

THE REVIEW OF THE YEAR  
April 2010 – March 2011

NATIONAL  
GALLERY









# THE NATIONAL GALLERY

REVIEW OF THE YEAR  
April 2010 – March 2011

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annual-review](http://www.nationalgallery.org.uk/about-us/organisation/annual-review)

## INTRODUCTION

The Trustees and Director of the National Gallery have spent much of the year just past in making plans to enable us to deal with the implications of cuts to our income Grant in Aid, the government funding on which we, to a large extent, depend to provide our services to the public.

At an early stage in the financial year our income Grant in Aid was cut by 3%; and in the autumn we were told that we would, in the period to March 2015, be faced with further cumulative cuts to our income amounting to 15% in real terms. While no such cut is ever welcome, we do recognise and welcome the fact that the level of public funding which we continue to receive enables us to maintain our fundamental commitment to free admission, and that the Government itself has expressed its commitment to the preservation of free admission and of our front-line public services. The National Gallery is still able to open its doors, free of charge, seven days a week, and no reduction of opening hours has occurred or is expected.

The challenge for the Gallery, in planning to meet the cuts, has been and will be to ensure that they have as little impact as possible on the National Gallery's strategic aims and objectives, which were agreed by the Board during the course of the year. All of these focus on the public service we are here to provide. They include the preservation, enhancement and development of the potential of our outstanding collection of Old Master paintings; the broadening of our appeal and provision of an exceptional visitor experience; and the inspiring of learning and engagement (for those of all ages) through the collection. We are also committed to increasing our self-generated income, to help replace that which we have lost from Government, whether through our exciting exhibition programme (which in the year ahead will include what promises to be an extraordinary exhibition focusing on the paintings of Leonardo

da Vinci), increased corporate membership and sponsorship, income from donations or otherwise.

The Government has made it clear that it wishes to encourage cultural institutions such as the National Gallery to place greater reliance on private philanthropic support, and has this year taken some first steps to encourage such support, through relatively modest fiscal changes and other initiatives. We hope that further incentives to giving will follow, and we continue to ask for the removal of some current impediments (in the form of government controls over the spending of our own self-generated income) to our ability to rely on private funding.

As well as undergoing a substantial cost-cutting exercise this year in relation to areas which least affect our service to the public, the National Gallery has also had to impose a pay freeze on many staff and to plan for some staff reductions. The Board wish to thank the Gallery's staff for their continued loyalty and hard work through difficult times.

MARK GETTY (CHAIR)

LANCE BATCHELOR

GAUTAM DALAL

DEXTER DALWOOD

DAVID EKSERDJIAN

ANNE HESELTINE

MICHAEL HINTZE

ANYA HURLBERT

PATRICIA LANKESTER

JOHN NELSON

NICOLA NORMANBY

HANNAH ROTHSCILD

CAROLINE THOMSON



## DIRECTOR'S FOREWORD

During the course of the year work has continued in the Wilkins building, removing false ceilings and restoring original plasterwork in Rooms 5, 6, 8 and 10. In addition, after considerable experiment, first in the National Portrait Gallery and then in our own galleries, low energy lighting has been adopted for these rooms – and others – in conjunction with more natural light than has previously been possible. These improvements have for the most part been made possible because of the support we have received from private individuals and foundations. Their names are in some cases inscribed in gold in the rooms themselves. Among the great philanthropists thus recorded in our galleries, three – Dr Mortimer Sackler, Lord Wolfson and John Sunley – died last year. We remember them with gratitude.

We celebrated Sir Denis Mahon's one-hundredth birthday on 8 November in the company of the spectacular paintings from his collection which are on loan to the National Gallery. Soon after the end of the year recorded here he died. There will be a proper tribute to him in next year's Review. Here it is sufficient to note that he was not only a great champion of Italian Baroque painting, but also a tireless advocate of the rights of the deceased – of founders and benefactors who put their trust in the Gallery's officials to remain faithful to the purpose for which the Gallery was founded.

Looking at the future, we must be concerned to ensure that the National Gallery's website has an eminence to match that of the Gallery itself. Research has revealed that those who use it are exceptionally pleased with it, so our efforts are now focused on supplying more than is expected and attracting a still larger and more diverse public. Deeper content has been initiated, most notably in the form of Lorne Campbell's catalogue entry for Jan Gossaert's *Adoration of the Kings* published in

advance of the exhibition devoted to that artist (see pp. 36–7) and also in advance of the long-awaited catalogue of our sixteenth-century Netherlandish paintings. This seemed worth singling out because it is a painting with astonishing compositional intricacy and minute detail as well as great beauty. Meanwhile Dillian Gordon's catalogue of our earliest Italian paintings has also been published (see pp. 50–2) and material from that will also soon be available online.

Looking sideways as well as forward we are concerned as a national institution to share our resources and expertise with regional museums and galleries. There will be more to say on this topic in next year's Review but we must here express our gratitude to the officials in the MLA who have made it possible for us to develop the Subject Specialist Network: European Paintings pre-1900 programme.

NICHOLAS PENNY







# ACQUISITION

## PEDER BALKE THE TEMPEST

Peder Balke could not make a commercial success of landscape painting during his lifetime and died forgotten. Recognition in the twentieth century was slow to develop and restricted to Scandinavia. In the twenty-first century, however, Balke is coming to be seen as one of the most innovative Norwegian artists of his age. His paintings are increasingly sought after by connoisseurs and admired by critics. *The Tempest* is the first Balke to enter a British public collection. Two ships, one emitting a trail of black smoke into a thunderous sky, struggle to stay afloat on a storm-tossed sea. Jagged rocks present a looming danger. It is a bleak image of impending doom executed in a radically restricted palette of black, white and grey.

Balke was born in rural poverty. His family supported his artistic interests, however, and saw to it that he was educated at art school in Christiania (now Oslo), and then at the academies of Stockholm and Dresden. Early on, he determined to be a landscape painter and walked across much of southern Norway in search of motifs. In 1832 he visited the so-called North Cape of rugged, isolated northern Norway. It provided him with images of brutal nature, and of man's impotence in its face, which would continue to preoccupy him throughout his life. Balke also travelled widely, and in Paris in 1846 he attracted the attention of King Louis-Philippe who, remembering his own visit to the North Cape decades earlier, commissioned some thirty Norwegian views from the artist.

Twenty-eight oil sketches survive in the Louvre.

Balke's career did not develop as he hoped. In the face of stagnating sales, by the 1860s he was turning his attention to politics and land development in and around Oslo. He continued to paint for himself, however, including envelope-size inventions on Norwegian landscape themes. As here, they often show nature at its most violent. Sometimes Balke worked on canvas, but more often on thick chunks of wood, planed and primed, the priming then polished to a slick, even surface. Finished pictures look like etchings or lithographic stones rather than traditional paintings. They are the work of a few minutes, the artist's hand moving rapidly across the picture surface, turning accidents in the distribution of pigment into recognisable forms. While much more needs to be learned about Balke's energetic techniques, it is clear that, in their informality and emphasis on paint handling, these works introduce a new expressivity into Scandinavian art. This would be explored further in generations to come by artists such as Edvard Munch and August Strindberg.

The gift of this small work in late 2010 anticipated the display at the National Gallery in summer 2011 of the Norwegian and Swiss landscape paintings assembled by Asbjørn R. Lunde in New York. That collection contains four paintings by Balke, including a slightly larger canvas on a related theme. Thus, the National Gallery is proving instrumental in introducing this remarkable artist to the British public. CR





**Provenance**

Private collection, Norway; auction, Oslo, 2007; acquired there by Danny Katz, London; presented to the National Gallery by Danny and Gry Katz, 2010.

**Reference**

Christopher Riopelle, *Forests, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection*, London 2011, p. 24, fig. 7.

Peder Balke (1804–1887)

*The Tempest*, about 1862

Oil on irregular wood panel, 12 x 16.5 cm

Unsigned

Presented by Danny and Gry Katz, 2010, NG6614

# LOANS

## VINCENT VAN GOGH MOTHER BY A CRADLE (LÉONIE-ROSE DAVY-CHARBUY)



Vincent van Gogh (1853–1890)  
*Mother by a Cradle (Léonie-Rose Davy-Charbuy)*, 1887  
Oil on canvas, 61 x 45.5 cm  
On loan from the Van Gogh Museum, Amsterdam  
(Vincent van Gogh Foundation), L1099

When Van Gogh arrived in Paris early in 1886 he was excited to discover the many painting styles progressive French artists were then exploring. Anxious to learn all he could about the avant-garde, he set about experimenting with these various modes, including pointillism, or painting in dots of colour, of which a new artist friend, Georges Seurat, was the champion. Painted a year later, in early spring 1887, this delicate three-quarter-length portrait of a young mother, animated by flicks, dots and dashes of paint over an underlayer of thin colour, reflects the formal impact Seurat, six years his junior, was having on Van Gogh. Conversely, the maternal and domestic theme evokes Impressionist painting, not only the work of Claude Monet but also of leading female painters like Berthe Morisot and Mary Cassatt. The sitter was the niece of an art-dealer friend and the setting was the dealer's flat, further evidence of the Dutchman's eclectic, inventive immersion in the Parisian art world.

For more than a decade now, the National Gallery and the Van Gogh Museum, Amsterdam, have exchanged paintings on an annual or biannual basis, and this is the most recent Dutch loan. Toulouse-Lautrec's *Woman seated in a Garden* (NG4186) has travelled to Amsterdam in its place. The exchange allows the Gallery to show Van Gogh in greater depth – there are, for example, no portraits in the permanent collection – while the Amsterdam museum broadens its presentation of Impressionist or Post-Impressionist painting. CR



## JAN BRUEGHEL THE ELDER LANDSCAPE WITH TRAVELLERS AND PEASANTS ON A TRACK

Jan Brueghel was the second son of Pieter Bruegel the Elder but he barely knew his father. Unlike his brother, Pieter Brueghel the Younger, who made a living from recycling his father's compositions, Jan developed his own style and became best known for his small-scale paintings on copper of floral still lifes and landscapes depicting allegorical and religious scenes as well as peasant life.

