

THE REVIEW OF THE YEAR  
April 2012 – March 2013

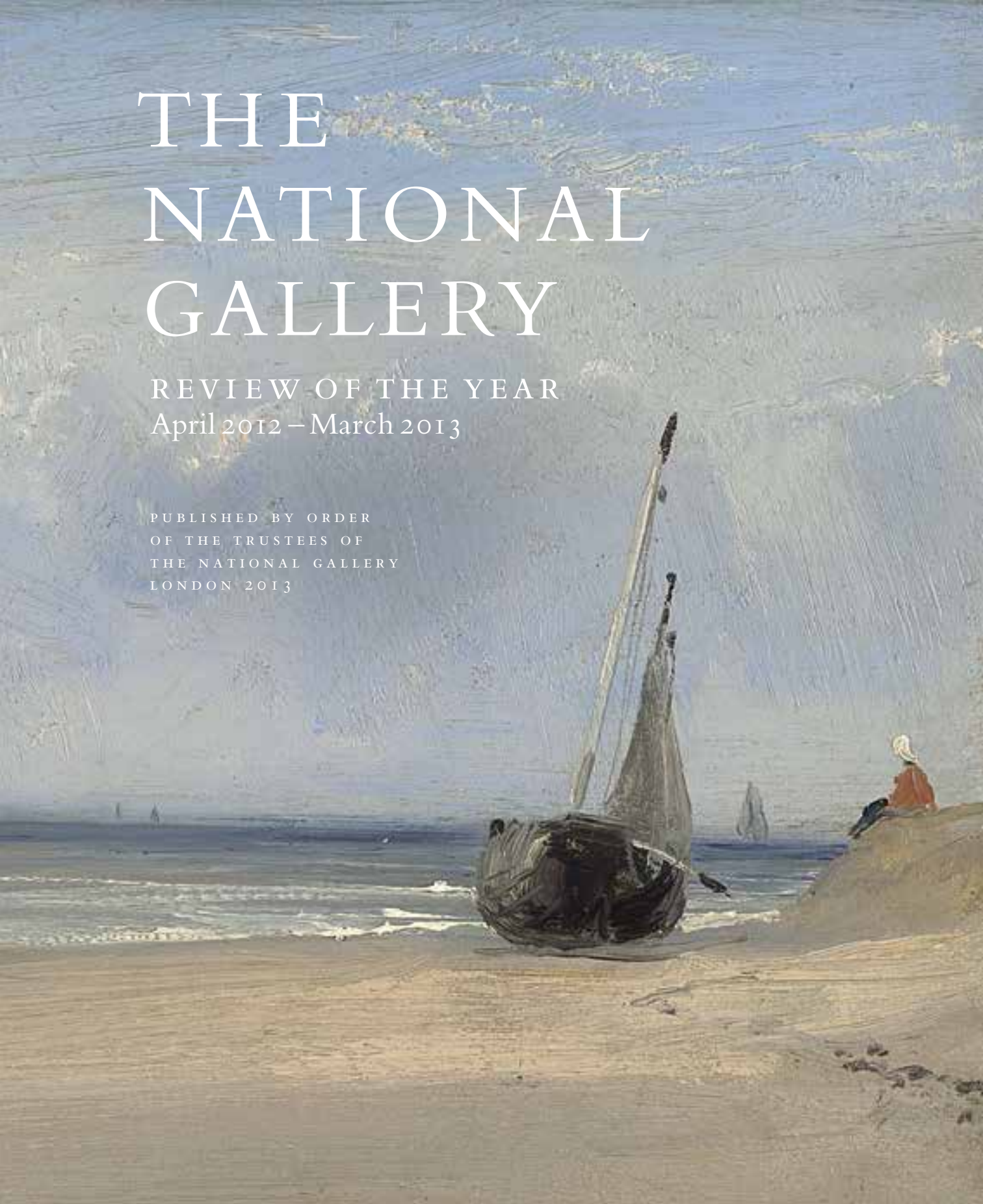
NATIONAL  
GALLERY



# THE NATIONAL GALLERY

REVIEW OF THE YEAR  
April 2012 – March 2013

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THE NATIONAL GALLERY  
LONDON 2013



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For a full list of loans, staff publications and external commitments between April 2012 and March 2013, see [www.nationalgallery.org.uk/about-us/organisation/annual-review](http://www.nationalgallery.org.uk/about-us/organisation/annual-review)

## INTRODUCTION

The acquisitions made by the National Gallery during this year have been outstanding in quality and so numerous that this Review, which provides a record of each one, is of unusual length. Most come from the collection of Sir Denis Mahon to whom tribute was paid in last year's Review, and have been on loan for many years and thus have very long been thought of as part of the National Gallery Collection – Sir Denis himself always thought of them in this way.

To celebrate the acquisition of Titian's *Diana and Callisto* early in 2012, that painting and its companion, *Diana and Actaeon*, together with the *Death of Actaeon*, were, in the summer of 2012, exhibited alongside works by three contemporary artists which demonstrated the enduring appeal not only of Titian's paintings but also of Ovid's poetry. The associated collaboration with the Royal Ballet and with leading poets was a new departure for the Gallery and formed part of the Festival of Culture accompanying the London Olympics. It stimulated new relationships with sister arts which will extend to other siblings in the future.

Meanwhile the National Gallery has been troubled by the news that reductions in Government grant will continue, probably for many years. We will strive to maintain our international appeal and regional responsibilities, remaining a major attraction for tourists and assisting (in the manner outlined here in the Director's Foreword) collections of Old Master paintings elsewhere in Britain. But support from the private sector should supplement, rather than substitute for, Government's care for an institution which, no less than our national parks, is essential for the health of the nation.

Lucian Freud in the last years of his life expressed the hope that his great painting by Corot would hang here, as a way of thanking Britain for the refuge it provided for his family when it fled from Vienna in the 1930s. We are grateful to the Secretary of State for ensuring that it is indeed now on display in the National Gallery and also for her support for the introduction in 2012 of a new Cultural Gifts Scheme, which will encourage lifetime gifts of pre-eminent works of art to institutions such as the National Gallery – something which we and others have lobbied for over many years.

The Board warmly thank the Director and staff for their dedication to the work of the National Gallery throughout the year.

MARK GETTY (CHAIR)  
 LANCE BATCHELOR  
 GAUTAM DALAL  
 DEXTER DALWOOD  
 DAVID EKSERDJIAN  
 ANNE HESELTINE  
 MICHAEL HINTZE  
 ANYA HURLBERT  
 PATRICIA LANKESTER  
 JOHN NELSON  
 HANNAH ROTHSCHILD  
 CHARLES SEBAG-MONTEFIORE  
 JOHN SINGER  
 CAROLINE THOMSON



## DIRECTOR'S FOREWORD

For about 150 years, the National Gallery has acted as a filter for paintings from great country house collections, which were flowing or seemed likely to flow out of the country, and our acquisition policy has been largely determined by this function. No house has played a more significant role in this story than Longford Castle near Salisbury, the seat of the Earls of Radnor, whence Holbein's *Ambassadors* came to the Gallery in the nineteenth century and Poussin's *Adoration of the Golden Calf* in the twentieth; and we currently have on loan from this collection masterpieces by Holbein, Sebastiano del Piombo and Jan de Beer. In the summer of 2012

the Gallery helped promote and organise public visits to the Castle. The paintings there can be seen together with one of the finest collections of furniture in Britain in the setting devised for them in the eighteenth century, which has been carefully restored by the present Earl and Countess. This is an especially appropriate development since the National Gallery itself is now a centre for research in the history of collecting and display, but it also acknowledges, implicitly, our commitment to encouraging great collections of Old Master paintings outside London where works are to be seen in very different circumstances.



Since the mid-nineteenth century the National Gallery has lent its paintings to regional collections, and those of other British capitals, often for long periods. In the 1990s, we twice acquired works in partnerships with other galleries, notably the Amgueddfa Cymru – National Museum Wales (Poussin's *Finding of Moses*) and the Barber Institute of Fine Arts (Van Dyck's *Portrait of François Langlois*), and we have, of course, more recently purchased two masterpieces by Titian together with the National Galleries of Scotland. But the assistance which the Gallery gave to the Art Fund in its campaign last year, to help the Fitzwilliam Museum acquire Poussin's *Extreme Unction* from the series of paintings of the Sacraments in the collection of the Duke of Rutland, should be seen as a turning point in the history of our relations with sister institutions in this country. The display of this painting, mounted in the National Gallery for this purpose between September and November 2012, acknowledged that very great paintings need not all be directed here, that we are not the only home for them, and indeed that they sometimes make a stronger impression in other British collections.

Meanwhile, there have never been more visitors to the Gallery and we know that, for all the supplementary appeal provided by our temporary exhibitions, they come primarily to see the permanent collection, recognising that however superb the

most celebrated paintings here are, they are enhanced by the company they keep and the context we provide. This puts a limit on the number of works that we are prepared to remove from Trafalgar Square for exhibitions elsewhere in the UK – although we are planning to send a major work on tour each year from 2014 to 2016, with generous sponsorship from Christie's. We are at the same time conscious of the need for the sharing of expert knowledge and of curatorial, conservation and scientific resources. Two Art Fund Curatorial Assistants trained at the Gallery will be devising and curating new displays of Old Master paintings which open in Manchester and Newcastle in the summer of 2013. Our Scientific Department has supplied vital investigative help to the Hunterian Art Gallery in Glasgow (over Rembrandt), the Dulwich Picture Gallery (for Murillo), and the Hatton Gallery in Newcastle (over an important copy of Daniele da Volterra's *Descent from the Cross*). Our conservators offer advice to museums and galleries throughout the country. Most importantly we are hoping to provide guidelines for the environmental standards of Old Master paintings and for their care more generally. These will, we hope, be of benefit to curators and registrars in country houses and regional museums all over the UK, and indeed in institutions worldwide.

NICHOLAS PENNY



Nicolas Poussin (1594–1665)  
*Extreme Unction*, about 1638–40  
Oil on canvas, 95.5 x 121 cm  
The Fitzwilliam Museum, Cambridge  
The painting was displayed in the  
National Gallery from September  
to November 2012 to support the  
Art Fund's fundraising campaign  
for its acquisition.





# ACQUISITIONS

## GUERCINO

### THE PRESENTATION OF JESUS IN THE TEMPLE

This fine copper, the largest ever used by Guercino (Giovanni Francesco Barbieri), was painted in 1623 for Bartolomeo Fabri, one of Guercino's most significant early patrons and also a native of Cento. The painting was celebrated in the artist's own lifetime and was referred to by his biographer Carlo Cesare Malvasia as '*questo famosissimo rame*'. Fabri, for whom Guercino also painted the National Gallery's *The Incredulity of Saint Thomas* (NG3216) and the Fitzwilliam Museum's *Taking of Christ* two years earlier, was a great supporter of Guercino and in 1616 gave over two rooms of his palazzo to the artist's life-drawing academy, the Accademia del Nudo. Sometime before 1642 Fabri returned *The Presentation of Jesus in the Temple* to the artist at cost price, in part settlement of a debt, and – if one is to believe Malvasia – Guercino hung the painting in his own bedroom, refusing numerous offers from illustrious collectors who wished to acquire it; among them Cardinal Antonio Barberini, Francesco I d'Este, Duke of Modena, and Cardinal Prince Leopoldo de' Medici. Guercino finally relented in 1660 and sold the painting to Raphael Dufresne, who not only paid a princely sum for the work but also presented the artist with an inscribed copy of his

own publication of Leonardo's *Trattato della Pittura*.

This exquisite painting marks a turning point in Guercino's style and career: it combines the rich muted palette and subtle play of light that characterise his early works with the classicising tendencies of his paintings made after his two-year sojourn in Rome, which had ended abruptly with the death of Pope Gregory XV in July 1623. The influence of Domenichino is particularly strong in the frieze-like arrangement of figures, recalling in particular those in Domenichino's *Martyrdom of Saint Cecilia* in the Polet Chapel in San Luigi dei Francesi, Rome, which Guercino must surely have studied: the young maid acting as a *repoussoir* figure in the lower right corner is an almost direct quotation from Domenichino's fresco. The ornamented steps in the foreground and the bas-relief of the altar, neither of which finds parallels in Guercino's work prior to this date, may also be inspired by Domenichino. In contrast to Guercino's earlier works, architecture plays an important role here. The Ionic pilasters are not merely inserted as gratuitous references to classical Rome: their presence serves to articulate the space within the picture, not just in the populated foreground but also in the background.



Guercino (1591–1666)  
*The Presentation of Jesus in the Temple*, 1623  
Oil on copper, 73.1 x 65 cm



Certain elements from Guercino's earlier works do persist; in particular the figure of Joseph, so central to the composition, whose physiognomy is strongly reminiscent of Elijah in *Elijah fed by Ravens* (NG6612) and Peter, standing behind the figure of Christ in *The Incredulity of Saint Thomas*.

*The Presentation of Jesus in the Temple* was the first of Sir Denis Mahon's pictures to enter the National Gallery Collection on long-term loan in 1977. It constitutes a key addition to the Gallery's already-rich holdings of Guercino's paintings, crucially bridging the early phase of the artist's career – represented by *The Dead Christ mourned by Two Angels* (NG22) of about 1617–18; *Elijah fed by Ravens* of 1620; and *The Incredulity of Saint Thomas* of 1621 – and his larger-scale, more mature works, as exemplified by *Saint Gregory the Great with Saints Ignatius of Loyola and Francis Xavier* (NG6622) of about 1625–6. It seems likely that the *Presentation's* intimate scale and copper support, together with its exceptionally refined execution, all contributed to the painting's early fame. First revered by Fabri and, despite numerous attempts by eminent collectors to acquire it, subsequently enjoyed by Guercino himself in the private spaces of his own home, *The Presentation of Jesus in the Temple* now hangs in Room 32 for the appreciation of all those who walk through our doors. LT

#### Provenance

Painted in 1623 for Bartolomeo Fabri of Cento, by whom later returned to Guercino in settlement of a debt (some time before 1642); sold by Guercino to Raphael Trichet Dufresne in December 1660; Abbé François de Camps collection, from which it passed to that of the Duc d'Orléans, Palais Royal, by 1727; acquired by the Earl Gower as part of his share of the Orléans collection in the 1790s; sold, London, Peter Coxe, Burrell & Foster, 13 May 1802, lot 63, when purchased by the 2nd Earl of Ashburnham; offered for sale, London, 20 July 1850, lot 81 (unsold); remained in the Ashburnham collection until acquired by Sir Denis Mahon in 1953; on loan to the National Gallery since 1977; bequeathed by Sir Denis Mahon, CH CBE FBA, 2011; permanently entered the collection, 2013, NG6646.

#### Exhibited

*Italian Art and Britain*, Royal Academy of Arts, London, 1960, no. 373; *Art Historians and Critics as Collectors*, Agnew, London, 1965, no. 11; *Il Guercino: Catalogo critico dei Dipinti*, Palazzo dell'Archiginnasio, Bologna, 1968, no. 53; *Guercino in Britain: Paintings from British Collections*, The National Gallery, London, 1991, no. 14; *Giovanni Francesco Barbieri, il Guercino, 1591–1666*, Museo Civico Archeologico, Bologna; Pinacoteca Civica and Chiesa del Rosario, Cento, 1991, no. 57; *Discovering the Italian Baroque: The Denis Mahon Collection*, The National Gallery, London, 1997, no. 45; *Guercino: Poesia e Sentimento nella Pittura del '600*, Palazzo Reale, Milan, 2003–4, no. 87.

