

THE REVIEW OF THE YEAR
April 2014 – March 2015

NATIONAL
GALLERY

The background of the page is a painting of a forest scene. On the left, there are large, dark tree trunks with green foliage. In the center, a small boat with two figures is on a body of water. On the right, a figure in dark clothing stands on the bank. The overall tone is dark and atmospheric.

THE NATIONAL GALLERY

REVIEW OF THE YEAR
April 2014 – March 2015

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INTRODUCTION

In June 2014, Dr Nicholas Penny announced his intention to retire as Director of the National Gallery. The handover to his successor, Dr Gabriele Finaldi, will take place in August 2015. The Board looks forward to welcoming Dr Finaldi back to the Gallery, where he worked as a curator from 1992 to 2002.

This, however, is the moment at which to reflect on the directorship of Nicholas Penny, the eminent scholar who has led the Gallery so successfully since February 2008. As Director, his first priority has been the security, preservation and enhanced display of the Gallery's pre-eminent collection of Old Master paintings for the benefit of all visitors. Under his directorship many important additions have been made, most notably in 2008 and 2012 with the purchase jointly with the National Galleries of Scotland of Titian's two masterpieces, *Diana and Actaeon* and *Diana and Callisto*, works which had been acknowledged for over a century as among the greatest remaining in private ownership in the United Kingdom. Also of great significance, in a rather different way, was the purchase in 2014 of the Gallery's first major American painting, *Men of the Docks* by George Bellows, marking as it did a radical extension of the acquisition strategy. This year, too, has seen some fine acquisitions; most importantly the four paintings by Corot entitled *The Four Times of Day*, purchased in 2014 with the assistance of the Art Fund.

For many, our programme of exhibitions is an equally important reason for coming to the Gallery and under Nicholas Penny it has thrived. This year saw the highly successful exhibition *Rembrandt: The Late Works*, curated by Betsy Wieseman with colleagues from the Rijksmuseum in Amsterdam, which attracted extraordinary visitor numbers and critical acclaim worldwide.

During Nicholas Penny's directorship, overall visitor numbers have grown steadily, year on year; in 2008, they stood at some 4.3 million while in 2014 they reached over 6.4 million. Furthermore, this remarkable increase has taken place during a period when our resource Grant in Aid has been falling. One of the key objectives of the Gallery over the last few years has been to improve the experience for this growing group of visitors, and to engage them more closely with the Gallery and its collection. This year saw both the introduction of Wi-Fi and the relaxation of restrictions on photography, changes which have been widely welcomed by our visitors.

As part of the programme of improvements to visitor services, the Gallery needs to be able to operate more flexibly (for example by providing extended opening hours during very popular exhibitions). To ensure this, the Gallery announced its intention, during the year, to appoint an external partner to help provide security and visitor-facing staff. This was a difficult decision for the Board, but one that it regards as essential to the Gallery's modernisation programme.

Also this year, the Gallery introduced for the first time in its history a membership scheme, which has already proved extremely popular. The hope of the Director and Trustees when the scheme was conceived was that those joining would do so not merely to secure the benefits of membership (including free admission to all exhibitions) but also because of their desire to become closer to an institution they love and wish to support. Already there is telling evidence that this is the case. When the Gallery launched an online public appeal in October 2014, to raise £27,000 to purchase a sixteenth-century frame for *An Allegory of Prudence* by Titian and workshop, the required funds were

raised within just three months, with almost 40 per cent of the donations coming from our new members.

None of this would have been possible without the loyalty and dedication of staff at the National Gallery. It has been a priority of the Board for some time to ensure that all Gallery staff are paid at least the London Living Wage and we are delighted that we have been able to tell staff that we are now in a position to do this.

The Board warmly thanks the staff, members, patrons and donors for their support this year. Above all, we thank Dr Nicholas Penny for all he has done over the past seven years; we are happy that his association with the Gallery is not at an end, as he continues work on his third catalogue of the Gallery's sixteenth-century Italian paintings.

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View of the refurbished and rehung Room A

DIRECTOR'S FOREWORD

The Gallery has a relatively high percentage of its paintings on public display but it remains important that the public should be able to consult and enjoy what is not on the main floor. The creation of a 'Reference Collection' dates from the change in the way paintings were exhibited after the First World War. What had previously been 'skied' (that is very high in a tiered hang) was then placed on the floor below and was visible on special request. In time this 'Reserve' was moved to 'Lower Floor A' (now Room A), which was reconfigured, refloored, redecorated and relit last year. The pictures there were hung by curatorial assistants supervised by collection curators under the general direction of Letizia Treves (then Head of the Curatorial Department).

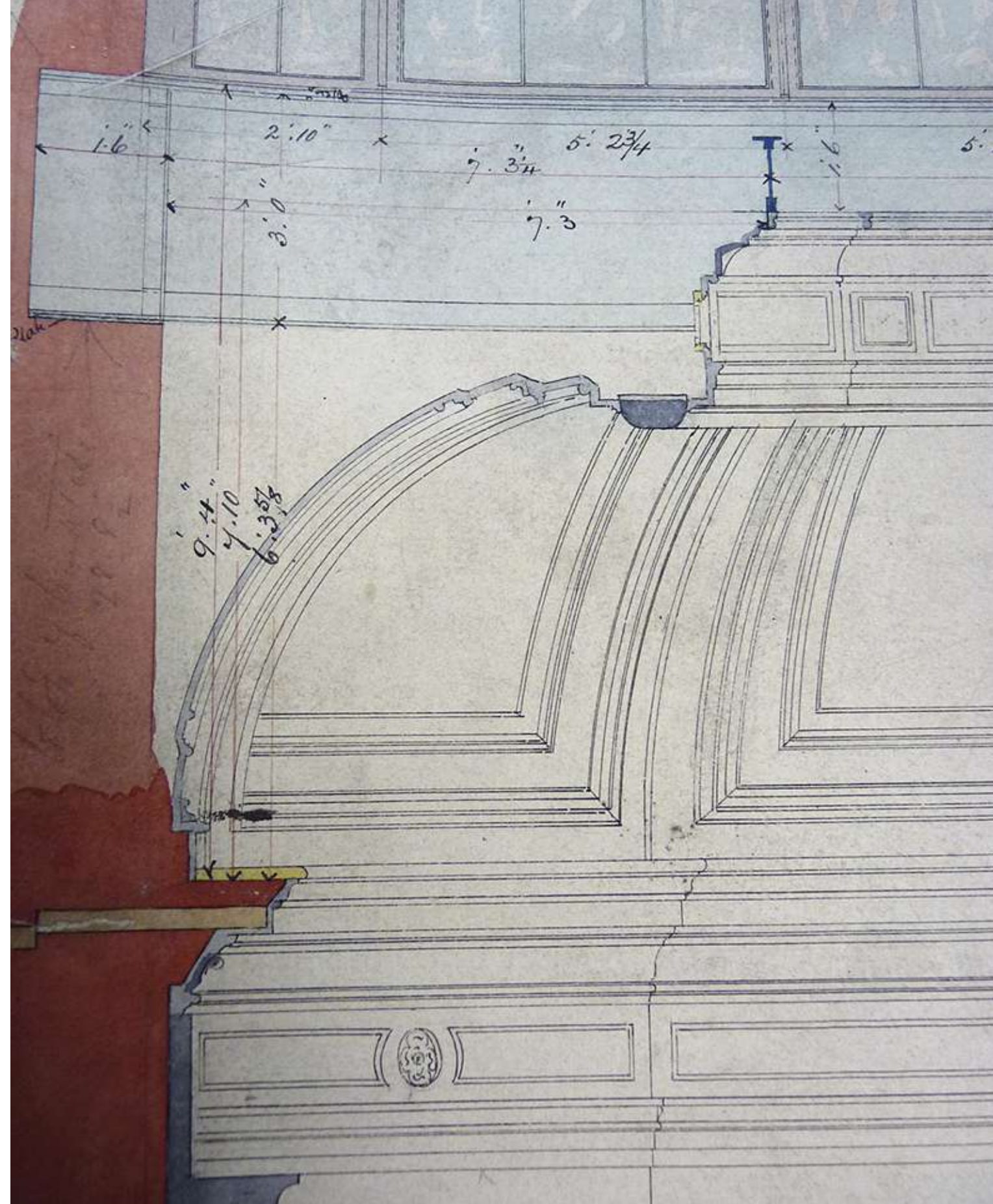
Fewer works are now on display but the arrangement is far better adapted to the viewer's comfort. The paintings are hung far more carefully than before, in thematic groups within regional and chronological zones. It is an epitome of the collection in a single room and a perfect place to study the use of gold in Italian fifteenth-century art, or the evolution of the Dutch Seascape, as well as once fashionable artists of the nineteenth century such as Louis-Gabriel-Eugène Isabey, Ary Scheffer and Jozef Israëls. More effort is now required to encourage visitors and especially teachers and tutors to make use of this resource. We also need not only to ensure, but also to promote, access to those paintings which are the regular 'understudies' for works loaned from the main floor display.

This topic is not unrelated to the work undertaken on our scholarly catalogues, because a high ratio of the paintings subjected to detailed analysis there (whether for their technique, style, subject matter, critical fortune or previous owners)

are not to be seen on the main floor. In Lorne Campbell's recently published and greatly acclaimed catalogue of the sixteenth-century Netherlandish and French paintings only about a third of the paintings catalogued are on the main floor. And the same sort of ratio will be found in the catalogue of sixteenth-century paintings from Ferrara and Bologna currently in production. A great task for the near future must be to improve the channels whereby these deep reservoirs of knowledge located in high academic plateaux can irrigate the extensive plains below. Currently, curiosity concerning merit which happens to be unfashionable or in need of repair is not increasing in proportion with our visitor numbers.

There are now over six million annual visitors to the National Gallery and a great deal more 'dust' (much of it composed of human hair and skin) assembles on the cartouches and other ornaments in the coving of the Victorian and Edwardian galleries. Under the direction of Charles Ross and, since 2013, Steve Vandyke, the Building Department has presided over the restoration of ten such rooms within the last eight years. Room 33, scheduled for completion in summer this year, is the last room of this type to be restored. As soon as a historic room is returned to its original appearance it looks right and it is in consequence little noticed by the public, which must, nevertheless, benefit from the absence of background clash. The images dividing the sections of this year's Review have been selected to remind readers of what goes on beneath the floor and under the roof and of some of the measures we take (or used to take) to protect both the paintings and the public.

NICHOLAS PENNY



Original drawing for plaster mouldings in Room 33 (see pp. 70–1)

ACQUISITIONS

SIR DAVID WILKIE A YOUNG WOMAN KNEELING AT A PRAYER DESK

Evidently the painting Wilkie exhibited at the Royal Academy in 1813, as 'Portrait, from recollection, of a young lady deceased', it is likely to represent Lady Augusta Phipps, daughter of the 1st Earl of Mulgrave, who was born on 3 September 1800 and died aged twelve and a half on 26 March 1813. The 1st Earl of Mulgrave was one of the artist's most enthusiastic early patrons. This painting was reproduced by Wilkie himself in a small picture representing eight of his works displayed on a wall, which he made for his elder brother John and sent to him in India in December 1813. The other seven can be identified and dated to a period in or before 1813, and some of them belonged to Lord Mulgrave. In 1872 his daughter-in-law sold a painting by Wilkie identified as an 'interior with a lady at her devotions', which must be the present picture.

The young subject of the painting is depicted kneeling at an altar, but she has turned her face directly towards us. In this way Wilkie creates a moment of small drama, the sense of discovering, even intruding on, the girl at her private prayers. The pose does not merely enable her features to be clearly identifiable to those who knew her, it also creates a moving connection to the viewer, which is emphasised by the dramatic illumination of her face and figure, her solemn expression and the accuracy and delicacy with which Wilkie suggests the face of a young girl poised between childhood and adulthood.

Lady Augusta is shown with her hands resting on a Bible in front of a painted altarpiece, the subject of which is unclear: it may represent a Deposition or possibly a Virgin and Child. Above it is a plaque with the first words of the Lord's Prayer, for which the artist prepared by ruling a series of lines (a detail revealed by infrared reflectography). On the altar to the right are placed large chalices of the type used in the Church of Scotland (Wilkie's father was a minister of the Church). Wilkie creates an impressive and beautiful balance between the strong illumination, vivid colour of the subject's dress and bright oriental rug on which she kneels, the virtuoso treatment of the silver candlesticks gleaming under the illumination of the lesser light of the flickering candles to the left, and, in the background to the right, the darkness of the Gothic screened chapel in which she prays. The transparent white ruff of the girl's collar is suggested with a few bravura strokes of the brush.

The picture would undoubtedly have had strong appeal to connoisseurs of Dutch and Flemish painting, of whom there were many at this period in England, as well as perhaps to those who were drawn to the romanticism of Sir Walter Scott and other writers inspired by the medieval past. Wilkie's outstanding painterly powers are vividly shown off to concentrated effect within its small compass. SF



Sir David Wilkie (1785–1841)
A Young Woman kneeling at a Prayer Desk, 1813
Oil on mahogany, 34 x 25.5 cm
Bought with the support of a generous legacy
from Miss Marcia Lay, 2014, NG6650

Exhibition, publication

Royal Academy, London 1813, no. 150, Wilkie, 'Portrait, from recollection, of a young Lady deceased'.

Provenance

Henry Phipps, 1st Earl of Mulgrave (1755–1831); Constantine Phipps, 1st Marquess of Normanby (1797–1863); sold by his widow Maria, Dowager Marchioness of Normanby (1798–1882), as 'Sir D. Wilkie, Interior, with a lady at her devotions' at Christie's, 2 March 1872, lot 66, to Redclyffe for £26 10s; probably the painting sold at Christie's, 24 June 1879, lot 160, as 'An interior of an oratory, with a lady kneeling in prayer' to Grindlay for £27 6s; Baron Pierre de Menasce (1924–2013); bought Doyle, New York auction, 29 January 2014, as attributed to Sir David Wilkie, 'A Lady in Prayer' by Ben Elwes, London, from whom bought by the Gallery with the support of a generous legacy from Miss Marcia Lay.

ITALIAN (VENETIAN) CHRIST CARRYING THE CROSS

The subject of Christ carrying his cross on the way to Calvary, represented as a half-length figure, and derived from Netherlandish painting and sculpture, had extraordinary success in Northern Italian art during the last quarter of the fifteenth century. These close-up images of Christ, shown against a plain background, and removed from any narrative context, were intended to provoke an emotional response from their viewers. Such private devotional works are symptomatic of a profound spiritual shift in late medieval Europe which encouraged the faithful to meditate upon – and re-imagine – Christ's torment.

Christ carrying the Cross was painted in Venice or its environs at the very end of the fifteenth century, one of the most exciting moments for the development of Renaissance painting. It is based on an influential composition, which was invented by Giovanni Bellini. Today, over sixty-five variants of this invention by Bellini and his workshop are known. Three of these paintings, in Boston, Toledo (Ohio) and Rovigo are generally agreed to be the finest surviving versions, and have been ascribed either to Giovanni himself, or to a close associate.

Although *Christ carrying the Cross* is closely related to Bellini's composition, it exhibits certain key differences with this group of pictures, suggesting that it is the work of a talented but as yet unidentified artist. Firstly, Christ's anguish is expressed more strongly; the rims of his eyes are red with tears, and his face is slightly averted from the viewer. These features point to a familiarity with the work of Cima da Conegliano, one of the most prolific Venetian painters in the years around 1500. Another important formal difference is in the treatment of Christ's white robe. The drapery folds

fall in a fan-like shape, and have a strong, almost sculptural plasticity, as if they were made out of clay rather than fabric. A third salient characteristic is provided by Christ's flowing curls and locks of hair, which seem to recall the work of Bartolomeo Montagna, who trained in Venice, but worked extensively in Vicenza.

