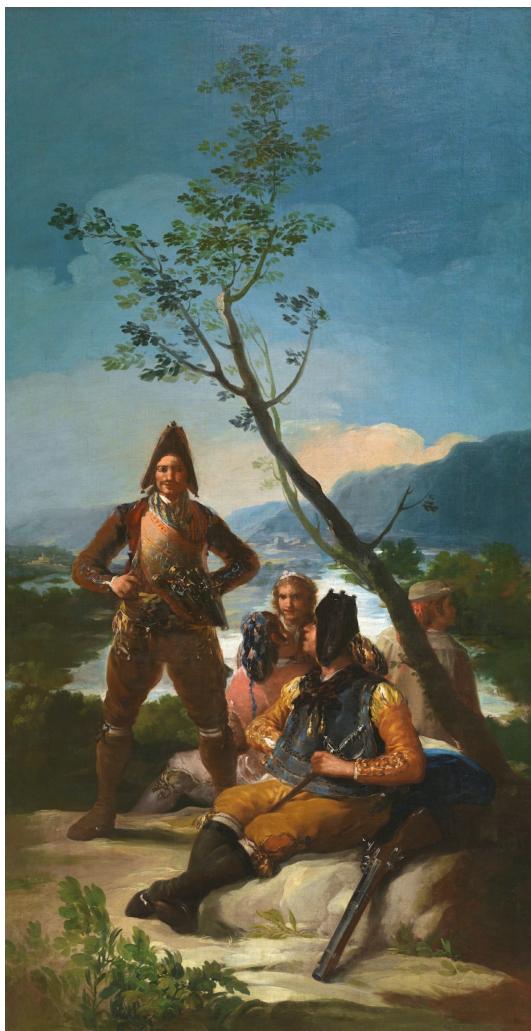


THE TOBACCO GUARDS (EL RESGUARDO DE TABACOS)

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

1779 - 1780

UBICACIÓN

The Prado National Museum. Madrid, Madrid, Spain

DIMENSIONES

262 x 137 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

El Prado National Museum

FICHA: REALIZACIÓN/REVISIÓN

29 Nov 2009 / 14 Jun 2023

INVENTARIO

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
Kunsthistorischesmuseum,
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, Lunwerg

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

ENLACES EXTERNOS

www.museodelprado.es