

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

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p. 173, cat. 460
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GASSIER, Pierre y WILSON, Juliet

p. 262, cat. 895

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CAMÓN AZNAR, José

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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