THE NATIONAL GALLERY

REVIEW OF THE YEAR
April 2009 – March 2010

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Contents

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INTRODUCTION

The vast majority of those who visit the National Gallery each year come to see the permanent collection, which is open to all and free of charge. Despite being one of the greatest collections of Western European Old Master paintings in the world, it tends to attract less media interest than our temporary exhibitions, perhaps for the simple reason that it is always here. It does no harm therefore to remind ourselves and others from time to time that our *raison d'être* is to care for, add to and display the permanent collection, to make it as widely accessible as possible, and to find new ways to interpret and illuminate it for the benefit of our visitors.

This year, much has been done to improve the display of the collection. September saw the arrival in London of Titian's *Diana and Actaeon*, the masterpiece acquired (with the generous help of so many of our supporters) jointly with the National Galleries of Scotland at the beginning of 2009, and about which we wrote at length in last year's Review. As this was our first opportunity to show this magnificent painting in London since its acquisition, a new display (described on pages 40–1) was created in Room 10 to mark its arrival. Taking the two paintings *Diana and Actaeon* and *The Death of Actaeon* as its focus, the display served to show the importance of Titian in the Gallery's permanent collection, and his influence on a wide range of artists, from Veronese to Cézanne.

At the same time, the character of the Central Hall, whose history is reviewed on pages 38–9, was radically reconsidered. Although this room has at various times served as an exhibition area for loans, a shop and an assembly area, it has now been returned to the purpose for which it was created and is double-hung as it would originally have been. Many of the works which now hang there, from north Italy in the first half of the sixteenth century, are by artists who are less familiar, but visitors have responded positively to this clear message that the Gallery is a great treasure house which they can explore for themselves, as well as a collection of masterpieces that are easily found.

Room 39, adjacent to the Central Hall, has this year been hung with a green textile which replaces a damaged and discoloured yellow damask. The effect on the black and silver of Goya's *Don Andrés del Peral* can be seen over the page. The new wall covering also enhances the splendid Numidian marble illustrated on page 9 and discussed at the end of this volume.

A suitable frame has at last been found for François-Hubert Drouais's great portrait of *Madame de Pompadour* (see p. 24) and among other successful re-framings special attention should be drawn to the sober elegance of a carved walnut frame found for Lotto's portrait of *Giovanni Agostino della Torre and his Son Niccolò* in the Central Hall (see p. 6), financed by a gift from Juan Corbella, Henry Elphick, Jack Kirkland and Keir McGuinness,

The ability to show the collection to best effect has also been enhanced during the year by renovation works to the five cruciform galleries B, C, D, E and G, previously known as the lower floor galleries. These have been completely re-designed and re-lit under a scheme created by James Taylor of the award-winning architectural firm Wright & Wright. These spaces are to be used for temporary displays of paintings from the collection (as well as occasional loans), including works not usually on display. The programme of improvement to the physical spaces in which the collection hangs will continue with Rooms 5, 6, 8 and 10, allowing more natural light into those galleries and restoring their rich plasterwork.

Another way in which the Gallery is seeking to enhance visitors' enjoyment and understanding of the paintings is by the introduction of a new programme of free summer exhibitions focusing on different aspects of the collection. The first of

Goya's *Don Andrés del Peral*, before 1798 (NG1951) against the new wall covering in Room 39

Lorenzo Lotto, *The Physician Giovanni Agostino della Torre and his Son, Niccolò*, about 1513–16 (NG699) in its new frame

the series, entitled *Corot to Monet* (see pp. 28–9), opened in July 2009. Drawing on the Gallery's collection of nineteenth-century French landscape paintings, including the Gere Collection of oil sketches, which we are fortunate to have on long-term loan, it charted the development of open-air landscape painting up to the First Impressionist Exhibition of 1874.

We continually strive to attract new visitors to the Gallery, as well as encouraging old friends to return. This year saw a campaign to increase awareness of some of our most iconic and popular paintings, including Van Gogh's *Sunflowers* and Van Eyck's *Arnolfini Portrait*. Details of these and other works were displayed on digital screens in some of London's stations, the camera zooming out to reveal the full picture, reminding both Londoners and visitors to the capital of the presence of these masterpieces on our walls in Trafalgar Square.

We warmly thank the staff of the National Gallery for their work during the year, and all those outside the Gallery who have generously supported us in 2009–10.

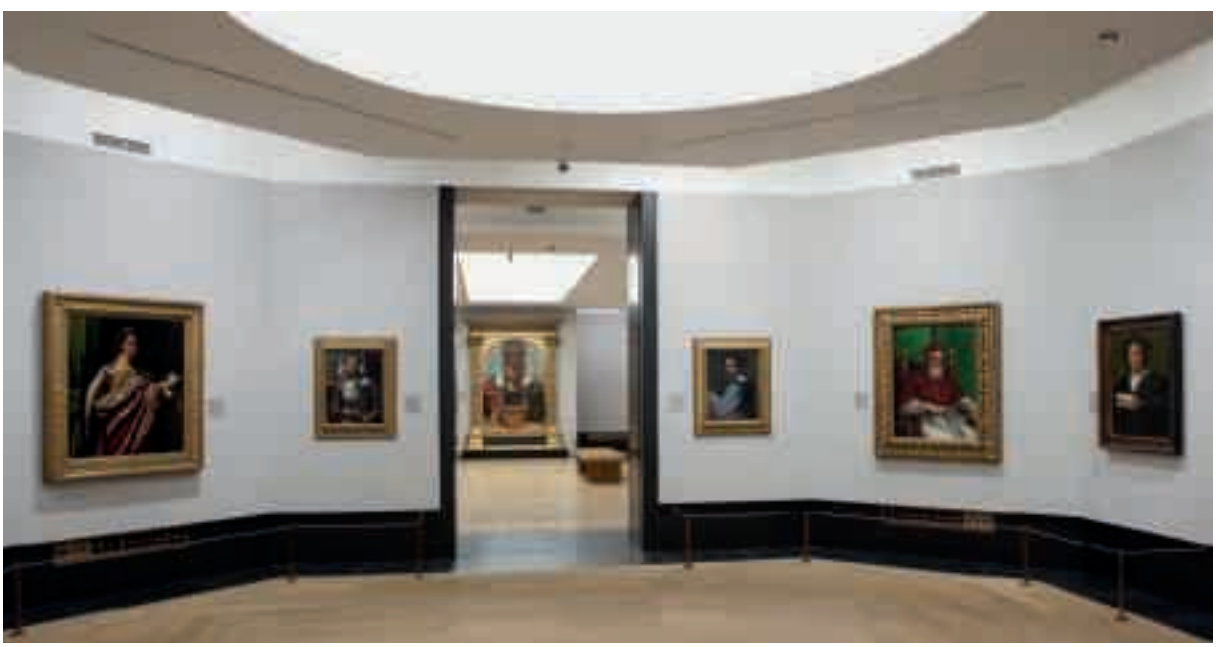
MARK GETTY (CHAIR)
JULIA HIGGINS
JOHN LESSORE
SIMON BURKE
NICOLA NORMANBY
DAVID EKSERDJIAN
PATRICIA LANKESTER
ANNE HESELTINE
MICHAEL HINTZE
CAROLINE THOMSON
HANNAH ROTHSCHILD
GAUTAM DALAL
ANYA HURLBERT

DIRECTOR'S FOREWORD

During the course of the year under review there have been an unusual number of departures and arrivals in the senior ranks of the National Gallery. Martin Wyld retired at the end of 2009. He joined the Gallery in 1966 and had been Chief Restorer (Director of Conservation) since 1979. On two occasions he served as Acting Director, and in 1997 he was awarded a CBE for services to the arts. The institution has benefited immeasurably from his commitment to values beyond the horizons of fashionable thought, and colleagues have, for several decades, been indebted to his decisive if quiet judgements. Those of us who know how carefully he worked on some of the Nation's greatest paintings (such as *The Wilton Diptych* and Holbein's *Ambassadors*) will always think of him with gratitude when looking at these pictures. Martin continues to work as a restorer: widely consulted and still more widely respected.

Dillian Gordon, who retired as Curator of Italian Painting before 1460 at the end of March 2010, came to the National Gallery in 1978 and was the first woman ever to work here as a curator. We owe a number of notable acquisitions to her knowledge and advocacy, as well as several fine exhibitions. Dillian's dedicated and meticulous cataloguing of the earlier Italian paintings, which has been so admired, continues. Of this there will be more to say when the next volume is complete.

Four new directors have been created during the course of the year. Jillian Barker, formerly Head of Education at the Barbican Centre, took up the new post of Director of Education, Information and Access in September 2009 with responsibility for the library, the website, the information desk and education. Also in September,



View of the newly refurbished Rooms B–G

Sarah Ward became Director of Public Affairs and Development, assuming responsibility for press, marketing and development. In October Greg Perry, formerly Director of Allentown Art Museum, began work as Director of Operations and Administration in charge of finance, visitor services, information technology, buildings and security. After the retirement of Martin Wyld, Larry Keith, became Director of Conservation in January 2010, and Susan Foister was appointed Deputy Director, while remaining Director of Collections. Two other appointments should be recorded, one permanent and the other temporary. Catherine Putz, formerly at Tate Britain, joined the Gallery as Exhibitions Curator in June, and in January 2010 Michael Landy began work as our Associate Artist (a position sponsored by Rootstein Hopkins).

On 16–18 September 2009 we hosted an international conference on the scientific investigation of Old Master paintings to celebrate the thirtieth volume of the National Gallery's *Technical Bulletin*. The range of participants demonstrated to a gratifying degree our strong links with both North American and continental European colleagues, which enable us to provide an exchange for the knowledge and ideas developed in these different areas. The standard of the papers given may be seen as a tribute to and a confirmation of the pre-eminence of our journal.

In their introduction, the Trustees have emphasised the importance we attach to the permanent collection. Its waters may seem still but it is enlivened not only by both loans (pp. 14–16) and acquisitions (pp. 10–14), but also by our temporary exhibitions. *The Sacred Made Real* (pp. 30–1) will long be remembered by visitors, altering the way they understand paintings by Zurbarán and Velázquez, while *Painting History: Delaroche and Lady Jane Grey* (pp. 34–5) provided profound insights into a key episode in European painting and the invention of a new type of vivid narrative, epitomised by Delaroche's *Execution of Lady Jane Grey* in the National Gallery.

Strike action by some members of the Public and Commercial Services Union led to the closure of many galleries for part of the day on three separate occasions and for full days on a further three occasions. PCS members took action because of concerns about Gallery pay and participated in national strike action over government reforms to redundancy benefits. Trade unions are disappointed that the Gallery has not done more to improve pay levels and to provide progression through pay bands, matters in which management is constrained not only by our tight budget but also by Treasury rules. The underlying discontent is obviously a matter of concern. Morale is never more important than in times of economic hardship, when the National Gallery is preparing for inevitable cuts in public expenditure. One significant if crude indicator of public esteem is provided by attendance figures, which continue to rise, alerting politicians to the key part we play in attracting visitors to the United Kingdom. Financial support from private individuals, corporate benefactors and public foundations also continues to sustain us and, thanks above all to our partnership with Credit Suisse, we continue to plan for the future with confidence.

NICHOLAS PENNY

Detail of Rouge Etrusque (Brèche Sanguine) marble in the National Gallery's Staircase Hall

ACQUISITIONS

AMBROSIUS BOSSCHAERT THE ELDER
A STILL LIFE OF FLOWERS IN A WAN-LI VASE ON A LEDGE WITH FURTHER FLOWERS, SHELLS AND A BUTTERFLY

Ambrosius Bosschaert the Elder (Antwerp 1573–1621 The Hague) drew inspiration from Middelburg's many botanical gardens, and from the imported goods available locally as a result of city's key role in Dutch East India Company trade, to become a pioneer in Dutch flower painting. With meticulous care, he depicted bouquets of rare and exotic blooms arranged in delicate glass or ceramic vases, often flanked by a scattering of seashells from foreign locations. Many of Bosschaert's works are painted on smooth copper panels that enhance the precision and extraordinary detail of his brushwork.

In his earliest paintings, Bosschaert shows flowers organised in a flat, almost square display that fills the pictorial space, with little overlapping of individual blossoms. Gradually, he introduces a greater sense of depth to his compositions, placing lighter-hued blossoms to the centre of the arrangement and more richly coloured flowers to the edges, overlapping forms, and turning selected blossoms away from the picture plane to suggest a fully rounded bouquet. Like most early flower painters, Bosschaert did not restrict himself to depicting only those that were in season together in a given painting, but instead gathered a pleasing array of the most beautiful and exotic examples. He repeated individual specimens in different compositions, suggesting either that he relied on a stock of drawn or painted studies, or that motifs were copied from paintings kept in the studio.

The lush bouquet depicted in *A Still Life of Flowers in a Wan-Li Vase* assumes an elegantly tapered and symmetrical form, 'anchored' by the sprig of roses and the trio of shells displayed on the ledge to either side of the vase. Typically, Bosschaert has represented a wide range of spring and summer flowers, mostly exotic cultivars rather than native species. Several varieties of roses and tulips are included, as well as columbine, anemone, white lilies, snake's head fritillary, iris, carnation, marigold, daffodil, lily-of-the-valley, hyacinth and rosemary. A butterfly, caterpillar, dragonfly, bumblebee and other insects ply random leaves and petals. The flowers are arranged in a Chinese blue-and-white porcelain vase of the Wan-li dynasty (1573–1620), set in a European gilt mount. Ceramics like this – popularly known as 'kraak porcelain' – were imported to Europe by Dutch and Portuguese trading vessels from about 1602 and quickly became prized collectors' items.