The National Gallery is fortunate to have an outstanding group of works by Giovanni and Gentile Bellini, their brother-in-law Andrea Mantegna, and their many followers. The generous gift of *Christ carrying the Cross* enables the Gallery to enrich and deepen these holdings with a high-quality example of one of the few compositions associated with Giovanni Bellini not hitherto represented here. It is to be hoped that display in the context of the National Gallery's existing collection will enable the successful attribution of this intriguing and moving picture to a particular painter. CC

Provenance

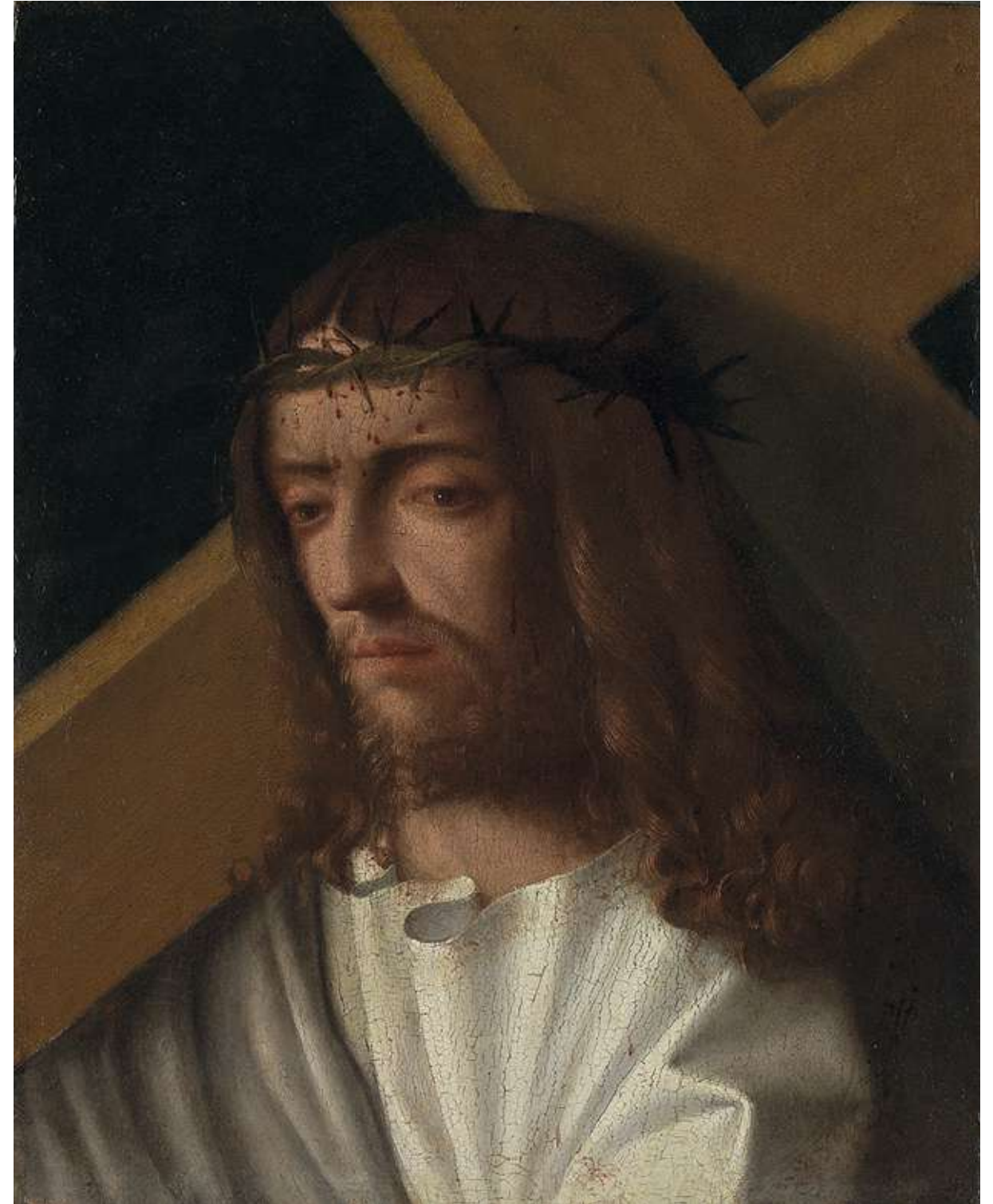
Property of the Weiss Family, Stuttgart, Germany, by 2002; sold at Christie's, South Kensington, 19 April 2002, lot 151, 'Follower of Bellini'; bought there by Angus Neill; presented to the National Gallery by Angus Neill, 2015.

Reference

The picture is unpublished.

Italian (Venetian)

Christ carrying the Cross, about 1500
Oil on wood (probably poplar), 36.4 x 29.9 cm
Presented by Angus Neill, 2015, NG6655



JEAN-BAPTISTE-CAMILLE COROT THE FOUR TIMES OF DAY: MORNING, NOON, EVENING, NIGHT

The Four Times of Day were painted as decorations for the studio of the Fontainebleau house belonging to Corot's friend and fellow artist, Alexandre-Gabriel Decamps. Reportedly completed in just one week, Decamps is recorded as expressing astonishment at the speed with which Corot worked. 'Not so fast', Corot later recalled him saying, 'there is still enough soup for a few days more'. Tracing the day's progress from glowing dawn to starry night, each scene, framed by graceful trees, is painted in broad, flowing brushstrokes, the *ébauche* (underpaint) visible throughout.

If the speed with which *The Four Times of Day* was painted is evident, so too are the features of the landscape and light of Italy. In 1825–8 Corot began his career with a trip to Italy; he returned in both 1834 and 1843 and it is with souvenirs of the country that a substantial part of his later studio work is imbued. This is particularly evident in the series of decorative cycles painted by the artist for friends, artists and patrons from the 1840s to 1860s, many of which make reference, both directly and indirectly, to Italy's landscape and architecture. The earliest (Musée du Louvre, Paris) was made, apparently at speed, in around 1845 for the bathroom of Corot's friend François Robert in Mantes, with Corot 'informing the painters who were getting ready to whitewash: "Stop there, I am taking care of those walls. To Italy!" It was a matter of eight days.' But while the bathroom scenes depict actual sites in Rome, Venice and Naples, the houses clinging to the hillside in *Night* – which also appear in one of the four decorative panels painted for fellow artist Léon Fleury's house at Magny-les-Hameaux, *Italian Villa behind Pines* (1855–65; Kunstmuseum Basel) – are essentially an evocation of such Italian hilltop towns.



The Four Times of Day passed from one artist's collection to another. Following Decamps's untimely death after a fall from a horse in the Forest of Fontainebleau they were acquired by Frederic, Lord Leighton, and subsequently given pride of place in the drawing room of Leighton House in Holland Park. After his death and sale in 1896 they entered the collection of Lord Wantage. At Leighton's sale their importance was recognised by the art critic for the *Pall Mall Gazette*, Robert Alan Mowbray Stevenson: 'The Corots deserve a place in the



National Gallery, and if any millionaire should care for Corot, Lord Leighton, England or art, he could not do better than present them to the nation.'

In 1997 the paintings were generously placed on loan to the Gallery by Lord Wantage's descendants. The only decorative cycle by Corot in a public collection in this country, their acquisition, with the support of the Art Fund, further expands the representation of the artist's works, already strengthened by the gift, acquired in 2012, of Lucian Freud's magisterial *Italian Woman* (NG6620). **SH**

Jean-Baptiste-Camille Corot (1796–1875)
The Four Times of Day: Morning, Noon, Evening, Night, about 1858
 Oil on wood panel, *Morning*, 142.2 x 72.3 cm; *Noon*, 142.2 x 62.2 cm; *Evening*, 142.2 x 72.3 cm; *Night*, 142.2 x 64.7 cm
 Bought with the assistance of the Art Fund, 2014, NG6651–4

LOANS

WALTER SICKERT INTERIOR OF ST MARK'S, VENICE

Provenance

The panels were painted for the artist Alexandre-Gabriel Decamps (1803–1860); his sale, Escribe, Paris, 23–4 January 1865, lots 31–4, bought by Alfred Cadart (1828–1875) for 600, 850, 520 and 510 francs; bought from Cadart by Frederic, Lord Leighton (1830–1896). Leighton's accounts show a payment of £180 to Cadart in August of that year; Leighton House Sale, Christie's, 14 July 1896, lots 294–7, bought by Agnew for 6,000 guineas, from whom bought by Robert James Loyd-Lindsay, 1st Baron (Lord) Wantage (1832–1901); passed from Lord Wantage to his widow, Lady Wantage (1837–1920) (The Hon. Harriet Sarah Jones-Loyd, sole surviving child and heiress of Samuel Jones-Loyd, 1st and last Baron Overstone, Trustee of the National Gallery 1850–71); bequeathed to Arthur Thomas Loyd (1882–1944), inherited by his son Christopher L. Loyd (1923–2013).

Exhibitions

Le Paysage français de Poussin à Corot, Petit Palais, Paris 1925, nos 55–8; *Pictures from Lockinge House, Wantage*, Ashmolean Museum, Oxford 1934–5, nos 13–6; *Paintings and Tapestries from Lockinge House, Wantage*, City Museum and Art Gallery, Birmingham 1945–52, no. 9 (collectively); *Landscape in French Art*, Royal Academy of Arts, London 1949–50, nos 154, 151, 158, 161; *Corot to Monet: A Fresh Look at Landscape from the Collection*, National Gallery, London 2009; *Artistic Exchanges: Corot, Costa, Leighton*, National Gallery, London 2014.

Literature

H. Dumesnil, *Corot: Souvenirs intimes*, Paris 1875, p. 67; A. Robaut, 'Corot. Peintures décoratives', *L'Art*, XXI, 15 October 1882, pp. 45–53 (48–9); A. Lang, 'Sir Frederick Leighton, P.R.A.', *Art Annual*, 1884, pp. 1–32 (30); A.G. Temple, *A Catalogue of Pictures Forming the Collection of Lord and Lady Wantage*, London 1905, nos 47–50; A. Robaut, *L'Oeuvre de Corot. Catalogue raisonné et illustré précédé de l'Histoire de Corot et de ses oeuvres par Étienne Moreau-Nélaton, ornée de dessins et croquis originaux du maître*, 4 vols, Paris 1905, I, p. 188, II, nos 1104–7; L. Parris, *The Loyd Collection of Paintings and Drawings*, London 1967, revised by F. Russell, 1990, p. 5, nos 11–14; B. Bryant, 'An Artist Collects: Leighton as a Collector of Paintings and Drawings', in C. Gere, A. Anderson, B. Bryant and D. Robbins, *Closer to Home: The Restoration of Leighton House and Catalogue of the Reopening Displays 2010*, London 2010, pp. 22–9 (22); M. Hohn, 'Stimmungsräume, Corots Wanddekorationen', in *Camille Corot – Natur und Traum*, exh. cat., Staatliche Kunsthalle Karlsruhe 2012–13, pp. 293–6 (294–5).

Sickert painted this loosely rendered interior impression of St Mark's Basilica in Venice during his second visit to the city in 1895–6. It was probably executed *in situ* on one of the colder days of his stay, when, according to the artist, he retreated inside the basilica to paint. Continuing a series of exchanges with Tate Britain that commenced in 2013, the painting comes to Trafalgar Square at a particularly opportune moment, coinciding with both the exhibition *Inventing Impressionism* and the special display *Monet: The Water Garden at Giverny*.

It is possible that Sickert's decision to focus on St Mark's was spurred on by Claude Monet's series of paintings of Rouen Cathedral, which he would have been able to see at the Durand-Ruel gallery in Paris en route to Venice in 1895. During a later visit in 1901, he wrote to Durand-Ruel about his intention to produce a series of five paintings capturing the varying effects of light in a corner of St Mark's. The 1895–6 picture anticipates this project, with its observation of the subdued Venetian daylight glimmering across the basilica's magnificent surfaces. In 1901, Durand-Ruel gave Sickert his first solo exhibition in Paris. On show in the gallery at the same time was a series of water-lily paintings by Monet, which Sickert visited with Edgar Degas, his friend and the artist he revered above all others.

In a characteristically provocative assertion, Sickert advised the collector Sir William Eden in 1901, 'Stick to the French school. Il n'y a que cela in modern art'. While Sickert would subsequently take his place solidly in the canon of British art, the display of *Interior of St Mark's* in Room 46 emphasises his allegiance to the French school and suggests the influence of Degas. A G



Walter Sickert (1860–1942)
Interior of St Mark's, Venice, 1895–6
 Oil on canvas, 69.8 x 49.2 cm
 On loan from Tate: Purchased 1941, L1168

LUCA SIGNORELLI MAN ON A LADDER

Born in Cortona, and taught by Piero della Francesca, Signorelli was one of the principal Central Italian painters of the late fifteenth and early sixteenth centuries. Today Signorelli's work is much less appreciated than it was during his lifetime (and indeed than it was during the nineteenth century): perhaps because his surviving paintings and drawings are scattered worldwide, and because his greatest work, a fresco cycle of the Last Judgement and the End of the World, can only be seen by visitors to the Cappella Nova in Orvieto Cathedral.

Man on a Ladder is a fragment of a large composition of the *Lamentation at the Foot of the Cross*, which Signorelli painted in the years 1504–5 for the high altar of the church of Sant'Agostino in the small town of Matelica in the Italian Marches, just after completing the Orvieto frescoes. No work by him in the National Gallery – and few elsewhere – recalls the bold foreshortening and exuberant physicality of these frescoes as well as this lithe and muscular figure viewed from below as he clammers down a ladder after removing the nails attaching Christ to his cross. The fragmentary painting enables us to understand why Signorelli's work was of such interest to his great contemporaries, Raphael and Michelangelo. CC



Luca Signorelli, about 1440/50–1523
Man on a Ladder, 1504–5
 Oil on wood, 88.3 x 52 cm
 On loan from a private collection, L1172

JOACHIM WTEWAEEL THE RAISING OF LAZARUS

Lazarus of Bethany, a follower of Jesus and the brother of Martha and Mary, had been dead for four days when Jesus visited his grave and miraculously restored him to life (John 11). The New Testament description of the event demonstrated a crucial aspect of Jesus' divine authority, namely his power over death. As Sebastiano del Piombo's representation of the theme (NG1) demonstrates, the story offered artists an opportunity to depict a supremely dramatic event and bystanders' varied reactions to it. Lazarus's emergence from the grave was thus the perfect vehicle for Wtewael's highly mannered approach to expression and gesture.

The Utrecht painter Joachim Wtewael was one of the leading exponents of Dutch mannerism. His style is characterised by the use of vivid, acidic colours and elegant figures entwined in wilfully distorted poses. The Gallery already possesses an exquisite small painting on panel by Wtewael, *The Judgement of Paris* (NG6334). The loan of *The Raising of Lazarus* (see p. 27) from the Wycombe Museum, High Wycombe, enables us not only to represent Wtewael's large-scale work but also to draw attention to key trends in Netherlandish painting at the turn of the seventeenth century.

The painting is ingeniously and rhythmically composed: muscular male figures frame the scene at left and right, the one on the left shown from the back and the one on the right from the front. Their positions are paralleled by two women (presumably Lazarus's sisters), one next to Lazarus shown from the front; and the other, reaching out to him, from the back. Jesus himself is placed at the centre, reaching out to Lazarus as he emerges from the grave.

