

NATIONAL GALLERY OF ART

NEWS RELEASE

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GOYA DUKE OF WELLINGTON AT NATIONAL GALLERY OF ART

WASHINGTON, D.C., November 19, 1962. John Walker, Director of the National Gallery of Art, announced today that a portrait of the Duke of Wellington by Francisco Goya (Spanish, 1746-1828) has been put on permanent loan at the National Gallery of Art by Mrs. Peter H. B. Frelinghuysen. The almost three-quarter length portrait, 47-1/2 inches high by 32-7/8 inches wide, was probably painted the same year as the smaller, bust-length version that was stolen from the National Gallery in London on August 21, 1961, and has yet to be recovered. The London picture was bought for the British nation to prevent its leaving England, subsequent to its purchase by an American at an auction at Sotheby's on June 14, 1961.

Goya painted both versions probably in 1812, after Wellington's decisive victory over Napoleon's forces under Marmont at the battle of Salamanca. Tradition states that the version now in the National Gallery in Washington was painted by Goya for the Spanish Duke of Montalava, a great friend of Wellington's. The painting remained in the Spanish Duke's family until bought by Mr. and Mrs. H. O. Havemeyer of New York, who, with the advice of the American painter Mary Cassatt, developed one of America's great art collections in the late nineteenth and early twentieth centuries. The daughter of Mr. and Mrs. Havemeyer, Mrs. Peter H. B. Frelinghuysen was given the picture, and it is through her generosity that it now hangs in America's national gallery of art.

In her memoirs, recently printed privately (Sixteen to Sixty, Memoirs of a Collector), Louisine W. Havemeyer recalls her journey to Spain with her husband and Mary Cassatt. Her husband "appeared delighted when one morning Miss Cassatt and I said we were going out in quest of a Greco," Mrs. Havemeyer wrote. "'You had better add a Goya while you are about it,' said my husband. 'Perhaps we may, who knows,' laughingly answered Miss Cassatt, and

out we went." She writes further:

There is an interesting little history to the "Portrait of Wellington," as there is to most of the Spanish pictures we bought. It seems the Spanish Duke of Montalava was a great friend of Wellington's and it was he who asked Goya to paint the portrait for him. When it was nearly finished, Wellington became dissatisfied with it and insisted that it did not resemble him and that Goya must change his face. He counted without his host; Goya was first, second and for all time a painter, and cared nothing for Wellington, nor Waterloos, nor anything else but his art, and he hotly replied that he would not change a brush stroke on the portrait. Words ran high and weapons were drawn, but fortunately the two great men were separated before they could do greater harm than to express their opinion of each other....Goya would neither change the portrait nor allow Wellington any longer to pose for him. He walked indignantly off with it, threw a cloak about a model and finished it in his studio.

Arthur Wellesley (1769-1852), 1st Duke of Wellington, Field Marshal, commanded the British army during the Peninsular War in Spain and Portugal, 1808-1814, and later was supreme allied commander for the combined European forces which defeated Napoleon at Waterloo on June 18, 1815. Wellington later served twice as Prime Minister, 1828-30 and 1834.

The Goya portrait at the National Gallery of Art, oil on canvas, is inscribed: "A. W. Terror Gallorum." It shows Wellington standing, turned to the left, his face turned to the spectator. He is wrapped in a dark blue cloak, at the opening of which can be seen the red ribbon of the order of the Golden Fleece, which he was given after the battle of Salamanca.

End

8" x 10" color transparencies and black-and-white prints available on request to J. Carter Brown, National Gallery of Art, Washington 25, D. C., REpublic 7-4215, ext. 248.