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

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. 5

Goya en Madrid. Cartones para tapices 1775-1794
Museo Nacional del Prado Madrid 2014
p. 115

Zaragoza 2017
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Hamburg 2019
cat. 42

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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 organizated at the Palacio Real de Madrid, from may to june 1996)
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Goya en Madrid. Cartones para tapices 1775-1794

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ENLACES EXTERNOS