

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

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 oeuvre 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

PALABRAS CLAVE

CAPRICCIO PROSTITUTA PROSTITUCIÓN

ENLACES EXTERNOS