

THE REVIEW OF THE YEAR
April 2011 – March 2012

NATIONAL
GALLERY





THE NATIONAL GALLERY

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For a full list of loans, staff publications and external commitments between April 2011 and March 2012, see www.nationalgallery.org.uk/about-us/organisation/annual-review

INTRODUCTION

2011–12 will be remembered as a historic year for the National Gallery, and not least as the year in which we enjoyed our most successful exhibition to date, in the form of *Leonardo da Vinci: Painter at the Court of Milan*. The exhibition, which brought together for the first time Leonardo's two versions of his great masterpiece *The Virgin of the Rocks* and received almost universal critical acclaim, saw the public queuing for admittance in Trafalgar Square from the early hours of the morning. Much of this Review of the Gallery's year is devoted to that exhibition.

The year will also however undoubtedly be remembered as that in which we acquired Titian's great masterpiece, *Diana and Callisto*, jointly with the National Galleries of Scotland. The painting is the pendant to another of Titian's great mythological works, *Diana and Actaeon*, which the two institutions acquired in 2009. We announced at that time that we had secured an option to purchase the second painting, and had until the end of 2012 to raise the money. Thus the successful acquisition represented the culmination of four years of close collaboration and careful planning by the two galleries.

In 2008, the prospect of having to raise £50m for *Diana and Callisto* seemed daunting – and the challenge increased as the economic situation worsened. Nevertheless, the Director and Board of the National Gallery never doubted that it should be an absolute priority to secure the second painting for the nation. In view of the pressures on both public and private funds at this difficult time, we agreed with the National Galleries of Scotland that it would be inappropriate to launch a public fundraising campaign. Instead, approaches were made in the first instance to individual supporters and grant-making trusts and these led to a number of key pledges of support to the two institutions from the Heritage Lottery Fund, the Art Fund and The Monument Trust. These pledges were

followed by donations to the National Gallery from many of our major supporters, whose generosity is acknowledged elsewhere in this Review. We also acknowledge with thanks the contribution of the Duke of Sutherland, who agreed to a reduction in the originally agreed price, to make the purchase possible.

In order to secure the acquisition, the National Gallery Board took the wholly unprecedented step of committing £25m of the Gallery's own historic reserves to the purchase. This sum largely represented bequests made to the Gallery over a period of many decades (and included a legacy received as recently as 2011) specifically for the support of acquisitions. The Board, while being acutely aware that committing a sum of this magnitude to the acquisition would severely deplete the funds available for future picture purchases, was nevertheless unanimous in believing that no more worthy use for these funds could be found.

Under the agreement that now exists between the National Gallery and the National Galleries of Scotland, *Diana and Callisto* and *Diana and Actaeon* will be displayed together in perpetuity, rotating between the galleries in London and Edinburgh.

It is remarkable to reflect that an acquisition of this importance and value was secured very largely through private charitable funding, past and present; and that the acquisition and other achievements of the year took place against the backdrop of significant cuts to our Grant in Aid, announced in 2010–11. During that year, we not only lost an initial 3% of our government funding, but were also told that further cumulative cuts of 15% in real terms would be made over the following four years to March 2015. The impact of those cuts is already being felt, and will become increasingly severe over the coming years. This underlines the huge reliance which the National Gallery places, and will increasingly have to place,

on private philanthropy, corporate support and sponsorship, if we are to be able to continue to add to our collection and mount adventurous exhibitions and programmes of the type the public have so enjoyed this year.

The Board wishes to thank not only all those generous donors whose support made the acquisition of Titian's *Diana and Callisto* possible, but also, as always, the Director and staff of the National Gallery, whose hard work has made this such an exceptional year in the Gallery's history.

MARK GETTY (CHAIR)

LANCE BATCHELOR

GAUTAM DALAL

DEXTER DALWOOD

DAVID EKSERDJIAN

ANNE HESELTINE

MICHAEL HINTZE

ANYA HURLBERT

PATRICIA LANKESTER

JOHN NELSON

HANNAH ROTHSCHILD

CAROLINE THOMSON

DIRECTOR'S FOREWORD

There never has been a more popular exhibition at the National Gallery than the one devoted to Leonardo da Vinci. Its curator Luke Syson, encouraged by my predecessor, Charles Saumarez Smith, began planning the exhibition over five years ago and it opened in October 2011. The show's success depended upon the generosity of the Royal Collection (from which the majority of the drawings were lent) and of other institutions and individuals in the United Kingdom. It also owed much to the special collaboration undertaken with our colleagues in the Louvre. Further encouragement came from Ed Vaizey, the Minister for Art, who communicated his personal conviction that support was merited, and there was indeed a gratifyingly widespread international confidence in the value of the exhibition.

This 'once-in-a-lifetime' experience will doubtless be long remembered. An account of what was learnt from the exhibition about Leonardo and his circle will be found elsewhere in this Review. Research commissioned by our Marketing Department indicates that many who had not visited the Gallery for years found their way back and we

are heartened to discover that despite the demanding character of the exhibition a quarter of those who came for it found time to look at something else.

The Leonardo show's popularity placed a great strain on staff throughout the National Gallery and especially on those who dealt directly with the public. It should be recorded that on more than one occasion it was only possible for us to keep the exhibition open because of the loyalty of a group of Gallery Assistants. But it is also true that its success has contributed to an improvement in morale, which is still being tested by the economies that we are obliged, and must continue, to impose.

Before the exhibition closed, its curator had left Trafalgar Square for a senior position at the Metropolitan Museum of Art in New York. Dr Caroline Campbell has taken up the vacant post of Curator of Italian Paintings before 1500. With it comes the task of working out where and how to display most effectively our two great works by Leonardo, the understanding of which has been so considerably enhanced, in galleries fitted with new, energy-efficient lighting.

NICHOLAS PENNY

SIR DENIS MAHON (1910–2011)



Sir Denis Mahon in 1996, in front of *A Woman borne off by a Sea God (?)* (NG148), one of Agostino Carracci's cartoons for the Farnese Gallery frescoes

Sir Denis Mahon inherited a private income, which meant that, in the conventional sense, he never had to work. Nonetheless, he chose to work and did so with an energy that left many of us exhausted, only beginning to slow down a dozen years ago. That private income also enabled him to assemble a great private collection – one of the most remarkable ever formed in this country – but no private collection has ever been less of a *personal* possession. It never, even in its origin, had an intimate or domestic character. His earliest acquisition (in 1934) was an altarpiece which could only fit with difficulty through the front door of his parents' London home, 33 Cadogan Square. Furthermore, for half a century, at least, the collection has been promised to public institutions, and over the last quarter of a century, has been on loan to these institutions where it will, we now learn, stay put. No academic-minded curator has ever assembled a group of works for a public institution with more uncompromising purpose or along better defined lines. Of course, Denis's private income gave him some great advantages – it enabled him to travel as far as Russia with a reference library in trunks, carried by porters – but no public servant has ever been driven by a greater sense of dedication.

To what was he dedicated? First of all, to Italian painting, especially that of the Bolognese and Roman schools in the seventeenth century, which had been long neglected and ill understood: Carracci, Reni, Poussin and above all his beloved Guercino. Secondly, dedication to very exact scholarship and an exceedingly precise form of connoisseurship involving the reading and rereading of documents, published and unpublished, and the repeated minute examination of visual evidence. Also the ruthless examination of opponents whose errors he not only exposed but also attempted to eradicate with a thoroughness

which would have been admired by the Inquisition. Among his many qualities lightness of touch has never been numbered – at least not in his dealings with scholarly opponents.

It should be noted that art history as an academic discipline in this country is younger than Sir Denis and he only benefited indirectly from its establishment. And yet he is certainly, as Sir Christopher White has said, a hero of our discipline. He was dedicated to Guercino and the Italian Baroque and to scholarship and connoisseurship (especially scholarship), but also to the defence of the art museums he intended to enrich. Denis, joined by Sir Hugh Leggatt, went into combat on behalf of the proper funding of art museums, proper protection for the heritage, admission free of charge, incentives for philanthropy, funding for acquisitions, encouragement of bequests, exemption from VAT. He loved the National Gallery – he served it as an attaché under Kenneth Clark, as a Trustee and as an unofficial adviser – but he could never trust it wholly. He knew it was vulnerable to its funders in Government and indeed to the Trustees, who were not always trustworthy. He could remember how the Treasury had forced the Gallery to charge. He could remember how the Trustees had planned to sell some of the paintings. If there was a British institution in which he did put his faith, and from which I believe he drew some of his ideals, it was the Art Fund, which had been founded not long before he was born and which remains an independent charity.

Many will recall the tenacity of Denis Mahon twenty years ago – whether checking footnotes in a proof or ensuring that minutes included every subdivision of every point. His epistolary style, Ciceronian in its elaboration but with well calculated demotic shocks, was distinctive, but it was the telephone which we most associate with him. How often have we been tempted not to answer it and how eagerly we heard of an infallible method of keeping a phone conversation brief – to reply during the broadcast of *Yes, Minister*, which

Denis hated to miss. He was drawn to this programme as a huntsman might be drawn to the memoirs of an elusive fox. And yet afterwards we all had to admit that Denis was usually right. Right to insist and right to persist.

Museum Directors, Keepers of Departments, Senior Curators, if they are any good, know that there is a performance review more important than any which they will receive from the Chairman or the Permanent Secretary. They know indeed that there is a tribunal before which they must eventually appear. Relentlessly enjoined to attend to the needs of the present, they will be judged in the future by their treatment of the past. Those of us who had the privilege of knowing Denis Mahon have some idea of what the review will be like. He knew that the public institutions were founded and then supported by donors who made explicit conditions, or who had an implicit understanding, or expressed clear hopes. Perhaps in his own case he put too much effort into attempting to control the future, but he certainly achieved miracles in the service of the deceased, both bringing dead and neglected artists to life, and acting as an advocate for long-departed donors and benefactors.

In this account, I have emphasised his public role as an energetic, exact and exacting scholar, as an advocate with inquisitorial zeal, as an ardent huntsman and high-minded crusader. But we all also remember Denis's smile, the twinkle in his eye, the chuckle. His sense of fun, his relish, his delight would punctuate the polemics and the proof correcting. And how often in recent years have we seen his face beam, acknowledging a friend, or a favourite artist, or the excellent puddings served in Tate Britain's restaurant. There is much – very much – that we in the art world owe to Sir Denis Mahon. We are grateful to him and grateful to the companion who, more than anyone, kept him smiling so long. NP

Originally delivered as an address at the memorial service for Sir Denis Mahon at St Martin-in-the-Fields, London, on 21 June 2011

Chronology of Sir Denis Mahon and the National Gallery

8 November 1910

John Denis Mahon born.

1 April 1935

Appointed honorary attaché for one year by the Director Kenneth Clark.

12 May 1936

The Board notes that Mahon was 'a good scholar, had been for some months on leave in Italy working on Guercino, and would like to stay on a further year pursuing his study and helping in the Library'. Reappointed honorary attaché after he had 'proved a useful and satisfactory volunteer'.

13 July 1937

Clark wishes to retain Mahon as an attaché, praising him as 'one of the best of our young scholars', but ultimately Mahon finds a new placement elsewhere.

1955–6

Co-organises an exhibition on the Carracci family to be held in Bologna in 1956. Agrees to pay £250 for conservation work on three National Gallery pictures lent to the exhibition (NG9, NG94, NG198).

January 1957

Appointed to the Board of Trustees. At his first Board meeting on 10 January, refuses to cast a deciding vote on the purchase of *Il Tramonto* (NG6307) by Giorgione for £50,000.

January–March 1957

On 25 January, draws the attention of the Director Philip Hendy to Reni's *The Adoration of the Shepherds* (NG6270), then in the Liechtenstein Collection. Hendy, Mahon and fellow Trustee John Witt visit Vaduz Castle in Liechtenstein to examine the painting on 25 March and recommend its acquisition for £13,945.

21 March 1957

'Actively assists' Hendy in the purchase of Van de Velde's *A Winter Landscape* (NG6269) for £1,300.

October 1957–January 1958

Memorandum on the Lane Bequest ('The Origins of the Lane Problem 1913–1915' of 10 October 1957 supplemented by a second memorandum of December 1957) encourages the Trustees to seek a compromise with Ireland on the display of the Lane pictures in accordance with a proposal submitted by Lord Pakenham, acting as a broker between the British and Irish positions. Despite some opposition from fellow Trustees, Mahon's persistence succeeds in persuading the Board to enter into negotiations.

February–March 1958

Draws the attention of the Director to the possible sale by Count Lanckoronski of the Villa Aldobrandini frescoes by Domenichino (NG6284–6291). The frescoes are acquired for \$44,000 after inspection at Hohenems Castle, Austria on 29 March 1958 by Mahon, John Witt and Philip Hendy.

13 March 1958

Reluctantly supports the introduction of entrance fees for the National Gallery if the money is used for acquisitions.

9 October 1958

Confirms the attribution of a painting to Vouet (NG6292), an opinion supported by Anthony Blunt, and the work is subsequently acquired by the Gallery.

13 January 1959

Accompanies Hendy and other Gallery staff on a visit to Switzerland to inspect Uccello's *Saint George and the Dragon* (NG6294) and confirm its authenticity.

6 October 1959

With Hendy, inspects Rosa's *Landscape with Tobias and the Angel* (NG6298) for purchase at £2,500.

6 November 1959

Lane Agreement regarding the display of the Lane Bequest pictures signed.

14 February 1960

Writes a strong opinion that Gainsborough's *Mr and Mrs Andrews* (NG6301) must be secured for the nation.

6 April 1961

Unsuccessfully supports the acquisition of Caravaggio's *Salome receives the Head of Saint John the Baptist* (NG6389 – acquired in 1970) instead of Altdorfer's *Landscape with a Footbridge* (NG6320).

1 March 1962

Appointed to a sub-committee of Trustees to investigate criticisms of the Gallery's cleaning policy.

4 April 1962

Supports the acquisition of Pellegrini's *An Allegory of the Marriage of the Elector Palatine* (NG6328). Urges its acquisition by telegram from France 'sounds exactly type we should seize opportunity to secure'.

17–18 December 1962

Visits Paris with Sir William Coldstream to see Cézanne's *The Grounds of the Château Noir* (NG6342) and enthusiastically advocates its acquisition. During the same visit the two express reservations about the potential acquisition of Vuillard's *The Terrace at Vasouy, the Lunch* (NG6373).

4 April 1963

Strongly urges the acquisition of Monet's *Water-Lilies* (NG6343).

25 April 1963

Advocates the acquisition of Ter Brugghen's *A Man playing a Lute* (NG6347) and Crespì's *Saint Jerome in the Desert* (NG6345).

January 1964

Retires as a Trustee.

5 May 1966

Returns to the Board of Trustees for a second term.

1 December 1966

Unsuccessfully advocates the acquisition of a work by Guardi.

6 November 1969

Champions the acquisition of Caravaggio's *Salome receives the Head of Saint John the Baptist* (NG6389) as an autograph work against doubts expressed by the Director Martin Davies regarding its quality and attribution.

4 December 1969

Supports the acquisition of the Caravaggio (NG6389), asserting that 'this *Salome* was a very great painting; Caravaggio did with paint what Shakespeare did with words'. Despite the opposition of the Director Martin Davies and Keeper Michael Levey, the Board votes by a majority of one to acquire the painting.

