

# THE TOBACCO GUARDS (EL RESGUARDO DE TABACOS)

CLASIFICACIÓN: EASEL PAINTING. TAPESTRY CARTOONS

SERIE: TAPESTRY CARTONS: POPULAR SUBJECTS (PAINTING, DRAWING AND SKETCHES, 1778-1780). ANTE-BEDROOM OF THE PRINCES OF ASTURIAS, PALACE OF EL PARDO (7/13)



## DATOS GENERALES

CRONOLOGÍA

UBICACIÓN

DIMENSIONES

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

TITULAR

FICHA: REALIZACIÓN/REVISIÓN

INVENTARIO

1779 - 1780

The Prado National Museum. Madrid, Madrid,  
Spain

262 x 137 cm

Oil on canvas

Documented work

El Prado National Museum

29 Nov 2009 / 14 Jun 2023

30 (P00788)

## HISTORIA

See *The Blind Guitarist*.

This cartoon was delivered to the Royal Tapestry Factory on 24 January 1780, along with ten other cartoons, completing the decoration of the antechamber to the bedroom. These eleven tapestry cartoons - almost certain to have been made between 21 July 1779, when the artist delivered *A Stickball Game* and *The Swing*, and this delivery in January 1780 - were executed very rapidly. It is very likely that Goya was aware of the planned suspension of manufacturing work at the factory and was anxious to finish his commissions and receive his wages.

Around 1856 or 1857, the cartoon was moved from the Royal Tapestry Factory of Santa Bárbara to the Royal Palace in Madrid. In 1870, it was taken to the Prado Museum under orders given on 18 January and 9 February.

#### ANÁLISIS ARTÍSTICO

*The Tobacco Guards* shared the room's south wall with *The Young Bull*.

Goya represents here the the guards who used to patrol the roads to prevent the smuggling of tobacco, back then the monopoly of the Crown, which shipped it over from Havana and processed it in the Tobacco Factory in Seville. This theme was normally tackled from the opposite point of view, glorifying the deeds of the smugglers. The fact that Goya chose to depict the defenders of the Crown in his cartoon is a reflection of his loyalty to the royal court. However, the appearance he gives to the tobacco guards is very similar to that of the smugglers or braggarts, and he thereby manages to transfer at least some of the attraction of these ruffians to the figures of the guards.

Sambricio considers this cartoon to be one of the most successful of the series, especially in terms of the background landscape, identified as the Guadarrama mountain range, where he sees the influence of Velázquez.

On the chest of the standing guard we can make out the inscription RENTA / D TAB, Renta del Tabaco, or Tobacco Revenue.

#### EXPOSICIONES

##### **Goya. 250 Aniversario**

Museo Nacional del Prado Madrid 1996

consultant editor Juan J. Luna.  
From March 29th to June 2nd  
1996

cat. 28

Zaragoza 2017

cat. 45

##### **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. 5

Hamburg 2019

cat. 42

##### **Goya en Madrid. Cartones para tapices 1775-1794**

Museo Nacional del Prado Madrid 2014

p. 115

#### BIBLIOGRAFÍA

##### **Tapices de Goya**

SAMBRICIO, Valentín de  
pp. 116, 237, cat. 33 y láms. 128, 129.  
1946

Patrimonio Nacional

GUDIOL RICART, José

vol. I, p. 249, cat. 91

t. I

1970

Polígrafa

##### **L'œuvre peint de Goya. 4 vols**

DESPARMET FITZ - GERALD, Xavier

vol. I, p. 83, cat. 24

1928-1950

##### **L'opera pittorica completa di Goya**

ANGELIS, Rita de

pp. 95-96, cat. 94

1974

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

GASSIER, Pierre y WILSON, Juliet

pp. 76, 89, cat. 136

1970

Office du livre

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

CAMÓN AZNAR, José

vol. I, p. 112

1980-1982

Caja de Ahorros de Zaragoza, Aragón y Rioja

Rizzoli

**Francisco de Goya, cartones y tapices**

ARNAIZ, José Manuel  
pp. 108, 152, 278, cat. 37C y p. 109 (il.)  
1987  
Espasa Calpe  
col. "Espasa Arte"

**Salas del Palacio Real de El Pardo para las que se tejieron tapices sobre cartones de Francisco de Goya: identificación de las habitaciones y ajuste de las obras de Goya en los alzados de las paredes**

in HERRERO CARRETERO, Concha (curator, Tapices y cartones de Goya (catalogue of the exhibition organized at the Palacio Real de Madrid, from may to june 1996)  
SANCHO, José Luis  
p. 169 (il.)  
1996  
Patrimonio Nacional, Goya 96, Lunweg

TACK, Ifee and PISOT, Sandra  
p. 152  
2019  
Hirmer

**Francisco de Goya. Los cartones para tapices y los comienzos de su carrera en la corte de Madrid**

TOMLINSON, Janis A.  
pp. 143-144  
1987  
Cátedra  
col. "Ensayos de Arte Cátedra"

**Goya en Madrid. Cartones para tapices 1775-1794**

MENA MARQUÉS, Manuela B. y MAURER, Gudrun (comisarias)  
p. 115  
2014  
Museo Nacional del Prado

**Goya. 250 Aniversario**

LUNA, Juan J. (Comisario)  
pp. 308-309, cat. 28 y p. 104 (il.)  
1996  
Museo del Prado

MENA, Manuela B., MAURER, Gudrun and ALBARRÁN MARTÍN, Virginia  
p. 124  
2018  
Fundación bancaria "la Caixa" y Museo Nacional del Prado

[www.museodelprado.es](http://www.museodelprado.es)

**ENLACES EXTERNOS**