

# AMALIA BONELLS DE COSTA

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



## DATOS GENERALES

CRONOLOGÍA

UBICACIÓN

DIMENSIONES

TÉCNICA Y SOPORTE

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

TITULAR

FICHA: REALIZACIÓN/REVISIÓN

INVENTARIO

1813

Detroit Institute of Arts, Detroit, United States

87 x 65 cm

Oil on canvas

Documented work

Detroit Institute of Arts, Founders Society

Purchase, Ralph Harman Booth Bequest

Foundation

13 Apr 2010 / 16 Jun 2023

197 (41.80)

## HISTORIA

This work belonged to the collection of Don José Costa and Doña Amalia Bonells de Costa. It was inherited by the couple's son, José de Costa y Bonells, and Doña Antonia Bayo de Costa. It later came into the possession, also by inheritance, of Doña Matilde Quesada y Bayo, the last Countess of Gondomar. After that it was in a number of different collections: the Fine Arts Company, Lucerne; the collection of Count Bedel Jesleberg, Oslo; and the Tietjen

collection, New York. It was finally bought by the museum where it remains to this day in 1941.

#### ANÁLISIS ARTÍSTICO

According to Xavier de Salas, the lady depicted in this portrait is Amalia Bonells de Costa, daughter of the Duchess of Alba's doctor, Jaime Bonells, and mother of *Pepito Costa y Bonells*, whom Goya painted when he was a child.

X-rays made of this painting have revealed that underneath the figure of the lady another portrait is hidden, that of a woman with a mantilla adorned with a flower. It has been suggested that it is the same woman, painted several years earlier, and that she had commissioned Goya to redo her portrait with a black mantilla, as a sign of mourning for the death of her father in 1813.

She is shown seated on a chair, in front of a neutral background. She wears a black dress and a black lace mantilla that falls down over her shoulders, covering her neckline. Her arms and hands are covered by yellow gloves that are almost the same tone as the background. In her hands she holds a closed fan.

Her pale, serious face is looking out at the viewer.

We can see a large difference between the carefully finished brushstrokes of her face, which give her a porcelain-like appearance, and the fast, looser ones employed on the mantilla and the gloves.

#### EXPOSICIONES

##### **Goya. La imagen de la mujer**

Museo Nacional del Prado Madrid 2001

from October 30th 2001 to

February 10th 2002. Exhibited

also at the National Gallery of Art, Washington, March 10th to

June 2nd 2002, consultant

editor Francisco Calvo Serraller

cat. 78

#### BIBLIOGRAFÍA

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

DESPARMET FITZ - GERALD, Xavier

p. 210, cat. 499

1928-1950

GUDIOL RICART, José

vol. I, p. 334, cat. 523

t. I

1970

Polígrafa

##### **Los retratos de la familia Costa**

Archivo Español del Arte

SALAS, Xavier de

XXXVIII, pp. 64 y 65

149

1965

##### **Goya, la imagen de la mujer**

CALVO SERRALLER, Francisco (comisario)

pp. 278 y 279 (il.), cat. 78

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Museo Nacional del Prado y Fundación

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

GASSIER, Pierre y WILSON, Juliet

p. 262, cat. 894

1970

Office du livre

[www.dia.org](http://www.dia.org)

#### ENLACES EXTERNOS