The recent restoration of the painting at the National Gallery (see pp. 24–7) yielded fascinating information about Wtewael's working process and the operation of his workshop. The Wycombe painting apparently served as the model for several copies made by Wtewael and his studio. After the copies were completed, Wtewael returned to his original picture and instituted a number of changes. Whether this was done to 'improve' the colour harmonies or to distinguish the original from the copies is not clear. The long-term loan of *The Raising of Lazarus* to the National Gallery will enable us to learn even more about Wtewael's working methods. MEW

MASTER OF 1487, PROBABLY PIETRO DONZELLO THE DEPARTURE OF THE ARGONAUTS

BARTOLOMEO DI GIOVANNI THE ARGONAUTS IN COLCHIS

These two paintings were made in commemoration of one of the most illustrious marriages of late fifteenth-century Florence. In June 1486 the Florentine patrician Lorenzo Tornabuoni, the eighteen-year-old cousin of Lorenzo the Magnificent, celebrated publicly his wedding to Giovanna degli Albizzi, the subject of a famous portrait by Domenico Ghirlandaio (Thyssen-Bornemisza Museum, Madrid). The marriage, however, was tragically short-lived: in less than two years the bride had died in childbirth.

The Departure of the Argonauts and *The Argonauts in Colchis* belong to a group of five mythological pictures made shortly after the marriage to decorate the ‘camera di Lorenzo, bella’, the most private of his suite of apartments in the Palazzo Tornabuoni. Painted by very different artists, they demonstrate the diversity of pictorial styles that were fashionable in the highest echelons of Florentine society. Bartolomeo di Giovanni’s picture, with its cool, controlled palette, rigidly planned architecture and busy sequential composition, is intensely Florentine, and recalls the manner of Ghirlandaio and Botticelli (with whom he often worked). Pietro del Donzello’s *Departure of the Argonauts* is more unusual. The ethereal seascape and the dramatic pose of the horseman with a banner in the foreground have affinities with works by Piero di Cosimo, and even Leonardo da Vinci.

This category of decorative picture, often called *spalliere* because they were displayed above shoulder height (*spalle* in Italian), tended to depict narratives with a moral application to the roles of husband and wife within marriage. Jason’s betrayal of his wife, and Medea’s murder of her brother, sons and Jason’s uncle Pelias, made this a surprising choice of subject in such a context. Lorenzo Tornabuoni may have had a special interest in this story: certainly, as a student at the Florentine *Studio* (a university-like institution) in the early 1480s, he attended a series of lectures delivered by the humanist Bartolomeo Fonzio on the Roman epic poet Valerius Flaccus’s retellings of Jason’s adventures. It is thanks to the skill of the painters that the unlikely raw material of Jason and Medea’s tempestuous relationship became an appropriate compliment for the most virtuous and conventional marriage of Lorenzo Tornabuoni and his bride. c c

Master of 1487, probably Pietro Donzello (1452–1509)
The Departure of the Argonauts, 1487
Oil on wood, 83.8 x 163.8 cm
On loan from The Mari Cha Collection Limited, L1176

Bartolomeo di Giovanni (active 1488 – about 1500)
The Argonauts in Colchis, 1487
Tempera and oil on wood, 83.2 x 163.8 cm
On loan from The Mari Cha Collection Limited, L1175



FRANCESCO GUARDI VENICE: THE GIUDECCA CANAL AND THE ZATTERE

This spectacular view of Venice by one of the leading view painters of the eighteenth century is among Guardi's most accomplished works. Long considered the masterpiece of the collection formed in the early twentieth century by the Comtesse de Béarn (from which it was sold by her descendants in 1989), it is only rivalled in scale and ambition by his immense pair of paintings at Waddesdon Manor, The Rothschild Collection (National Trust).

Guardi, who was fifteen years younger than Canaletto, began his career as a figure painter and only turned to view painting quite late in his career; probably when he was already in his mid-forties. Although Guardi certainly admired Canaletto, even borrowing on occasion compositions from him, he consciously strove for a different artistic language. Where Canaletto's views are rigorously constructed, their architecture precisely drawn and their topography seemingly accurate, Guardi's paintings are more poetic and impressionistic in their vision. Here, for instance, most of the canvas is given over to the atmospheric depiction of the sky and the

luminous water below. The artist's fluid brushstrokes are perfectly suited to capturing the energetic figures animating the scene or the dappled sunlight on the crumbling wall of a Venetian church or palazzo.

Guardi has chosen to depict one of the less familiar views of Venice. We are looking west, up the Giudecca Canal, from the Bacino di San Marco, and the island of the Giudecca is just visible at the far left. The painting provides important visual evidence of the Zattere's appearance at this date for the campanile of Sant'Agnese, rising above the skyline just right of centre, was demolished in 1837–8. The work remained with its pendant, showing 'The Ducal Palace from the Basin of San Marco', until 1910. The latter was subsequently acquired by the Musée des Beaux-Arts, Strasbourg, but was destroyed in 1947.

This is undoubtedly the artist's most successful and scenographic representation of the subject and can be dated to his maturity, though still in a relatively early phase of his career as a *vedutista*. LT



Francesco Guardi (1712–1793)
*Venice: The Giudecca Canal and
the Zattere*, probably 1765–70
Oil on canvas, 120 x 205.1 cm
On loan from The Mari Cha
Collection Limited, L1174

The restored and renovated dome in Room 15 (see pp. 70–1)



CONSERVATION

THE RESTORATION OF JOACHIM WTEWAEI'S THE RAISING OF LAZARUS

When, in November 2010, Wtewael's *The Raising of Lazarus* arrived at the National Gallery it was in an exceptionally fragile state (fig. 1). As well as the large tear in the canvas just to the right of centre there were several holes and the edges of the nineteenth-century lining canvas had split. The whole painting was in danger of detaching from the stretcher. The varnish layers applied in the last restoration, which dated from the time of the relining, must once have been clear and transparent, but had deteriorated to a murky burnt caramel colour.

Since little of the picture surface was visible through the darkened varnish, the first procedure was to examine the painting using X-rays and infrared reflectography. These techniques revealed that it must have had a long history of damage and neglect. In the X-radiograph it could be seen that the canvas seems to have been folded and perhaps crushed. The upper right area, including the face of the old man looking out and the hand and forearm of the gravedigger, was shown to be the most damaged part of the painting. Nevertheless, most of the other expressive heads and hands, which are so characteristic of works by Wtewael, had survived and the lower part of the painting appeared to be better preserved. An important factor in the decision to proceed with the cleaning of such a badly damaged painting was the existence of at least four copies of Wtewael's composition, including one on a smaller scale that he made himself. These were to prove invaluable as guides for the subsequent restoration.

The cleaning involved the removal of not just the varnish but also the old restoration applied to cover all the damage. This earlier restorer did not restrict the retouching to the damaged areas but instead took the expedient decision to repaint large parts of the picture, adding details such as the large tree behind the buildings on the right. None of the copies shows a tree.

Treatment of the fragile canvas support included the removal of the degraded lining from the back of the picture, the repair of the many tears and punctures, and the setting in of new pieces of canvas where the original had been lost. The previous repair in the upper right corner had been made using a piece of canvas cut from a different old painting; this was replaced with another piece of old canvas that better matches the texture of the original support. The entire canvas was then reinforced by backing it with two new lining canvases.

The first stage in the new restoration was to fill in the areas of loss to match the light grey colour of Wtewael's original preparation layers (fig. 2). Although the restoration has been carried out using modern, easily reversible, resin paints, it was important to imitate the original layer structure as far as possible to achieve the same rich colour effects. Guided by photographs of the copies, the damaged painting could gradually be pieced together.

For the final stages of the restoration the copies made from the painting proved to be less useful as it transpired that they were all made of the High Wycombe version in an earlier state, with a smaller



Joachim Wtewael (1566–1638)
The Raising of Lazarus,
about 1605–10
Oil on canvas, 131 x 162 cm
On loan from Wycombe
Museum, L1171
The painting before treatment

basket in the foreground and with some differences of colour in the draperies. It seems that Wtewael decided to alter several of the colours and enlarge the basket – now rather damaged and transparent with time, which allows the first basket to show through – only after the copies had been painted. Unfortunately, the paint of Wtewael's revisions has tended to flake away from the underlying colours, revealing that they were once the same as those of the copies. This has also been confirmed by extensive analysis of the paint layers and materials in the Scientific Department at the National Gallery.

In the restoration it was decided to honour Wtewael's final intentions as to the drapery colours, even where much of the upper paint layer had flaked away, for example as in the lower sleeve of the young woman behind Lazarus, initially a bright orange but changed to a deep green. The restored

painting (fig. 3) is now on display in a new frame made in the style of early seventeenth-century frames to be seen on pictures by Wtewael and other Utrecht artists of the period. For more information about the painting, see p. 19. JD

Paintings cleaned and restored in the Conservation Department 2014–2015

Guercino *Saint Gregory the Great with Jesuit Saints*, NG6622
Hals *Portrait of a Man holding Gloves*, NG2528
Hals *Portrait of a Woman (Marie Larp?)*, NG6413
Italian *The Dead Christ supported by Angels*, NG219
Klimt *Portrait of Hermine Gallia*, NG6434
Rembrandt *Portrait of Frederick Rihel on Horseback*, NG6300
Wtewael *The Raising of Lazarus*, L1171

Supporters 2014–2015

J. Paul Getty Jnr Charitable Trust



After cleaning and relining,
before retouching



The painting after treatment

FRAMING

REFRAMING RUBENS'S *A LANDSCAPE WITH A SHEPHERD AND HIS FLOCK* WITH A SHEPHERD AND HIS FLOCK

The frame recently acquired for Rubens's *A Landscape with a Shepherd and his Flock* (NG157) is French from the middle of the seventeenth century. The quality of the carving is unusually fine and represents one of the best examples of this type. The repeat leaf and shield motif and the tight guilloche at the inner edge are sharp and miniaturised. The main ornament is remarkably naturalistic in its depiction of a wide variety of fruits and foliage, and with the inclusion of acorns and hazelnuts it seems ideally suited for an autumnal landscape.

High quality Flemish frames, such as the fine example bought by the National Gallery for Rubens's *Miraculous Drought of Fishes* (NG680) in 2013, are very difficult to find. Like the inner edge of this frame, most of the carved and gilded Flemish frames show the influence of French designs and, once taken out of context, would have been looked upon as French seventeenth-century frames.

The Landscape with a Shepherd and his Flock was painted by Rubens at the very end of his life, and depicts the countryside near his final residence at Het Steen. Rubens painted about two thirds of the left side before adding a further panel to the right of the setting sun. The addition was made halfway through the painting process and seems to have been considered early on. The extra width of the landscape made space for the inclusion of the buildings and the shepherd and allows us to gaze into an almost infinite aspect. The depth of the view is greatly enhanced by the tightness and narrow scale of the inner edge of the frame.

The naturalistic carved leaves, flowers, nuts and berries of the top knoll are only slightly scaled down and hint at the details suggested but unseen in the painting. The colour of the original gilding is a harmonious echo of the low and distant sun.

This frame had been altered at the short sides, and would originally have had an upright, wider format. When we considered the frame for Rubens's painting we decided to leave it unchanged, as the former centres at the short length, now no longer in the middle, are hard to identify, and it was already cut to exactly the right size.

The enhancing effect of the new frame is most obvious when compared to the old. The painting was previously framed in a poor quality, early twentieth-century version of a French eighteenth-century centre corner design, which was a particularly unfortunate choice for this wide landscape format.

The purchase of this frame was made possible with the generous help of a group of supporters. We are very pleased that we have been able to add to other recently acquired French Louis III and Louis XIV frames, and propose to undertake further research for a possible future Room 1 exhibition devoted to French seventeenth-century frames. P S

A Landscape with a Shepherd and his Flock, about 1638
Oil on oak, 49.4 x 83.5 cm
The National Gallery, London, NG157
The painting shown in its old and new frames





Details of the new frame

Paintings reframed in 2014–2015

Framed with newly acquired antique frames

Bellini *Saint Jerome reading in a Landscape*, NG281
Elsheimer *Saint Lawrence prepared for Martyrdom*, NG1014
Gaudenzio Ferrari *Christ rising from the Tomb*, NG1465
Liss *Judith in the Tent of Holofernes*, NG4597
Mantegna *The Introduction of the Cult of Cybele at Rome*, NG902
Montagna *The Virgin and Child*, NG1098
Rembrandt *The Lamentation over the Dead Christ*, NG43
Ercole de' Roberti *The Adoration of the Shepherds*, NG1411.1
Ercole de' Roberti *The Dead Christ*, NG1411.2
Rubens *A Landscape with a Shepherd and his Flock*, NG157
Andrea del Sarto *The Madonna and Child, Saint Elizabeth and the Baptist*, NG17
Signorelli *The Adoration of the Shepherds*, NG1133

Frame reproductions

Costa *The Virgin and Child*, NG629.1
Costa *Saint Peter*, NG629.2
Costa *Saint Philip*, NG629.3
Costa *Saint John the Evangelist*, NG629.4
Costa *Saint John the Baptist*, NG629.5
Gaudenzio Ferrari *Saint Andrew (?)*, NG3925
Rembrandt, *Portrait of Jacob Trip*, NG1674
Rembrandt, *Portrait of Margaretha de Geer, Wife of Jacob Trip*, NG1675
Wtewael, *The Raising of Lazarus*, L1171

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Access steps above the renewed dome in Room 15 (see pp. 70–1)

EXHIBITIONS

BUILDING THE PICTURE: ARCHITECTURE IN ITALIAN RENAISSANCE PAINTING

30 APRIL – 21 SEPTEMBER 2014

Why did artists incorporate architecture in their pictures? What does it mean for a painting to be architectural? The aim of this exhibition was to explore these questions by examining the roles architecture played within Italian paintings from the Late Middle Ages until the High Renaissance.

Stylistic approaches to buildings and paintings underwent radical change in Italy from the fourteenth to the sixteenth centuries, and these developments remain fundamental to our consideration of painting and architecture today. The three artists central to our conception of the Renaissance – Leonardo, Michelangelo and Raphael – combined the theory and practice of architecture with their activity as painters. And they were not alone. Both painting and architecture were underpinned by ‘disegno’, and only those who were skilled draughtsmen were truly capable of designing buildings or making paintings. Yet the representation of architecture in painting remains a surprisingly neglected field. This exhibition provided a fresh interpretation of the role of architecture within images, arguing that buildings and backgrounds, rather than foreground figures, could provide the key to understanding many pictures.

Building the Picture was an expression of the Gallery’s research partnership with the University of York, a collaborative project between Dr Amanda Lillie, Reader in Art and Architectural History, and the National Gallery’s Curator of Italian Paintings before 1500, together with their joint PhD student,

Alasdair Flint. Their research, and that of several other scholars, is presented in the National Gallery’s first online exhibition publication, supported by the Arts and Humanities Research Council, and freely available on the Gallery’s website.

The core of the exhibition was provided by the National Gallery’s exceptionally rich collection of Italian Renaissance painting. To contain a potentially vast subject within the physical confines of the Sunley Room, the curators focused their investigation on particular iconographic groupings. One of these, called ‘Entering the Picture’, examined thresholds and ways of entering the artificial world of a painting through a study of the Archangel Gabriel’s Annunciation to the Virgin Mary. This was one of the most frequently depicted subjects in late Medieval and Renaissance art, and although the Gospel account seems to offer little potential for imaginative freedom on the part of the artist, painters placed the scene in different architectural settings to convey specific meanings. For instance, in Carlo Crivelli’s *The Annunciation, with Saint Emidius* of 1486, the apparent dichotomy between Mary’s purity, as a container for the Holy Spirit, and her role as the intercessor between God and Man is made manifest by her placement in an apparently private room. But while nothing separates us, the viewer, from Mary, she is protected from Gabriel’s eyes by a barred window, and even the Holy Spirit, in the form of a dove, requires a specially created aperture in the outer wall to enter her bedchamber.



