

# 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 / 04 Mar 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 lazarrillo 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 Paris 1838

1838

cat. 102

##### **Goya**

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

cat. 50

##### **Goya**

Prado National Museum Madrid 1951

July 1951

cat. 23

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

Kunsthalle Basel Basle 1953

from January 23th to April 12th

1953

cat.35

##### **Goya**

Festival Internacional de Granada, Palacio de Carlos V Granada 1955

consultant editor Enrique Lafuente Ferrari

cat. 117

##### **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

cat. 87

##### **Goya and his times**

The Royal Academy of Arts London 1963

cat. 66

cat. 80

##### **La Galerie Espagnole de Louise Philippe**

Musée du Louvre Paris 1981

cat. 106

##### **De Greco á Picasso. Cinq siècles d'art espagnol**

Musée du Petit Palais Paris 1987

##### **Goya**

Nationalmuseum Stockholm 1994

consultant editors Juan J. Luna

##### **Goya en las colecciones españolas**

Sala de Exposiciones del BBVA Madrid 1995

from October 10th 1987 to  
January 3th 1988

*cat. 106*

### **Goya: Prophet der Moderne**

Alte Nationalgalerie Berlin 2005

from July 13th to October 3th  
2005. Exhibited also at the  
Kunsthistorischemuseum, Vienna,  
October 18th 2005 to January 8th  
2006, consultant editor Manuela  
B. Mena Marqués

*cat. 99*

and Görel Cavalli-Björkman. From  
October 7th 1994 to January 8th  
1995

*cat. 38*

### **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*

consultant editor Juan J. Luna.  
From December 14th 1995 to  
February 17th 1996

*cat. 106*

#### **BIBLIOGRAFÍA**

##### **Goya**

BATICLE, Jeannine y VRIES, A.B. (comisarias)

vol. I, p. 352, cat. 585

1970

Ministère d'Etat-Affaires culturelles y Réunion  
des Musées Nationaux

##### **Francisco de Goya, 4 vols.**

CAMÓN AZNAR, José

vol. III, p. 191

1980-1982

Caja de Ahorros de Zaragoza, Aragón y Rioja

##### **Vie et ouvre de Francisco de Goya**

GASSIER, Pierre y WILSON, Juliet

pp. 256, 266, cat. 957

1970

Office du livre

##### **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**