*Landscape with Travellers and Peasants on a Track* shows a convoy of travellers in horse-drawn carriages coming from a village church, which is just discernible in the background. The carriages are accompanied by a group of peasants including three couples dancing to the music of a violin. To the right, a cowherd with a horn is moving his cattle and, further back, a shepherd is watching his sheep. The trees show the first hints of autumnal leaves, suggesting that the scene may take place in late September or early October. The landscape in the background, showing a bridge, a mill and further churches, is characteristic of the Flemish

countryside that was slowly starting to prosper again after the Twelve-Year's Truce agreed in 1609. The arguable wealth of the travellers, however, is contrasted with the bleak detail of a horse's skull and leg bone in the left foreground.

Jan Brueghel's carefully observed and finely wrought paintings were sought after by collectors like Federico Borromeo in Milan or the rulers of the Spanish Netherlands, the Habsburgs in Spain. Rubens often collaborated with Jan Brueghel by adding figures to his compositions, thus acknowledging his unique gifts as a landscape painter. Jan Brueghel's signature brushwork consists of a thick impasto, even when working on the smooth copper surfaces, which he preferred for his jewel-like creations. The bursts of sunlight illuminating the distant landscape are a typical feature of his paintings and remind us how evocative they are. One can almost hear the chattering of the magpies flying above, the blast of the cow horn and the music of the violin. DJ/PR



Jan Brueghel the Elder (1568–1625)  
*Landscape with Travellers and  
Peasants on a Track*, 1610  
Oil on copper, 33 x 50.2 cm  
On loan from the Peter Meyer  
Collection, L1097

## CHRISTEN KØBKE PORTRAIT OF P. RYDER, SON OF THE ARTIST'S COUSIN



Christen Købke (1810–1848)  
*Portrait of P. Ryder, Son of the Artist's Cousin*, 1848  
Oil on canvas, 74.5 x 53.5 cm  
On loan from a private collection, L1101

The National Gallery's retrospective exhibition of spring 2010, *Christen Købke: Danish Master of Light*, included a little-known work by the great Danish artist painted in the final year of his life. *Portrait of P. Ryder* entered a private British collection as recently as 2009. Generously loaned to the exhibition, first in London and then at the National Gallery of Scotland, Edinburgh, the painting returned to the National Gallery in October 2010 as a long-term loan to the permanent collection. It hangs in Room 41, a compelling example of Danish Golden Age portraiture.

Købke was raised in the Citadel of Copenhagen where his father ran the bakery, employing a large staff including members of his extended family. For his part, Købke often turned to family members as sitters for his intimate and psychologically penetrating portraits. Here, he depicts a cousin who was also a baker in his father's employ. Indeed, Ryder is shown in his button-fly work clothes, casually smoking as he rests from his labours, a basket of baked goods behind his shoulder. Købke's affection for his cousin and the pride the latter took in his occupation are both evident in this rare example from the first half of the nineteenth century of a formal portrait of a skilled worker. Notable too are the restricted palette the artist has employed and, for Købke, whose earlier portraits tended to be small, the relatively large format. The painting suggests the innovative and ambitious direction in which Købke's portraiture might have developed had his life not been cut short. CR



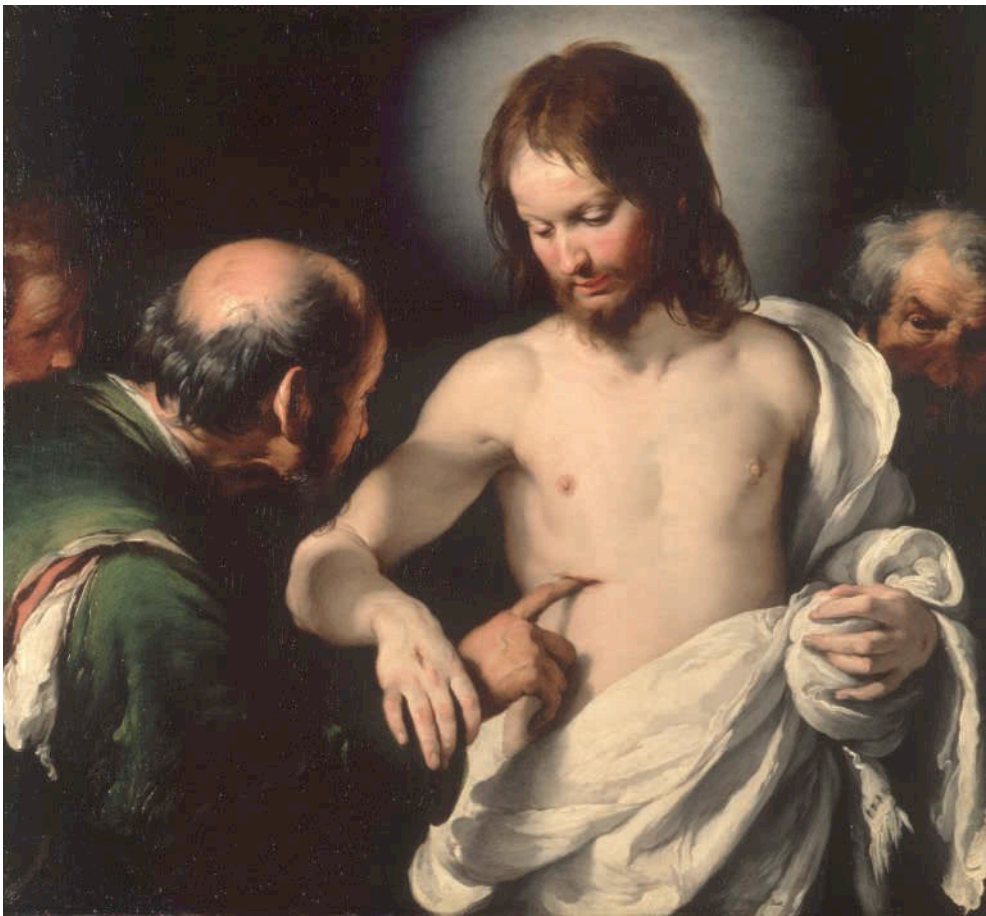
## BERNARDO STROZZI

### THE INCREDULITY OF SAINT THOMAS

Previously displayed at the National Gallery from July 1999 to January 2001, Strozzi's *Incredulity of Saint Thomas* is one of the few works by this important Baroque painter in the United Kingdom. Dating from the early 1620s, the elegant figural composition shows Strozzi strongly influenced by Van Dyck's presence in his native Genoa. Christ proves the truth of his Resurrection to 'doubting' Thomas: 'Reach hither thy hand, and thrust it into my side: and be not faithless but believing' (John 20: 27). The essence of the subject is expressed with Christ's bright aura filling the darkness, and the

composition was clearly successful because Strozzi produced several versions. This one is shown in Room 32 with Guercino's depiction of the same subject, painted around the same time. The development of Strozzi's style and his handling of paint is illustrated by comparing *Saint Thomas* with the artist's *Personification of Fame* (NG6321), made in the mid-1630s after his move to Venice. DC

Bernardo Strozzi (1581–1644)  
*The Incredulity of Saint Thomas*, about 1620  
Oil on canvas, 89 x 98 cm  
On loan from Compton Verney, L903



## DOMENICHINO SAINT JOHN THE EVANGELIST

Among Domenichino's many depictions of single figures inspired by God, *Saint John the Evangelist* is outstanding for its large size and grandeur of conception. The author of the fourth gospel is represented at a moment of revelation, his pen arrested and his eyes raised from the books to his true source of inspiration in heaven. The painting was commissioned by one of Rome's leading patrons, Marchese Vincenzo Giustiniani, and was displayed in his palace along with depictions of the other Evangelists by Nicolas Régnier, Francesco Albani and Guido Reni. Giustiniani seemingly wanted to invite comparison between the works of four leading contemporary artists, and the competitive situation clearly inspired

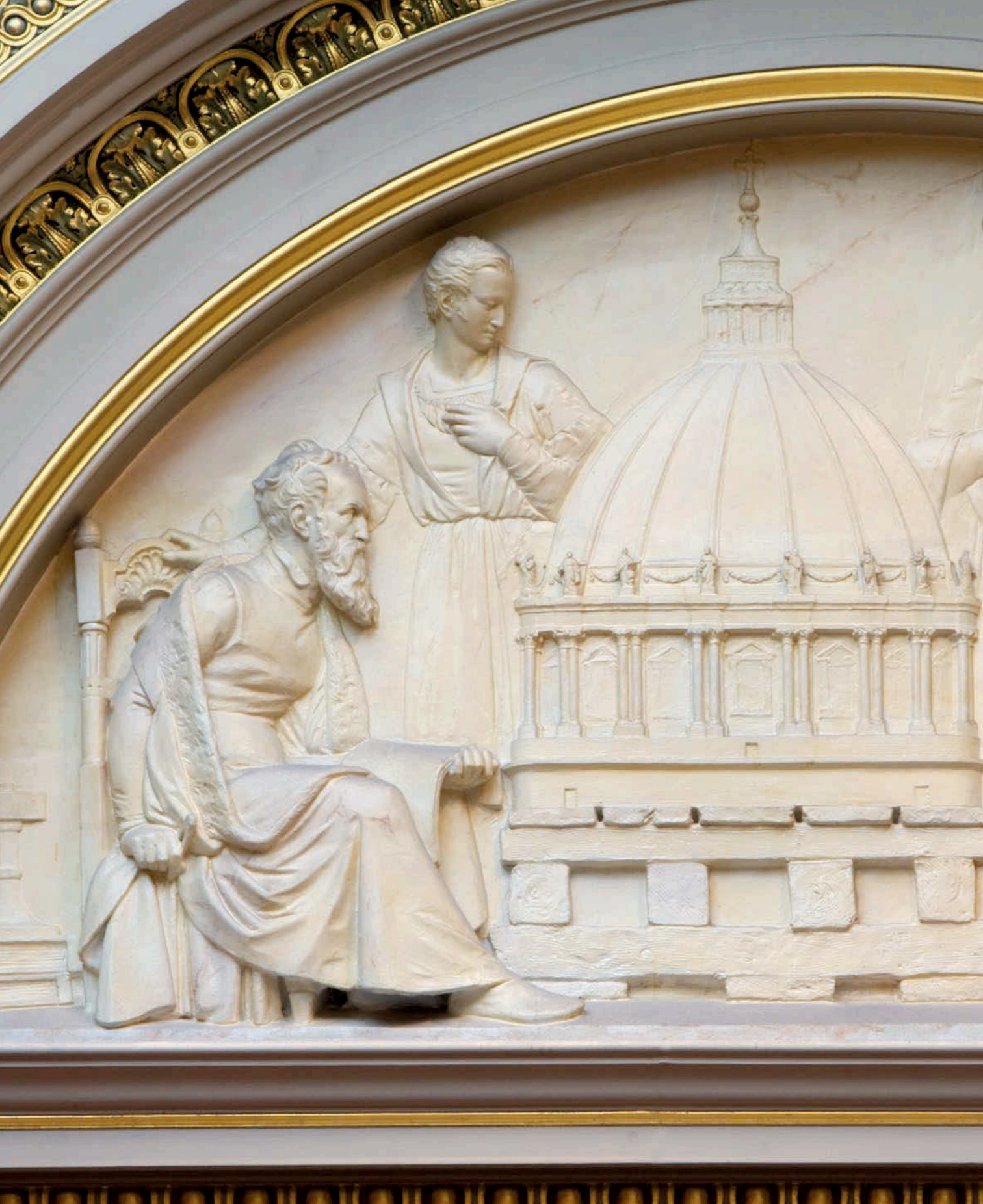
Domenichino, so it is unfortunate that the other paintings have been lost. In *Saint John the Evangelist*, Domenichino distilled and perfected the pose of the saint in one of his famous pendentive frescoes in San Andrea della Valle, Rome (1624–5).