5 March 1970

The Board considers the acquisition of Mahon's Guercino *Marriage of Saint Catherine* (now in the Gemäldegalerie, Berlin) but decides not to pursue it, preferring other works in his collection such as *Elijah fed by Ravens* (NG6612), which were not for sale at that time.

7 May 1970

Advocates an acquisitions strategy that balances masterpieces with contextual works, emphasising the representative nature of the collection: 'he touched on some of the difficulties encountered by Eastlake when buying pictures that had seemed to someone like Peel no more than historical curiosities.'

3 December 1970

Strongly urges that the Gallery do everything possible to retain Velázquez's *Juan de Pareja* in the United Kingdom. However, the Gallery is unable to raise the necessary funds to secure the painting and it is sold abroad to the Metropolitan Museum of Art in New York.

3 June 1971

Argues that the Board should not implement entrance fees unless it is legally obliged to do so.

1 July 1971

The Board of Trustees decline to acquire Carracci's *The Coronation of the Virgin* from Mahon's collection (now in the Metropolitan Museum of Art in New York). Mahon appointed to a sub-committee of Trustees to oversee the acquisition of Titian's *The Death of Actaeon* (NG6420).

27 February 1973

Writing in the *Guardian*, urges the Government to do more to encourage collectors to leave works of art to public collections in lieu of estate duty. His major concern is to ensure a guarantee that testator's wishes regarding the destination of paintings would be carried out.

5 April 1973

Retires as a Trustee.

21 October 1977

Places Guercino's *The Presentation of Jesus in the Temple* (L34) on loan at the National Gallery.

1 March 1979

Raises objections to the National Heritage Fund white paper, which he believes will deter bequests to the Gallery.

4 October 1979

Confirms his intention to bequeath a number of paintings to the Gallery via the National Art-Collections Fund (The Art Fund).

7 March 1985

Commends a version of Reni's *David with the Head of Goliath* to the Board. Not acquired.

May 1988

Campaigns against powers of de-accessioning for museums and galleries.

2 June 1988

Contributes towards the purchase of Poussin's *The Finding of Moses* (NG6519), a joint acquisition between the National Gallery and the National Museum of Wales.

28 June 1991

Exhibition *Guercino in Britain: Paintings from British Collections*, based on research by Mahon and consisting largely of paintings from his collection.

6 February 1992

Lobbies for the transfer of Guercino's ceiling paintings at Lancaster House, London to the National Gallery. The Gallery prefers improved access to the paintings *in situ*.

February 1992

Lends Guercino's *The Cumaean Sibyl with a Putto* (NG6615) to the National Gallery.

September 1992

Lends Guercino's *Saint Gregory the Great with Jesuit Saints* (L603) to the National Gallery.

18 February 1997

Exhibition of three paintings by Poussin, suggested by Mahon.

26 February–18 May 1997

The exhibition *Discovering the Italian Baroque: The Denis Mahon Collection* attracts 83,000 visitors.

June 1999

Major loan of 28 works from the Mahon Collection to the National Gallery, 26 of which will be bequeathed to the Art Fund on his death for permanent display at the National Gallery.

6 November 2000

90th birthday dinner at the Gallery.

7 February 2002

Presents Herschel N. Pollard's *Portrait of Sir Denis Mahon* to the Gallery's History Collection.

2009

Acquisition of Guercino's *Elijah fed by Ravens* (NG6612) from the Mahon Collection.

8 November 2010

100th birthday dinner at the Gallery.

24 April 2011

Dies aged 100.

2011

Acquisition of Guercino's *The Cumaean Sibyl with a Putto* (NG6615) from the Mahon Collection.

A C



ACQUISITIONS

TITIAN

DIANA AND CALLISTO

Diana and Callisto and *Diana and Actaeon* belong to a series of six large mythologies inspired by the Roman poet Ovid that Titian produced for King Philip II of Spain between 1549 and 1562. The series evolved in a piecemeal fashion, the artist being allowed exceptional freedom in choosing the subjects. 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 his consummate *Rape of Europa* (1559–62). It was at this key moment, spurred on by the prestige of royal patronage, that Titian substantially raised his game, unleashing all his creativity upon *Diana and Callisto* and *Diana and Actaeon*. Writing to King Philip, Titian referred to his elegiac compositions as *poesie*, the visual equivalents of poetry. These were works of unprecedented beauty and inventiveness, richer in chromatic range and compositional complexity than all their predecessors. They show the tragic consequences of innocent humans – male in one case, female in the other – inadvertently caught up in the affairs of the gods. The two paintings were designed to hang facing each other, being lit from opposite sides, and rhyming in their composition and colouring. A fuller account of their history, with details of

provenance and literature, can be found in the article on *Diana and Actaeon* in the 2008–9 Review.

The nymph Callisto's tragic tale, like that of Actaeon, is recounted in Ovid's *Metamorphoses* (Book II, 417–95). She was the favourite of Diana, virgin goddess of the hunt. Her beauty aroused the attention of Jupiter, king of the gods, who seduced her by taking the form of Diana. Callisto's pregnancy was discovered when she was forced by her suspicious companions to strip and bathe after hunting. After Callisto's son Arcas was born, Jupiter's jealous wife Juno transformed the nymph into a bear to ensure her husband would not be further tempted by her charms. Fifteen years later, Arcas, out hunting, was poised to kill the bear when Jupiter at last intervened, and transported mother and son to the heavens, immortalising them as the neighbouring constellations, Ursa Major and Ursa Minor (the Great and Little Bear). Titian ignored the dramatic transformations of the story's prelude and epilogue, focusing instead on the moment of Callisto's humiliating exposure and banishment from Diana's chaste entourage.

In *Diana and Callisto*, Titian combined consummate painterly skill with a perceptive grasp of human psychology to create a picture at once mesmerisingly beautiful yet also horrifying, as Ovid had done in verse. The naked Diana towers regally



Titian (active about 1506; died 1576)

Diana and Callisto, 1556–9

Oil on canvas, 187 x 204.5 cm

Inscribed on the plinth of the fountain: TITIANVS. F.
Bought jointly by the National Gallery and National
Galleries of Scotland with contributions from the
National Lottery through the Heritage Lottery Fund,
the Art Fund, The Monument Trust and through
private appeal and bequests, 2012, NG6611

over the scene. The theatrical swathe of damask, slung like a canopy across a branch above her head is the same ochre colour as Callisto's dress, bracketing the two protagonists together in a moment of high drama. Five of Diana's lovely handmaidens, in various states of undress, have disrobed their mistress for bathing, taking charge of her lethal javelins, bow and quiver full of arrows. The huntress's two large hounds are still in playful mood, one emerging towards the spectator from beneath a discarded tunic, the other panting thirstily by the water's edge, his slavering tongue and powerful haunches a reminder of how he might spring for his kill.

On the far side of the stream, the unfortunate Callisto struggles in vain as four fellow nymphs pin her to the ground and lift up her dress and chemise to reveal her pregnant belly. Her head cast into shadow and the tears rolling down her flaming cheeks bespeak her vulnerability and shame, to which we bear uncomfortable witness. Meanwhile, her voluptuous nudity is thrown into relief by the fact that she still wears her scarlet buskins. From her rocky throne, Diana gestures imperiously, banishing Callisto from the virginal company. The evening sun, breaking like a lightning bolt through the turbulent clouds, is a poetic reminder of Jupiter's part in the innocent maiden's downfall. The landscape is a magnificent tapestry of golds and blues, the twilight casting a sensuous glow over the nymphs' soft flesh and causing glimmering reflections in the water. One nymph has her foot in the stream, making us feel its glacial freshness. The wittily conceived fountain, with a putto pouring water from an amphora, relieves the drama. The falling water echoes the zigzag of light emerging through the clouds. Beneath the sculpture are Titian's signature, and a relief depicting Diana hunting a stag, a thematic link with the picture's pendant, *Diana and Actaeon*.

Diana and Callisto and *Diana and Actaeon* join eleven uncontested paintings by Titian in the

National Gallery, and at least two or possibly three others from his workshop with fair claim to have been touched by his brush. The addition of these two supreme mythologies devoted to the story of Diana has unquestionably transformed this already rich collection into one of the greatest centres for the study and contemplation of Venetian art anywhere, and, as a collection of Titians, unsurpassed outside the Prado. It is now possible to trace the artist's groundbreaking evolution as a painter of mythologies, religious works and portraits over his seventy-year career in exceptional detail.

In 1972, the Gallery was able, with the help of Treasury and NACF funds and following a nationwide public appeal, to acquire the *Death of Actaeon*, thus preventing its export. This picture, in which Titian presented his own moving interpretation of Actaeon's gory end, is the iconographic sequel to the *Diana and Actaeon*. Titian started work on it as he was finishing the other two Diana stories, also with the intention of sending it to Philip II, but for some reason never brought it fully to completion and it remained in his studio until after his death. It eventually passed by a different route into the Orléans collection where it rejoined *Diana and Actaeon* and *Diana and Callisto*, already in the collection since 1706–8. The acquisition of *Diana and Callisto* has thus provided the opportunity to reunite three works originally conceived together and later reassembled in one of the greatest European collections.

The three Diana paintings and the other mythologies made for Philip II are in a category of picture for which, as we have seen, Titian coined the term *poesia*, a poetic interpretation of classical myth on a grand scale practically invented by him in the cycle of paintings he contributed to Alfonso d'Este's *Camerino d'alabastro* in the Ducal Palace at Ferrara in the early 1520s. The National Gallery owns what is arguably the greatest of these works



in the form of *Bacchus and Ariadne*, among the most magical and popular pictures in Trafalgar Square (and rarely without a party of schoolchildren in attendance). To be able to contrast this with the equally exquisite but stylistically transformed *poesie* that Titian produced for a still more powerful and exacting patron at the end of his career offers Gallery visitors the richest experience of his greatness as a painter. CP

We would like to thank the following, and others who wish to remain anonymous, for their generous support of the acquisition of Titian's *Diana and Callisto*:

The Art Fund
Judith Fairhurst
J. Paul Getty Jnr Charitable Trust
Heritage Lottery Fund
James & Clare Kirkman
Lord Kerr of Kinlochard
Sarah & David Kowitz
The Monument Trust
Patrons of the National Galleries of Scotland
Chris Rokos
The Rothschild Foundation
Sir Siegmund Warburg's Voluntary Settlement

SIR THOMAS LAWRENCE

PORTRAIT OF THE HON. EMILY MARY LAMB (1787–1869), LATER COUNTESS COWPER AND VISCOUNTESS PALMERSTON

Sir Thomas Lawrence (1769–1830) was acknowledged by Sir Joshua Reynolds as his artistic heir and came to enjoy an unrivalled reputation for portraiture through Europe by the close of the Napoleonic wars. His brilliance in the handling of paint – as the portrait of Emily Lamb demonstrates – allowed him readily to acknowledge the work of some of the greatest of his predecessors, notably Van Dyck, but also Rubens and Velázquez, all well represented in the National Gallery. At the same time his modernity – reflected in the vivid characterisation of his sitters and the unconventional and often informal ways in which he composed his portraits – made him a significant influence on such contemporaries as Goya. His repertoire ranged from the formal full-length portrait such as the Gallery's *Queen Charlotte* (1789) to his highly engaging portraits of children and representations of youthful, feminine beauty such as this. In the context of the Gallery's collection it demonstrates Lawrence's pivotal position in the history of European painting and portraiture, showing, for instance, connections between earlier British pictures such as Gainsborough's two portraits of his young daughters, which are painted with a similar freedom, and later European works such as portraits by Delacroix, as well as other innovative nineteenth-century French painters.

A particular strength of the portrait of Emily Lamb is its immediacy: the pose is one with a long tradition in the history of portraiture, which Lawrence nevertheless treats with a freshness reflected in the informality and economy of his brushwork. He depicts the sixteen-year-old sitter

as though in motion, her head turning back towards the viewer, her elegant neck adorned with a simple coral necklace. The smaller, more human scale of the portrait and the youthfulness of its subject are expressed in the freedom of Lawrence's treatment. The background to the figure merely hints at sky and landscape, for the portrait is focused entirely on the sitter. Her simple white dress and the dark hair swept up on top of her head create an effective foil for her face, which Lawrence has made vivid and arresting, notably through his deft and confident rendering of her bright eyes. The portrait superbly illustrates how influenced Lawrence was by the ideals of Italian Mannerist painting, especially by the drawings of Parmigianino, of which he had one of the greatest collections ever assembled. In this way the portrait connects very well with the Gallery's great collection of Italian sixteenth-century painting.

Emily Lamb married Peter Leopold Clavering-Cowper, 5th Earl Cowper, and their son and heir George Augustus Frederick Cowper, later 6th Earl Cowper, was born three years after this portrait was painted. Following the 5th Earl's death in 1837 she married Viscount Palmerston in 1839. Emily Lamb's brother, William, 2nd Viscount Melbourne, was Prime Minister in 1834 and from 1835–41; his wife, Lady Caroline Lamb, was notorious for her affair with Lord Byron. It should also be noted that the Gallery already possesses a portrait of Emily Lamb's father, Peniston Lamb, 1st Viscount Melbourne, who is represented in Stubbs's group portrait of the Milbanke and Melbourne and families, usually hanging in Room 35. SF



Provenance

Commissioned by Peniston Lamb, 1st Viscount Melbourne; his daughter, the sitter, Emily Lamb, Countess Cowper, later Viscountess Palmerston (1787–1869); George Augustus Frederick Cowper, 6th Earl Cowper (1806–1856); Francis Thomas de Grey Cowper, 7th Earl Cowper (1834–1905); by descent to Ettie, wife of William Grenfell, Baron Desborough, and niece of Katrine, wife of 7th Earl Cowper; her daughter Monica Grenfell; her son Julian J.W. Salmond (1926–2006).

Reference

Kenneth Garlick, *Sir Thomas Lawrence: A Complete Catalogue of the Oil Paintings*, Oxford 1989, p. 219, no. 462(b).

Sir Thomas Lawrence (1769–1830)

Portrait of the Hon. Emily Mary Lamb (1787–1869), later Countess Cowper and Viscountess Palmerston, 1803

Oil on canvas, 45.7 x 50.8 cm

Accepted by HM Government in lieu of Inheritance Tax and allocated to the National Gallery, 2011, NG6617

LOANS

JAN BRUEGHEL THE ELDER A SEA STORM; HARBOUR SCENE WITH CHRIST PREACHING

In addition to the *Landscape with Travellers and Peasants on a Track*, on loan to the National Gallery since 2010, we are very fortunate to be able to show two further paintings on copper by Jan Brueghel the Elder. The second son of Pieter Bruegel the Elder, Jan travelled to Italy around 1589 where, after a short sojourn in Naples, he settled in Rome before following his most important patron, Cardinal Federico Borromeo, to Milan. He returned to Antwerp in 1596, and both paintings, the *Sea Storm* and *Harbour Scene with Christ preaching*, date from around this period. They are superb representatives of the so-called cabinet picture, a small painting that one looks into rather than a gallery picture that one looks at. Jan Brueghel was perhaps the greatest master of this genre and essential to his achievement was the ability to condense sublime phenomena into minimum compass – the vastness of the ocean, the view of distant landscapes the spectacular meteorological conditions.