#### Literature

C.C. Malvasia, *Felsina pittrice: Vite de' pittori bolognesi*, Bologna 1678, vol. II, p. 366 (G. Zanotti, ed. 1841, vol. II, p. 260); Dubois de Saint Gelais, *Description des Tableaux du Palais Royal*, Paris 1727, pp. 225–6; A.J. Dézallier d'Argenville, *Abrégé de la vie des plus fameux peintres*, Paris 1745, vol. I, p. 298 (ed. 1762, vol. II, pp. 158–9); A.N. Dézallier d'Argenville, *Voyage Pittoresque de Paris*, Paris 1749, p. 88; J.A. Calvi, *Notizie della vita e delle opere del Cavalier Giovan Francesco Barbieri detto il Guercino da Cento*, Bologna 1808, p. 153 (G. Zanotti, ed. 1841, p. 341); W. Buchanan, *Memoirs of Painting...*, London 1824, vol. I, p. 106; D. Mahon, *Studies in Seicento Art and Theory*, London 1947, pp. 93–6, fig. 37; *The National Gallery Review: July 1975 to December 1977*, London 1978, p. 83; L. Salerno, *I Dipinti del Guercino*, Rome 1988, no. 94; D. Mahon and N. Turner, *The Drawings of Guercino in the Collection of Her Majesty the Queen at Windsor Castle*, Cambridge 1989, under nos 350–1, 599 and 603; D. Stone, *Guercino: Catalogo completo dei dipinti*, Florence 1991, no. 92; A. Schnapper, *Curieux du Grand Siècle: Collections et collectionneurs dans la France du XVIIe siècle*, Paris 1994, vol. II, pp. 261 and 392, fig. 95; *The National Gallery Review: April 1999 – March 2000*, London 2000, p. 27.



## GUERCINO

THE SAMIAN SIBYL WITH A PUTTO;  
THE CUMAEAN SIBYL WITH A PUTTO

In 2012 Guercino's *The Samian Sibyl with a Putto* was accepted by HM Government in lieu of Inheritance Tax and allocated to the National Gallery, where it now hangs as a pendant to *The Cumaean Sibyl with a Putto*; a painting acquired the previous year from the collection of the late Sir Denis Mahon. These two monumental pictures are supreme examples of the refinement and grandeur of Guercino's mature style, their rich and subtle use of colour perfectly harmonised with the noble classicism of their subjects. Both Sibyls date from 1651 and the National Gallery has rather remarkably brought these two paintings together again three hundred and sixty years after they were first painted. The two Sibyls complement each other stylistically, thematically and formally (their dimensions are identical), and their joint presence in Room 32 has further enriched the Gallery's holdings of paintings by Guercino, unrivalled in its breadth and range outside of the artist's native Emilia Romagna.

The two pictures have a shared history for it is well known that *The Samian Sibyl*, which until recently hung alongside *King David* at Althorp House, Northamptonshire (now at Spencer House, St James's Place), was not originally intended as the latter's pendant. Guercino was commissioned in 1651 to paint two works for the nobleman Gioseffo [Giuseppe] Locatelli of Cesena, one representing *King David* and the other a Sibyl. He received payment for *King David* on 16 May 1651, from which one can comfortably assume that the painting was completed by that date, but the account for the Sibyl was not settled until October of that year. The principal reason for the delay is that Guercino's first Sibyl – *The Cumaean Sibyl* – was seen in the artist's

studio by Prince Mattias de' Medici, brother of Grand Duke Ferdinando II, and, according to the artist's own account books, was acquired by him on 26 May 1651, for 237 *scudi*. We can deduce therefore that Guercino painted *The Samian Sibyl* in the intervening four-month period to replace *The Cumaean Sibyl* as a companion piece for Locatelli's *King David*. The fact that the picture is a complete reinvention of an earlier theme, rather than a direct repetition of *The Cumaean Sibyl's* composition, not only bears witness to Guercino's inventiveness as an artist but also underlines the artist's loyalty to his patron. Though thematically linked, the two representations are remarkably different: while the Cumaean Sibyl is shown in suspended animation, distracted by a nearby *putto*, the Samian Sibyl reads her book in quiet concentration as an attendant *putto* seeks our attention to deliver his message.

*The Samian Sibyl with a Putto* remained in the possession of the Marchesi Locatelli until 1768, whereupon the painter, dealer and archaeologist Gavin Hamilton successfully negotiated its sale – together with its pendant *King David* – to John Spencer, 1st Earl Spencer. Hamilton wrote to Lady Spencer from Cesena, describing the Sibyl in his letter as 'the most beautiful figure I ever saw of that subject'. The painting remained in the Spencer family's collection, first at Spencer House, and subsequently at Althorp House. The Sibyl's spectacular carved and gilded frame was designed by James 'Athenian' Stuart specifically for the Great Room at Spencer House and, like the frame on its pendant *King David*, it may have been carved by Thomas Vardy shortly after Hamilton acquired the pictures for the Earl. LT



*The Samian Sibyl with a Putto* (left) and  
*The Cumaeen Sibyl with a Putto* (right)  
on display in Room 32.

Guercino (1591–1666)

*The Samian Sibyl with a Putto*, 1651

Oil on canvas, 218.5 x 180 cm

In a George III frame, carved and gilded with tightly-packed rows of Greek-inspired ornament, designed by James 'Athenian' Stuart for Spencer House

Inscribed on the scroll centre left: SALVE CASTA/ SYON PER/ MVLTAQVE/ PASSA PVELLA/ SYBILLA/ SAMIA

### Provenance

Commissioned from the artist by Giuseppe Locatelli, Cesena, in 1651; thence by descent in the family of the Marchesi Locatelli, Cesena, from whom acquired in 1768 by Gavin Hamilton (1723–1798), on behalf of John Spencer, 1st Earl Spencer (1734–1783), at Spencer House, St James's Place, London; thence by descent at Spencer House and Althorp House, Northamptonshire; accepted by HM Government in lieu of Inheritance Tax and allocated to the National Gallery, 2012, NG6618.

### Exhibited

*Guercino in Britain: Paintings from British Collections*, The National Gallery, London, 1991, no. 28; *Discovering the Italian Baroque: The Denis Mahon Collection*, The National Gallery, London, 1997, no. 48.

### Literature

C.C. Malvasia, *Felsina pittrice: Vite de' pittori bolognesi*, Bologna 1678, vol. II, p. 378 (G. Zanotti, ed. 1841, vol. II, p. 269); J.A. Calvi, *Notizie della vita e delle opere del Cavalier Giovan Francesco Barbieri detto il Guercino da Cento*, Bologna 1808, p. 128 (G. Zanotti, ed. 1841, p. 332); E.K. Waterhouse, *A Short History of Althorp and the Spencer Family*, Northampton 1949, under 'The Pictures'; E.K. Waterhouse, 'The British Contribution to the Neo-Classical Style in Painting', *Proceedings of the British Academy*, XL, 1954, p. 73; D. Irwin, 'Gavin Hamilton: Archaeologist, Painter and Dealer', *The Art Bulletin*, XLIV, no. 2, June 1962, p. 101, note 113; D. Mahon, *Il Guercino: Catalogo critico dei dipinti*, exh. cat., Palazzo dell'Archiginnasio, Bologna, 1968, under no. 90; G. and A. Neerman, eds., *Disegni bolognesi del XVI al XVIII secolo*, exh. cat., Bologna and London, 1968, under no. 35; D. Mahon, *Il Guercino. Catalogo critico dei disegni*, exh. cat., Palazzo dell'Archiginnasio, Bologna, 1968, under no. 256; C. Whitfield, in *England and the Seicento: A Loan Exhibition of Bolognese Paintings from British Collections*, exh. cat., Agnew, London, 1973, under no. 37; K.J. Garlick, 'A Catalogue of the Pictures at Althorp', *The Walpole Society*, XLV, 1976, p. 34, no. 250, plate 26; L. Salerno, *I Dipinti del Guercino*, Rome 1988, no. 283; D. Stone, *Guercino: Catalogo completo dei dipinti*, Florence 1991, no. 269; J. Friedman, *Spencer House: Chronicle of a Great London Mansion*, London 1993, pp. 41, 154, reproduced *in situ* in the Great Room at Spencer House fig. 227; J. Stourton, '(2) John Spencer', in J. Turner, ed., *The Dictionary of Art*, vol. XXIX, London 1996, p. 381; B. Ghelfi, ed., with D. Mahon, *Il libro dei conti del Guercino, 1629–1666*, Bologna 1997, p. 154, no. 447; J. Ingamells, *A Dictionary of British and Irish Travellers in Italy, 1701–1800, Compiled from the Brinsley Ford Archive*, New Haven and London 1997, pp. 883–4, note 21; C. Spencer, *Althorp: The Story of an English House*, New York 1998, reproduced *in situ* in the Great Dining Room and Marlborough Room on pp. 83 and 107 respectively.

Guercino (1591–1666)

*The Cumaean Sibyl with a Putto*, 1651

Oil on canvas, 222 x 168.5 cm

Inscribed on the tablet centre left: O LIGNVM/ BEATVM IN/ QVO DEVS/ EXTENSVS/ EST/ SYBILLA/ CVMANA

### Provenance

Commissioned from the artist by Giuseppe Locatelli, Cesena, in 1651, but sold by the artist in May of that year to Prince Mattias de' Medici (1613–1667); acquired from an unknown source, probably between 1830 and 1840, by Sir John Forbes of Craigievar, 7th Bt. (1785–1846), for the newly-completed Fintray House, Aberdeenshire; thence by inheritance to his great-grandson, William Francis Forbes-Sempill of Craigievar, 10th Bt. and 19th Lord Sempill (1893–1965), by whom sold when Fintray House was demolished; acquired by Sir Denis Mahon shortly afterwards, in 1954; on loan from Sir Denis Mahon since 1992; acquired in 2011, NG6615.

### Exhibited

*Il Seicento Europeo: Realismo, Classicismo, Barocco*, Palazzo delle Esposizioni, Rome, 1956–7, no. 125; *Art Treasures Centenary Exhibition: European Old Masters*, City Art Gallery, Manchester, 1957, no. 135; *Italian Art and Britain*, Royal Academy of Arts, London, 1960, no. 386; *Il Guercino: Catalogo critico dei dipinti*, Palazzo dell'Archiginnasio, Bologna, 1968, no. 90; *England and the Seicento: A Loan Exhibition of Bolognese Paintings from British Collections*, Agnew, London, 1973, no. 37; *The Age of Correggio and the Carracci*, Pinacoteca Nazionale, Bologna; National Gallery of Art, Washington D.C.; The Metropolitan Museum of Art, New York, 1986–7, no. 167; *Guercino in Britain: Paintings from British Collections*, The National Gallery, London, 1991, no. 27; *Giovanni Francesco Barbieri, il Guercino, 1591–1666*, Museo Civico Archeologico, Bologna; Pinacoteca Civica and Chiesa del Rosario, Cento, 1991, no. 134; *Il Guercino: Master Painter of the Baroque*, Schirn Kunsthalle, Frankfurt, 1991–2, no. 71; *Discovering the Italian Baroque: The Denis Mahon Collection*, The National Gallery, London, 1997, no. 48; *Guercino: Poesia e Sentimento nella Pittura del '600*, Palazzo Reale, Milan, 2003–4, no. 90.

### Literature

C.C. Malvasia, *Felsina pittrice: Vite de' pittori bolognesi*, Bologna 1678, vol. II, p. 378 (G. Zanotti, ed. 1841, vol. II, p. 269); J.A. Calvi, *Notizie della vita e delle opere del Cavalier Giovan Francesco Barbieri detto il Guercino da Cento*, Bologna 1808, p. 128 (G. Zanotti, ed. 1841, p. 332); H. Honour, *The Connoisseur*, CXXXIX, February 1957, pp. 34–5, fig. IV; D. Sutton, 'Seventeenth-Century Art in Rome', *The Burlington Magazine*, XCIX, no. 649, April 1957, p. 115; E.K. Waterhouse, *Italian Baroque Painting*, London 1962, p. 116, fig. 99; L. Salerno, *I Dipinti del Guercino*, Rome 1988, no. 281; D. Stone, *Guercino: Catalogo completo dei dipinti*, Florence 1991, no. 268; *The National Gallery Report 1991–92*, London 1992, p. 22; B. Ghelfi, ed., with D. Mahon, *Il libro dei conti del Guercino, 1629–1666*, Bologna 1997, p. 153, no. 443, plate 22.

## THE DENIS MAHON BEQUEST

As a scholar and a collector, Sir Denis Mahon (1910–2011) focused on Italian art of the seventeenth century. All of the twenty-five Mahon paintings listed below were made in Italy from about 1590 to 1715 and acquired by the National Gallery in 2013. They had long hung here on loan, greatly enriching

our display of Italian art of this period. A full account of each painting, with details of provenance, exhibitions and literature, can be found in the exhibition catalogue *Discovering the Italian Baroque: The Denis Mahon Collection*, The National Gallery, London, 1997. VN



Gioacchino Assereto (1600–1649)  
*The Angel appears to Hagar and Ishmael*, about 1640  
Oil on canvas, 119 x 167 cm  
Acquired by Sir Denis Mahon from Robert Frank, London, in 1950; on loan since 1992; presented by the Trustees of Sir Denis Mahon's Charitable Trust through the Art Fund, 2013, NG6621



Ludovico Carracci (1555–1619)  
*The Agony in the Garden*, about 1590  
Oil on canvas, 100.3 x 114.3 cm  
(original canvas 98 x 113.3 cm)  
Acquired by Sir Denis Mahon from P. & D. Colnaghi & Co., Ltd, London, in 1960; on loan since 1993; presented by the Trustees of Sir Denis Mahon's Charitable Trust through the Art Fund, 2013, NG6624





Giuseppe Maria Crespi (1665–1747)  
*Musicians and Peasants with Donkeys*,  
about 1710–15  
Oil on canvas, 100.8 x 50.1 cm; 94.1 x 53.8 cm  
Acquired by Sir Denis Mahon from the Leger  
Gallery, London, in 1949; on loan since 1999;  
presented by the Trustees of Sir Denis Mahon's  
Charitable Trust through the Art Fund, 2013,  
NG6626 and NG6627

Valerio Castello (1625–1659)  
*The Virgin and Child with Saint John  
the Baptist*, about 1650  
Oil on canvas, 99 x 73.9 cm  
Inscribed on scroll: ECCE [AGNU]S DEI  
Acquired by Sir Denis Mahon at Christie's,  
London, 13 July 1945, lot 8, for £70; on  
loan since 1999; presented by the Trustees  
of Sir Denis Mahon's Charitable Trust  
through the Art Fund, 2013, NG6625



Domenichino (1581–1641)

*Landscape with a Fortified Town*,  
about 1634–5

Oil on canvas, 113.2 x 197 cm

Acquired by Sir Denis Mahon at the  
Ellesmere sale, Christie's, London, 18  
October 1946, lot 81, for £150; on loan  
since 1999; presented by the Trustees  
of Sir Denis Mahon's Charitable Trust  
through the Art Fund, 2013, NG6629

Donato Creti (1671–1749)

*Artemisia drinking the Ashes  
of Mausolus*, about 1713–14

Oil on canvas, 62.7 x 49.9 cm

Acquired by Sir Denis Mahon from  
P. & D. Colnaghi & Co., Ltd, London  
in 1963; on loan since 1999; presented  
by the Trustees of Sir Denis Mahon's  
Charitable Trust through the Art Fund,  
2013, NG6628





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Luca Giordano (1634–1705)

Ten *modelli* for the Palazzo Medici-Riccardi in Florence (nine

canvases for the Galleria and one canvas for the Library), early 1680s

1 NG6630 *Mythological Scene of Agriculture*, 121.4 x 192 cm

2 NG6639 *Mythological Scene with the Rape of Proserpine*, 121.6 x 193 cm

3 NG6636 *Apotheosis of the Medici*, 139 x 65.2 cm

4 NG6632 *Allegory of Fortitude*, 95 x 99.2 cm

5 NG6635 *Allegory of Temperance*, 97 x 101.3 cm

6 NG6637 *The Cave of Eternity*, 73.1 x 87.5 cm

7 NG6638 *Minerva as Protectress of the Arts and Sciences*, 73.5 x 88 cm

NG6631 *Allegory of Divine Wisdom*, 138.5 x 65.2 cm

NG6633 *Allegory of Justice*, 99.9 x 96 cm

NG6634 *Allegory of Prudence*, 99.7 x 95.2 cm

The *Allegories of Fortitude, Justice, Prudence and Temperance*

and the *Mythological Scene with the Rape of Proserpine*

were acquired by Sir Denis Mahon from the Matthiesen Gallery,

London, in 1950. The remaining five paintings in the series were

acquired directly from Lord Shrewsbury by Sir Denis Mahon in 1952.