The presence of the painting at the National Gallery represents a triumph for the Export Reviewing Committee. As no public institution was able to buy the picture, a private buyer was sought and saved the work from export. Under the provisions of the Ridley Rules, the painting will be shown at the Gallery for eighteen months every five years. It was previously loaned to the Gallery from July 1992 to April 1994. DC

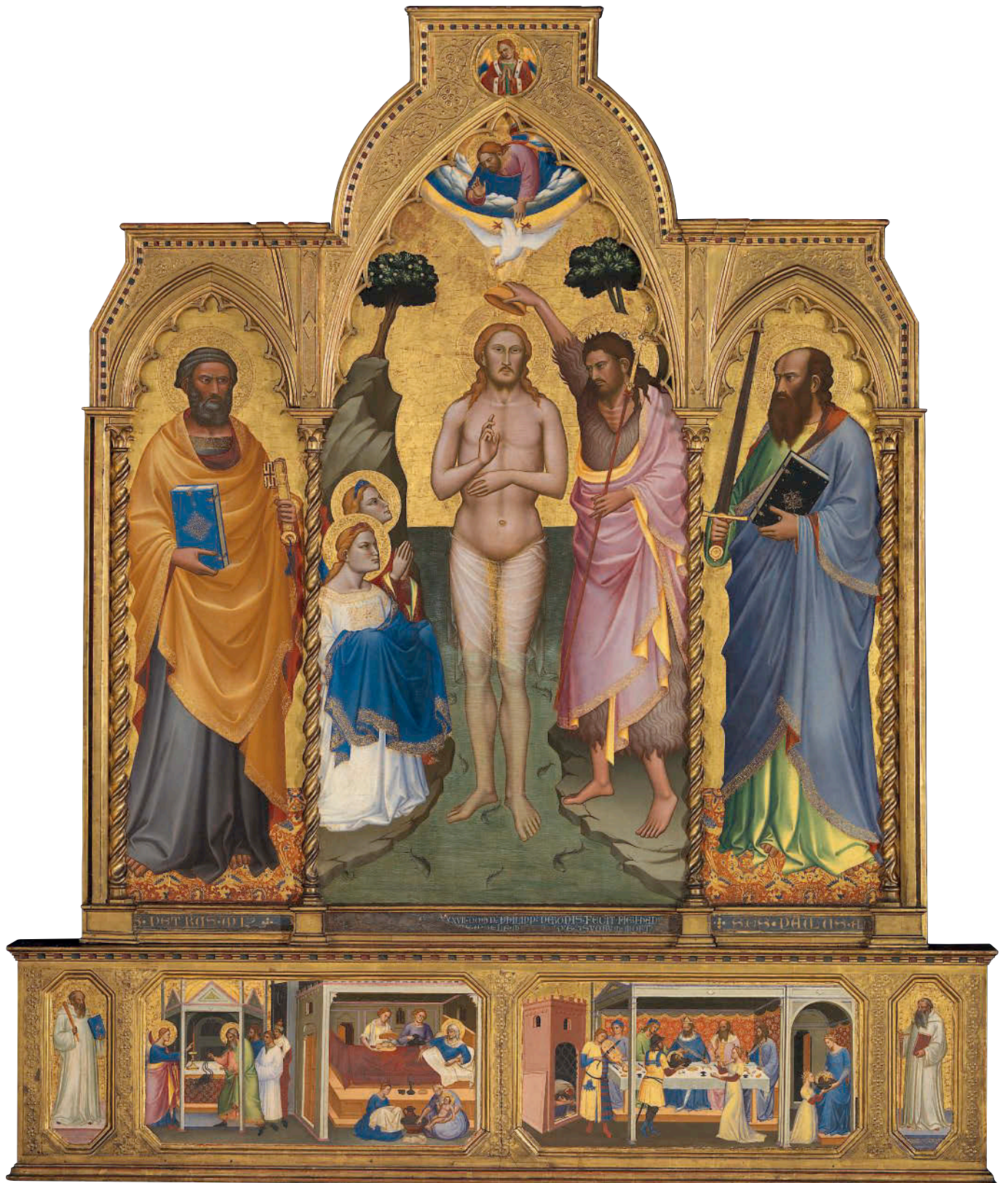


Domenichino (1581–1641)  
*Saint John the Evangelist*, late 1620s  
Oil on canvas, 259 x 199.4 cm  
On loan from a private collection, L601











Niccolò di Pietro Gerini (documented 1368;  
died probably 1415, certainly by 1427)  
*Baptism Altarpiece*, 1387  
Egg tempera on wood  
The National Gallery, London, NG579.1–5

# CONSERVATION

## THE RESTORATION OF NICCOLÒ DI PIETRO GERINI'S BAPTISM ALTARPIECE

The recent practice of organising summer exhibitions drawn from the National Gallery's permanent collection allows the public to share the insights of curators, scientists and conservators in new interpretive contexts. In the summer of 2011, the exhibition *Devotion by Design: Italian Altarpieces before 1500* will examine the development and function of Italian altarpieces from the thirteenth to the fifteenth centuries, including consideration of their construction, techniques, style and iconography. The exhibition will include a major fourteenth-century work attributed to Niccolò di Pietro Gerini, the *Baptism Altarpiece* (NG579.1–5). The *Baptism* no longer possesses all of its original constituent parts, the format of the original altarpiece having been reduced and reframed in later centuries. Nonetheless, together the surviving elements convey much of the impressive qualities of the original assembly. Its recently completed treatment was lengthy and complex, and provides an excellent example of how the Gallery's curators, scientists and conservators work together to achieve a successful restoration.

The egg tempera technique and extensively gilded backgrounds of such paintings pose particular challenges to the restorer. Although works of this type were probably always intended to be varnished, at least in the painted areas, the egg medium's relatively leanly-bound paint films can leave the picture surfaces open to a number of problems. For example, the distinctive intense red colour produced by vermilion pigment is vulnerable to the action of airborne pollution, excessive light, humidity, or mechanical action upon the paint surfaces, resulting in a marked colour change from bright red to grey or black particles – a phenomenon studied in detail by the National Gallery's Scientific Department in 2003. In addition, coarsely ground pigments, such as azurite or ultramarine, tend to be more susceptible to darkening caused by the accumulations of dirt and discoloured surface layers which can be closely bound within the relatively porous tempera paints.

The cleaning of the *Baptism* was therefore informed by a detailed study by the Scientific Department of the composition and layer structures of the paint and accumulated surface coatings, which



**1 & 2** Degraded vermillion before and after restoration, detail of predella.

**3** Example of *cangiante* effects in St Paul's robe.

**4 & 5** Detail of fish before and after restoration.

in turn informed the conservator's choice of cleaning methods and materials. These were chosen to work on specific surface layers in particular areas of the painting. For example, solvent gels were formulated to remove most of the more recent surface coatings over much of the picture, but not to affect an older surface coating applied only to the painted areas – a layer with a distinctive fluorescence in ultraviolet light that might suggest the remnants of an original or very early application of varnish. The vulnerable vermillion-containing colours (figs 1 & 2) were more selectively cleaned, leaving a greater amount of older material on their surfaces in order to reduce their exposure to any atmospheric pollutants.

X-radiography of the predella panel confirmed that it had been cut and re-joined, with a central narrative scene probably removed – presumably as part of a larger dismemberment of the altarpiece into separate elements for sale. The additional width of the predella when it incorporated the missing scene in turn suggests that the main tier of the altar would probably have included two more panels of flanking saints. The reduced, reconstituted altarpiece was then given a unified framing arrangement, probably in the nineteenth century, which has been preserved in the recent restoration. The *Baptism* was acquired by the







National Gallery in 1857, and the manner of its changed format and the style of its reframing is consistent with nineteenth-century practice in the marketplace. While clearly not original, this reframing is nonetheless broadly suggestive of the original arrangement of the altarpiece, as well as providing important and interesting information about the picture's history.