Probably the earlier of the two, the *Sea Storm* is one of a small group of marine pictures reminiscent of a work attributed to the painter's father, Pieter Bruegel the Elder, in the Kunsthistorisches Museum, Vienna. The sea has been whipped up by a violent storm and several boats struggle with the crashing waves, sails and rigging flapping in the wind. In the foreground, one vessel has struck a rock and the sailors, some of whom have been thrown overboard, fight for their lives. A castaway

has climbed a craggy outcrop and clasps his hands in prayer – as does a priest in a small skiff coming to the rescue. In the distance, the sky begins to clear and rays of sunlight break through the dark clouds overhead.

The second picture, *Harbour Scene with Christ preaching*, signed and dated 1597, was painted shortly after Jan Brueghel's return to Antwerp. Here, we are drawn into the composition by the two fishermen sitting at the foot of a tree with their catch laid out in front of them. A third man, his back turned to the viewer, directs their attention to the scene unfolding in the valley below. A crowd has begun to gather around one of the fishing boats moored halfway up the coastline. Bright sunlight illuminates the faces as old and young are captivated by the words of Christ, who addresses them with outstretched arms.

In 1598, Jan Brueghel repeated the composition on a larger scale in a painting on canvas, now in the Alte Pinakothek in Munich, but it is the careful attention to detail and the intricacy of the small-scale version on copper that made his work so sought after by collectors across Europe. In the National Gallery, the two paintings are now displayed to either side of the *Cognoscenti in a Room hung with Pictures* by an unknown Flemish artist (NG1287), representing exactly the type of pictures that were collected in Antwerp in the early seventeenth century. PR



Top Jan Brueghel the Elder (1568–1625)
A Sea Storm, about 1595–6
Oil on copper, 25.5 x 34.5 cm
On loan from a private collection, L1111



Above Jan Brueghel the Elder (1568–1625)
Harbour Scene with Christ preaching, 1597
Oil on copper, 26.4 x 35.7 cm
On loan from a private collection, L1112

VINCENT VAN GOGH HEAD OF A PEASANT WOMAN



Vincent van Gogh (1853–1890)
Head of a Peasant Woman, about 1884
Oil on canvas, 40.3 x 30.5 cm
On loan from a private collection, L1123

By 1883 Vincent van Gogh had failed at everything he attempted by way of a career, including art dealing, magazine illustration and lay preaching. He had also left behind a long, exasperated wake of alienated friends, lovers, employers, teachers and family; his was a 'difficult personality' on an epic scale. Late that year the no longer young Dutchman settled in the town of Nuenen in North

Brabant determined to become a professional artist. His chosen subject was the local peasantry who found it hard to resist his insistence that they pose for him. He paid a modest fee, so why not? In a spate of creativity, over the next few months Van Gogh painted some forty portraits of the locals. They follow a format. Sitters, men and women, young and old, are shown from the shoulders up. Some are in profile. All wear local peasant costume. Backgrounds are uniformly sombre and the heads, full of character and intensity, emerge abruptly from the darkness. Collectively, the Nuenen portraits constitute Van Gogh's first great achievement as a painter.

The present work, which has recently come on long-term loan to the National Gallery, is one of the most appealing of this important group. The sitter, an attractive young woman, confronts her portrayer with a frank, even gaze. More than a peasant 'type', she is a vivid personality to whom the artist responds with evident sympathy. Largely unseen in public since it was exhibited in Sweden just after the Second World War, the painting contributes to the National Gallery's ability to show Van Gogh far more adequately. Previously a central aspect of his achievement had been unrepresented, as none of the Gallery's Van Goghs include figures. Moreover, all four are late works, painted in Provence and full of sun-blasted colour, while this dark early canvas shows Vincent finding his way in rain-swept Holland at the dawn of his artistic career. It hangs in Room 45 near youthful works by his contemporary Paul Cézanne (1839–1906), whose early years also were full of difficulty, doubt and artistic struggle. CR

HENDRIK GOLTZIUS

JUPITER AND ANTIOPE

Hendrik Goltzius was one of the most internationally acclaimed artists of his day, and the most important representative of Dutch Mannerism. As his career developed, he moved towards a more classical style based on an intense observation of the natural world, particularly the human figure. Goltzius's oeuvre was exceptionally varied. He was celebrated both for his virtuoso drawings on paper, parchment and canvas, and for his intricate, complex engravings and woodcuts that seemed to transcend the inherent limitations of the medium. In 1600, at the age of forty-two, he abandoned printmaking and embarked on a career as a painter. Just over fifty paintings are known, encompassing small, finely wrought works on copper and bigger works on panel and canvas. Most are biblical or mythological scenes, focusing on one or two large figures positioned close to the picture plane. They reflect an amalgam of influences from Roman antiquity to the northern Renaissance as well as the work of contemporary artists (most notably Rubens), but are distinguished by their impeccable draughtsmanship and a sensual regard for the human form.

Jupiter and Antiope is one of several large-scale pictures of nudes that Goltzius made during his seventeen-year career as a painter. Jupiter, disguised as a satyr, advances on the sleeping Antiope, his lascivious intent unmistakable. The voluptuousness of Antiope's naked body is accentuated by Goltzius's vivid palette and tactile rendering of surface textures, the sculptural quality of the figures, and the many playful allusions to sex and sensuality scattered throughout the composition.



Hendrik Goltzius (1558–1617)
Jupiter and Antiope, 1612
Oil on canvas, 122 x 178 cm
On loan from a private collection, L1098

The Gallery owns just three Dutch Mannerist paintings: two large paintings by Cornelis Cornelisz. van Haarlem, and a small work on copper by Joachim Wtewael. Goltzius, arguably the most gifted artist of the group, is not represented at all. Furthermore, the Gallery's holdings of history paintings, while of superb quality, do not fully represent the breadth or variety of the genre in the Netherlands. The opportunity to display Goltzius's compellingly sensual *Jupiter and Antiope* within the context of the permanent collection greatly enhances the Gallery's ability to convey the rich diversity of Dutch painting of the Golden Age. MEW

MONOGRAMMIST I.S. PORTRAIT OF A WOMAN, FACING LEFT

Head tilted back and chin slightly raised, the subject of this compelling likeness stares moodily into the distance from beneath lowered eyelids. Vividly modelled with bold, creamy swirls of paint, her strong features and ruddy skin suggest a personality that has met life's challenges with fortitude and stubborn determination. The painter of this small but powerful image clearly shared Rembrandt's fascination with physiognomies shaped by hardship, deprivation and old age. He recorded the woman's weathered features, and even the growth over her left eye, with precision and unsparing realism, yet one also senses the artist's deep compassion for his subject.



Portrait of a Woman is a characteristic work by the enigmatic Monogrammist I.S., one of the most intriguing artists working in Rembrandt's orbit. A small group of paintings by the artist have been recognised, several of which are signed with the initials 'I.S.'. Dated paintings range between 1633 and 1658. Most depict a single, solemn figure at half- or bust-length, usually wrapped in thick fur-lined garments and often wearing exotic headgear: typical for a *tronie*, a type of anonymous character study popular in the Netherlands throughout the seventeenth century. Precise brushwork, painstaking realism and an interest in exotic costumes suggest that this unidentified painter was influenced by similar paintings made by Rembrandt and Gerrit Dou in Leiden about 1630. In part because of the Slavic features and distinctive garments exhibited by the figures in his paintings, it has been suggested that the artist may have come to the Netherlands from Germany or the Baltic states. This penetrating character study by the Monogrammist I.S. adds an exciting dimension to the Gallery's display of Dutch paintings from the first half of the seventeenth century. MEW

Monogrammist I.S. (active 1633–1658)
Portrait of a Woman, facing left, mid-17th century
Oil on canvas, laid on wood, 34 x 27 cm
On loan from the Daniel Katz Family Trust, L1124

FRANÇOIS LEMOYNE THE ANNUNCIATION

François Lemoyne (1688–1737) was among the leading French artists of his generation. He completed *The Annunciation* in 1727, the same year as he jointly won a prestigious government competition for history painting. Given to Winchester College in 1729 by its then headmaster for the high altar, and still in excellent condition, *The Annunciation* was recently rediscovered elsewhere in the College by Christopher Rowell (National Trust) and published in *The Burlington Magazine*.



According to Saint Luke's Gospel (1: 35) the angel Gabriel told Mary that she would bear a child who would be called the Son of God. The subject was common in painting, but an eighteenth-century French altarpiece in Britain of this or any other biblical episode is a rarity.

The composition creates a spiral around the vertical axis of Gabriel's upraised arm. Within this spiral is another formed by the body of the angel. Balancing this spiritually expressive motion are the verticals and horizontals of Mary's desk and of the platform on which she kneels. These in turn are softened by the volute at the bottom of the desk and by the scroll of parchment, the wicker basket and cloth to the front of the platform. At the centre of the picture (heavenly) light strikes Mary's forehead. The balance of shapes is matched by that of the primary colours: red and blue for Mary's costume, and yellow for Gabriel's cloak. Lemoyne uses a unifying pale grey-blue for the angel's belt and the shadows of his costume, and for some of the clouds and floor tiles. Mary's features – slightly slanted eyes, pointed nose and a firm triangular jaw – are traits of Lemoyne's figures, but here their delicacy well suits Gabriel's appellation to her: 'Hail, full of grace...'

Lemoyne's *Annunciation* hangs in Room 33. Among its more worldly neighbours it reveals a different aspect of French eighteenth-century painting. HW

François Lemoyne (1688–1737)
The Annunciation, 1727
 Oil on canvas, 208 x 127 cm
 On loan from Winchester College, L1122

PARMIGIANINO

THE VIRGIN AND CHILD WITH THE INFANT SAINT JOHN THE BAPTIST AND SAINT MARY MAGDALENE

The Gallery is fortunate to have received on long-term loan a small devotional painting by Parmigianino. It shows the Virgin seated in a verdant landscape with the Christ Child and his infant cousin Saint John the Baptist. The young female who attends them is Saint Mary Magdalene, identifiable by the miniature scene, top left, representing her Assumption. This event occurred towards the end of her life, after she withdrew as a hermit to Provence in southern France. In the foreground, in what appears to be Christ's cradle, are attributes also presumably relating to the Magdalene: the discarded pearl necklaces looped over a pointed stiletto (for dressing hair) probably allude to her worldly life as a prostitute, which she renounced after she met Christ. A portion of her elaborately braided tresses, entwined with blue ribbon, cascades about her shoulder, a reminder of her tearful anointing of Christ's feet, which she dried with her unbound locks. The painting may have been made for a patron devoted to the Magdalene and perhaps even named after her.

The picture has a distinguished provenance, having been highly valued in the collection of Cardinal Antonio Barberini (1607–1671) and his heirs in Rome. Exported to England in the later eighteenth century, its reputation was quickly forgotten until Clovis Whitfield published it as Parmigianino in 1982. Several scholars subsequently argued for an alternative attribution to Girolamo Mazzola Bedoli (about 1505 – about 1569–70), a Parmesan painter who worked in the studio of Parmigianino's uncle and married his cousin. However, scholarly consensus in favour of Parmigianino has been established by physical

examination of the painting. David Ekserdjian, in his recent monograph on the artist, pointed out that the women's flushed cheeks and the cool metallic hues of their draperies are compatible with works of the late 1530s, towards the end of Parmigianino's short life. CP



Parmigianino (1503–1540)
*The Virgin and Child with the Infant Saint John the Baptist
and Saint Mary Magdalene*, about 1535–40
Oil on paper on wood, 78.4 x 61.7 cm
On loan from a private collection, L1113

JOHAN CHRISTIAN DAHL THE LOWER FALLS OF THE LABROFOSS; VIEW OVER HALLINGDAL

ALEXANDRE CALAME AT HANDECK; CHALETS AT RIGI

Following the success in the summer of 2011 of the exhibition *Forests, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection* (see pp. 38–9), Asbjørn Lunde of New York graciously agreed to the Director's request that four paintings from his collection, two Swiss, two Norwegian, remain on long-term loan at the National Gallery. All four were immediately transferred to Room 41 where they hang now among works by Corot, Courbet, Friedrich and Købke, greatly extending the Gallery's ability to represent the modern European landscape tradition.

Two of the works are by Johan Christian Dahl (1788–1857), the father of modern Norwegian painting who was previously unrepresented at the Gallery. *The Lower Falls of the Labrofoss* of 1827 depicts tumbling cataracts and signs of primitive logging operations deep in the Norwegian interior. The artist adopts an audacious point of view directly in front of the waterfall, which seems to spill into the viewer's space carrying logs and spray with it. Among much else, the painting is evidence of the speed with which Dahl's fame spread across Europe in his lifetime, as it seems to have been painted for a Mr Bracebridge of London, about whom little is known.

The second Dahl, *View over Hallingdal*, also a scene from the Norwegian wilderness, was painted a generation later, in 1844. Like *Labrofoss*, it too was executed in Dahl's Dresden studio, far from Norway but based on studies made on the artist's many trips home. With its symmetrical composition, moody purple tonalities and subtle use of aerial perspective it also evokes the profound influence on the

Norwegian of his friend and Dresden mentor, the great German landscape artist Caspar David Friedrich (1774–1840). In Room 41 the paintings hang beside Friedrich's *Winter Landscape* of about 1811 (NG6517).

Alexandre Calame (1810–1864) was as central to Swiss landscape painting as Dahl had been for the Norwegians. In the mid-nineteenth century his Alpine scenes established for him a worldwide reputation as the master of mountains *par excellence*. *At Handeck* of about 1860, small in scale but monumental in conception, depicts a single, gnarled pine tree silhouetted against distant peaks, the valley floor far below, like nothing so much as a lonely sentinel guarding ancient Swiss freedoms. *Chalets at Rigi* of 1861 shows simple stone huts high on a mountainside, so worn with age they seem to have settled into the landscape like emanations of nature itself. In both, the crisp Alpine atmosphere is succinctly evoked.

