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

Goya artista de su tiempo y Goya artista único
The National Museum of Western Art Tokyo 1999
from December 1st to July 3th 1999
cat. 94

Goya. La imagen de la mujer
Museo Nacional del Prado Madrid 2001
from October 30th 2001 to February 10th 2002. Exhibitied also at the National Gallery of Art, Washington, March 10th to June 2nd 2002,

consultant editor Francisco Calvo Serraller

cat. 91

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

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

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

Hamburg 2019
cat. 40

Expérience Goya
Lille 2021
cat. 38

2022

BIBLIOGRAFÍA

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

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

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

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

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

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

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

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

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

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