

# GOD FORGIVE HER: AND SHE WAS HIS MOTHER

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (16/85)



## DATOS GENERALES

CRONOLOGÍA

Ca. 1797 - 1799

DIMENSIONES

202 x 151 mm

TÉCNICA Y SOPORTE

Etching, burnished aquatint and drypoint

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Undisputed work

FICHA: REALIZACIÓN/REVISIÓN

25 Nov 2010 / 29 May 2024

INVENTARIO

836 225

## INSCRIPCIONES

*God forgive her: And she was his mother (at the bottom)*

16. (in the upper right-hand corner)

## HISTORIA

See Francisco de Goya y Lucientes, Painter.

There is a state test that has a handwritten inscription that reads: *Forgive me for God's sake and it was his mother*. Other state proofs were made, in the title of which, instead of a colon between the two sentences, there is only a dot.

We can consider *drawing no. 6* from *Album B*, as well as *Dream no. 20*, as previous works for the production of this print.

#### ANÁLISIS ARTÍSTICO

In the centre of the engraving, a young woman holds a half-open fan in one of her hands and gazes at it with a haughty gesture. Next to her is a female figure who is covered, with only the top of her head uncovered. The young woman does not seem to recognise the woman who has approached her.

The engraving has been briefly described in the surviving manuscripts of the *Caprices* series. In the Ayala manuscript it is said that "there are daughters who do not even know their mothers, who go about begging for alms". The manuscript in the Prado Museum explains that "she won the lottery. She goes down to the Prado, hears a filthy, decrepit old woman begging for alms, she bids her farewell; the old woman urges her to turn around and finds - who would have thought it - that the poor woman is her mother". Lastly, reference should be made to the manuscript in the National Library, which states that "a vicious daughter who becomes a whore does not even know her mother, who is perhaps begging for alms".

This engraving criticises a circumstance that frequently occurred in the society of the time, that of those young women who, thanks to prostitution, were able to leave the environments they came from and achieve a more comfortable economic situation. In some cases, they seemed to have forgotten their origins, as in the present engraving in which the young woman does not realise that it is her own mother who approaches her to beg for alms.

Some specialists, including Enrique Lafuente Ferrari, believe that the woman who approaches the young woman could be a procuress, as in certain cases prostitutes called them "mother".

#### CONSERVACIÓN

The plate is preserved in the National Chalcography (no. 187).

#### EXPOSICIONES

##### **Goya. Gemälde Zeichnungen. Graphik. Tapisserien**

Kunsthalle Basel Basle 1953

from January 23th to April 12th 1953

cat. 208

##### **De grafiek van Goya**

Rijksmuseum Rijksprentenkabinet Amsterdam 1970

from November 13th 1970 to January 17th 1971

cat. 21

##### **Goya dans les collections suisses**

Fundación Pierre Gianadda Martigny 1982

consultant editor Pierre Gassier. From June 12th to August 29th 1982

cat. 48

##### **Goya. La década de Los Caprichos**

Madrid 1992

organized by Real Academia de Bellas Artes de San Fernando sponsored by Fundación Central Hispano, Madrid, consultant editor Nigel Glendinnig. From October 26th 1992 to January 10th 1993

cat. 75

##### **Francisco de Goya**

Museo d'Arte Moderna Lugano 1996

exhibition celebrated from September 22nd to November 17th.

cat. 16, p.43

##### **Ydioma universal: Goya en la Biblioteca Nacional**

Biblioteca Nacional Madrid 1996

from September 19th to December 15th 1996

cat. 116

##### **Francisco Goya. Sein leben im spiegel der graphik.**

##### **Goya artista de su tiempo y Goya artista único**

##### **Goya. La imagen de la mujer**

Museo Nacional del Prado Madrid 2001

from October 30th 2001 to

**Fuendetodos 1746-1828  
Bordeaux. 1746-1996**  
Galerie Kornfeld Bern 1996  
from November 21st 1996 to  
January 1997  
cat. 22

**Goya e la tradizione italiana**  
Fondazione Magnani Rocca Mamiano di  
Traversetolo (Parma) 2006  
consultant editors Fred Licht  
and Simona Tosini Pizzetti.  
From September 9th to  
December 3th 2006  
cat. 16, p.19

Hamburg 2019  
cat. 40

#### BIBLIOGRAFÍA

**Goya engravings and  
lithographs, vol. I y II.**  
HARRIS, Tomás  
p.86, cat. 51  
1964  
Bruno Cassirer

**Catálogo de las estampas de  
Goya en la Biblioteca Nacional**  
SANTIAGO, Elena M. (coordinadora)  
p.82, cat. 104  
1996  
Ministerio de Educación y Cultura, Biblioteca  
Nacional

**Goya. In the Norton Simon  
Museum**  
WILSON BAREAU, Juliet  
pp. 42-75  
2016  
Norton Simon Museum

TORAL OROPESA, María and MARTÍN  
MEDINA, Víctor  
p. 34  
2022  
Museo de Bellas Artes de Badajoz y Diputación  
de Badajoz

#### PALABRAS CLAVE

**CAPRICCIO PROSTITUTA PROSTITUCIÓN**

#### ENLACES EXTERNOS

The National Museum of Western Art Tokyo  
1999  
from December 1st to July 3th  
1999  
cat. 94

**Goya. Opera grafica**  
Pinacoteca del Castello di San Giorgio  
Legnano 2006  
exhibition celebrated from  
December 16th 2006 to April 1st  
2007  
p.26

**Expérience Goya**  
Lille 2021  
cat. 38

**Vie et ouvre de Francisco de  
Goya**  
GASSIER, Pierre y WILSON, Juliet  
p.178, cat. 483  
1970  
Office du livre

**El libro de los caprichos: dos  
siglos de interpretaciones  
(1799-1999). Catálogo de los  
dibujos, pruebas de estado,  
láminas de cobre y estampas  
de la primera edición**  
BLAS BENITO, Javier, MATILLA RODRÍGUEZ,  
José Manuel y MEDRANO, José Miguel  
pp.124-127  
1999  
Museo Nacional del Prado

TACK, Ifee and PISOT, Sandra  
p. 251  
2019  
Hirmer

from October 30th 2001 to  
February 10th 2002. Exhibited  
also at the National Gallery of  
Art, Washington, March 10th to  
June 2nd 2002, consultant  
editor Francisco Calvo Serraller  
cat. 91

**Goya et la modernité**  
Pinacothèque de Paris Paris 2013  
from October 11st 2013 to March  
16th 2014  
cat. 181

2022

**Goya, la década de los  
caprichos: dibujos y  
aguafuertes**  
WILSON BAREAU, Juliet  
pp.125-129, cat. 74-76  
1992  
Real Academia de Bellas Artes de San  
Fernando

OROPESA, Marisa and RINCÓN GARCÍA,  
Wilfredo  
p. 247  
2013  
Pinacoteca de Paris

**Expérience Goya (cat. expo)**  
COTENTIN, Régis  
p. 89  
2021  
Réunion des Musées Nationaux