A Still Life of Flowers in a Wan-Li Vase probably dates to about 1609–10: it shows a rather convincingly rounded bouquet, yet there is a lingering awkwardness in the perspective of the foot of the vase that is more characteristic of Bosschaert's earlier works. Several individual flowers (for example, the small white lily) appear

Ambrosius Bosschaert the Elder
(1573–1621)
A Still Life of Flowers in a Wan-Li Vase on a Ledge with further Flowers, Shells and a Butterfly, 1609–10
Oil on copper panel, 68.6 x 50.7 cm
Signed lower right: *AB* (in monogram)
NG6613 (Accepted by HM Government in lieu of Inheritance Tax and allocated to the National Gallery, 2010)

in other compositions dated or datable to around 1609, such as *Flowers in a Porcelain Vase*, 1609 (oil on wood panel, 50.5 x 35.3 cm; Kunsthistorisches Museum, Vienna, inv. A 4.114) or *A Vase of Flowers*, about 1609–10 (oil on copper, 37 x 27 cm; Ashmolean Museum, Oxford, inv. A 539).

The painting is in excellent condition. The pigment colours are especially well preserved, and demonstrate Bosschaert's technique of using thinly layered glazes to subtly model forms and impart a satiny sheen to the flowers. Some pentimenti can be seen, for example to the right of the rose at centre right of the bouquet, and a trace of the artist's preliminary underdrawing is visible in the pink rose at bottom centre. MEW

Provenance
Collection Lieutenant-Colonel Robert Colville (1893–1974), Penheale, Egloskerry, Cornwall, by 1924; property of the N.R. Colville Will Trust from 1974.

References
Fred G. Meijer, *The Collection of Dutch and Flemish Still-Life Paintings Bequeathed by Daisy Linda Ward (Catalogue of the Collection of Paintings, The Ashmolean Museum, Oxford)*, Zwolle 2003, p. 179, illus.

GUERCINO
ELIJAH FED BY RAVENS

After prophesying a drought to wicked King Ahab, Elijah was instructed by God to hide by the brook Cherith, where ravens would feed him 'bread and flesh in the morning and bread and flesh in the evening'. Guercino depicts the glistening waters at Elijah's feet and beyond a dark landscape with forbidding clouds. As a beam of light from above illuminates the prophet, two ravens sweep down in tandem to drop a cluster of bread rolls followed by a chunk of raw meat. Elijah cups his cloak to receive the rations, which makes clear that this is routine, but the upward thrust of the figure and the awestruck expression convey exaltation at the divine nature of the visitation. The yearning character of the pose perhaps reflects the Christian interpretation of the event as prefiguring the Eucharist's fulfilment of spiritual thirst and hunger.

In his biography of Guercino, Malvasia records that this painting was made in 1620 for the Papal Legate of Ferrara, Cardinal Jacopo Serra (1570–1623). From 1615 until his death, the cardinal was effectively the governor of the former duchy, which encompassed Guercino's native Cento. Serra had demonstrated his interest in art in Rome by 1607, when he recommended Rubens for the altarpiece of the Chiesa Nuova. He is also known to have collected antiquities, but he is principally remembered today as one of the most significant patrons of the young Guercino, largely thanks to the account of Malvasia, who lists five works made in these years.

In 1619, Serra called the artist to Ferrara where he made three paintings: *Samson seized by the Philistines* (Metropolitan Museum of Art, New York), *The Return of the Prodigal Son* (Kunsthistorisches Museum, Vienna), and *Saint Sebastian succoured by Saint Irene* (Pinacoteca Nazionale, Bologna). In 1620, he was recalled to Ferrara and made two more, this painting and *Jacob blessing the Sons of Joseph* (National Gallery of Ireland, Dublin, on loan from Sir Denis Mahon). Serra was well pleased and dubbed Guercino a Knight of the Order of the Golden Spur in December 1620.

Among the works made for the cardinal, *Elijah fed by Ravens* is distinct in its vertical format. A drawing for the painting (Portland Art Museum, Portland, Oregon) demonstrates that the artist initially considered a horizontal composition, presumably abandoning the idea because of the difficulty of filling the spaces to the sides, or perhaps to distinguish the work as the only single-figure composition of the group.

Southorn and Perlove have suggested that *Elijah fed by Ravens* alludes to one of the principal accomplishments of Serra's legature, the establishment in 1619 of the *Abbondanza*, which ensured that Ferrara would have constant supplies of good bread.

The story is told in 1 Kings 17: 1–7. The inscription on the stone tablet in the left foreground records the reference as III Kings because the Vulgate was organised with the two Books of Kings following the two Books of Samuel as the Four Books of Kings. Infrared examination of the inscription revealed that it covers another reading: (V)A(DE) CONTRA/ ORIENTEM ET/ABSCONDERE IN/TOR(RENTEM) (Get thee hence, and turn thee eastward, and hide thyself by the brook, 1 Kings 17: 3). Either the artist or the patron decided to replace this with the biblical reference, perhaps to reduce visual clutter in the otherwise broadly composed painting, or to ensure that its subject was clear. In spite of this, the work was misidentified as the fourth-century anchorite Saint Paul the Hermit, who was also sustained by a raven, in several Barberini inventories.

Guercino (Giovanni Francesco Barbieri)
(1591–1666)
Elijah fed by Ravens, 1620
Oil on canvas, 195 x 156.5 cm
Inscribed on the stone slab:
REG.III/CAP.XVII
Bought, 2009, NG6612

The painting had been acquired by the Barberini by 1655 and remained in the family's collection until it was sold by Principessa Donna Maria Barberini to Denis Mahon in 1936. Sir Denis became the scholar who has made the greatest contribution to our understanding of Guercino, and most of what we know about *Elijah fed by Ravens* derives from his research and analysis. When it became necessary to sell the painting in 1987, he offered it to the National Gallery with generous terms for payment over twenty-two years, the last made just after his ninety-ninth birthday. DC

Provenance
Painted in 1620 for Cardinal Jacopo Serra, Ferrara; Don Maffeo Barberini by 1655; listed in the Barberini inventories of about 1680 and 1686, described as 'Saint Paul the Hermit'; the Barberini entailed estate was divided in 1812 and the painting was assigned to the Principi di Palestrina branch of the family; by descent to Principessa Donna Maria Barberini; from whom acquired by Denis Mahon in 1936; bought 1987–2009.

Exhibitions
17th-century Art in Europe, Royal Academy of Arts, London, 1938, no. 288; on loan to the Kunsthistorisches Museum, Vienna, 1955; *Italian Art from the 13th century to the 17th century*, Birmingham City Art Gallery, 1955, no. 61; *Italian Art in Britain*, Royal

Academy of Arts, London, 1960, no. 382; *Il Guercino*, Palazzo dell'Archiginnasio, Bologna, 1968, no. 41; *The Age of Correggio and the Carracci: Emilian Painting of the Sixteenth and Seventeenth Centuries*, Pinacoteca Nazionale, Bologna, The National Gallery of Art, Washington, and The Metropolitan Museum of Art, New York, 1986–7, no. 164; *Guercino in Britain: Paintings from British Collections*, The National Gallery, London, 1991, no. 9; *Il Guercino*, Pinacoteca Nazionale, Bologna, 1991, no. 43, and Schirn Kunsthalle, Frankfurt, 1991–2, no. 27; *Discovering the Italian Baroque: The Denis Mahon Collection*, The National Gallery, London, The National Gallery of Scotland, Edinburgh, Pinacoteca Nazionale, Bologna, and Fondazione Memmi, Palazzo Ruspoli, Rome, 1997–8, no. 43; *Guercino: poesia e sentimento nella pittura del '600*, Palazzo Reale, Milan, and Palazzo Venezia, Rome, 2003–4, no. 82.

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Carlo Cesare Malvasia, *Felsina pittrice: Vite de' pittore bolognesi*, Bologna 1678, II, p. 364; Giampietro Zanotti, ed., *Felsina Pittrice: Vite de' pittori bolognesi…*, Bologna 1841, II, p. 259; Denis Mahon, *Studies in Seicento Art and Theory. Guercino's change of style: its nature and origins*, London 1947, pp. 12–31, 67–8, 71–2; Giuliano Briganti, 'The Mahon collection of Seicento paintings', *The Connoisseur*, vol. 132, 1953, pp. 9, 12, 17, no. 29; Rudolf Wittkower, *Art and Architecture in Italy 1600–1750* (Pelican History of Art Series), Harmondsworth 1958, p. 53; Benedict Nicolson, 'Denis Mahon', in Douglas Cooper, ed., *Great Private Collections*, London 1963, pp. 119–20; Frances Vivian, 'Guercino as seen from the Archivio Barberini', *The Burlington Magazine*, CXXIII, no. 814, 1971, pp. 22–3; Marilyn Aronberg Lavin, *Seventeenth-century Barberini documents and inventories of art*, New York 1975, pp. 227 (no. 269), 376 (no. 319), 397 (no. 76); Denis Mahon, 'Guercino and Cardinal Serra: a newly discovered masterpiece', *Apollo*, CXIV, 1981, p. 173; Luigi Salerno, *I dipinti del Guercino*, Rome 1988, p. 147, no. 68; Janet Southorn, *Power and Display in the Seventeenth Century: The Arts and their Patrons in Modena and Ferrara* (Cambridge Studies in the History of Art), Cambridge 1988, p. 113; William M. Griswold, 'Guercino', *The Metropolitan Museum of Art Bulletin*, XLVIII, no. 4, 1991, p. 13; David M. Stone, *Guercino: catalogo completo dei dipinti*, Florence 1991, p. 86, no. 64; Shelley K. Perlove, 'Power and religious authority in Papal Ferrara: Cardinal Serra and Guercino', *Konsthistorisk Tidskrift*, LXVII, Häfte 1, 1999, pp. 19, 21, 27–9, fig. 2; Massimo Pulini, ed., *Nel segno di Guercino: disegni dalle collezioni Mahon, Oxford e Cento*, exh. cat., Rome 2005, p. 52; Nicholas Turner, 'An unpublished drawing by Guercino for *Elijah in the Desert Fed by Ravens*', *Master Drawings*, XLIII, no. 4, 2005, pp. 508–11.

LOANS

ATTRIBUTED TO JACOPO DI CIONE AND WORKSHOP
THE LITTLETON PILASTER SAINTS

These six small-scale figures have recently come on loan to the National Gallery from the Church of Saint Mary Magdalene at Littleton, Middlesex. Softly rendered in a style that has suggested an attribution to Jacopo di Cione and his workshop, they represent Saints Peter Damian, John the Evangelist, Luke and Anthony Abbot, as well as a monk and nun from the Camaldolese order of reformed Benedictines, founded in the eleventh century, who might be identified as Saint Bruno Boniface (or Silvester) and the Beata Paola. The size and vertical format of the panels indicates that they probably originally decorated the lateral framing elements, or pilasters, of an altarpiece and were probably arranged one above the other in a manner which cannot conveniently be illustrated here. Six other saints from this same ensemble are known: Saints Stephen, Matthew and Mary

1

2

3

4

5

6

Magdalene have been missing since they were stolen in Rome in 1933, while Saints Romuald, Mark and Paul the First Hermit are now in a private collection.

The Littleton pilasters can be related to several other panels, each a dismembered element from a larger altarpiece. These include, among others, the *Noli me tangere* in the National Gallery (NG3894), a *Crucifixion* and *Six Angels* in the Lehman collection at the Metropolitan Museum of Art, New York, and a *Man of Sorrows* in the Museum of Art, Denver. Beyond similarities of style, there are technical reasons for relating the panels to each other, such as the use of a rosette-shaped punch to tool the gilded ground. When taken together, these and other factors suggest that they might once have formed part of a single altarpiece whose iconography reflects the priorities of the Camaldolese order. Several of these panels, including the Littleton saints, were in the collection of William Young Ottley in the early nineteenth century. As the first Englishman to take a serious interest in the Italian 'primitives', Ottley had acquired these works directly from Santa Maria degli Angeli, the church attached to the Camaldolese monastery in Florence, so it seems possible that they decorated an altar in that foundation.

The new research outlined above will be discussed in greater depth in Dillian Gordon's forthcoming catalogue of Early Italian Paintings in the National Gallery. SN

Attributed to Jacopo di Cione and workshop
(probably active 1362; died 1398/1400)
The Littleton Pilaster Saints, about 1365–70
On loan from the Rector and Churchwardens of St Mary Magdalene Church, Littleton

1 *Beata Paola* (L1080)
Tempera on panel, 48.2 x 11.9 x 2.3 cm

2 *Saint John the Evangelist* (L1085)
Tempera on panel, 49.7 x 15.5 x 2.3 cm

3 *Saint Anthony Abbot* (L1083)
Tempera on panel, 49.7 x 11.6 x 2.4 cm

4 *Saint Bruno Boniface* (L1084)
Tempera on panel, 49.7 x 11.5 x 2.3 cm

5 *Saint Luke* (L1081)
Tempera on panel, 48.2 x 15.7 x 2.3 cm

6 *Saint Peter Damian* (L1082)
Tempera on panel, 48.2 x 11.6 x 2.4 cm

GIOVANNI BATTISTA NALDINI
LAMENTATION OVER THE DEAD CHRIST

In this painting of the *Lamentation* there is a striking contrast between the foreground, which occupies three quarters of the painted surface, and the background, which is less detailed but more expressive. Here, the painter plays between the weight of dark areas and the unfinished brownish tone of the sky. This evocative landscape reminds us of those by Polidoro da Caravaggio, for example, that in the National Gallery's *Way to Calvary* (NG6594). In the main scene, the brilliantly coloured draperies are contrasted with the lifeless and colourless body of Christ. The predominant colour is pink, as in the drapery of the monumental white-bearded figure on the right (either Nicodemus or Joseph of Arimathea), who embodies the dignity and weight of a philosopher, such as those in Raphael's *School of Athens*.

