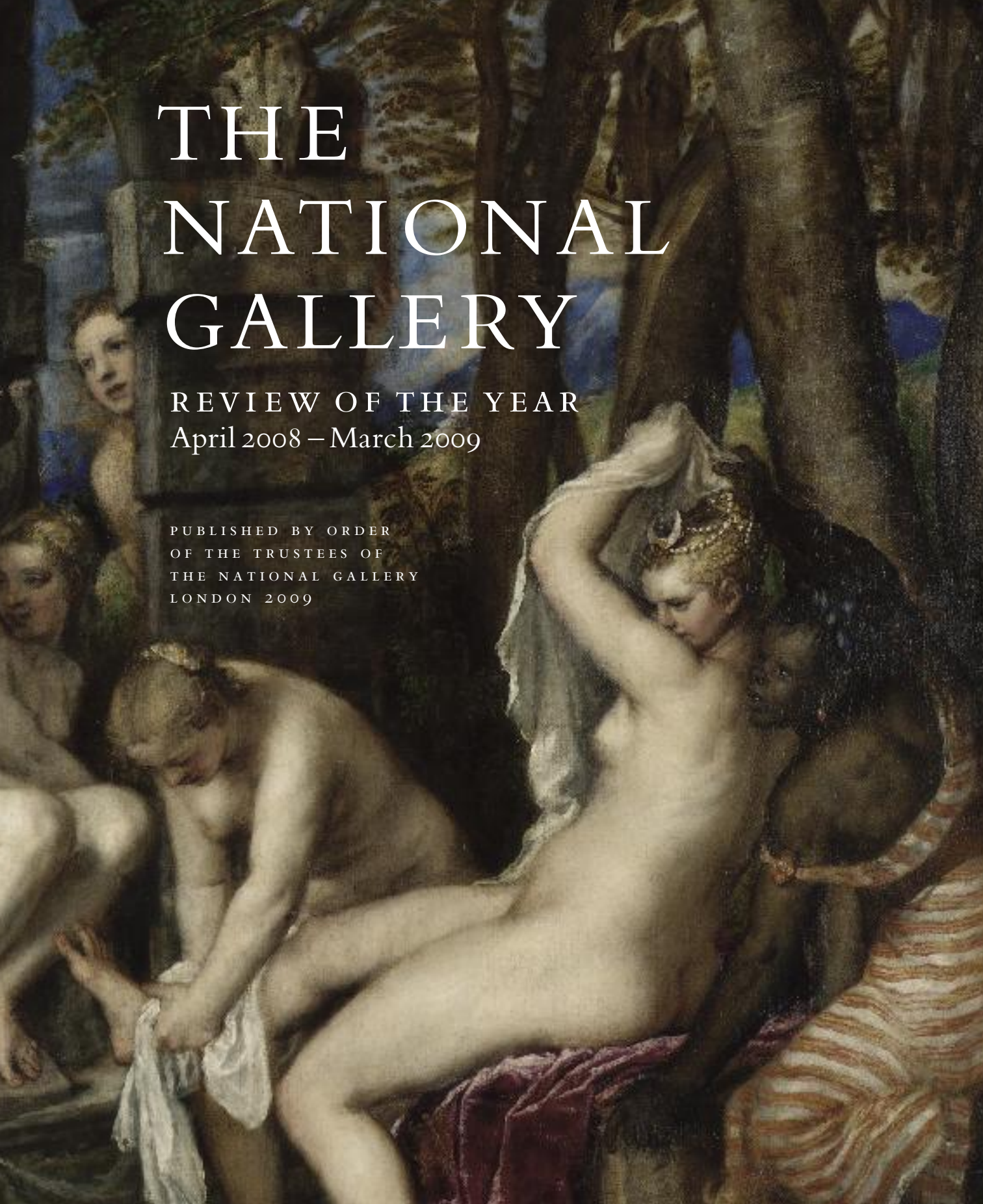


THE REVIEW OF THE YEAR
April 2008 – March 2009

NATIONAL
GALLERY





THE NATIONAL GALLERY

REVIEW OF THE YEAR
April 2008 – March 2009

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INTRODUCTION

The year was dominated by the Gallery's campaign, launched jointly with the National Galleries of Scotland, to secure the funding of £50m required to acquire Titian's great masterpiece *Diana and Actaeon*. Even before the launch of the campaign in August, much work had been done in London and Edinburgh to arrive at an initial agreement with the owner of the painting, the Duke of Sutherland, as to the terms on which it might be acquired.

The painting, one of the greatest of all Titian's mythological works and the jewel in the crown of the Bridgewater Collection, had been on loan to and displayed at the National Gallery of Scotland since 1945. The National Galleries of Scotland approached the National Gallery in 2008 to ask if we would work with them to seek to buy *Diana and Actaeon*, and also, if possible, its pendant, *Diana and Callisto*. Although the sum of £50m which had to be raised for the first painting represented an enormous challenge for the two institutions, the Board of the National Gallery was unanimous in recognising the opportunity. No greater Old Master painting existed in private hands anywhere in the world; since the earliest days of the twentieth century, it had been identified as one which should never be allowed to leave the UK, and the galleries were confident that in the open market it would have commanded a much higher price. Here an opportunity arose not merely to secure this remarkable work in perpetuity for the nation, but also to acquire an option over the second painting, *Diana and Callisto* (exercisable at any time until the end of 2012) and to help the National Galleries of Scotland to secure the loan of the rest of the Bridgewater Collection for a period of twenty-one years.

The campaign was launched in August 2008 in the confident belief that, although the price at which the first painting was on offer was more

than had ever been paid by either institution for any work of art, it represented excellent value, and that the supreme importance of the painting would be acknowledged by all who care for Old Master paintings. The Art Fund was the first publicly to show its support for the campaign, with the offer in early October 2008 of a grant of £1m, an unprecedented sum for it to give to a single work. The worsening of the world economic crisis through the autumn of 2008, with its impact on both public and private funding, made the task facing the two galleries more difficult; but a boost to the campaign was given when The Monument Trust, established by the late Simon Sainsbury, a former Trustee of the National Gallery and one of its greatest benefactors, committed £2m. Success began to seem possible when the National Heritage Memorial Fund recognised the painting's importance with an extraordinary grant of £10m, announced in November 2008. Ultimately, the success of the campaign depended on a combination of assistance from other charitable trusts, some acts of great private generosity, a wonderful response from the general public (who gave approximately £400,000 through donation boxes and other means) and the support of Scottish Government. The enduring importance of the work was underlined by the special support extended to the campaign by many of our foremost contemporary artists and by the public response to the painting's arrival at the National Gallery in October for a special exhibition in Room 1, where it was shown together with Titian's *Death of Actaeon*, which Titian is known to have intended as a companion piece. To all who gave their time or money to the campaign, the Board extends its warm and grateful thanks.

The acquisition of the painting, announced during the severe snowstorm of 2 February, must

be considered among the most important in the history of the National Gallery, comparable to Veronese's *The Family of Darius before Alexander* in 1857, Raphael's *Ansidei Madonna* in 1885, and the simultaneous purchases in 1929 of Titian's *Vendramin Family* and *The Wilton Diptych*. However, in those cases (and others made after a public appeal), the ratio of public funds committed was far higher.

The Board wishes to acknowledge the generosity of the Duke of Sutherland in offering the painting for sale to the nation at a very preferential price and to recall that his ancestor the Marquess of Stafford (1758–1833, created 1st Duke of Sutherland at the end of his life), demonstrated his support for the National Gallery by presenting to it in 1828 Rubens's great *Peace and War* (NG46).

Diana and Actaeon will now hang alternately in London and Edinburgh. Until the end of 2012, it will move between the two locations reasonably frequently, to allow visitors to both galleries the maximum opportunity to see it. We look forward with great excitement to its arrival in London in September 2009. From the end of 2012, however, it will travel less frequently, probably spending five years in each gallery in turn.

The Board wishes to record the contribution, in the early stages of the negotiations to acquire the painting, of our former Chairman Peter Scott, CBE, QC, who, having chaired the Board for nearly eight years, stepped down in August 2008. He gave unstinting service to the Gallery throughout this period, and we extend to him our warm wishes for the future.

We also thank the staff of the National Gallery, both those who worked directly on the campaign and those whose work in all other areas enables the Gallery to add to, preserve and display to the public our great collection.

MARK GETTY (CHAIRMAN)
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DIRECTOR'S FOREWORD

The National Gallery was delighted to announce the start of a major partnership with Credit Suisse in May 2008. During the course of the year the partnership has given crucial support to two major loan exhibitions, *Radical Light: Italy's Divisionist Painters 1891–1910* and *Picasso: Challenging the Past* (see pp. 36–7 and 40–1). Among other forms of publicity, Credit Suisse illuminated the entire façade of the National Gallery, helping to celebrate the switch on 27 February 2009 from Wednesday to Friday for our evening openings.

The partnership brought security and confidence to the Gallery at a time when it was becoming increasingly difficult to fundraise and just as we were about to embark on the joint campaign to acquire Titian's *Diana and Actaeon* – a topic covered in the Introduction. The success of the campaign was greatly assisted by the engagement of the Trustees and Gallery staff, and by the many generous contributions they made as private individuals.

Among those closely associated with the National Gallery who expressed most excitement at the prospect of acquiring Titian's *Diana and Actaeon* was Sir Michael Levey, Director from 1973 to 1986. He died suddenly on 28 December 2008. Sir Michael was a prolific author of criticism, history, biography and fiction whose writing about paintings of all periods was infallibly illuminating and filled with imaginative insight. As Director he presided with firmness and dedication over greater changes than the institution had ever previously encountered, and to a degree not now widely recognised he himself instigated the most innovatory and beneficial of these. Martin Wyld's recollections of him follow this Foreword and it is hoped that fuller obituaries will soon be available on our website.

Public attendance has been high in the year under review (see p. 59) and rose during the

first months of 2009 more than can be entirely explained by the popularity of *Picasso: Challenging the Past*. The decline in the value of the pound has certainly made London more attractive to European visitors. It is, however, sadly also clear that the cost of travelling to and staying in London is currently so high that it inhibits visitors from the regions from visiting – or re-visiting – the national collections. Research also reveals that many sectors of British society are not aware of what the National Gallery contains or that it costs nothing to enter.

The Sainsbury Wing shop – magnificently redesigned this year – and the catering supplied by Peyton and Byrne in both the National Dining Rooms and the National Café serve our visitors well. The Gallery could attract a larger public if Trafalgar Square were a more agreeable and orderly space. Some guarantees have now been given that amplified music at the numerous public events in the square will not be heard inside the galleries and the police have responded to our appeals to ensure that the North Terrace be kept cleaner and made more welcoming.

Lastly, a point about the *Review* itself: both as an official – but honest and useful – record of the Gallery's activities, and as a publication designed to appeal to friends of the institution, priority is given to works of art, and the different sections are not marked by the customary bold assertions of current political pieties but by illustrations from Sydney Vacher's *Fifteenth Century Italian Ornament chiefly taken from brocades and stuffs found in the National Gallery London*. This publication of 1886, which is at once a contribution to art history and a pattern book for designers, came to the attention of scholars cataloguing our paintings and will influence products soon to be available through the National Gallery Company.

NICHOLAS PENNY

MICHAEL LEVEY (1927–2008)

In 1966 when I joined its Conservation Department, the National Gallery had a slender staff, apart from the very distinguished Curatorial Department. Philip Hendy was Director, Martin Davies Keeper, and Cecil Gould and Michael Levey Deputy Keepers. Michael was much the most approachable of these imposing figures, and the only one who looked and behaved as if he lived in the swinging sixties. He was also flamboyant (within vegetarian parameters) and part of the literary world as well as something of a television personality. When Hendy retired, Michael became Keeper and I saw much more of him following David Carritt's discovery that the Tiepolo of *An Allegory with Venus and Time* was set into the ceiling of the Egyptian Embassy in South Audley Street. Michael supervised the Gallery's young conservators in the removal, restoration and return of the picture, which was soon afterwards acquired at auction. I experienced for the first time his extraordinary kindness and concern for others. Much though we enjoyed Martin Davies's dry wit and Cecil Gould's hauteur, it was Michael with whom we discussed the finer points of Carnaby Street fashions, Tiepolo or Patricia Highsmith's latest Ripley thriller.

Michael succeeded Martin Davies as Director in 1973 after the Trustees had fought off an attempt by the Prime Minister, Edward Heath, to appoint John Pope-Hennessy. At that time, the Gallery was known for its scholarship and for having its whole collection on show, but had perhaps slipped behind comparable institutions in what it offered to the public. It was also an introspective institution, partly on account of the recent and notorious cleaning controversies. Relations with the press, for instance, were managed by the simple expedient of making sure the Gallery's spokesman had no idea of what was going on.

