

GOD FORGIVE HER: AND SHE WAS HIS MOTHER

CLASIFICACIÓN: PRINTS

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



Dios la perdone: Y era su madre.

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.**

**Goya artista de su tiempo
y Goya artista único**
The National Museum of Western Art Tokyo
1999

**Goya. La imagen de la
mujer**
Museo Nacional del Prado Madrid 2001
from October 30th 2001 to

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

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

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

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