Painted in Florence in the late fourteenth century, the technique of the *Baptism* altarpiece is entirely in keeping with the practices described in Cennino Cennini's nearly contemporary treatise, the *Libro dell'arte* – itself a kind of compendium of traditional Florentine trecento practice. The picture is for the most part very well preserved, allowing the viewer to appreciate the skilful use of green underpainting and *verdaccio* modelling in the flesh tones, or rich *cangiante* shot-colour effects within the draperies (fig. 3) precisely as laid out in Cennino's instructions. A few larger losses and damages in the work required some reconstruction during restoration, for the most part based on older reconstructions or other contemporary works. These areas have been brought to a high level of completion in the present restoration, which is consistent with the general level of preservation of the panels as a whole. One larger reconstruction of a large loss within the water at the lower left of

the central panel has been executed on top of an older restoration, allowing both a more plausible new reconstruction while preserving the older interpretation beneath it (figs 4 & 5).

The restored work is thus a rare and convincing evocation of a large-scale late fourteenth-century altarpiece, even in its somewhat compromised format. The *Baptism* will be given a new prominence within the permanent collection after the close of the summer exhibition. L K

#### **Pictures cleaned and restored in the Conservation Department 2010–2011**

Gossaert *A Young Princess (Dorothea of Denmark?)*, NG2211

Follower of Gossaert *The Magdalen*, NG2163

Leonardo da Vinci *The Virgin of the Rocks (The Virgin with the Infant Saint John adoring the Infant Christ accompanied by an Angel)*, NG1093

Style of Bernaert van Orley *The Virgin and Child in a Landscape*, NG714

Steen *A Man blowing Smoke at a Drunken Woman*.

*Another Man with a Wine-pot*, NG2555

Zoffany *Mrs Oswald*, NG4931

#### **Other paintings treated**

Guercino *The Angel appears to Hagar and Ishmael*, L612

# FRAMING

## REFRAMING MORONI AND GAROFALO

The National Gallery has developed a variety of approaches to improve the quality of its frames. Rather than selecting a particular painting for reframing, we have been successful in locating suitable antique frames and matching them with paintings of the same period and often even of the same size. It is not possible to meet every Gallery reframing priority in this way, but there are four recent examples where available frames have been paired with suitable paintings.

The National Gallery's fine group of Moroni portraits had all ended up with more or less unsatisfactory frames. We made a first significant improvement in 2009 when we found a beautiful walnut cassetta frame for the *Portrait of a Lady* ('*La Dama in Rosso*') (NG1023) and this year we have been able to reframe both the *Portrait of a Gentleman* ('*Il Gentile Cavaliere*') (NG2094) and the portrait of *Canon Ludovico di Terzi* (NG1024).

### *Portrait of a Gentleman*

This Northern Italian reverse cassetta (a frame where the inner edge is higher than the outer one) with carved and gilded ornament (rosettes at the corners and pearls at the inner edge) is contemporary

to the picture. The parallels with the sitter's dress are obvious. We would generally not seek to find frames that echo the painting, but the result here is exceptionally happy.

### *Canon Ludovico di Terzi*

Cassetta frames with Latin texts in the frieze were relatively common in sixteenth-century Italy and Spain. They were mostly intended for religious paintings and often refer to a particular subject, such as the Virgin and Child, or Christ on the Cross. On this frame is an inscription from Paul's first letter to the Corinthians (1 Corinthians 2: 9):

*Nec auris auvidid / Nec oculus vidit /  
Nec in cor hominis ascendit /  
Qua preperavit dues dilligentibus se.*

What no ear has heard / What no eye has seen /  
What has not entered into the heart of men/  
That God has prepared for those who love him.

The date, weight and colour of the frame suit the picture perfectly. Although the text is appropriate for a portrait of a cleric, we cannot be sure of its original intention.





Giovanni Battista Moroni (1520/4–1579)  
*Portrait of a Left-Handed Gentleman with Two Quartos  
and a Letter ('Il Gentile Cavaliere')*, about 1564–5  
Oil on canvas, 100.4 x 81.2 cm  
The National Gallery, London, NG2094



Giovanni Battista Moroni (1520/4–1579)  
*Canon Ludovico di Terzi*, about 1559–60  
Oil on canvas, 101.5 x 82.7 cm  
The National Gallery, London, NG1024





Garofalo (about 1481–1559)  
*The Agony in the Garden*,  
probably about 1520–39  
Oil on canvas, transferred from  
wood, 49.2 x 38.7 cm  
The National Gallery, London,  
NG642

Two Italian frames from the second quarter of the sixteenth century were acquired for Garofalo's *Agony in the Garden* (NG642) and his *Holy Family* (NG170). Like the two Moroni frames, both were almost exactly the right size. Uniting unaltered frames with paintings of the same period not only preserves their proportion and value, it also reduces the influence of transient contemporary aesthetic judgement on long-term framing solutions.

### *The Agony in the Garden*

This reverse cassetta with carved scrolling foliage centred on cherubim complements the symmetry of the painting's composition and suits its sacred character. It is in itself an almost perfectly preserved collectable object of artistic merit, and yet it does not detract from the calm and serious tone of the picture.



Garofalo (about 1481–1559)  
*The Holy Family with Saints John the Baptist, Elizabeth, Zacharias and (?) Francis*, about 1520  
 Oil on canvas, 60.3 x 47.8 cm  
 The National Gallery, London, NG170

### *The Holy Family with Saints*

This architectural tabernacle frame has beautiful sgraffito decoration on the antependium. The columns echo the ones in the painting and create a space for the figures as well as greater depth for the view beyond. The stylised cherubim in the frieze and the plinth even resemble the ornament on the cradle in the picture. The frame's purchase underlines the importance of a readily available budget for this purpose. We have been very fortunate to attract individual donations for particular framing projects and hope that successful reframings at the National Gallery will attract more interest in this activity as well as much-needed financial support. P S

### Paintings reframed in 2010–2011

#### Framed with newly acquired antique frames

Balke *The Tempest*, NG6614  
 Champagne *Triple Portrait of Cardinal Richlieu*, NG798  
 Correggio *Christ taking leave of his Mother*, NG4255  
 Garofalo *The Agony in the Garden*, NG642  
 Vincent van Gogh *Long Grass with Butterflies*, NG4169  
 Gossaert *A Young Princess (Dorothea of Denmark?)*, NG2211  
 Le Nain Brothers *Three Men and a Boy*, NG4857  
 Le Nain Brothers *A Woman and Five Children*, NG1425  
 Le Sueur *Christ on the Cross with the Magdalen, Virgin Mary and Saint John the Evangelist*, NG6548  
 Judith Leyster *A Boy and a Girl with a Cat and an Eel*, NG5417  
 Moroni *Canon Ludovico di Terzi*, NG1024  
 Moroni *Portrait of a Left-Handed Gentleman with Two Quartos and a Letter ('Il Gentile Cavaliere')*, NG2094  
 Pisanello *The Vision of Saint Eustace*, NG1436  
 Ruysch *Flowers in a Vase*, NG6425  
 Workshop of Rogier van der Weyden *A Man Reading (Saint Ivo?)*, NG6394

#### Frame reconstructed with newly acquired antique parts

Leonardo da Vinci *The Virgin of the Rocks (The Virgin with the Infant Saint John adoring the Infant Christ accompanied by an Angel)*, NG1093

#### Framed from Gallery stock

Elsheimer *Baptism of Christ*, NG3904  
 North Italian *The Protonotary Giovanni Giuliano (Zuan Zulian)*, NG1105

#### Frame reproductions

Bellotto *Santa Maria della Salute from the Piazzetta*, X6464  
 Attributed to Bernardino da Asola *The Madonna and Child*, NG2907  
 Canaletto *Campo Santa Maria Formosa*, X6468  
 Frederick Cayley Robinson *4x Acts of Mercy*, X6942–5  
 Attributed to Pieter van Coninxloo *Margaret of Austria*, NG2613.2  
 Attributed to Pieter van Coninxloo *Philip the Handsome*, NG2613.1  
 Guercino *The Angel appears to Hagar and Ishmael*, NG612  
 Lippo di Dalmasio *The Madonna of Humility*, NG752  
 Altobello Melone *The Road to Emmaus*, NG753  
 Style of Bernaert van Orley *The Virgin and Child in a Landscape*, NG714

### Supporters 2010–2011

Miss Elizabeth Floyd  
 Dr David R. Ives F.R.C.P.  
 Timothy & Madeleine Plaut  
 Basil Samuel Charitable Trust





# EXHIBITIONS AND DISPLAY

## CLOSE EXAMINATION: FAKES, MISTAKES AND DISCOVERIES 30 JUNE – 12 SEPTEMBER 2010

*Close Examination: Fakes, Mistakes and Discoveries* was the first in a series of non-charging Sainsbury Wing summer exhibitions designed to contextualise the National Gallery's permanent collection in ways that are not possible in the main floor galleries. Supported in part by a grant from the Engineering and Physical Sciences Research Council, *Close Examination* was conceived to bring wider attention to the pioneering research performed by the National Gallery's Scientific Department since its founding in 1934, and specifically, how the close interaction of the Scientific, Curatorial and Conservation departments has resulted in remarkable – and often surprising – insights into paintings in the collection. The forty works in the exhibition (including three loans) were drawn from across the Gallery and demonstrated the breadth, depth and innovation of the technical research that is carried out here. Most of the paintings were newly researched for the exhibition; the most significant discoveries were published in the *National Gallery Technical Bulletin*, vol. 31 (2010; also available online) and in *The Burlington Magazine* (June 2010).

