

PEPITO COSTA Y BONELLS

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS



DATOS GENERALES

CRONOLOGÍA

Ca. 1807 - 1808

UBICACIÓN

The Metropolitan Museum of Art, New York,
United States

DIMENSIONES

105 x 84 cm

TÉCNICA Y SOPORTE

Oil on canvas

RECONOCIMIENTO DE LA AUTORÍA DE GOYA

Documented work

TITULAR

The Metropolitan Museum of Art

FICHA: REALIZACIÓN/REVISIÓN

13 Apr 2010 / 16 Jun 2023

INVENTARIO

198 (61.259)

INSCRIPCIONES

Pepito Costa y Bonells. Por Goya 18 [...] ("Pepito Costa y Bonells. By Goya, 18[...] ", lower left).

HISTORIA

This work was the property of José Costa y Bonells. It was later inherited by his niece, Matilda Quesada y Bayo de Fernández de Córdoba, Countess of Gondomar. After that, it was in a number of different collections and galleries: Galería Trotti, Paris; Knoedler, New York

and London; Mr and Mrs John W. Simpson, New York; Knoedler, New York; Andrew W. Mellon, Pittsburgh; Mr and Mrs Morton F. Plant, New York; Mrs Morton F. Plant, and then Mrs William Hayward, New York; Mr and Mrs Harrison Williams, New York; Mrs Harrison William, Paris, later Mona, Countess of Bismarck. It was donated to the Metropolitan Museum of Art in 1961.

ANÁLISIS ARTÍSTICO

The father of Pepito Costa (1802-1871) was Rafael Costa de Quintana, Ferdinand VII's doctor. His wife, and Pepito's mother, *Amalia Bonells*, was also painted by Goya. Pepito's grandfather, Jaime Bonells, was the Duchess of Alba's doctor.

Little is known about Pepito Costa except that he enlisted in the Local Voluntary Infantry in Madrid.

Here Goya has painted him as a child, when he was around five years old.

The boy is shown standing in front of a neutral background, where it is still possible to see the reddish primer that the painter typically applied to his canvases. He is wearing white dungarees underneath a green jacket with gold edging and decoration, in imitation of the uniforms worn by soldiers at the time. On his feet he wears yellow shoes with knots. In his left hand he holds a string that is tied to a toy horse, whilst in his right hand he grips a large military hat, with red and blue feathers. Behind him, a drum and other assorted toys complete the scene.

The boy's face looks straight out at the viewer with a serious and slightly nervous expression - perhaps in a premonition of what was about to occur, since the portrait was painted just before the start of the invasion by Napoleon's forces.

The light is falling directly on to the figure of the child, leaving the background in shadow where, although painted in long brushstrokes, the details of the toys are all recognisable, if somewhat blurred.

According to Juan J. Luna, all of the objects in the composition - with the exception of the toy horse - are depicted life size, minimizing the role of the child and in a way reducing his importance as the subject of the work.

EXPOSICIONES

Loan exhibition of Painting by El Greco and Goya

M. Knoedler and Co. New York 1912
April 1912
cat. 18

Goya. 250 Aniversario

Museo Nacional del Prado Madrid 1996
consultant editor Juan J. Luna.
From March 29th to June 2nd
1996
cat. 140

The Metropolitan Museum of Art, New York: Chefs d'oeuvre de la peinture européenne

Fondation Pierre Gianadda Martigny 2006
from June 23th to November
12th 2006
cat. 29

Grandes maestros de la pintura europea del Metropolitan Museum of Art

Museu Nacional d'Art de Catalunya Barcelona
2006
consultant editor Katharine
Baetjer. From december 1st
2006 to March 4th 2007
cat. 23

Goya en tiempos de guerra

Museo Nacional del Prado Madrid 2008
consultant editor Manuela B.
Mena Marqués, from April 14th
to July 13th 2008
cat. 48

BIBLIOGRAFÍA

L'œuvre peint de Goya. 4 vols
DESPARMET FITZ - GERALD, Xavier

Vie et ouvre de Francisco de Goya

GUDIOL RICART, José
vol. I, p. 369, cat. 662

p. 173, cat. 460
1928-1950

Goya's portrait of Pepito Costa y Bonells

Bulletin of the Metropolitan Museum of Art
FAHY, Everett
pp. 174-175
31, 4
1973

Goya en tiempos de guerra

MENA MARQUÉS, Manuela B.
pp. 220 y 221 (il.), cat. 48
2008
Museo Nacional del Prado

GASSIER, Pierre y WILSON, Juliet
p. 262, cat. 895
1970
Office du livre

Francisco de Goya, 4 vols.

CAMÓN AZNAR, José
vol. IV, p. 13
1980-1982
Caja de Ahorros de Zaragoza, Aragón y Rioja

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1970
Polígrafa

Goya. 250 Aniversario

LUNA, Juan J. (Comisario)
pp. 233 (il.), 410 y 411, cat. 140
1996
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ENLACES EXTERNOS