The exhibition, although tightly focused on Renaissance Italy, was determined to make connections with architectural and artistic practice today. A series of short films, shown in the Sunley Room cinema and on the Gallery’s website, presented five contemporary perspectives on imagined architecture and demonstrated how closely the modern arts of design parallel those of Italian Renaissance painters. CC

Photograph of the installation, looking through the fictive arch linking the Sunley Room with the foyer, towards Lorenzo Costa and Gianfrancesco Maineri’s *The Virgin and Child with Saints*, NG1119

Detail from Carlo Crivelli, *The Annunciation, with Saint Emidius*, NG739



MAKING COLOUR 18 JUNE – 7 SEPTEMBER 2014

This novel exhibition was the first of its kind in the United Kingdom to explore comprehensively the material history of colour in paintings. *Making Colour* offered visitors an exceptional opportunity to discover the wide-ranging substances used to create colour in paintings and other works of art. Based on the Gallery's own spectacular collection, the exhibition traced the history of use of colour in Western paintings, from the Middle Ages to the end of the nineteenth century. It examined how all the possibilities offered by the natural world – mineral, vegetable and animal – were exploited in order to find dramatic and reliable colours for painting, along with those artificial forms that were the products of human ingenuity.

The exhibition brought together the worlds of art and science to explain how artists overcame the technical challenges involved in creating colour spanning 700 years of innovation and manufacture. The exhibition's widely varied content relied on long-term research by the Gallery's Scientific Department involving study and analysis of paintings across the collection. *Making Colour* showed the material problems faced by artists in achieving their painterly aims, the breakthroughs they struggled for, and the challenges they faced in creating works of art that were both beautiful and enduring.

The exhibition began by examining how theories of colour – such as an awareness of primary colour, or of the colour spectrum – have influenced painters' use of pigments, as well as their continual search for new materials. Visitors were able to explore the exhibition colour by colour, as though they followed the rainbow arranged as a 'colour circle', from blue and green, to yellow and orange, and red and purple. To heighten and focus the visual experience, the exhibits were lit dramatically in otherwise darkened rooms.

Making Colour examined painters' colours from the multiple perspectives of the origins of paint sources, their constitution, supply, manufacture and application, as well as for their qualities of colour effect and permanence. A key theme explored the connections between the colours of paint, and those used to produce colour in the sister arts of glass-making, ceramics and textiles, of which loans from major British collections were included to illustrate these important correlations of colour technologies. Large and beautiful specimens of natural minerals were on display to reveal the sources of natural pigments. The visitor was able to journey across the world and over time from lapis lazuli ultramarine to cobalt blue, ancient vermilion to bright cadmium red, and verdigris to deep green viridian invented only in the nineteenth century.

The spectacular colour effects of deep blue lapis lazuli ultramarine were highlighted in pictures by Giovanni da Milano and Sassoferrato, in contrast to the subtler mineral blue made from azurite, as revealed in paintings by Ugolino di Nerio and Albrecht Altdorfer. The application of traditional green pigments such as green earth, in the underpainted flesh of a Ghirlandaio *Virgin and Child*, were set against the vivid new stable greens of nineteenth-century painting, such as emerald green, exploited to powerful effect by Cézanne for his sunlit southern landscapes. The technological connections to painting of colourants used for Renaissance maiolica ceramics on display were explored for yellows and orange colours in particular, and illustrated with examples by Pietro da Cortona, Van Dyck and Gainsborough. The use of the bright scarlet mineral pigment from cinnabar, known as vermilion, brought together the unusual and striking conjunction of paintings by Masaccio and Degas, while the very important class of red

translucent pigments, known as 'lakes', which were prepared from natural dyes, were represented by a picture by Cosimo Tura and the *Lady in Red* by Moroni. These natural colourants, such as those extracted from madder, brazilwood, lac and cochineal insects, used to make red pigments for painting, were important also for dyeing rich silk and wool textiles in Renaissance times, and examples of these were included in the room.

The final section of the exhibition, mounted in the adjoining cinema, introduced visitors to a new world of contemporary and scientific thought on colour. An interactive experiment in colour perception – 'New light on old art' – engaged participants by encouraging them to judge and record their responses to varying types of illumination of paintings. This was designed to demonstrate how we perceive and register colour, and to show that the eye and brain respond to colour in unexpected ways. Over 11,000 visitors recorded their assessment and observations on varying light effects in sequence produced by 'tunable' light-emitting diode lamps operating under computer control. The experiment, introduced by a specially made explanatory film, was devised by researchers at the University of Newcastle and at the National Gallery, and has provided mass information on human visual responses to differing lighting methods in picture galleries. This will be used to refine and improve the ways paintings are displayed to the public in the future.

The exhibition received generous support from The Art Mentor Foundation Lucerne, with additional donations from Terry de Gunzburg ('By Terry') and a number of other supporters. The interactive experiment was supported by a grant from The Wellcome Trust. A R



Rachel Ruysch (1664–1750)
Flowers in a Vase, about 1685
Oil on canvas, 57 x 43.5 cm
The National Gallery, London NG6425

The rare poisonous mineral realgar supplied from Hungary was used as an orange pigment for the lily in a Dutch seventeenth-century flower piece by Rachel Ruysch (top)



Rembrandt (1606–1669)
Christ presented to the People (Ecce Homo),
1655 (state eight of eight)
Drypoint, printed with surface tone
on Japanese paper, 35.8 x 45.5 cm
Rijksmuseum, Amsterdam, RP-P-OB-612

REMBRANDT: THE LATE WORKS 15 OCTOBER 2014 – 18 JANUARY 2015

In recent decades, the National Gallery has gained a reputation for mounting major international exhibitions of the work of Rembrandt van Rijn. *Rembrandt: the Master and his Workshop* (1991–2) explored the artist's relationship with his many pupils and followers, while *Rembrandt by Himself* (1999–2000) offered a chronological survey of his many compelling self-portraits. The Gallery's most recent offering, *Rembrandt: The Late Works*, was the first exhibition devoted specifically to the paintings, drawings and prints made in final years of the artist's life (1652–69), arguably the most radical, inventive and intensely creative phase of his career.

The thematic (rather than chronological) arrangement of the exhibition encouraged visitors to consider the defining stylistic and iconographic characteristics of Rembrandt's late works. Throughout the exhibition, the juxtaposition of paintings, drawings and prints was a constant reminder of his restless creativity and the technical virtuosity he demonstrated in all three media.

Rembrandt has memorably been described as 'a printmaker who also paints', an observation that might seem curious to those most familiar with his painted oeuvre. But the ability to follow, through multiple states, the complex formal and iconographic evolution of prints such as *The Three Crosses* or *Christ presented to the People (Ecce Homo)* enhances our understanding of Rembrandt's painted work. Technical examination of paintings with X-radiographs, infrared reflectography, cross-section analysis and other means can give hints of what earlier stages might lie beneath the visible image, but studying successive states of a print affords a clearer understanding of the types of changes Rembrandt might have made as he painted, why, and in what order, thus aiding our understanding of his working methods. Several paintings were newly cleaned for the exhibition – including the Gallery's own *Portrait of Frederick Rihel on Horseback* (NG6300) – enabling visitors to appreciate the extraordinary sensitivity of the artist's



Rembrandt (1606–1669)
Lucretia, 1666
Oil on canvas, 110.2 x 92.3 cm
Minneapolis Institute of Arts,
Minneapolis

brushwork and the delicate nuances of colours freed from layers of discoloured varnish.

Rembrandt's penchant for re-considering his approach to a given subject was also a recurrent theme in the exhibition. Two very different interpretations of *The Apostle Bartholomew* (on loan from the Timken Museum, San Diego, and the J. Paul Getty Museum, Los Angeles) or of the tragic Roman heroine *Lucretia* (on loan from the National Gallery of Art, Washington, and the Minneapolis Institute of Arts) demonstrated how even subtle alterations might affect the interpretation of the scene. For example, while in the Washington painting, Rembrandt depicts Lucretia tearfully

struggling to bring the dagger to her breast, in the Minneapolis version she has already inflicted the fatal wound, and we become more deeply enmeshed in her pain, sorrow and noble resolve.

Rembrandt: The Late Works encouraged visitors to connect with the artist's innovative and radical technique, and with the universal human concerns expressed so powerfully and sympathetically in his works. Despite the tragic circumstances of his personal life, Rembrandt's late works reveal his engagement with the world around him and a profound understanding of the human condition. We are indebted to Royal Dutch Shell plc for sponsoring this extraordinary exhibition. MEW

PEDER BALKE

12 NOVEMBER 2014 – 12 APRIL 2015

Peder Balke is, in the words of leading expert Marit Ingeborg Lange, ‘the most original and most puzzling Norwegian painter of the nineteenth century’. Born in poverty and raised by benevolent farmers, he received practical training in decorative painting which prepared him to make a modest living. Feverishly ambitious, however, Balke set his sights on academic instruction in fine arts in Stockholm, and then in Dresden with the pre-eminent Norwegian master of the day, Johan Christian Dahl (1788–1857). Early on, he gained a reputation for indefatigable walking tours of Southern and Central Norway in search of landscape motifs, including famous mountains and waterfalls, and he was among the first to depict the Northern Lights. He began to develop a painterly repertoire meant to appeal not only to countrymen but also to connoisseurs abroad.

In the summer of 1832 he travelled by ship to the most inaccessible reaches of far Northern Norway, including the North Cape, a mighty wall of rock jutting into the turbulent sea. He was the first Norwegian artist to seek out this desolate locale. While only a few sketches survive from that single voyage, depictions of the North Cape were a constant of his art for fifty years. The exhibition opened with four large North Capes dating from 1845 (the earliest known although many must have preceded it) to the mid-1870s. They, and small-scale examples throughout the show, succinctly trace the development of his painting style from detailed naturalism in the manner of Dahl to free and audacious improvisations.

Balke also travelled widely in search of clients and in 1847 received a commission from King Louis-Philippe in Paris for a cycle of Norwegian views. It would have made him famous but was never completed as the king was overthrown

the following year. Next, Balke tried London but when it too ended in disappointment in the early 1850s he gave up professional painting in favour of an influential career in radical politics and the construction of workers’ housing in Oslo. He never laid down his brushes, however, and it is the increasingly experimental works of his so-called retirement on which, after decades of oblivion, his burgeoning international reputation is largely based today. Or rather, he often laid down his brushes in favour of the palette knife, or rags, or a comb or even his fingers as he worked pigment in increasingly adventurous ways, but he never stopped painting.

Balke is the master of storm-tossed seas, foundering ships, lonely lighthouses, vertiginous peaks half lost in fog, the standard Romantic repertoire retardataire by that time. What he did with it, however, was remarkable. He began to experiment with ever-more-austere compositions, as if trying to capture the elemental in landscape. Outraged local critics thought them simple-minded. He wielded paint freely so that rapid, proto-Expressionist brushstrokes animate his canvases.



Peder Balke (1804–1887)
North Cape, 1870s
Oil on canvas, 124 x 152 cm
Trondheim Kunstmuseum

Peder Balke (1804–1887)
Northern Lights, 1870s
Oil on board, 10 x 12 cm
The Hearn Family Trust,
New York

He began to work on a smaller and smaller scale, often on wood panels held in one hand on which he manipulated thinned washes of colour until a seascape suggested itself. With exceptions, he severely limited his palette to black, white and grey so that many of his tiny, late pictures resemble nothing so much as prints or even blurred photographs. Perhaps more than any contemporary he liberated painting in the direction of improvisation and chance procedure.

This exhibition, the first monographic Balke display in the English-speaking world and only

the second outside Scandinavia, included 61 paintings, many from private collections, others treasures of the leading Nordic museums. It was a reduced version, focusing on the later works, of an exhibition in summer 2014 held at and organised in collaboration with the Northern Norway Art Museum, Tromsø. Curators were Lange, Knut Ljøgodt and Christopher Riopelle. The exhibition and accompanying catalogue – the first in English – were supported by Aud Jebsen and The Athene Foundation, Basel, along with several additional donations. CR

MAGGI HAMBLING: WALLS OF WATER 26 NOVEMBER 2014 – 15 FEBRUARY 2015

This exhibition, held in Room 1, was conceived as a contemporary response to the concurrent exhibition of paintings by Peder Balke in the Sunley Room. Although Hambling was initially unaware of Balke, it was felt that there were fascinating similarities between the two artists' work, both in terms of subject matter and technique, and it would be an ideal opportunity to demonstrate how a contemporary painter can be seen in a direct line of descent from the little known yet radical Norwegian painter of the mid-nineteenth century.

Eight large paintings with the generic title 'Walls of Water' were exhibited alongside a smaller work on the same theme, dedicated to the late singer Amy Winehouse. The series, begun in 2010, was inspired by Hambling's experience of watching huge waves crashing over the sea wall during a winter storm at Southwold, Suffolk, the county of the artist's birth. All of the paintings were executed in oil on canvas.

The sea has been a recurrent theme of Hambling's work, both as a painter and sculptor. Reviewing the show, the *Daily Telegraph* observed: 'Certainly, her semi-abstract approach – with dizzying splatters and swirls of blue, black and green – imparts a sense of foreboding. Especially in the way the paintings envelop us from all four walls of this one-room show. Despite the deathly connotations, however, one actually comes away with an overriding sense of life: from the sheer

energy Hambling has invested in these six-by-seven feet canvases and sheer vigour of the sea she depicts.'

The exhibition of paintings was complemented by a display of Hambling's monotypes on the same theme in the Gallery's Espresso Bar. A monotype is a form of printmaking that, unlike etching or lithography, produces only one impression from the plate. Hambling first covers a zinc plate with a layer of black printing ink and then, using her fingers, rags, brushes and solvent, she removes the ink, a process she describes as 'drawing with light into dark'. The plate is then printed on white paper. This monochromatic and reductive process is comparable to several of Balke's works, in which he similarly scraped away already applied paint to reveal previous surfaces beneath.

Born in 1945, Hambling has established a reputation as a significant painter, rooted in the English tradition of Constable and Turner. She is represented in all of the major British collections, from the British Museum and National Portrait Gallery to the Tate, and her last museum show was at the Fitzwilliam Museum, Cambridge in 2010. Her sculpture, *Scallop*, of 2003 is permanently sited on the beach at Aldeburgh, Suffolk, as a monument to the composer Benjamin Britten. In 1980–1, Hambling was the first National Gallery Artist in Residence and so with this exhibition, her relationship with the Gallery goes full circle. c w



Maggi Hambling (b. 1945)
Wall of Water V, 2011
Oil on canvas, 198.1 x 226.1 cm
Private collection

INVENTING IMPRESSIONISM: PAUL DURAND-RUEL AND THE MODERN ART MARKET

4 MARCH – 31 MAY 2015

Paul Durand-Ruel (1831–1922) did not want to be an art dealer, but when his father fell ill he reluctantly left military school to assist him selling paintings by Romantic and Barbizon masters such as Delacroix, Corot, Théodore Rousseau and Courbet. Following his father's death in 1865 he took over the gallery, investing daunting sums in stock. When the Franco-Prussian War broke out in 1870 he shepherded his family and pictures into exile in London. There he rented a gallery in New Bond Street and continued to deal.

One Barbizon artist, Charles Daubigny, introduced him to young painter friends also in exile, Claude Monet and Camille Pissarro. Thus, Durand-Ruel saw his first Impressionist paintings, and – instantly smitten – made his first Impressionist purchases not in Paris but London, quietly inserting these brightly-coloured views of the British capital into exhibitions at his gallery. Returning to Paris in mid-1871, he insisted on meeting their friends, Mary Cassatt, Edgar Degas, Berthe Morisot, Pierre-Auguste Renoir and Alfred Sisley chief among them, and bought their works in bulk as well. In January 1872 he met Edouard Manet and purchased every finished painting in his studio. He sent works to London for exhibition but found few clients there and by 1875, having bought heavily and sold little, was on the brink of bankruptcy. He was also now a widower, with five children in his care.