Each of six rooms in the exhibition addressed a single broad theme. The first, 'Deception and

Deceit', included paintings that were made with the deliberate attempt to deceive, as well as pictures that were later 'upgraded' or misrepresented as original works of art. 'Transformations and Modifications' examined some of the many ways paintings have been altered over time, whether by the artist himself, or by later restorers seeking to mask damage or responding to prevailing taste or market conditions. For example, when the National Gallery acquired the *Portrait of Alexander Mornauer* in 1990, the sitter's hat fitted closely to his skull and the background was a deep blue. Scientific investigation revealed that these changes had been carried out in the eighteenth century, probably to make the painting resemble a work by the more famous Hans Holbein the Younger. A few of the Gallery's less glorious moments were revealed in 'Mistakes': although the initial optimistic attributions might have fallen by the wayside, many of these pictures have turned out to be fascinating works in their own right. Room 4, 'Secrets and Conundrums', explored the workings of the artist's studio, from the production of copies and replicas to working practices and questions of attribution. 'Being





Master of the Mornauer Portrait  
(probably active about 1460–1488)  
*Portrait of Alexander Mornauer*,  
about 1464–88  
Oil on wood, 45.2 x 38.7 cm  
The National Gallery, London,  
NG6532  
Before and after cleaning

After Francesco Francia  
(about 1450–1517/18)  
*The Virgin and Child with  
an Angel*, probably second  
half of the 19th century  
Oil on wood, 58.5 x 44.5 cm  
The National Gallery, London,  
NG3927

Botticelli' enabled visitors to follow a case study in connoisseurship by juxtaposing two paintings acquired as by Botticelli from the same nineteenth-century sale. The final room of the exhibition, 'Redemption and Recovery', presented several instances in which technical examination has been crucial in confirming the authenticity of a painting.

An innovative and dynamic installation design enclosed each painting within a separate 'dossier' that provided visitors with information and comparative material to understand the research behind the discoveries and put it in context. Descriptive texts and comparative images – including technical images such as cross-sections, X-ray photographs, infrared reflectograms and photomicrographs – accompanied each painting, and a glossary handout was available at the exhibition entrance.

In-depth information on each of the paintings in the exhibition is available via the website ([www.nationalgallery.org.uk/paintings/research/close-examination/](http://www.nationalgallery.org.uk/paintings/research/close-examination/)), and a more general overview and selected case studies are included in the book *A Closer Look: Deceptions and Discoveries*, which accompanied the exhibition.

Fascinating discoveries continue to be made. Subsequent to the exhibition closing, National Gallery Research Curator Giorgia Mancini was able to identify the nineteenth-century artist who painted *The Virgin and Child with an Angel*, a meticulous copy after an original work by Francesco Francia that was then in the hands of an important Bolognese family (the original is now in the Carnegie Institute of Art, Pittsburgh). The details of this exciting discovery will be revealed in a forthcoming publication. MEW





Frederick Cayley Robinson (1862–1927)  
*Acts of Mercy: Orphans II*, about 1915 (detail)  
Oil on canvas, 199 x 339 cm  
Wellcome Library, London



## FREDERICK CAYLEY ROBINSON: ACTS OF MERCY

### 14 JULY – 17 OCTOBER 2010

Frederick Cayley Robinson's decorative cycle, *Acts of Mercy*, was originally commissioned for the Middlesex Hospital, London, in 1912. Completed in 1920, the four paintings hung in the hospital's entrance hall for over eighty years, their quiet, still presence haunting generations of patients and medical staff. The hospital no longer exists, and, thanks to the intervention of the Art Fund and Tate, the paintings now belong to the Wellcome Trust, in whose library they normally hang and to whom we are indebted for the loan of the paintings and generous support of the exhibition.

Their collective title derives from the seven Corporal Works (or Acts) of Mercy, (Matthew 25: 35–40), which formed the guiding principles on which the early work of hospitals was based. The artist chose to depict in one pair the care of orphan girls, and in the other the treatment of convalescent soldiers returned from the First World War. All four paintings, which, although on canvas are reminiscent of architectural decoration, are painted in the flat, matt colours of fresco and the figures are deliberately posed, creating a sense of arrested time.

The National Gallery has agreed not to acquire paintings made after 1910 but this policy makes it more important that temporary exhibitions feature modern art (whether created soon after 1910 or near to 2010) which draws its strength from the permanent collection. Cayley Robinson settled

in Florence in 1898, where he studied in depth the Italian Renaissance masters and their tempera technique. He was particularly influenced by Sandro Botticelli, whose *Four Scenes from the Early Life of Saint Zenobius* (NG3918) was included. But significantly the monumental figures and pale chalky tonality of Piero della Francesca's *The Baptism of Christ* (NG665) was available for study in the National Gallery long before his trip to Italy. Cayley Robinson's other formative influence was Pierre-Cécile Puvis de Chavannes, whose great decorative schemes he encountered as an art student in Paris in the early 1890s. Puvis's freize-like compositions, peopled with statuesque figures painted in flat pale colours, was represented by *Summer* (NG3422), a study for an idealised classical landscape.

Other works by Cayley Robinson included in the exhibition featured a similar continuation of the topical and the timeless, the mundane and the symbolic. These pictures of solemn domesticity and the cycle of life often made use of the same props – simple modern jugs and patterned fabrics for example – and themes – of silent waiting, the comfort of lamp and hearth. The exhibition elicited unusually thoughtful reviews and public reactions, which included the recollections of nurses formerly employed in the Middlesex Hospital. **SH**

## VENICE: CANALETTO AND HIS RIVALS

### 13 OCTOBER 2010 – 16 JANUARY 2011

Considering the leading role of British patrons in encouraging the production of views of Venice by a variety of artists, it is surprising that no major survey of the subject had ever been staged in this country. Rather than treat each artist separately as in prior exhibitions, it was decided to structure the show, organised in collaboration with the National Gallery of Art, Washington DC and sponsored by Credit Suisse, around the relatively familiar career of Canaletto, the only painter of views whose fame has never diminished. His paintings were displayed in roughly chronological order and were juxtaposed with those of contemporary 'rivals'. Guest curator Charles Beddington, the leading British expert on view painting, sought works of the highest quality and, wherever possible, paintings depicting the same view were shown side-by-side to emphasise the particular qualities of each artist. This enabled visitors to follow Canaletto's development and see how he inspired and was inspired by others.

The first room charted Canaletto's beginnings in the 1720s and showed his sources in the works of his precursors. A Dutch artist, Gaspar van Wittel (called Vanvitelli), brought the Northern European tradition of accurate topographical cityscapes to the depiction of Italian sites. Thereafter, a local painter, Luca Carlevarij, established basic compositional types for depicting Venice's grand public spaces, and Johan Richter, a Swedish artist, produced views of less well-known aspects of the city. The room demonstrated Canaletto's rapid advance to his first masterwork, *The Stonemason's Yard* (NG127), one of the Gallery's best-known paintings.

The second room treated Canaletto in the 1730s, when he began to dominate the market. A major rival emerged in Michele Marieschi, whose bold, animated compositions contrast with the solidity and serenity of Canaletto's views. In particular,

panoramic views of the Bacino di San Marco by the two artists demonstrated that Marieschi would have developed into Canaletto's most significant rival were it not for his untimely death in 1643.

The third room was devoted to Canaletto in the 1740s, when his principal rivals were his young nephews, Bernardo and Pietro Bellotti. By showing the apprentices copying their uncle's work, it was made clear that Canaletto encouraged them to develop their own artistic personalities.

Views depicting Venetian festivals and ceremonies were shown in the large central room. Compositions for commemorating the arrival of ambassadors, for depicting regattas, and for showing the state barge on the Feast of the Ascension, were developed by Carlevarij and these evolved in the hands of all the view painters who followed.

The last two rooms considered Canaletto and Francesco Guardi, an artist with distinct sensibilities, who provided a glorious final chapter in the history of views of Venice. Guardi was not interested in topographic accuracy, but in the atmospheric qualities of a scene, and his greatest works were not of the built environment, but of the Lagoon. These works approach the spirit of pure landscape and made Guardi a hero to later artists.

By coincidence the earliest painting by Canaletto in the show, a view of the Lagoon, lent by the Dallas Museum of Art, was also a painting of sky and water, in which the light on the distant buildings was more important than topographical precision, reminding us of the artist's training as a painter of stage sets. We learned from the exhibition not only how Canaletto differed from his rivals but also how varied his own production was. DC





Canaletto (1697–1768)  
*San Cristoforo, San Michele and Murano  
 from the Fondamenta Nuove*, about 1722  
 Oil on canvas, 143.5 x 151.1 cm  
 Dallas Museum of Art, TX  
 Foundation for the Arts Collection,  
 Mrs. John B. O'Hara Fund (1984.51.FA)

Francesco Guardi (1712–1793)  
*The Lagoon towards Murano from the  
 Fondamenta Nuove*, about 1762–5  
 Oil on canvas, 31.7 x 52.7 cm  
 The Fitzwilliam Museum, Cambridge  
 (NO.0189)



## MODERN PERSPECTIVES

CLIVE HEAD

13 OCTOBER – 28 NOVEMBER 2010

BEN JOHNSON

8 DECEMBER 2010 – 23 JANUARY 2011

The eighteenth-century cityscapes of the *Venice: Canaletto and his Rivals* exhibition were complemented by two consecutive Room 1 displays, *Modern Perspectives*, which showed the work of two contemporary painters of urban landscapes whose methods relate to those used by Canaletto.

Clive Head showed three paintings, together with a selection of drawings and photographs that he takes when preparing his compositions. In the same way that Canaletto made use of a camera obscura – a device with a lens that projects images

on to a flat surface – Head uses photography as a tool to gain visual information that is then manipulated to produce works that are utterly convincing and yet impossible to replicate with the single fixed point of a camera lens.