The painting is closely related to a monumental altarpiece made by Giovanni Battista Naldini in 1572 for the church of Santa Maria Novella in Florence. The work is likely to be a reduced and creative variant made by the artist for a private patron, but it could also be a preparatory sketch, although the refined details and improvements in the balance of both composition and colours argue against this.

Naldini, who trained with Pontormo, was among the founder members of the celebrated 'Accademia del Disegno' – the first academy of art in Europe. He is a fine and important personality of late sixteenth-century Florentine Mannerism, which is otherwise poorly represented in the National Gallery collection, and his paintings embody many aspects of this transitory but significant moment in the history of art, containing elements of the work of Andrea del Sarto and Michelangelo (he also contributed in designing the decorations for Michelangelo's funeral in 1564) as well as Pontormo. AM

Giovanni Battista Naldini (about 1537–1591)
Lamentation over the Dead Christ, about 1572
Oil on poplar, 123.6 x 90.2 cm
On loan from a private collection, L1095

Detail from Dirck van Delen, *An Architectural Fantasy*, 1634 (NG1010)

Leonardo da Vinci (1452–1519)
The Virgin of the Rocks, about 1491–1508
Oil on wood, 189.5 x 120 cm
The National Gallery, London NG1093

CONSERVATION

CONSERVATION IN CONTEXT: LEONARDO AND VERROCCHIO

Conservation treatment within the National Gallery is principally concerned with both the physical preservation of the collection and the aesthetics of its presentation. Wherever possible, however, the programme of restoration is combined with wider research into the history of painting technique and materials, an area in which the Gallery has developed a leading international reputation. Coordinated activity between conservators, conservation scientists and curators remains central to the annually published *Technical Bulletin* and the programme of collection catalogues.

Two recent restorations provide excellent examples of how such projects can sit within a wider context of activity, serving as a hub for the research of scientists, curators and conservators. *The Virgin and Child with Two Angels* had traditionally been considered to be from the workshop of Andrea del Verrocchio, while the degree of Leonardo's participation in the execution of *The Virgin of the Rocks* has been a critical issue since it was acquired in the late nineteenth century. While the restorations of the two paintings have enhanced their legibility and aesthetic appeal, the associated investigations have also made it possible to refine our ideas about the practice of both painters and the workings of their studios – one of the most interesting and often elusive aspects of how such paintings were created.

The Virgin and Child with Two Angels was obscured by retouchings from at least three different campaigns of restoration, dateable to the eighteenth, nineteenth and twentieth centuries. Its varnish – a thinly sprayed application of dammar resin applied in 1950 – had also become surprisingly discoloured. The picture had been variously attributed to a number of painters, including Ghirlandaio, Perugino, Pollaiuolo, Lorenzo di Credi, and in part even to Leonardo, before the later twentieth-century development of a consensus view that the painting was a product of the studio of Andrea del Verrocchio, one of the largest and most important Florentine workshops of the later Quattrocento. Its restoration provided the opportunity for close and prolonged consideration of the picture during treatment, supported by the results of technical examination, and thereby to reconsider the issue

of collaborative practices within Verrocchio's workshop, and his own role as its head and, perhaps, as a painter himself.

While the infrared shows an underdrawing consistent with the transfer of pounced cartoons produced in the studio, its editing and modification (both in the drawing and subsequent painting phases) suggest an authority most likely vested in Verrocchio himself. The painstaking restoration has revealed a painting of the highest quality, with a rich variety of gilding techniques, an economical command of the egg tempera technique, and close stylistic affinities to Verrocchio drawings and sculptures that convincingly attribute the majority of the panel's execution to the master's hand. There are telling differences, however, between the style and approach to the design of the Christ Child and the angel supporting him and the rest of the picture, which link these figures to one of Verrocchio's most gifted pupils, Lorenzo di Credi – here raised to the role of principal assistant or collaborator. The restoration of *The Virgin and Child with Two Angels* has provided an opportunity for the interdisciplinary study that is central to the new connoisseurship, and the process is described fully in the forthcoming *Technical Bulletin*.

The decision to undertake the cleaning of Leonardo's *Virgin of the Rocks* was also led by aesthetic considerations. The varnish used in the most recent 1948–9 restoration, was of a particularly unstable composition, consisting of mastic resin in turpentine with a significant addition of linseed oil, onto which was applied a microcrystalline wax finish. Not surprisingly, this varnish had yellowed significantly. More problematic, however, was the fact that fine cracking in the varnish, and atmospheric dirt which had become absorbed into the wax, had seriously compromised the ability of the varnish to fully saturate the picture. As a result, the viewer was unable fully to appreciate the sophisticated and extraordinarily subtle range of tonal modelling from light to dark, which is perhaps the single most distinctive quality of Leonardo's painting. But if the recent restoration's practical intent is directed towards the visual experience of the picture, it is also the product of the results of several years of study, both of this work and of several paintings made by Leonardo's Milanese associates and assistants from within the National Gallery's collection.

The picture is the second version of a painting first commissioned in 1483 and not finally paid for until 1508. A campaign of examination with infrared reflectography undertaken in 2005 has provided the most obvious example of how the study of materials and technique can change our basic understanding of the painting. It revealed the presence of a completely different initial composition beneath the revised second version of the commission, which is strongly tied to Leonardo's activity in the early 1490s, thereby confirming that the London picture was started in that period.

The cleaning of the painting, which was begun in November 2008, did not result in dramatic shifts in colour relationships, but produced an appreciably improved saturation of the darker tones. This has given a much clearer understanding of the range of modelling, the volumetric forms and Leonardo's intended spatial relationships. There is a notably uneven degree of finish within the picture, from the beautiful modelling of the angel's head to the barely sketched-in appearance of the Baptist's right foot.

The sketched-in parts are the most easily characterisable example of a number of other inconsistencies in the execution of the picture, such as the numerous unresolved pentimenti within the Virgin's garments or the differing approaches to the depiction of her hair. While some of the features have suggested the participation of collaborators or assistants in Leonardo's studio, they may in fact result from the many breaks

Andrea del Verrocchio and assistant (Lorenzo di Credi)
The Virgin and Child with Two Angels, about 1476–8
Tempera on wood, 96.5 x 70.5 cm
The National Gallery, London, NG296

Details of hands from *The Virgin and Child with Two Angels* (NG296) painted by di Credi (top) and Verrocchio (below)

within the lengthy execution of the painting, ranging from a few months to several years. It has become clear that the traditional critical model of attribution, which tended to give the figures to Leonardo and every other part to his studio, had considerably oversimplified the genesis of the picture. Leonardo's ideas of composition must have developed partly as a reaction against the separate execution of distinct parts, which his master Verrocchio had encouraged, and it is thus perhaps unsurprising that we cannot easily assign any parts of this painting to other hands with complete confidence. It may not be possible to prove Leonardo's authorship of every detail, nor to interpret the exact intent behind every unfinished element, but it seems clear that Leonardo's participation, however intermittent, was dominant throughout the execution of the painting. Luke Syson will argue that Leonardo may be the only painter of this great work and that not only the most exquisite details but also the picture's inconsistencies – the abandoned hidden composition, the continual adjustments and modifications, and apparent reluctance to set down a fixed and definitive image – are characteristic of him. This is a new and different kind of understanding of the painting and what we mean by its technique, one which would have been inconceivable without setting the results of technical study and analysis into a wider art-historical context. LK / JD

Pictures cleaned and restored in the Conservation Department 2009–2010

Cuyp *A Distant View of Dordrecht, with a Milkmaid and Four Cows, and Other Figures ('The Large Dort')*, NG961
Guardi *View of the Venetian Lagoon with the Tower of Malghera*, NG2524
Murillo *Christ healing the Paralytic at the Pool of Bethesda*, NG5931
Pot *A Merry Company at Table*, NG1278
Rembrandt *The Adoration of the Shepherds*, NG47
Titian *The Triumph of Love*, M1298, The Ashmolean Museum, Oxford
Reynolds *Lord Heathfield of Gibraltar*, NG111
Rubens *Saint Bavo is received by Saints Amand and Floribert*, NG57
Van Eyck *Margaret, the Artist's Wife,* X6267, Groeninge-museum, Bruges
Verrocchio *The Virgin and Child with Two Angels*, NG2508
Verrocchio and assistant (Lorenzo di Credi) *The Virgin and Child with Two Angels*, NG296

Other paintings treated

Delaroche *Charles I Insulted by the Soldiers of Cromwell*, X6980
Delaroche *Strafford on his way to Execution*, X6743
Goya *Countess of Altamira with her Daughter*, X6890, The Metropolitan Museum of Art, New York

FRAMING

REFRAMING THE PORTRAIT OF MADAME DE POMPADOUR

For many years the National Gallery has been seeking to reframe the portrait of *Madame de Pompadour at her Tambour Frame* by François-Hubert Drouais (fig. 1). French eighteenth-century portraits typically include fashionable furniture within the composition, giving us a clue as to the style of the original frame. But the evidence provided by this portrait of Madame de Pompadour, an absolute leader of fashion, is contradictory. The sofa upon which she is seated, as well as the chair in the foreground and the ormolu mounts of the bookcase behind, are in the rococo style associated with the reign of Louis XV, characterised by serpentine lines and ornaments of scrolls, shells and flowers. The worktable on the right, however, features elements from ancient altars and temple architecture – a Greek wave-pattern frieze and goat's head – and the angular lines of 'Le goût grec'. It is possible that the painting was originally framed in the same style as this piece of precocious neoclassicism, which perhaps explains why it has been shown in the modern version of a fluted hollow frame (fig. 2). Although the pattern was very popular in the late eighteenth century (an example of the same manufacture can be seen in Canaletto's *The Stonemason's Yard*, NG127), in this instance it appeared both mean and tight.

It is more likely that Drouais's portrait was initially displayed in a frame that was congruous with the rococo furniture. We would have liked to second-guess the original choice, but we seized the opportunity to acquire a 'pastel frame' with especially fine carving and unusual size because its wide, calm section gives the picture greater presence and enhances the illusion of space. The original gilding, and the beautiful flowing ornament at the inner edge, carved and then sharpened up in the gesso (fig. 3), echo the carved wood and chased bronze depicted in the painting itself.

The 'pastel frame' is so called because it was a type often favoured for portraits in pastel, although it was certainly also used for oil paintings. It is a quiet design when contrasted with the 'centre and corner' patterns with swept or serpentine outlines and rich, often pierced, ornament which were typical of the mid-eighteenth century. There is a double curve here but it is confined to the ogee (S-shaped) profile. Fine examples of the 'pastel frame' have already been found for Chardin's

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1 François-Hubert Drouais, *Madame de Pompadour at her Tambour Frame*, 1763–4, in the new frame

2 *Madame de Pompadour*, detail of the previous frame

3 *Madame de Pompadour*, detail of the new frame

4 Nicolas Lancret, *A Lady in a Garden taking Coffee with some Children*, probably 1742 (NG6422), detail of frame

5 François Boucher, *Pan and Syrinx*, 1759 (NG1090), detail of frame

6 Jacques-Louis David, *Portrait of Jacobus Blauw*, 1795 (NG6495), detail of frame

The Young Schoolmistress (NG4077) and *The House of Cards* (NG4078), both acquired with the help of Alan and Jean Horan and illustrated in the *Annual Review 2007–2008*.

The quality of the frames currently displayed on the northern side of Room 33 is exceptional. Works include Rigaud's portrait of *Antoine Pâris* (NG6428) in its exquisite original Régence frame and fine neoclassical frames, some of them original, around pictures by David, Peyron and Vigée Le Brun. The French eighteenth-century frame can be studied here in detail as well as French eighteenth-century painting. Thus, after admiring the detail on the 'pastel frames' we can turn to the treatment of the corner and inner edge of a full-blown rococo frame (fig. 4), compare that with one of a later date with less irregular ornament and a sharp leaf ornament at the inner edge (fig. 5), before discovering that same ornament on a neoclassical frame (fig. 6). PS

Paintings reframed in 2009–2010

Framed with newly acquired antique frames
Bellini *The Blood of the Redeemer*, NG1233
Bonsignori *Portrait of an Elderly Man*, NG736
Drouais *Madame de Pompadour at her Tambour Frame*, NG6440
Garofalo *The Holy Family with Saints John the Baptist, Elizabeth, Zacharias and (?)Francis*, NG170
Lotto *The Physician Giovanni Agostino della Torre and his Son, Niccolò*, NG699
Monet *Irises*, NG6383
Moroni *Portrait of a Lady, perhaps Contessa Lucia Albani Avogadro ('La Dama in Rosso')*, NG1023
Petrus Christus *Edward Grimston*, L3
Velázquez *The Immaculate Conception*, NG6424
Velázquez *Saint John the Evangelist on the Island of Patmos*, NG6264
Van Vliet *Portrait of Suitbertus Purmerent,* NG1168

Framed from Gallery stock
Mantegna *A Woman Drinking* NG1125.2
Mantegna *The Vestal Virgin Tuccia with a Sieve*, NG1125.1
Steen *A Man blowing Smoke at a Drunken Woman, Another Man with a Wine-pot,* NG2555
Attributed to Tintoretto *Jupiter and Semele*, NG1476
Verrocchio *The Virgin and Child with Two Angels*, NG296

Frame reproductions
Delaroche *Cromwell and Charles* I, X6726
Ghirlandaio *Portrait of Girolamo Benivieni*, NG2491
Jacometto *Portrait of a Man*, NG3121
Macchietti *The Charity of Saint Nicholas of Bari*, NG6606
Murillo *A Young Man Drinking*, NG1286
Attributed to Perugino *Christ Crowned with Thorns*, NG691
Rubens *Oil Sketch for High Altarpiece, St Bavo Ghent*, NG57

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Reframing of Lorenzo Lotto's *The Physician Giovanni Agostino della Torre and his Son, Niccolò* **(see p. 6)**
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Detail from Andrea Mantegna, *The Introduction of the Cult of Cybele at Rome*, 1505–6 (NG902)

EXHIBITIONS AND DISPLAY

COROT TO MONET: A FRESH LOOK AT LANDSCAPE FROM THE COLLECTION
8 JULY – 20 SEPTEMBER 2009

The first in a series of projected summer exhibitions to concentrate on the National Gallery's collection, *Corot to Monet* brought together the earlier nineteenth-century landscapes and a number of long-term loans, notably Corot's *Four Times of the Day* from the Loyd Collection, and the Gere Collection of oil sketches.