Then followed a period of modernisation.

Michael had an exceptionally good relationship with most of his staff, as well as with the Trustees, who were ably chaired by John Hale. What the Gallery set out to do would now be known as outreach, access and so on, but was then seen simply as establishing a serious Education Department and both putting on exhibitions inside the Gallery and sending shows to regional museums. There was a remarkable change in the Gallery's attitude to the outside world and its relationship with its visitors. The opening of the northern extension in 1975 provided more space for education and exhibitions. *The Artist's Eye* and *Painting in Focus* series became popular, successful small-scale exhibitions.

Directors of the National Gallery are probably remembered more for their acquisitions than for any other achievement. Michael avoided the disappointment of failure for much of his directorship because pictures as expensive as Titian's *Death of Actaeon* or Velázquez's *Juan de Pareja* rarely came up for sale. Both were offered the year before Michael took over; the former was acquired but the latter was beyond the Gallery's reach. Many important paintings were acquired in Michael's first few years, including Velázquez's *Immaculate Conception*, Parmigianino's *Mystic Marriage of Saint Catherine* and *Portrait of a Man*, and Rembrandt's *Hendrickje Stoffels*.

Gaps in the eighteenth-century French school were partly filled by Drouais's *Madame de Pompadour*, Perronneau's *Portrait of Jacques Cazotte* and Fragonard's *Psyche showing her Sisters her Gifts from Cupid*. Michael's slightly unconvincing aura of decadence was reinforced by significant acquisitions of works by Klimt, Moreau and Redon. He dipped more than a toe into the twentieth century by acquiring Matisse's *Portrait of Greta Moll* and Picasso's Cubist *Fruit Dish, Bottle and Guitar* of 1914.



Michael encouraged creativity among his staff, within certain limits. His management was rigorous and detailed, and his grasp of the activities of each member of staff was extraordinary. He was remarkably skilful at making his displeasure known when necessary. After becoming Chief Restorer I enjoyed a weekly meeting with the Director. There were also frequent lunches, at which it was forbidden to discuss Gallery affairs. Michael claimed to model his management of the Gallery on Liverpool Football Club (he was a supporter because his parents-in-law came from Liverpool) in that anyone who left or retired was replaced immediately by someone of higher quality.

The Gallery's acquisitions of the early 1980s were of an astonishingly high standard. An increase in the purchase grant, the acceptance-in-lieu system, the establishment of the National Heritage Memorial Fund, and the generosity of the NACF and many other charities led in quick succession to Rubens's *Samson and Delilah*, Altdorfer's *Christ taking Leave of his Mother* and great works by Claude, Degas, Hals, Poussin, Van Dyck, Monet, Raphael, Renoir and many others joining the collection. Prolonged negotiations over the export from France of the superb *Portrait of Jacobus Blauw* by Jacques-Louis David were successfully concluded, to Michael's delight. Many fine acquisitions were almost taken for granted, for example works by Meléndez, Købke, Wright of Derby, the Master of the Saint Bartholomew altarpiece and Maarten van Heemskerck.

Michael's last years at the Gallery consolidated his achievements as Director but were also probably his most difficult and eventful. The exhibition of Danish Golden Age paintings was a particular highlight, but this was against a background of reduced Government funding and the handover of the building from the PSA to the Trustees. There was also of course the pressure for a commercial development of the Hampton site for the National Gallery extension;

when the Prince of Wales saw the plans he famously described the proposed addition as 'a monstrous carbuncle'.

Despite the debilitating illness of his wife, the writer Brigid Brophy, and Michael's care for her, his focus never wavered, and bore fruit in two great acts of benefaction. The three Sainsbury brothers, led by John, offered to finance a new wing entirely for the Gallery's use on the Hampton site, and J. Paul Getty Jnr provided an endowment fund of £50 million. Michael's directorship ended on a triumphant note. MW

First published in *The Burlington Magazine*, CLI, May 2009





Titian (active about 1506; died 1576)

Diana and Actaeon, 1556–9

Oil on canvas, 184.5 x 202.2 cm

Bought jointly by the National Gallery and National Galleries of Scotland with contributions from The Scottish Government, the National Heritage Memorial Fund, The Monument Trust, The Art Fund and through public appeal, 2009, NG6611

ACQUISITIONS

TITIAN DIANA AND ACTAEON

Diana and Actaeon is one of six large mythologies that Titian produced for King Philip II of Spain between 1549 and 1562. The project seems to have been conceived when Titian met Philip, first at Milan in 1548, and then at the Imperial Diet at Augsburg in the winter of 1550–1, on both of which occasions he also painted the prince's portrait. Titian was allowed exceptional freedom in choosing the subjects, which are drawn from Ovid's *Metamorphoses*. The commission stimulated him to create the most ambitious and magnificent works of his entire career. Titian coined the term 'poesie' for these compositions, because he regarded them as the visual equivalents of poetry.

The first two mythologies, *Danae* (1549–50) and *Venus and Adonis* (about 1552–4), were variations of pictures Titian had painted before. In 1556, the year Philip was crowned king of Spain, Titian sent him *Perseus and Andromeda*, to be joined later by the *Rape of Europa* (1559–62). Three years after the *Perseus*, Titian sent Philip *Diana and Actaeon* and *Diana and Callisto*. Designed as pendants (a stream flows from one to the other), the two paintings have remained together throughout their history. Another late *poesia* destined for Philip but never sent is *The Death*

of Actaeon, now in the National Gallery. In this work, Titian movingly depicted Actaeon, transformed into a stag by Diana, being torn to death by his own hounds.

The story of Actaeon is recounted in *Metamorphoses* (Book III, 138–255). Ovid tells how the noble young hunter, separated from his friends after a day's stag-hunting, inadvertently stumbles upon Diana, chaste goddess of the hunt, refreshing herself in the waters of a shady grotto. Titian shows Actaeon bursting onto the scene and causing consternation among Diana's virgin nymphs, several of whom seek hastily to cover their voluptuous nudity. Not all appear entirely dismayed at the intrusion but Diana's indignant response is unambiguous. As her Ethiopian handmaiden helps cover her with a shift, she casts Actaeon a terrifying sidelong glance that presages her cruel act of revenge. Actaeon raises his hands in surprise as though already half aware of the deadly price he must pay for trespassing into the goddess's domain. The scene is rich in portents of Actaeon's demise: the grotto is draped with the skins and skull of Diana's former prey, while in the background there is a tiny vignette of the huntress chasing a stag, a foretaste of Actaeon's



Titian
Diana and Callisto, 1556–9
 Oil on canvas, 187 x 204.5 cm
 National Galleries of Scotland,
 Edinburgh. Bridgewater Collection
 loan 1945

destiny as depicted in *The Death of Actaeon*. Titian alleviates the story's tragic dimension with amusing details: Venus's lapdog yaps at Actaeon's athletic hound from the safety of the far bank. The bathing platform appears to lurch under the nymphs' weight, and water gushes from a lion mask half concealed beneath one nymph's bottom.

The dating of *Diana and Actaeon* and *Diana and Callisto* is documented in correspondence between Titian and King Philip. In a letter of 19 June 1559 the artist informed the king that the two *poesie* were finished and that he would await instructions regarding their shipping. Titian wrote again on 22 September to confirm that the dispatch of the paintings was imminent. In this letter he stated that he had worked on them for more than three years, emphasising the exceptional efforts he had expended on the two pictures. He explained that their lengthy genesis was due to 'the ardent desire

that I have to do things that are worthy of Your Majesty, from which it follows that I am never satisfied with my efforts, but seek always with all my industry to polish and enhance them.' Another letter to the king from the Spanish Ambassador in Venice of August reveals that the artist had in fact continued to work on the paintings over the course of the summer: 'Titian will bring to perfection the two paintings of Diana and Callisto [*sic*] within twenty days because, since they are large and involve a lot of work, he wants to resolve a few little things that others wouldn't notice.'

Titian's many revisions are visible beneath a complex tapestry of energetic brushwork. While the painting has been relined three times, its excellent condition has meant that restoration has been minimal and conservative. The paint surface remains relatively intact and Titian's jewel-like



Titian
The Death of Actaeon, 1565–76
 Oil on canvas, 178.4 x 198.1 cm
 The National Gallery, London, NG6420
 Bought with a special grant and
 contributions from The Art Fund,
 The Pilgrim Trust and through public
 appeal, 1972

colours and loose, confident brushstrokes are remarkably well preserved.

Diana and Actaeon and *Diana and Callisto* were probably first sent to Toledo, where the king was in residence, and then to the Royal Palace – the Alcázar – in Madrid when the court moved there in May 1561. In 1623, they almost came to Britain when they were packed up as diplomatic gifts for Prince Charles of England and Scotland (soon to become King Charles I), who was in Madrid to woo the Spanish Infanta, but negotiations foundered and the pictures remained in Madrid. By 1626 the mythologies were in the king's summer apartment on the ground floor of the palace, where they were admired by the great collector and polymath Cassiano dal Pozzo. Cassiano noted that whenever the queen passed through this apartment, these nude figure paintings had to be covered up in advance. In the middle

of the seventeenth century, under the direction of Diego Velázquez, the *poesie* were moved to a more accessible, formal picture gallery in another part of the palace.

In 1704 Philip V presented the two paintings to the French ambassador and by about 1706–8 they had passed into the incomparable collection of the Duc d'Orléans at the Palais Royal in Paris, where they remained until the French Revolution. They were transported to London in 1793 and bought by Francis, 3rd Duke of Bridgewater (1736–1803) and two other noblemen, the duke's nephew and heir Lord Gower, later 2nd Marquess of Stafford and eventually 1st Duke of Sutherland (1758–1833), and the latter's brother-in-law, Frederick, 5th Earl of Carlisle (1748–1825). These three owners put the paintings up for sale between December 1798 and July 1799 but retained many for themselves. *Diana and Actaeon* and

Diana and Callisto were reserved for the Duke of Bridgewater.

The Bridgewater and Stafford portions were amalgamated on the death of the Duke of Bridgewater in the collection of Lord Gower, and hung together in his London residence, Cleveland House, off Pall Mall. On Lord Gower's death in 1833, the Bridgewater Collection passed to his second son, Francis, who took the name Egerton in 1833, and was made 1st Earl of Ellesmere in 1846. Cleveland House was remodelled for him by Charles Barry between 1846 and 1854, and the new rooms included a grand picture gallery to house the spectacular collection. It subsequently became known as Bridgewater House. The paintings remained on display there until towards the end of the Second World War when they were removed and lodged on long-term loan at the National Gallery of Scotland from 1945. CP/EG

Provenance

Painted between 1556 and 1559 for Philip II, King of Spain; by descent to Philip V; by whom presented to Antoine, 4th Duc de Gramont, French Ambassador to the Spanish court, 1704; by whom presented, probably around 1706–8, to Philippe, 2nd Duc d'Orléans, later French regent; by descent at the Palais-Royal, Paris, to Louis-Philippe-Joseph, Duc d'Orléans (Philippe Égalité), by whom sold in 1792 to Édouard Walckiers of Brussels (but resident in Paris); by whom sold in the same year to his cousin François-Louis-Joseph de Laborde-Mereville, Paris; by whom transported to London in 1793 and mortgaged to Jeremiah Harman; by whom sold in 1798 to the dealer Michael Bryan, acting on behalf of a syndicate consisting of Francis, 3rd Duke of Bridgewater, his nephew George Granville Leveson-Gower, Earl Gower (later 2nd Marquess of Stafford and 1st Duke of Sutherland), and Frederick, 5th Earl of Carlisle (husband of Lord Gower's sister); reserved by the Duke of Bridgewater; by whom bequeathed in 1803 to Lord Gower; by whom bequeathed in 1833 to his second son, Lord Francis Egerton, from 1846 1st Earl of Ellesmere; by descent to John, 5th Earl of Ellesmere, from 1963 6th Duke of Sutherland, by whom placed on loan to the National Gallery of Scotland in 1945; by whom bequeathed to Francis, 7th Duke of Sutherland in 2000.

Exhibitions

The Age of Titian: Venetian Renaissance Art from Scottish Collections, exh. cat., ed. Aidan Weston-Lewis, National Gallery of Scotland (Royal Scottish Academy Building), Edinburgh 2004, no. 54 (entry by Peter Humfrey); *Campaign for the Titians: Diana and Actaeon*, The National Gallery, London 2008 (accompanying leaflet by Carol Plazzotta)

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TELEMACO SIGNORINI SKETCH FOR STRAW WEAVERS AT SETTIGNANO

This tiny sketch, quick and vivid in the economy of its means, is a preliminary study for one of Signorini's most ambitious paintings, *Straw Weavers at Settignano* of 1880–5, which exists in three versions. It shows two women engaged in a craft practised to this day in the countryside around Florence where straw is woven into hats, mats, parasols and other items of use. The more prominent figure relates most closely to the woman at far right of the finished painting. Straw-weaving on looms was not an ancient Tuscan folk tradition but had been introduced in about 1840. Signorini was recording a relatively new cottage industry which allowed peasant women to supplement meagre family incomes. At the very same time, Vincent van Gogh in 1884 was painting Dutch peasants hunched over the looms that had just been introduced into their cottages for similar reasons.