For example, *Haymarket* has a dynamic sense of space that is akin to the way in which we perceive the world as we move through it. It presents a span of nearly 300 degrees and encompasses views that cannot be seen from one single spot. Furthermore, Head's treatment of the neglected peeling paint



Clive Head (b. 1965)  
*Haymarket*, 2009  
Oil on canvas, 158.1 x 281.9 cm  
Marlborough Fine Art, London

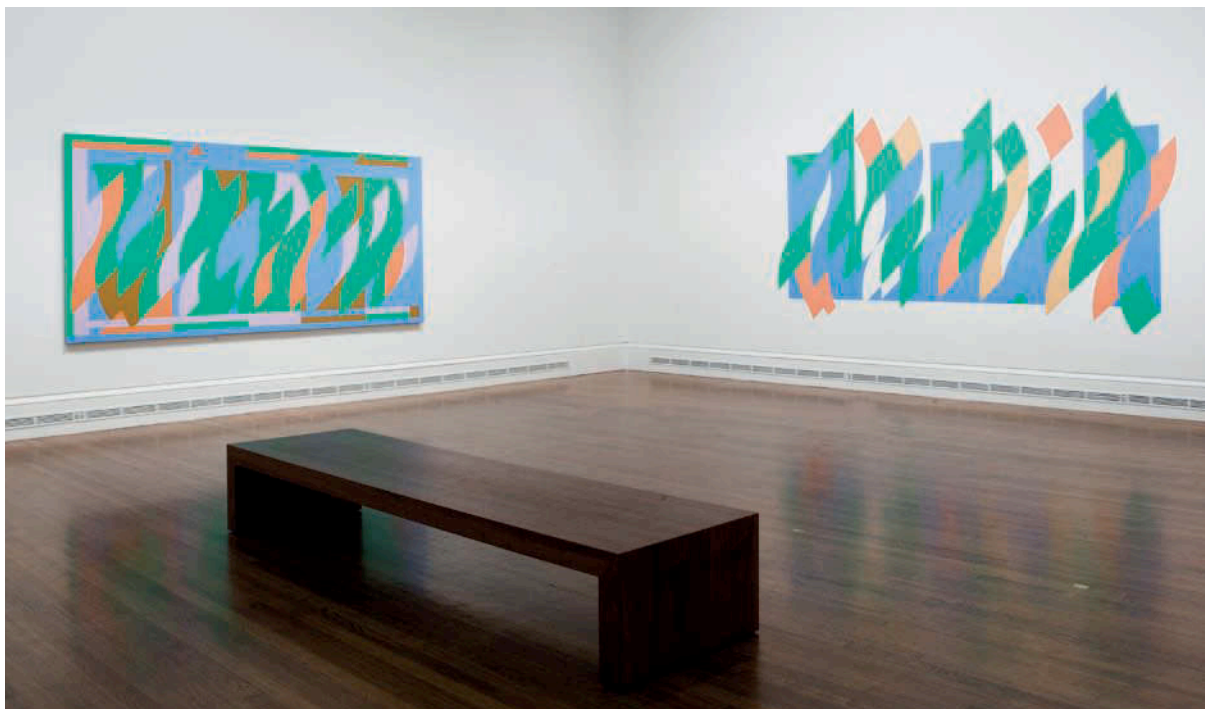
and the textures of the walls recalls Canaletto's depictions of the shabbier side of Venice. According to Clive Head: 'My experience of exhibiting at the National Gallery was entirely positive and hugely rewarding. The public response was remarkable and at the heart of this was an interest in representational paintings based on our modern world, but made with the same materials, tools and aesthetic ideals, not just of Canaletto but of the Western tradition of painting in general.'

Ben Johnson works in an entirely different way. He also exploits photography but the execution of his paintings is an elaborate process that the artist has refined over the course of his career, with the paint applied using spray guns and stencils that are cut by a computer. Like Head, Johnson also showed three paintings. One of them was completed in public once the exhibition had opened, with the painter and his team of assistants answering questions from the many visitors curious to see an artist at work. The composition of this painting, *Looking Back to Richmond House*, was inspired by a visit Johnson made to the roof of the National Gallery overlooking Trafalgar Square, where he noticed how similar the view was to that seen in Canaletto's great *Stonemason's Yard* (NG127).

After the exhibition the artist commented: 'My six weeks at the Gallery were exhausting, humbling and deeply stimulating. A truly reaffirming experience that makes one realise how art is important not just to artists, scholars and academics but to a vast range of personalities who are not only engaged with art but are full of questions that express both curiosity and diversity. It has certainly set me on the next stage of my life with added commitment.' c w



Ben Johnson (b. 1946) at work on  
*Looking Back to Richmond House*, 2010  
Acrylic on canvas, 183 x 274.5 cm  
Private collection



## BRIDGET RILEY: PAINTINGS AND RELATED WORK 24 NOVEMBER 2010 – 22 MAY 2011

Bridget Riley's exhibition *Paintings and Related Work*, sponsored by Bloomberg, included two murals. One of these *Arcadia I* of 2007 is illustrated here with a canvas painting *Blue (La Réserve)* of 2010 – waiting, as it were, for the large public which enjoyed them every day and consisted both of those who came specifically to admire them and those who were surprised to come upon them in the centre of the National Gallery. In the painting the great sweeping shapes are both contained by, and overlap with, a border, whereas in the mural the similar pattern has no frame and no border, but it is not merely on the wall. Rather it turns the

wall itself into an agent, entering the painting and becoming one of the active shapes within it. The artist gave the whole Sunley Room and its antechamber a carefully plotted and perfectly spaced variety which served both as a retrospective (including studies and finished work of the 1960s and 1980s) and as a testament. Riley's copy of Jan van Eyck's *Portrait of a Man (Self Portrait?)* made in 1947 was included as well as paintings by Seurat, Mantegna and Raphael. For the latter's twisting *Saint Catherine of Alexandria*, with its supporting halo and wheel, the artist supplied the Gallery with the following text (on colour). NP



Bridget Riley (b. 1931)

View of the exhibition showing *Blue (La Réserve)* on the left and *Arcadia I (Wall Painting 1)* on the right.

Raphael uses a subtle harmony of modulated yellows and blues as the mainspring of this composition, tying the colours of the figure into the supporting ground of the landscape behind. A bold curve of strong yellow twists around the blue violet of the right hip of Saint Catherine, vanishes and reappears over her left shoulder. The yellow theme continues, softened into golden flesh tones, through her upturned face and fair hair to the celestial light in the heavens above, registered as a patch of uncompromising yellow paint. Yellows of modulated earth tones account for the landscape and the wheel, which is the saint's symbol. Simultaneously blues descend from their strongest pitch in the sky by way of distant mountains, reflections in light and water culminating in the violet blues of Saint Catherine's robe. This harmonic envelope of the two principal colours contrasts sharply with the dark green and red of her arms. We gradually realise that we have been directed by the artist through a slowly unfolding circular movement. We return to the point of our departure on this visual journey enriched and rewarded by all that we have encountered.

BRIDGET RILEY



Raphael (1483–1520)

*Saint Catherine of Alexandria*, about 1507

Oil on poplar, 72.2 x 55.7 cm

The National Gallery, London, NG168

## JAN GOSSAERT'S RENAISSANCE

### 23 FEBRUARY – 30 MAY 2011

*Jan Gossaert's Renaissance*, organised in association with the Metropolitan Museum of Art in New York (where it was shown from 5 October 2010 to 19 January 2011), and supported at the National Gallery by the Flemish Government and Sir Simon and Lady Robertson, was the first exhibition dedicated to the artist for over forty years. It provided an excellent opportunity for a better understanding of the National Gallery's exceptional collection of seven works by Gossaert and his circle, as well as two long-term loans.

The largest and best known of the Gallery's paintings by Gossaert is *The Adoration of the Magi*, signed twice by the artist. The London showing of the exhibition provided a unique opportunity to consider its place in his artistic development. At the start of the exhibition the beautifully detailed drawing after the Spinario (Universiteitsbibliotheek Leiden, Prentenkabinet), made on Gossaert's visit to Rome in 1509 in the train of Philip of Burgundy, exemplified his study of antique sculpture. However, in the second room of the exhibition, the *Adoration*, painted in the years following his return for Philip's associate Daniel van Boechout, showed the continuity of the early Netherlandish tradition of oil painting in Gossaert's work, as well as a new sense of spatial ambition. It was exhibited adjacent to two panels from the same period – an exceptional conjunction of two surviving parts of a triptych, now separated: the eerie moonlit scene of the *Agony in the Garden* (Gemäldegalerie, Berlin) and the monochrome *Saint Jerome Penitent* (National Gallery of Art, Washington DC), with its steep and rocky escarpment. Both show Gossaert as a

landscape painter of great originality as well as a master of composition.

Gossaert's highly innovative representations of Adam and Eve were explored in the same room, culminating in the life-size painting in the Royal Collection, on long-term loan to the Gallery, and again not exhibited in New York. Outstanding examples of drawings as well as paintings demonstrated Gossaert's deep engagement with the psychological narrative of the biblical story, and the sensuous bond between the couple, which was contrasted with Dürer's more rational exploration of the proportions of the nude figures.

Further examples of Gossaert's treatment of the nude in paintings, drawings, prints and designs for stained glass, along with prints and small sculptures by his contemporaries at the courts of Philip of Burgundy and Margaret of Austria, were shown in a small room evoking the cabinet rooms where such Northern rulers presented their collections. These works demonstrated both the eroticism appealing to Philip of Burgundy in particular, and the simultaneously playful engagement with the viewer and with learned subject matter evident in a painting such as *Venus and Cupid* (Royal Museums of Fine Arts of Belgium, Brussels), with its unique survival of a detachable outer frame inscribed in Latin. The remaining rooms of the exhibition, displaying exceptional examples of Gossaert's art as a portraitist and as a painter of religious subjects, proved his complete mastery of these genres, making clear the stature of this underestimated master as one of the most important artists of the Renaissance in Northern Europe. SF





Jan Gossaert (active 1503; died 1532)  
*Adam and Eve*, about 1520  
Oil on wood, 168.9 x 111.4 cm  
The Royal Collection

Jan Gossaert (active 1503; died 1532)  
*Adam and Eve*, about 1520  
Pen and ink, white heightening on grey paper,  
34.8 x 23.9 cm  
The Duke of Devonshire and the Trustees  
of the Chatsworth Settlement, Chatsworth



George Bellows (1882–1925)  
*The Big Dory*, 1913  
 Oil on panel, 45.7 x 55.9 cm  
 New Britain Museum of  
 American Art, Connecticut,  
 Harriet Russell Stanley Fund  
 (1944.21)

George Luks (1867–1933)  
*Knitting for the Soldiers:*  
*High Bridge Park*, about 1918  
 Oil on canvas, 76.7 x 91.8 cm  
 Terra Foundation for American  
 Art, Daniel J. Terra Collection,  
 Chicago (1999.87)





## AN AMERICAN EXPERIMENT: GEORGE BELLWS AND THE ASHCAN PAINTERS

### 3 MARCH – 30 MAY 2011

American painting has a chequered history at the National Gallery. Important works by Sargent and Whistler – the latter seen today as vital to French avant-garde art of the late nineteenth century – were bequeathed to the Gallery over the years but then transferred to the Tate as having more to do with British painting. Nothing by the leading Impressionist Mary Cassatt was ever acquired. George Inness's *Delaware Water Gap* of about 1857 (NG4998), an atmospheric landscape richly indebted to Turner, was presented to the Tate in 1939 but, for reasons that remain obscure, it was transferred to the National Gallery in 1956. Today this work, along with Sargent's *Lord Ribblesdale* (NG3044) – as a trustee, Ribblesdale insisted his portrait remain in Trafalgar Square – are the only American paintings to be seen here, glorious anomalies pointing to an absence at the heart of the modern collection.