Charting developments in landscape painting throughout the nineteenth century, the first room was devoted to *plein-air* painting in Italy in the late eighteenth and early nineteenth centuries. In three further rooms the focus shifted to France, as artists returned north and adapted techniques learned among the classical ruins of the Mediterranean to the scenery of their native country. Some painters never travelled south, particularly those associated with the Barbizon School, finding their inspiration in the ancient forests of northern France. In the 1860s these same forests were to attract the artists who became known as the Impressionists, among them Monet, some of whose early work was shown in the last room.

The exhibition provided a rare opportunity to bring together works normally relegated to the lower floor reserve galleries. Additional information was made available in an adjacent study room, where visitors were able to view the results of recent research into a number of paintings by Corot, including the small portrait of his neighbour, Monsieur Pivot.

Depicted on horseback amid the green stillness of the forest, Pivot apparently turns to face the artist. According to an anecdote told by his friend and biographer, Alfred Robaut, while Corot was out sketching in the Ville-d'Avray woods he was struck by Pivot's sudden appearance and asked him to stop so that he could paint him. The fact that Corot was indeed out sketching in the woods has been corroborated by examination of the painting. An X-ray photograph revealed a completely different landscape underneath Monsieur Pivot, the location of which has been tentatively identified in comparison with another view of the area. While still in the forest Corot painted a layer of dark green to obliterate this original landscape, and added the figure of Pivot. Back in the studio, he cut down the canvas to achieve the vertical format required by the portrait, but the original paint is still visible on the turned-over edges of the canvas. He also added the silver birch trunks over the dark green, creating a mysterious glade, which bears no relation to the actual landscape.

Such a felicitous matching of anecdotal information with physical evidence is just one of the fascinating discoveries made during recent research. SH

Jean-Baptiste-Camille Corot (1796–1875)
Monsieur Pivot on Horseback, about 1853
Oil on canvas, wax-lined, 39.2 x 30.3 cm
The National Gallery, London, NG3816

X-ray photograph of Corot's
Monsieur Pivot on Horseback

THE SACRED MADE REAL: SPANISH PAINTING AND SCULPTURE 1600–1700
THE MAKING OF A SPANISH POLYCHROME SCULPTURE
24 OCTOBER 2009 – 24 JANUARY 2010

This exhibition, organised jointly with the National Gallery of Art, Washington and generously supported by Howard and Roberta Ahmanson, provided the opportunity for a major reappraisal of religious art from the Spanish Golden Age. Paintings, including masterpieces by Velázquez and Zurbarán, were displayed for the first time alongside Spanish polychrome sculptures, many of which had never before left Spain. By installing fourteen polychrome sculptures and fourteen paintings side by side, the exhibition aimed to show that the 'hyperrealistic' approach of artists such as Velázquez and Zurbarán was clearly informed by their familiarity, and in some cases direct involvement, with sculpture.

The spartan installation and the dramatic lighting effects, achieved by working closely with lighting designer Zerlina Hughes, provided an extraordinary *mise en scène* for the works in the exhibition. The chiaroscuro effect invested the

sculptures with an 'inner life', while the dimly lit paintings could at times be mistaken for the sculptures themselves owing to the realism with which they were painted. The sepulchre-like atmosphere of the Sainsbury Wing exhibition space obliged visitors to engage directly with the intense visual dialogue between the two art forms as well as to connect with the profound spirituality they emitted. Multiple vista points made it possible to view the sculptures and paintings from a distance, and encouraged comparisons between them both in appearance and for the devotional function they were designed to perform.

Particularly remarkable were the reflections of the sculptures in their glass cases, which, from some angles, could be blended with those of the paintings in other rooms.

One of the most powerful and 'mystical' moments in the exhibition occurred in Room 3, where Zurbarán's compositions of *Saint Francis in Meditation* (National Gallery, London) and *Saint Francis standing in Ecstasy* (Museo Nacional d'Art Catalan, Barcelona), were juxtaposed with one of the masterpieces of Spanish polychrome sculpture, Pedro de Mena's *Saint Francis standing in Ecstasy*. Despite its fame, especially in the nineteenth century – the British Hispanist, Richard Ford, described it in 1845, as 'a masterpiece of cadaverous extatic [*sic*] sentiment' – this sculpture had never previously left the Sacristy of Toledo Cathedral since it was made in 1663.

Pedro de Mena's sculpture was restored especially for the exhibition and for the first time one could contemplate it in the round (it is normally kept in a niche behind a thick pane of reflective glass) providing an awe-inspiring visual 'conversation' with Zurbarán's works. Both the paintings and the sculpture share the principle of total simplicity in their composition. Zurbarán's figures of Saint Francis are set against dark neutral backdrops bringing out the volumes of his habit. Pedro de Mena's friar not only complemented the 'sculptural' in Zurbarán's work but also presented one with the eerie impression that the saint had taken material form and come alive. The sacred was indeed, momentarily, made real. XB

Opposite Installation view showing Pedro de Mena's *Saint Francis standing in Ecstasy* flanked by Zurbarán's paintings of *Saint Francis in Meditation* and *Saint Francis standing in Ecstasy*.

Right Pedro de Mena (1528–1688)
Saint Francis standing in Ecstasy, 1663
Polychromed wood, glass, cord and human hair,
97 x 33 x 31 cm
Toledo Cathedral

KIENHOLZ: THE HOERENGRACHT
18 NOVEMBER 2009 – 21 FEBRUARY 2010

The Hoerengracht is a walk-in recreation of Amsterdam's notorious red-light district, as it appeared in the 1980s. Constructed by Ed and Nancy Kienholz in 1983–8, this installation (Ed's preferred word was *tableau*) was the biggest piece made by this remarkable artistic partnership, a husband and wife team who worked together for over twenty years until Ed's death in 1994. Visitors walk down alleyways, turn dark corners and are encouraged to peer into the rooms of the girls, who display themselves for sale. Music is heard playing behind closed doors and soft light emanates from the dingy windows, through which we can see the working spaces where deals will be enacted. As is typical for a Kienholz installation, visitors are unwittingly given the role of voyeurs: by entering the piece, we become part of the artwork itself and, most disturbingly, even potential clients.

The 'girls' are in fact made from life casts that are topped with bewigged heads taken from shop-window dummies. Each head is enclosed in a metal frame, originally the lid of a glass topped cookie box once used to display sweets and cakes. As Nancy Kienholz explains, 'these are for the girls to snap shut when they have a client. He can buy their bodies but he cannot buy their minds'.

As with all exhibitions of contemporary art at the National Gallery, the decision to exhibit the piece was taken because of its relationship to the permanent collection. To demonstrate this connection, visitors entered *The Hoerengracht* through the Sunley Room foyer where three seventeenth-century Dutch paintings on the theme of prostitution were displayed. This was a common subject in Dutch art of the time, when Amsterdam was establishing itself at the heart of a rapidly expanding empire and a whole variety of trades was flourishing, not all of them respectable.

This exhibition attracted a lot of media attention, perhaps partly due to the controversial nature of its subject. The piece is designed to make viewers feel uncomfortable and we are manipulated into making moral judgements, which is not something we usually have to do in a collection of Old Master paintings. In fact the theme of prostitution is well represented in the National Gallery's collection and is not just limited to Dutch pictures. Hogarth, for example, in one of the scenes in his celebrated *Marriage A-la-Mode* series, depicted a man with a child prostitute. This composition has much in common with Kienholz – the room itself is squalid and sleazy, incidental details become part of the story and viewers are forced to confront something that is usually hidden away. The tragic little girl in Hogarth's picture becomes a pictorial ancestor of 'Lesley', one of the girls of *The Hoerengracht*. She, like the child in the Hogarth, looks worryingly young and her gesture of reaching out towards the viewer, rather than being a way of attracting a potential customer, becomes more of a despairing plea for help. CW

Detail from William Hogarth (1697–1764)
Marriage A-la-Mode: 3, The Inspection, about 1743
Oil on canvas, 69.9 x 90.8 cm
The National Gallery, London, NG115

Ed and Nancy Kienholz
The Hoerengracht, 1983–8,
detail of installation at the
National Gallery, 2009

PAINTING HISTORY: DELAROCHE AND LADY JANE GREY
A MASTERPIECE RECOVERED: DELAROCHE'S CHARLES I INSULTED
24 FEBRUARY – 23 MAY 2010

Since its rediscovery, restoration and return to public view in the mid-1970s, Paul Delaroche's *The Execution of Lady Jane Grey* has enjoyed wide popularity at the National Gallery. Few visitors who find themselves drawn to this image of a doomed young queen know much about the artist who painted it, nor that it created a sensation when first shown in Paris in 1834. Not many more are familiar with the French cultural milieu in which a taste for such scenes from English history flourished. *Painting History: Delaroche and Lady Jane Grey*, under the direction of guest curators Stephen Bann and Linda Whiteley, set out to reacquaint the British public with a man who, in his lifetime, ranked among the most famous artists in the world. The exhibition included several of the monumental paintings, many with British themes, which established his renown. It also looked at the ways in which Anglophilia, a fascination with the psychological underpinnings of historical events, the demand for ever-greater realism in art and on the stage, and a reluctance on the part of the French to deal directly with the French Revolution forty years earlier, conspired in the years around 1830 to make the Delaroche phenomenon possible.

A guest book with his signature shows that the artist visited London as early as 1822, where he familiarised himself with British art and history. He returned in 1827 to research one of his early successes, *The Princes in the Tower* of 1830 (Musée du Louvre, Paris), which captures the dawning dread of the two sons of Edward IV as their assassins draw near. Delaroche's submission to the Paris Salon the following year created an equal sensation. *Cromwell and Charles I* is a melancholy meditation on legitimacy and usurpation, and the fate that intertwined two men's lives. Other major paintings, some rarely seen in public, traced Delaroche's life-long fascination with political violence and martyrdom. Only in his later years, however, was he prepared to address directly what had been the subtext of so many of his scenes concerning the fate of British monarchs. It was then that he painted events from the French Revolution, including, in 1851, *Marie-Antoinette before the Tribunal* (private collection).

If the exhibition presented *Lady Jane Grey* in the context of political reflection and debate, it was also a manifestation of Delaroche's involvement with an ingénue on the Paris stage. Mademoiselle Anaïs Aubert was identified here as the model for

Opposite Paul Delaroche (1797–1856)
Cromwell and Charles I, 1831
Oil on canvas, 230 x 300 cm
Fonds national d'art contemporain, on long-term loan to the Musée des Beaux-Arts, Nîmes

Left Paul Delaroche (1797–1856)
Charles I insulted by the Soldiers of Cromwell, 1837
Oil on canvas, 284 x 392 cm
Private collection

the seventeen-year-old queen, and private infatuation, testified to in letters and portraits as well, can now be seen to inform the high poignancy of the painting. Compositional studies and preparatory sketches for individual figures traced the slow elaboration of the painting. Delaroche's first thoughts were often sketches the size of postage stamps, flurries of scribbled lines in which, like a director, he plotted the relative positions of his figures in box-like spaces reminiscent of the stage. In this way he worked out some of his most significant compositional innovations, including spatial interval as a gauge of psychological intensity. The exhibition ended with a room of French, British and Belgian paintings tracing the influence Delaroche exerted on later generations of history painters, not least his brilliant pupil, Jean-Léon Gérôme. Intriguingly, Delaroche's greatest impact came in the following century when cinematographers discovered the power of his images.

Eight months before the exhibition opened, one of Delaroche's most ambitious compositions on an English historical theme was rediscovered. *Charles I insulted by the Soldiers of Cromwell* of 1837 had suffered serious bomb damage while hanging in a London house during the Blitz in 1941. The painting was rolled up and removed to a house in the Scottish Borders, where it remained for almost seventy years. Identified in June 2009, the canvas was brought to the National Gallery for painstaking restoration. Not least, more than 200 shrapnel wounds were knitted together. It is estimated that another two years will be needed to restore the painting fully. The rare decision was made to exhibit a partially restored work, in Room One of the Wilkins Building, under the title *A Masterpiece Recovered*. Thus, visitors could explore another example of Delaroche's fascination with Charles I, and a once-famous painting made its reappearance in the canon of Delaroche's major achievements. CR

CHRISTEN KØBKE: DANISH MASTER OF LIGHT
17 MARCH – 13 JUNE 2010

Christen Købke (1810–1848) died before his thirty-eighth birthday. With the exception of a two-year stay in Italy, to which he did not warm, he spent his entire life in and around his native city of Copenhagen. He repeatedly sketched and painted its streets, monuments and the surrounding countryside, all within a half-hour walk of his home. His portraits were of family members and friends, many of them fellow painters, and his art was based on long familiarity, if not intimacy, with his subjects. One reason he disliked Italy was that he was seeing motifs for the first time instead of the thousandth and the novelty made him uncomfortable. Add to that a weak constitution and a new wife whom he had left behind. He was keen to get back to Copenhagen and a rhythm of life conducive to his work, and to resume a painting career which, although only intermittently successful – the Danish Royal Academy, where he had studied, rejected his

membership piece – Købke is today celebrated as the most original and compelling chronicler of Denmark's Golden Age.

