ANTEATER

CLASIFICACIÓN: EASEL PAINTING. VARIOUS SUBJECTS

DATOS GENERALES

CRONOLOGÍA	Ca. 1776
DIMENSIONES	105 x 209 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Attributed work
TITULAR	National Heritage
FICHA: REALIZACIÓN/REVISIÓN	26 Aug 2022 / 15 Jun 2023
INVENTARIO	2127 MNCN.BA.0046

INSCRIPCIONES

“ESTE ANIMÀL SE LLAMA ÔSO-HORMIGVERO/ PORQVE EN EL CAMPO SE MANTIENE CON HOR-/ MIGAS: SE HA COPIADO AL NATVRAL POR EL/ QVE ESTA EN LA CASA DE FIERAS DEL RETIRO:/ EN JVLIO DE 1776: VINO DE BVENOSAYRES DONDE/SE CRIAN BASTANTES DE SV ESPECIE: TIENE/TREINTA MESES, Y CRECERÀ HASTA SEIS, Ò SIE-/TE AÑOS”

HISTORIA

Created for the Royal Cabinet of Natural History, later the National Museum of Natural Sciences where it is located today.

ANÁLISIS ARTÍSTICO

In July 1776 a gigant female anteater from Buenos Aires, was presented to Carlos III at the Royal Palace in Madrid. The King of Spain and the Indieshe King of Spain and the Indies ordered the animal's transfer to the Buen Retiro and commissioned its portrait, painted under the direction of Antonio Rafael Mengs, the first painter of his chamber, which is attributed to Goya on account of the stylistic similarities with the landscapes of his tapestry cartoons. This work was the first portrait of a royal commission that Goya painted and the first of his works to be exhibited in a museum in Madrid.

The painting was painted between July 4, when the presentation of the animal to the king was notified, and September 17, 1776, the latter date on which the Secretary of State in San Ildefonso ordered its payment in office addressed to Antonio de la Quadra.

The Anteater is depicted life-size in profile in the field, in a correct anatomical study typical of zoological images and prints of the period. It is not the only representation of the animal in this painting, as under the pyramidal monolith on the right of the scene there is another sleeping anteater curled up in a ball. This representation in two poses is in keeping with the descriptive nature of this type of informative work, as is the case in the prints of the Count de Buffon's *Histoire naturelle.*

Goya's most characteristic elements are to be found in the landscape, in its interpretation and in details: in the white sky that turns blue and the way it is painted, in the succession of hills on the horizon line, in the alternation of green, ochre and greyish blue tones, in the mass of trees that appears from the hollow and in the way the light strikes the trunks, branches and leaves, the faceted treatment of the rocks is also very typical of Goya's brush. And finally the small but striking quadrangular architecture are elements that bear no relation to Mengs or any other painter of the period.

BIBLIOGRAFÍA

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336
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PALABRAS CLAVE

OSA HORMIGUERA REAL GABINETE DE HISTORIA NATURAL

ENLACES EXTERNOS