LAZARILLO OF TORMES (EL LAZARILLO DE TORMES)

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS



DATOS GENERALES

CRONOLOGÍA	Ca. 1808 - 1810
UBICACIÓN	Private collection, Madrid, Spain
DIMENSIONES	80 x 65 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Private collection
FICHA: REALIZACIÓN/REVISIÓN	21 Apr 2010 / 20 Oct 2026

INSCRIPCIONES

X 25 (lower right-hand corner).

HISTORIA

During the Spanish War of Independence, Goya produced some private works including this one, *Majas on a Balcony*, *Maja and Celestina*, and probably *Time or The Old Women*.

The work was inherited by Javier Goya when his mother died, according to the inventory of 1812 (*"El lazarillo de Tormes, n.º twenty-five valued at 100* [reales]*"*) and the inscription "X" for Xavier followed by the number which appears on the canvas. Baron Taylor bought the piece in 1836 for the King of France, Louis-Philippe I of Orleans. It was placed in the Spanish Gallery (Galerie Espagnole), leaving France when the king was dethroned. The painting was then sold at Christie's of London in 1853 for the price of 11.10 pounds (lot nº 171). It was later purchased by the Duke of Montpensier, son of Louis-Philippe I, who was married to the Infant Luisa Fernanda, Isabel II's sister, and left to the family lawyer, Caumartin. It was registered as being in his possession until 1867. In 1902 it was located in the Maugeau collection. The canvas was sold in Bordeaux in 1923 to the Marquis of Amurrio, who then left it to Doctor Gregorio Marañón. It was later inherited by its current owners.

ANÁLISIS ARTÍSTICO

This work had traditionally been identified by the title *Diphtheria (La Curación del garrotillo)*, since this disease at the time was thought to be cured by cauterizing the throat. However, the mention of the 16th-century picaresque novel by an anonymous author in the inventory of Goya's possessions corrected this interpretation of the subject.

The painting depicts a dark, interior scene, lit by the flames of a fire, featuring a dishevelled man and half-naked boy with his clothes in tatters. The man, his eyes closed, grips the boy between his legs and supports his head firmly with his hand while he puts his fingers down the boy's throat. The boy expresses his pain and the discomfort of the situation in his eyes, gazing upwards. The image represents the scene in the novel in which the villainous blind man's guide has substituted the longaniza sausage which the blind man had given him to cook with for a turnip, and is being smelled by his cruel master to prove whether he has eaten it.

The characters are represented realistically, and their shabby clothing is depicted in great detail. However, the subject is also suited to the inclusion of a measure of comedy and irony, and accordingly the figures are somewhat caricatured. The setting for the scene does not require any details to make the action intelligible, and for this reason Goya has only included the fire and a line or two which suggest depth.

EXPOSICIONES

Notice des tableaux de la Galerie Espagnole exposés dans les salles du Musée Royal au Louvre
Galerie Louise Philippe París 1838
1838
cat. 102

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
cat.35

cat. 87

De Greco á Picasso. Cinq siècles d'art espagnol
Musée du Petit Palais París 1987
from October 10th 1987 to January 3th 1988
cat. 106

Goya
Ministry of Foreing Affairs Burdeos 1951
organized by the Bordeaux City Hall, consultant editor Gilberte Martin-Méry. From May 16th to June 30th 1951
cat. 50

Goya
Festival Internacional de Granada, Palacio de Carlos V Granada 1955
consultant editor Enrique Lafuente Ferrari
cat. 117

Goya and his times
The Royal Academy of Arts London 1963
cat. 66
cat. 80

Goya
Nationalmuseum Stockholm 1994
consultant editors Juan J. Luna and Görel Cavalli-Björkman. From October 7th 1994 to January 8th 1995

Goya
Prado National Museum Madrid 1951
July 1951
cat. 23

Francisco de Goya. IV Centenario de la capitalidad
organized by Ayuntamiento de Madrid and Dirección General de Bellas Artes at the Casón del Buen Retiro Madrid 1961
consultant editor Valentín de Sambricio
cat. LIX

La Galerie Espagnole de Louise Philippe
Musée du Louvre París 1981
cat. 106

Goya en las colecciones españolas
Sala de Exposiciones del BBVA Madrid 1995
consultant editor Juan J. Luna. From December 14th 1995 to February 17th 1996
cat. 106

cat. 38

Goya: Prophet der Moderne
Alte Nationalgalerie Berlin 2005
from July 13th to October 3th 2005. Exhibitied also at the Kunsthistorischemuseum, Vienna, October 18th 2005 to January 8th 2006, consultant editor Manuela B. Mena Marqués
cat. 99

Goya en tiempos de guerra
Museo Nacional del Prado Madrid 2008
consultant editor Manuela B. Mena Marqués, from April 14th to July 13th 2008
cat. 38

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CAMÓN AZNAR, José
vol. III, p. 191
1980-1982
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Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
pp. 256, 266, cat. 957
1970
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Goya en tiempos de guerra
MENA MARQUÉS, Manuela B.
p. 254, cat. 66 y p. 255 (il.)
2008
Museo Nacional del Prado

L'opera pittorica completa di Goya
ANGELIS, Rita de
p. 122, cat. 484
1974
Rizzoli

ENLACES EXTERNOS