Golden Age is a deceptive term as Denmark in the early decades of the nineteenth century was far from idyllic. Copenhagen had been sacked by the British; major territories had been lost to Germany; the economy was struggling and social tensions were rife. Nonetheless, the period witnessed a cultural efflorescence in literature, philosophy and architecture, as well as painting. Receptive to currents from abroad, artists were experimenting with contemporary subject matter and *plein-air* painting. A new informality and directness were informing the choice of motifs. National self-consciousness was burgeoning. To this mix Købke contributed an unblinkered eye and a fascination with the ways in which the crystalline light of the Baltic etched forms against the sky. *Christen Købke: Danish Master of Light*, organised in collaboration with the National Galleries of Scotland, Edinburgh under the direction of guest curator David Jackson, included forty-eight paintings surveying the artist's entire, if brief, career. The first retrospective outside his native Denmark, it made the case for him as a distinctive artistic personality; non-Danes interested in understanding the international dimensions of nineteenth-century realism would do well to take note.

Købke's father ran the bakery in the Citadel, a military installation in Copenhagen's harbour. Many of the artist's most audacious paintings show that city-within-the-city with its distinctive grass-covered ramparts, stone gates and red wooden bridges. *View outside the North Gate of the Citadel* of 1834 is a glimpse of everyday life at its entrance where schoolboys fish in the afternoon sun. It is a tautly architectonic construction of stone and ironwork, cloud, sunlight and shadow in which details, none of which are extraneous, lock together to establish a precarious and thrilling compositional balance. Købke also had a genius for companionship and among his most arresting works are his *Freundschaftsbilder* – contemporary German painters had given the practice its name – or friendship portraits of fellow artists. His *Portrait of the Painter Wilhelm Marstrand* shows that young man about to depart for Italy. Marstrand's mother, for whom the memento was intended, disliked him smoking a pipe and so Købke, in a gesture of beguiling intimacy, has replaced it with a tiny rose. The rapport between sitter and artist, so economically established here, characterises Købke's entire portrait production, one of the most intimate and unmediated of the age. CR

Opposite Christen Købke (1810–1848)
View outside the North Gate of the Citadel, 1834
Oil on canvas, 79 x 93 cm
Ny Carlsberg Glyptotek, Copenhagen

Left Christen Købke (1810–1848)
Portrait of the Painter Wilhelm Marstrand, 1836
Oil on canvas, 18.5 x 15 cm
Statens Museum for Kunst, Copenhagen

HISTORY OF THE CENTRAL HALL

Situated at the heart of the National Gallery, the Central Hall was always intended to be a grand public space. Designed by John Taylor of the Office of Works, the room originally formed one of a suite of five galleries (now the Central Hall, Rooms 13, 30 and 39, and the entrance to the Sunley Room), which complemented Edward M. Barry's 1876 extension and provided the building with a spine onto which future galleries would later be grafted. Work on Taylor's extension commenced in 1884 and was completed three years later. In order to tie in the rooms with the National Gallery's original building, Taylor also created a new Staircase Hall which provided access not only to the Central Hall but also to the east and west wings of the existing structure.

When it opened to the public in 1887, the Central Hall was known as Room I and was hung with paintings from the fifteenth- and sixteenth-century Tuscan Schools. The main entrance was through a triple-arched screen mounted with busts of famous artists: Rembrandt, Leonardo and Correggio on the staircase side and Rubens, Titian and Raphael in the gallery itself. The entrance hall was embellished with marbles and alabasters, some of which are described elsewhere in this Review (see pp. 62–3), while the decoration of both spaces had been entrusted to the renowned firm of Messrs Crace & Son. In the Central Hall a dark-crimson flock wallpaper provided a background for the pictures. The stencilling in the frieze and vault picked up the orange of the door-frames.

The Central Hall continued to be used for the display of Italian paintings until the outbreak of the Second World War, when the entire National Gallery collection was evacuated to Wales for safety. The room itself did not suffer major damage during the Blitz and after the paintings returned to London it was used to house a loan display of the Gulbenkian Collection from 1946 until 1950. After this period Italian paintings from the collection once again adorned the walls of the Central Hall until in 1975 preparations began to turn it into a sales area for Gallery publications and postcards. Following an extensive refurbishment, the new Gallery shop opened in 1978 and was to remain in the Central Hall for the next thirteen years. It was only in 1991 that the development of another retail space in the recently completed Sainsbury Wing enabled the Gallery to reconsider the use of the Central Hall. The outgoing Chairman of the Board of Trustees, Lord Rothschild, generously donated the funds to pay for the restoration of Crace's original decorative scheme. At the same time there was much debate concerning the future use of the space, with strong support for its adaptation as an orientation centre for visitors. However, when the room re-opened to the public on 7 May 1993, it once again served as a gallery, albeit not hung with many paintings: Horace Vernet's four large battle scenes and two portraits of former Trustees, Lord Liverpool by Sir Thomas Lawrence and Lord Ribblesdale by John Singer Sargent.

Despite the renovation, the lack of adequate air-conditioning restricted the range of paintings that could be displayed in the Central Hall. This situation was only remedied in the early 2000s with the development of the East Wing, which also involved the restoration of the Staircase Hall. Work to introduce full environmental controls into the room began in 2003 and was completed the following year, finally returning the Central Hall to the heart of the institution as a picture gallery and initiating a process which culminated with the re-hang of 2009 as described in the Introduction (see p. 5). AC

Top left View of the Gulbenkian Collection, 1948
Top right The Gallery Shop, 1985

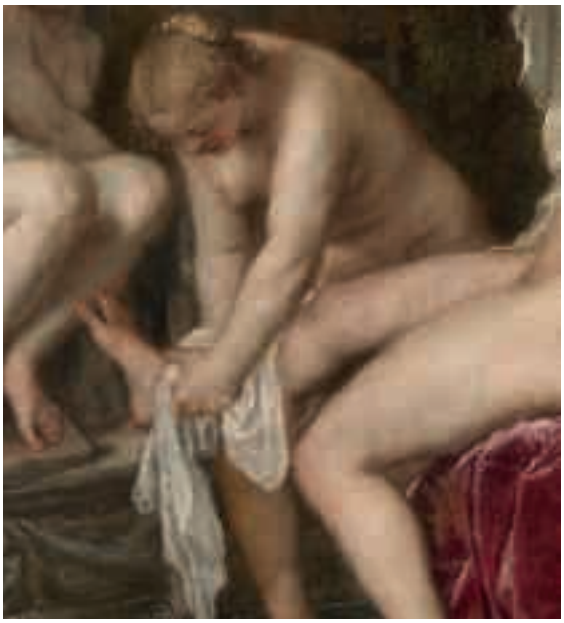
Above View of the newly refurbished Central Hall, 2010
The Central Hall was known as Room I 1887–1962, Room XIII 1962–75, the Shop 1975–91, and finally the Central Hall 1991–present.

TITIAN AND HIS LEGACY

There are many ways to display paintings well and perhaps the only obviously bad way is to ignore what they look like and attend only to their subject matter. Some contrast is of course stimulating but, on the whole, hanging like with like makes sense, because subtle differences are more interesting than blatant ones and because similarities are often also connections, supplying a context, suggesting shared influences and ideals. For this reason, paintings have always been hung by period and by 'school' in the National Gallery.

However, to celebrate the acquisition, with the National Galleries of Scotland, of Titian's *Diana and Actaeon* (NG6611), Dawson Carr came up with another idea for its first display in London as part of the National Gallery's collection. The painting was hung together with Titian's *The Death of Actaeon* in Room 10 surrounded by works which demonstrated the artist's influence on European art in succeeding centuries. The influence was manifest before Titian's death in the Ovidian paintings by Veronese, including *The Rape of Europa* (NG97), and made itself most powerfully felt in the work of Rubens, who studied Titian's *Poesie* intensely in Madrid. Both Titian and Veronese were part of the tradition represented by Sebastiano Ricci in paintings like *Bacchus and Ariadne* (NG851).

Constable (in his letters and lectures) claimed Titian as one of the greatest landscape painters as well as a painter of sacred and profane narrative. The stags in his *Cenotaph* (NG1272) might even be taken for an allusion to Titian's paintings of Diana the huntress, complementing the busts commemorating Michelangelo and Raphael. Cézanne, like Constable, would have been delighted to be in this company. His *Bathers* (NG6359), when placed next to *Diana and Actaeon*, reveals how little Cézanne was interested in narrative, at least in his late work, but his precariously stacked blocks of female flesh draw attention to the deliberately unstable compositional elements in the Titian. NP



Top Detail from Titian, *Diana and Actaeon*, 1556–9 (NG6611)
Below Detail from Paul Cézanne, *Bathers* (*Les Grandes Baigneuses*), about 1894–1905 (NG6359)

Opposite left Detail from Titian, *Diana and Actaeon*, 1556–9 (NG6611)
Opposite right Detail from John Constable, *Cenotaph to the Memory of Sir Joshua Reynolds*, 1833–6 (NG1272)

EXHIBITIONS 2009–2010

Take One Picture: An Exhibition of Work by Primary Schools Inspired by Turner's 'The Fighting Temeraire'
27 April – 12 July 2009
Room C
Generously supported by The Dorset Foundation and Christoph & Katrin Henkel

Corot to Monet: A Fresh Look at Landscape from the Collection
8 July – 20 September 2009
Sainsbury Wing
Supported by the Corporate Members of the National Gallery

Titian's Triumph of Love
21 July – 20 September 2009
Room 1

The Sacred Made Real: Spanish Painting and Sculpture 1600–1700
21 October 2009 – 24 January 2010
Sainsbury Wing
Supported by the American Friends of the National Gallery as a result of a generous grant from Howard and Roberta Ahmanson

The Making of a Spanish Polychrome Sculpture
21 October 2009 – 24 January 2010
Room 1
Supported by the American Friends of the National Gallery as a result of a generous grant from Howard and Roberta Ahmanson

Kienholz: The Hoerengracht
18 November 2009 – 21 February 2010
Sunley Room
Supported by Outset Contemporary Art Fund and by Reinhard Onnasch

Painting History: Delaroche and Lady Jane Grey
24 February – 23 May 2010
Sainsbury Wing
Supported by the George Beaumont Group – patrons of the National Gallery

A Masterpiece Recovered: Delaroche's Charles I Insulted
24 February – 23 May 2010
Room 1

Christen Købke: Danish Master of Light
17 March – 13 June 2010
Sunley Room
Supported by The A.P. Møller and Chastine Mc-Kinney Møller Foundation, Copenhagen
The research for this exhibition was supported by the Arts and Humanities Research Council (AHRC)

The National Gallery would also like to thank The Bernard Sunley Charitable Foundation for their generous support of the 2009–10 Sunley Room Exhibitions Programme

EDUCATION

TAKE ONE PICTURE

This striking 'ghost' ship, complete with poetry adorning its sides and a collage frieze of the river Thames, was just one of the remarkable exhibits made by primary-aged children in the 2009 *Take One Picture* exhibition. *The Fighting Temeraire* (1839), by Joseph Mallord William Turner, prompted a tidal wave of creative energy in schools across the United Kingdom as pupils, teachers, parents, governors and members of the local community joined forces on dynamic whole-school projects, which fostered both learning and a love for what became 'their' painting.

Turner's picture of the celebrated gunship being towed on its final journey opened a window into another world: that of the Napoleonic wars; of sailors' lives on-board great battleships; of emotions expressed through atmospheric sunsets. Its subject initiated discussions about topical issues

Installation by pupils from Grafton Primary School, London, inspired by Turner's *The Fighting Temeraire*, 1839

such as recycling and enabled comparisons to be made between people's lives then and now. The subsequent critical and creative thinking translated into a vast range of responses, from performance poetry to digital animations of sailors.

One school in Kent provided an example of this lateral thinking. Having investigated the fact that the *Temeraire* was about to be broken up and the oak reused for furniture, pupils worked with one of the parents to source oak from a local sawmill and learnt traditional carpentry techniques to design and make their own table.

Take One Picture is a hugely popular programme, which has gained national and international interest and acclaim. The National Gallery training days – described by one teacher as 'a breath of fresh air; both enjoyable and empowering' – are attended by up to 2,000 teachers from over 500 schools, all of whom receive both inspiration and guidance before embarking on the project back at school. Many subsequently bring their pupils to see the original painting, and there are many stories of children returning with their families at weekends and during holidays to share their enjoyment and fascination.

The annual exhibition is significant, not only for its role in showcasing high-quality primary practice but also for demonstrating so powerfully the relevance of Old Master paintings for young people today. Pupils take great pride and delight in being a living artist represented in the National Gallery.

So successful is the scheme that regional museums and galleries have approached the National Gallery's Education Department with a view to running their own projects. In response, the Gallery is working in partnership with the Museums, Libraries and Archives Council (MLA) to establish a network of museums, galleries and archives under the 'Take One' banner, with each region led by a 'champion' institution, extending the scheme's focus to encompass objects, documents and buildings as well as pictures. AJM

INSIDE ART

This image of horses galloping across a lush green landscape is taken from a large block print. In the centre, a lone horse has broken from the group and rears up against a backdrop where the setting sun casts a smoky umber glow in the sky. A flock of birds soars into the distance while the horses' frenzied pace is suggested by the clods of earth kicked in their trail as they charge off the edge of the canvas.

