

# NATIONAL GALLERY OF ART

NEWS RELEASE

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WASHINGTON, D.C., September 1, 1963. John Walker, Director of the National Gallery of Art, announced today that a woman's portrait by Goya, The Bookseller, has been left to the National Gallery by Mrs. P.H.B. Frelinghuysen of Morristown, New Jersey. Rarely seen in exhibitions, the painting has long been recognized as one of Goya's finest portraits of women, and is recorded by every major author on Goya's work. It will go on special exhibition in Lobby D today, Sunday, September 1.

Goya was in love, according to the legend handed down in the 19th century, with the lovely wife of D. Antonio Bailo, keeper of a bookshop at No. 4 Calle de Carretas. The artist was a frequent visitor at the shop, and is said to have painted this portrait, traditionally known as "La Bella Librera" (the beautiful bookseller) as a tribute to her beauty.

The picture was bought at the end of the last century by Mr. and Mrs. Horace O. Havemeyer of New York, who, with the advice of the American painter Mary Cassatt, developed one of America's great art collections of that period. It was their daughter, Mrs. Peter H.B. Frelinghuysen of Morristown, New Jersey, who left the picture to the nation on her death this year.

In her memoirs, recently printed privately, (Sixteen to Sixty, Memoirs of a Collector), Louisine W. Havemeyer relates that when she and Mr. Havemeyer were on a buying trip in Spain, accompanied by Mary Cassatt, they saw this subject in a private collection and wanted to buy it. But Miss Cassatt advised against it. "If that is a Goya it is unlike anything else he ever painted, and I don't believe it is a Goya."

"W. (an unnamed friend), whom we found perfectly straight, said frankly that he knew little about pictures, but thought it very possible that the owner had sold the original and had put a copy in its place...We found W.'s surmise correct. We had seen the copy. We bought the real "Librera" in France several years afterward and learned that one of the conditions of the sale was that the owners should have the privilege of having a copy made to fill the empty space..."

Francisco José de Goya y Lucientes (1746-1828), the greatest Spanish artist since Velázquez in the 17th century, and, among his broad range of accomplishments, one of the greatest portrait-



ists of all time, painted The Bookseller about 1800-1805. The painting (43-1/4 inches high by 30-3/4 inches wide) portrays the woman standing, three-quarter length, with her head turned toward the spectator, and in her eyes, the faint trace of a smile. On her left arm, which hangs by her side, she wears a long white glove to above the elbow, and in her left hand holds a fan. Her right hand gathers in at her waist a white lace mantilla or veil, which covers her head and falls to the bottom of the picture. The lace is painted with a virtuosity of loose, impressionistic brushwork that is one of Goya's most admired hallmarks.

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Black-and-white glossy photographs and color transparencies available through J. Carter Brown, REpublic 7-4215, ext. 248, National Gallery of Art, Washington 25, D.C.