Some fourteen preliminary studies are recorded, evidence of Signorini's slow elaboration of the composition. He prided himself on having introduced this kind of figure-sketching to contemporary Tuscan art as a means of gathering motifs for multi-figure scenes from modern life. The laminated board he worked on, prepared for painting on both sides, was probably manufactured to facilitate such rapid sketching *all'aperto*, or in the open air. Signorini was a leader of the so-called Macchiaioli movement in Tuscany which began in the later 1850s. *Macchia* means stain or mark and the name refers to a manner of painting in which relatively broad touches of colour summarily capture effects of light and atmosphere. While independent of foreign initiatives, the approach suggests modern French practice, by the Impressionists in particular, and indeed Signorini was a principal conduit for information about avant-garde developments abroad. Urbane, educated and curious about life and art outside Italy – Degas was a friend – he travelled north frequently, bringing back word about what was happening in the art worlds of Paris, London and beyond. He showed at the Royal Academy, and in 1881 painted Edinburgh street scenes. But it was among Italian landscapes and in the rhythms of Italian life that he found his most compelling themes. CR



Telemaco Signorini (1835–1901)
Sketch for 'Straw Weavers at Settignano'
 (*Le Bigherinaje a Settignano*), about 1880
 Oil on laminated board, 16.1 x 13.2 cm
 Monogram at upper left: TS intertwined
 NG6610 (Presented in memory of Beniamino
 Forti by his daughter Luciana, 2008)

Provenance

The artist, to 1901; Comm. Paolo Signorini, the artist's son (stamp on reverse of board); sale of the contents of Signorini's studio, Galleria Pesaro, Milan, 1930, lot 196; probably purchased there by Beniamino Moretti, Venice; by descent to his daughter, Luciana Moretti Forti, by whom presented to the National Gallery.

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Telemaco Signorini, catalogo della vendita dei dipinti rinvenuti nello studio alla morte del pittore, presentazione di Ugo Ojetti, Galleria Pesaro, Milan 1930, no. 196, illus.; *Telemaco Signorini, una retrospettiva*, exh. cat., Palazzo Pitti, Florence 1997, no. 93, illus. p. 124 (for a version of the finished composition in a private collection). Dario Durbé, Director of the Nuovo Archivio dei Macchiaioli, Rome, describes the present work as 'sicuramente, a nostro sentimento, uno studio o prima idea per "le Bigherinaie a Settignano"', già nella Collezione Mario Taragoni a Genova' (letter of 5 September 2007 in National Gallery dossier).



Piero di Cosimo (1462–1522)
Portraits of *Giuliano da Sangallo, Architect* and
Francesco Giamberti, Musician, about 1485
Oil on limewood, both 47.5 x 33.5 cm
Rijksmuseum, Amsterdam, on loan from
the Mauritshuis, The Hague, L1077 and L1078
The frame was made especially for the exhibition
Renaissance Faces: Van Eyck to Titian.

LOANS

PIERO DI COSIMO

PORTRAITS OF GIULIANO DA SANGALLO, ARCHITECT AND FRANCESCO GIAMBERTI, MUSICIAN

TITIAN

PORTRAIT OF A YOUNG MAN

These portraits were included in the exhibition *Renaissance Faces: Van Eyck to Titian* (for which see pp. 38–9), although the Titian was not included in the catalogue. It is fortunate that we are able to display them all as long-term loans to the permanent collection.

Piero di Cosimo's arresting portraits of a father and son can now be seen in the Sainsbury Wing alongside portraits by fellow Florentine artists, including Botticelli, Baldovinetti and Ghirlandaio. The diptych is of added interest because of the identity of the sitters and the attributes of their professions (which to learned Florentines were closely related). It is a rare example of this type of double portrait, and moreover, a highly idiosyncratic response to the style and conventions of Netherlandish portraiture. It is also the only surviving work in this genre by Piero di Cosimo.

Titian's portrait hangs with the Gallery's incomparable collection of this artist's early work, near two other great portraits by him, a conjunction that enhances our awareness of its distinctive qualities. It perhaps owes something to Titian's acquaintance with German portraiture, which often favoured a shallow niche behind the sitter and a pilaster strip to one side incorporating heraldic or symbolic devices, and the intense, perhaps devotional, stare of this sitter with his huge cap in hand may also be a response to German conventions. Indeed it is tempting to suppose that the sitter is one of the German residents of Venice. NP



Titian (active about 1506; died 1576)
Portrait of a Young Man, about 1515–20
 Oil on canvas, 92.7 x 70.7 cm
 On loan from the Earl of Halifax, L611

PONTORMO PORTRAIT OF A YOUNG MAN IN A RED CAP (CARLO NERONI)



Pontormo (1494–1556/7)
Portrait of a Young Man in a Red Cap (Carlo Neroni), 1529
Oil on panel, 92.1 x 73 cm
On loan from a private collection, L1079

Long thought to be lost, this splendid portrait by Pontormo was recently rediscovered in a British private collection. It was displayed to the public for the first time in the Sainsbury Wing exhibition *Renaissance Faces: Van Eyck to Titian* and remains on long-term loan to the Gallery in Room 8.

The sitter is likely to be the eighteen-year-old Florentine aristocrat Carlo Neroni. Vasari speaks of Pontormo's portrait of Neroni in his biography of the artist just before he mentions another of Francesco Guardi (*Portrait of a Halberdier*, Getty Museum, Los Angeles) which Pontormo painted during the siege of Florence (October 1529 – August 1530). Born in December 1511, Neroni would have been about eighteen for most of the siege, the same age as the youth in the portrait.

Neroni's elegant black costume probably alludes to his surname, 'nero' meaning black in Italian. With his right hand Neroni slips a note into his jacket, close to his breast. The address is illegible, but its location next to his heart and the ring on his finger suggest a connection with his marriage to the wealthy heiress Caterina Capponi in 1530.

Despite these intimate references, Neroni appears alert and fiercely defiant, ready to grasp the pommel of his sword in defence of his besieged city. His pose echoes Donatello and Verocchio's sculptures of David, the biblical hero who was a symbol of the Florentine Republic. His expression recalls that of Donatello's renowned *Saint George*, a sculpture that came to symbolise republican fortitude in the minds of Florentines. With these loaded artistic references, Neroni is portrayed not just as a suitor but also as a quintessentially Florentine hero. CP/EG

For a list of all works on loan to and from the National Gallery between April 2008 and March 2009, see www.nationalgallery.org.uk.





Guido Reni (1575–1642)
The Adoration of the Shepherds, about 1640
 Oil on canvas, 480 x 321 cm
 The National Gallery, London, NG6270

CONSERVATION

THE RESTORATION OF GUIDO RENI'S ADORATION OF THE SHEPHERDS

Guido Reni's *Adoration of the Shepherds* is one of the largest paintings in the National Gallery, measuring 4.8 x 3.21 metres without its frame, and it is rarely moved from its central position in Room 32. Painted around 1640, late in Reni's career, it was probably commissioned by Prince Karl Eusebius of Liechtenstein. The National Gallery purchased the painting from the Liechtenstein collection in May 1957.

Prior to its acquisition a number of the Gallery's trustees travelled to Vaduz to view the picture. On arriving they found it stored in a dimly lit building and it was therefore decided to take the painting out into the daylight so that it could be properly examined. Unfortunately, a gust of wind caught hold of the canvas which took off like a giant kite and landed on a nearby fencepost, causing a large tear through the head of the

kneeling shepherd holding a staff immediately to the right of Christ's feet.

When the painting eventually arrived at the National Gallery the damage was repaired and it was reinforced with two new layers of linen canvas adhered to the back using a traditional beeswax and resin mixture – a process known as lining. Because of its size, each layer was made up of three adjoining strips of material. The process of sticking the canvases to the back of the painting was extremely awkward as the reverse had to be heated, one small section at a time, using an electric hand iron, and the central part of the picture could only be reached by the conservator lying face down over wooden boards bridging the width of the picture. After lining and re-stretching, the painting was cleaned to remove the heavily discoloured varnish and old restorations, and the damages retouched.

The 1957 restoration, however, did not stand the test of time. Although carried out using materials that were acceptable by the standards of the day, the varnish (mastic resin in turpentine with small additions of linseed oil) and the retouchings in artists' oil colours discoloured within a relatively short period. Uneven application of the lining adhesive had caused unsightly undulations to form in the picture surface, and several raised lines coinciding with the joins between the lining canvases had become noticeable. There were also thousands of splash marks that had not been addressed in the 1957 treatment.

In November 2005, the National Gallery's Trustees gave their approval to begin a further restoration of the painting. Problems arose from the outset. When moved from Room 32, the painting was discovered to be just 18 centimetres too large to fit into the lift to the Conservation studios. Subsequently, it had to be taken off its stretcher *in situ* and one of the lining layers removed before being transferred onto a large wooden roller.

The cleaning of the painting presented few technical difficulties, although reaching the top half of the painting was cumbersome, requiring the use of scaffolding and hydraulic chairs. The removal of the old varnish revealed a surprising richness of colour, particularly the deep ultramarine blue of the Virgin's drapery and Joseph's bright orange and blue robes – a deliberate use of complementary colours that highlights the distinction between the Holy Family and the shepherds with their more sombre-coloured garments. The sense of space between the figures and the recession between the foreground and background also increased in legibility. With the varnish removed, the light radiating from Christ that illuminates the scene brightened considerably, and detail in the darker passages gained in definition, especially in the

stable at the left and the angel appearing to the shepherds on the distant hillside. Bearing in mind that the picture was originally painted for a poorly lit interior, the strong use of colour and the dramatic lighting effects would have made a striking visual impact.

Apart from the tear, the painting had suffered few actual losses. The only ones of note are several old, horizontal damages at the centres of the left and right edges, most probably the result of folding the painting in an earlier attempt to transport it, and there is also a loss in Joseph's orange robe to the left of his shoulder. Although the paint surface had suffered some light abrasion during early cleaning treatments, it was not serious. Much more disturbing were the thousands of pale splash marks, especially abundant in the top half of the painting, which did not disappear during cleaning. Colleagues in the Scientific Department took microscopic samples from the affected areas for analysis and the blanched surface layers of the samples were found to contain phosphorus, a substance strongly indicative of bat droppings. It was therefore concluded that the *Adoration* had at one time been kept in a building infested with bats, which had bombarded the painting with their corrosive excreta.

Further scientific analysis of the materials used in the painting found that the principal blue pigment in the sky was a poor quality natural ultramarine. The appearance of ultramarine can change on ageing, and in the sky of the *Adoration* it has discoloured unevenly to a pale, blotchy grey. The change is greater in the darker areas of the sky where the ultramarine has not been mixed with other colours, than in the paler passages where lead white has been added: the crescent moon in the top left corner no longer shines as brightly as it once did and the dark blue surrounding the moon has become almost as pale as the moon itself. By contrast, the ultramarine in the Virgin's blue drapery seems well preserved,



Detail of the cherubs. The central cherub, presumably painted by Reni, is more accomplished than the remaining four, which may have been executed by members of the artist's workshop.

mainly because ultramarine of higher quality was used in this area, although some of the shadows in the modelling of the folds have a slightly blanched appearance and now lack definition. Other colours in the picture have also altered: the Virgin's pink drapery, for instance, would have originally been a deep, vivid crimson but the organic red-lake pigment has faded. The initial appearances of the ultramarine and red lake would have added to the opulent colours in the Holy Family's draperies.

Alterations made to the design during Reni's execution of the painting have become apparent on account of the increasing transparency of the oil medium in the upper paint layers over time.

Such changes are fairly common in paintings of a certain age, and are referred to as *pentimenti*. For example: the shepherd's left knee in the bottom right corner was once in a higher position and his elbow was further to the left; the upper end of Joseph's staff, just to the left of his head, has been painted out; and his left foot was positioned further to the left as were his shoulder and upper arm. Artists of this period deliberately left compositional changes visible in order to give an impression of spontaneity, and it is probable that the alterations in the *Adoration* were apparent immediately after its completion, though not as noticeable as they are today. The evidence of

design alterations in the National Gallery's *Adoration* may support the view that the painting is not a secondary version made after another late Reni, the *Adoration of the Shepherds* in the Certosa di San Martino, Naples. Although it is difficult to establish which version was painted first, the presence of pentimenti in the National Gallery picture suggests at the least that parts of the composition were not directly copied from the version in Naples. The visible pentimenti and the freely applied brushwork in the National Gallery painting, and other late works by Reni, have also caused some debate over the level of finish. Some have argued that the *Adoration* is unfinished, while others maintain that the painting has been boldly and economically executed and its apparent lack of finish was intentional. Certainly there are passages in the painting that were never fully resolved; little attention was paid to the hindquarters of the sheep in the foreground and it is unclear whether the boy holding the sheep is kneeling on a stone step, as this inexplicably vanishes further to his left.