Fiercely loyal to 'his' painters, Durand-Ruel called on his every business skill to survive. He organised the so-called Second Impressionist Exhibition of 1876 and commissioned critic Edmond Duranty to write the closest thing to an Impressionist manifesto, the essay entitled 'The New Painting'. Both proved red flags to

ferociously hostile critics but Durand-Ruel understood that even negative press drew attention. In the early 1880s he insisted that his artists mount one-man shows, not a format with which they were comfortable. Within a decade, however, such solo displays had become, as they remain, the standard means of introducing new artists to the public. The current exhibition includes case studies of Monet's retrospective exhibition of 1883 and the first solo exhibition of his series paintings, *Poplars*, nine years later. In the eyes of the Parisian public Durand-Ruel was by now indissolubly linked to Impressionism.

But it was America that saved him. In 1886, again near bankruptcy, he was invited to display the 'New Painting' in New York. Doors opened to pioneering collectors such as Mrs Havermeyer in New York, Mrs Potter Palmer in Chicago and



Edouard Manet (1832–1883)
The Battle of the U.S.S. 'Kearsarge' and the C.S.S. 'Alabama', 1864
Oil on canvas, 137.8 x 128.9 cm
Philadelphia Museum of Art, John G. Johnson Collection

Claude Monet (1840–1926)
Pears and Grapes, 1880
Oil on canvas, 64 x 81 cm
Hamburger Kunsthalle, Hamburg

John G. Johnson in Philadelphia. They bought. Museums followed. Within two years Durand-Ruel had opened a permanent gallery on Fifth Avenue, which would be run by two of his sons. Success piled on success. German museums soon followed suit, and by the early years of the twentieth century even French museums were overcoming their prejudices and beginning to hang Impressionist works on their walls.

Still, Durand-Ruel harboured hopes for London. In 1905 he rented the Grafton Galleries in Mayfair to mount arguably the greatest exhibition of Impressionist masterpieces ever seen, some 315 canvases. Only 13 sold, most to foreigners. Nonetheless, the exhibition 'wrote' the history of Impressionism from Boudin to Cézanne to which we still largely subscribe today. The present exhibition ends with a case study of that display, a turning point not least for the National Gallery as it was there or soon after that Hugh Lane

acquired from Durand-Ruel the masterpieces of modern art he bequeathed to a reluctant, if not hostile, nation in 1915, thus launching the Gallery's modern collection.

This pioneering exhibition tracing the career, collection and business innovations of Paul Durand-Ruel was a collaboration of the National Gallery, the Musée d'Orsay and Réunion des musées nationaux, Paris – it was shown there at the Musée du Luxembourg in autumn 2014 – and the Philadelphia Museum of Art where it travelled after London. It was based on extensive research in the Archives Durand-Ruel, maintained by the dealer's descendants who also lent generously. Other major loans came from public and private collections around the world. The Gallery is also grateful to the supporters who made this exhibition possible. The story of how the Impressionists evolved from Paris opprobrium to international acclaim was told from a surprising and important new angle. CR

DISPLAYS

ARTISTIC EXCHANGES: COROT, COSTA, LEIGHTON 7 MAY – 3 SEPTEMBER 2014

During the nineteenth century the Roman Campagna played host to a dynamic and cosmopolitan community of artists, who were drawn to the area to develop their skills in landscape painting. They found inspiration not only in the stunning natural setting, but also in their fellow painters, resulting in a thriving network of artistic exchange that transcended the national schools in which they had trained.

Featuring oil sketches and paintings from the Gere Collection and the National Gallery's own collection, as well as loans from Castle Howard and the collection of Peter and Renate Nahum, the display in Room 42 told the story of this artistic network by focusing primarily on the particular constellation of painters made up of Jean-Baptiste-Camille Corot, Giovanni (Nino) Costa, and Frederic, Lord Leighton. It showed how the trajectories of Corot and Leighton, two towering figures of the nineteenth-century French and

British schools, intersected in the lesser-known Italian painter Costa. Without a strong indigenous tradition of landscape painting in Italy to refer to, Costa was drawn to the work of Corot and his followers. It was, in turn, Costa who prompted Leighton's first foray into landscape sketches during his Roman sojourn in 1853. Exhibiting the two friends' work side by side emphasised Leighton's debt to Costa's characteristic sweeping panoramic views worked out across a wide horizontal format.

This was a particularly enlightening display in a year that would also see the National Gallery acquire Corot's decorative cycle *The Four Times of Day* (see pp. 14–16), once owned by Leighton. As his purchase demonstrated, Leighton greatly admired Corot, however by uniting the two masters' work with that of Costa, *Artistic Exchanges* added nuance to this connection, revealing a painterly dialogue between all three in their mastery of the fleeting effects of light. **A G**



Giovanni Costa (1826–1903)
A Morning at Botri, near Lerici, 1878–81
Oil on canvas, 33.6 x 55.2 cm
Castle Howard Collection



MONET: THE WATER GARDEN AT GIVERNY 16 SEPTEMBER 2014 – SEPTEMBER 2015

The National Gallery holds a small number of works painted during the First World War. Among them is Claude Monet's large *Water-Lilies*, started in 1916 as the artist was embarking on a major decorative project with his water garden as its sole motif. Settled in Giverny from 1883, Monet spent half of his life there focusing on his garden – both his creation and the subject of his creation – and for the last quarter of his life he painted it exclusively. The Gallery owns some remarkable examples of these rich and sophisticated images of 'silent dead waters reflecting spreading flowerings'. They range from an early view of the Japanese bridge across the pond to his huge *Water-Lilies*, the centrepiece of this display. Begun at the start of the war – a time of anxiety and personal tragedies for the elderly artist – Monet's 'grandes décorations' soon became bound up with the conflict. Retreating to his vast purpose-built studio, he recreated a universe of colour and light which war seemed on track to destroy. Monet's project was also linked to the commemoration of the victory of French and Allied forces in the First World War, with the artist offering a group of the

pictures as a gift to his country the day after the Armistice was signed in 1918. They are now on display in the Musée de l'Orangerie, Paris.

Since the National Gallery's *Water-Lilies* was placed on long-term loan to the Tate in 1997, the Gallery's holdings of Giverny pictures have been added to through the acquisition of *Water-Lilies, Setting Sun* (NG6608), and the loan of the *Japanese Bridge* (L1050). The temporary return of Monet's monumental canvas to Trafalgar Square allowed it to be shown alongside these and other related views of the painter's garden from the Gallery's collection, creating juxtapositions never seen before. The display also prompted a timely reflection on the impact of the Great War on the artist's oeuvre, introducing new perspectives into these paintings, Monet's most audacious and influential – also his most poignant. **A J R**

Claude Monet (1840–1926)
Water-Lilies, after 1916
Oil on canvas, 200.7 x 426.7 cm
The National Gallery, London, NG6343

EL GRECO AT THE NATIONAL GALLERY 26 FEBRUARY – 2 AUGUST 2015

This temporary display in Room 30 marked the exceptional loan of El Greco's altarpiece, *The Crucifixion with Two Donors*, from the Musée du Louvre, Paris, alongside which the National Gallery's own holdings of El Greco's works were brought together. An additional painting, *The Agony in the Garden*, related to the Gallery's own workshop variant shown nearby (NG3476), was on loan from a private collection and exhibited publicly for the first time in 25 years.

The display took place more than a decade after the large monographic show held at the National Gallery in 2004, and it followed 'Toledo 2014'; a year-long celebration of the fourth centenary of El Greco's death, in the city where he worked for more than half his life. The magnificent Louvre *Crucifixion* exhibits the extraordinary drama associated with some of El Greco's greatest works, such as *The Burial of the Count of Orgaz* (1586–8) in Santo Tomé, Toledo, with which it is almost contemporary. The six paintings on display made it possible to follow El Greco's stylistic evolution and appreciate the full range of his works, from

the delicacy of small-scale pictures aimed at a learned public, to the confident handling of those intended for private devotion, or the expressive brushwork of the great altarpieces destined for religious settings. El Greco demonstrates a unique and original approach to his subject matter and the modernity of his vision is still admired today.

When in 1919 the National Gallery acquired *The Agony in the Garden*, then considered a 'superb masterpiece' by El Greco but now rightly classified as a workshop variant, the art critic Roger Fry wrote that the Director 'has given the British public an electric shock. People gather in crowds in front of it, they argue and discuss and lose their tempers', talking about the painting 'as they might talk about some contemporary picture'. The rediscovery of El Greco in Britain in the early part of the twentieth century is well known and, with Cézanne and Picasso as devotees, El Greco's vital role in the development of modern painting has long been argued. This temporary display encouraged visitors – artists and students among them – to return to the Gallery and study El Greco with renewed interest. LT



Installation view of the El Greco display

THE NATIONAL GALLERY MASTERPIECE TOUR 7 MARCH – 13 SEPTEMBER 2015

Canaletto's *A Regatta on the Grand Canal* is the second of three famous National Gallery paintings to tour galleries and museums in the UK as part of the *Masterpiece Tour*, sponsored by Christie's.

Canaletto's painting depicts one of the popular rowing races, which have been held in Venice since 1315. These public spectacles traditionally took place during carnival season, and many of the spectators wear the *bauta*. Canaletto represents the gondoliers passing the *macchina della regatta*, a temporary floating pavilion in the left foreground, and speeding towards the Rialto Bridge. Crowds of enthusiastic onlookers cheer from lavishly decorated boats, windows and balconies.

The three host venues organised exhibitions relating Canaletto's painting to their own collections. At the Victoria Art Gallery in Bath the work was shown alongside views of the city, highlighting Canaletto's influence on British artists and eighteenth-century enthusiasm for view painting. It then travelled to Compton Verney in Warwickshire where it was juxtaposed with Vanvitelli's *Posillipo with the Palazzo Donn'Anna*. This display coincided with the *Canaletto: Celebrating Britain* exhibition. The tour ended at Sunderland Museum and Winter Gardens, where the painting was shown with a group of nineteenth-century panoramic river paintings depicting local ceremonial scenes. LP

EXHIBITIONS 2014–2015

Building the Picture: Architecture in Italian Renaissance Painting

30 April – 21 September 2014
Sunley Room

Making Colour

18 June – 7 September 2014
Sainsbury Wing
Supported by the Art Mentor Foundation Lucerne, with additional support from Terry de Gunzburg ('By Terry'), The Wellcome Trust, The Tavolozza Foundation – Katrin Bellinger, Simon and Virginia Robertson and Dr Nicola Coldstream

Rembrandt: The Late Works

15 October 2014 – 18 January 2015
Sainsbury Wing
Sponsored by Royal Dutch Shell plc

Peder Balke

12 November 2014 – 12 April 2015
Sunley Room
Supported by: Aud Jebsen; the Athene Foundation, Basel; The Daniel Katz Gallery, London; the Deborah Loeb Brice Foundation; the Royal Norwegian Embassy, London; and the Norwegian Ministry of Foreign Affairs

Maggi Hambling: Walls of Water

26 November 2014 – 15 February 2015
Room 1
Supported by an anonymous donor, with additional support from Hannah Rothschild and Angela Koulakoglou

Inventing Impressionism

4 March – 31 May 2015
Sainsbury Wing
Supported by Eurotunnel, Philippe & Stephanie Camu, The Jacaranda Trust, The NDL Foundation and several anonymous donors

Supporters 2014–2015

Associate Artist Programme

Supported by the Rootstein Hopkins Foundation

Exhibition Colloquia

Supported by The Elizabeth Cayzer Charitable Trust

Friday Lates

Sponsored by Credit Suisse

Sunley Room Exhibition Programme

Supported by The Bernard Sunley Charitable Foundation

EDUCATION

MAKING COLOUR PUBLIC EVENTS PROGRAMME

The *Making Colour* summer exhibition provided the theme for a holistically devised education programme for all ages. Events were incorporated into a broader interpretation plan, including the in-exhibition text, films and family trail. Activities included taster sessions on how artists have used colour and family workshops themed around the colour wheel, to lectures by experts from a wide range of disciplines including optometry and neuroscience.

The integrated interpretation and programme plan was the result of collaborative work with colleagues from the Scientific and Curatorial departments. The success of this approach could be seen in the variety of events designed for different audiences and learning styles as well as in the high attendance rates.

Engaging our audiences in the practicalities of preparing to paint was a particular highlight. ‘Making Colours: Paints, Painters and Pigments’

proved to be a popular and well-received strand of the adult learning programme. Over six consecutive weeks, visitors to the exhibition could attend a demonstration of how Italian Renaissance artists made their paints by grinding coloured rocks or clays on a slab with water and egg.

Artist educator James Heard showed how colours change according to how they are prepared and applied, using examples of fresco and oil painting technique with explanations of their application in National Gallery pictures. This was brought to life in the workshops with a series of practical demonstrations, which included gilding techniques. The use of an overhead camera to live-stream the more intricate aspects of the workshop ensured that all participants had a close-up view.

This focus upon the make-up of a painted surface and examination of what lies beneath provided visitors with a detailed understanding of how paintings are made. GH



Still from the *Making Colour* exhibition film showing how to make green paint

EXPLORE IT!

For children with multiple and severe learning difficulties, exploring a picture does not only involve looking and discussion. Touching purpose-made objects and listening to the story behind the painting also play an important role.

In October, the National Gallery launched a new programme of two-phase *Explore It!* workshops, tailored for students with diverse and complex educational needs, based on a multi-sensory exploration of Bartolomé Bermejo’s *Saint Michael Triumphs over the Devil* (NG6553).

Getting to know the children at their school and prior to their gallery visit meant that we could learn about their individual requirements and abilities in the pupils’ own familiar surroundings. Children experienced sensory storytelling in their classroom, using tactile resources like Saint Michael’s armour, and experimented with coloured ‘stained glass’ cellophane and simulated candlelight. They also looked at images of the gallery spaces in preparation for their visit and to remove anxieties about going to a new place.

In front of Bermejo’s painting, the children recreated the story once more, enacting it with their own sound and movement. Guided by gallery educators they investigated the painting and surrounding environment through sketching or mark-making. Object-handling exercises were also used to develop cognitive ability and fine motor skills; one young child with developmental disabilities was so enthused that he placed his left foot into the replica of Saint Michael’s sabaton – a notable achievement for this particular individual.

Following the success of these first *Explore It!* sessions, we are now developing resources for

Replica of Madame de Pompadour’s dress from Drouais’s painting made by students on the BTEC Diploma in Theatrical Costume at Kensington and Chelsea College.



additional paintings. Our next two-phase workshops will be based on François-Hubert Drouais’s *Madame de Pompadour at her Tambour Frame* (NG6440). Participants will be immersed in Madame de Pompadour’s cultured and musical world and take part in activities that many of us might take for granted. Audio and tactile exploration, such as listening to a soundscape, touching the lace or even wearing the bonnet from an exquisite life-size replica of Madame de Pompadour’s outfit, will enable depth of engagement for children with multiple or severe learning difficulties. EK

REMBRANDT ONLINE RESOURCE FOR TEACHERS

Inspired by the National Gallery's exhibition *Rembrandt: The Late Works*, this new digital resource explores how secondary school teachers can use Rembrandt's paintings and research undertaken by the Gallery's Scientific Department as part of the curriculum for art and science Key Stages 3 to 5.

The resource is available on the National Gallery's website in an updated format designed to encourage cross-curricular learning and to be easier to use interactively in the classroom. Focusing on four of Rembrandt's portraits in the National Gallery, specific areas of investigation include composition, the functions of portraiture, technical imaging techniques and an examination into how paint is made and how it degrades. The core information is accompanied by PowerPoint presentations, suggested activities, discussion points and word banks, all of which are free and available for teachers and students to download. The art and design resource provides support in building student awareness about the different ways in which a portrait can be interpreted. For example, students are encouraged to consider how their views alter depending upon the information they are given regarding the sitter, the meaning of the objects in the portrait or the role of conservation. Practical activities range from re-staging group portraits and curating displays using archive photographs as prompts, to exercises in drawing and making paint.