On loan since 1999; presented by the Trustees of Sir Denis Mahon's

Charitable Trust through the Art Fund, 2013, NG6630–NG6639





Guercino (1591–1666)

*Saint Gregory the Great with Saints Ignatius Loyola and Francis Xavier, about 1625–6*

Oil on canvas, 296 x 211 cm

Acquired by Sir Denis Mahon in 1941 following the death of Sir Lionel

Faudel-Philipps; lent for the exhibition

*Guercino in Britain*, The National Gallery,

London, 1991; presented by the Trustees

of Sir Denis Mahon's Charitable Trust

through the Art Fund, 2013, NG6622

Guercino (1591–1666)

*The Angel appears to Hagar and Ishmael, 1652–3*

Oil on canvas, 193 x 229 cm

Acquired by Sir Denis Mahon in 1948

from the Fitzwilliam collection; lent

for the exhibition *Guercino in Britain*,

The National Gallery, London, 1991; on

loan since 1992; presented by the Trustees

of Sir Denis Mahon's Charitable Trust

through the Art Fund, 2013, NG6623







Attributed to Jan Lingelbach (1622–1674)  
*Roman Street Scene with Card Players*,  
1645–50  
Oil on canvas, 43 x 34.5 cm  
Acquired by Sir Denis Mahon from  
P. & D. Colnaghi & Co., Ltd, London, in  
1959; on loan since 1999; presented by the  
Trustees of Sir Denis Mahon's Charitable  
Trust through the Art Fund, 2013, NG6640



Johann Liss (about 1595–1631)  
*The Fall of Phaeton*, about 1624  
Oil on canvas, 126.5 x 110.3 cm  
Acquired by Sir Denis Mahon at Christie's,  
London, 10 December 1948, lot 76 (as  
Albani), for £450; presented by the  
Trustees of Sir Denis Mahon's Charitable  
Trust through the Art Fund, 2013, NG6641

Guido Reni (1575–1642)

*The Rape of Europa*, 1637–9

Oil on canvas, 177 x 129.5 cm

Acquired by Sir Denis Mahon at Christie's, London, 27 July 1945, lot 37, for £85; on loan since 1997; presented by the Trustees of Sir Denis Mahon's Charitable Trust through the Art Fund, 2013, NG6642



Salvator Rosa (1615–1673)

*Landscape with Travellers asking the Way*, about 1641

Oil on canvas, 108.3 x 174.2 cm

Inscribed on the rock to right of centre with monogram, SR in ligature  
 Acquired by Sir Denis Mahon at Lady Desborough sale, Christie's, London, 16 October 1953, lot 119, for £40; on loan since 1999; presented by the Trustees of Sir Denis Mahon's Charitable Trust through the Art Fund, 2013, NG6643





Matthias Stom (about 1600–after 1649)  
*Salome receives the Head of John the Baptist*, probably about 1630–2  
Oil on canvas, 109.2 x 155.7 cm  
Acquired by Sir Denis Mahon from P. & D. Colnaghi & Co., Ltd, London, in 1952; on loan since 1999; presented by the Trustees of Sir Denis Mahon's Charitable Trust through the Art Fund, 2013, NG6645



Bartolomeo Schedoni (1578–1615)  
*The Holy Family with the Virgin teaching the Child to Read*, about 1613–15  
Oil on wood, 33.6 x 28.2 cm  
Acquired by Sir Denis Mahon at the Ellesmere sale, Christie's, London, 18 October 1946, lot 150, for £50; on loan since 1999; presented by the Trustees of Sir Denis Mahon's Charitable Trust through the Art Fund, 2013, NG6644

## FRANZ ANTON MAULBERTSCH ALLEGORY OF THE CONTINENT OF ASIA

In *Allegory of the Continent of Asia*, made at the outset of his long career, the Vienna-trained painter Franz Anton Maulbertsch demonstrates the wit and expressive command of colour and brushwork that would lead him justly to be described as the outstanding inheritor of Tiepolo's legacy in the German-speaking world. It was Maulbertsch's achievement to develop the Northern tradition of the oil sketch, exemplified by the work of Rubens, in the context of the French and Italian rococo influences that prevailed in southern Germany and Austria. Maulbertsch was much praised for his swift, virtuoso working methods in creating both frescoes and altarpieces, with oil sketches often playing a significant role, but he also produced small, independent paintings such as this.

Maulbertsch's subject here is the Orient, signified by the banner with a golden crescent held by the woman in a white turban, which points towards a golden star in the sky (the crescent and star being symbols of the Ottoman empire). In the darkness on the left are figures with a camel while on the right coffee is poured by a crouching man whose hairstyle appears to be characteristic of Ukrainian Cossacks; he may be a captive. The scene is set in a garden with a fountain, on top of which stands a bowl of flowers, a background reminiscent of those to be seen in French painting of the period. On a ledge is a very large jewelled turban, accompanied by a shield and a quiver of arrows, evoking conquest. The four continents – Asia, Europe, America and Africa – were famously depicted by Tiepolo in his ceiling fresco at Würzburg, completed in 1753, but Maulbertsch's Asia follows a different representational tradition from Tiepolo's.

This carefully composed and lit sketch shows off Maulbertsch's painterly powers to impressive effect.

It is full of wittily envisaged conjunctions and curves: the cone of the turban of the female figure and her crescent-topped pole almost meet to point towards the star in the sky; the graceful curves of the fountain are echoed by the lunar shape of the retreating darkness, behind which emerges the celestial form of Venus, the evening star; the long arc of the stream of hot coffee is set off by the curve of the shield above, and the snaking curve of the strap of the quiver is deliberately crossed by the flagpole. All of this suggests that the painting is not an initial idea but a finished work, conceivably one of a suite of four oil sketches of the continents painted for sale on the open market. At the same time Maulbertsch's painting technique appears dazzlingly spontaneous, from the bravura brushwork defining the embroidered lower part of the man's embroidered robe to the creamy depiction of the raspberry-coloured and lighter pink underskirt of the woman's dress. SF

### Provenance

Bavarian private collection; sold 5 December 2008 at Hampel Fine Art Auctions, Munich, lot 256; Ulrich Hofstaetter, Vienna; bought 2013.

### References

Simonetta Coppa, *Carlo Innocenzo Carloni 1686/87–1775: dipinti e bozzetti*, exh. cat., Pinacoteca Züst, Rancate and Galleria Civica, Campione d'Italia 1997, no. 21, fig. 117; Agnes Husslein-Arco and Michael Krapf (eds), *Franz Anton Maulbertsch – Ein Mann von Genie*, exh. cat., Österreichische Galerie Belvedere, Vienna 2009, no. 3, fig. 43; Monika Dachs-Nickel, 'Altbekanntes neu entdeckt: Josef wird von seinen Brüdern entkleidet und die Opferung Isaaks. Zwei alttestamentarische Szenen und ihre Stellung im reifen Frühwerk des Franz Anton Maulbertsch', in *Maulbertsch! Junger Meister – Altes Testament*, exh. cat., Diözesanmuseum, St Pölten 2011, fig. 28.





Franz Anton Maulbertsch (1724–1796)  
*Allegory of the Continent of Asia*, about 1750  
Oil on canvas, 43 x 48 cm  
The National Gallery, London. Bought, 2013,  
NG6647

## RICHARD PARKES BONINGTON LA FERTÉ

The landscapes of Richard Parkes Bonington, both highly finished works and sketches, were imbued with a brilliance and sureness of touch that was greatly admired during and after his short lifetime. He was particularly drawn to the north coast of France, spending most of 1824 in Dunkirk and making tours of Normandy and Picardy in 1823 and 1825, and it was at this period that his coastal scenes, remarkable for their limpid light and swift brushwork, reached a height of accomplishment.

This view is thought to be of La Ferté, near Saint-Valéry-sur-Somme in Picardy, a favourite sketching haunt of Bonington's and his painting companions, Paul Huet and Thomas Shotter Boys. It is a work made on the spot, the whole quickly and fluidly captured, with the stretches of sand, sea and sky painted with sweeping horizontal brushstrokes. In the middle distance small waves ripple onto the beach and on the horizon vertical strokes indicate rain showers. Subtle changes of colour capture the mysterious transition between sea and sand. Many details such as the boat on the left and the small vessel in the distance on the right are painted wet-in-wet, the vertical brushstrokes cutting through the sweeping strokes of the sky. The boat on the beach, typical of Bonington's views of the fishing villages of this region, was painted before the sea; by contrast its mast and sail were added over the sky. While the sketch has been traditionally dated to around 1825, a recent opinion gives it a slightly later dating of around 1827–8, a period when the artist was producing pictures at great speed, which

would account for the sketchy appearance of certain elements: research continues on this question.

This is the first work by Bonington to enter the National Gallery's collection, where it complements a number of other oil sketches, particularly those by Jean-Baptiste-Camille Corot and Huet. In addition, the artist's unique position straddling the British and French schools at this period serves to reinforce the relationship between, on the one hand Huet and Delacroix, and on the other, John Constable. SH

### Provenance

In the collection of Lord Seymour (1805–1859); his sale, Paris, 13 February 1860, lot 54, sold for 280 francs; in the collection of M. de Guirangaud; in the collection of M. de Belleyme; in the collection of Jean Dieterle (died 1971); sold by Jean Dieterle to the diplomat Tony Mayer (1902–1997); with Galerie Jacques Dubourg, Paris, 1953; in the collection of Adolph Stein by 1985, his sale, Audap, Godeau, Solanet, Paris 14 June 1991, lot 17, bought by the Leger Gallery, London; with Spink-Leger, London in 2000, when sold for £135,000 to a private collector; private collection, London.

### References

A. Dubuisson, *Richard Parkes Bonington: His Life and Work*, translated with annotations by C.E. Hughes, London 1924, p. 194; The Hon. Andrew Shirley, *Bonington*, London 1940, p. 143; J. Ingamells, *Wallace Collection Monographs 3: Richard Parkes Bonington*, London 1979, p. 73; H. Robert and B. Tupinier-Barrillon, 'Une grande collection au temps du romantisme. La Galerie Seymour', *Gazette des Beaux-Arts*, January 1999, p. 36, no. 13; S. Hobrough and L. Libson, *Feeling through the Eye: The New Landscape in Britain, 1800–1830*, London 2000, no. 1; P.J. Noon, *Richard Parkes Bonington: The Complete Paintings*, New Haven and London 2008, no. 210.



Richard Parkes Bonington (1802–1830)  
*La Ferté*, about 1825  
Oil on fibre board, 16.7 x 27.9 cm  
Accepted by HM Government in lieu  
of Inheritance Tax and allocated to  
the National Gallery, 2012, NG6619

## JEAN-BAPTISTE-CAMILLE COROT ITALIAN WOMAN, OR WOMAN WITH YELLOW SLEEVE (L'ITALIENNE)

Although more famous for his landscapes, Jean-Baptiste-Camille Corot was also a consummate artist of the human figure. A large group of late works feature single figures of women, often wearing traditional costume, reading, holding musical instruments, or simply lost in thought. In his last years, according to an early biographer Etienne Moreau-Nélaton, he would take a week out from painting landscapes to concentrate on capturing the special qualities of a particular model on canvas. Characterised by an air of introspection and melancholy, these works can be described neither as portraits nor specific figures from history, mythology or the Bible, but rather as idealised depictions of particular women.

Here, a young woman sits or stands, in three-quarter view in the studio. She holds a mirror in her right hand; the fingers of her left perhaps curl around a lock of hair. In an attitude of supreme poise she looks into the distance. On her dark and curly hair she wears a pinkish-red ribbon, knotted at the side, its loose ends hanging down, and a matching ribbon borders her black bodice, trimming the front opening and ending in a cluster at her shoulder. Her yellow detachable sleeves are decorated with blue ribbons and brown bands at top and cuff. The studio interior is painted in scumbled dark paint; a chair is placed behind her at the right. In contrast to the dark interior she is bathed in light, yet her dark eyes are deeply shadowed, a feature perhaps indebted to Gustave Courbet, an artist admired by Corot.

The model, with her hint of a receding chin, long elegant nose, dark almond-shaped eyes and dramatic eyebrows, also appears in Corot's painting *The Artist's Studio* of 1870 (Musée des Beaux-Arts, Lyons). The pose is related to his *Sibylle* of about 1870–3 (The Metropolitan Museum of Art, New York), where the woman (the model Agostina, known as 'l'Italienne de Montparnasse') holds a rose up to her left shoulder. The woman's left hand may derive from Raphael's *Portrait of Bindo Altoviti* of about 1515 (Samuel H. Kress Collection, National Gallery of Art, Washington), almost certainly known to Corot through an engraving. Her dress, which appears in a number of paintings including the Lyons work, formed part of a folk costume sent from Albano (south-east of Rome) by the artist Edouard Brandon in early 1857. Ever since his first trip to Italy Corot continued to be fascinated by the models he had sketched alongside his studies of the architecture and landscape, at work or resting, many dressed in traditional costume.

This painting, one of the most important and imposing of the late monumental single-figure works by Corot, was presented to the National Gallery by one of the twentieth century's greatest portrait painters, Lucian Freud. Fleeing Nazi Germany, Freud's Jewish family came to Great Britain in 1933, and this supreme gift is an expression of his gratitude at the welcome they received. SH



Jean-Baptiste-Camille Corot (1796–1875)  
*Italian Woman, or Woman with Yellow Sleeve (L'Italienne)*, about 1870  
 Oil on canvas, 73 x 59 cm  
 Accepted in lieu of Inheritance Tax  
 by HM Government from the estate  
 of Lucian Freud and allocated to the  
 National Gallery, 2012, NG6620



### Provenance

With Jérôme Ottoz, Paris, in 1880; with Galerie Bernheim-Jeune, Paris; acquired by Oskar Schmitz (1861–1933), Dresden, in 1906. Schmitz relocated to Zurich in 1931; acquired from Schmitz's heirs after 1933 by Wildenstein & Co, New York; acquired from Wildenstein by Hollywood actor Edward G. Robinson (1893–1973) and his wife Gladys Lloyd (1895–1973), Beverly Hills by January 1937; with M. Knoedler & Co., New York, from whom acquired by Stavros Niarchos (1909–1996), 25 February 1957; Niarchos sale, Christie's New York, 9 May 2001, lot 7, bought by Lucian Freud (1922–2011).