What is clear, however, is that the quality in paint-handling varies and that more than one hand was at work on the painting. In the latter part of his career, Reni was an artist in great demand, and in order to complete a large number of commissions he employed studio assistants. The head of the shepherd immediately to the right of the Virgin is less well accomplished than the shepherd to the right of Christ's feet and may well have been the work of an assistant. Also, the subtlety of light and modelling in the central cherub holding the banner are superior to those at the far left and it is perhaps the only one completed by Reni.

Once cleaned, the painting was re-rolled and taken to the studios in the Gallery's basement for relining. The remaining lining canvases were removed and the old wax-resin adhesive laboriously scraped from the back of the picture.



Detail of the shepherds. The lower head, from the shepherd immediately to the right of the Virgin, may have been painted by an assistant, whereas the upper head appears to have been executed by Reni.

A large piece of linen canvas, specially woven in Belgium, was prepared with a modern synthetic adhesive which, when heated, becomes tacky enough to form a bond between the back of the painting and the lining canvas. The relining was carried out on a heated, low-pressure vacuum table, a piece of equipment that was unavailable in 1957, which enables the painting and lining canvas to be held flat while heated and subsequently cooled. Although large, the table was not sizeable enough to accommodate the entire painting, which had to be relined in three sections. With two rollers on either side of the table, the painting and lining

canvas were unrolled from one roller to the other, one stage at a time, across the heated tabletop. The lined painting was then returned to the upper studio for retouching, which was carried out using a synthetic, non-yellowing acrylic medium that remains soluble, so that it can be readily removed in the future. In October 2008, almost three years after work started, the picture was finally returned to Room 32 and re-hung in its usual position.

All restoration treatments of Gallery paintings rely on a collaboration between various departments – Art Handling, Conservation, Curatorial, Framing, Photographic and Scientific – but it is fair to say that because of its sheer size Reni's *Adoration* demanded more assistance and ingenuity than almost any other painting in the collection. PA / DC / LK

Pictures cleaned and restored in the Conservation Department 2008–2009

- Attributed to Ceccarelli *The Virgin and Child*, NGM1192,
The Ashmolean Museum, Oxford
- Hondecoeter *Birds and Butterflies among Plants*, NG1222
- Attributed to Macchietti *The Charity of Saint Nicholas*,
NG6606
- Netscher *A Lady teaching a Child to Read*, NG844
- Attributed to Perugino *Christ Crowned with Thorns*,
NG691
- Reni *The Adoration of the Shepherds*, NG6270
- Signorini *Sketch for 'Straw Weavers at Settignano'*,
NG6610
- Umbrian School (?) *The Man of Sorrows*, NG6573
- Umbrian School (?) *The Virgin and Child*, NG6572

Other paintings treated

- Imitator of Giorgione *Homage to a Poet*, NG1173
- Heda *Still Life with a Nautilus Cup*, NG6336
- Morone *The Rape of the Sabines (before the signal)*,
NG1211
- Morone *The Rape of the Sabines (after the signal)*,
NG1212
- Spinello *Decorative Border*, NG1216.2
- Spinello *Decorative Border*, NG1216.3
- Zaganelli *The Baptism of Christ*, NG3892.1
- Zaganelli *The Dead Christ with Angels*, NG3892.2



Alvise Vivarini's *Portrait of a Man*, 1497 shown in its previous, possibly early 20th-century frame on the left and after reframing on the right.

FRAMING

PAUL LEVI (1919–2008)

Paul Levi, who died in August 2008, was one of the last surviving refugees from Nazi Germany and Austria who transformed the cultural life of London. For several decades he was the most highly respected authority on frames anywhere. Born in Leipzig, he worked for the influential frame-maker F.A. Pollack, another refugee who had settled in London. Pollack brought the tradition from Bode's Berlin and helped to establish London as the world centre for frame-making and dealing. Paul Levi started his own workshop in Paddington and worked closely with Count Seilern and his Princes Gate Collection (now part of the Courtauld Institute). He always applied a vision and experience derived from his contact with the lost sophistication of Central Europe.

Paul Levi was an interested and critical observer of the National Gallery's frames, and the complete survey that he undertook together with Nicholas

Penny in the early 1990s is still the backbone of today's frame archive. Hundreds of visits were made in the early morning, once a week, over several years.

The Gallery was very fortunate to acquire possibly the last frame Paul Levi ever sold – an Italian cassetta (about 1500) gilded with sgraffito ornament – which is suitable both in origin and size for Alvise Vivarini's *Portrait of a Man* (NG2672). A clumsy parody of an ornate seventeenth-century English frame was always a baffling choice for the sober portrait (Levi Survey: Quality: Poor, Suitability: Poor). The very beautiful original gilding on the fine old moulding purchased from Paul Levi makes this a far more harmonious surround for the painting. Particularly beautiful are the ghostly, lace-like remains of the sgraffito: this was originally gold ornament scratched into blue paint. ps





FRAMING AND REFRAMING REMBRANDT

A Dutch seventeenth-century ebony frame of the highest quality and exactly the right size was acquired for Rembrandt's *Self Portrait at the Age of 63* (NG221). It is remarkable that hardly any of Gallery's Dutch seventeenth-century paintings are framed in a way that might have been original. One explanation is that Dutch masters like Rembrandt were highly valued, collected and reframed by French eighteenth-century connoisseurs. Rembrandt's *Portrait of Hendrickje Stoffels* is a very good example. The frame was most probably made for this painting in 1720s Paris, one of three high-quality French Regency frames in the collection made for earlier masters (the others are around Elsheimer NG3974 and Poussin NG5597). The organic vitality of the acanthus scrolls which spring from the corner ornaments, cling to the bold and massive moulding, and overlap the narrow frieze which is decorated

with delicate strapwork, contrasting in its low relief and regular pattern, make this one of the most exciting examples of woodcarving in the National Gallery. We may imagine the palatial interior filled with gilded furniture, related in style and designed by the same hand from which this frame has long been divorced. In this way an old frame can supplement the dry facts of ownership which, conventionally, comprise a painting's provenance. Because French frames and of course furniture of the period were so admired, this type of frame was not only preserved but imitated for Old Masters of all kinds.

Framing decisions are often guided by convention, and the reframing of Dutch masters in eighteenth-century France established an expectation that these paintings would be thus framed which remained well into the twentieth century. Many are heavily altered and re-gilded



Opposite left Rembrandt's *Portrait of Hendrickje Stoffels*, probably 1654–6.

Opposite right and above Rembrandt's *Self Portrait at the Age of 63*, 1669, shown in its old frame on the left and after reframing on the right.



like the old frame of the *Self Portrait*. Others are poor imitations like the former frame on *An Elderly Man as Saint Paul* (NG243), which has also been replaced with an original Dutch seventeenth-century frame – a more typical ebonised pearwood moulding. The effect of the dark frames on both paintings is extraordinary. The room around the figures becomes more legible and the arms in the *Self Portrait* seem to relax into space, whereas the arch in the background of the *Elderly Man* as well as the sword beside him become distinguishable from the darkness almost for the first time. PS / NP

Rembrandt's *An Elderly Man as Saint Paul*, probably 1659. The frame was purchased with the generous support of The Arrow Trust.

Paintings reframed in 2008–2009

Framed with newly acquired antique frames

Bosch *Christ Mocked (The Crowning with Thorns)*, NG4744
 Botticelli *Portrait of a Young Man*, NG626
 Cézanne *Landscape with Poplars*, NG6457
 Van Deuren *A Young Astronomer*, NG2589
 El Greco *The Adoration of the Name of Jesus*, NG6260
 Guardi *A View near Venice (?)*, NG2520
 Monet *The Museum at Le Havre*, NG6527
 Murillo *A Peasant Boy leaning on a Sill*, NG74
 Rembrandt *An Elderly Man as Saint Paul*, NG243
 Rembrandt *Self Portrait at the Age of 63*, NG221
 Rousseau *Surprised!*, NG6421
 Vivarini *Portrait of a Man*, NG2672

Framed from Gallery stock

Caravaggio *Boy bitten by a Lizard*, NG6504

Frame reproductions

Follower of Sandro Botticelli *A Lady in Profile*, NG2082
 Guercino *Saint Gregory the Great with Saints Ignatius Loyola and Francis Xavier*, L603
 Hondecoeter *Birds, Butterflies and a Frog among Plants and Fungi*, NG1222
 Attributed to Girolamo Macchietti *The Charity of Saint Nicholas of Bari*, NG6606
 Perugino *The Archangel Michael*, NG228.2
 Perugino *The Archangel Raphael with Tobias*, NG228.3
 Perugino *The Virgin and Child with an Angel*, NG228.1
 Associate of Perugino *The Virgin and Child with Saint John*, NG181
 Pontormo *Portrait of Two Friends*, X6283 Fondazione Giorgio Cini, Venice
 Pontormo *Portrait of a Young Man in a Red Cape (Carlo Neroni)*, L1079
 Lo Spagna *Christ appearing to the Virgin with the Redeemed of the Old Testament*, NG1280
 Uccello *Saint George and the Dragon*, NG6294

Supporters 2008–2009

J.A. Floyd Charitable Trust

Reframing of El Greco's *The Adoration of the Name of Jesus* and Murillo's *A Peasant Boy leaning on a Sill*
 Supported by Mr Juan Corbella

Reframing of Rembrandt's *An Elderly Man as Saint Paul*
 Supported by The Arrow Trust



EXHIBITIONS

ALISON WATT: PHANTOM 12 MARCH – 29 JUNE 2008

Alison Watt's exhibition in the Sunley Room, held at the end of her tenure as the Rootstein Hopkins Foundation Associate Artist, opened in March 2008. The RHF Associate Artist is appointed for a period of two years with the brief of creating new work that relates to the Gallery's permanent collection. The aim of the scheme is to demonstrate the continuing inspiration of the Old Master tradition for today's artists.

The exhibition took its name from the title of one of the seven paintings that were exhibited, all of which demonstrated the artist's deep fascination with the suggestive power of fabric. In her childhood, Watt had been taken to the National Gallery on a trip that resulted in a lifelong admiration for Ingres's portrait of *Madame Moitessier*. Madame Moitessier's remarkable dress, that both conceals and reveals, has been a starting point for many of Watt's previous works.

However, when she started work at the Gallery, Watt found herself gradually being attracted to another painting, Zurbarán's *Saint Francis in Meditation*. This mysterious picture, in which the saint's eyes are obscured by shadow while his open mouth is clearly visible, interested Watt to such an extent that she requested that it be included in the exhibition. Visitors were able to judge for themselves the influence of this painting upon her work.

A year on from her exhibition, Watt finds herself still deeply affected by the experience of a very intensive two years. 'My time at the

Gallery overturned all my preconceived ideas about pictures that I thought I knew well. In a way, it was a very destabilising experience. I became aware that my increasing familiarity with certain pictures brought with it a sense of them becoming ever more mysterious. This encouraged me to look longer and harder. Initially, I thought that I would be learning much more about the collection on an academic level but this was only part of the story. I was completely unprepared for the heightened emotional response I would experience. I became so obsessed with Zurbarán's painting that I found myself looking at it every day. I still do.'

Preparing for the deadline of an exhibition opening date brought with it certain obvious pressures. 'I felt I was still in the middle of something when the show opened. By no means did the exhibition signal the completion of a particular body of work, as I felt sure the experience of being at the Gallery would continue to inform my painting.'