The resource will be a permanent addition to our website with a legacy beyond the exhibition and it is the first to be launched in a new range of self-guided and digital learning resources for teachers and students, which will be developed over the coming year. The art and design and science curricula will continue to form a strategic focus of future work with secondary schools. ER

Supporters 2014–2015

Access Programme for Adults

Supported by the BAND Trust and the Lord Leonard and Lady Estelle Wolfson Foundation

Belle Shenkman Music Programme

Supported by Miss Dasha Shenkman OBE

Explore It! Special Needs Programme

Supported by the Lord Leonard and Lady Estelle Wolfson Foundation

Rembrandt: The Late Works

Public Programme supported by the Siebold Foundation and Fukushima Medical University

School Visits Programme

Supported by The Garfield Weston Foundation and The Sackler Trust

Sense It! Special Needs Programme

Supported by Daniel & Elizabeth Peltz

Take Art

Supported by The John S. Cohen Foundation

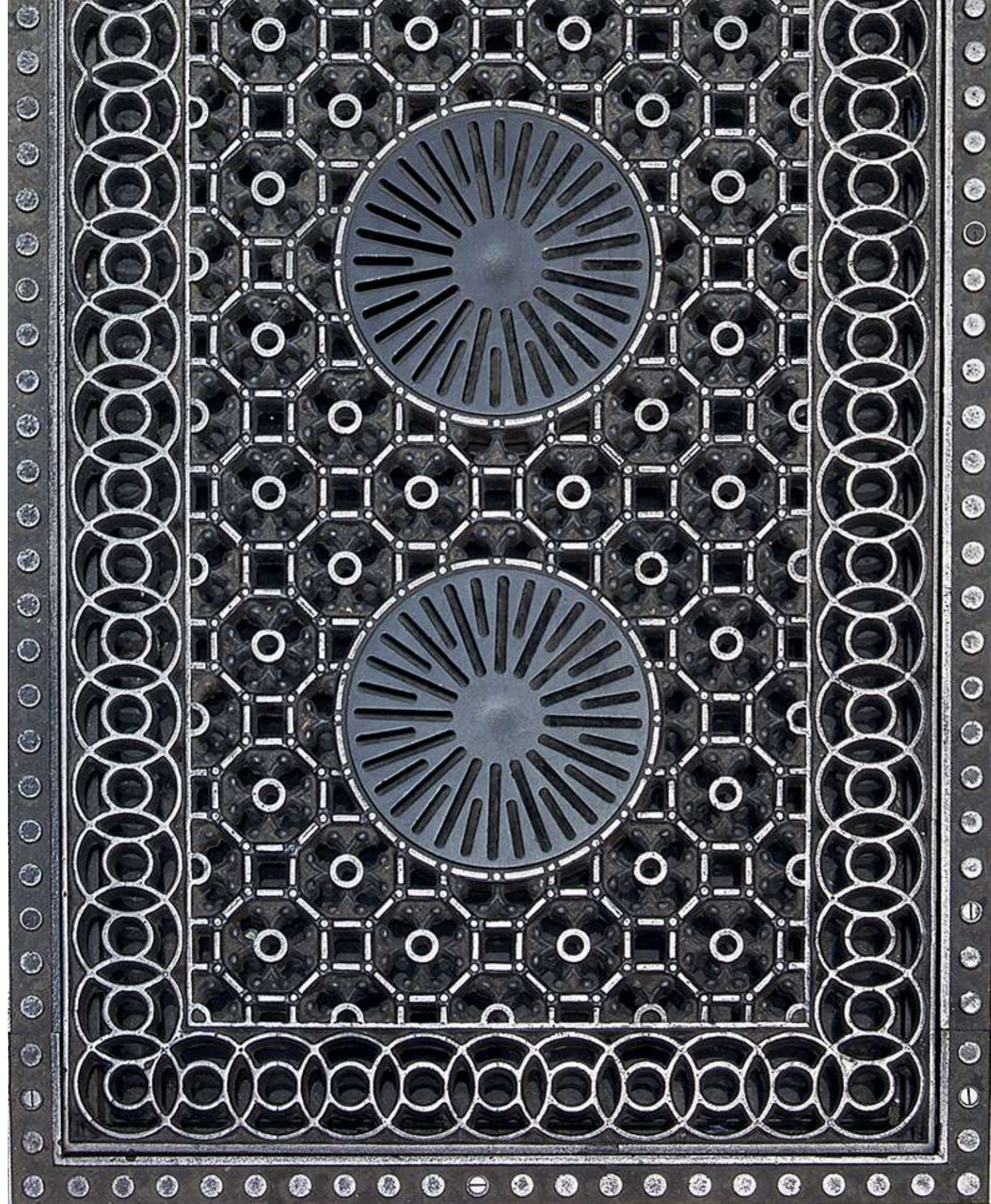
Take One Picture

Supported by The Dorset Foundation, The Tavolozza Foundation and Christoph Henkel

Ten-Minute Talks

Supported by Angela Koulakoglou

Cast-iron floor grate in the Central Hall (see pp. 70–1)



SCIENTIFIC RESEARCH

RESEARCHING THE COLLECTION: SCIENTIFIC EXAMINATION OF PAINTINGS FROM FERRARA AND BOLOGNA

The National Gallery's scholarly catalogues form important reference works, and the long-term programme for their revision generates new research that adds to the body of knowledge on the collection, which refines and enhances what is communicated to the public. The programme, led by curators, includes multidisciplinary collaboration with the Scientific and Conservation departments in preparing contributions to the catalogue entries on the technique and materials of each work, and on condition and conservation history.

This year work has concentrated on the catalogue of *The Sixteenth Century Italian Paintings Volume III: Bologna and Ferrara*, co-authored by Giorgia Mancini and Nicholas Penny. Each painting has been examined in the Conservation Department to describe its support, structure and state of conservation. Infrared and X-ray imaging have been used to investigate the production and development of the works, and analysis of samples has identified pigments and binding media, usually on existing paint fragments from earlier examinations, but using new techniques.

This research showed that paintings from Ferrara and Bologna were made mainly using well-known

pigments that are conventional in sixteenth-century Italian painting. However, a few examples did emerge of a rare group of pigments that seem to have been used in Italy almost exclusively in the first two decades of the sixteenth century. These include stibnite (antimony sulphide), galena (lead sulphide) and metallic bismuth, with only a handful of occurrences so far recorded. Viewed under the microscope and in bulk they share a distinctive metallic lustre, but when used as a pigment powder they are grey rather than black, and could be employed to achieve a more subtle shade than with a simple mixture of black and lead white. These characteristics can be seen in Lodovico Mazzolino's *Christ and the Woman taken in Adultery* (NG641), where galena is mixed with lead white in the warm grey architecture.

The other National Gallery paintings from Ferrara and Bologna in which pigments of this type have been found are all associated with Lorenzo Costa. Stibnite was used for the soft greys in the draperies of the angels flanking the central scene of *The Adoration of the Shepherds with Angels* (NG3105), and galena was a component of the donkey brown architecture paint in Costa's large polyptych for the

Detail of Lodovico Mazzolino's *Christ and the Woman taken in Adultery*, probably 1522 (NG641)

Paint cross-section showing galena mixed with lead white taken from the architecture in Mazzolino's *Christ and the Woman taken in Adultery*

Detail of the soldier saint from Lorenzo Costa and Gianfrancesco Maineri's *The Virgin and Child with Saints*, about 1498–1500 (NG1119)

Oratory of S. Pietro in Vincoli (NG629), dated 1505. In another large altarpiece, *The Virgin and Child with Saints* known as 'La Pala Strozzi', galena was used to depict the grey metallic elements of the soldier saint's armour and sword. It is clear from stylistic differences, and from the extensive changes to both architecture and figures evident in infrared and X-ray images, that more than one hand was involved in the painting. The work was previously catalogued as having been begun by Gianfrancesco Maineri and completed by Costa, but the features of the soldier saint (painted during the first campaign on the altarpiece) are similar to other works by Costa in this period. It is now suggested that he was involved already at an earlier point in the production, perhaps coming back to it again at a later stage, a conclusion based mainly on style but supported by the observation that Costa seems to have been among the few artists that used this unusual grey pigment. MS



REMBRANDT TECHNICAL CONFERENCE

In November 2014, the National Gallery hosted a well-attended and highly successful three-day international specialist conference on scientific and technical study of paintings by Rembrandt spanning the whole of his career.

It was considered particularly timely to re-evaluate the results of technical investigations of Rembrandt's paintings, since many researchers around the world, particularly in Europe, the United Kingdom and the United States of America, have turned fresh eyes and, recently, newer technologies to Rembrandt studies. No freely available meeting for scholars had dealt with this fast-moving subject comprehensively in recent years. At the same time a number of important conservation treatments of paintings by Rembrandt have been carried out in collections around the world in the last five years, and the revelations brought about by cleaning of these paintings are of great interest to the Rembrandt scholarly and curatorial community.

The meeting, organised under the title 'Rembrandt Now: Technical Practice, Conservation and Research', invited papers given by Rembrandt experts from the Netherlands, Germany, Belgium, France, the USA and Britain.

Twenty-three papers were presented, with four given by National Gallery staff from the Scientific and the Conservation departments. These in-house papers dealt with the results of conservation treatment of Rembrandt's very large late painting, *Portrait of Frederick Rihel on Horseback* (about 1663, NG6300); new results on National Gallery Rembrandts using the imaging technique of infrared reflectography; investigations into the colour and composition of the unstable cobalt-glass pigment known as smalt, a regular material on

Rembrandt's palette; and new research into Rembrandt's use of red lake pigments with special reference to brazilwood lakes known for their propensity to fade.

A keynote lecture – 'Rembrandt: The End of Connoisseurship?' – was given by Professor Ernst van de Wetering, former director of the Rembrandt Research Project (based in the Netherlands), the leading scholar in technical research applied to interpretation of works by Rembrandt and to questions of attribution. A panel discussion on the value and future of technical research on paintings, led by David Bomford, Director of Conservation, Museum of Fine Arts, Houston, concluded the third day. During the course of the conference, delegates were able to attend a private view of *Rembrandt: The Late Works* and were encouraged to consider the status of the *An Old Man in an Armchair* (NG6274), once one of the most admired Rembrandts in the Gallery, relegated by the 'Rembrandt Committee' some twenty years ago but now reinstated by Van de Wetering.

The Siebold Foundation and Fukushima Medical University provided generous support for the conference, and enabled a number of delegate tickets to be offered at a discount to younger post-graduate researchers in the field who are at the start of their careers. A R

Supporters 2014–2015

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

Rembrandt Now: Technical Practice, Conservation and Research
Supported by the Siebold Foundation and Fukushima Medical University

RESEARCH AND PUBLICATIONS

RESEARCH PARTNERSHIPS

A vital element in the National Gallery's ability to promote the study and appreciation of Old Master paintings is the fruitfulness of its research partnerships. This year it has been involved in more collaborations than ever before with museums, universities and research organisations worldwide. The Gallery co-organised several international conferences, two of which tied in with the exhibitions *Strange Beauty: Masters of the German Renaissance* and *Rembrandt: The Late Works*. A third, titled 'Animating the Eighteenth-Century Country House', encouraged fresh thinking about country houses as ever-evolving environments, animated by interactions between objects and people. The art criticism of William Hazlitt (1778–1830) was addressed at a fourth event.

The Gallery continues its commitment to the teaching of post-graduate students. The MA in 'Christianity and the Arts', co-taught with King's College, London, has enjoyed several years of success, while the MA in 'Art History, Curatorship and Renaissance Culture', run with the Warburg Institute, had its second intake of students in October 2014. The Gallery continues to be a partner of the Arts and Humanities Research Council, through the Collaborative Doctoral Partnership scheme, which offers PhD studentships on topics relevant to the Gallery's collection and its research themes. In January 2014 two National Gallery CDA students became the first to pass their PhD 'vivas': Harriet O'Neill, who investigated Renaissance Frames at the National Gallery, 1824–2014, and Alasdair Flint, who researched Architectural Narratives in Renaissance Marian Painting. Four

more universities are now collaborators with us under this scheme. A collaboration with the Courtauld Institute investigates the reception of fourteenth- and fifteenth-century Sieneese painting in Britain, 1850–1950, and another, with the University of the West of England, focuses on 2.5D and 3D image capture and print in the cultural heritage field. Other collaborations with the universities of Manchester and Liverpool focus on a newly acquired research resource: the archive of Thos. Agnew & Sons.

Agnew's archive was purchased by the National Gallery Trust and donated to the Gallery in February 2014, following the firm's sale in 2013. The archive, dating to the 1850s, consists of stock-books, daybooks, diaries, account ledgers and photographic material, which elucidate the activity of this very important international art dealer. An archivist was appointed in October 2014 to start the cataloguing process, with funding provided by the John Murray Trust and the National Cataloguing Grants Programme for Archives. By the end of this eighteen-month project the whole archive, conserved and catalogued, will be searchable online through the Gallery's website. One PhD student has started to research the history of the Gallery's engagement with Agnew's, investigating the impact of the latter on the Gallery's formation as a national collection and its operation within the art market. A second is examining the history of provenance research in commercial and public contexts between 1850 and 1932, when approaches to attribution and authentication were vigorously debated. S A Q

Year	Month	Artist	Title	Dimensions	Location	Notes
1894	May 26	Coxway	Mrs Jordan, the Actress		Widder's	Widder's
1898	.. 31	Cooper	Sheep	25 x 36	Widder's	Widder's
1899	Apr 21	Foster	Belluggio		Widder's	Widder's
18910	June 2	L. Eastlake	St Peter, from Monte Mario	34	Eastlake	Eastlake
18911	.	Do	View in Rome	40	"	"
18912	.	Lady Eastlake	King of Rome, Son of Napoleon	49	"	"
18913	.	L. Eastlake	Napoleon, on the Bellerophon	50	"	"
18914	.	Etty	Concert Champêtre	51	"	"
18915	.	Bonifazio	Madonna & Infant Saviour	52	"	"
18916	.	Botticelli	The Madonna	65	"	"
18917	.	Vandyck	Rinaldo and Armida	79	"	"
18918	.	J. Van Stey	River scene	113	"	"
18919	.. 1	Daniello	Scene in the West Indies		Dyer	Dyer
18920	May 29	Rembrandt	A Dutch Admiral		Lessep	Lessep
18921	June 7	T. Guardi	Venice		M. Robinson	M. Robinson
18922	.	Marland	Landscape with Peasants		"	"
18923	.	De Vlieter	Schoonhoven Beach		"	"
18924	.	Verboeckhoven	Sheep		Deot	Deot

SALE BY OUTCRY! BRITISH ART SALES, 1680-1780, PHASE II COLLABORATION WITH THE GETTY

In 2012, the National Gallery completed a collaboration with the Getty Research Institute, California, to transcribe and index British art sales from the period 1780-1800 when Britain consolidated its primacy in the international art market. The Getty's Provenance Index databases now include more than 100,000 records from 1,200 catalogues from these decades.