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A. Robaut, *L'œuvre de Corot*, Paris 1905, vol. III, no. 1583; P. Fechter, 'Die Sammlung Schmitz', *Kunst und Künstler*, 8, 1909–10,

pp. 16–19; E. Waldmann, 'Notizen zur Französischen-Ausstellung in Dresden', *Kunst und Künstler*, XII, 1913–14, p. 391; K. Scheffler, 'Die Sammlung Oskar Schmitz in Dresden', *Kunst und Künstler*, XIX, 1920–1, p. 188; M. Dormoy, 'La Collection Schmitz, Dresden', *L'amour de l'art*, 7, October 1926, p. 340; E. Waldmann, *Die Kunst des Realismus und des Impressionismus im 19. Jahrhundert*, 1927, pp. 32, 627; O. Schurer, 'Internationale Kunstausstellung Dresden', *Deutsche Kunst und Dekoration*, February 1927, p. 271; J. Meier-Graefe, *Corot*, Berlin 1930, p. 102; E. Waldmann, 'La collection Schmitz-L'art français', *Documents*, 2, no. 6, 1930, p. 314; C. Bernheim de Villiers, *Corot, peintre de figures*, Paris 1930, no. 283; Anonymous, 'Art Throughout America: Mr Edward G. Robinson's New Purchases', *Art News*, XXXV, no. 14, 2 January 1937, p. 19; M. Seton,

'Edward G. Robinson's Collection', *The Studio*, December 1939, pp. 240–1; L. Ballard, 'Los Angeles Shows the Development of Impressionism', *Art News*, XXXVIII, no. 19, 10 February 1940, p. 9; J.W. Lane, 'The Serene World of Corot, Splendidly Revealed', *Art News*, New York, 15 November 1942, p. 10; 'Corot in Retrospect, A Note on a Loan Exhibition', *The Connoisseur*, 11, no. 487, March 1943, p. 68; A. Millier, 'Edward G. Robinson's Collection – An Interview', *Art in America*, 32, no. 4, October 1944, p. 228; A. Millier, 'Modern French Art Featured in Los Angeles', *Art News*, 23, 1 August 1949, p. 8; G. Bazin, *Corot*, Paris 1951, p. 135, no. 134; Y. Taillandier, *Corot*, Paris 1990, p. 86; G. Tinterow, M. Pantazzi and V. Pomarède, *Corot*, exh. cat., Grand Palais, Paris, National Gallery of Canada, Ottawa, The Metropolitan Museum of Art, New York 1996–7, p. 332.

# LOANS

## AELBERT CUYP SIJCTGHEN DUCK

The Dutch painter Aelbert Cuyp is best known for his broad, luminous views of the Dutch countryside, but the National Gallery's collection also extends to portraits, seascapes and sketchy tonalist landscapes, demonstrating the variety and range of his output. The naturalism of Cuyp's landscapes is enhanced by his careful depiction of the livestock and domestic animals that feature so prominently in them: cattle and horses, sheep, dogs and ducks. Juxtaposing the contentment and tranquil solidity of these homely beasts with views of fertile fields or a familiar landmark was a way of expressing nationalistic pride in his country's rural and agricultural bounty.

*Sijctghen (SYKT-ghen) Duck* focuses attention on Cuyp's extraordinary talent for the sympathetic portrayal of animals. An inscription at upper left narrates the tale of this charming portrait. Born and bred in Werkendam, a town on the Merwede River a few kilometres from Cuyp's native Dordrecht, the duck Sijctghen enjoyed a happy and healthy life. The clutch of eggs in the foreground, nestled in a

few glimmering wisps of straw, alludes to the proud boast that she laid a hundred eggs a year. This unusual painting was made in 1647 to commemorate Sijctghen's reaching the remarkable age of twenty years. The first inscription concludes (in translation), 'and when I, Sijctghen, shall die / write how old and give the date'; the tale is brought to its conclusion in the second inscription, 'in the year [sixteen] fifty, the thirtieth day / of October one hears the lament / that Sijctghen is dead at / twenty-three years of age.'

Although animal portraits are not unknown in Dutch painting of the seventeenth century, usually it is cattle or horses that are so honoured, and Cuyp's likeness of the famous and obviously well loved Sijctghen appears to be the only such commemoration of a duck. Cuyp painted another, virtually identical, version of the composition, which was acquired by the Dordrechts Museum in 2004 (oil on panel, 35 × 41.5 cm). The second picture may have been made to satisfy another of Sijctghen's admirers. MEW



Aelbert Cuyp (1620–1691)  
*Sijctghen Duck*, 1647–50  
Oil on wood, 45 x 56 cm  
On loan from a private collection, L1155



Gustave Caillebotte (1848–1894)  
*Bridge at Argenteuil and the Seine*,  
about 1883  
Oil on canvas, 65.5 x 81.6 cm  
On loan from a private collection, L1140

## GUSTAVE CAILLEBOTTE BRIDGE AT ARGENTEUIL AND THE SEINE

Spanning the River Seine at Argenteuil, the majestic arch of a bridge bathed in bright sunshine dominates this painting, projecting a vibrant shadow on the water below. The iron structure, on which a passer-by enjoys a leisurely stroll, had been re-erected after the Franco-Prussian war and provided road access to nearby Paris. A second bridge, just visible at the far right below the arch, carried the railway line to and from the capital. Influenced by Edouard Manet, Caillebotte painted distinctive subjects from modern life, close in theme to those of the Impressionists: Parisian cityscapes featuring workers or bourgeois dandies, as well as rural scenes from further afield. After settling at Petit-Gennevilliers, near Argenteuil, from the early 1880s the artist soon focused on river subjects, just as Claude-Oscar Monet and his fellow artist friends had done there some ten years earlier. Like them, Caillebotte recorded the impact of industry on this site, the iron bridge drawing attention to the country's rapid modernisation.

*Bridge at Argenteuil and the Seine* is highly original. Bold cropping, straight lines and subtle obliques give

the picture its distinctive rhythm, while the low vantage point and zooming effect probably result from the artist's interest in photography. Caillebotte's technique is here at its most skilful, vividly rendering the unique quality of the midday light and its shimmering reflections on the river. Water plays the dominant role: broad juxtaposed strokes evoke its changeable surface, gently agitated by a paddle steamer towing a barge beyond the iron arch. Caillebotte's masterful depiction of the river may reflect his passion for rowing and sailing, and the painting reveals his intimate understanding of this essential atmospheric element.

The National Gallery's collection of Impressionist paintings is one of its great strengths, yet it does not hold any painting by Caillebotte, who exhibited with the group as well as supporting it financially. This long-term loan to the collection allows this important artist to be represented by one of his most brilliant works. It hangs next to views of the same location by Monet and Pierre-Auguste Renoir, demonstrating Caillebotte's very personal take on a quintessentially Impressionist subject. A J R

## PABLO PICASSO PORTRAIT OF BIBI LA PURÉE



Pablo Picasso (1881–1973)  
*Portrait of Bibi la Purée*, 1901  
 Oil on board, 48.5 x 39 cm  
 On loan from a private collection, L1142

This arresting portrait depicts Bibi la Purée, a colourful figure from bohemian Paris at the turn of the nineteenth century. The elderly, grimacing man was a former actor turned vagabond, whose reversals of fortune had earned him his nickname – he was known for being in dire straits, or *dans la purée*. Described as ‘smelly, filthy, a pilferer and loyal’, he survived by shining shoes and stealing umbrellas, and was a dedicated absinthe drinker. Part of the eccentric crowd of Montmartre and the Latin Quarter, he had occasionally acted as private

secretary to the poet Paul Verlaine, who in 1890 dedicated a sonnet to his friend, praising his drollery and his ‘kindness’ (*Dédicaces*, LXXXVI)

The picture Picasso painted of Bibi la Purée in 1901 is an equally sympathetic, if explosive one. Aged only twenty yet already an accomplished artist, Picasso had only recently returned to the French capital. Stimulated by the city’s exciting art scene, its effervescent atmosphere and lively characters, he painted with extraordinary conviction, producing new work for an exhibition to be held at the Galerie Vollard in June of that year. Although no work of this name appears in the catalogue of the show, it is nonetheless likely to have been exhibited, possibly under the more generic title ‘Portrait’. The young painter would have been fascinated by the elegant, affable tramp, and he depicted him with an outrageous grin reminiscent of the grotesque mugs observed in Spanish paintings by Diego Velázquez or Francisco de Goya. Picasso’s exuberant technique excels at capturing his subject’s comical energy: harsh colours applied in broad, gestural brushstrokes sculpt his angular chin and prominent forehead. The handling of paint is astonishingly confident, exuding youthful brash virtuosity.

The picture, which has not been seen in public for several decades, relates to other images of Parisian bohemian and artistic circles by Edouard Manet, Edgar Degas and Henri de Toulouse-Lautrec. It heralds new tendencies in painting, and carries on the National Gallery’s collection into the twentieth century; the portrait currently hangs next to works by Van Gogh, whose strikingly flamboyant canvases were a revelation to Picasso when he arrived in Paris. With its extraordinary visual impact, it asserts Picasso’s position as one of the last century’s most distinctive and versatile talents. A J R





**PARMIGIANINO**  
**PORTRAIT OF A**  
**MAN WITH A BOOK**

This portrait epitomises Parmigianino’s exceptional talent for presenting his sitters in a daring and original manner. The subject’s beaming right hand, precious book, oriental carpet, and the rich gold border of the background hanging, bespeak his wealth and good taste. Yet his scowling glance, unkempt hair emerging beneath a rakishly angled cap, and the vertiginously angled book, are unsettling. The sense of dramatic tension is reinforced by the claustrophobic setting and moody illumination. CP

Parmigianino (1503–1540)  
*Portrait of a Man with a Book*, about 1524  
 Oil on canvas, 70 x 52 cm  
 On loan from York Museums Trust (York Art Gallery).  
 Presented by F.D. Lycett Green through The Art Fund, 1955, L1152



**ANNIBALE CARRACCI**  
**PORTRAIT OF**  
**MONSIGNOR AGUCCHI**

Giovanni Battista Agucchi was a cleric from Bologna who championed the artists of his city. In 1610 he published an influential treatise on painting. The originality of this portrait, with its unusual informality and the striking intensity of Agucchi’s gaze, has made it a difficult work to attribute. Formerly ascribed to Domenichino (1581–1641), scholars have more recently attributed it to the latter’s master Annibale, a close friend of Agucchi. Brilliant illumination highlights the sitter’s intelligent features as he looks up with a piercing glance while unfolding a crisp white letter with pale, bony scholar’s fingers. CP

Annibale Carracci (1560–1609)  
*Portrait of Monsignor Agucchi*, 1603–4  
 Oil on canvas, 60.3 x 46.3 cm  
 On loan from York Museums Trust (York Art Gallery).  
 Presented by F.D. Lycett Green through The Art Fund, 1955, L990



## ALEXANDER ADRIAENSSEN THE ELDER STILL LIFE WITH FISH AND CAT

The Antwerp painter Alexander Adriaenssen's rather narrow specialisation in still lifes of fish capitalised on his ability to recreate the contrasting textures of various surfaces. This vivid work features an earthenware dish heaped with parts of a cod, a scattering of oysters and a basket overflowing with colourfully plumed birds. Many of Adriaenssen's compositions also include a playful cat, here springing from behind the table to sink sharp teeth and claws into a piece of fish. MEW

Alexander Adriaenssen the Elder (1587–1661)  
*Still Life with Fish and Cat*, 1631  
Oil on oak, 46.9 x 64.4 cm  
On loan from York Museums Trust (York Art Gallery), L1150



## WILLIAM ETTY PORTRAIT OF MLLE RACHEL

Matthew Arnold celebrated the sitter of this portrait, the famous French actress Mademoiselle Rachel (Eliza Félix, 1821–1858), in three sonnets extolling her virtues as the dramatic muse, the Greek *tragedienne*, and the Jewish heroine. She may have met William Etty while performing in London in 1841. Concentrating on her long black hair and gleaming eyes, Etty's virtuoso passages of brushwork and exposed areas of the painting's support are spontaneous in execution. Nevertheless, the circumstances of the sitting remain a mystery. AG

William Etty (1787–1849)  
*Portrait of Mlle Rachel*, 1841–5  
Oil on millboard, 61.5 x 46 cm  
On loan from York Museums Trust (York Art Gallery), L1151









Paolo Veronese (1528–1588)  
*The Adoration of the Kings*, 1573  
Oil on canvas, 355.6 x 320 cm  
The National Gallery, London, NG268

# CONSERVATION

## THE RECENT RESTORATION OF VERONESE'S ADORATION OF THE KINGS

Paolo Veronese's *Adoration of the Kings* was painted for the church of San Silvestro in Venice in 1573, not as an altarpiece but to be hung on a side wall close to the main door of the church. Those entering would have approached the painting from the left so that they were given the impression of becoming part of the work, joining the procession of figures paying homage to the infant Christ.

In 1837 the painting was removed from display in order to make way for major alterations to the church interior. The canvas was removed from its stretcher, and seems to have been rolled then folded in half (like a carpet) before being put into storage somewhere within the church precincts. This caused a considerable amount of damage: there are losses at the sides where the ends of the roll have been bent and scuffed; folding the canvas in two resulted in a series of creases and losses running vertically through the centre; and there are extensive losses in the lower third of the picture which seems to have been more exposed to damp conditions while in storage. Miraculously, none of these damages has affected important passages in the picture, and the recent restoration did not involve

major reconstruction of large areas of loss.

*The Adoration of the Kings* was purchased by the National Gallery in 1855 having undergone a fairly comprehensive cleaning, restoration lining treatment in Venice shortly before acquisition. Since it has been at the National Gallery the painting has not received a complete conservation treatment; it was partially cleaned in 1856, 1891, 1934 and again in 1957 when it was also extensively retouched and re-varnished using materials that discoloured markedly within a short period of time. Thus, for a long time the picture has been obscured with numerous layers of discoloured varnishes and retouchings making it difficult to appreciate fully the quality of the painting. Partly as a result of its condition, scholars in the late nineteenth and twentieth century formed a consensus of opinion that assistants working in Veronese's workshop completed large sections of the picture. This view was reinforced by the fact that *The Adoration* has often been compared unfavourably with *The Family of Darius before Alexander* (NG294), purchased by the Gallery in 1857 and considered to be one of Veronese's most accomplished works.

Given that Veronese was engaged in a number of other large projects in 1573 it is indeed likely that there was some workshop collaboration in *The Adoration of the Kings*. However, the recent restoration, which included a full cleaning and restoration as well as relining, has revealed the high quality of execution in many passages, suggesting that Veronese carried out more of the painting than was previously believed. In the *Virgin and Child*, for example, there is a remarkable economy and confidence in the handling of paint. This is particularly striking in Christ's right hand, which is simply painted in a mid-tone overlaid with bold strokes of pale pink where the palm and fingertips are caught in the shaft of light from the left. The extraordinarily straightforward application of essentially two layers of paint manages to convey a sense of three-dimensionality and effectively projects the hand away from the Virgin's torso.