In the months since her exhibition, the artist recognises that her paintings have changed as a result of her time at the Gallery. 'I have become much more aware of the unique characteristics of painting and how it appeals to touch as well as sight. It is a medium with properties that cannot be replicated by any other means. The work I have been making since the show is much more concerned with the things that a painting alone can do and the way we read its surface.' c w



Left Francisco de Zurbarán (1598–1664)
Saint Francis in Meditation, 1635–9
Oil on canvas, 152 x 99 cm
The National Gallery, London, NG230

Below Alison Watt
Phantom, 2007
Oil on canvas, 213.4 x 335.3 cm
Courtesy Alison Watt / Ingleby Gallery, Edinburgh



Alison Watt working in her studio at the National Gallery, 2008



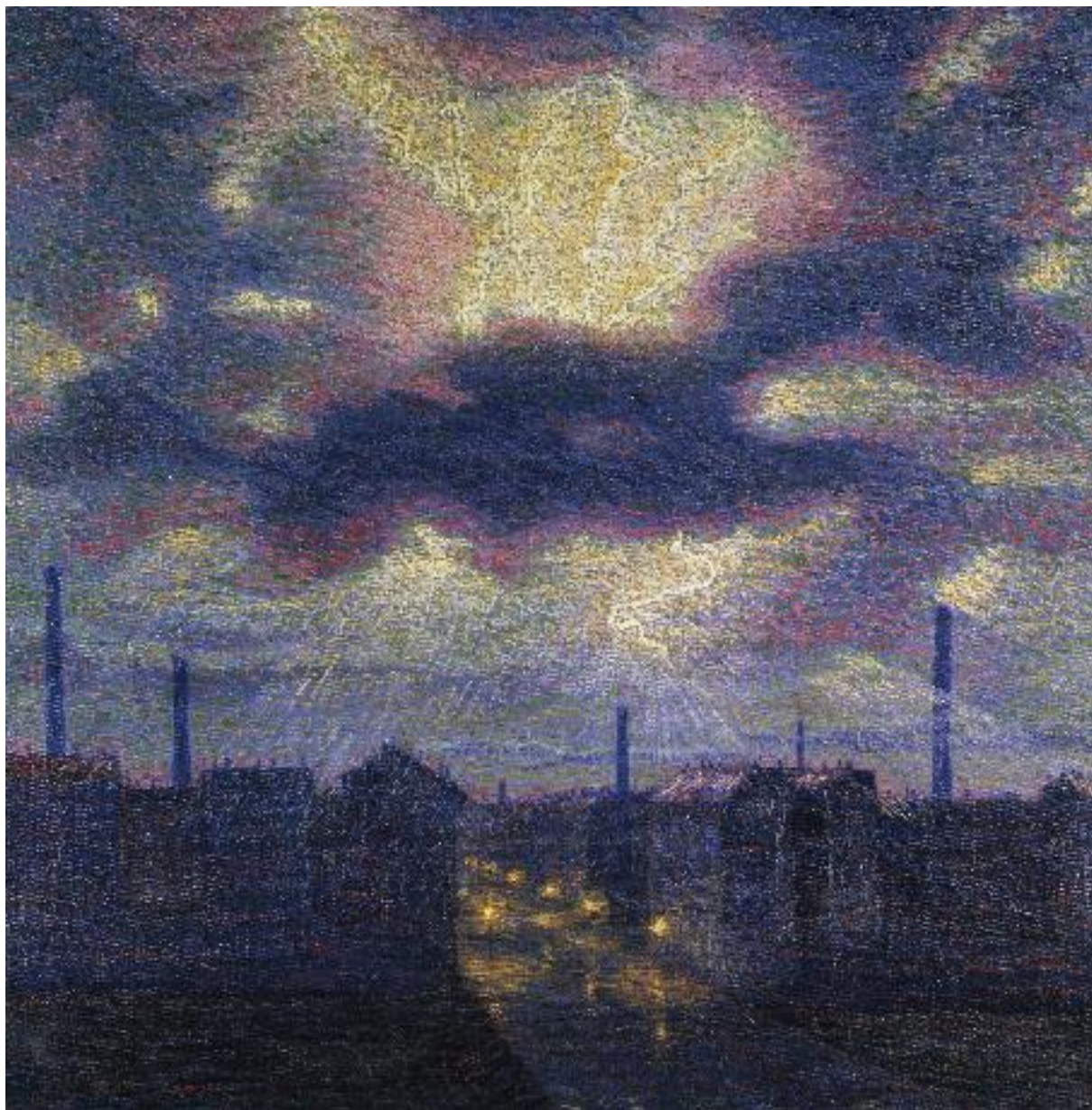
Théo van Rysselberghe (1862–1926)
Coastal Scene, about 1892
Oil on canvas, 51 x 61 cm
The National Gallery, London, NG6582

RADICAL LIGHT: ITALY'S DIVISIONIST PAINTERS 1891–1910 18 JUNE – 7 SEPTEMBER 2008

The exhibition, which subsequently travelled to the Kunsthaus, Zurich, introduced the British public to an art movement, relatively little known here, that played a vital role in bringing Modernism to Italian culture around 1900. Often overtly political in intent, Divisionism traced the growing economic and social fissures in Italian society with a kind of seismographic precision. It also laid the groundwork, thematically and in terms of technique, for the even more audacious art movement that grew out of it, Italian Futurism, whose centenary we mark in 2009. Seeing these vibrant, high-keyed paintings in the context of the National Gallery underlined the affinities of Divisionism with contemporary European avant-garde art.

A transitional figure between Divisionism and Futurism, Luigi Russolo was fascinated by the light effects with which nature animates a stormy landscape. He used the skeins of interwoven

colours characteristic of Divisionism to evoke the lurid play of pinks, purples and yellows that dance across the lightning-filled heavens. A student of modern, urban life, he contrasted them with the artificial, golden light of street lamps on rain-slicked city streets. Points of comparison could quickly be found with works in the permanent collection. Thus, a decade before Russolo the Belgian Pointillist painter Théo van Rysselberghe had been no less intrigued by the way a sky filled with scudding clouds casts scintillating patterns of light and shadow across the sea below. Here, tiny individual dots of colour, largely contained within the blue spectrum, imbue a coastal view with a portentous sense of mystery. For both artists, working far apart but committed to experimentation, luminosity in its myriad manifestations proved the most compelling of modern subjects. CR



Luigi Russolo (1885–1947)
Lightning (I Lampi), 1909–10
Oil on canvas, 100 x 100 cm
Galleria Nazionale d'Arte Moderna, Rome, 5025

RENAISSANCE FACES: VAN EYCK TO TITIAN 15 OCTOBER 2008 – 18 JANUARY 2009

Renaissance Faces: Van Eyck to Titian was conceived in collaboration with the Prado, Madrid, where it was shown from 3 June to 7 September 2008 as *El retrato del Renacimiento*. The exhibition aimed to explore the motives for the immensely varied and vivid ways in which Renaissance people were presented in life and commemorated after death. In bringing together paintings from both north and south of the Alps as well as sculpted portraits, medals and drawings it sought to challenge conventional views about the development of portraiture during the Renaissance. The collaboration with the Prado offered an exceptional opportunity to present a subject on which, surprisingly, there had not been a comprehensive exhibition in recent decades. The exhibition also made it possible to present in visual form some of the arguments which had been put forward by Lorne Campbell, Beaumont Senior Research Curator, in his authoritative book *Renaissance Portraits*, published by Yale in 1990.

The display was organised around seven themes which illuminated the functions and meanings of portraiture in the Renaissance: Remembering; Identity, Attributes, Allegory; Courtship and Friendship; Family; Love and Beauty; Drawing Portraits; and Portraits of Rulers. A particular focus of the exhibition was the presentation of new contexts for famous National Gallery paintings. These included, notably, the juxtaposition of Holbein's *Ambassadors* with Lotto's *Andrea Odoni* (Royal Collection), calling attention to their semi-concealed depiction of a crucifix among other objects, and the reuniting of Quentin Massys's *An Old Woman ('The Ugly Duchess')* with its pendant male portrait (private collection). The exhibition also revealed that Massys's female

sitter appears to be suffering from Paget's disease, and that rather than being copied from a drawing by Leonardo, the influence travelled in the opposite direction.

Giovanni Bellini's famous portrait of the Doge Loredan was displayed along with two outstanding Florentine marble busts, one by Mino da Fiesole, the other attributed to Antonio Rossellino, which were lent by the Bode Museum, Berlin, and the Bargello, Florence, respectively. In the same room, the newly conserved reliquary bust of Saint Constance, attributed to the circle of Desiderio da Settignano and lent by the Louvre, was shown with Baldovinetti's *Portrait of a Lady*, whom technical examination and research for the exhibition had revealed to be clothed in a dress that is white and gold rather than yellow, as was previously believed. These juxtapositions allowed an exploration of the visual relationship between the painted bust format and the sculpted one, which accommodated both the familiar references to the formats of Antiquity and the less commonly cited connection to the medieval reliquary. The spiritual dimension, which the exhibition sought to restore to the consideration of Renaissance portraiture, was further explored in Luke Syson's catalogue essay 'Witnessing Faces, Remembering Souls'. Consideration of the range of possibilities of the presentation of the face in two dimensions but using the rapidly developing techniques of oil painting gained piquancy from the available comparisons with sculpted portraits, and was a topic much debated both in the Gallery's own study days and in a panel discussion organised by the Courtauld Institute's Research Forum. SF



Left Alesso Baldovinetti (about 1426–1499)
Portrait of a Lady, about 1465
Tempera and oil on panel, 62.9 x 40.6 cm
The National Gallery, London, NG758

Below Circle of Desiderio da Settignano
(about 1430–1464)
Saint Constance, called
'The Beautiful Florentine', about 1450–75
Carved wood with some tow and linen
mixed with gesso, height 55 cm
Musée du Louvre, Département des
Sculptures, Paris, RF789



PICASSO: CHALLENGING THE PAST PICASSO'S PRINTS: CHALLENGING THE PAST 25 FEBRUARY – 7 JUNE 2009

Exploring the first exhibition the National Gallery has ever devoted to Picasso, it became clear that, while his knowledge of the European painting tradition was all encompassing, his imagination was drawn over and over again to a few artists of the past. They were magisterial presences whose influence waxed and waned throughout Picasso's long career but never disappeared. Such figures stand apart from the painters to whom Picasso dedicated his 'variations' on canonical masterpieces, works with which the exhibition concluded. He had studied Delacroix's *Women of Algiers* of 1834 for decades before beginning to paint canvasses based upon it, in December 1954. Velázquez's *Las Meninas* of 1656 had been a touchstone since childhood, and it is surprising that it took him until the age of 76 to reassess what is, for a Spaniard, an inescapable icon. These artists, along with Manet, Poussin and Cranach, received Picasso's explicit homage. To appreciate the 'variations', we need to know the source, and part of the sport is playing off the original in our minds against the reinterpretations that, once he got started, poured from Picasso's easel.

Throughout much of his career, the use Picasso made of the art of the past was far more oblique and allusive than this. He was not so much engaging in quotation from the Old Masters as finding in their works details, motifs, distinctive attitudes, that showed him how to advance his own art. As a student in Madrid in 1899 he painted the angular, bearded head of a Spaniard in the manner of El Greco; seventy years later, that same long face reappears in the comical image

of a swaggering musketeer. He does not evoke a specific El Greco painting, however, but rather absorbs the artist's distinctive expressive approach to the depiction of Spanish 'types'. Similarly, Picasso had long admired Degas, and many images of the Parisian demi-monde executed soon after his arrival in 1901 show the ageing master's influence. Decades later, as Picasso increasingly turned to themes of carnality and sexual abandon, Degas's unsparing brothel monotypes re-emerged as a commanding source. In such instances, the subject-matter – the obsession of the moment – seems to have come first in Picasso's mind and this in turn suggested to him the artist or artists he ought most profitably to look at again.

Of no artist is this more true than Ingres. Picasso was captivated by his technical virtuosity and some of the Spaniard's most scintillating portrait drawings are brash challenges to this unrivalled master of the genre. He was also intrigued by Ingres's skill at chronicling Parisian power, influence and beauty, and his 1906 *Portrait of Gertrude Stein*, no less than the relentlessly chic portraits of his first wife, Olga, testify to the Frenchman's formative vision. As the Great War ebbed and Picasso sought stylistic alternatives to Cubism, classicism staged a comeback in his art. The enormous, marmoreal females of works such as *Seated Woman* are profoundly novel inventions, and yet the massive, splayed fingers she raises to her cheek echo the boneless, biomorphic hand that Ingres's *Madame Moitessier* raises to her temple. Hoping to evoke something of the timeless realms of Antiquity, Picasso found



Left Pablo Picasso (1881–1973)
Seated Woman, 1920
Oil on canvas, 92 x 65 cm
Musée Picasso, Paris

Below Jean-Auguste-Dominique
Ingres (1780–1867)
Madame Moitessier
(detail of raised right hand), 1856
Oil on canvas, 120 x 92.1 cm
The National Gallery, London, NG4821



a simple motif in Ingres, itself derived from classical precedent, which suggested to him how he might best go about representing feminine intelligence and a psychologically rich interior life.