Closer examination reveals that these creatures are derived from animals in some of the National Gallery's most popular paintings. The herd of *Whistlejacket* horses is pursued by horseback riders modelled on Van Dyck's *Equestrian Portrait of Charles I*, while the birds are based on the pelican in Pisanello's *The Vision of St Eustace*. The work's makers were also inspired by the drapery and decorative detail in Botticelli's *Venus and Mars*

Detail of print made by participants in the 'Animal Kingdom' project, *Inside Art*, September 2009

as well as the dramatic energy of Uccello's composition for *The Battle of San Romano*.

Although National Gallery paintings provided a starting point for the print's theme and composition, the practical techniques used to make it marked a departure from traditional painting methods, combining printing ink and acrylic paint on canvas with block printing techniques using pencil on polystyrene tiles.

The work was made collaboratively by two participants in the first year of the National Gallery's outreach programme, *Inside Art*, held at HMYOI Feltham, a juvenile prison and young offenders institution for young men aged fifteen to twenty-one. The project is funded by The LankellyChase Foundation from 2009 until 2011 and consists of four week-long practical art sessions per year. In its first year we offered forty places and a total of thirty-six participants completed a project, of whom four received awards from the Koestler Trust, a prison arts charity that awards, exhibits and sells artworks made by offenders.

Sessions were led by freelance artists, who used prints of National Gallery paintings as a stimulus for discussion and practical work focused on a particular theme. Those taking part approached Old Master paintings with refreshingly open minds. Many were instinctively impressed by the skill it took to create a Renaissance portrait, whereas the techniques of more modern artists, such as Cézanne, needed further explanation.

Engaging with the collection in this way not only encourages the programme's participants to develop their knowledge and skills, but also helps them gain a better understanding of themselves and of other people – key factors in reducing their chances of re-offending. For the National Gallery, *Inside Art* provides fresh insights into the many ways in which the collection can inspire new audiences. ER

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Outreach Programme and Ageing Creatively
Supported by The John Ellerman Foundation

Take Art
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Take One Picture
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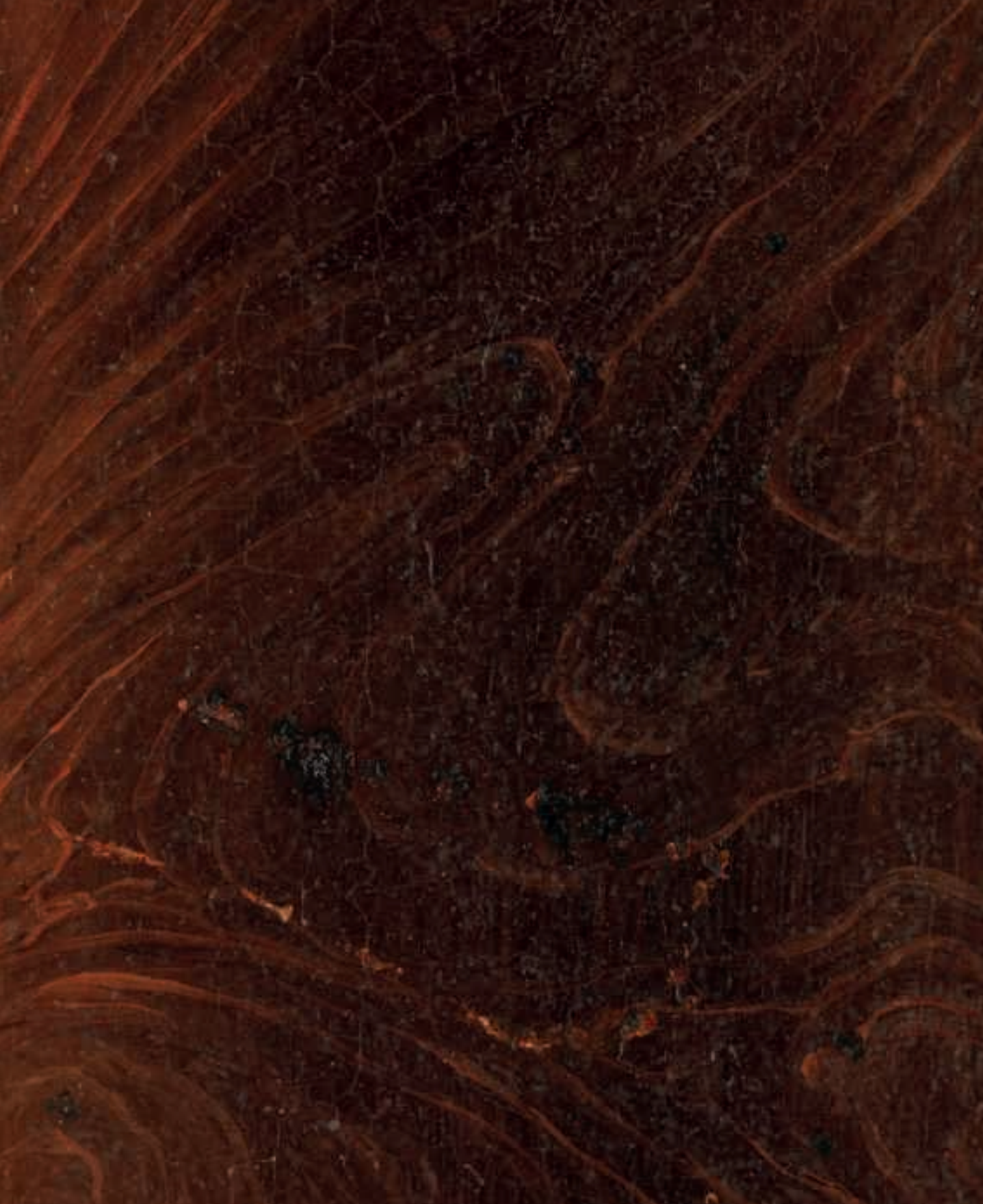
Detail from Hans Memling, *The Donne Triptych*, about 1478 (NG6275)



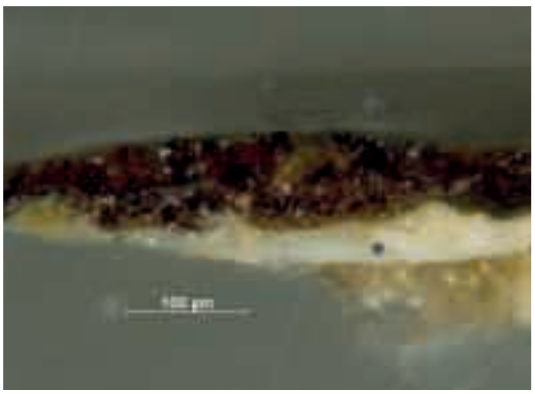
SCIENTIFIC RESEARCH

SCIENTIFIC STUDY OF THE COLLECTION

The Scientific Department has been fortunate enough, by means of a combination of a Gallery grant and fundraising, to replace some of the most important analytical instruments in the laboratory with more up-to-date equipment. A new research-grade optical microscope with much improved UV-fluorescence capabilities will be dedicated principally to the study of pigments and layer structure in paintings. A new scanning electron microscope (SEM) equipped for energy-dispersive microanalysis (EDX) will increase our capacity to undertake detailed analytical surveys of paint cross-sections and to 'map' the occurrence of chemical elements in minute samples. Lastly, an upgraded system for gas-chromatography linked to mass-spectrometry (GC-MS) is now in use for comprehensive analysis of the organic components in paint micro-samples: principally paint-binding media and resins.

A primary responsibility of the Scientific Department is to undertake technical investigations of paintings proposed for, or undergoing, conservation treatment. This year extensive technical study of Leonardo's *Virgin of the Rocks* has continued while the picture is being cleaned and restored. From the last treatment in 1948–9, it had been known that while the picture is fundamentally in good condition, the billowing sleeves and draperies of the angel to the right were rather more damaged, with larger areas of loss than the remainder of the painting. No explanation for this difference had been identified. However, examination of minute paint samples using the new optical microscope incorporating its high intensity UV-light source revealed an unusual constitution for these paints, not present elsewhere in the picture. In addition to a mixture of pigments providing the colour of the paint – ultramarine and a red lake pigment – colourless grains of a translucent material, identified by analysis as starch, were revealed (figs 1 & 2). The presence of this additive in Leonardo's paint is an early example of starch used as a bulking agent. Unfortunately, it suffers the disadvantage of rendering the paint permanently water- and humidity-sensitive, and it is now thought that the degraded state of these parts of the picture is very likely the result of the presence of starch, probably incorporated in combination with the red lake pigment.

As the National Gallery's systematic cataloguing programme continues, scientific assessment of



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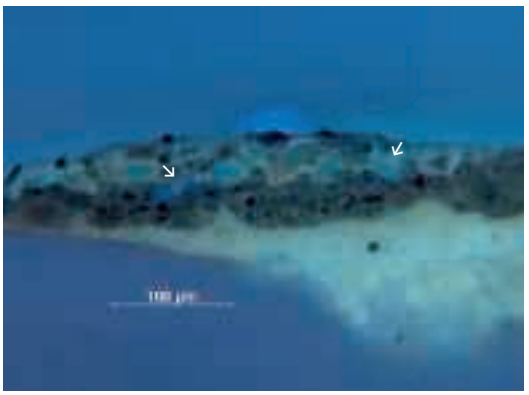

2

3

1 Highly magnified paint cross-section of the angel's sleeve from Leonardo's *Virgin of the Rocks* (NG1093) in ordinary light, showing red lake pigment and other materials.

2 Paint cross-section of the angel's sleeve from Leonardo's *Virgin of the Rocks* in ultraviolet light, which reveals the presence of starch added to the paint.

3 Detail from Ugolino's Santa Croce Altarpiece (*David*, NG6485) showing the use of combined gold and silver leaf (*oro di meta*) in the crown. The background is pure gold leaf.

4

5

4 Detail from the San Pier Maggiore Altarpiece (*The Resurrection*, NG575) showing combined gold and silver leaf (*oro di meta*) in the crown of the helmet, a degraded silver band below and pure gold mordant gilding on the shoulder.

5 Detail from a twentieth-century vision of fifteenth-century portraiture, revealed as a fake through material and stylistic evidence.

groups of paintings is undertaken to provide technical accounts for new or updated catalogue entries. The forthcoming catalogue of the Early Italian Schools, before 1400, provided intensive work this year and many new technical results have been obtained. The improved analytical capacities of the new SEM-EDX system have proved decisive in these studies. For example, the use of *oro di meta* (gold and silver foil, beaten together) in this period of painting had not before been demonstrated in the collection, although the technique is recorded in Cennino Cennini's fourteenth-century treatise 'Il Libro dell'Arte'. EDX analysis has shown the use of this once shiny composite metal material to decorate parts of Ugolino di Nerio's Santa Croce Altarpiece and it also occurs on the Florentine San Pier Maggiore Altarpiece by the di Cione workshop (figs 3 & 4). In addition, EDX investigation has identified the use of the unusual mineral pigment orpiment (arsenic trisulphide) on both these fourteenth-century paintings, its presence previously undetected as a result of severe colour loss in areas containing this unstable mineral yellow.

In summer 2010 the National Gallery will mount an exhibition devoted to the interrelationship between scientific examination, art-historical research and connoisseurship in the study and attribution of paintings. Technical investigation of around forty paintings has provided much of the core material for *Close Examination: Fakes, Mistakes and Discoveries* (30 June – 12 September 2010) and a number of attributions have been re-considered. Although intentional fakes make up only a small part of the works on display, one particularly interesting and elaborate twentieth-century creation of a panel painting acquired in 1923 as of the fifteenth century has proved to contain, by analysis using the new GCMS instrument, a range of unusual and anachronistic materials to create a sophisticated forgery (fig. 5). While the paint medium for this panel contains both drying oils and egg tempera, there was also found a layer of the resin shellac applied over the surface, to give the painting a warm brown 'Old Master' tonality and probably also to induce in the paint layer a false cracking pattern, lending it an appearance of greater age. The same analytical technique was used to detect heat-bodied linseed oil in the upper section of *The Virgin and Child with an Angel*, a painting now known to have been made in the late nineteenth or early twentieth century as a copy of an authentic work by Francesco Francia from about 1500. AR

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Equipment for gas-chromatography–mass-spectrometry for paint medium analyses
Supported by the Engineering and Physical Sciences Research Council (EPSRC)

EU-ARTECH
Supported by European Commission under the Sixth Framework Programme

Mellon Digital Documentation Project: The National Gallery's Ten Paintings by Raphael
Supported by The Andrew W. Mellon Foundation

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

Research in digital imaging
Supported by Hewlett-Packard

Studying Old Master Paintings – Technology and Practice: The National Gallery Technical Bulletin 30th Anniversary Conference
Supported by The Elizabeth Cayzer Charitable Trust

RESEARCH AND PUBLICATIONS

A NEW INTERPRETATION OF FRANCESCO ZAGANELLI'S BAPTISM OF CHRIST

Francesco Zaganelli painted this picture in 1514 for the Laderchi chapel in the Dominican church of Sant'Andrea in Vineis at Faenza. Although its subject has always been interpreted as the Baptism of Christ, the presence of the two veiled female characters prompts questions about its real iconography.

In the 1929 National Gallery catalogue the two women were identified as the Virgin and Saint Anne. Cecil Gould in his catalogue of 1962 suggested that the latter might be Saint Elizabeth, noticing that either of them, and also the Virgin would be 'highly unusual in a Baptism'. Research recently carried out in the Archivio di Stato at Faenza revealed that the picture was painted for a chapel dedicated to the Visitation. This supports the identification of the two female figures with the Virgin and Saint Elizabeth, but does not explain the major inclusion of the baptism scene.