Veronese's general method of working was simple and direct, and enabled him to work quickly and efficiently on large-scale projects. Whether painting flesh, drapery or architecture he first established a mid-tone and then applied darker glazes in the shadows followed by the application of the highlights. Each layer was allowed to dry before applying the next and there was little reliance on painting wet-in-wet. In certain passages the artist modified colours by underpainting in an entirely different hue. For example, the Virgin's azurite blue drapery was underpainted with a uniform deep crimson in order to achieve a richer, inkier blue. Unfortunately, this effect has been lost somewhat due to the green discolouration of the azurite over time. Also noteworthy are the zig-zagging highlights in the blue drapery covering the Virgin's right shoulder and upper arm, which were achieved by dragging the paint over the nubs of the coarse canvas to create shimmering light effects. This is typical of Veronese's decisive touch and the technique was employed again in the light emanating from behind Christ's head.

Aside from the fluency in paint handling and technique the heads of both Caspar and Christ have been well observed. Caspar's face is perhaps the most detailed in the entire painting with particular attention paid to the blue veins on his temple and the individually drawn hairs in his beard. The facial expressions of the two figures are beautifully contrasted: while Caspar gazes up with awe and devotion, Christ has an air of casual indifference – a typical response of many infants to surrounding events, no matter how momentous.

The picture will be displayed in Room 9 in a newly restored, sixteenth-century Italian frame, until March 2014 when it will form part of a major Veronese exhibition to be held at the National Gallery. It is hoped that this exhibition will prompt a renewed interest in the painting and a reappraisal of its status within the artist's oeuvre. PA

**Pictures cleaned and restored in the  
Conservation Department 2012–2013**

Velázquez *Kitchen Scene with Christ in the  
House of Martha and Mary*, NG1375

**Pictures treated in 2011–2012  
(not previously listed)**

Bakhuizen *An English Vessel and a Man-of-war  
in a Rough Sea off a Coast with Tall Cliffs*, NG819  
After Campin *The Virgin and Child in an Apse  
with Two Angels*, NG2608



Detail of Caspar and the Infant Christ

Luca Giordano (1634–1705)  
*Perseus turning Phineas and his Followers  
 to Stone*, early 1680s  
 Oil on canvas, 285 x 366 cm  
 The National Gallery, London, NG6487  
 The painting shown in its old and new frames

# FRAMING

## REFRAMING LUCA GIORDANO'S PERSEUS TURNING PHINEAS AND HIS FOLLOWERS TO STONE

Over the last eight years the National Gallery has been proactive in seeking out old frames that are contemporary with a painting, but it has proved very difficult to obtain appropriate antique frames for our larger pictures, as fewer examples of them are available. However, this year we were able to replace the silvered moulding frame surrounding *Perseus turning Phineas and his Followers to Stone* (NG6487) by Luca Giordano (1634–1705) with an original carved and partly gilded Florentine seventeenth-century frame. In common with many frames that were made or modified for National Gallery paintings in the 1970s, the silvered frame was a fusion of historic style (a Roman eighteenth-century Salvator Rosa style moulding) and an invented colour scheme intended to harmonise with elements in the composition, in this case the silvery grey warriors being turned into stone. The frame had the effect of flattening the composition and failed to do justice to the colourful and dynamic scene.

The newly acquired Florentine frame dramatically changes our perception of the painting and underlines its status as a highlight of the collection. The apparently effortless light finish is the result of a very sophisticated scheme of gilded and burnished highlights on yellow ochre painted background, achieving the impression of a fully gilded frame using only a quarter of the gold. The tonality of the frame helps to set the colours in the painting in their intended relation to one another and brings them to life. The prominent central cartouches emphasise the diamond-shaped composition of the figures and intensify the perception of space.

This is arguably the most significant frame acquired by the National Gallery in the last sixty years. It is a striking and typical example of Florentine palace mid-seventeenth-century design, similar to frames found at the Pitti Palace. The carved central cartouches, particularly the expressive corner masks, are artistic in concept





and execution – designed so that they simply look like auricular or fleshy scrolling ornament but turn into masks when examined more carefully. Luca Giordano, who worked in Florence as well as other Italian cities, would have been familiar with ornament of this kind and indeed some of the metal vessels tumbled in the foreground of this painting are not dissimilar in character. Here, the seventeenth-century auricular ornament, popular in Venice, but also in Northern Europe, is subjected to the Florentine desire for symmetry and classical values.

Frames of this quality are rare and cannot be obtained inexpensively. This example alone, bought in 2011, would have exceeded the Framing Department's annual acquisition budget and we are indebted to the generosity of a group of private donors who have made its purchase possible. P S

Corner detail of the new frame



### Paintings reframed in 2012–2013

#### Framed with newly acquired antique frames

Fra Bartolommeo *The Virgin adoring the Child with Saint John*, NG3914  
 Claude *A View in Rome*, NG1319  
 Costa *A Concert*, NG2486  
 Giordano *Perseus turning Phineas and his Followers to Stone*, NG6487  
 Goya *Don Andrés del Peral*, NG1951  
 Hals *Portrait of a Woman with a Fan*, NG2529  
 Mantegna *The Holy Family with Saint John*, NG5641  
 Le Nain Brothers *Four Figures at Table*, NG3879  
 Pissarro *The Louvre under Snow*, NG4671  
 Rubens *The Miraculous Draught of Fishes*, NG680  
 Strozzi *A Personification of Fame*, NG6321  
 Swabian *Portrait of a Woman of the Hofer Family*, NG722  
 Tura *A Muse (Calliope?)*, NG3070  
 Valdés Leal *The Immaculate Conception of the Virgin, with Two Donors*, NG1291

#### Framed from Gallery stock

Harpignies *A River Scene*, NG2256

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# EXHIBITIONS

## TITIAN'S FIRST MASTERPIECE: THE FLIGHT INTO EGYPT

4 APRIL – 19 AUGUST 2012

No moment in the history of art is better illustrated in the National Gallery than the first years of Titian's activity as a painter. His own early works are exceptionally well-represented in the collection, but so also are those of his teacher Giovanni Bellini, his associate Giorgione and his rival Sebastiano del Piombo. *Titian's First Masterpiece* assembled these paintings in the Sunley Room, adding a number of loans from British collections, and several from the State Hermitage Museum in St Petersburg, most notably the surprisingly large early canvas *The Flight into Egypt*, which Titian painted in about 1506–7. It was this work that is referred to in the exhibition title. The picture had spent many years in conservation at the Hermitage and, for that reason, and on account of its previous over-painted condition and inconspicuous location, was neglected in the scholarly literature on the artist.

*The Flight into Egypt* was loaned to us after the publication of an article, published in *The Burlington Magazine* in January 2012 by Irina Artemieva, Curator of Venetian paintings in the Hermitage,

confirming its autograph status and revealing the artist's first ideas for the painting. Curated by Antonio Mazzotta, previously a Curatorial Assistant at the Gallery, the exhibition featured a section on Titian's early portraits, including the *Man with a Quilted Sleeve*, convincingly identified by Mazzotta as one of the distinguished Venetian patrician family, the Barbarigo. It was accompanied by the publication *Titian: A Fresh Look at Nature*, written by Mazzotta and sponsored by Neil and Angelica Rudenstine. *The Flight into Egypt* travelled afterwards to the Accademia in Venice, together with a group of paintings from the National Gallery.

Perhaps the most important contribution to our knowledge of Titian was the inspiration and impetus provided by the example of Albrecht Dürer. Drawings loaned to the exhibition by the British Museum helped us to understand how Titian came to paint the delicate sedentary doe sniffing the dawn air in *The Flight into Egypt*. German artists may also have helped Titian realise the pictorial potential of the forest scenery of his native Cadore. NP





Giorgione (active 1506; died 1510)  
Detail from *Il Tramonto (The Sunset)*, about 1501–2  
Oil on canvas, 73.3 x 91.4 cm  
The National Gallery, London, NG6307

Titian (active about 1506; died 1576)  
Detail from *The Flight into Egypt*, about 1506–7  
Oil on canvas, 204 x 324.5 cm (excluding the later  
addition of about 10 cm to the right-hand edge)  
The State Hermitage Museum, St Petersburg, GE245



## METAMORPHOSIS: TITIAN 2012

### 11 JULY – 23 SEPTEMBER 2012

The Roman poet Ovid opens his epic poem the *Metamorphoses* with the declaration: ‘My intention is to tell of bodies changed / to different forms...’ Such was the aim of the collaborative project by the National Gallery and the Royal Ballet, which took place over the Olympic summer of 2012.

Three artists – Chris Ofili, Conrad Shawcross and Mark Wallinger – together with a group of leading choreographers, composers and poets, were invited to respond to Titian’s three great mythological paintings, *Diana and Callisto* and *Diana and Actaeon* (acquired by the National Gallery with the National Galleries of Scotland in 2008 and 2012) and *The Death of Actaeon* (acquired by the Gallery in 1971), all of which represent episodes involving the goddess Diana, according to Ovid’s *Metamorphoses*.

For the contemporary artists it was a daunting challenge. In two years, they were asked not only to create work to be displayed in a Sainsbury Wing exhibition alongside Titian’s paintings (which were hung together for the first time since the late eighteenth century), but also to design a new stage set and costumes for one of three new ballets to be performed by members of the Royal Ballet on the Royal Opera House’s vast stage.

Ofili made a suite of seven new paintings for the National Gallery (selected from an initial group of ten), re-envisioning the classical world of Ovid in his own tropical homeland of Trinidad. With their hot, vibrant colours, his paintings had a potency and sexuality that reflected Ofili’s interpretation of the fates of both Actaeon and Callisto as a result of their own lust.

In his work *Trophy*, Shawcross re-cast Diana as a mechanical steel robot, seen inside a glass case. Here the goddess presided over a wooden antler, a symbol of Actaeon and the stag into which he

was transformed, in a sequence of choreography that Shawcross described as ‘a post-mortem on Actaeon’s death’. His piece could be viewed through the central gallery in which the paintings by Titian were displayed and as such created one of the most exciting and surprising vistas in the show, embodying the spirit of transformation and shape-shifting that Ovid propounds at the opening of the *Metamorphoses*.

Wallinger’s piece, entitled *Diana*, involved the installation of a bathroom containing a living, breathing goddess who could be glimpsed at her toilet (taking a bath, brushing her hair), through one of four peepholes. Wallinger found, via Twitter, six women willing to ‘perform’ inside his bathroom, the only criteria being that their real names had to be Diana. Picking up on ideas deployed by Titian in his paintings about concealing and revealing, watching and being watched, Wallinger’s live artwork allowed the viewer to become part of the act; by approaching the bathroom and looking through the peepholes we assumed the role of voyeur, invading Diana’s private space, just as Titian had depicted Actaeon trespassing on her lair.

*Metamorphosis: Titian 2012* was nominated for a South Bank Sky Arts Awards and the project was documented in the BBC Imagine programme ‘Dancing with Titian’. During the course of the exhibition, the three new ballets were relayed onto big screens in Trafalgar Square and seventeen other venues. Two books were produced to accompany the event: *Metamorphosis: Poems Inspired by Titian*, and *Titian Metamorphosis: Art, Music, Dance*, which was published by Art Books/Thames & Hudson in December 2012. We are grateful to Credit Suisse for its generous sponsorship of the exhibition, and for the exceptional publicity provided for it. MME



Federico Bonelli as Actaeon in the ballet *Diana and Actaeon*, with costumes and set designs by Chris Ofili.

The composite image used to publicise the event.

## RICHARD HAMILTON: THE LATE WORKS

### 10 OCTOBER 2012 – 13 JANUARY 2013

When Richard Hamilton died at the age of 89 in September 2011 he was at work on an exhibition for the National Gallery. The original idea had been to present recent works, some with overt references to Old Master paintings, which he had originally shown in Venice in 2007. As he contemplated a return to an institution he had known throughout his career, and where he had exhibited twice before, Hamilton's ambitions grew. He decided to re-configure the Sunley Room at the heart of the Gallery to shape a kind of 'progress' though his late career. It would lead past key paintings such as *Lobby* (1985–7) and *The Saensbury wing* (1999–2000) to culminate in the inaugural view of a work, as yet unfinished, which had occupied much of his time and attention for the previous two years.

The painting was based on Honoré de Balzac's famous short story of 1832, 'Le Chef-d'œuvre inconnu' ('The Unknown Masterpiece'), considered by many, including Cézanne and Picasso, as an allegory of artistic ambition and of the fatal consequences of failing to communicate a personal vision. Realising as his health failed that he would not complete it, Hamilton decided instead that three separate, computer-generated versions of *Balzac*, as he referred to it, would be shown side by side. They would be known as *Le Chef-d'œuvre inconnu a, b and c* and constitute steps towards an elusive final statement, never to be achieved. In different ways, each shows the same conversation, as Poussin, Courbet and Titian – based on famous self-portraits – contemplate the eternal beauty and unabated mystery of a languorous female nude.

To come upon these paintings at the culmination of the exhibition was to realise how the key themes of Hamilton's art wove together over the years with

masterful concision. These include a commitment to single-point perspective as an organising principle of picture-making. *Lobby* and closely related works, such as *Hôtel du Rhone* (2005) and *Chiara & chair* (2004), demonstrate how complicated and ambiguous but also how rigorously logical such spaces can be. The female nude, elusive object of desire, was a constant in Hamilton's art and appeared here in various guises. As an art student, Hamilton had copied an Italian Renaissance Annunciation at the Gallery and in *The passage of the angel to the virgin* (2007) he returned to the theme; now both protagonists in the delicate confrontation are women and frankly naked.

Not least among the revelations of the exhibition was the evidence of Hamilton's mastery of the computer and its image-making capabilities, of which he was a pioneering exponent. Many works were computer-generated using increasingly sophisticated programmes. Others were then over-painted. Hamilton's long and influential role as a champion of the art of Marcel Duchamp was also evident. The latter's cubistic *Nude descending a Staircase* (1912) took on corporeal form in the photo-based *Descending nude* (2006), while in several paintings Duchamp's insouciant 'bride stripped bare' was seen to inhabit not only Hamilton's home but also the National Gallery itself. Indeed, the final painting, *Le Chef-d'œuvre inconnu*, can be seen to evoke Duchamp's own mysterious last work, *Etant donnés* (1946–66) (Philadelphia Museum of Art), also about the eternal play of desire and also, as Hamilton knew, revealed to the public only after that artist's death. The exhibition was supported by The Ampersand Foundation. CR





Richard Hamilton (1922–2011)  
*Lobby*, 1985–7  
Oil on canvas, 175 x 250 cm  
Private collection

Richard Hamilton (1922–2011)  
*Le Chef-d'œuvre inconnu – c*,  
2011 (printed 2012)  
Epson inkjet on Hewlett-Packard  
RResolution canvas, 112 x 176 cm  
Private collection



## SEDUCED BY ART: PHOTOGRAPHY PAST AND PRESENT 31 OCTOBER 2012 – 20 JANUARY 2013

The National Gallery Collection was among the first to be photographically inventoried and the archives contain important reserves of documentary photographs tracing the Gallery's history.

Nonetheless, this was the first major exhibition in Trafalgar Square ever devoted to the photograph.