If these four subtle and accomplished paintings expand the representation of landscape at the Gallery, they also serve as a signal of directions in which the collection should grow. While the core of the nineteenth-century collection remains French, the wider European achievement should be more fully represented here as well. CR

For reproductions of *The Lower Falls of the Labrofoss* and *Chalets at Rigi* see p. 39

MASTER OF THE AACHEN ALTARPIECE THE CRUCIFIXION; CHRIST BEFORE PILATE; THE LAMENTATION

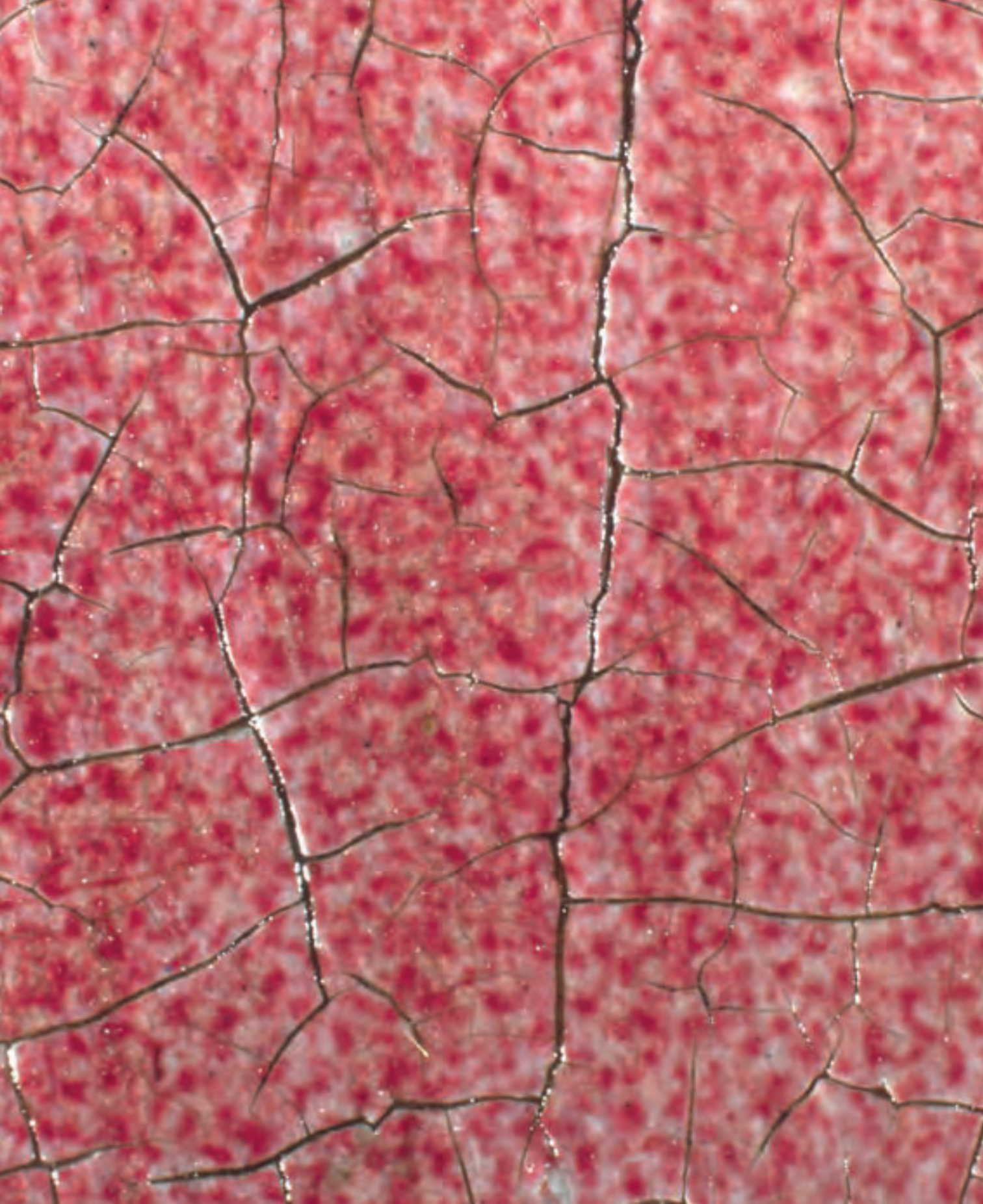
The three panels of this important late fifteenth-century Cologne triptych are the work of the anonymous German artist named after the Aachen altarpiece (now in Aachen Cathedral). They became separated in the early nineteenth century, when German churches were secularised and many paintings were sold to collectors taking a new interest in the Gothic style. The shutters were acquired by the Liverpool Royal Institute in 1836–43, while the central panel, originally bought by a Newcastle merchant, Mr Dixon, was subsequently acquired by Edward Shipperdson, who presented it to the National Gallery in 1847. The reconstituted triptych has been displayed most recently at the Walker Art Gallery in Liverpool, but has not been seen for a decade in London. Its current display in the National Gallery allows it to be presented in the context of other fifteenth-century pictures from Cologne, one of the strengths of the Gallery's collection of German paintings.

In the central scene the Virgin and three Holy Women mourn the crucified Christ; Saint John stands on the right. The busy background includes other episodes in the story. On the left, Christ carries the cross, falling under its weight; on the right his body is taken down from the cross. Similarly, the scenes on the shutters show events before and just after his Crucifixion.

The altarpiece was commissioned by the prosperous merchant Hermann Rinck, Mayor of Cologne, who died in 1496, and it was probably intended for the city's church of Saint Columba. Rinck and his wife Gertrud von Dallem are shown praying on the reverse of the right-hand shutter. The three young men looking through a screen may be their sons. On the reverse of the left-hand shutter is depicted the miracle of the Mass of Saint Gregory, in which the figure of the crucified Christ appears to Pope Gregory the Great on the altar as he celebrates mass. SF



Master of the Aachen Altarpiece
(active late 15th to early
16th century)
The Crucifixion (central panel),
Christ before Pilate (left shutter),
The Lamentation (right shutter),
about 1490–5
Oil on oak, 107.3 x 120.3 cm;
109.1 x 54.2 cm; 106.8 x 54 cm
The National Gallery, London.
Presented by Edward Shipperdson,
1847, NG1049
Shutters on loan from
National Museums Liverpool,
Walker Art Gallery, L918.1–2



CONSERVATION

THE RESTORATION OF GIOVANNI MARTINI DA UDINE'S VIRGIN AND CHILD WITH SAINTS

The Conservation Department has recently begun a major project to examine and treat a panel by Giovanni Martini da Udine – *The Virgin and Child with Saints George, James the Greater and a Donor* (NG778; fig. 1), probably dating from the first quarter of the sixteenth century. The work is a notable example of an altarpiece from Friuli in a British collection. Acquired by the National Gallery in 1867, the image has been greatly obscured by accumulated layers of grime and discoloured varnish, while the panel also suffers from considerable weaknesses in its structure. The painting has not been on display in the main floor galleries for several decades.

As usual, before treatment began the panel was thoroughly documented and investigated using non-invasive imaging techniques, including X-radiography and infrared reflectography, all of which made clear the nature of the challenges to be faced in the restoration. Sometime before acquisition the panel was drastically thinned and reinforced with an interlocking (theoretically) moveable wooden structure known as a 'cradle' (fig. 2). This practice was common in the nineteenth and early twentieth centuries across much of Europe and North America, employed in the misguided belief that the thinned panel could

be kept flat while still being allowed to expand and contract in response to changes in environmental relative humidity. While this occasionally did occur as envisaged, more often the treatment had disastrous consequences. Thinning of the original wooden structure usually resulted in a panel that was both quicker to respond to changes in environment and less robust in its ability to withstand anything constraining its movement. Moreover, the applied cradle structure could cause new structural weaknesses between the areas of the panel that were held rigid and those that were freer in their movement. In this case the problem was exacerbated by another campaign of further localised restraining reinforcements applied between the panel joins of the original cradle structure. The rippled, washboard surface of the painting, with its many splits and cracks, is entirely the result of these misguided treatments (fig. 3). Removal of the injurious cradle is therefore essential for the preservation of the painting; however, in its present state the original panel is no longer robust enough to support itself without some sort of auxiliary support. Designing a system that combines the necessary combination of rigidity and flexibility, while avoiding undue restraint, is particularly complicated for large-



1 Giovanni Martini da Udine
(about 1470–5; died 1535)
*The Virgin and Child with Saints George,
James the Greater and a Donor*,
about 1500 (before treatment)
Oil on wood, 247.7 x 144.8 cm
The National Gallery, London, NG778



2 The reverse of the panel,
showing the attached cradle
and other added elements.



3 The front, seen in raking light, showing the pattern of cracks and rippling caused by the cradling process.



4–5 X-radiography of the angel shows the extent of retouched losses, largely the result of crude earlier structural treatments, which were uncovered during the recent cleaning.



6–7 Infrared reflectography has revealed modifications in the donor's portrait, which was first drawn in three-quarter view.

scale thinned panels such as *The Virgin and Child with Saints*.

The earlier panel treatments also included associated cleaning and restoration campaigns, some of which were made necessary by those same crude structural treatments, for example the butterfly-shaped wooden inserts placed across the panel joins, with associated losses of original paint (figs. 4–5). The X-radiography and infrared investigation made clear the extent of these losses before the beginning of the cleaning process, which was further informed by collaborative investigation of materials and layer structures undertaken with the Scientific Department as the cleaning has advanced. Infrared reflectography has also shown interesting modifications made as the painting progressed, such as the change in the donor's portrait from a three-quarter view to a pure profile (figs. 6–7). The cleaning revealed that the original paint is generally in a much better state of

preservation than might have been expected, with old fillings and retouchings applied over and beyond the damages themselves to cover significant amounts of original paint. The cool, blonder palette beneath is in keeping with other known examples of the painter's work still present in Italy (fig. 8). There are also interesting technical features and problems within the paint materials themselves, such as the changed condition of the Virgin's blue mantle and the presence of degraded orpiment and realgar – relatively unusual pigments that are often associated with paintings influenced by Venetian practice. The study of Venetian painting has recently been identified as a new area of concentrated research activity across the Gallery, and the ongoing investigation into materials and methods undertaken with the Scientific Department will be closely linked to curatorial research.



8 The painting during restoration, showing the cooler palette of the cleaned areas.

Restoration work on the painting is likely to continue for some years, but progress so far and the larger scope of the project itself also provide a better understanding of the work of the Conservation Department as a whole. The newly appointed Conservation Fellow, Nele Bordt, is leading the practical treatment alongside another conservator who is primarily responsible for the complex structural treatment. The undertaking is therefore notable for two aspects beyond the execution of the treatment itself: the inauguration of an advanced fellowship position in conservation, supported by Sarah and David Kowitz, and the department's participation in an international programme of collaboration and professional exchange in the field of structural conservation of panel paintings. The Gallery's new fellowship position fulfils a long-held ambition to incorporate advanced conservation training within the workings of the department, and is explicitly described within its core strategic planning document as part of its commitment to a 'full but flexible programme for conservation, supported by objective scientific study'. The fellowship will last for two years, and is designed to give individuals the opportunity to develop their professional skills in the context of the Gallery's rich tradition of interdisciplinary cooperation between conservators, scientists and curators.

The structural treatment will be undertaken in the context of the department's involvement in the Getty Foundation's Panel Painting Initiative. Designed to facilitate collaboration and knowledge transfer in this highly specialised area of conservation, the Getty programme aims 'to create new avenues for training emerging and mid-career professionals, to notch up advanced practitioners, and to increase knowledge on panel preservation'. Under its auspices, Gallery staff have spent time visiting and working with specialists from the Metropolitan Museum, the Prado and the Opificio delle Pietre Dure in Florence. The treatment of

the *Virgin and Child with Saints*, while undertaken solely by Gallery staff, will in turn stimulate helpful discussion and exchange among those experts.

The treatment therefore promises much for the Gallery: the painting recovered for the public benefit and the continued professional development of the conservators involved, the department as a whole, and the profession in general. LK

Pictures cleaned and restored in the Conservation Department 2011–2012

Bakhuizen *A Beach Scene with Fishermen*, NG818

Bakhuizen *Dutch Men-of-war entering a Mediterranean Port*, NG1050

Lippi *The Adoration of the Kings*, NG1124

Netscher *Portrait of a Lady*, NG4790

Poussin *The Nurture of Bacchus*, NG39

Attributed to Titian *Portrait of a Man (Girolamo Fracastoro?)*, NG3949

Van de Velde *Golfers on the Ice near Haarlem*, NG869

Attributed to Venusti *The Holy Family (Il Silenzio)*, NG1227

Other paintings treated

Jan Gossaert *Hercules and Deianira*, X6583,

The Barber Institute of Fine Arts, Birmingham

Supporters 2011–2012

Sarah & David Kowitz

FRAMING

REFRAMING LONGHI

Only two of the National Gallery's group of five paintings by the Venetian eighteenth-century artist Pietro Longhi have retained their original frames. Among the others is the very popular painting of Clara the rhinoceros (a great eighteenth-century celebrity in Europe), which was previously displayed in an unsuitable nineteenth-century frame.

Longhi's five paintings of Venetian genre scenes are not part of a series but they usually hang together. The frames therefore ought to be harmonious and similar, but ideally not exactly the same. Two of the pictures have original 'Longhi' frames: *A Fortune Teller at Venice* (NG1334) and *A Nobleman kissing a Lady's Hand* (NG5852). There are various frame styles named after a particular artist, but most serve only as descriptive shortcuts and are rarely founded on a known connection to the artist (Sansovino, Herrera, Salvator Rosa, Carlo Maratta, Lely and Canaletto for example). However, we are justified in linking this type of frame with Longhi, since two of his paintings are in their original frames. Furthermore, we can identify an identical frame in the background of *A Nobleman kissing a Lady's Hand* (NG5852). Longhi painted many Venetian scenes of this size and when we acquired two 'Longhi' frames we

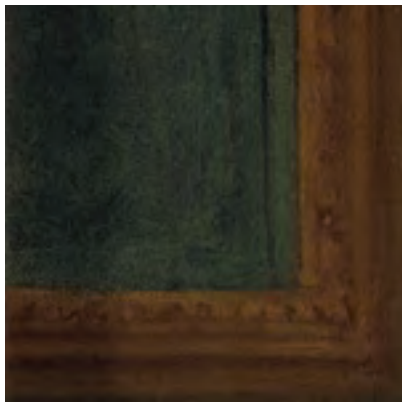
found that they were an exact fit for two of the Gallery's paintings.

The newly acquired frames now frame *An Interior with Three Women and a Seated Man* (NG1100) and *A Lady receiving a Cavalier* (NG5841), which hang at either end of the group. They are unrestored and almost perfectly preserved with beautifully accentuated matt and burnished gilding. The lost inner edge of a further damaged frame was re-carved and adapted for the slightly smaller format of *Exhibition of a Rhinoceros at Venice* (NG1101). This seemed the best solution because this frame is slightly wider, thus both emphasising the most famous painting in the group and achieving a unity of the outside dimensions of all five Longhis. The resulting display is not only historically appropriate but also fulfils our aim to achieve harmony without uniformity.

The acquisition and restoration of the three frames was fully funded by the generous support of James and Clare Kirkman. We were very fortunate to attract support from individual donors for several projects this year, some still in progress. Over half of the National Gallery's frame acquisitions would not have been possible without their help. p s



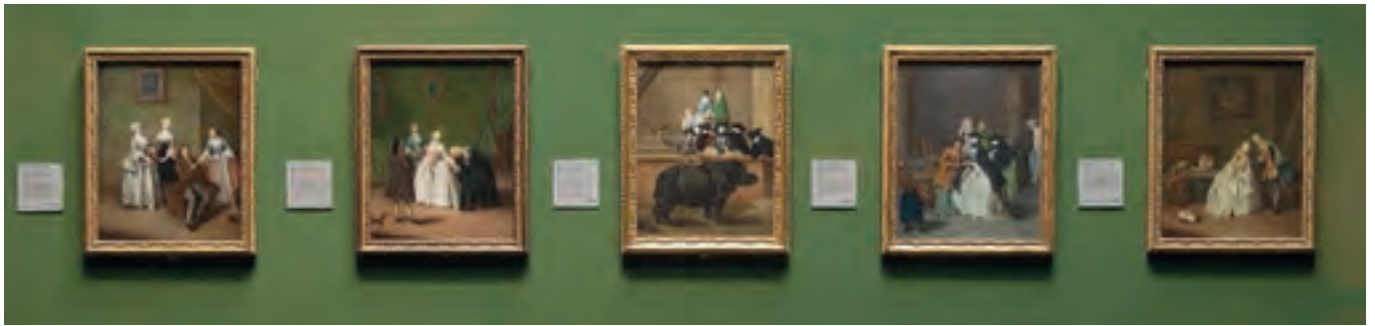
Pietro Longhi, *Exhibition of a Rhinoceros at Venice*, probably 1751 (NG1101), in the new 'Longhi' frame



Pietro Longhi, *A Nobleman kissing a Lady's Hand*, about 1746 (NG5852), detail of the original 'Longhi' frame in the background of the painting



Pietro Longhi, *Exhibition of a Rhinoceros at Venice*, detail of the new frame



Pietro Longhi's five paintings of Venetian genre scenes hanging in Room 39, from left to right: *An Interior with Three Women and a Seated Man* (NG1100), *A Nobleman kissing a Lady's Hand* (NG5852), *Exhibition of a Rhinoceros at Venice* (NG1101), *A Fortune Teller at Venice* (NG1334) and *A Lady receiving a Cavalier* (NG5841).