The National Gallery lent *Madame Moitessier* to Paris for the exhibition *Picasso et les Maîtres* in autumn 2008 where it was seen in confrontation with related Picassos. In London, however, the

Picassos hung alone in magisterial thematic groupings while visitors could make their own comparisons by referring to the gallery and multimedia audio guides; they were of course also encouraged to visit the permanent collection only a few floors away to see the original. Thus the Gallery's collection was worked into the fabric of the exhibition. CR

EXHIBITIONS 2008–2009

Alison Watt: Phantom

12 March – 29 June 2008

Sunley Room

Supported by the Rootstein Hopkins Foundation

Take One Picture: An Exhibition of Work by Primary Schools Inspired by Peter Paul Rubens's 'An Autumn Landscape with a View of Het Steen in the Early Morning'

28 April – 31 August 2008

Generously supported by Christoph and Katrin Henkel and The Dorset Foundation

Radical Light: Italy's Divisionist Painters 1891–1910

18 June – 7 September 2008

Sainsbury Wing

Sponsored by Credit Suisse

Love

Bristol's City Museum and Art Gallery

19 January – 6 April 2008

Laing Art Gallery, Newcastle upon Tyne

19 April – 13 July 2008

The National Gallery, London

24 July – 5 October 2008

Sunley Room

Supported by the Heritage Lottery Fund, the Northern Rock Foundation, the Esmée Fairburn Foundation and in London by The Bernard Sunley Charitable Foundation

Renaissance Faces: Van Eyck to Titian

15 October 2008 – 18 January 2009

Sainsbury Wing

Sponsored by AXA

Campaign for the Titians: Diana and Actaeon

22 October – 14 December 2008

Room 1

The Simon Sainsbury Bequest to the National Gallery

22 October 2008 – 1 February 2009

Room 42

Sisley in England and Wales

12 November 2008 – 22 February 2009

Sunley Room

Supported by The Bernard Sunley Charitable Foundation

Picasso: Challenging the Past

25 February – 7 June 2009

Sainsbury Wing

Sponsored by Credit Suisse

Picasso's Prints: Challenging the Past

25 February – 7 June 2009

Room 1



Hans Holbein the Younger
Detail from 'The Ambassadors'



After studying Crivelli's *Annunciation* participants in the *Line of Vision* project worked in three dimensions with wood, paper and paint to create their own angels.

EDUCATION

EVENTS

Highlights of the programme of events for adults included a performance of sixteenth-century music by Lucie Skeaping, the early music specialist and regular broadcaster on BBC Radio 3. This took place in front of Holbein's *Ambassadors*, and among the pieces played, using replica instruments from the period, was the music depicted in the open hymn book that is visible in the painting. A collaboration with University College London enabled participants to study the German paintings in the collection and then to visit the Strang Print Room where they could examine woodcuts and engravings by artists such as Dürer, Baldung and Cranach, and handled original printmaking tools of the period. In January, a study day was held to celebrate the fortieth anniversary of the television series *Civilisation*, written and presented by former National Gallery Director Kenneth Clark. Among the contributors were David Attenborough, who as controller of BBC2 commissioned the programme, and Simon Schama, who discussed the significance and influence of the series.

OUTREACH PROGRAMMES

In 2008–9 the Gallery funded three projects and organised ten *Line of Vision* workshops for teenagers. The Gallery also co-funded a combined art and dance project that was presented in collaboration with the Royal Ballet School and consisted of eight workshops for sixty-six pupils from Forest Hill School, London, and the Royal Ballet School.

As corporate partners of the Gallery, Credit Suisse funded two *Line of Vision* projects that were produced in partnership with the charity The Place2Be and consisted of sixteen workshops for thirty-six primary school children.

The *Line of Vision* outreach programme offers those who are vulnerable or at risk of exclusion opportunities to visit and enjoy the National Gallery's collection. We collaborate with a range of partners including local authorities (Children's Services, Teenage Pregnancy Teams and Pupil Referral Units) and charities such as The National Children's Bureau and The Place2Be.

Projects start with discussions in the Gallery around a selection of paintings, where participants are encouraged to express their own ideas. These are followed by practical workshops, led by artists from the Education Department's freelance team, who provide tuition and guidance in the making of artworks inspired by the paintings discussed. Certificates are presented at the end of each project and the works are put on public display in the Education Centre.



A View of Het Steen as it might look today, from the Take One Picture exhibition, 2008.

TAKE ONE PICTURE

The *Take One Picture* scheme encourages primary schools across the UK to use a National Gallery painting as a stimulus for learning. Every year the Gallery selects one painting for schools to respond to; schools find out about it through teachers' notes, the National Gallery website and from courses which are attended by hundreds of teachers annually.

The 2008 exhibition, selected from submissions by over 130 primary schools, showed some of the innovative ways in which schools had responded to the 2007–8 focus painting, *A View of Het Steen in the Early Morning* by Peter Paul Rubens, 1636. A group of five to six-year-olds from Takeley Primary School in Hertfordshire was encouraged to imagine what Rubens's landscape might look like today, over 370 years later. Pupils talked about the development of roads and people's homes, and the impact of progress upon the landscape. They collected pictures of houses and buildings and sorted them by size and period, before making them into a collage with Rubens's painting as a background. Using animation software, they filmed the making of the collage to show how the landscape might have gradually changed over time.

Other highlights included a large-scale model of the imagined interior of Rubens's house, and puppet theatres made by children of different ages working together, as well as painting, sculpture and poetry inspired by the painting. c w

Supporters 2008–2009

Access Programme

Supported by The BAND Trust

Articulate

Sponsor: Deutsche Bank

Associate Artist Scheme

Supported by the Rootstein Hopkins Foundation

'Back to Civilisation' Study Day and 'Civilisation' Screenings

Supported by The Linbury Trust

Exhibition Colloquia

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Free Guided Tours for Schools

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Supported by The Ernest Hecht Charitable Foundation

Take Art

Supported by The John S. Cohen Foundation and The Austin and Hope Pilkington Trust

Take One Picture

Supported by The Dorset Foundation and Christoph & Katrin Henkel. Website supported by Alliance & Leicester

Transcriptions: LFS Shorts (collaborative project with the London Film School)

Supported by Skillset



SCIENTIFIC RESEARCH

THE SCIENTIFIC EXAMINATION OF PAINTINGS

Physical examination and analysis of paintings are at the heart of the Gallery's scientific work. Technical information gathered on Old Master pictures in the collection and elsewhere is used to support conservation treatments of paintings, understand and interpret their true state of preservation and assess their vulnerabilities (figs 1 & 2). It is also used to help elucidate art-historical problems, for example questions of painting practice, attribution, geographical origin and date. In order to acquire this information, as a first step, paint micro-samples are mounted as paint cross-sections for examination under the optical microscope: this reveals their detailed layer structure (figs 3 & 4). Pigments and paint-binding media are then analysed by a variety of optical, spectroscopic and other instrumental techniques.

The two essential components of paint – the colouring matter (pigment) and the paint binder (a medium such as oil or egg) – require different types of analytical approach. The most powerful means for pigment identification, following

examination of samples under the optical microscope, is carried out in the scanning electron microscope (SEM) which has attached to it an analytical device (an EDX system) capable of determining the chemical elements present in tiny samples of paint. The SEM-EDX system can be used as a tool to analyse individual pigment particles, or to generate chemical element 'maps' which show the location of particular materials within the layer structure. New, or unexpected, materials in paintings may be identified, and more penetrating analytical questions may be answered with success. The great majority of pigment identifications can be made in this way, and the layer structures found in paintings, which are enormously varied over the time-span covered by the Gallery's collection, can be documented and interpreted with considerable sophistication. During the year, with a grant from the Trustees, the Scientific Department was able to replace an obsolete SEM dating back to 1985 with a new, state-of-the-art digital instrument, and



1

at the same time upgrade the EDX analytical system essential to its performance. This combined new instrument will provide many years of dedicated service in studying the collection – in support of the conservation of paintings and their technical evaluation.

The Scientific Department is fortunate also to have been able to acquire an important second replacement instrument during the year – a new system for gas-chromatography linked to mass-spectrometry (GC-MS) – which represents another fundamental requirement for paint analysis. This instrument is used for identification and analysis of the so-called ‘organic’ components of paintings – largely natural product materials – including the principal binders used in easel paintings, particularly drying oils of various types, egg tempera and combinations of these. GC-MS is a method that also enables natural (and synthetic) resins to be analysed, and is therefore a suitable means for the identification of varnishes of all periods, which generally contain resinous



2

1 Detail from Reynolds's *Lord Heathfield* (NG111) showing the problematic condition of the surface, discoloration, wrinkling and cracking.

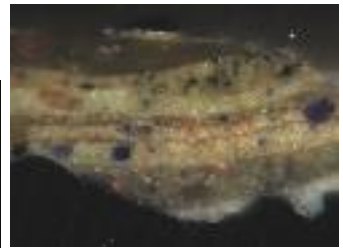
2 A paint cross-section from the background of Reynolds's *Lord Heathfield* reveals a multilayered structure and drying defects in the paint. Analysis by GC-MS has shown that Reynolds used a mixture of linseed oil and a natural resin (mastic) as a paint medium, rendering the painting vulnerable to conventional cleaning methods.



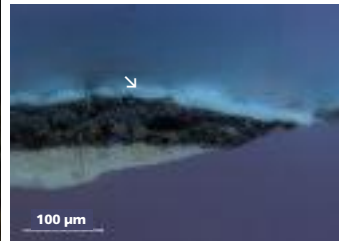
3



5



4



6

materials (figs 5 & 6). It can be used to identify a variety of organic additives to paint that artists have incorporated at various times over the last 600 years. The chemistry involved is particularly difficult for several reasons: the quantities of organic materials present in micro-samples are very low, complex mixtures are often involved and, frequently, the original materials have changed over time, and must be identified by understanding the chemical processes that the paint has undergone as it ages. As with the Gallery's expert knowledge-base on pigments and paint layer structures, work on the organic materials in paintings is internationally recognised and the Gallery's repository of information is considered an important resource for all who are concerned with the care and study of Old Master paintings. The new GC-MS instrument selected by the Scientific Department to take forward this work was acquired with a very generous grant from the Engineering and Physical Sciences Research Council (EPSRC). A first use will be a programme of analyses of paintings from all parts of the collection, the results of which will be included in a free exhibition at the Gallery entitled *Close Examination: Fakes, Mistakes and Discoveries*, to be held in the summer of 2010. The central theme will be the application of science and technical study to the interpretation of paintings.

Technical work on the collection is made available to the public and to specialists in a number of ways – through books, exhibition

publications, collection catalogues, articles, conference papers and the *National Gallery Technical Bulletin*. The *Technical Bulletin* is approaching its thirtieth volume, for publication in September 2009. To mark the occasion, the Gallery will host a three-day international conference devoted to the materials and techniques of easel paintings: 'Studying Old Master Paintings – Technology and Practice'. Future issues of the *Technical Bulletin* will be made available as a free on-line publication through a new feature of the National Gallery's website devoted to research on the collection. AR

Supporters 2008–2009

EU-ARTECH

Supported by European Commission under the Sixth Framework Programme

Mellon Digital Documentation Project: The National Gallery's Ten Paintings by Raphael

Supported by The Andrew W. Mellon Foundation

Application of a new non-invasive technique (Optical Coherence Tomography) to paintings conservation. In collaboration with Nottingham Trent University, The British Museum and University of Kent

Supported by The Leverhulme Trust

Equipment for gas-chromatography–mass-spectrometry for paint medium analyses

Supported by the Engineering and Physical Sciences Research Council (EPSRC)

National Gallery Technical Bulletin

Supported by the American Friends of the National Gallery with a generous donation from Mrs Charles Wrightsman

Research in digital imaging

Supported by Hewlett-Packard

3 Corot, *Avignon from the West* (NG3237). Six works by Corot in the collection will be featured in the *National Gallery Technical Bulletin*, volume 30.

part of the composition. As many as six layers of paint are present here over a white ground.

4 A paint cross-section from the foreground of Corot's *Avignon from the West* shows the extent to which Corot reworked this

5 Detail before cleaning from Leonardo da Vinci's *The Virgin of the Rocks* (NG1093). Work on conservation treatment of the painting was begun in December

2008 following a long period of preliminary research.

6 Paint cross-section from the dark-coloured rocks in the background of the Leonardo, photographed under the microscope in ultraviolet light to show the presence at the surface of a heavily discoloured

varnish applied to the painting in the late 1940s. The varnish layer (arrowed) fluoresces (appears bluish white). Analysis of the varnish by GC-MS prior to the start of cleaning showed it to be composed of mastic resin with some heat-bodied linseed oil, information essential to the proposed treatment.

RESEARCH AND PUBLICATIONS

THE EASTLAKE DIARIES PROJECT

The Gallery has collaborated with the Walpole Society (2006–9) to produce an annotated edition of the travel notebooks of Sir Charles Eastlake (1793–1865), the Gallery's first Director. The research, undertaken by Susanna Avery-Quash, is now complete and will be published in two volumes to mark the Walpole Society's centenary in 2011.