*Seduced by Art* addressed photography's complicated relationship to painting. In no way did it attempt an encyclopaedic survey of that vast subject. Rather, it presented a three-sided argument formulated by the guest curator, photographic historian Hope Kingsley, about Old Master painting, the early photograph (approximately 1840 to 1875), and photographs by living artists from the late 1970s until the present day. According to Kingsley, vital issues raised in its earliest decades about how the photograph could claim the status of fine art have re-emerged with new intensity in contemporary practice. On the one hand, flexible and speedy new tools for digital image-making now give the photographer previously unimagined powers of manipulation. On the other, many photographic artists today are anxious to explore the expressive possibilities of traditional, slow analogue processes before they disappear.

The traditional genres of Old Master painting – the nude, portraits, historical scenes, still lifes and landscape – were quickly appropriated by photography, and the exhibition was organised around these themes. In each case early photographers respectfully borrowed from and/or provided models for painting but also,

quickly, moved off in new directions. The motivation was often financial, as photography proved to be a gold mine. Portraiture, once the province of the elite, became accessible to a popular audience. The ideal nude of classical art, rendered incomparably immediate by the photograph, soon fed the insatiable market for erotica. Early photographers learned to manipulate images so that, to the consternation of many, faith in the truthfulness of, say, a Gustave Le Gray seascape was almost immediately called into question.

If early photographs tended to be small, contemporary photographers often work in a larger format. Jeff Wall led the way, making images that compete in scale and visual complexity with the most ambitious history paintings. Luc Delahaye and Beate Gütschow manipulate images while maintaining the inscrutable illusion of veracity. Maisie Broadhead and Ori Gersht make both photographs and videos, and their works address questions of time. Richard Learoyd uses the *camera obscura* to create images of uncanny intensity, each one as unique an object as a Rembrandt. Such artists operate with supreme confidence in the communicative power of their medium, at a time on the other hand when many bemoan a 'crisis' in painting.

The exhibition filled the Sainsbury Wing temporary exhibition space but spilled out to satellite venues. A continuous loop of videos by contemporary photographers such as Gersht played in the adjacent cinema. 'Interventions' in the

David Octavius Hill (1802–1870)  
and Robert Adamson (1821–1848)  
*Elizabeth Rigby (later Elizabeth,  
Lady Eastlake), about 1845*  
Salted paper print, 21 x 15.2 cm  
Wilson Centre for Photography

Richard Learoyd (b. 1966)  
*Man with Octopus Tattoo II, 2011*  
Unique Ilfochrome photograph,  
148.6 x 125.7 cm  
Courtesy of McKee Gallery,  
New York



permanent collection saw large-scale photographs by three contemporary British photographers, Richard Billingham, Craigie Horsfield and Learoyd, juxtaposed with paintings by John Constable, Edgar Degas and Jean-Auguste-Dominique Ingres. Thus, visitors to the Gallery were confronted with the provocations raised by the exhibition itself.

*Seduced by Art* was organised in collaboration with the Wilson Centre for Photography and travelled to LaCaixa in Barcelona and Madrid. The exhibition was supported in London by The John Kobal Foundation, Walter and Barbara Marais, Outset Contemporary Art Fund, The Priestley Family and anonymous donors. CR

## THROUGH AMERICAN EYES: FREDERIC CHURCH AND THE LANDSCAPE OIL SKETCH

### 6 FEBRUARY – 28 APRIL 2013

Like many American landscape painters of the nineteenth century, Frederic Edwin Church travelled widely at home and abroad recording the diversity and fleeting effects of nature with the *plein-air* oil sketch. The immediacy of that medium allowed Church to capture minute atmospheric changes on an intimate scale, while his celebrated skill as a draughtsman introduced the impression of monumental grandeur. His travels took him from the glacial waters of Labrador to the tropical forests of Jamaica and the volcanoes of Ecuador. The Old World was also on his itinerary, but Church, like his compatriots, found the most convincing artistic inspiration, and even a moral validation, in the American wilderness.

Church painted at a time when his native land had already witnessed the progress of agriculture and industry and in certain ways his paintings mourn the loss of a spiritual communion with nature only possible in its virgin terrains. Landscape could thus be the carrier of subtly embodied symbolism, whether foreboding change or reflecting the notion of birth, passing and rebirth. In perhaps his most explicitly symbolic work, *Our Banner in the Sky* painted at the start of the American Civil War in 1861, Church expressed his conviction in the Northern cause by depicting a cloud-streaked starry sky onto which a long barren tree projects, hinting at a Union Flag and thus suggesting that nature herself manifests destiny.

Viewers of Church's paintings were given the optimal conditions to empathise with his works. His large-scale canvases, often nearly three metres wide, were configured as no less than *tableaux vivants* with props, elaborate framing and drawing curtains, heightening the sense of realism of the depicted scene. Touring and exhibiting his works in this manner made Church wildly successful – both critically and

commercially. His contemporaries in Victorian England even compared him to the then epitome of modern landscape painting, J.M.W. Turner.

The artistry of Church's paintings impressed audiences as much as the spectacular manner of their display. His oil sketches, which are the focus of *Through American Eyes*, are, despite their small size, masterly evocations of the sublime. In varying degrees of completion, Church conceived of numerous small oil paintings as finished works while using others as studies for larger compositions. In his studio at Olana, the Persian-inspired home he built overlooking the Hudson River valley in 1872, Church retained several of the sketches he executed during his travels, returning to them as mnemonic aides. Olana, like the retired Rubens's 'Het Steen', also furnished Church with breathtaking views, which he would continuously sketch in his dotage.

After the artist's death in 1900, a significant number of these studies were bequeathed to the Cooper-Hewitt, National Design Museum by Church's brother Louis Palmer Church. Loans from this collection together with several sketches from Olana State Historic Site made up the bulk of the display at the National Gallery. *Niagara Falls, from the American Side* – the only painting by Church in a UK public collection – was generously lent by the exhibition's second venue, the Scottish National Gallery, while two further loans came from the Terra Foundation for American Art, whose major support and ongoing organisational partnership brought the project to fruition. To emphasise the history and continuity of the landscape oil sketch in Europe, the National Gallery presented a complementary display in Room 46 featuring works from the permanent collection alongside a major group from the Gere Collection on long-term loan to the Gallery. A G





Frederic Edwin Church (1826–1900)  
*Sunrise (The Rising Sun)*, 1862  
Oil on canvas, 26.7 x 45.6 cm  
New York State Office of Parks,  
Recreation and Historic Preservation /  
Olana State Historic Site, Hudson, NY

Frederic Edwin Church (1826–1900)  
*The Iceberg*, about 1875  
Oil on canvas, 55.9 x 68.6 cm  
Terra Foundation for American Art,  
Chicago, Daniel J. Terra Collection

## BAROCCI: BRILLIANCE AND GRACE

27 FEBRUARY – 19 MAY 2013

*Barocci: Brilliance and Grace* was the first monographic exhibition of paintings and drawings by Federico Barocci (about 1533–1612) ever mounted outside Italy. The show was conceived by Judith W. Mann of the Saint Louis Art Museum, where it was inaugurated under the title *Federico Barocci: Renaissance Master*. The London installation, supported by The Joseph F. McCrindle Foundation, with additional support from a number of donors, included fewer drawings, but added several significant paintings from Italy.

Admired in his own day, by patrons and artists alike, for his brilliantly staged compositions, moving spirituality, colourful palette and sensitive draughtsmanship, Barocci is little known in Britain. He was not a prolific artist and the majority of his paintings were large religious commissions so it is perhaps not surprising that he is represented in British and American public collections respectively by only a single small painting (the National Gallery's *Madonna of the Cat* and the Metropolitan Museum of Art's *Saint Francis in Prayer*). Another factor in Barocci's relative obscurity is his attachment to his native city of Urbino, located in the hilly Marches of Central Eastern Italy, where many of his altarpieces and paintings remain in local churches and museums. Thanks to the generosity of the Soprintendenza in Urbino ten paintings from the Marche, including the Senigallia *Entombment* and the great *Last Supper* from Urbino Cathedral, travelled to Saint Louis and London for the first time.

One of the most appreciated aspects of the exhibition was the display of drawings, many

of them mounted in front of related paintings on sloped display cases for ease of comparison. Visitors were able to trace the genesis of Barocci's complex paintings through his tireless process of preparatory study, his drawings from life, often in soft chalks and pastel, transformed by a gradual process of refinement and idealisation into the actors in his sacred scenes. Some of these are anonymous bystanders or servants – common people endowed by him with uncommon grace. No artist has ever studied animals or infants – including one who can hardly be a day old – with more tender sympathy.

A highlight in London was the room dedicated to Barocci's *Visitation*, painted for Saint Filippo Neri's Chiesa Nuova in Rome, assembling eleven related studies, including several superb heads in oil and pastel. Another unrepeatable juxtaposition was the display of the *Institution of the Eucharist* from S. Maria sopra Minerva in Rome (London only), with the two demonstration drawings made by Barocci for Pope Clement VIII, revealing how the artist's radical initial ideas had to be adapted according to the demands of his patron.

Important discoveries, including a complete provenance, were made concerning the National Gallery's *Madonna of the Cat* during research for the catalogue. The work is closely related in date and subject to Barocci's *Rest on the Return from Egypt*, now in the Vatican Museums, and originally hung near a version of this composition as it did in the exhibition: these indoor and outdoor variants on the theme of joyful domesticity, lyrical in colour and sweet in sentiment, are rare examples of

small-scale commissions undertaken by Barocci to adorn the homes of private patrons. A permanent web feature now gives access to the numerous preparatory drawings Barocci made for the *Madonna of the Cat*.

The installation, didactic materials, film and audioguide received exceptionally positive press and visitor comments, reiterating a common sense of wonder at the rediscovery of an unknown but great late-Renaissance master. Many visitors returned again and again to the exhibition. Some determined to book holidays to the Marches, while university professors from London to Texas were inspired to incorporate Barocci into their teaching syllabus. CP



Federico Barocci (about 1533–1612)  
 Detail from *The Last Supper*, 1590–9  
 Oil on canvas, 298 x 322 cm  
 Chapel of the Santissimo Sacramento,  
 Cathedral, Urbino

Federico Barocci (about 1533–1612)  
*Study for the Christ Child*, about 1595  
 Black, red and white chalk with peach pastel  
 on blue paper, 16 x 22.1 cm  
 Royal Collection Trust / HM The Queen, inv. 5223



## EXHIBITIONS 2012–2013

### **Titian's First Masterpiece: The Flight into Egypt**

4 April – 19 August 2012

Sunley Room

### **Take One Picture: A Display of Work by Primary Schools Inspired by Veronese's 'Family of Darius before Alexander'**

9 May – 16 September 2012

Room E

Supported by The Dorset Foundation  
and The Tavolozza Foundation

### **Metamorphosis: Titian 2012**

11 July – 23 September 2012

Sainsbury Wing

Sponsored by Credit Suisse

### **A Masterpiece for the Nation: Acquiring Nicolas Poussin's 'Extreme Unction' for the Fitzwilliam Museum, Cambridge**

20 September – 11 November 2012

Room 1

### **Richard Hamilton: The Late Works**

10 October 2012 – 13 January 2013

Sunley Room

Supported by The Ampersand Foundation

### **Seduced by Art: Photography Past and Present**

31 October 2012 – 20 January 2013

Sainsbury Wing

Supported by The John Kobal Foundation,  
Walter and Barbara Marais, Outset Contemporary  
Art Fund, The Priestley Family and those who wish  
to remain anonymous

### **Through American Eyes: Frederic Church and the Landscape Oil Sketch**

6 February – 28 April 2013

Room 1

Supported by Terra Foundation for American Art

### **Barocci: Brilliance and Grace**

27 February – 19 May 2013

Sainsbury Wing

Supported by The Joseph F. McCrindle Foundation,  
with additional support from Mr Colin Clark,  
Ugo and Chiara Pierucci and others who wish  
to remain anonymous

The National Gallery would also like to thank the  
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Exhibitions Programme.



# EDUCATION

## IMAGINARY WORLDS

The National Gallery's first family festival, Imaginary Worlds, took place over half-term in February 2013. Offering a variety of free and ticketed multidisciplinary art, music and storytelling events for families with children of all ages, the festival was an opportunity to showcase our programme and to explore innovative ways of engaging families with the collection. Over two days we welcomed 3,274 visitors, half of whom were newcomers to the National Gallery.

Highlights for children under five years included performances by the Long Nose Puppets company and workshops in the Gallery with the author and illustrator Polly Dunbar. These events drew connections between Pintoricchio's *Penelope with the Suitors* and the story *Arthur's Dream Boat*, written by Polly Dunbar, in which a little boy dreams of a huge boat and sails away with his family. Collaborating with artist-educator Marc Woodhead, Polly read

from the book while making thematic and visual connections between the story and the pictures in Room 60. Participants then created paper 'idea hats' based on the imagery in the Pintoricchio painting and the dream boat that emerges from Arthur's head in the book.

In animation workshops led by Shelley Wain and John Harmer, families with children seven years and older worked together to create collaborative animations inspired by Poussin's *Landscape with a Man killed by a Snake*. Those taking part investigated how landscape, architecture and movement can create a narrative in order to produce their own stop-motion animated stories featuring fantastical castles, dragons and mermaids.

Meanwhile, families with children of all ages were invited to create an installation in Room 9, inspired by the feathers and angels that they discovered in the paintings. MB

## DIANA AND CALLISTO SCHOOLS PROJECT

Can historical paintings enhance understanding of contemporary social issues? What about sensitive subjects like unplanned pregnancy? The acquisition of Titian's *Diana and Callisto* provided the opportunity for the Schools team to devise a multi-partnership project to explore answers to these questions.

With advice from the PSHE Association (Personal, Social, Health and Economic Education) the National Gallery worked in partnership with teachers and students from two Southwark

secondary schools over a six-month period.

The painting provoked serious discussion about the reactions to Callisto's hidden pregnancy both in the classroom and in front of the original painting. This was enhanced by the participation of peer educators from the national teenage pregnancy charity *Straight Talking*. The teachers were struck by the ease and maturity demonstrated by the students in their engagement with the different perspectives offered by the young parents. One student commented, 'It's made me learn about judging

people, and that there's always a story behind something which sometimes you don't listen to'.

Participants developed their thinking and imagination through the creative intervention of the poet Patience Agbabi (who contributed to *Metamorphosis: Poems Inspired by Titian*) and the artist, Marc Woodhead. The students' sympathy for characters from the painting inspired them to create their own poems and enabled them to get to the core of the issues. They explored the themes of secrecy and conflict through drawing, making connections with situations in their own lives,

which they took into printmaking. A teacher commented of their work, 'Not only is it visually stunning but it is also underpinned by the social issues that the pupils have been looking at in the painting'.

The students, teachers and educators presented the project to parents, funders and other guests at a showcase event at the National Gallery. Online resources, including the research evaluation by the International Research Agency, support other schools in engaging students in this way through historical paintings. AJM



Titian (active about 1506; died 1576)

*Diana and Callisto*, 1556–9

Oil on canvas, 187 x 204.5 cm

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

## TAKE ONE PICTURE



This large batik was created by pupils from King Edward's Junior School, Bath, one of thirty-four primary schools represented in the 2012 Take One Picture display. Inspired by the theme and composition of Veronese's painting *The Family of Darius before Alexander*, they imagined their own scene from the Shakespeare play they were studying, *A Midsummer Night's Dream*.