Paintings reframed in 2011–2012

Framed with newly acquired antique frames

Bilivert *Saint Zenobius revives a Dead Boy*, NG1282
 Cima *The Virgin and Child*, NG300
 Costa *Portrait of Battista Fiera*, NG2083
 Hobbema *The Haarlem Lock, Amsterdam*, NG6138
 Longhi *An Interior with Three Women and a Seated Man*, NG1100
 Longhi *A Lady receiving a Cavalier*, NG5841
 Millet *Mountain Landscape with Lightning*, NG5593
 Murillo *Self Portrait*, NG6153
 Poussin *The Nurture of Bacchus*, NG39
 Seisenegger *Portrait of a Girl*, NG4206
 Steen *A Young Woman Playing a Harpsichord to a Young Man*, NG856
 Uccello *Saint George and the Dragon*, NG6294
 Van de Velde *Golfers on the Ice near Haarlem*, NG869
 Zurbarán *Saint Francis in Meditation*, NG230

Framed from Gallery stock

Longhi, *Exhibition of a Rhinoceros at Venice*, NG1101
 Attributed to Titian *Portrait of a Man (Girolamo Fracastoro?)*, NG3949

Frame reproductions

Associate of Leonardo da Vinci *An Angel in Green with a Vieile*, NG1661
 Associate of Leonardo da Vinci *An Angel in Red with a Lute*, NG1662
 Leonardo da Vinci *The Virgin and Child with Saint Anne and the Infant John the Baptist ('The Burlington House Cartoon')*, NG6337
 Marco d'Oggiono *Portrait of a Man aged 20 ('The Archinto Portrait')*, NG1665
 Rembrandt *Belshazzar's Feast*, NG6350

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EXHIBITIONS AND DISPLAYS

FORESTS, ROCKS, TORRENTS: NORWEGIAN AND SWISS LANDSCAPES FROM THE LUNDE COLLECTION 22 JUNE – 18 SEPTEMBER 2011

Asbjørn Lunde, a New York lawyer of Norwegian descent, began to collect nineteenth-century Norwegian landscape paintings in the late 1960s. He focused his attention on the leading realist masters beginning with Johan Christian Dahl (1788–1857) from whom the Norwegian tradition largely sprang. Although Dahl spent most of his career in Germany, he returned often to his homeland, touring, sketching and collecting motifs for ambitious paintings executed back in his Dresden studio. His *Lower Falls of the Labrofoss* of 1827, showing a rugged Norwegian landscape barely touched by the hand of man, was commissioned by an early British admirer.

Dahl also inspired generations of countrymen to take up Norwegian landscape themes, including his greatest pupil, the short-lived Thomas Fearnley (1802–1842), and the highly original Peder Balke (1804–1887), long forgotten outside Norway but today increasingly appreciated as one of the most original Scandinavian painters of the age. Lunde formed important groups of paintings by these seminal figures and others, including no fewer than eleven Dahls and an equal number of Fearnleys.

Among them are small-scale works painted far from Norway in the dazzling sun of Italy – the Norwegians were indefatigable travellers – and, in Fearnley's case, at Derwentwater in the English Lake District as well.

Some twenty-five years later, in the 1990s, Lunde, an inveterate mountain walker, began to collect eighteenth- and nineteenth-century Swiss landscape paintings, with an emphasis on realistic depictions of Alpine themes. As with his Norwegian collection, he sought out works large and small by the leading masters. These include some sixteen paintings by Alexandre Calame (1810–1864), a giant of world art during his lifetime whose reputation had been in eclipse since his death. Lunde cares little for such vagaries of taste and in his enthusiasm for Calame's virtuoso technique and pantheistic vision, has been at the forefront of a revival of interest in the artist. Works range from quick oil sketches to simple and arresting depictions of Alpine motifs like *Chalets at Rigi* of 1861, to panoramic renderings of mountain torrents and wind-lashed forests. Calame's precursors, such as Caspar Wolf (1735–1783), and followers including



Left Johan Christian Dahl (1788–1857)
The Lower Falls of the Labrofoss, 1827
Oil on canvas, 51 x 66 cm
On loan from the American Friends
of the National Gallery, London Inc.,
courtesy of Asbjørn Lunde, L1131



Below Alexandre Calame (1810–1864)
Chalets at Rigi, 1861
Oil on canvas, 40.6 x 62.2 cm
On loan from the Collection of
Asbjørn Lunde, L1128

Johann Gottfried Steffan (1815–1905), a brilliant Calame pupil whose subtle sense of colour, however, is entirely his own, are also richly represented.

Forests, Rocks, Torrents – the title of the exhibition evokes Goethe’s encomium of nature in *Faust* – brought together fifty-one paintings from Lunde’s Norwegian and Swiss collections. The point was not only to celebrate a collector of unique and original sensibility, although that would have been reason enough, but also to trace the development and compare the achievements of two of the earliest traditions of national landscape painting

to arise in Europe. Even though the economic, social and political conditions were very different in Norway and Switzerland, each saw artists in the years around 1800 begin to use landscape painting as a vehicle to explore their homelands and their respective places in the world. Three paintings in the exhibition evoked the resonant moment when the two traditions touched; returning from Italy, the Norwegian Fearnley spent the summer of 1835 in Switzerland painting the distinctive mountains and Alpine passes that at the same time reminded him of his distant northern home. CR

DEVOTION BY DESIGN: ITALIAN ALTARPIECES BEFORE 1500 6 JULY – 2 OCTOBER 2011

The second of the new series of summer exhibitions drawn from the National Gallery's permanent collection coincided with the Sainsbury Wing's twentieth anniversary. *Devotion by Design* examined Italian altarpieces – the backdrops to church altars – from 1200 to 1500, one of the key groups of objects that the Sainsbury Wing was built to house. The outstanding altarpieces in the National Gallery are normally presented as independent artworks rather than functional items of devotional furniture. As a result visitors have little or no sense of their original use and setting. To complicate matters further, many of the panels come from larger but fragmented altarpieces. In these cases the other elements of the structure are either destroyed or dispersed.

The exhibition, which was supported by The Jerusalem Trust with additional support from a number of donors, aspired to enable visitors to encounter this part of the Gallery's collection in a new way, and to reach a better understanding of the inter-related questions of how and why altarpieces were made. Several examples, including Giovanni dal Ponte's *Ascension of John the Evangelist*, were displayed free-standing, in order that their physical structures could be examined and appreciated. In other cases, later frames were removed, revealing clues as to the intended original appearance or setting of panels. Virtual reconstructions of disassembled altarpieces set surviving fragments in context. The altarpiece was not a static concept, and the exhibition also addressed the question of its stylistic and technical evolution.

In the central room of the Sainsbury Wing exhibition galleries, an attempt was made to

evoke the experience of seeing altarpieces inside an Italian Renaissance church. The paintings were illuminated within a darkened space and some were raised up on altar-like structures and even furnished with an altar cross and candles. Liturgical music was played in the background. Consideration was also given to the history of these objects following their removal from the churches for which they were made.

Devotion by Design drew on a wealth of scientific and scholarly research produced by the Gallery's curators, conservators and scientists. In particular, it was designed to highlight the work done for the magisterial catalogue of the *Italian Paintings before 1400* by Dr Dillian Gordon OBE, published during the run of the exhibition. However, as with every exhibition at the National Gallery, it also posed new research questions, such as those presented by the confusing structure of *Saint Paul*, by the Master of the Pala Sforzesca. During technical examinations the current painting support was seen to be composed of two separate wooden panels. A conventional X-ray image showed three nails embedded somewhere in the structure – invisible from the front and the back of the panel – and it was proposed that a CAT scan, which gives X-ray images in three dimensions, be carried out. Scans of the picture made at the Princess Grace Hospital (with the support of General Electrics) clarified the situation. The nails (the three white dots) are clearly within the upper (original) wood. They are not original but added as part of a repair before the second panel was attached. We await further and equally fascinating discoveries. c c



Above Installation view showing Giovanni dal Ponte's *Ascension of John the Evangelist Altarpiece*, about 1420–4 (NG580)

Far left Master of the Pala Sforzesca, *Saint Paul*, about 1490–5 (NG3899)

Left Two CAT scans of the Master of the Pala Sforzesca's *Saint Paul*: coronal image, with the nails just visible, and axial image showing the location of the three nails within the original wood.

LEONARDO DA VINCI: PAINTER AT THE COURT OF MILAN 9 NOVEMBER 2011 – 5 FEBRUARY 2012

The exhibition *Leonardo da Vinci: Painter at the Court of Milan*, sponsored by Credit Suisse, has been the most popular ever to be mounted in the National Gallery. Of all the experiences it provided none surpassed the opportunity to ponder the confrontation of the National Gallery's *Virgin of the Rocks* with the version from the Louvre in Paris. The paintings were displayed facing each other in the central room.

The story of these two paintings is one of the most complex problems in the history of art and the public was challenged to discover more about these images, at once similar and yet so different.

The fundamental difficulty is well known. There exist two pictures with similar dimensions and composition, but in 1483 the Milanese Confraternity of the Immaculate Conception ordered only one painting for their altar in the church of San Francesco Grande. None of the documents found in the Milanese archives helps to answer this question. The version in Paris is clearly earlier in style than the one in London, leading some scholars to propose that there had been a substitution, for various hypothetical reasons, between the paintings. Others suggested that Leonardo replicated for the Confraternity a previous invention already used for another commission, adding some variations.

After many discussions concerning chronology, style and interpretation of the documents, scientific investigations recently conducted in London and Paris have shed new light on the problem. A few years ago the National Gallery discovered that the underdrawing of the London version shows a very different composition, which was quickly abandoned by Leonardo

in favour of the model used in the Paris painting. One of the most interesting discoveries revealed during the scientific symposium *Leonardo da Vinci's Technical Practice: Paintings, Drawings and Influence*, organised by the National Gallery (13–14 January 2012), was the new reflectography of the Louvre's painting. In this picture the angel's hand, pointing to Saint John the Baptist and emphasising his already prominent position, does not seem to be part of the first drawing but was probably added when the work was in progress. This demonstrates that the two versions depend on the same original idea and are closer than previously realised.

Nine of Leonardo's paintings, all belonging to his first Milanese period, were assembled in this exhibition for the first time, together with many related autograph drawings. But Leonardo was not the only presence, and several of the most important works by contemporary painters such as Giovanni Antonio Boltraffio, Marco d'Oggiono, Francesco Napoletano and the Master of the Pala Sforzesca were also exhibited.

Boltraffio has surely been the most interesting rediscovery among the so-called 'Leonardesque' artists, and the paintings and drawings on display created a kind of exhibition within the exhibition. His remarkably precise metalpoint drawings showed that he was the most skilful of Leonardo's pupils, as well as being the only one able to assimilate this difficult technique, which was uncommon in Milan at that time. Moreover, his paintings, both sacred subjects and portraits, demonstrated how his style evolved precociously in response to the innovations of his master. A G



Above Giovanni Antonio Boltraffio
(about 1467–1516)
Head of a Young Woman, about 1495–7
Metalpoint heightened with white
on grey prepared paper, 15 x 12.4 cm
Sterling and Francine Clark Art Institute,
Williamstown, MA, 1955.1470

Right Leonardo da Vinci (1452–1519)
The Virgin of the Rocks (detail), 1483–about 1485
Oil on wood, transferred to canvas,
199 x 122 cm
Musée du Louvre, Paris, 777



TURNER INSPIRED: IN THE LIGHT OF CLAUDE 14 MARCH – 5 JUNE 2012

Turner Inspired: In the Light of Claude, supported by the Corporate Members of the National Gallery, was organised in collaboration with Tate Britain and with the Turner expert Ian Warrell. It was the first major exhibition to focus on the relationship between the two artists, and provided the opportunity for the public to gain a fresh insight into the Gallery's juxtaposition of two paintings by Turner with two by Claude in Room 15, as stipulated by a clause in Turner's will of 1851.

The first room of the exhibition enabled the viewer to see through Turner's eyes one of the pair of great Claudes acquired by William Beckford in 1799 from the Altieri collection in Rome, both kindly lent from Anglesey Abbey by the National Trust. The sketch *Landscape with the Arrival of Aeneas* (Tate), which Turner made on a visit to Beckford's country house, Fonthill Abbey in Wiltshire, was displayed in a case directly in front of Claude's painting, its model. It is notable for the absence of the boat and figures featured in Claude's composition, demonstrating how Turner informed his understanding of the way in which Claude's landscapes were composed through a sequence of carefully controlled and illuminated vistas. Other sketches by Turner were shown in this room and the next, where a computer presentation allowed visitors to look at a sequence of pages in an adjacent sketchbook and to relate them to paintings on display.

In the second room of the exhibition, the great Claude *Seaport with the Embarkation of the Queen of Sheba*, one of the works in the collection of John Julius Angerstein purchased to found the National Gallery in 1824 was, as usual, shown next to another harbour scene, Turner's *Dido building Carthage*, in which the later artist mimics the suffused radiance of the centrally positioned sun. Displayed with Turner's painting was its pendant

(now owned by Tate) in which he dramatised the dashed hopes of the Carthaginian empire against what he himself termed an 'ensanguined' sunset. This was a chance to visualise Turner's initial concept, set out in his will as early as 1829, that these two Carthaginian paintings should hang alongside two by Claude; he later changed his mind in favour of *Sun rising through Vapour*, also shown in the same room.

The exhibition proposed that the inspiration of Claude continued to be in the forefront of Turner's imagination throughout his career. This was made most vivid in the main room of the exhibition where the *Keelmen heaving in Coals by Night* of 1835, generously lent by the National Gallery of Art, Washington DC, showed Turner inverting Claude's sunshine in favour of cool moonlight deliberately contrasted with a series of small fires illuminating men loading coal on the River Tyne. Such a treatment of a modern industrial subject could not have been imagined without the precedent of Claude, and indeed of Claude's own models, the different light sources recalling works by Adam Elsheimer, which Claude might have seen in Rome in the early seventeenth century.

The very last room of the exhibition displayed the small landscape roundel that Turner himself owned, and which was then erroneously believed to be a work by Claude himself. This room told the story of Turner's bequest to the nation through both images and documents, and included, along with the Gallery's own copy of his will, the Keeper Ralph Wornum's diary showing the entry recording the hanging of the Turners at the Gallery in 1861 as well as correspondence between the National Gallery and the Tate as recently as 1968.