With the financial help and encouragement of the Terra Foundation for American Art, based in Chicago, the Gallery is rectifying the problem. If American paintings of the first order are prohibitively expensive, the Terra initiative now allows the National Gallery to mount loan exhibitions exploring aspects of American painting little known to British, or indeed European, audiences. The first such exhibition brought twelve major American paintings of the early twentieth century from leading American institutions to Room 1. The majority were by the remarkable George Bellows (1882–1925) and they were seen by some 100,000 visitors.

Almost from the time he arrived in New York from Columbus, Ohio, in 1904, to pursue a career as an artist, Bellows impressed artists and critics with the audacity of his painting. The freedom with which he applied paint, the ease with which he

evoked atmospheric effects, and his highly original sense of colour, all marked him out as a unique talent capable of transforming American art. Bellows worked closely with the painters of the so-called Ashcan School. Its members included Robert Henri – a charismatic teacher – John Sloan and George Luks, and like them Bellows committed himself to capturing the vulgar energy of American urban life. His *Excavation at Night* shows the building of Pennsylvania Station, one of the largest and most daring construction projects Manhattan had yet seen. Broad, slashing strokes of paint mimic the unforgiving density of the earth into which, day and night, workers dig their way.

Bellows and his contemporaries were among the first American artists who, choosing to make their careers at home rather than abroad, at the same time invested their work with echoes of advanced European tendencies. In his patriotic scene of women busy with war work, Luks evinces knowledge of the simplification of form and use of bold, bright colour that contemporaries in Paris and Germany also were exploiting. An organiser of the epochal Armory Exhibition of 1913, Bellows was instrumental in introducing progressive European art to sceptical American audiences. His own works too, including the bold landscapes he painted on Monhegan Island, Maine, where he escaped from Manhattan during the summer, register the thrilling impact of the avant-garde. Bellows's influence on American art might have been even greater if he had lived for longer, nonetheless, his central role in early twentieth-century American painting has long been recognised on one side of the Atlantic. Thanks to the opportunities afforded by Terra's collaboration with the National Gallery, perhaps it will come to be so on the other side as well. CR

## JAN DE BEER: ANTWERP MANNERIST

### 18 FEBRUARY – 11 JUNE 2011

To complement the Sainsbury Wing exhibition, *Jan Gossaert's Renaissance*, a small exhibition in Room 14 introduced the painter Jan de Beer, a contemporary of Gossaert's painting in a style that became known as 'Antwerp Mannerism', with which the latter was also associated in his early career. Artists working in this fashion broke with earlier fifteenth-century Netherlandish models, introducing figures in expressive and extravagant poses and setting them within elaborate, almost theatrical, architectural spaces. Characteristically, these blended Gothic and Italian Renaissance ornamental elements.

Documentary information about de Beer is lacking but he was surely one of the leading artists of his time in Antwerp. Born around 1475, he seems to have been apprenticed to the painter Gillis van Everen during the first half of the 1490s. Documented as a Master in 1505, in 1515 de Beer

became Dean of the Antwerp Guild. After February 1519, he disappeared from the Antwerp records and it seems that he died between 1527 and 1528.

The focus of the display was a painted triptych (private collection, Great Britain), an important new long-term loan for the National Gallery. Displayed alongside it were five drawings attributed to the painter lent by the British Museum, including the *Study of Nine Male Heads*, considered the only signed work of the artist and the cornerstone for reconstructing Jan de Beer's corpus.

Difficulties remain in securely identifying de Beer's works and this selection related to the artist provided a unique opportunity for further discussion, especially since this previously rarely exhibited triptych, even if attributed to the artist by Max J. Friedländer since the beginning of the twentieth century, has been little studied by scholars.



Jan de Beer and workshop  
 (about 1475–before 1528)  
*Triptych: The Virgin and Child  
 with Saints*, about 1515–20  
 On loan from a private  
 collection, L1100.1–3

The National Gallery has no Antwerp painting in its collection comparable to the triptych, and one of the aims of this display was also to offer a new perspective on early Netherlandish painting to the Gallery's visitors.

The triptych is related in style to another (Pinacoteca di Brera, Milan), considered to be Jan de Beer's masterpiece, which may have been originally in the Church of the Servite Order in Venice. The triptych on loan also came from Venice. It is in a Venetian eighteenth-century frame and is backed with moulded walnut so that when closed it would have resembled a wardrobe of that period. On the back of the central panel was discovered the seal of John Strange (1732–1799), a British resident in Venice between 1773 and 1790. Strange was an important collector and dealer and it was he who exported the painting, which had probably been in Venice since soon after it was painted.

The exhibition also included the results of the National Gallery's technical examinations of the altarpiece. These researches revealed the participation of more than one artist: the underdrawing in the central panel is very precise, including hatching to indicate areas of shadow, while in the shutters the drawing shows more freedom.

With these exciting technical results as well as the new discoveries on provenance uncovered during the preparation of this exhibition, the National Gallery hopes to continue to research the enigmatic triptych. AG



The seal of John Strange on the back of the triptych.

## EXHIBITIONS 2010–2011

### **Take One Picture: An Exhibition of Work by Primary Schools Inspired by Renoir's 'The Umbrellas'**

29 April – 19 September 2010

Room B

Supported by The Dorset Foundation and The Tavolozza Foundation

### **Close Examination: Fakes, Mistakes and Discoveries**

30 June – 12 September 2010

Sainsbury Wing

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

### **Frederick Cayley Robinson: Acts of Mercy**

14 July – 17 October 2010

Sunley Room

Supported by the Wellcome Trust

### **Clive Head: Modern Perspectives**

13 October – 28 November 2010

Room 1

### **Venice: Canaletto and his Rivals**

13 October 2010 – 16 January 2011

Sainsbury Wing

Sponsored by Credit Suisse

### **Bridget Riley: Paintings and Related Work**

24 November 2010 – 22 May 2011

Sunley Room

Sponsored by Bloomberg

### **Ben Johnson: Modern Perspectives**

8 December 2010 – 23 January 2011

Room 1

Supported by the Rootstein Hopkins Foundation

### **Jan de Beer: Antwerp Mannerist**

18 February – 5 June 2011

Room 14

### **Jan Gossaert's Renaissance**

23 February – 30 May 2011

Sainsbury Wing

Supported by the Flemish Government and Sir Simon & Lady Robertson

### **An American Experiment: George Bellows and the Ashcan Painters**

3 March – 30 May 2011

Room 1

Supported by Terra Foundation for American Art

The National Gallery would also like to thank The Bernard Sunley Charitable Foundation for their generous support of the 2010–11 Sunley Room Exhibitions Programme



# EDUCATION

## WORKING WITH SCHOOLS

‘This exhibition is as much about quality as it is about innovation ... you leave the exhibition with renewed faith in the fundamental creativity of children.’ (*Times Education Supplement*, May 2010)

The 2010 *Take One Picture* display transported visitors to nineteenth-century Paris via the creative imagination of primary school pupils. The focus painting, Pierre-Auguste Renoir’s *The Umbrellas* (NG3268), painted in about 1881–6, inspired projects in hundreds of schools across the United Kingdom during the preceding year, many of which were instigated following the training days for teachers held at the National Gallery. While the display itself attracted 55,000 visitors, the accompanying online exhibition reached thousands more.

For some the painting prompted enquiry about the lives of the people in it; for others it was nineteenth-century fashion which formed the focus of investigation. The ‘Trashion’ project at Stalham Primary School in Norwich involved recycling unwanted umbrellas to create a whole variety of new fashion items inspired by the picture. Other exhibits on display included a multi-sensory, three-dimensional reconstruction of the painting and an animated story by four-

and five-year-olds about the little girl with a hoop in the foreground.

The success of the *Take One Picture* project, which is sponsored by The Dorset Foundation and The Tavolozza Foundation, has led to the launching of the sister programme, *Take One...*, in regional galleries and museums throughout the country. This has established new networks between galleries and schools, with exhibitions of pupils’ work celebrating and illustrating the value of such partnerships.

Another strand of work with primary schools, *Out of Art into Literacy*, responded to the national concern for standards in literacy. The project culminated in an exhibition of pupils’ oral, written and digital storytelling in response to specific narrative paintings in the collection following two year-long projects with local teachers. The work from the display and accompanying e-resources, supported by The Ernest Cook Trust, are now available online. The executive summary of the Cambridge University Evaluation Report stated that there was powerful evidence that involvement in the project had transformed pupils’ storytelling. More teachers and their pupils will be getting involved in the coming year. AJM

## ART STUDENTS IN THE NATIONAL GALLERY

‘Study therefore, the great works of the great masters forever ... consider them as models which you are to imitate, and at the same time as rivals with whom you are to contend.’

These words of Sir Joshua Reynolds are as relevant now as when he wrote them in 1771. From the time it opened in 1824 the National Gallery has sought to make itself available as a resource for artists and actively encourages students to use the collection.

Reproduced here are drawings by two students, both after paintings by Nicolas Poussin. The first is a rigorously worked yet delicate pencil study of Poussin’s *A Bacchanalian Revel before a Term* (NG62) made by William Wyld, a student at the Prince’s Drawing School in Shoreditch. ‘This painting seems to emit its own light’, Wyld observes. ‘Every colour-tone raises a question about that which is next to it, so the eye is never able to rest. Everything in the painting is inevitable, because it creates its own context. Studying Poussin clarified what I want to achieve in my own work.’