During the conference 'London and the Emergence of a European Art Market (c. 1780-1820)', held at the Gallery to mark the end of that project in June 2013, it was agreed to continue the collaboration. This new partnership - Phase II - which started in August 2014, will take the story of the British art market back to its beginnings in the seventeenth century. One of the earliest extant British art sale catalogues relates to the collection of the court painter Sir Peter Lely. The sale took place in April 1682 and was advertised as including the artist's 'Great Collection of Pictures, and other Rarities, as Statues, Bronzes, &c.' The items were to be 'Sold by way of Outcry', which is an old word for auction (still in use in some parts of the USA), derived from the Dutch word *uitroeper* - literally 'one who cries out'. This also explains the use of the term 'outroper' in British sales; the 'Outroper's Office' was established in London as early as 1688 to record and monitor public auctions. Individual lots in the Lely sale catalogue are described cursorily, with only the artists' names and picture titles given. This was then common practice, when British auctioneers tended to save any show of expertise for the rostrum. It was only during the later eighteenth century that they began to follow the well-established French practice of including information about attribution and provenance in auction catalogues, perhaps realising that their standing - and in turn

sales too - would be improved by having better informed clients. The current project covers the century of change when the art sale catalogue developed from modest sales lists into a sophisticated economic tool and literary genre, and when the need for trustworthy attributions in the market place encouraged the development of scholarly catalogues raisonnés. The project will also seek out and record any hand-written annotations to be found in surviving sales catalogues, such as those in the Lely sale catalogue, which provide further information about the prices paid and names of buyers.

British Art Sales Phase II will trace approximately 1,100 catalogues for the period 1680-1780. Through agreement with the University of York, we are fortunate to be able to draw on work already achieved by its 'The Art World in Britain 1660 to 1735' online project, from which Dr Richard Stephens is sharing with us previously unpublished catalogue information. Many institutions have generously assisted in the provision of rare, annotated catalogues, including the British Museum, British Library, Courtauld Institute, Barber Institute, University of Glasgow Library as well as the Bibliothèque nationale de France, National Gallery of Art, Washington DC, and State Hermitage Museum, St Petersburg. With the successful completion of this twenty-two-month project, the databases will cover a continuous span of British sales from 1680 to 1840. SAQ

A page from Agnew's Picture Stock Book 6 (1874-98) in the NG Library Archive Store, recording Agnew's acquisition of nine paintings from Lady Eastlake's sale in 1894. Soon afterwards, Agnew's offered to cede to the National Gallery Filippo Lippi's *The Virgin and Child with Saint John* (NG1412), then attributed to Botticelli.

Supporters 2014–2015

Research and Publications

Cataloguing of pre-1850s Archive Collection
Supported by Robert & Gillian Berg

Doctoral Students Research Needs
Supported by The R. & I. Pilkington Charitable Trust

***Dutch Painting* by Marjorie E. Wieseman**
Supported by Horizon Asset Limited

McCrindle Curatorial Assistant
Supported by The Joseph F. McCrindle Foundation

National Gallery Catalogues series
Supported by Arturo & Holly Melosi through
the Arthur and Holly Magill Foundation

National Gallery Research Centre – Agnew’s Archives
Supported by The John R. Murray Charitable Trust
and The National Archives

National Gallery Research Seminars
Supported by The Elizabeth Cayzer Charitable Trust

Vivmar Curatorial Assistant
Supported by The Vivmar Foundation

Harry M. Weinrebe Curatorial Assistant
Supported by The Dorset Foundation

National Programmes

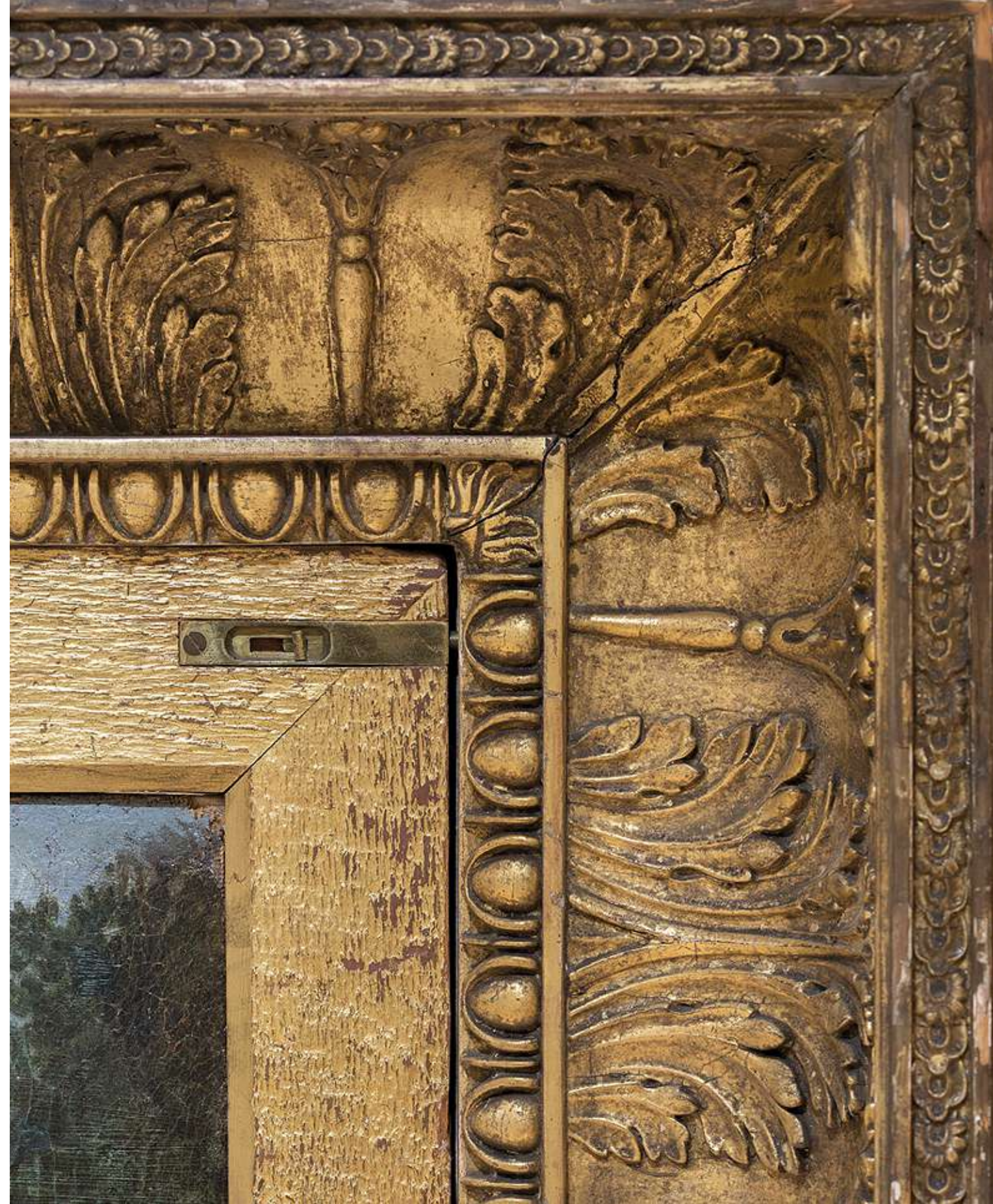
The British Inventories Project
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Curatorial Traineeships
Supported by The Art Fund with the assistance
of The Vivmar Foundation

The National Gallery Masterpiece Tour
Sponsored by Christie’s

Subject Specialist Network: European Paintings pre-1900
Supported by The Pilgrim Trust

Detail of a frame in Room A showing original fitting for the attachment of glass (see pp. 70–1)



PUBLIC AND PRIVATE SUPPORT OF THE GALLERY

The National Gallery is becoming more reliant on multi-year gifts from donors, corporate members, sponsors and Patrons, which our new supporter groups, established in 2014–15, recognise. The Director's Circle underpins the work of the curatorial department, while the Benefactors' Circle supports core areas of the Gallery's work, from education and curatorial to conservation and framing, offering the Director the confidence to plan with ambition. Our sincere thanks go to the inaugural members for their generosity and foresight.

Credit Suisse's contribution, as the Gallery's long-term partner, is pivotal to our ongoing financial good health. Its support provides the foundation of our exhibitions programme and provides us with the security to plan forthcoming seasons, as well as contributing to the wider work of the Gallery.

We are delighted to have received strong support in the last year for our exhibition programme. *Rembrandt: The Late Works*, so generously supported by Royal Dutch Shell plc, not only celebrated the great Dutch artist but also drew attention to his innovative approach, a theme which informed Shell's approach to their sponsorship. *Making Colour* received significant support from the Art Mentor Foundation, while the Sunley Room exhibition of the little-known Norwegian artist Peder Balke

received lead support from Aud Jebsen. Our thanks also go to numerous other supporters who assisted with exhibition costs and our deepest appreciation to the Bernard Sunley Foundation, for renewing support of the Sunley Room exhibition space.

Several major donors continue their significant long-term commitments, led by the generosity of Howard and Roberta Ahmanson, in creating the Ahmanson Fellow in Art and Religion, and by the Arthur and Holly Magill Foundation whose ongoing support facilitates the continuation of the National Gallery Catalogues series. The National Gallery's Learning Programme continues to receive multi-year support. The School Visits Programme has enjoyed its second year of funding from the Garfield Weston Foundation, and the Sackler Trust has generously agreed to support this initiative for the next five years. We are enormously grateful to both Trusts for these significant commitments.

The George Beaumont Group celebrated its twentieth anniversary with an enhanced programme of events. We are hugely grateful for over £6 million of support from our Patrons since the group began. January 2015 saw the launch of the George Beaumont Circle, a higher level of Patronage, which will run alongside the highly valued George Beaumont Group.

The introduction of Wi-Fi to the Gallery in 2014–15 was made possible by a grant from the

Department for Culture, Media and Sport and the Mayor of London. The Wolfson Room has undergone renovation, thanks to a considerable grant from the Wolfson Foundation, and we continue to be grateful to the Michael Hintze Family Charitable Foundation for its valued support. The Art Fund continued its generous support with a grant assisting in the acquisition of *The Four Times of Day*, a cycle of landscapes by Jean-Baptiste-Camille Corot, alongside its support of curatorial trainees.

The impact of leaving gifts in wills was underlined in November 2014 with a legacy gift from art teacher Marcia Lay, enabling the Gallery to purchase a rediscovered painting by Sir David Wilkie: *A Young Woman kneeling at a Prayer Desk*. We would like to thank all those who have pledged to leave the Gallery a gift in their will.

Philanthropic support extends to many areas of the Gallery's work. We are grateful to the J. Paul Getty Jnr Charitable Trust for enabling us to begin the conservation of Giovanni Bellini's *The Assassination of Saint Peter Martyr* and to the many donors to the Gallery's framing department. Donations have increased this year thanks to

supporters of our successful appeal to purchase a new frame for Titian's *An Allegory of Prudence*.

The Belle Shenkman Music Programme has provided opportunities for Royal College of Music students to perform music in the Gallery, inspired by the National Collection, since 1996. We remain grateful to Miss Dasha Shenkman OBE for her support.

Take One Picture, the Gallery's flagship schools education project, has flourished, thanks to funding from the Dorset Foundation, the Tavolozza Foundation and Christoph Henkel. Renewed support of the Access Programme by the BAND Trust enables adults who are blind and partially sighted or deaf and hard-of-hearing to enjoy our collection, while support from the Peltz Trust and the Lord Leonard and Lady Estelle Wolfson Foundation enables the Gallery to provide specially designed, multi-sensory programmes for young people with learning difficulties.

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

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 2014 and March 2015.

Royal Collection Trust / Her Majesty the Queen
The Warden and Fellows of All Souls College, Oxford
American Friends of the National Gallery, London
Andrew Brownsword Arts Foundation
The Castle Howard Collection, York
The Mari Cha Collection Limited
Dunrobin Castle Collection
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The Government Art Collection
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The Daniel Katz Family Trust
The Executors of the late 9th Marquess of Londonderry
Longford Castle Collection
The Collection of Asbjørn Lunde
The Peter Meyer Collection
Musée du Louvre, Paris, Département des Peintures
National Maritime Museum, London
National Museums Liverpool, Walker Art Gallery
Peter & Renate Nahum
Rijksmuseum, Amsterdam
Royal Picture Gallery Mauritshuis, The Hague
The Rector and Churchwardens of St Mary Magdalene Church, Littleton
The Society of Antiquaries of London
The Trustees of the Stansted Park Foundation
Tate, London
The Master Governor of Trinity Hospital, Retford
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
The Earl of Verulam
Victoria and Albert Museum, London
Winchester College
Wycombe Museum, High Wycombe
York Art Gallery, York

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Mr Mark Getty
Chris Rokos

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Andrew Bentley & Fiona Garland
James & Clare Kirkman
Susan & John Singer
Lady Wolfson of Marylebone

Major Supporters of the National Gallery

The Director and Trustees would like to thank the following, and those who wish to remain anonymous, for their generous support of the National Gallery during the period April 2014 to March 2015.

ADAM Architecture
Howard & Roberta Ahmanson
American Friends of the National Gallery, London
Mr Henry Angest
The Fagus Anstruther Memorial Trust
The Art Fund
Art Mentor Foundation Lucerne
The Athene Foundation, Basel
The BAND Trust
Stephen Barry Charitable Trust
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Terry de Gunzburg ('By Terry')
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The Golden Bottle Trust
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Christoph Henkel
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Mr Patrick Matthiesen
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The John R. Murray Charitable Trust
Joy Nalpanis
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The National Gallery Trust
The NDL Foundation
The Norwegian Ministry of Foreign Affairs.
Daniel & Elizabeth Peltz
The Pilgrim Trust
The R. & I. Pilkington Charitable Trust
Pilkington Anglo-Japanese Cultural Foundation
Madeleine & Timothy Plaut
Simon & Virginia Robertson
The Rootstein Hopkins Foundation
Hannah Rothschild
The Royal Norwegian Embassy, London
Neil L. Rudenstine & Angelica Zander Rudenstine
The Sackler Trust
The Savings Bank Foundation DNB
Royal Dutch Shell plc
Miss Dasha Shenkman OBE
The Siebold Foundation
Margaret & Chris Smart in memory of their son David Christopher Macklin Smart
Sir Angus & Lady Stirling

The Bernard Sunley Charitable Foundation
The Tavolozza Foundation – Katrin Bellinger
Mr & Mrs Michael Thron
The Philip and Irene Toll Gage Foundation
The Vivmar Foundation
Wellcome Trust
The Garfield Weston Foundation
The Wolfson Foundation
The Lord Leonard and Lady Estelle Wolfson Foundation
Mrs Charles Wrightsman

Corporate Membership

The corporate membership programme provides a vital source of income which each year helps the Gallery to fund programmes across all areas of activity. We would like to thank the following companies for their generous and loyal support.

Corporate Benefactors

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Sotheby's

If you would like to find out more about the Gallery's corporate membership scheme, please contact Sofija Matich on 020 7747 5802, or email development@ng-london.org.uk.

The George Beaumont Group and George Beaumont Circle

During 2014, the National Gallery celebrated twenty years since the founding of the George Beaumont Group, and in 2015, we are celebrating the launch of the George Beaumont Circle. The generosity of our Patrons is invaluable to the Gallery, not least in helping to preserve our collection.

We remain extremely grateful for all the support we receive from Patrons of both the George Beaumont Group and George Beaumont Circle, and would like to thank all of the individuals listed below, as well as those who wish to remain anonymous, for their loyalty and dedication to the Gallery over the past year.

George Beaumont Circle

Robert & Gillian Berg
Ms Amanda Bradley
Margaret & Michael Fowle
Mrs Jean Gillespie
Mr & Mrs Manfred Gorvy
Christopher & Katrin Henkel
Lady Heseltine
Flavia Ormond
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Sir Hugh & Lady Stevenson
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George Beaumont Group

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Mr Christopher Gibbs
Mr Christophe Gollut
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Mr Jonathan Green
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Mr Bernard Hunter
Mr & Mrs Robert Johnson, through the Robert and Sherry Johnson Charitable Trust
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Mr Nicholas White
Mr & Mrs Charles Wilkes
Lady Wolfson of Marylebone
Mr & Mrs Henry Wyndham
Nadia Zilkha

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

The Director and Trustees would like to thank the following, and those who wish to remain anonymous, for their generous support during the period April 2014 to March 2015.