S F



Top Joseph Mallord William Turner (1775–1851)
*Dido building Carthage, or The Rise of the
Carthaginian Empire*, 1815
Oil on canvas, 155.5 x 230 cm
The National Gallery, London, Turner Bequest,
1856, NG498

Above Joseph Mallord William Turner (1775–1851)
The Decline of the Carthaginian Empire, 1817
Oil on canvas, 170.2 x 238.8 cm
Tate, London. Accepted by the nation as part
of the Turner Bequest, 1856, N00499



Above François-Hubert Drouais (1727–1775)
Le Comte de Vaudreuil, 1758
Oil on canvas, 225.4 x 161.3 cm
The National Gallery, London, NG4253

THE COMTE DE VAUDREUIL: COURTIER AND COLLECTOR

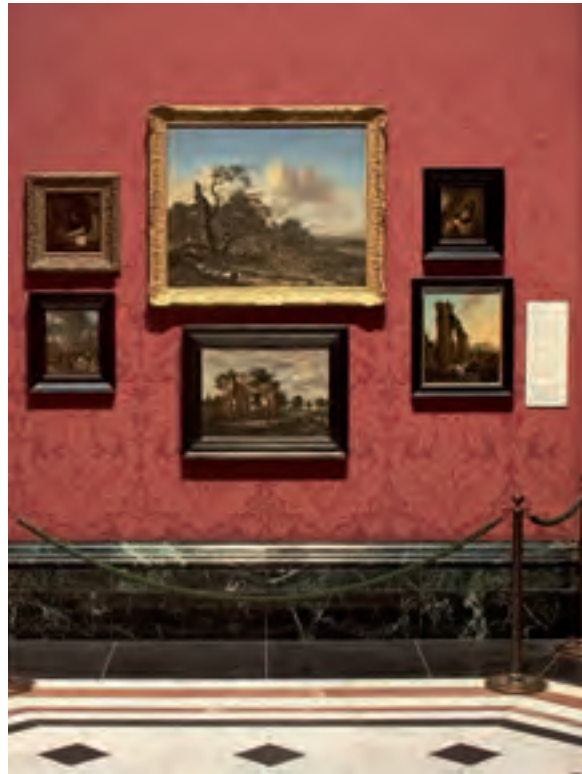
7 MARCH – 12 JUNE 2012

The Sainsbury Wing exhibition *Turner Inspired: In the Light of Claude* provided the opportunity for a temporary display in Room 15, the octagonal space usually dedicated to Turner's Bequest. This centred on the Comte de Vaudreuil (1740–1817), portrayed in the National Gallery's painting by François-Hubert Drouais, and aimed to give visitors a taste of an art collection in Paris in the 1780s. The portrait was accompanied by a selection of the Dutch paintings that once belonged to Vaudreuil, one of the leading collectors of the time – Jan Wijnants (NG883), Adriaen van Ostade (NG2543), Jan Steen (NG2560), Jacob van Ruisdael (NG2562) – as well as several works belonging to some of his French contemporaries – Nicholaes Berchem (NG240 and NG820), Aelbert Cuyp (NG823), Gabriel Metsu (NG2590), Willem van de Velde (NG6465).

Vaudreuil gained his prominent position in Parisian society thanks to his aristocratic status and to the wealth he generated from sugar plantations in the French colony of Saint-Domingue (now Haiti). His advancement at court was secured through the purchase of military office and by his friendship with the Duchesse de Polignac, the favourite of Queen Marie-Antoinette, and with the Comte d'Artois, brother of King Louis XVI.

His first collection, as others in Paris, was assembled with the advice of the dealer Jean-Baptiste Pierre Le Brun and included mostly Dutch and Flemish works. As well as their inherent interest as individual works of art, these paintings had a decorative function, being hung according to size and symmetry rather than by subject or chronology.

In 1784 Vaudreuil became one of the first collectors in Paris to focus entirely on French



Installation view of the display: *The Comte de Vaudreuil: Courtier and Collector*

paintings. He acquired both works by fashionable contemporary painters, such as the reduced size version of David's *Oath of the Horatii* (Toledo Museum of Art), and those from the past, such as Poussin's *Bacchanalian Revel before a Term* (NG62).

Overall, the display allowed the National Gallery to present an example of French collectors' taste just before the French Revolution. v n

LED LIGHTING IN THE NATIONAL GALLERY

Over the past year the National Gallery has installed new LED (Light Emitting Diode) lighting in all of the rooms in the Sainsbury Wing. By spring 2013, the Wilkins Building will also have been entirely re-lit by this new method. LEDs are unlike conventional incandescent or fluorescent lamps, being solid-state semiconductors that emit light very efficiently when an electric current is passed through them. They are particularly suitable for museums and galleries since they do not emit

any ultraviolet light, which is damaging to paintings and other fragile works of art. LEDs have the further advantage of using up to 85% less energy than conventional lighting and also have very extended lifetimes, significantly lowering the cost of maintenance.

The Gallery is one of the first institutions in the world to use this type of lighting in conjunction with a computerised system that automatically adjusts external roof blinds according to the



The new LED lighting installed in Room 6

amount and angle of incoming daylight. As the LED lamps can be dimmed with no change in the quality of their light output (that is, whether it is relatively ‘warm’ or ‘cool’ in tone), and as the system is designed slowly to augment the amount of light coming through the blinds, the constant and smooth adjustment of daylight and artificial light is almost imperceptible. In addition, with this control system in place, rooms can often be illuminated by natural light alone.

As a preliminary to this programme of new lighting, the Gallery’s Scientific Department conducted tests to ensure that LEDs would be safe for paintings. These showed that although the new lights have a higher blue content than the tungsten–halogen lamps they replace, the overall exposure of paintings to the light energy content is lower than for conventional illumination. They are therefore a better choice from a conservation point of view. National Gallery curators, conservators, scientists and lighting experts first made an assessment of LED lighting at the National Portrait Gallery, which has installed this system in several rooms; this was followed by experimental trials in several rooms at the National Gallery. While the energy saving and conservation advantages were clear, it was also fortunate that curators judged the new lighting to be aesthetically successful. Based on these trials, the Gallery decided to convert all its rooms in which pictures are on public view. When the programme is complete, the collection will be displayed in a way that not only uses daylight more fully, but also approximates its effects more closely when supplementary artificial lighting is required. We hope this new lighting will improve the public’s enjoyment of the paintings. At the same time, the LED installation will have the important benefit of reducing the Gallery’s emission of carbon dioxide by over 400 tonnes each year. GP

EXHIBITIONS 2011–2012

Take One Picture: A Display of Work by Primary Schools Inspired by the Workshop of Andrea del Verrocchio’s ‘Tobias and the Angel’
11 May – 25 September 2011

Room G

Supported by The Dorset Foundation and The Tavolozza Foundation

Forests, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection

22 June – 18 September 2011

Sunley Room

Supported with a gift from Mr Mortis Skaugen in honour of the Kistefos Museum in Norway and its founder Mr Christen Sveaas

Devotion by Design: Italian Altarpieces before 1500

6 July – 2 October 2011

Sainsbury Wing

With support from The Jerusalem Trust

Additional donations from Goldman Sachs Gives, Hugues and Emmanuelle Lepic, José-Ramón & Mantina López-Portillo, Walter & Barbara Marais, Mr & Mrs Richard Thornton and The Weinstock Fund

Art for the Nation: Sir Charles Eastlake at the National Gallery

27 July – 30 October 2011

Room 1

Leonardo da Vinci: Painter at the Court of Milan

9 November 2011 – 5 February 2012

Sainsbury Wing

Sponsored by Credit Suisse

Touring Exhibition: Titian’s Diana and Actaeon

Liverpool: 13 January – 26 February 2012

Norwich: 3 March – 15 April 2012

Cardiff: 19 April – 17 June 2012

Titian’s Diana and Callisto

1 March – 1 July 2012

Room 1

The Comte de Vaudreuil: Courtier and Collector

7 March – 12 June 2012

Room 15

Turner Inspired: In the Light of Claude

14 March – 5 June 2012

Sainsbury Wing

Supported by the Corporate Members of the National Gallery

The National Gallery would also like to thank the Trustees of The Bernard Sunley Charitable Foundation for their generous support of the 2011–12 Sunley Room Exhibitions Programme.

EDUCATION

PUBLIC PROGRAMME

The evening series of talks, panel discussions and events accompanying *Leonardo da Vinci: Painter at the Court of Milan* proved a notable highlight of the year. The programme reflected Leonardo's relentless curiosity by exploring his life and work from multiple angles.

One discussion considered the role of biography in understanding the work of an artist, focusing on the difficulties in overcoming the received wisdom that so often dominates public perception of well-known figures. Leonardo's world was also explored through dance and music, providing audiences with an experiential approach to understanding the artist and his work. A historian of dance, a musicologist, musicians and dancers helped to recreate some of the rituals and diversions of the Milanese court in which he served.

Art met science in artist Deanna Petherbridge

and heart surgeon Francis Wells's conversation with Martin Clayton from the Royal Collection about the anatomical accuracy of some of Leonardo da Vinci's drawings. The discussion was illuminated by close examination of his 'composite' anatomies, in which human adult organs are combined with human foetal and bovine organs. Although these look fantastical, they are anatomically and analytically accurate. Wells asserted that Leonardo's deep appreciation of the anatomy and physiology of the body has often been overlooked, noting that his revelatory observation of the way heart valves open and close has influenced modern-day heart operations. The breathtaking juxtaposition of MRI scans of a beating heart with Leonardo's studies of the human heart elucidated the ways in which the artist continues to inspire younger generations of scientists and artists. GH

THE BIG DRAW: BOXING CLEVER

On 8 October 2011 over 550 people of all ages, over half of them families, attended a special National Gallery event entitled *Boxing Clever* – part of a whole week of Big Draw activities. Inspired by paintings in the Gallery, participants drew sections of figures on white cardboard boxes and then stacked them to create seemingly cubist or surrealist forms. Visitors with extra imagination were encouraged to draw their chosen subject

from all sides, imagining the angles that were not shown in the painting, such as the top or profile of a head. Ten-minute talks were provided on the works by Titian, Tintoretto and Veronese which served as models for some of these drawings. The exercise with the boxes was accessible to everyone and British sign language interpretation supported all talks and activities on the day. MB

TAKE ONE PICTURE

How can one National Gallery painting ignite the imagination and curiosity of young people across the United Kingdom? These iridescent fish by pupils at Lingey House Primary School, Gateshead, on view in the 2011 *Take One Picture* display, were just some of the many responses to *Tobias and the Angel* (1470–5) by the workshop of Andrea del Verrocchio. Pupils studied and drew fish before reproducing their designs in glass at the National

Glass Centre. Next they sandblasted and enamelled their creations, cut dichroic glass (which reflects different colours) for the eyes, and finally fired them. The children described their work as a living sculpture, as the fish were constantly on the move. This flagship programme for primary schools is made possible through the generous support of The Dorset Foundation and The Tavalozza Foundation. AJM



Glass fish by pupils from Lingey House Primary School, Gateshead, 2011

SENSE IT!

It is hard for us to imagine the effect that paintings in the National Gallery can have on children and young people with profound and multiple learning disabilities. One young man who had never previously been known to make a demonstrative or even active gesture reached out for a copy of Cuyp's *River Landscape with Horseman and Peasants* when an adult instructor proposed to take it back and another student who had never previously communicated in any way felt able to imitate the quack of a duck when looking at that same picture. These are just two episodes that indicate the success of practical workshops instigated by the Gallery.

Following a pilot with two local schools, the Sense It! programme is one of an increasing number now on offer to schools nationwide. During each session, time is taken to explore a single painting through the senses and to investigate how it was made through a practical workshop. Visits are tailor-made to the pupils' individual needs, and students are given the opportunity to experience the sounds and spaces, colours and light at the National Gallery. AJM



Detail of the ducks from Aelbert Cuyp's *River Landscape with Horseman and Peasants*, about 1658–60 (NG6522)

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Take Art

Supported by The John S. Cohen Foundation

Take One Picture

Supported by The Dorset Foundation and The Tavolozza Foundation

SCIENTIFIC RESEARCH

COLLABORATION IN SCIENCE AT THE NATIONAL GALLERY

The National Gallery maintains a well-equipped scientific laboratory designed to carry out research, largely analytical in character, in order to support conservation work on the collection, and to provide curators with information on the technical history of the Gallery's paintings. Additional areas of sustained activity in the scientific field relate to preventive conservation work for Old Master paintings and development of imaging technologies. The past few years have seen both technical study of works of art and science for conservation becoming an increasingly collaborative enterprise between museums and conservation institutes in Britain and around the world. The fundamental reason for this is that the resources required to pursue new developments in instrumentation and analysis have been increasing rapidly. The National Gallery has a strategic aim to be at the forefront of these developments, not only to advise and serve the national museum community and its public more effectively, but also to play a significant expert role in conservation science at home and abroad, since the study of Old Master paintings has become as international as some of the science that underpins materials-based

research for the cultural heritage. Different types of collaboration have been pursued in recent years, where the general pattern is for this work to be supported by external grant or project funding.

The Gallery is a member of the CHARISMA project (Cultural Heritage Advanced Research Infrastructures: Synergy for a Multidisciplinary Approach to Conservation/Restoration; see www.charismaproject.eu) funded by the European Commission, which brings together in a research partnership twenty-one museums, conservation institutes and scientific facilities in eleven European countries. It is a successor project to two earlier consortia, constituted as 'networks of excellence', in which the National Gallery Scientific Department also participated. The core purpose of CHARISMA is to define and promote best practice in conservation science across Europe, and to share knowledge and expertise between the partners with the aim of wider dissemination in the conservation community. Funding from the Commission for the project is intended to develop, among other strands of targeted activity, new instrumentation for cultural heritage analysis, particularly mobile non-invasive technologies;



Giovanni Antonio Boltraffio (about 1467–1516)

The Virgin and Child, probably about 1493–9

Oil on walnut, 92.7 x 67.3 cm

The National Gallery, London, NG728

Boltraffio's connection to Leonardo's technical influence was a subject for discussion at the CHARISMA Conference



Sir Joshua Reynolds (1723–1792)
Miss Jane Bowles, about 1775
Oil on canvas, 91 x 70.9 cm
The Wallace Collection, London, P36

common analytical practices and protocols for the field; and ‘transnational’ research in cultural heritage involving access to fixed facility high-technology instruments, mobile analytical equipment and wider use of existing technical documentation of collections. In the last category, the National Gallery has played host to European researchers working on Uccello, van Eyck, Memling, Caravaggio, Rembrandt, Dutch flower paintings, Van Gogh, and the history of dyestuff-

based pigments, who have taken advantage of Gallery expertise to advance these subjects.

Another feature of the CHARISMA partnership is regular programming of meetings for experts to share information on conservation science and cultural heritage technical research. Under this umbrella, the Gallery organised in January 2012, with two other Consortium members (Centre de Recherche et de Restauration des Musées de France [C2RMF] and the British Museum) a successful two-day conference

entitled: ‘Leonardo da Vinci’s Technical Practice: Paintings, Drawings and Influence’. Over 300 specialists in conservation science, technical imaging, art history and curatorship, as well as invited students, heard eighteen papers over two days by world experts in Leonardo technical studies. Of these contributions, nine were the responsibility of partners in the CHARISMA Consortium. The meeting coincided with the Gallery’s exhibition *Leonardo da Vinci: Painter at the Court of Milan* (see pp. 42–3) and provided much new technical information on the artist’s paintings, drawings and those of his associates, as well as establishing clear advances for new research on the Gallery’s own collection. Our recent conclusions were available in advance to conference delegates in the latest *National Gallery Technical Bulletin* (Vol. 32), which was published conventionally and online in October 2011, as a special issue devoted to ‘Leonardo da Vinci: Pupil, Painter and Master’.

