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 Napolean'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
p. 173, cat. 460
1928-1950

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p. 262, cat. 895
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GUDIOL RICART, José
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Goya's portrait of Pepito Costa y Bonells

Francisco de Goya, 4 vols.
CAMÓN AZNAR, José

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LUNA, Juan J. (Comisario)

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pp. 233 (il.), 410 y 411, cat. 140
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Goya en tiempos de guerra
MENA MARQUÉS, Manuela B.
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www.metmuseum.org

ENLACES EXTERNOS