Howard & Roberta Ahmanson
The Deborah Loeb Brice Foundation
Lois & Butler Lampson
Arturo & Holly Melosi through the Arthur and Holly Magill Foundation
Neil L. Rudenstine & Angelica Zander Rudenstine
Miss Dasha Shenkman OBE
Mr & Mrs Michael Thron
The Philip and Irene Toll Gage Foundation
Mrs Charles Wrightsman

Legacies to the National Gallery

The National Gallery is dependent upon, and immeasurably thankful for the generosity of our legators. These gifts, no matter how large or small, make an enormous impact on our work, and benefit not only the future of the National Gallery, but also future generations of art lovers and visitors. 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.

Ms Martha Doris Bailey
Mrs Grace Patricia Hills
Mr Patrick Lindsay
Mr David Medd OBE
Miss Janet Paula Dunbar Steen
Professor Hamish F.G. Swanston

Our recognition of those who have demonstrated their foresight and generosity in remembering the Gallery in this way is expressed in our Memorial Book, both online and 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 Aimée Hooper on 020 7747 5982, or email development@ng-london.org.uk.

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Caroline Thomson 2008
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Professor Richard Evershed
Professor Wendy Hall
Professor Julia Higgins
Professor Laurence T. Maloney
Professor David Phillips
Dr David Saunders
Dr Paul Williams

FINANCIAL INFORMATION

Government Grant in Aid remains the Gallery's principal source of funds. For the year ended 31 March 2015, the amount allocated for running costs was £21.2m. There was an additional grant of £4.7m restricted to expenditure on capital, including ongoing essential capital repairs, which for 2014-15 included an extraordinary grant of £0.9m.

The Gallery has faced significant and sustained cuts to Grant in Aid over recent years, which has made private income even more critical to the future well-being of the Gallery. We await the outcome of the forthcoming government spending review, but do so expecting further reductions in funding allocations for the next three to five years.

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, education programmes and outreach work.

Total incoming resources this year, including donations for acquisitions of £3.0m, were £42.1m compared with £51.9m in 2013/14. The high level of income in 2013/14 was largely attributable to a grant of £15.5m to purchase George Bellows's *Men of the Docks*. Self-generated income excluding donations totalled £9.0m, significantly higher than the £5.0m recorded in 2013/14, as a result of the

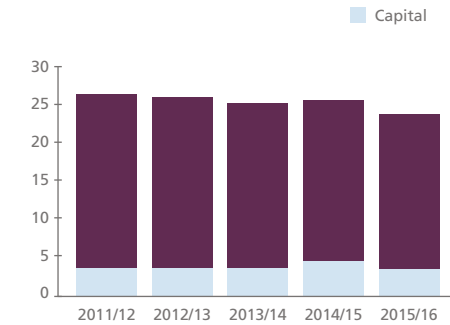
extremely successful exhibition *Rembrandt: The Late Works* and the launch of a new membership scheme.

The Gallery's total charitable expenditure of £36.6m for 2014/15 saw an increase against the previous year (2013/14: £33.3m), due in part to the cost of setting up the new membership scheme and additional costs relating to the collection.

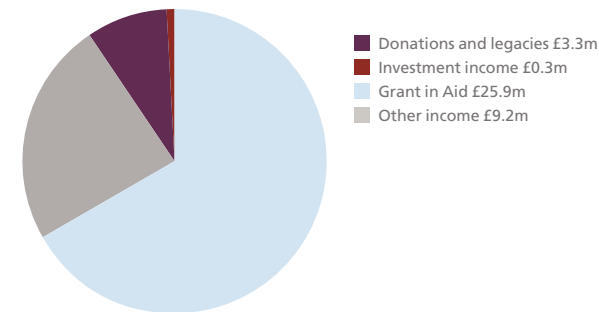
The Gallery continues to exercise tight budgetary control and implemented a number of efficiency measures during the year in response to the reduction in public funding.

The number of visitors to the Gallery this year saw a significant increase to 6.3m (2013/14: 5.9m). KS

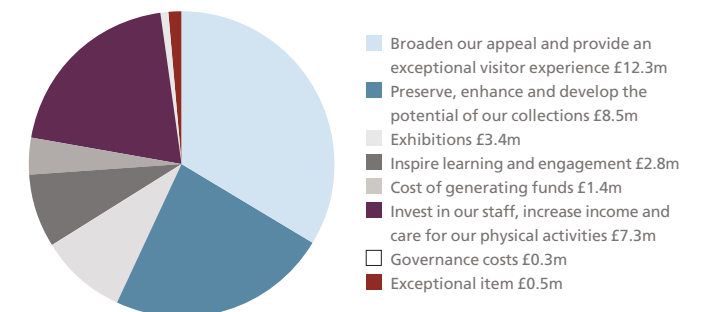
Grant in Aid (£m)



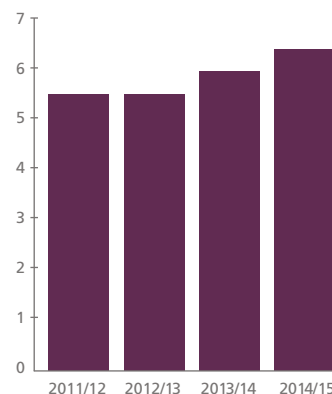
Income 2014/15 (excluding donations for acquisitions)



Operating Expenditure 2014/15



Number of Visitors (millions)



Exhibition Attendance 2014/15

Building the Picture: Architecture in Italian Renaissance Painting* 180,892
Making Colour 65,537
Rembrandt: The Late Works 264,488
Peder Balke* 237,157
Maggi Hambling: Walls of Water* 95,994
Inventing Impressionism 175,422

Free exhibitions are indicated by an asterisk

NATIONAL GALLERY COMPANY LTD

The year was very successful in terms of trading with the National Gallery Company (NGC) recording a net profit for the year of £879,273 (13/14 £123,968), after payments to the National Gallery of £923,669 (13/14 £823,945). In total, the Company achieved sales of £8.5m, with contributions of £1.8m from external publishing sales, product licensing, cafés and restaurants, audio guide sales and royalties from the Picture Library.

The Gallery shops recorded a 17% year-on-year increase in revenue, reflecting the impact of a strong exhibition programme, which included *Making Colour* and *Inventing Impressionism*. The major driver, however, was *Rembrandt: The Late Works*, which generated £836,000 of revenue in store from 260,000 visitors.

E-commerce sales improved over the last quarter of the financial year but fell short of budget. In conjunction with the Gallery, NGC launched online exhibition ticket sales in June 2014 and the development work required for this took priority over our own website development plans. Once this work was completed we were able to focus on more cross-selling, technical

Search Engine Optimisation (SEO) and improved data tracking, which began to yield increased sales from October 2014. NGC continues to invest in e-commerce, with further site development, SEO, increased digital marketing and new staff to support our growth plan.

In Publishing, titles included *The Sixteenth-Century Netherlandish Paintings, with French Paintings before 1600*, and Volume 35 of *National Gallery Technical Bulletin. A Closer Look: Colour* was reprinted for *Making Colour*. Over 5,000 sales placed it third in the trade listing for 2014, in the general art and reference section. We also collaborated with Usborne on an attractive children's book, *The Usborne Art Book about Colour*.

For *Rembrandt: The Late Works* retail revenue from NGC titles exceeded £357,000. We published co-editions in English, Dutch and French and licensed a German edition. Initial sales to the Rijksmuseum generated £181,129, with £256,744 from a reprint of the Dutch paperback. Trade sales of 5,548 copies generated £76,462. *Paintings by Peder Balke* was reprinted; sales of 3,747 delivered £51,870 revenue. *Inventing Impressionism* was budgeted as a buy-in. In the event, we published

our own edition, and well-controlled costs, sales to Philadelphia worth £49,697 and ongoing trade sales boosted revenue and margin. The paperback, at £19.95, sold out before the end of the show.

Our licensing income improved significantly this year with positive contributions from existing licensees as well as new business brought in by the JELC licensing agency, appointed in July 2014. This was the first full year of our working partnership with Antenna International, which supplies audio and multimedia

guides for sale in the Gallery. Antenna's strong performance contributed £122,587 to NGC and the Gallery. We also launched two new products, with our *British Sign Language Tour* in February 2015, and *The Essential Tour* in all foreign languages.

The Gallery's cafés and restaurants, operated by Peyton & Byrne, generated sales of £3.96m and served just under 600,000 visitors, delivering a contribution to the Company of £576,455 – an increase of 4% against last year. J M

PUBLICATIONS

The following titles were published between 1 April 2014 and 31 March 2015

Exhibition Catalogues

Rembrandt: The Late Works
Jonathan Bikker and Gregor J.M. Weber with Marjorie E. Wieseman and Erik Hinterding, and with contributions by Marijn Schapelhouman and Anna Krekeler
280 x 230 mm; 304 pp; 250 colour illustrations
Hardback £35/Paperback £19.95, October 2014

Special editions were published for the Rijksmuseum in Dutch and English, in hardback and paperback, 328 pp, 45€/25€, October 2014

Paintings by Peder Balke
Marit Ingeborg Lange, Knut Ljøgodt, Christopher Riopelle
260 x 240 mm; 128 pp; 90 colour illustrations
Hardback £16.95, November 2014
Supported by The Athene Foundation, Basel

Inventing Impressionism: Paul Durand-Ruel and the Modern Art Market
Sylvie Patry, with contributions by Anne Robbins, Christopher Riopelle, Joseph Rishel, Jennifer Thompson, Flavie Durand-Ruel and Paul-Louis Durand-Ruel
280 x 230 mm; 304 pp; 150 colour illustrations
PLC £35/Paperback £19.95, February 2015

Academic Books

National Gallery Catalogues: The Sixteenth Century Netherlandish Paintings, with French Paintings before 1600

Lorne Campbell
285 x 216 mm; 856 pp, 900 illustrations
Two hardback volumes, slipcased, £95, June 2014
Supported by Arturo & Holly Melosi through the Arthur and Holly Magill Foundation

The National Gallery Review of the Year April 2013 – March 2014
245 x 200 mm; 63 pp; 48 colour illustrations
Paperback £7.99, November 2014

National Gallery Technical Bulletin Volume 35: Joshua Reynolds in the National Gallery and the Wallace Collection
Series Editor: Ashok Roy
297 x 210 mm; 136 pp; 245 colour illustrations
Paperback £40 and online at www.nationalgallery.org.uk/technical-bulletin/technical-bulletin-vol-35, December 2014
Supported by the American Friends of the National Gallery with a generous donation from Mrs Charles Wrightsman

Co-publications

The Usborne Art Book about Colour
Rosie Dickins
260 x 205 mm, 48 pp
Paperback £6.99, July 2014

The Usborne Renaissance Sticker Book
Ruth Brocklehurst
276 x 216 mm; 32 pp
Paperback £6.99, January 2015
(Both published by Usborne in association with the National Gallery)

Der Späte Rembrandt
Bikker, Weber et al.
280 x 230 mm; 304 pp; 250 colour illustrations
PLC 45€, October 2014
(Published under licence by Hirmer Verlag)

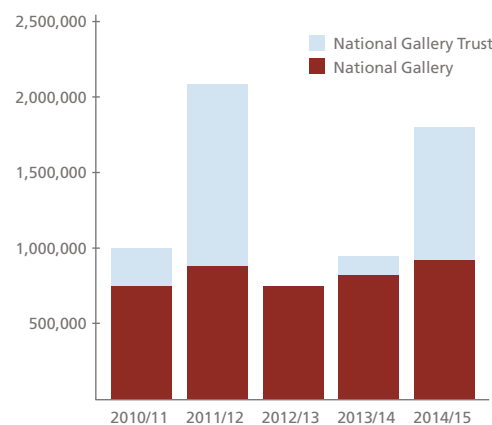
Late Rembrandt
Dutch trade edition
Bikker, Weber et al.
280 x 230 mm; 328 pp; 250 colour illustrations
Hardback 45€, October 2014
(Published with Mercatorfonds)

Rembrandt: Les Années de Plénitude
Bikker, Weber et al.
280 x 230 mm; 304 pp; 250 colour illustrations
Hardback 45€/Paperback 25€ and £19.95, October 2014
(Published with Mercatorfonds)

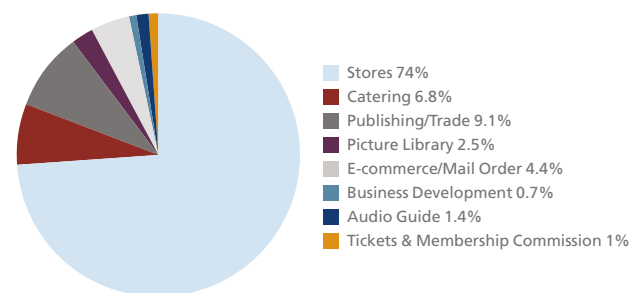
On-line publication

Rembrandt: The Late Works. Supplement with Provenance, Selected Literature and Bibliography
Marjorie E. Wieseman, Jonathan Bikker, Erik Hinterding and Marijn Schapelhouman, with Albert Godycki and Lelia Packer
A4; 35 pp, October 2014
Downloadable PDF, free to view and print: http://www.nationalgallery.org.uk/rembrandt/the_late_works/supplement

Payments to the National Gallery and National Gallery Trust



Revenue Analysis 2014/15



RESTORATION AND IMPROVEMENT

New building projects tend to be far better documented than the constant efforts made to maintain or improve the older parts of the building, and the scrupulous restoration of buildings and related fixtures and fittings stretched over many years is less likely to be celebrated than one major effort of that kind. The illustrations serving as dividers for this Annual Review are intended as a correction to this.

The Gallery is fortunate in being able to consult original drawings for the plaster mouldings which have now been restored throughout the older parts of the building. One example from the archive of the Office of Works (see p. 9) was identified by Peter Gooderham of Purcell UK who has undertaken the lead architect role for all work of this kind for us: it provided essential evidence for the restoration of Room 33.

The plaster of Paris used for the ceilings is exactly the same kind that was originally employed, then as now reinforced with hessian scrim such as can be seen in the illustration here beside the bucket on the plaster-spattered planks of the highest scaffolding platform in Room 33 when work was underway there. However, many of the ornaments are now cast in Glass Reinforced Gypsum, which is lighter in weight.

Restoration is accompanied by improved technology. In the Edwardian dome of Room 15 (see p. 23), glass has been replaced with polycarbonate panels. Above these there is an elaborate structure (see p. 31). The steps providing access for cleaning and repair correspond with the ribs on the inside of the dome. The pitched roof above includes external louvres, which open and close by remote computerised adjustment of daylight control.

Victorian and Edwardian fixtures have been altered in other ways. The cast-iron floor grates in the Central Hall (see p. 51) and other rooms

in the east of the building were originally devised for naturally ventilated hot air but are now adapted for the close control air conditioning system. The circular elements were added to the original design to diffuse the supply of air into the rooms. The pattern of overlapping circles in the border appealed more than any of the paintings to a grandson of the Director on his first visit to the Gallery.

The polluted air in the Gallery's first hundred years made it necessary to protect all the paintings with special glass from France. This operation involved the cutting of frames to create 'windows' which could be opened by means of screws or bolts. Some of these remain (see p. 59) but many hundreds have been removed and they are not commonly seen in frames on the main floor. Now of course, in order to provide extra protection for some of the more vulnerable and usually small pictures, we are glazing paintings again, this time with glass from Germany and without inserting screws and bolts. NP



Opposite The application of plaster of Paris in Room 33

Stacked sections of new mouldings for Room 33, cast in Glass Reinforced Gypsum (GRG)

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