In a three-year joint project with a sister institution, supported by funding from the Paul Mellon Centre for Studies in British Art, twelve paintings by Sir Joshua Reynolds belonging to the Wallace Collection, London are being intensively studied to understand fully their material constitution and varied states of preservation. The aim is to determine the extent to which conservation work, particularly cleaning and restoration, might be feasible and could be carried out safely on pictures that are known generally to be fragile and sensitive. A conservator employed by the Wallace Collection is working on the paintings, which are brought to the National Gallery Conservation Studio. Here they are examined by a number of techniques, including radiography, infrared imaging and micro-photography, and are analysed by members of the Gallery’s scientific staff. A new feature of these studies on Reynolds is the application of a powerful analytical instrument known as ATR–FTIR (attenuated total reflectance–Fourier transform infrared spectrometry), recently acquired

by the Scientific Department with a generous grant from The Foyle Foundation. The aim, with this technique and others, is to document the material state of each painting and to assess critically its likely response to conservation treatment. In the course of the project, which will run until November 2013, a thorough overview of Reynolds’s complex painting technique will be assembled for publication in a future special issue of the *National Gallery Technical Bulletin* (projected for 2014). Both institutions will benefit from the results of the project: the Wallace Collection will be able to draw on the Gallery’s state-of-the-art technical examination facilities and expertise for Old Master paintings, while the National Gallery will improve its technical data holdings for British eighteenth-century paintings, providing valuable comparative technical information for future care and study of its own collection.

Other recent collaborative partnerships, funded by the AHRC/EPSRC ‘Science and Heritage Programme’ have included: ‘advancing heritage science with spectroscopic imaging’ (with Imperial College, London and the British Museum) and ‘The next generation of Optical Coherence Tomography (OCT) for art conservation – *in situ* non-invasive imaging of the subsurface microstructure of objects’ (with Nottingham Trent University, University of Southampton, English Heritage and Gooch and Housego Ltd). AR

Supporters 2011–2012

Bruker Hyperion 3000 Micro-ATR-FTIR Imaging System
Supported by The Foyle Foundation

CHARISMA
Supported by the European Commission under the Seventh Framework Programme

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 Ltd

RESEARCH AND PUBLICATIONS

COLLECTION RESEARCH AND ACADEMIC COLLABORATIONS

Research underpins the National Gallery's ambition to ensure that the study of Western European painting retains its vital connection to today's intellectual life. The Gallery is recognised as an Independent Research Organisation by the Arts and Humanities Research Council as well as by the Engineering and Physical Sciences Research Council, and much of the work of its curators, conservators and scientists is carried out in partnership with colleagues in universities both in the UK and internationally.

In 2011–12 the National Gallery was awarded its third AHRC Collaborative Doctoral Award together with the University of York, one of its academic partners. The subject of the doctorate, now in progress, is 'The House of the Virgin in Renaissance Architecture' and the student will also gain practical experience in the preparation of an exhibition to be held at the Gallery on a related theme. The Gallery entered a partnership with the Barber Institute of the University of Birmingham in advance of the Institute's celebrations of its eightieth anniversary in 2013. The partnership will involve a number of academic exchanges and events, including an exhibition at the Gallery. The final Neil MacGregor scholarships funded by the National Gallery Trust and awarded to support research at the Barber Institute have enabled new investigations into the historical relationship between the two institutions.

The Gallery continues to research and publish its major series of collection catalogues, generously funded by Arturo and Holly Melosi through the Arthur and Holly Magill Foundation. The latest volume, published in 2011, was *The Italian Paintings before 1400* by Dr Dillian Gordon OBE, who recently retired as the Gallery's curator of Italian paintings before 1460, after a long and distinguished career (see the 2010–11 Review, pp. 50–3). An extract from the catalogue can be read on the Gallery's website, as part of its commitment to publishing a selection of new in-depth catalogue entries online.

In addition the Gallery's research is directed by three themes: 'The Meaning of Making', 'Art and Religion', and 'Buying, Collecting, Display'. This year these were joined by a fourth focus for future research, launched in collaboration with the National Galleries of Scotland: 'The Centre for the Study of Venetian Art and its History'. With the joint acquisition of Titian's *Diana and Actaeon* and *Diana and Callisto* (see pp. 12–15) the Gallery now has one of the world's greatest collections of Venetian painting available for study, and it looks forward to promoting collaborative research in this area.

The research theme 'The Meaning of Making' encompasses the Gallery's collaborative and interdisciplinary work between its own curators, conservators and scientists and those in museums

and universities internationally. The results of some of this work are published annually online free of charge and in hard copy in the *National Gallery Technical Bulletin*. Further information about this year's edition, devoted to Leonardo da Vinci, and about the Sir Joshua Reynolds project in collaboration with the Wallace Collection, the Gallery's participation in the Getty Foundation's Panel Painting Initiative and in a four-year pan-European project known as CHARISMA, as well as its collaborative partnerships with universities and others in progress under the AHRC/EPSRC 'Science and Heritage Programme' can be found on pp. 54–7.

The generous institution of the Howard and Robert Ahmanson Fellowship in Art and Religion will enable the National Gallery to continue to do much more to further research in this rich area by developing the careers of a series of post-doctoral researchers based at the Gallery, and by supporting the dissemination of their research. Last year's free summer collection-based exhibition, *Devotion by Design* (see pp. 40–1), provided the opportunity for much scholarly debate on this theme. Two academic seminars were held in the exhibition, one of which involved students from two of the Gallery's academic partners, the University of York and King's College London. The Gallery has continued to collaborate with King's on the teaching of parts of the very popular MA on the

subject of Christianity and the Arts.

A major event in the Gallery's research efforts on the theme of 'Buying, Collecting, Display' was the long-awaited publication by the Walpole Society of the Gallery's archived travel journals of Sir Charles Eastlake, the Gallery's first Director, edited by Dr Susanna Avery-Quash, Research Curator in the History of Collecting and Display. Dr Avery-Quash also co-wrote with Dr Julie Sheldon of Liverpool John Moores University a well-reviewed new biography of Sir Charles and Lady Eastlake: *Art for the Nation: The Eastlakes and the Victorian Art World*, published by the National Gallery. Both the travel journals and the biography were published in July 2011 to coincide with the Gallery's Room One exhibition *Art for the Nation: Sir Charles Eastlake at the National Gallery*. Dr Avery-Quash has continued to advance the online British sales catalogue project 1780–1800 in collaboration with the Getty Research Institute. This will greatly augment the one million records already included in the Getty Provenance Index® database and provide tools to allow researchers to track patterns of taste, better understand cultural transfers, and more fully explore the power of art markets. A major academic conference is currently in preparation. Dr Avery-Quash also co-supervises the Gallery's first two AHRC-funded collaborative doctoral students with Nottingham University and University College London.

THE ART FUND CURATORIAL TRAINEESHIPS

The National Gallery has an active commitment to its national role in support of collections which include Old Master paintings. It has long been concerned about the reduction in curatorial expertise in regional museums, and was therefore delighted that the Art Fund agreed to support a

new scheme which will allow regional museums to nurture the next generation of curators. Museums were asked to compete to propose projects with a focus on European paintings pre-1900, and Manchester Art Gallery and Tyne & Wear Archives & Museums were the successful

applicants. Henrietta Ward and Philippa Stephenson were then selected as the first two curatorial trainees to work with these museums, following strong competition for the posts.

The scheme began in September 2011 with six months of intensive training at the National Gallery, including learning how the technical examination of paintings is carried out, how to give Gallery talks, how to act as courier to paintings lent by the Gallery, as well as language training. Henrietta and Philippa were both involved with the exhibition *Turner Inspired: In the Light of Claude*, writing many of the labels and witnessing all stages of its installation. They also had the opportunity to start planning and researching their projects using the resources available in the Gallery's library, as well as elsewhere in London. The Gallery has provided mentoring and support, which has also involved senior curators in visits to the regional museums and much discussion of the projects. In April the trainee curators start the next phase of their work at the museums themselves, ending with new displays in both Manchester and Newcastle in summer 2013.

At Manchester the focus of the traineeship will be a small but important group of over a hundred Dutch and Flemish paintings dating from the seventeenth and eighteenth centuries. As this group has not been the subject of serious academic study for several decades, Henrietta Ward has begun by updating the documentation of each work, drawing on the National Gallery's resources to access the most recent research. She will then work with Manchester Art Gallery's curatorial and learning staff to re-present the Dutch and Flemish collections in a major new permanent display with a contemporary angle.

At Tyne & Wear Archives & Museums, the three collections of Old Master paintings are based at the Laing Art Gallery and the Hatton Gallery in Newcastle upon Tyne and the Shipley Art Gallery in Gateshead. Together, the collections contain

important Northern European paintings from the fourteenth to the early eighteenth centuries, and also some significant Italian paintings of a similar period. The project for Philippa Stephenson is to provide new knowledge and interpretation around these rarely seen paintings, as well as a contemporary perspective. The research will form the basis for an exhibition to be shown at the Laing Art Gallery which will unlock these collections for twenty-first-century audiences. SF

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PRIVATE SUPPORT OF THE GALLERY

Individual donors, grant-making trusts and the corporate sector have played a vital role throughout the National Gallery's history, and in the past year they were extraordinarily generous. The contents of this year's Review are testament to the strength of philanthropic and corporate support from our long-standing friends and new benefactors.

Thanks to private support, the National Gallery and National Galleries of Scotland were able jointly to purchase Titian's great masterpiece, *Diana and Callisto*. The acquisition of this pre-eminent work was made possible following a private campaign, preceded by the public campaign for that of its companion *Diana and Actaeon* in 2008. We are profoundly grateful to the Heritage Lottery Fund, the Art Fund and The Monument Trust for their exceptional contributions and likewise to each of the donors and private trusts who gave so generously. A significant sum came from the charitable reserves made up of bequests left to the Gallery over many years. We remain indebted to members of the public who remembered the Gallery in their wills, leaving a lasting legacy that will bring enjoyment to generations to come.

The Gallery's capacity for research was considerably enhanced thanks to a substantial grant from Howard and Roberta Ahmanson. The Howard and Roberta Ahmanson Fellow in Art and Religion will enable the Gallery, in partnership with other research bodies, to develop a greater understanding of the depiction of the Christian tradition in art.

As in previous years, members of the George Beaumont Group, individual donors and grant-making trusts funded an array of curatorial, conservation and education activities. A new

national training scheme for young curators was launched in partnership with the Art Fund and regional museums. The West Wing of the Wilkins Building underwent major renovation, restoring galleries to their original twentieth-century splendour. The framing department was able to acquire a beautiful seventeenth-century frame for Luca Giordano's *Perseus turning Phineas and his Followers to Stone*.

Exhibitions attracted a combination of charitable and corporate support. Individual donors and foundations contributed generously towards the summer exhibition *Devotion by Design: Italian Altarpieces before 1500*; corporate members provided the funding for *Turner Inspired: In the Light of Claude*; and our corporate partner, Credit Suisse, helped bring *Leonardo da Vinci: Painter at the Court of Milan* to a world audience.

The Gallery values more than ever its unique association with Credit Suisse. The fourth year of this partnership saw the continuation of education initiatives with Credit Suisse's partner charities. We were fortunate to enjoy strong links across the corporate sector, and were particularly proud of our collaboration with GE, helping to promote our carbon reduction plan. For six months visitors to Trafalgar Square were able to enjoy GE's 'Living Wall'—a recreation of Van Gogh's *A Wheatfield, with Cypresses* using over 8,000 plants in front of the Gallery.

We would like to acknowledge the great generosity shown to the Gallery by lenders, the general public, individual donors, companies and trusts and to express our sincere gratitude for their ongoing friendship and support. s w

Lenders to the National Gallery

The Gallery is pleased to acknowledge all those listed below, and those who choose to remain anonymous, who have lent works to the collection between April 2011 and March 2012.

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 The Earl of Verulam
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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 April 2011 to March 2012.

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If you would like to support the National Gallery, please contact the Development Office on 020 7747 5875, or email development@ng-london.org.uk.

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The corporate membership programme provides a vital source of 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 Phoebe Rouse on 020 7747 5871, or email development@ng-london.org.uk.

The George Beaumont Group

The National Gallery extends its sincere thanks to members of the George Beaumont Group for their annual contribution towards the Gallery's work. Their support is invaluable to the Gallery, not least in helping to preserve our collection. Over the last year we have been fortunate in welcoming new members to the group, while our existing members have remained as committed and loyal as ever, with many contributing above and beyond their annual donation.

We wish to thank Flavia Ormond in particular, for her work as Chair of the group.

We are grateful to the individuals listed below and to those who wish to remain anonymous, for their support of the Gallery through the George Beaumont Group over the past year.

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The Director and Trustees would like to thank the following, and those who wish to remain anonymous, for their generous support during the period April 2011 to March 2012.

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 Miss Dasha Shenkman
 Mr Peter Soros
 Mr & Mrs Charles Wilkes
 Mrs Charles Wrightsman
 Mr Simon Yates
 Mrs Nadia Zilkha

Legacies to the National Gallery

The National Gallery is indebted to those individuals who, over the years, have demonstrated their generosity and foresight in remembering the Gallery in their wills. Legacies left over many years have played a particularly important part this year in helping significantly towards the acquisition of Titian's masterpiece, *Diana and Callisto*.

We would like to express our profound gratitude for the legacies received this year from Mr Derek Edwards, Miss Helen Fawcett Hughes, Mr Barry Parsons, Lady Mary Barbara Smith and Mr James Francis George Wilson.

Our gratitude to all those who have left a gift in their will 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 gift in your will to the National Gallery, please contact Marisa Hamilton on 020 7747 5982, or email development@ng-london.org.uk. Please be assured that any enquiries will be treated in strict confidence. Copies of our legacy brochure are also available from Information Desks within the Gallery.

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FINANCIAL INFORMATION

Government Grant in Aid remains the Gallery's principal source of funds. For the year ended 31 March 2012, the Gallery's Grant in Aid for running costs was £22.9m, with an additional grant of £3.8m restricted to expenditure on capital, including ongoing essential capital repairs.

The Gallery faces significant and sustained cuts to Grant in Aid over the coming three years, which will make private income even more critical to the future well-being of the Gallery. Membership, donations and support from the corporate sector, trusts and foundations, and private individuals are vitally important for the continued success of the

Gallery's programme of exhibitions, programmes and outreach work.

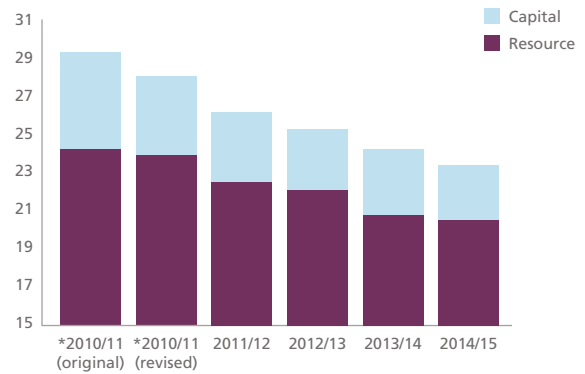
Total incoming resources this year, including donations for acquisitions of £97m, were £134.1m compared with £37.1m in 2010/11. Incoming resources in 2011/12 were significantly higher than in previous years because of the acquisition of Titian's *Diana and Callisto*. Self-generated income excluding donations totalled £7.7m, higher than the £4.9m recorded in 2010/11, an increase that reflected the commercial success of the *Leonardo* exhibition.