To elucidate and amplify the transcription of the thirty-six surviving notebooks the publication will include a glossary of Eastlake's abbreviations, a series of maps pinpointing the foreign places Eastlake visited, a summary of all his Continental tours, including information gleaned from his official correspondence which fills gaps caused by missing notebooks, a short biographical index of the dealers and collectors Eastlake met abroad, and an introductory essay.

Details of current attributions and locations of pictures seen by Eastlake (largely achieved through collaboration with Professor Giovanni Agosti and his students at Milan University) can be found in the indexes. Also included here are

extracts from Eastlake's first Continental tour, undertaken in 1828 to Northern Europe (although his original notebook is lost, part was published by his widow in 1870) and transcriptions of Eastlake's annual letters to the Gallery's Trustees which summarise the achievements of his summer tours and supply more details concerning his reasons for pursuing or dismissing certain pictures.

An exciting offshoot of the project has been the reassembly of Eastlake's private art library, one of the first of its kind, which was sold by his widow to the National Gallery in 1870 and dispersed over time throughout the Gallery's library. It has been possible to piece Eastlake's library together from a little-known catalogue of its contents published in 1872. Many of the guidebooks include annotations by Eastlake, which he subsequently incorporated in his working notebooks. A brief list of Eastlake's annotated guidebooks will appear in the Walpole Society publication and a complete annotated listing of the original Eastlake Library will soon be available on the Gallery's website. SAQ



Above Three of the thirty-six surviving notebooks belonging to Sir Charles Eastlake.

Right Eastlake's remarks in his travel notebooks are often accompanied by small drawings, of which there are almost a thousand. These images serve to record details of the subjects of the pictures under discussion, or some aspect of technique – colour or brushwork. The page illustrated here describes Eastlake's visit in mid-September 1858 to Arezzo to see Piero della Francesca's frescoes, including his celebrated cycle of the Legend of the True Cross in the church of San Francesco. In his notes Eastlake defines Piero's formal and physiognomic preferences, pointing out such characteristics as 'thick lips – nose broad at end – hair combed back – drapery (tunic) sculpturesque.' The sketches record details from the frescoes in San Francesco although, interestingly, the most detailed head has no exact counterpart and seems to be a type abstracted from many heads seen there.

1. S. Francesco. Piero della Francesca - King of the Kings.
 (from memory)

2. The King of the Kings. The King in clouds, surrounded by clouds.
 He is seated on a throne, with a crown on his head. He is surrounded by
 angels, who are kneeling before him. The King is holding a scepter in his right hand.
 The angels are holding banners, which are inscribed with the words 'In excelsis deo'.

3. The King of the Kings. The King in clouds, surrounded by clouds.
 He is seated on a throne, with a crown on his head. He is surrounded by
 angels, who are kneeling before him. The King is holding a scepter in his right hand.
 The angels are holding banners, which are inscribed with the words 'In excelsis deo'.

4. S. Francesco. The Resurrection of the Dead. The King of the Kings.
 He is seated on a throne, with a crown on his head. He is surrounded by
 angels, who are kneeling before him. The King is holding a scepter in his right hand.
 The angels are holding banners, which are inscribed with the words 'In excelsis deo'.

5. S. Francesco. The Resurrection of the Dead. The King of the Kings.
 He is seated on a throne, with a crown on his head. He is surrounded by
 angels, who are kneeling before him. The King is holding a scepter in his right hand.
 The angels are holding banners, which are inscribed with the words 'In excelsis deo'.

6. S. Francesco. The Resurrection of the Dead. The King of the Kings.
 He is seated on a throne, with a crown on his head. He is surrounded by
 angels, who are kneeling before him. The King is holding a scepter in his right hand.
 The angels are holding banners, which are inscribed with the words 'In excelsis deo'.

RESEARCH CURATOR IN THE HISTORY OF COLLECTING AT THE NATIONAL GALLERY

The Gallery has appointed Susanna Avery-Quash to this new post with responsibility for developing a centre for research in the history of collecting. This centre will seek to promote research based on the Gallery's unique resources in its archive and library as well as drawing on material elsewhere. The Gallery has recently been recognised by the Arts and Humanities Research Council (AHRC) as an Independent Research Organisation, which paves the way for new collaborative ventures with academic institutions in this and other fields of study undertaken by the Gallery. The fruits of this research will be made available in various ways, including via the Gallery's new website, a programme of educational events, and the National Gallery History Group, which celebrated ten years of seminars in 2009.

NEW HISTORIES OF THE NATIONAL GALLERY

Two new histories of the Gallery will be published in 2009. The Gallery's archivist, Alan Crookham, has prepared a new concise history of the Gallery, to be published by the National Gallery Company. It will include many illustrations drawn from the Gallery's extensive photographic archive, and will follow the popular format of *The National Gallery in Wartime* by Suzanne Bosman, published in autumn 2008. The Gallery's Director from 2002 to 2007, Charles Saumarez Smith, has written *The National Gallery: A Short History*, to be published by Frances Lincoln in 2009.

RAPHAEL RESEARCH PROJECT

Since 2007 the Gallery has been developing an innovative pilot project in digital documentation, supported by the Andrew W. Mellon Foundation, which was described in last year's *Review*. This makes available on the National Gallery website an extensive range of art-historical, technical and conservation-based information, focused on the Gallery's remarkable and diverse group of ten paintings by Raphael. The digitised material includes paint samples and infrared reflectograms as well as pages from Cavalcaselle's sketchbooks and sixteenth-century documents (complete with translations), previously available only to those working within the Gallery. The Raphael resource has been developed by Mara Hofmann (Mellon Fellow) and Joseph Padfield (Senior Scientific Officer), and is designed to use a new form of data storage, RDF Triples. Collaboration with other institutions will offer the opportunity for the inclusion of other works by Raphael, extending the range of information offered. SF

Supporters 2008–2009

The Daniel Katz Research Fellowship in Sixteenth-Century Ferrarese Painting

Supported by Mr & Mrs Daniel Katz

Eastlake Research Fellowship

Supported by The Pilgrim Trust (through the Walpole Society), The Elizabeth Cayzer Charitable Trust and Sir Denis Mahon CH CBE FBA

Myojin Curator of Sixteenth-Century Italian Painting

Supported by Horizon Asset Ltd

National Inventory Research Project

Supported by the Getty Foundation

Pidem Curatorial Assistant

Supported by The Pidem Fund

Harry M. Weinrebe Curatorial Assistant

Supported by The Dorset Foundation

For a full list of work published by National Gallery staff and external commitments between April 2008 and March 2009, see www.nationalgallery.org.uk.



PRIVATE SUPPORT OF THE GALLERY

Individual philanthropy, corporate sponsorship and charitable support from grant-making trusts enables the National Gallery to add to the collection, improve the fabric of the Gallery and carry out the broad array of activity that takes place here every day.

This year saw the National Gallery and National Galleries of Scotland embark on a major campaign to acquire Titian's *Diana and Actaeon*. We were delighted by the response from the general public and major donors alike who lent their full support in order to keep this work on public display. The Gallery's display was further enhanced by generous loans of paintings, and the collection continues to grow by virtue of individual legacies and bequests of paintings.

Individual donors have supported curatorial posts, helped us to purchase rare picture frames, made it possible to provide many art education programmes and seminars, and assisted with publishing academic catalogues.

Thanks to the support of grant-making trusts and companies, we were able to extend our education projects and devise imaginative ways

in which to engage the public with the collection. One such initiative was the creation of the world's first interactive digital art gallery for travellers in the Eurostar departures lounge at St Pancras International. The Gallery was also delighted to announce a three-year partnership with Credit Suisse, the first of its kind for the Gallery. As part of this unique association, Credit Suisse is sponsoring the Gallery's late-night opening programme and a major Sainsbury Wing exhibition each year, the first being *Radical Light: Italy's Divisionist Painters 1891–1910* and the second being *Picasso: Challenging the Past*. In addition Credit Suisse is funding special educational projects for schools and community organisations. Generous corporate and private support also enabled the Gallery to stage *Renaissance Faces: Van Eyck to Titian* and the seventh of our Touring Partnership exhibitions, *Love*.

To all the lenders, individuals, companies and trusts acknowledged throughout this review and listed on the following pages (and to those who prefer to remain anonymous) the Gallery owes an enormous debt of gratitude. s w

Lenders to the National Gallery

We would like to thank all our lenders to the collection between April 2008 and March 2009, including those who wish to remain anonymous.

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 The Master Governor of Trinity Hospital, Retford
 Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
 The Earl of Verulam
 Victoria & Albert Museum, London

Major supporters of the National Gallery

The Director and Trustees would like to thank the following, and those who wish to remain anonymous, for their generous support of the National Gallery during the period 1 April 2008 to 31 March 2009. In particular, the Board would like to express its gratitude to all those who contributed to the acquisition of Titian's *Diana and Actaeon*.

Mr & Mrs Marcus Agius
 Mr & Mrs Julian Agnew
 Alliance & Leicester
 American Friends of the National Gallery, London
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The corporate membership programme provides a vital source of unrestricted income which each year helps the Gallery to fund programmes across all areas of activity. We would like to thank the following companies for their generous and loyal support:

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If you would like to find out more about the Gallery's corporate membership scheme, please contact Ana Hoare on 020 7747 5871, or email development@ng-london.org.uk.

The George Beaumont Group

The National Gallery would like to acknowledge the significant unrestricted support that the George Beaumont Group offers towards the Gallery's core activities on an annual basis. These donations help support our education programmes, care for the collection and its display, and scientific and curatorial research. We are grateful to all of those individuals who have given to the Gallery through the George Beaumont Group over this past year. We are also indebted to the George Beaumont Committee for their time and advice. We particularly appreciate all that they have done to help us develop the Beaumont Group over the year.

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Donations to the American Friends of the National Gallery, London Inc.

The Director and Trustees would like to thank the following, and those who wish to remain anonymous, for their generous support during the period 1 April 2008 to 31 March 2009:

Howard & Roberta Ahmanson
 Mr & Mrs Harold Blatt
 Mr & Mrs Robert Johnson through the Robert
 and Sherry Johnson Charitable Trust
 Mr Norman Kurland
 Mr David Leventhal
 Arturo & Holly Melosi through the Arthur
 and Holly Magill Foundation
 Neil L. Rudenstine & Angelica Zander
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 Mr & Mrs Peter Soros
 Mrs Charles Wrightsman

Legacies to the National Gallery

The National Gallery is deeply indebted to all those individuals who, over the years, have demonstrated their generosity and foresight in remembering the Gallery in their wills.

We are extremely fortunate to have received legacies from the late Ms Patricia Archer, Mrs Genevieve C. Cruikshank, Patricia Dodds, Helen Theresa Mitchell, Miss Pamela Jean Oakes and Miss Stella Turmaine, whose generous and unrestricted bequests to the Gallery were received this year.

Our gratitude to all those who have left bequests to the Gallery is expressed in a memorial book of thanks, on permanent display in the vestibule inside the Sir Paul Getty Entrance.

If you would like to find out about leaving a legacy to the National Gallery, please contact Laura Dee on 020 7747 2565, or email development@ng-london.org.uk. Please be assured that any enquiries will be treated in strict confidence. Copies of the leaflet entitled *A Lasting Legacy for the Nation* are also available from Information Desks within the Gallery.

FINANCIAL INFORMATION

Government Grant in Aid remains the Gallery's principal source of funds. For the year ended 31 March 2009, the Gallery's Grant in Aid for running costs was £22.419 million, with an additional grant of £3.95 million restricted to expenditure on capital, including ongoing essential capital repairs.

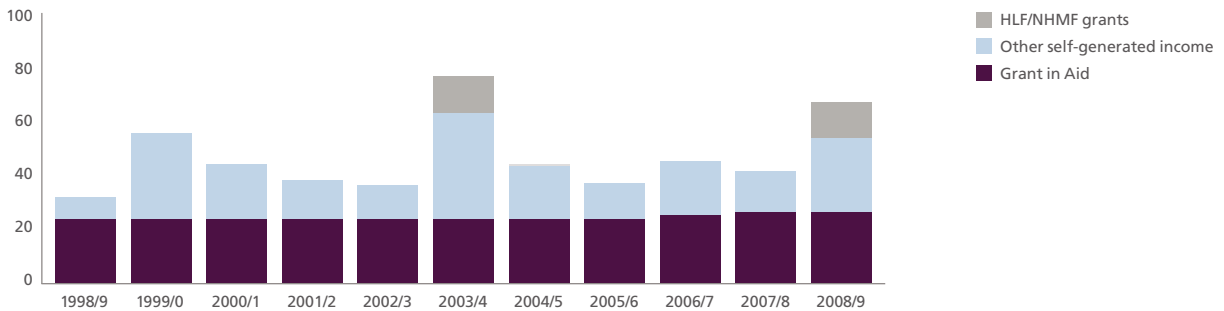
Private income continues to be vital to the future well-being of the Gallery. So many of the Gallery's programmes, from exhibitions to outreach work, are only possible as a result of the support of the corporate sector, trusts and foundations, and private individuals.