As the Visitation was the very first encounter of Christ and John the Baptist, they feature as little babies (in their mothers' wombs or in front of them) in many Northern-European images of the Visitation from the fourteenth to the early sixteenth centuries. Zaganelli's picture takes a step forward, as the meeting of the two women is presented as a prelude to Christ's mission. Indeed here rather than enacting the Visitation, Elizabeth appears as prophesising to her cousin Mary the future encounter of their unborn sons, pointing her left hand towards the baptism scene.

Another question arises about the surprisingly large baby hovering over Christ, placed in the upper centre of the composition. It is comparable to flying putti featuring in Emilian Annunciations from the fourteenth to the early sixteenth centuries. In this context these wingless babies represent the Word Incarnate. However, this seems not to be the case in NG3892.1, as in the mid-fifteenth century the Dominican theologian Saint Antoninus had condemned such depictions for their possible allusions to heretic theories on the Incarnation.

With the Baptism Christ accepted death to redeem the sins of humankind. The embroidered cloth suspended by the baby above the baptised Christ recalls a shroud (and the way the baby holds it brings to mind images of Veronica). The putto introduces an element alluding to Christ's redemptory mission on earth. This interpretation is supported by the fact that the lunette once positioned above this altarpiece (NG3892.2)

Francesco Zaganelli
(active 1499; died 1532)
The Baptism of Christ with the Visitation, 1514
Oil on wood, 200.7 x 190.5 cm
The National Gallery, London, NG3892.1

depicts the *Dead Christ with Angels*. A cloth-shroud in this context is therefore appropriate.

The feast of the Visitation was introduced into the liturgical calendar of the Catholic Church in 1389 and was accepted unanimously across Western Europe about a century later. It was especially promoted by the Dominican order and the rare and complex iconography of this picture was probably dictated by the Dominicans at Sant'Andrea in Vineis, perhaps with reference to a specific text.

This unique picture provides us with an extraordinary illustration of a theological concept. Compared with canonical depictions of the Visitation, it demonstrates how differently narrative could be conceived in a Renaissance context. Here, Christ is presented three times: in the Virgin's womb, in the water and in the tomb.

It is highly unusual for the subject of a National Gallery painting to be re-identified. This example is just one of the many exciting discoveries resulting from comprehensive research now underway for the forthcoming collection catalogue focusing on sixteenth-century Ferrara and Bologna, which has been made possible by the kind generosity of Mr and Mrs Daniel Katz, sponsors of a Research Fellowship in Sixteenth-Century Ferrarese Painting. GM

HISTORIES OF THE NATIONAL GALLERY

There has never been more interest in the history of the National Gallery nor in the history of museums and public art collections generally. One indication of this is the publication within a few years of four very different books on the National Gallery: *The Nation's Mantelpiece* by Jonathan Conlin; *The National Gallery: A Short History* by Charles Saumarez Smith; *The National Gallery in Wartime* by Suzanne Bosman; and, most recently, *The National Gallery: An Illustrated History* by the Gallery's archivist, Alan Crookham, a publication made possible by a grant from the American Friends of the National Gallery.

The *Illustrated History* makes extensive use of the visual record in the Gallery's archives, especially the old photographs. There is a mass of documentary material available on such diverse topics as storage and display, (lady) copyists, educational attitudes and the decoration of the Director's office. Much is inadvertently revealed by these images, but messages were also deliberately embodied within them. Thus we find a youthful Kenneth Clark, impeccable in casual attire, crouching with ease to inspect a painting stored in the Manod quarry during the Second World War. Clearly some thought was given to the choice of painting and it is remarkable that Clark selected *Apollo and Diana* (Royal Collection) by Cranach – the world at peace painted by a great German artist. It was wholly characteristic of him that he was, already, thinking of how a national collection of European art could help heal the great wounds created by the war by giving prominence to the merits of the art of the enemy power. Some such sentiment also perhaps determined his purchase of the Düreresque '*Madonna with the Iris*' (NG5592) in 1945.

Sir Kenneth Clark, the National Gallery's Director (1934–45), at Manod in 1942

The National Gallery provides a refuge from the hubbub of the world and a diversion both from its topical excitements and miseries, but it can also have a political influence (in the broadest possible sense). NP

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Curator of Italian Paintings before 1500 and Head of Research
Supported by Mr Stefano Pessina

Curator of Post-1800 Paintings
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The Daniel Katz Research Fellowship in Sixteenth-Century Ferrarese Painting
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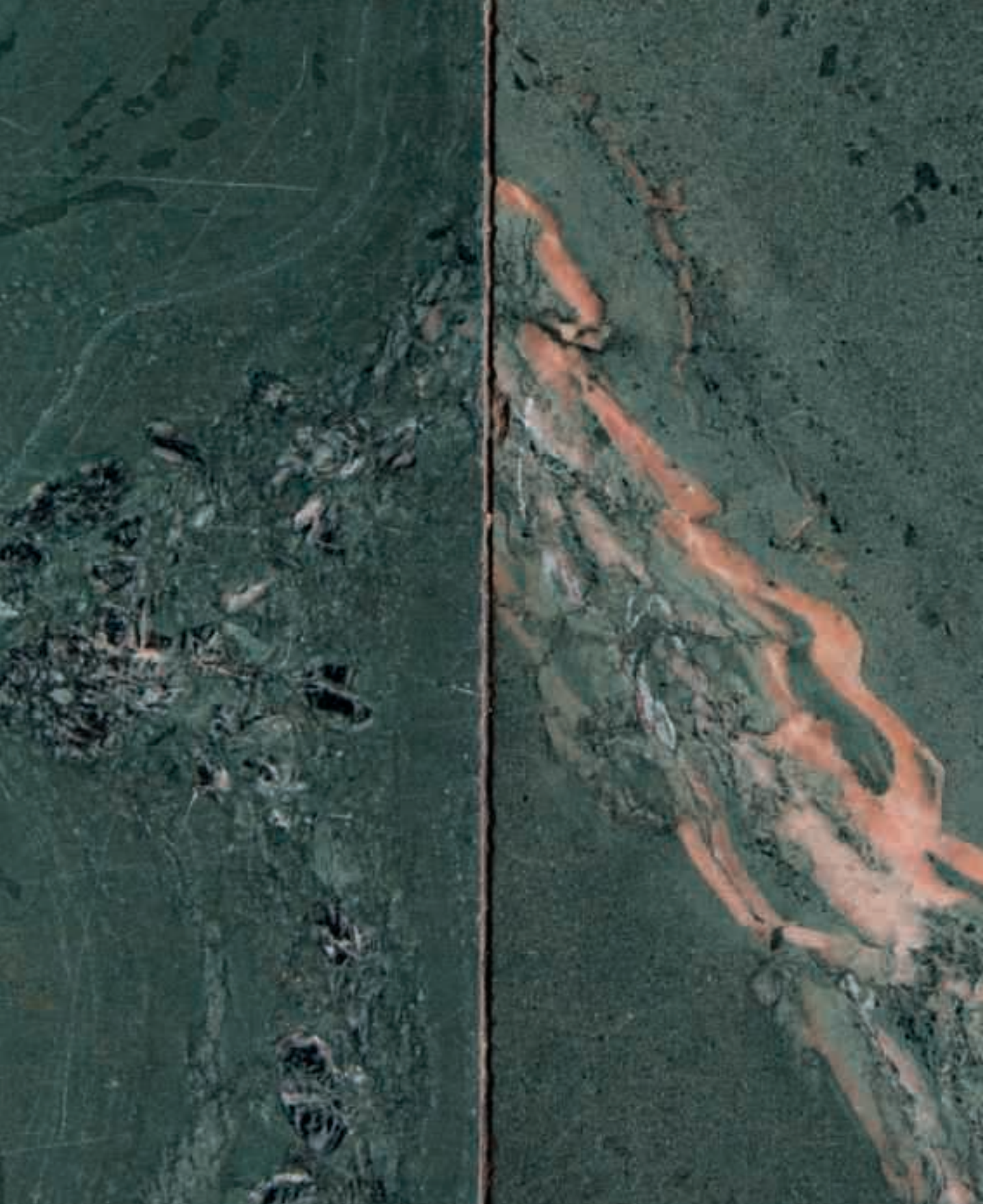
Detail of green slate streaked with pink and white in the Orange Street Entrance



PRIVATE SUPPORT OF THE GALLERY

The private support of individuals, trusts and companies has continued to play an essential role in the well-being of the National Gallery. Such support has made possible the broad array of activities described throughout this Review. We are extremely grateful to every individual and organisation for their generosity and commitment to the Gallery, particularly during a period of such unprecedented financial uncertainty.

This year individual donors gave much needed support to our major exhibitions: *The Sacred Made Real: Spanish Painting and Sculpture 1600–1700*, *The Making of a Spanish Polychrome Sculpture*, and *Kienholz: The Hoerengracht*. Individual support helped the Gallery fund curatorial posts, academic colloquia and collection catalogues as well as the purchase of several fine picture frames. The Gallery's Education Department also benefited from individual support, enabling students and adult learners alike to study and learn from the collection.

As a result of the Titian campaign in 2008, we continued to receive very generous donations towards the acquisition of Titian's *Diana and Actaeon*. The painting became the subject of the display, *Titian and his Legacy*, in celebration of the philanthropic support of individuals and charitable trusts that led to this important acquisition with the National Galleries of Scotland.

Charitable trusts and foundations continued to make a vital contribution, providing grants for exhibitions and for education, scientific and curatorial projects. A substantial grant from DCMS/ Wolfson Museums and Galleries Improvement Fund enabled the renovation of the lower floor galleries, which have been completely re-designed and re-lit to show the collection to best effect. The Education Department received a number of new pledges of support for its outreach programme and projects with older people, while its work with trainee teachers continued to benefit from existing funders. Two curatorial posts, the library conservation project, exhibitions and exhibition catalogues were similarly funded by grants from trusts.

The corporate sector, despite the extraordinarily uncertain financial climate, continued to demonstrate its backing of the Gallery. Corporate members maintained their relationship with the Gallery via the membership scheme, helping to finance a range of activities. Our partnership with Credit Suisse continued to flourish, enabling the Gallery to plan its future work with confidence. In its second year, the association saw the continuation of education initiatives with partner schools and charities. We were delighted that Credit Suisse supported the Gallery through its own marketing activity, including an advertising campaign across London and national press coverage in a *Sunday Telegraph* supplement featuring the Gallery's collection and education activities.

Finally, we would like to pay tribute to Lady Lever, Chair of the George Beaumont Group, for her unstinting service to the Gallery over the past twelve years. Equally, we are deeply grateful to the Committee, Lady Alexander of Weedon, Christophe Gollut, Katrin Henkel, Bernard Hunter and Michael Sacher for their long-standing

support. Since its foundation the George Beaumont Group has provided the Gallery with a vital source of income, helping to fund acquisitions and exhibitions as well as the senior research curatorial post. This has only been possible with the leadership and support of the Chair and Committee, which stepped down in 2009, leaving plans in place to build on the achievements of the George Beaumont Group.

To all the lenders, individuals, companies and trusts acknowledged throughout this Review and listed on the following pages, and to those who have asked to remain anonymous, the Gallery wishes to express its utmost gratitude. SW

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We would like to thank all our lenders to the collection between April 2009 and March 2010, including those who wish to remain anonymous.

Her Majesty The Queen
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The Earl of Verulam

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The Director and Trustees would like to thank the following, and those who wish to remain anonymous, for their generous support of the National Gallery during the period 1 April 2009 to 31 March 2010.

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

The George Beaumont Group

The National Gallery would like to acknowledge the significant unrestricted support that the George Beaumont Group offers towards the Gallery's core activities on an annual basis. These donations help us to create an array of educational resources, to acquire, conserve and redisplay the paintings themselves, restore and extend our buildings, and support scientific and curatorial research. We are immensely grateful to all of those individuals who have given to the Gallery through the George Beaumont Group over this past year.

We are also indebted to the George Beaumont Committee, which stepped down in February 2010, for its time and advice. The Chair and Members have been tirelessly supporting the Gallery since 1997 ensuring that the George Beaumont Group has become an integral part of the fabric of the National Gallery. We would like to thank them for their tremendous work and dedication over the years.

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

The Director and Trustees would like to thank the following, and those who wish to remain anonymous, for their generous support during the period 1 April 2009 to 31 March 2010.

Howard & Roberta Ahmanson
Mr & Mrs Harold Blatt
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The Fuserna Foundation General Charitable Trust
Ann & Gordon Getty Foundation
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Mr & Mrs Robert Johnson through the Robert and Sherry Johnson Charitable Trust
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Legacies to the National Gallery

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

We are extremely fortunate to have received legacies from the late Mr Geoffery Ackerman, Mrs M.A. Bailey, Renee Buck, Mr Raymond Daviest, Patricia Dodds, Mr David Medd OBE and Mr Clive John Nowell.

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

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

FINANCIAL INFORMATION

Government Grant in Aid remains the Gallery's principal source of funds. For the year ended 31 March 2010, the Gallery's Grant in Aid for running costs was £23.537 million, with an additional grant of £3.75 million restricted to expenditure on capital, including ongoing essential capital repairs.

