LAZARILLO OF TORMES (EL LAZARILLO DE TORMES)

DATOS GENERALES
CRONOLOGÍA
Ca. 1808 - 1810
UBICACIÓN
Private collection, Madrid, 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 / 29 Jul 2014

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 n° 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.
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.

**Goya**

Ministry of Foreign Affairs, Bordeaux 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**

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. LX

**Goya**

Musée Jacquemart-André Paris 1961
consultant editor Jean-Gabriel Domergue. From December 1961 to February 1962
* 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

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ENLACES EXTERNOS