The Gallery's total charitable expenditure of £34.8m for 2011/12 was higher than the prior

year (2010/11: £30.1m), due in part to the planned increased cost of the exhibitions programme required to support the *Leonardo* exhibition. The Gallery continues to focus on maintaining tight budgets and controls and implemented a number of efficiency measures during the year in order to continue to manage the reduction in public funding.

The number of visitors to the Gallery increased again this year, by 5.5% (2010/11: 8.4%) to 5.4 million. JW

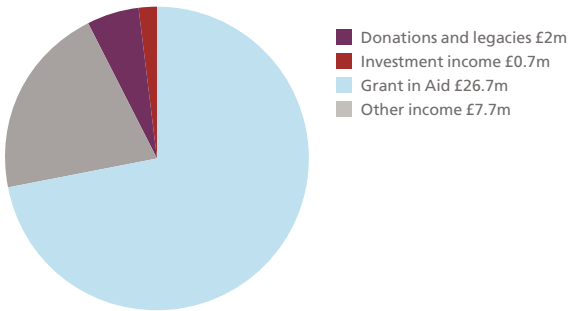
Total Grant in Aid (millions)



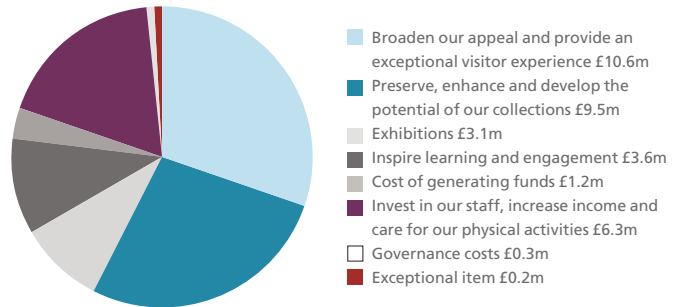
* The Grant in Aid allocation was reduced during 2010/11. The original and revised allocations are shown for comparative purposes.

Rebased to 2010/11 prices using the GDP deflator

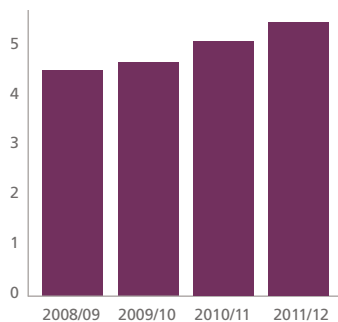
Income 2011/12 (excluding donations for acquisitions)



Operating Expenditure 2011/12



Number of Visitors (millions)



Exhibition Attendance 2011/12

Forests, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection* **148,408**
 Devotion by Design: Italian Altarpieces before 1500* **47,793**
 Art for the Nation: Sir Charles Eastlake at the National Gallery* **46,440**
 Leonardo da Vinci: Painter at the Court of Milan **323,897**
 Turner Inspired: In the Light of Claude **73,454**

Free exhibitions are indicated by an asterisk

NATIONAL GALLERY COMPANY LTD

It has been a very successful year for the Company. The shops took £6.88m, the highest ever recorded figure and 32% better than the previous year. In addition, we achieved record sales from e-commerce of £560,690, 119% better than 2010/11. This success was due in large part to the exhibition *Leonardo da Vinci: Painter at the Court of Milan*, more of which below. Overall, the Company achieved sales of £8.7m, with contributions from external publishing sales, catering, product licensing and royalties from the Picture Library. Net profit for the year was £1.2m after payments to the National Gallery of £0.9m.

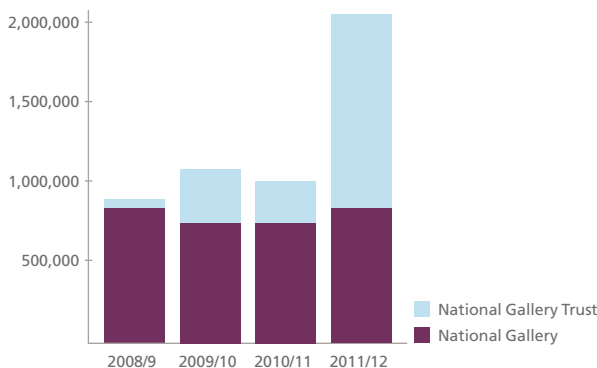
The *Leonardo* exhibition attracted 323,897 visitors and was hugely successful in terms of trading, delivering store sales of £1.91m. The catalogue produced for the exhibition was a significant factor in this success; we reprinted on four occasions and sold over 42,000 copies during the period. The sale of French rights for paperback and hardback editions of the catalogue generated a total of £52,660. Other notable achievements included sales of 285,000

Leonardo postcards and 21,850 fridge magnets during the course of the exhibition. It is a reflection of the hard work and forward planning by every member of staff in the Company that we were able to achieve such a good result.

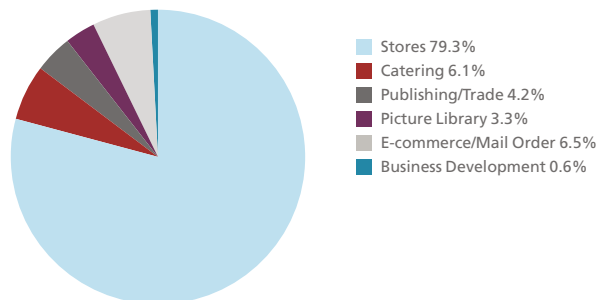
A full list of titles published by the Company is set out opposite. The hardback exhibition book we produced for *Devotion by Design* achieved sales 4% better than budget and a conversion rate twice the projected 2%. *Forests, Rocks, Torrents* delivered sales of £19,000 with a margin of 77% and the entire print run sold out. Among our academic titles, Dillian Gordon's collection catalogue *The Italian Paintings before 1400* published in 2011 has generated £29,000 to date, while *Technical Bulletin 32*, a special *Leonardo* volume, sold out, generating sales of £28,000, at 100% margin in both cases, with full sponsorship.

Business through the Picture Library was boosted by £85,000 of filming revenue and ended 18% up for the year, generating income of £283,791. Disappointingly, new business and licensing income was £21,000 less than 2010/11 despite the

Payments to the National Gallery and National Gallery Trust



Revenue Analysis 2011/12



establishment of new licences. The Gallery's cafés and restaurants, operated by Peyton & Byrne, generated revenues of £4m and served over 500,000 visitors, delivering a contribution to the Company of £529,638 – an increase of 10% on last year.

The Company maintained good control of the overhead base with savings against budget of £81,020.

There were two changes to the Executive Directors' team in the year: Louise Rice resigned as Publishing and Merchandise Director on 31 May 2011, and Judith Mather was promoted to the new post of Buying and Merchandise Director on 1 January 2012. JM

PUBLICATIONS

The following titles were published between 1 April 2011 and 31 March 2012

Exhibition Catalogues

Forests, Rocks, Torrents: Norwegian and Swiss Landscape Paintings from the Lunde Collection
 Christopher Riopelle with Sarah Herring
 210 x 210 mm; 96 pp; 70 colour illustrations
 Paperback £9.99, June 2011

Devotion by Design: Italian Altarpieces before 1500
 Scott Nethersole
 270 x 230 mm; 128 pp; 90 colour illustrations
 Hardback £19.99, June 2011

Leonardo da Vinci: Painter at the Court of Milan
 Luke Syson, with contributions by Larry Keith, Arturo Galansino, Antonio Mazzotta, Minna Moore Ede, Scott Nethersole and Per Rumberg
 320 x 240 mm; 320 pp; 220 colour illustrations
 Hardback £40 / Paperback £25, November 2011

Turner Inspired: In the Light of Claude
 Ian Warrell, with contributions by Philippa Simpson, Alan Crookham and Nicola Moorby
 285 x 245 mm; 144 pp; 120 colour illustrations
 Hardback £25, March 2012

DVDs

Take One Picture (2011 revised edition)
 Approx 3 hours, £9.99, June 2011

Academic Books

National Gallery Catalogues: The Italian Paintings before 1400
 Dillian Gordon
 225 x 93 mm; 568 pp; 652 colour illustrations
 Hardback £75, May 2011
 Supported by the American Friends of the National Gallery with a generous donation from Arturo & Holly Melosi through the Arthur and Holly Magill Foundation

Art for the Nation
 Susanna Avery-Quash and Julie Sheldon
 234 x 156 mm; 336 pp (304 pp and 32 pp plate section)
 7 black and white illustrations; 35 colour illustrations
 Hardback £25, July 2011

National Gallery Technical Bulletin, Volume 32: Leonardo da Vinci: Pupil, Painter and Master
 Series Editor: Ashok Roy
 297 x 210 mm; 128 pp; 137 colour illustrations, 35 black and white illustrations
 Paperback £40 and online at <http://www.nationalgallery.org.uk/technical-bulletin/technical-bulletin-vol-32>, October 2011
 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 2010 – March 2011
 245 x 200 mm; 64 pp; 56 colour illustrations
 Paperback £7.99, November 2011

Trade Titles

The Art of Worship
 Nicholas Holtam
 200 x 150 mm; 120 pp; 47 colour illustrations
 Hardback £12.99, June 2011

A Closer Look: Techniques of Painting
 Jo Kirby
 210 x 148 mm; 96 pp; 94 colour illustrations and 5 black and white illustrations
 Paperback £6.99, December 2011

Co-editions and Co-publications

Léonard de Vinci: Peintre à la cour de Milan
 Luke Syson, with contributions by Larry Keith, Arturo Galansino, Antonio Mazzotta, Minna Moore Ede, Scott Nethersole and Per Rumberg
 320 x 240 mm; 320 pp; 220 colour illustrations
 Hardback £40 / Paperback £25, November 2011
 (French edition of *Leonardo da Vinci: Painter at the Court of Milan* published by Fonds Mercator)

The Usborne Nativity Sticker Book
 Jane Chisholm
 300 x 234 mm; 24 pp; 16 pp of colour illustrations and 8 pp of colour stickers
 Paperback £6.99, November 2011
 (Published by Usborne in association with National Gallery Company)

CRACKS AND AGE IN PAINTINGS

Sir Joshua Reynolds's robust response to his contemporary critics of the deteriorating condition of his work: 'All good pictures crack', is substantially true. For those of us at the National Gallery with a responsibility to care for Old Master paintings, updating Reynolds's view would lead us to state that all pictures crack if they are of any considerable age, are painted in conventional traditional paint media, that is oil or egg tempera, and are on either wood panel or canvas. Although less pithily expressed, the qualifications are necessary in order to understand the origin of the cracking that develops in paint and varnish on old paintings.

Reproduced in this Review are a few examples of the many types of crack pattern that develop over time in the surface paint layers of National Gallery paintings. The cause of a specific type of cracking on a picture's surface is an exceedingly complex matter involving the mechanical interaction of the main components of paintings and their individual and collective responses to ambient environmental fluctuations. Of relevance are the behaviour of supports and their tendency to movement; the chemistry of drying paint layers over long periods, the properties that result and continue to develop as the painting ages, as well as the detailed mechanics of multilayered structures. The material make-up of pictures, including the character and behaviour of canvases and panels, the pigments used to make paint, the binding media, and the degree to which paint is applied in multiple layers, all influence how a picture will crack. The material and structural complexity of these works renders mathematically based mechanical modelling of the behaviour of paintings virtually impossible, and only partially theoretical models can be applied.

The example from Sassetta (fig. 1) is a microscopic surface view of a single egg tempera paint layer containing lead-tin yellow pigment, and a sinuous ochre-coloured brushstroke on top, the main lower layer of which has cracked into a network of tiny

irregular 'islands'. The origin is largely the mechanical behaviour and past small movements of the underlying gesso ground on a poplar wood panel. The detail from Quinten Massys's plum-coloured drapery (fig. 2) also shows a highly enlarged view of the surface, where a red lake oil glaze, over a greyish underlayer of lead white and black, has been blotted by the painter while still wet with a small piece of cloth to provide an even glaze layer. The main underlying cracking pattern has an origin similar to that in Sassetta, although it is more rectilinear in form, a characteristic of Northern European panel paintings on oak with natural chalk grounds. The white headdress from Robert Campin's nearly 600-year old female portrait (fig. 3) exhibits a classic early Netherlandish craquelure in the lead white and oil paint layer, in which old movements of a close-grained oak panel support have produced a fine regular network of cracks in well-dried, brittle paint. Jan van de Capelle's sky paint has cracked in a very different, distinctive manner (fig. 4). As this is painting on canvas, differential movements of the support are more complex than occur with rigid panels, and the paint cracks in more chaotic ways. In this case, helical and concentric features have developed at various points on the surface and have subsequently coalesced into the pattern we see. Over time, a smaller-scale cracking pattern has begun to fill in the voids of the helices. Cracking of a paint surface has long been interpreted as a sign of age, and therefore a temptation to fakers to simulate age through artificially cracked paint. The copy of an authentic picture by Francesco Francia made in the nineteenth century (fig. 5), has false cracks inscribed with a stylus in the surface flesh paint of the Virgin's hand, the lines of which have been reinforced with brownish-black paint to increase their visibility.

There are those who find aesthetic appeal in the patina of age the cracked surface of a picture displays.

This is an individual choice, but it must be remembered that cracks are also a sign of age and deterioration, and not in any way part of the painter's original intention for an image. Continued development of cracking is a type of deterioration that those who care for the Gallery's paintings would like to arrest so far as possible, particularly since it can

be a precursor of paint loss through flaking and detachment. Our best protective measure is to ensure that frequent independent small movements of the supports of paintings are kept to a minimum, and this is best achieved by close environmental control of picture galleries, particularly the provision of stable conditions of relative humidity. **AR**



1 Sassetta (active by 1427; died 1450)
The Funeral of Saint Francis, 1437–44
 Egg tempera on poplar, 88.4 x 53.5 cm
 The National Gallery, London. Bought with contributions from the Art Fund, Benjamin Guinness and Lord Bearsted, 1934, NG4763
 (for detail see p. 11)



2 Quinten Massys (1465–1530)
The Virgin and Child Enthroned, with Four Angels, around 1495
 Oil on oak, 62.2 x 43.2 cm
 The National Gallery, London, NG6282
 (for detail see p. 27)



3 Robert Campin (1378/9–1444)
A Woman, about 1435
 Oil with egg tempera on oak, 40.6 x 28.1 cm
 The National Gallery, London, NG653.2
 (for detail see p. 37)



4 Jan van de Cappelle (1626–1679)
A River Scene with a Large Ferry, about 1665
 Oil on canvas, 122 x 154.5 cm
 The National Gallery, London, NG967
 (for detail see p. 53)



5 After Francesco Francia (about 1450–1517/18)
The Virgin and Child with an Angel, 1840–4 probably second half of the 19th century
 Oil on wood, 58.5 x 44.5 cm
 The National Gallery, London, NG3927
 (for detail see p. 61)

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