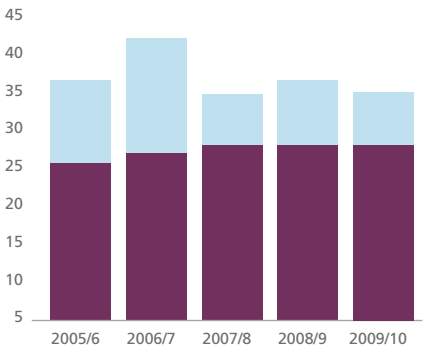
The Gallery faces the probability of significant cuts to Grant in Aid in future years, which will make private income even more critical to the future well-being of the Gallery. So many of the Gallery's programmes from exhibitions to outreach work are only possible as a result of the support of the corporate sector, trusts and foundations, and private individuals.

Total incoming resources this year were £38.1 million, lower than in 2008/09 (£67.1m). The 2009/10 figure includes incoming resources relating to picture acquisitions of £4.6 million (excluded in the graph opposite), as well as generous donations from individuals and income from the successful corporate membership scheme. The rise in income in 2008/9 is largely explained by donations for the acquisition of Titian's *Diana and Actaeon*.

The Gallery's total charitable expenditure for 2009/10 was broadly comparable with that for the prior year and the Gallery maintained its focus on keeping expenditure within budget, maintaining tight controls and a continuing focus on delivering efficiency savings and value for money. JW

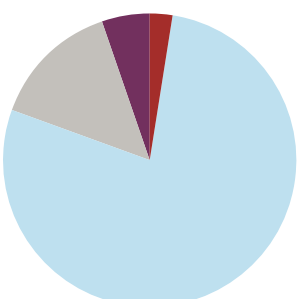
Grant in Aid as a proportion of income, excluding donations for acquisitions

(£millions rebased to 2009/10 prices)



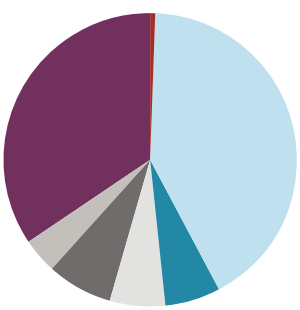
Income 2009/10

(excluding donations for picture acquisitions)



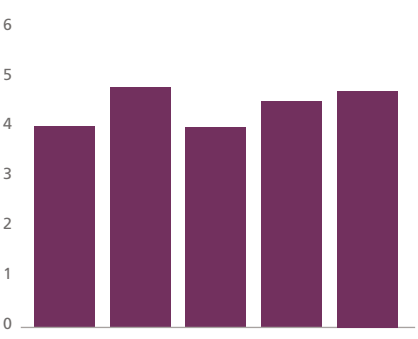
Sponsorship and donations £1.8m
Investment income £0.9m
Grant in Aid £27.3m
Other income £4.9m

Operating Expenditure 2009/10



Care of the collection £10.6m
Governance costs £0.2m
Access to the collection £12.9m
Educational activities £1.9m
Exhibitions £1.9m
Study of the collection £2.2m
Costs of generating funds £1.2m

Number of Visitors (millions)



Exhibition Attendance 2009/10

Take One Picture* **15,603**
Corot to Monet: A Fresh Look at Landscape from the Collection* **183,433**
Titian's Triumph of Love* **53,904**
The Sacred Made Real: Spanish Painting and Sculpture 1600–1700 **99,669**
The Making of a Spanish Polychrome Sculpture* **76,925**
Kienholz: The Hoerengracht* **223,183**
Painting History: Delaroche and Lady Jane Grey **24,344**
A Masterpiece Recovered: Delaroche's Charles I Insulted* **89,382**
Christen Købke: Danish Master of Light* **115,049**

Free exhibitions are indicated by an asterisk

NATIONAL GALLERY COMPANY LTD

National Gallery Company Limited (NGC) is owned by the National Gallery Trust. The main purpose of the company is to generate income for the Trust and the National Gallery, to enhance the experience of visitors to the Gallery, and to extend the profile and reputation of the brand.

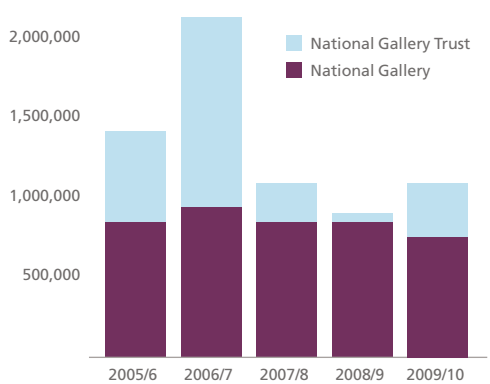
Sales this year totalled £6.8m, with contributions of £1m from external publishing sales, product licensing, catering and royalties from the Picture Library. Profit from trading in 2009/10 was £330,000 (08/09 £84,000), after payments to the Gallery of £743,000 (08/09 £840,000). This result was largely driven by sales recovery in retail, which saw an increase in visitor numbers, conversion and spend per visitor, aided by improved product sourcing and development.

The Sacred Made Real exhibition was a great success both in visitor numbers and in trading terms. The catalogue, which received excellent reviews, contributed £180,278 to store sales (9000 units) and the sale of 1,000 copies to the National Gallery of Art, Washington generated an additional £13,000.

In January the NGC Board agreed to investment in the online shop. With a new team in place (from June 2009), we are confident that we can grow the business as identified in our three-year plan. The integration of the Picture Library into this team has been a success and income, at £230,000 was 12% better than budgeted.

Income from catering, operated by Oliver Peyton and his team, improved by 2% this year, delivering a contribution of £484,590 to NGC and the National Gallery. JM

Payments to the National Gallery and National Gallery Trust



Revenue Analysis 2009/10

PUBLICATIONS

The following titles were published between 1 April 2009 and 31 March 2010

Exhibition Catalogues

The Sacred Made Real: Spanish Painting and Sculpture 1600–1700
Xavier Bray, with Alfonso Rodríguez G. de Ceballos, Daphne Barbour and Judy Ozone
297 x 230 mm; 208 pp; 180 colour illustrations
Hardback £35.00 / Paperback £19.99, September 2009
Special photography supported by The Henry Moore Foundation

The Hoerengracht: Kienholz at The National Gallery
Colin Wiggins and Annemarie de Wildt
265 x 245 mm; 56 pp; 40 colour illustrations
Paperback £7.99, November 2009

Painting History: Delaroche and Lady Jane Grey
Stephen Bann and Linda Whiteley, with John Guy, Christopher Riopelle and Anne Robbins
244 x 220 mm; 180 pp; 140 colour illustrations
Hardback £19.99, February 2010

National Gallery Guides

Corot to Monet: French Landscape Painting
Sarah Herring, with contributions by Antonio Mazzotta
270 x 230 mm; 72 pp; 76 colour illustrations
Paperback £7.99, June 2009

A Closer Look: Colour
David Bomford and Ashok Roy
210 x 140 mm; 96 pp; 90 colour illustrations
Paperback £6.99, July 2009
(Previously published as *Pocket Guide: Colour*)

A Closer Look: Conservation of Paintings
David Bomford, with revisions by Jill Dunkerton and Martin Wyld
210 x 140 mm; 96 pp; 90 colour illustrations
Paperback £6.99, July 2009
(Previously published as *Pocket Guide: Conservation of Paintings*)

The National Gallery Visitor's Guide
Louise Govier
Chinese, French, Italian, Japanese, Russian and Spanish editions
246 x 189 mm; 112 pp; 120 colour illustrations
Paperback £7.50, July 2009
Sponsored by Credit Suisse

El Greco to Goya: Spanish Painting
Dawson Carr
270 x 230 mm; 72 pp; 80 colour illustrations
Paperback £7.99, August 2009

Duccio to Leonardo: Italian Painting 1250–1500
Simona Di Nepi
270 x 230 mm; 72 pp; 80 colour illustrations
Paperback £7.99, October 2009

The National Gallery: An Illustrated History
Alan Crookham
255 x 205 mm; 128 pp; 180 colour illustrations
Paperback £12.99, October 2009
Supported by the American Friends of the National Gallery with an anonymous donation to honour the work of Colin McKenzie

A Closer Look: Faces
Alexander Sturgis
210 x 140 mm; 96 pp; 100 colour illustrations
Paperback £6.99, November 2009
(Previously published as *Pocket Guide: Faces*)

A Closer Look: Saints
Erika Langmuir
210 x 140 mm; 96 pp; 100 colour illustrations
Paperback £6.99, November 2009
(Previously published as *Pocket Guide: Saints*)

The National Gallery Review of the Year: April 2008 – March 2009
245 x 220 mm; 64 pp; 45 colour illustrations
Paperback £9.99, November 2009

The National Gallery Visitor's Guide
Louise Govier
German, Korean, Polish and Portuguese editions
246 x 189 mm; 112 pp; 120 colour illustrations
Paperback £7.50, December 2009
Sponsored by Credit Suisse

Hogarth to Turner: British Painting
Louise Govier
270 x 230 mm; 72 pp; 80 colour illustrations
Paperback £7.99, March 2010

Academic Books

National Gallery Technical Bulletin 30th Anniversary Volume
Series editor: Ashok Roy
297 x 210 mm; 112 pp; 200 illustrations
Paperback £25.00, August 2009
Supported by the American Friends of the National Gallery with a generous donation from Mrs Charles Wrightsman

DVDs

Corot to Monet: A Fresh Look at Landscape
Written and narrated by Nicola Freeman
Approx. 30 minutes, £9.99, July 2009

The Sacred Made Real: Painting and Sculpture 1600–1700
Written and narrated by Leah Kharibian
Approx. 45 minutes, £9.99, October 2009

The Hoerengracht: Kienholz at The National Gallery
Written and narrated by Colin Wiggins
Approx. 45 minutes, £11.99, November 2009

The National Gallery Visitor's Guide
Written and narrated by Louise Govier
Approx. 180 minutes, £11.99, November 2009

Painting History: Delaroche and Lady Jane Grey
Written and narrated by Natasha Podro
Approx. 35 minutes, £9.99, February 2010

Co-editions and Co-publications

National Gallery Companion Guide
Erika Langmuir
240 x 150 mm; 352 pp; 340 colour illustrations
Paperback £12.99, December 2009
Korean edition published by Sahoi Pyongnon Publishing Co. Inc.

Christen Købke: Danish Master of Light
David Jackson, with Kasper Monrad
280 x 220 mm; 128 pp; 86 colour illustrations
Paperback £14.99, February 2010
Published by The National Gallery of Scotland, Edinburgh, in association with The National Gallery, London

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MARBLE IN THE NATIONAL GALLERY

The ancient Romans imported huge quantities of coloured marble and alabaster from all corners of their empire, as well as porphyry and granite, usually from Egypt. The glamour of these stones was never entirely lost and beautiful medieval Roman paving mosaic ('Cosmati work') incorporated morsels of speckled purple Imperial porphyry and the deep-green stone with pale green flakes then erroneously known as serpentine (which was in fact Greek porphyry). These were also the first decorative stones to be imitated accurately in medieval painting, often on the reverse of panels as if to suggest that the support itself was a slab of stone.

The leading Netherlandish painters of the fifteenth century included spectacular coloured stones in the architectural settings they devised for the Queen of Heaven. Although often described as marbles, some of these appear to be semi-precious hard stones such as jasper, which must have been studied in relatively small specimens. Only in Russian Imperial palaces of the nineteenth century do we find real hard-stone columns to match those that Memling depicted in the *Donne Triptych*, in which the banding recalls long swaying weeds half-glimpsed in dark waters (see p. 45).

In Italy by the end of the sixteenth century a few artists had studied marbles sufficiently to

invent their own, with plausible patterns – veined, banded, dappled and 'breccia' (with jagged, fractured inclusions). Superb examples may be seen in the work of Andrea Mantegna (see p. 27) and his brother-in-law Giovanni Bellini. The special challenge in representing such material, in addition to depicting both translucency and polish, was the way that controlled accidents of flicking, sponging and spattering are required to imitate the natural patterns.

New quarries were opened and old ones enormously extended during the seventeenth century to provide marble for Baroque churches and palaces. Almost all the black marble in Europe came from Belgium, which also supplied a dark-grey marble flecked with white (see p. 17) – a stone that could approach the glamour of *bianco e nero antico*, the black and white breccia then only available in pieces recycled from Roman ruins. Van Delen's little painting of a palace and courtyard might almost have been made as an advertisement for Belgian quarries.

It was only in the last decades of the nineteenth century that major progress was made in locating the quarries used by the Romans. Railway engineers in the Pyrenees found themselves cutting into *bianco e nero antico*. More often rediscoveries were due to the Imperialist entrepreneur or the classically educated explorer. These developments coincided with John Taylor's creation of the National Gallery's Staircase Hall and Central Hall in the mid-1880s. Here we can find pillars and pilasters of wavy grey-green-banded *cipollino* (onion marble) from Euboea in Greece and a flesh-coloured marble from French Algeria, which is a close relative of the blushing yellow marble (*giallo antico*). But what would have most appealed to Memling, Bellini and Mantegna is a novel Algerian marble that ranges in colour from yellow to deep chestnut (see p. 9). Discovered in the 1870s this was first marketed in Britain as 'Rouge Etrusque'. Taylor obtained six colossal 'monoliths' (shafts of a single piece) of this stone for the Staircase Hall and also used it for pilasters, engaged columns and door-frames there, in the Central Hall and in adjacent galleries. Today, its colour is superbly set off by the new green fabric in Room 39 (see p. 6).

As we develop a taste for Victorian polychromy we perhaps find it harder to admire the travertine cladding of the Orange Street Entrance. But the paving there is an exceptionally beautiful silver-green slate from Kirkstone in Cumbria (see p. 53), which in addition to much subtle mottling and streaking is occasionally traversed by quartz – a lightning-bolt of white here, a molten stream of pink there. NP

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