## STORIES OF ART

A critical success for the public programme in 2012 was the introduction of a new modular course, Stories of Art. This consists of four consecutive modules, each covering a specific period of the National Gallery's collection.

In planning this course, there were two key objectives. The first was to use the collection as a teaching resource in its widest possible sense, enabling participants to engage with the paintings individually and within specific contexts, as well as learning about the paintings from different viewpoints. The second was to encourage colleagues from across the Gallery to work together to deliver a high quality public engagement initiative.

The National Gallery's collection reveals many

stories about art history and although it can still be understood in terms of biography and influence, such an approach limits the wide-ranging strands of potential interest. Modules are therefore structured around key themes (for example science, faith, society and artists' materials). Each module is directed by a lead tutor and features contributions from Gallery specialists; to date this has involved members of the Conservation, Framing, Curatorial, Archives, Scientific and Art Handling departments. Experts from across the Gallery share their knowledge and expertise with participants, resulting in a far greater understanding not only of the art itself, but also of the work the National Gallery does to care for, present and interpret the collection.

For example, a conservator described the transition from egg tempera to oil in Italian painting, and countered the many misapprehensions about this, such as how and when it happened, and who was responsible. The talk explored the opportunities provided by different media in describing fabrics and textures in pictures such as Cosimo Tura's *A Muse (Calliope?)*, where the main figure, executed in oils, is painted over an earlier figure in tempera.

This in-depth and high-quality form of public engagement is central to the mission of the National Gallery, yet it has also proved to be a key source of income generation for public programmes. GH



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Cosimo Tura (before 1431–1495)

*A Muse (Calliope?)*, probably 1455–60

Oil with egg on poplar, 116.2 x 71.1 cm

The National Gallery, London, NG3070





# SCIENTIFIC RESEARCH

## SCIENCE AT THE NATIONAL GALLERY

The National Gallery uses science in several respects in order to care for the collection and to ensure its very long-term preservation, so that the paintings the public are currently able to enjoy and appreciate are handed on to future generations. This is best achieved by understanding as fully as possible by research not only the chemical and physical behaviour of the wide-ranging materials that constitute Old Master paintings (that is pigments, paint binding media, varnishes and so on), but also the physical responses that such materially complex structures make to their environment within the building. Throughout the Gallery light is carefully controlled to reduce to undetectable levels any fading or discolouration of the original materials of paintings, and both temperature and the amount of atmospheric moisture in the air surrounding paintings (an environmental factor known as relative humidity) are controlled and stabilised where possible to prevent mechanical responses and movements leading to structural weakening of paintings, or loss of paint through flaking. As part of a sustainable approach to this responsibility for care of the national collection, the Gallery's scientists and engineers pay much attention to reducing the building's energy load required for these essential preventive conservation measures. For this reason, the range of factors implicated in the deterioration of panel and canvas painting (which make up the majority of the collection) are subject to regular investigation and refinement.

Comprehensive knowledge of the materials and

structure of paintings is also vital for conservators, the Gallery specialists who, advised by curators, propose and carry out conservation procedures, such as cleaning. This is to provide scientific reassurance and documentation that there is no harm to original paint surfaces during a treatment. Varnishes can be analysed using an advanced laboratory technique known as gas-chromatography linked to mass-spectrometry (GC-MS), so that their solubility characteristics are known, and analytical identification can be made of original materials and possible later accretions, which may be removed during conservation. This involves complementary high-technology instruments such as the scanning electron microscope (SEM) equipped with a sensitive analytical function (EDX). A recent addition to a carefully chosen array of instruments based on infrared microspectroscopy (ATR-FTIR imaging) has been purchased with the assistance of the Foyle Foundation. This has proved remarkably revealing for the material constitution of Old Master paintings, for example, in works by Jan van Eyck, and during what have proved to be challenging cleaning studies of paintings as diverse as a sixteenth-century panel from Ferrara (fig. 1) and canvases by Sir Joshua Reynolds. This new analytical/micro-imaging technique is capable of identifying equally reliably inorganic pigments and paint binding media (oils and egg tempera), paint additives and varnishes, which are organic in chemical character. Many new results collected over the last year, specifically some rarely-identified pigments (fig. 2), will find their



1 Italian, Ferrarese, *The Conversion of Saint Paul*, 1520–50 (NG73), after cleaning and restoration.



way into the technical sections of new National Gallery Catalogues, one of which (*The Sixteenth-Century Netherlandish Paintings, with French Paintings before 1600* by Lorne Campbell) is scheduled for publication in 2014, while further titles will soon reach their last phases of research and compilation by the incorporation of technical material for each entry.

It is of great importance to the Gallery to ensure that scientific, technical and conservation research is made as widely accessible as possible, both as an aid to understanding our paintings from the broadest perspective of their material history, and also to enrich and deepen an appreciation of these works that arises from different traditions of knowledge and interpretation. For this reason, the annual *National Gallery Technical Bulletin* has since 2009 been available not only in print but also, after a short

interval, to all virtual visitors without charge on the National Gallery website, with each new digital issue enhanced by additional interactive images. The present *Technical Bulletin* (vol. 33) contains articles on a fourteenth-century altarpiece by Niccolò di Pietro Gerini and technical research on Monticelli, Renoir (fig. 3) and Vuillard, as well as new discoveries on the use of powdered glass as an oil-paint additive in the fifteenth and sixteenth centuries. This year, research for the *Technical Bulletin* has concentrated on Titian's painting practice in the earlier phase of his career (up to 1540), of which the National Gallery has many famous masterpieces, including *Bacchus and Ariadne* of 1520–3 (figs 4 & 5). This assembles information on the materials and techniques of the National Gallery holdings together with comparative studies



2 Adriaen Ysenbrandt, *The Magdalen in a Landscape*, perhaps about 1510–25 (NG2585). An unusual green pigment composed of copper sulphate has been detected in the background and landscape.



3 Infrared reflectography has underpinned a new interpretation of the evolution of Pierre-Auguste Renoir's complex composition for *The Umbrellas* of about 1881–6 (NG3268).



of a number of paintings from outside the collection, as well as discoveries made during the conservation of works by Titian, to produce a longer-format special issue *Technical Bulletin* devoted wholly to this subject for publication in the autumn of 2013. A similar approach is being taken for a subsequent special issue on Sir Joshua Reynolds.

It is known from past visitor successes of National Gallery exhibitions on the collection which have been devoted to technical themes, or contained a substantial technical element, that there is considerable public enthusiasm for this approach to paintings. In the summer of 2014, the Gallery will mount a Sainsbury Wing exhibition focused on a material history of colour. While the core of the exhibition will provide the public with a broad historical overview across a great range of paintings from the collection of the origin, character, history and use of artists' pigments, whether these were mineral or artificial, inorganic or organic, it will also deal with colouring materials from the sister arts of ceramics, glass, enamels, textiles and metalwork that have fascinating technological connections to the painters' palette. The history of colour is based on many years of study of the materials of Old Master paintings in the Gallery's Scientific Department, which is a leading international exponent of this most visually appealing subject. **A R**



5 Detail from Titian's *Bacchus and Ariadne* with the bacchante's ultramarine drapery as shown in cross-section in fig. 4.



4 Paint cross-section from Titian's *Bacchus and Ariadne*, 1520–3 (NG35), showing reworking and overlap of paint layers created in the course of execution. Lapis lazuli (ultramarine) layers lie at the surface.

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#### National Gallery Technical Bulletin

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

#### Scientific and technical research (on the collection)

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

# RESEARCH AND PUBLICATIONS

## NATIONAL GALLERY CATALOGUES: THE SIXTEENTH-CENTURY NETHERLANDISH PAINTINGS, WITH FRENCH PAINTINGS BEFORE 1600

Research has now been completed on Lorne Campbell's forthcoming catalogue *The Sixteenth-Century Netherlandish Paintings, with French Paintings before 1600*. The pictures studied comprise a large and disparate group ranging from small works on oak panel to the four large canvases by Joachim Beuckelaer of *The Elements* (NG6585–NG6588) but every painting has been given a thorough technical examination including X-radiography, infrared reflectography (IRR) and study with a microscope. This new volume in the National Gallery Catalogues series also had the advantage that, as technology has moved on, new equipment has been employed resulting in some quite remarkable discoveries.

Hieronymus Bosch's extraordinary *Christ Mocked* (NG4744) was already known to hold some mysteries, since X-radiographs taken in 1953 revealed an unexpected band of paint that

is opaque to X-rays across the top of the picture. Infrared reflectography showed just how complex the situation was. Energetic, bold underdrawing for the painted composition is clearly visible including a number of significant changes: in the underdrawing the man in the top right corner had his left hand on Christ's shoulder; Christ's hands were lower, reaching to the bottom of the painting; and the left hand of the man in the bottom left corner was raised, with a finger pointing into his mouth.

Also visible in the IRR images are other drawn lines, completely different in style and scale. They are easiest to see in a detail from the reflectogram of Christ's head where in short, almost dotted narrow lines, a small child with his right hand raised in a gesture of blessing can be made out. From careful study of the whole reflectogram it was possible to establish that these lines constitute the underdrawing for a depiction of Saint Christopher carrying the



Infrared reflectogram of Hieronymus  
Bosch (living 1474; died 1516)  
*Christ Mocked (The Crowning with  
Thorns)*, about 1490–1500  
Oil on oak, 73.5 x 59.1 cm  
The National Gallery, London, NG4744

Christ Child. Bosch not only drew this composition but he also began to paint it. Examination of the paint surface with a microscope revealed that the mysterious horizontal band seen in the X-radiographs is blue paint, the sky of the original Saint Christopher. Before painting any further Bosch abandoned the first picture and,



without covering over what he had done, drew the new composition on top. The paint used for the blue sky was mostly concealed but in a few places he left it exposed to play a role in his new work. Glimpses of it can be seen with a microscope around the edges of the hats of the two men at the top of the painting. RB

Infrared reflectogram detail with the underdrawing of Saint Christopher carrying the Christ Child.

Photomicrograph of the edge of the woolly hat of the man in the top right corner showing the blue paint of the earlier composition.



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Friends and supporters of the National Gallery – whether individual donors, grant-making trusts and foundations, or corporate sponsors – have a vital role to play in the life of the Gallery. Like many organisations, in the current economic climate we would be unable to provide all the activities highlighted in this Review without the generosity of our donors. For this we are profoundly grateful.

Exhibitions are a key activity for the Gallery, and we are indebted to donors who have lent their support to this area. Most notably we are grateful to Credit Suisse, the Gallery's long-term partner, for its generous sponsorship of *Metamorphosis: Titian 2012*, which included an award-winning advertising campaign to promote the exhibition. We are also indebted to The Joseph F. McCrindle Foundation for its significant grant towards *Barocci: Brilliance and Grace*, and to the Terra Foundation for American Art with whom we presented the exhibition *Through American Eyes: Frederic Church and the Landscape Oil Sketch*. In addition, we received support from a range of charitable trusts and individual donors for two contemporary exhibitions, *Seduced by Art: Photography Past and Present* and *Richard Hamilton: The Late Works*, helping to bring new audiences to the Gallery.

As in previous years, philanthropic support extended to a wide array of projects in the Framing,

Curatorial, Conservation and Scientific departments, helping the Gallery to preserve and care for the collection now and for future generations. Education remained a particular focus of private support and this year we are exceptionally grateful to the Garfield Weston Foundation for its generosity towards the school visits programme, which welcomes more than 70,000 children to the Gallery every year. The Gallery also received charitable trust support for a new schools programme for children with profound and multiple learning difficulties, and continued funding of projects for those in long-term hospital care.

Members of the George Beaumont Group, whose collective support is invaluable to the Gallery, have also provided funding for a number of projects this year, including the acquisition of a rare seventeenth-century frame for Bartolomé Esteban Murillo's *Self Portrait* and a Barocci drawings project for the National Gallery website, under the inspired leadership of its chairman, Flavia Ormond.

We would like to express our profound gratitude to all donors, and in particular to those who leave gifts in their wills. Now more than ever, their loyal support is vital if the National Gallery is to continue to bring the beauty, joy and understanding of its collection to an ever-increasing audience. BB / EC

## 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 2012 and March 2013.

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The National Gallery would like to thank the members of the George Beaumont Group for their significant contribution towards the Gallery's core activities. Through their generous annual donations, George Beaumont Group members enable us to care for the collection and its display, support curatorial and scientific research and help fund the Gallery's Education and Access programmes.

We remain grateful to the individuals listed below, and those who choose to remain anonymous, for their generous support of the Gallery this year.

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#### **Legacies to the National Gallery**

The importance of legacies to the National Gallery has been highlighted in recent years by their contribution towards several acquisitions for the collection. We are indebted to the many generous individuals who have remembered the Gallery in their wills and would like to express our profound gratitude for the legacies received this year from Mrs Thelma Barbour, Jeanne Mary Peach, Mr Leopold de Rothschild CBE and Madeleine and Dennis Simms.

Our recognition of those who have demonstrated their foresight and generosity in remembering the Gallery in this way 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 and what your support could achieve, please contact Brenda Batchelor on 020 7747 5920, or email [development@ng-london.org.uk](mailto:development@ng-london.org.uk). Please be assured that any enquiries will be treated in strict confidence. Further information can also be found on the National Gallery website and copies of our legacy brochure are available from the Information Desks within the Gallery.

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 Lady Heseltine 2008  
 Sir Michael Hintze 2008  
 Caroline Thomson 2008  
 Hannah Rothschild 2009  
 Gautam Dalal 2009  
 Professor Anya Hurlbert 2010  
 John Nelson 2010  
 Lance Batchelor 2011  
 Dexter Dalwood 2011  
 John Singer (from June 2012)  
 Charles Sebag-Montefiore  
 (from June 2012)  
 \*Tate liaison Trustee

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 John Singer (from July 2013)  
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 Dr David Saunders  
 Professor Nigel Weiss  
 (until November 2012)  
 Dr Paul Williams

# FINANCIAL INFORMATION

Government Grant in Aid remains the Gallery's principal source of funds. For the year ended 31 March 2013, the Gallery's Grant in Aid for running costs was £22.5m, with an additional grant of £3.8m restricted to expenditure on capital, including ongoing essential capital repairs.

The Gallery continues to face significant and sustained cuts to Grant in Aid over the coming 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

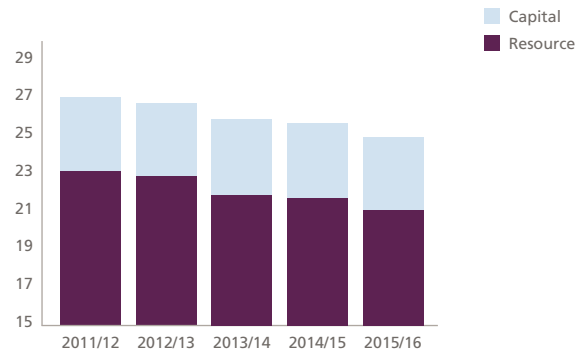
success of the Gallery's programme of exhibitions and outreach work.

Total incoming resources this year, including donations for acquisitions of £23.3m, were £57.5m compared with £134.1m in 2011/12. Incoming resources in 2012/13 were significantly lower than in the previous year because of the fundraising campaign in 2011/12 towards the acquisition of Titian's *Diana and Callisto*. Self-generated income excluding donations totalled £4.2m; lower than the £7.7m recorded in 2011/12, which was exceptionally high due to the commercial success of the *Leonardo* exhibition in that year.