Incoming resources this year totalled £67.1 million, higher than in 2007/8 (£40.7m). The 2008/9 figure includes incoming resources relating to picture acquisitions of £35.4 million, as well as generous donations from individuals and income from the successful corporate membership scheme. The main reason for income being higher in 2008/9 is as a result of donations for the acquisition of Titian's *Diana and Actaeon*.

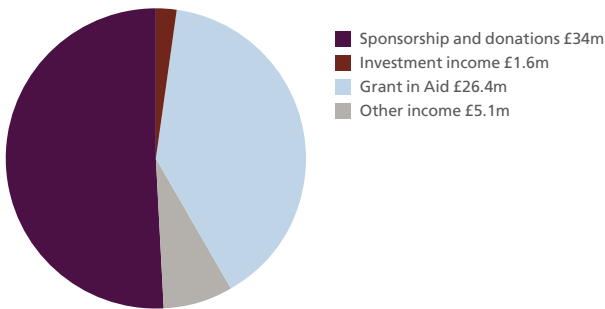
The Gallery's total charitable expenditure for 2008/9 was higher than but broadly comparable to that for the prior year. The Gallery continued to experience pressure on costs in certain areas such as transport and utility prices but succeeded in keeping expenditure within budget, maintaining tight controls and a continuing focus on delivering efficiency savings.

Two points about these figures merit special comment. Firstly, mentioned in the Trustees' Introduction, although the acquisition of the Titian would have been impossible without the support of the Government and the specific contribution of the National Heritage Memorial Fund, all previous acquisitions of comparable character have been made with a far higher ratio of Government support. Secondly, many of the Gallery's most central activities, including educational and outreach programmes especially commended by the Department of Culture, Media and Sport, are only possible because of support from the corporate sector, trusts and foundations, and private individuals. JW

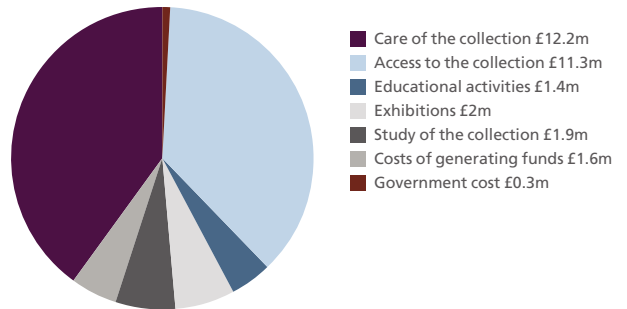
Grant in Aid as a proportion of income, including donations for acquisitions (£millions rebased to 2008/9 prices)



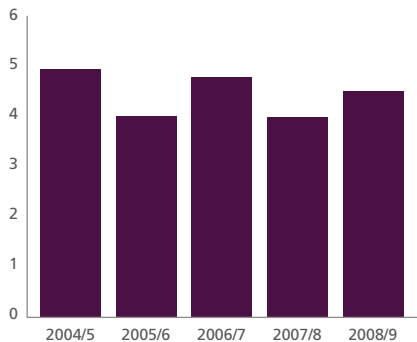
Income 2008/9



Operating Expenditure 2008/9



Number of visitors (millions)



Exhibition attendance 2008/9

- Alison Watt: Phantom* **111,225**
- Take One Picture* **113,461**
- Radical Light: Italy's Divisionist Painters 1891–1910 **37,609**
- Love* **109,601**
- Renaissance Faces: Van Eyck to Titian **103,068**
- Campaign for the Titians: Diana and Actaeon* **58,342**
- The Simon Sainsbury Bequest to the National Gallery* **119,873**
- Sisley in England and Wales* **121,342**
- Picasso: Challenging the Past **204,682**
- Picasso's Prints: Challenging the Past* **227,831**

Free exhibitions are indicated by an asterisk

NATIONAL GALLERY COMPANY LTD

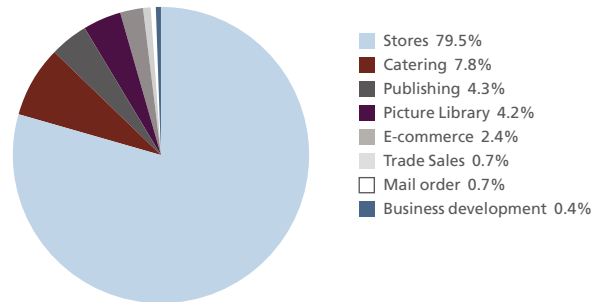
The National Gallery Company Limited (NGC) is owned by the National Gallery Trust. The primary purpose of the company is to generate income for the Trust and the National Gallery. NGC's main business is to produce a range of commercial publications, products and services designed both to enhance the experience of visitors to the Gallery and reach markets beyond the Gallery to extend the commercial brand.

The charts below show that our principal source of revenue comes from the Gallery shops. Other income is generated through the distribution of our books worldwide by Yale University Press, through Picture Library and filming sales, external sales (e-commerce, mail

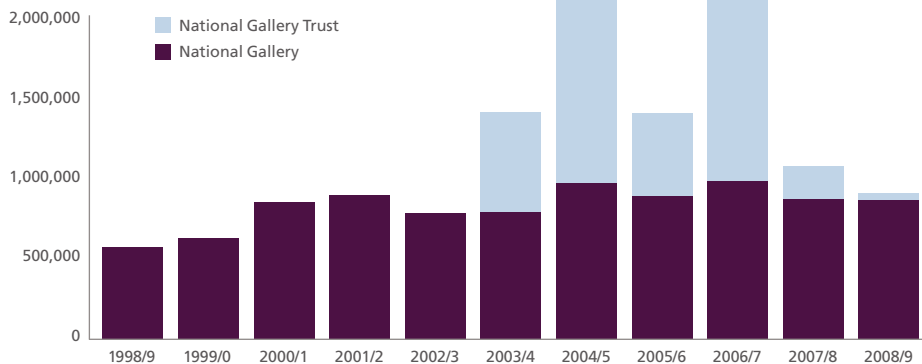
order, business development and licensing), and restaurants and cafés in the Gallery.

Profit from trading in 2008/09 was £84,000 (07/08 £205,000), after payments to the Gallery of £840,000 (07/08 £829,500). JM

Revenue Analysis 2008/9



Payments to the National Gallery and National Gallery Trust



PUBLICATIONS

The following titles were published between 1 April 2008 and 31 March 2009

Exhibition Catalogues

Radical Light: Italy's Divisionist Painters 1891–1910

Simonetta Fraquelli, Giovanna Ginex, Vivien Greene and Aurora Scotti Tosini
 285 x 245 mm; 192 pp; 150 colour illustrations
 Hardback £35.00 / Paperback £19.95, June 2008

Renaissance Faces: Van Eyck to Titian

Lorne Campbell, Miguel Falomir, Jennifer Fletcher and Luke Syson
 320 x 240 mm; 304 pp; 190 colour illustrations
 Hardback £40.00 / Paperback £24.95, October 2008

Sisley in England and Wales

Christopher Riopelle and Ann Sumner
 210 x 210 mm; 56 pp; 33 colour illustrations
 Paperback £6.99, October 2008

Campaign for the Titians

Carol Plazzotta
 297 x 210 mm; 6 pp; 11 colour illustrations
 Leaflet, not for sale, October 2008
 Printing generously arranged by Scala Publishers.

Picasso: Challenging the Past

Elizabeth Cowling, Neil Cox, Susan Grace Galassi, Christopher Riopelle and Anne Robbins
 270 x 220 mm; 176 pp; 166 colour illustrations
 Hardback £19.99 / Paperback £12.99, February 2009

National Gallery Guides

One Hundred Details from the National Gallery (new edition)

Kenneth Clark, with a preface by Nicholas Penny
 265 x 245 mm; 168 pp; 200 colour illustrations
 Hardback £15.99, April 2008

The National Gallery in Wartime

Suzanne Bosman
 255 x 205 mm; 128 pp; 200 b/w photographs
 Paperback £12.99, September 2008

If the Paintings Could Talk...

Michael Wilson, with a foreword by Andrew Marr
 140 x 210 mm; 176 pp; 150 colour illustrations
 Paperback £12.99, November 2008

The National Gallery Pocket Collection

Leah Kharibian
 120 x 110 mm; 240 pp; 200 colour illustrations
 Hardback £6.99, November 2008

The National Gallery Visitor's Guide

Louise Govier
 246 x 189 mm; 112 pp; 120 colour illustrations
 Paperback £7.50, January 2009

The Little Red Book of the National Gallery (Moleskine)

140 x 90 mm; The Little Red Book 48 pp / ruled notebook 192 pp; 20 colour illustrations
 Moleskine twin-set £9.99, February 2009

The National Cookbook

Oliver Peyton
 280 x 225 mm; 272 pp; 120 colour illustrations
 Hardback £25.00, February 2009

Academic Books

The National Gallery Technical Bulletin, volume 29

Series editor: Ashok Roy
 297 x 210 mm; 80 pp; 124 colour illustrations
 Paperback £25.00, September 2008
 Supported by the American Friends of the National Gallery with a generous donation from Mrs Charles Wrightsman.

The National Gallery Review of the Year April 2007 – March 2008

280 x 220 mm; 56 pp; 48 colour illustrations
 Paperback £10.95, December 2008

DVDs

The National Gallery in Wartime

Written and narrated by Suzanne Bosman
 Approx. 45 minutes, £9.99, September 2008

Renaissance Faces: Van Eyck to Titian

Written and narrated by Louise Govier
 Approx. 50 minutes, £9.99, October 2008

Take One Picture (2008 revised edition)

Approx. 180 minutes, £9.99, November 2008

Picasso: Challenging the Past

Written and narrated by Colin Wiggins
 Approx. 30 minutes, £9.99, February 2009

Co-editions and Co-publications

Van Eyck, Dürer, Tizian...

Die Porträt-Kunst der Renaissance

Lorne Campbell, Miguel Falomir, Jennifer Fletcher and Luke Syson
 320 x 240 mm; 304 pp; 190 colour illustrations
 Hardback £49.90, October 2008
 (German edition of *Renaissance Faces: Van Eyck to Titian* published by Belser Verlag)

The Usborne Art Sticker Book

Sarah Courtauld and Kate Davies
 305 x 238 mm; 32 pp.
 Paperback £5.99, February 2009

Picasso und die Alten Meister

Elizabeth Cowling, Neil Cox, Susan Grace Galassi, Christopher Riopelle and Anne Robbins
 270 x 220 mm; 176 pp; 166 colour illustrations
 Hardback £29.90, March 2009
 (German edition of *Picasso: Challenging the Past* published by Belser Verlag)

TRUSTEES AND COMMITTEES OF THE NATIONAL GALLERY BOARD

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The patterns on pages 11, 21, 33, 45 and 53 are taken from Sydney Vacher, *Fifteenth Century Italian Ornament*, published by Bernard Quaritch, Piccadilly, London, in 1886. Details from the paintings that inspired them are illustrated below.



Carlo Crivelli
 (about 1430/5 – about 1494)
The Immaculate Conception, 1492
 Egg tempera on wood, 194.3 x 93.3 cm
 The National Gallery, London, NG906
 (for Vacher's pattern see page 11)



Rogier van der Weyden and workshop
 (about 1399 – 1464)
The Exhumation of Saint Hubert, late 1430s
 Oil with egg tempera on oak, 88.2 x 81.2 cm
 The National Gallery, London, NG783
 (for Vacher's pattern see page 21)



Girolamo Romanino
 (about 1484 – about 1560)
The Nativity, about 1524
 Oil on wood, 265 x 117.2 cm
 The National Gallery, London, NG297.1
 (for Vacher's pattern see page 33)



Marco Marziale
 (active about 1492 – about 1507)
The Circumcision, 1500
 Oil on canvas, 223.4 x 152.7 cm
 The National Gallery, London, NG803
 (for Vacher's pattern see page 45)



Attributed to Jacopo di Cione and workshop
 (probably active 1362; died 1398/1400)
The Coronation of the Virgin, 1370–1
 Egg tempera on poplar, 206.5 x 113.5 cm
 The National Gallery, London, NG569.2
 (for Vacher's pattern see page 53)

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The National Gallery
Trafalgar Square
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Tel: 020 7747 2885
www.nationalgallery.org.uk
information@ng-london.org.uk

Editor: Kate Bell
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Key to authors

PA – Paul Ackroyd
SAQ – Susanna Avery-Quash
DC – Dawson Carr
SF – Susan Foister
EG – Elena Greer
LK – Larry Keith
JM – Julie Molloy
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