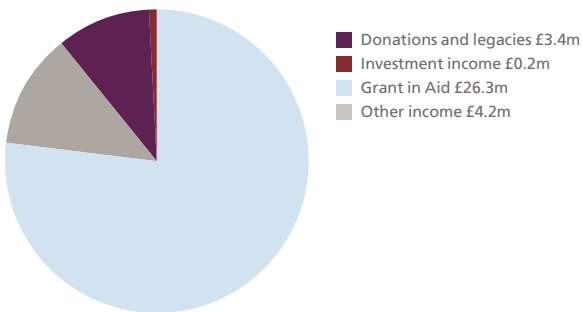
The Gallery's total charitable expenditure of £31.7m for 2012/13 saw a reduction against the previous year (2011/12: £34.8m), due in part to the increased cost of the 2011/12 exhibitions programme required to support the *Leonardo* exhibition. The Gallery continues to focus on maintaining tight budgets 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 this year was very similar to last year at 5.4m (2011/12: 5.4m). KS

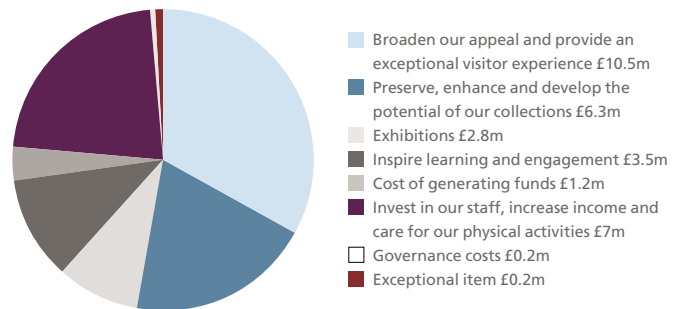
### Total Grant in Aid (millions)



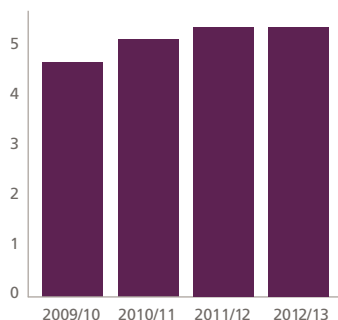
### Income 2012/13 (excluding donations for acquisitions)



### Operating Expenditure 2012/13



### Number of Visitors (millions)



### Exhibition Attendance 2012/13

- Titian's First Masterpiece: The Flight into Egypt\* **223,381**
- Metamorphosis: Titian 2012 **77,522**
- A Masterpiece for the Nation: Acquiring Nicolas Poussin's 'Extreme Unction' for the Fitzwilliam Museum, Cambridge\* **21,982**
- Richard Hamilton: The Late Works\* **115,362**
- Seduced by Art: Photography Past and Present **48,327**
- Through American Eyes: Frederic Church and the Landscape Oil Sketch\* **82,986**
- Barocci: Brilliance and Grace **38,883**

Free exhibitions are indicated by an asterisk

# NATIONAL GALLERY COMPANY LTD

The National Gallery Company (NGC) achieved a small net profit for the year of £37,000 after payments to the Gallery of £744,000. In total, the Company achieved sales of £6m, with contributions of £1m from external publishing sales, product licensing, catering and royalties from the Picture Library.

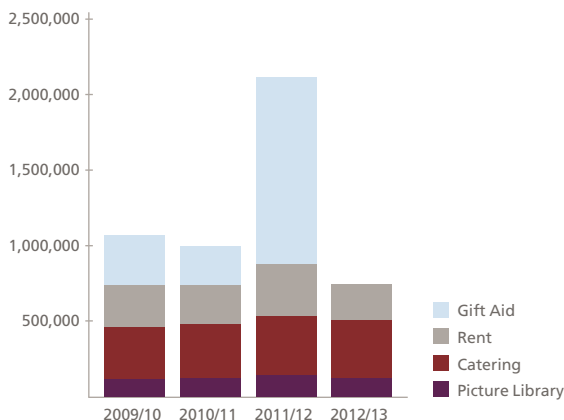
Income generated via the Gallery shops was significantly down against the previous year, some of which can be attributed to reduced footfall to the exhibition programme. After a strong first quarter, customer conversion and average transaction value declined despite consistent visitor numbers for the full year. We first saw the decline in the summer months during the Olympic and Paralympic Games, and it continued into autumn where two key performance indicators reduced: visitor numbers into the stores and average transaction value. Failure to attract visitor volumes in-store suggests that economic conditions are beginning to bite and thus secondary spend may be reducing.

A full list of titles published by the Company during the year is set out on the opposite page.

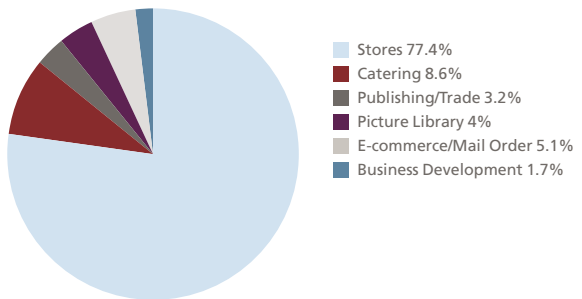
We published one major catalogue for the Sainsbury Wing exhibition, *Seduced by Art*. The paperback generated revenues of £41,057, slightly below budget, reflecting slow trading conditions and a price reduction, but Spanish and Catalan editions licensed to Turner Libros for the exhibition venues in Madrid and Barcelona generated additional profit of £9,270. China Nationality Art Photograph Publishing House bought the Mandarin rights to the book, impressed by the quality of the text, images and production values. The *Barocci* catalogue produced by Saint Louis Art Museum generated sales of £45,734. *Metamorphosis: Poems Inspired by Titian* was published in print and subsequently as an enhanced e-book – a first for the Company. Retail sales of the fully sponsored *Frederic Church* catalogue exceeded budget, as did sales to the second venue, the Scottish National Gallery. External publishing income contributed £191,000 overall, 15% better than expected.

In addition, there were pleasing results from other areas of NGC's business. Income from the Picture Library and from licensing agreements exceeded

**Payments to the National Gallery and National Gallery Trust**



**Revenue Analysis 2012/13**





annual targets, the latter generating £99,000, and 3% better than expected.

Our business costs were rigorously controlled, with savings against budget of £252,000.

Overall, this was a disappointing result for NGC and in response to this we have set out plans to turn around the Company's net profitability in 2013/14 by rebuilding store income, improving other business areas (particularly e-commerce),

increasing gross margin and keeping a tight hold of the cost base. We are investing in our retail estate in June and will refurbish our most profitable store (opening 24 June 2013) and plans are in progress to upgrade our e-commerce proposition. The impact of these investments, improved summer trading and exhibitions with greater footfall will all present opportunities to yield a greater net profit next year. J M

## PUBLICATIONS

The following titles were published between 1 April 2012 and 31 March 2013

### Exhibition Catalogues

*Titian: A Fresh Look at Nature*  
 Antonio Mazzotta  
 210 x 210 mm; 88 pp; 75 colour illustrations  
 Paperback £9.99, April 2012  
 Supported by Neil L. Rudenstine and Angelica Zander Rudenstine

*Metamorphosis: Poems Inspired by Titian*  
 Introduction by Nicholas Penny  
 210 x 148 mm; 56 pp; 21 colour illustrations  
 Paperback £8.99, June 2012  
 E-book with audio and video enhancements  
 £6.99, September 2012

*Seduced by Art: Photography Past and Present*  
 Hope Kingsley, with contributions by Christopher Riopelle  
 280 x 230 mm; 216 pp; 150 colour illustrations  
 Hardback £30/Paperback £19.95, October 2012

*Richard Hamilton: The Late Works*  
 Christopher Riopelle and Michael Bracewell  
 216 x 216 mm; 64 pp with 2 pp tip-in; 3 black and white illustrations; 36 colour illustrations  
 PLC hardback £9.99, October 2012  
 Supported by the Alan Cristea Gallery

*Frederic Church and the Landscape Oil Sketch*  
 Andrew Wilton, with contributions by Katherine Bourguignon and Christopher Riopelle  
 235 x 197 mm; 72 pp; 43 colour illustrations  
 Paperback £9.99, January 2013  
 Supported by Terra Foundation for American Art

### Academic Books

*National Gallery Technical Bulletin Volume 33*  
 Series Editor: Ashok Roy  
 297 x 210 mm; 112 pp; 170 colour illustrations  
 Paperback £40 and online at <http://www.nationalgallery.org.uk/technical-bulletin/technical-bulletin-vol-33>, October 2012  
 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 2011 – March 2012*  
 245 x 200 mm; 72 pp; 57 colour illustrations  
 Paperback £7.99, November 2012

### Licensed publications

*Seducidos por el Arte: Pasado y presente de la Fotografía*  
 Hope Kingsley, with contributions by Christopher Riopelle  
 280 x 230 mm; 224 pp; 150 colour illustrations  
 Paperback with flaps €35, February 2013  
 (Spanish edition of *Seduced by Art: Photography Past and Present* published by Turner Libros)

*Seduïts per l'Art: Passat i present de la Fotografia*  
 Hope Kingsley, with contributions by Christopher Riopelle  
 280 x 230 mm; 224 pp; 150 colour illustrations  
 Paperback with flaps €35, February 2013  
 (Catalan edition of *Seduced by Art: Photography Past and Present* published by Turner Libros)

### Co-publications

*The Usborne Story of Art Sticker Book*  
 Sarah Courtauld  
 300 x 234 mm; 42 pp; 32 pp of colour illustrations; 10 pp of colour stickers  
 Paperback £6.99, May 2012  
 (Published by Usborne in association with The National Gallery)

*The Usborne Christmas Carols Sticker Book*  
 Jane Chisholm  
 300 x 234 mm; 32 pp; 24 pp of colour illustrations; 8 pp of colour stickers  
 Paperback £6.99, October 2012  
 (Published by Usborne in association with The National Gallery)

## FUR IN RENAISSANCE PAINTINGS

In poorly heated medieval and Renaissance houses – even in Italy – those who could afford them wore garments lined with fur. Trade in furs, especially those from the colder parts of Northern Europe and Russia, was extensive. The cost of different species varied considerably and the type worn indicated the status of a figure in a painting. The most expensive and prestigious fur was ermine, from the stoat in its white winter colouring. The tip of the tail, however, remained black and it was customary to stitch the tails into the sewn pelts, thereby identifying the costly fur. In addition, the diminutive size of the animals meant that a large number of skins were needed. Ermine, therefore, was often used in depictions of royalty, including the Virgin as Queen of Heaven.

In *'The Wilton Diptych'* (fig. 1), painted by an unknown artist in the late 1390s for Richard II of England, the two royal saints Edward and Edmund are shown with cloaks lined with ermine. In spite of the small scale, the painter has taken pains to show the construction of the fur from numerous pelts and the inserted tails are rendered with a great deal more accuracy than in many paintings of the period – often the tails were suggested with assorted spots, arrows and other invented shapes and ermines were also stylised in the symbolic language of heraldry. Nevertheless, the refined decorative character of *'The Wilton Diptych'* as well as the limitations of the tempera technique, mean that there is little sense of the soft depth and texture of fur.

Michelangelo, when painting *'The Manchester Madonna'* (fig. 2) a century later, showed no interest in reproducing the texture of the camel skin, worn according to tradition by Saint John the Baptist. Also working in tempera, he chose instead to paint the curly pelt as if it had been modelled in clay or carved in marble, each clump of hair appearing solid and three-dimensional. The rippling pattern of the curls and the shapes formed by the skin enhance the smoothly rounded torso and limbs of the young saint.

Early Netherlandish and German painters working in the oil medium, which was better suited to a more descriptive approach to representing different materials, often painted furs that are convincing both in texture and in detail. Jan Gossaert depicted furs that appear luxuriously thick and soft. In the tiny panel of *A Man holding a Glove* (fig. 3), the sitter wears both a doublet lined with a reddish fur, perhaps squirrel, and a coat lined with a thicker fur, turned back to make a deep collar. The colour and texture of this outer fur, with its long guard hairs standing out against the dark background, suggest that it may be fox. When the image is enlarged the speed and skill of Gossaert's technique can be appreciated.

The modern idea of a fur coat in which the fur is displayed on the outside was unknown before the nineteenth century, but already in the early sixteenth century collars were often turned back to display large areas of fur lining. A fashion also developed for wearing the long, soft and very expensive fur of the lynx, then still widespread in the forests of Northern and Eastern Europe. The fur lining of the black coat worn by the celebrated medical doctor, astronomer, mathematician and poet, Girolamo Fracastoro (fig. 4), is the best-preserved part of this rather damaged portrait by Titian. He has observed accurately the colour and texture of the winter coat of a lynx with its long white belly fur flecked with black and the shorter reddish brown back fur, which is more distinctly spotted. Painting swiftly and economically, Titian manages to suggest the depth and softness of the fur but makes no attempt to disguise the fact his depiction consists of no more than stiff oil paint on canvas. His brushwork is even more apparent in the lynx fur linings of the robes worn by Andrea and Gabriel Vendramin (fig. 5), painted some twenty years later and on a larger scale. Nevertheless, Titian's understanding of the character of lynx fur is still apparent. Countless later sixteenth-century

portraits show Venetian officials dressed in robes lined with lynx, but the fur is often simplified, appearing as white with evenly distributed spots and streaks of black. The painting of lynx had become as formulaic as earlier representations of ermine. JD

Note: For the detail about ermine, I am indebted to a fascinating unpublished manuscript 'Painting Fur', presented to the National Gallery Library in 1993 by the late J.G. Links, furrier and distinguished Canaletto scholar.



1 English or French (?)  
*Richard II presented to the Virgin and Child by his Patron Saint John the Baptist and Saints Edward and Edmund ('The Wilton Diptych')*, about 1395–9  
 Egg on oak, 53 x 37 cm  
 The National Gallery, London. Bought with a special grant and contributions from Samuel Courtauld, Viscount Rothermere, C.T. Stoop and The Art Fund, 1929, NG4451  
 (for detail see p. 9)



2 Michelangelo (1475–1564)  
*The Virgin and Child with Saint John and Angels ('The Manchester Madonna')*, about 1497  
 Tempera on wood, 104.5 x 77 cm  
 The National Gallery, London, NG809  
 (for detail see p. 35)



3 Jan Gossaert (active 1503; died 1532)  
*A Man holding a Glove*, about 1530–2  
 Oil on oak, 24.3 x 16.8 cm  
 The National Gallery, London, NG946  
 (for detail see p. 43)



4 Titian (active about 1506; died 1576)  
*Portrait of Girolamo Fracastoro*, about 1528  
 Oil on canvas, 84 x 73.5 cm  
 The National Gallery, London, NG3949  
 (for detail see p. 61)



5 Titian and workshop (active about 1506; died 1576)  
*The Vendramin Family, venerating a Relic of the True Cross*, begun about 1540–3, completed about 1550–60  
 Oil on canvas, 206.1 x 288.5 cm  
 The National Gallery, London. Bought with a special grant aid contributions from Samuel Courtauld, Sir Joseph Duveen, The Art Fund and the Phillips Fund, 1929, NG4452  
 (for detail see p. 69)

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