The second drawing is an evocative charcoal study from the *Landscape with a Man killed by a Snake* (NG5763) by Harriet Horner of Wimbledon College of Art. It was made as part of a transcription project run by the College together with the National Gallery’s Education Department. The artist explains how she ‘was attracted to this painting by the strong gravitational weight that it holds, as well as finding it strange and compelling that such a horrific act was taking place in such a beautiful landscape’.

In the near future, the National Gallery will be providing more facilities for students such as those from Wimbledon and the Prince’s Drawing School, which will help them prepare to work in the Gallery spaces and then to assess what they have achieved there. c w



William Wyld  
Study after Nicolas Poussin's  
*A Bacchanalian Revel before a Term*



Harriet Horner  
Study after Nicolas Poussin's  
*Landscape with a Man killed  
by a Snake*

## INSIDE ART

A horned, fire-breathing demon emerging from flames, a debonair, moustached gentleman wearing a pork pie hat jauntily balanced at an angle, and a young man with tumbling dreadlocks are among a cast of sculpted characters inspired by Quinten Massys's *'The Ugly Duchess'* (NG5769) of about 1513. These imaginative and intricate clay models are among the works made by participants in the National Gallery's second annual series of *Inside Art* outreach projects at HMYOI Feltham, a juvenile prison and young offenders' institution for young men aged fifteen to twenty-one.

This three-year collaboration with HMYOI Feltham is funded by The LankellyChase Foundation from 2009 until 2011. *Inside Art* consists of four week-long practical art projects per year and sessions are led by freelance artists using prints of National Gallery paintings as a stimulus for discussion and practical work. Artworks from the 2010 projects were displayed at the National Gallery from 7 February to 1 May 2011.

Thirty young men participated in the 2010 programme and drew inspiration from across the collection. Sassetta's panels from the *San Sepolcro Altarpiece* (1437–44) depicting scenes from the life of Saint Francis of Assisi provided a starting point for the creation of large-scale multiple viewpoint compositions based on observational drawings of the prison drama studio, while J.M.W. Turner's explorations of colour and light inspired students to produce paintings of sunrises and sunsets in settings ranging from a tropical beach to the mountains of Afghanistan.

This engagement with the collection helped the young men involved to be more creative, to experience a sense of achievement and to improve their communication skills – all key factors in reducing their risk of reoffending. ER

### Supporters 2010–2011

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# SCIENTIFIC RESEARCH

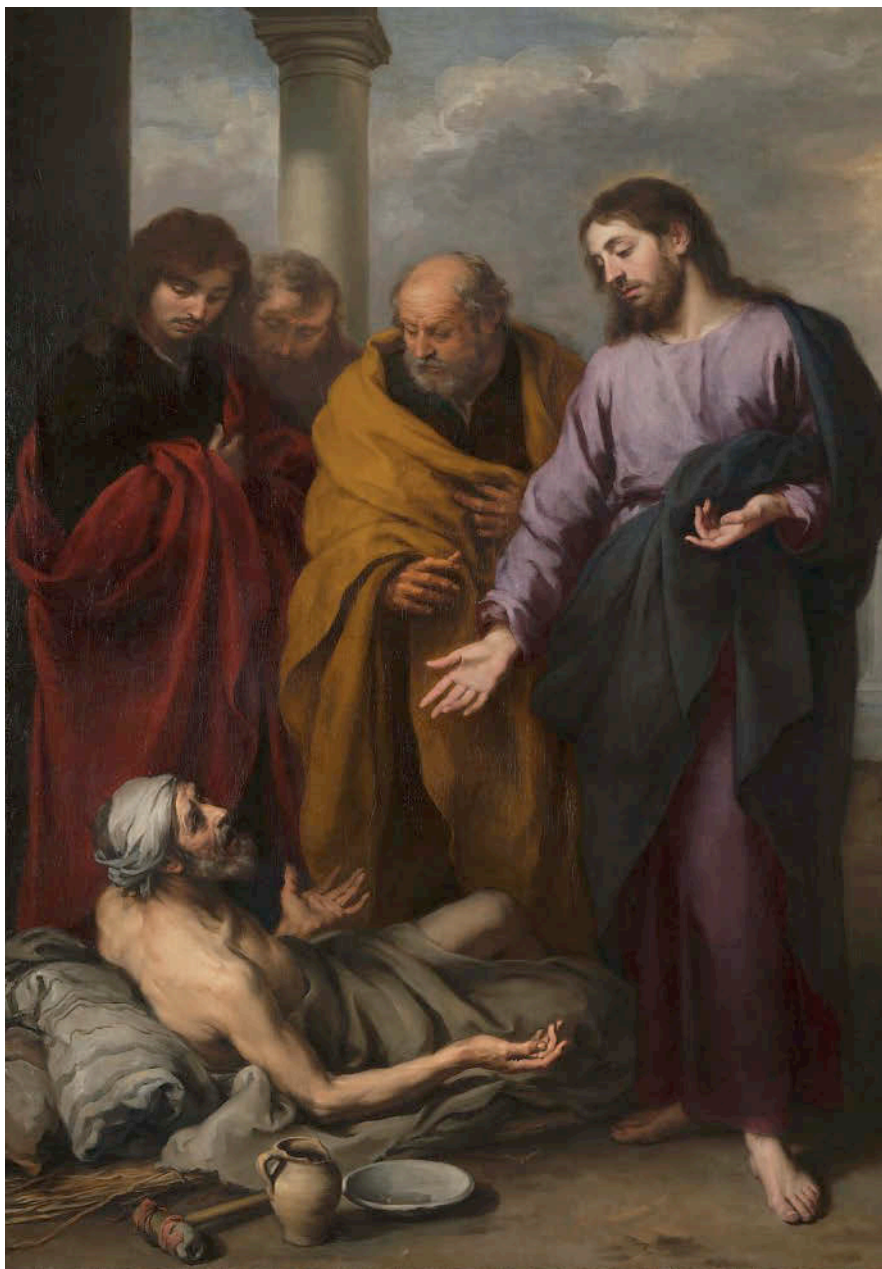
## SCIENTIFIC AND TECHNICAL PUBLISHING

The Gallery's long-running serial publication, the *National Gallery Technical Bulletin*, founded in 1977 and currently supported by Mrs Charles Wrightsman through the American Friends of the National Gallery, reached its thirtieth volume in 2009. To mark the event, an international conference on a technical theme was held at the National Gallery in September 2009. The post-print volume that resulted from the conference has now been published by Archetype Publications in association with the National Gallery under the title *Studying Old Master Paintings: Technology and Practice* (ed. M. Spring *et al.*, London 2011). It contains forty articles on the technical history of paintings and related material studies, spanning over 600 years of the development of European painting practice, from Guido da Siena to Edvard Munch. Thirty-five of the articles were presented as papers at the conference by delegates on very diverse subjects, with six further articles contributed to round out some broader aspects of the history of artists' materials. Two papers, one on Leonardo's *Virgin of the Rocks* (NG1093) and the other on Murillo's *Christ healing the Paralytic at the Pool of Bethesda* (NG5931; figs 1 & 2), were presented by National Gallery staff.

The *Technical Bulletin* has been influential over the course of its lifetime in establishing the value

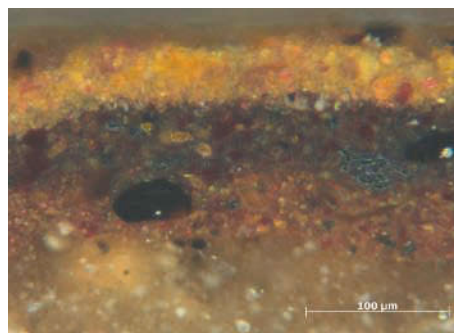
of interdisciplinary studies of works of art where scientific analysis and technical evaluation have contributed new dimensions to art-historical research; this style has been much emulated in recent years in other journals. It is hoped that *Studying Old Master Paintings: Technology and Practice* will be a durable contribution to this interdisciplinary field and the Gallery is particularly grateful to Elizabeth Cayzer for her generous and enlightened support for the book's publication.

Public expectation of the speed and quality of the publication of scholarly research in the arts has been changing in the last few years encouraged by a growing faith in the seriousness and reliability of electronic publications. For this reason, volume 31 of the *National Gallery Technical Bulletin* was published for the first time as an online version on the Gallery's website ([www.nationalgallery.org.uk/technical-bulletin/technical-bulletin-vol-31](http://www.nationalgallery.org.uk/technical-bulletin/technical-bulletin-vol-31)). It appeared in two tranches in June and December 2010. In order to serve better a specialist interest in the collection, and a growing public engagement with the material study of European Old Master paintings, the electronic *Technical Bulletin* is available as a download without charge to readers. This form has a great advantage over conventional print, that is the facility to link interactive images with the text of an article in ways that allow detailed exploration

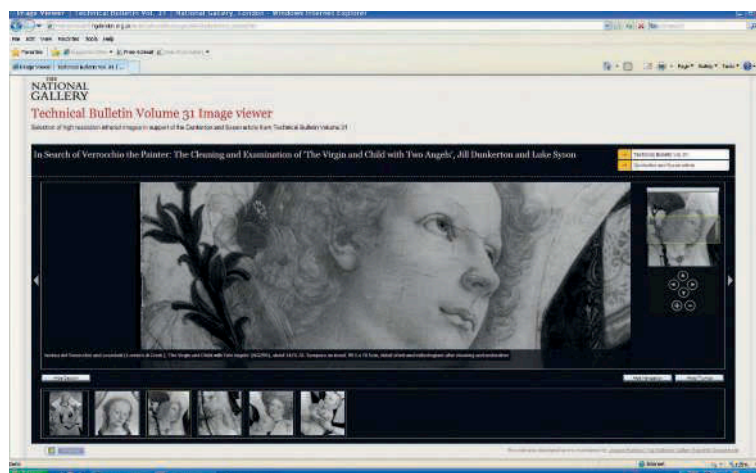
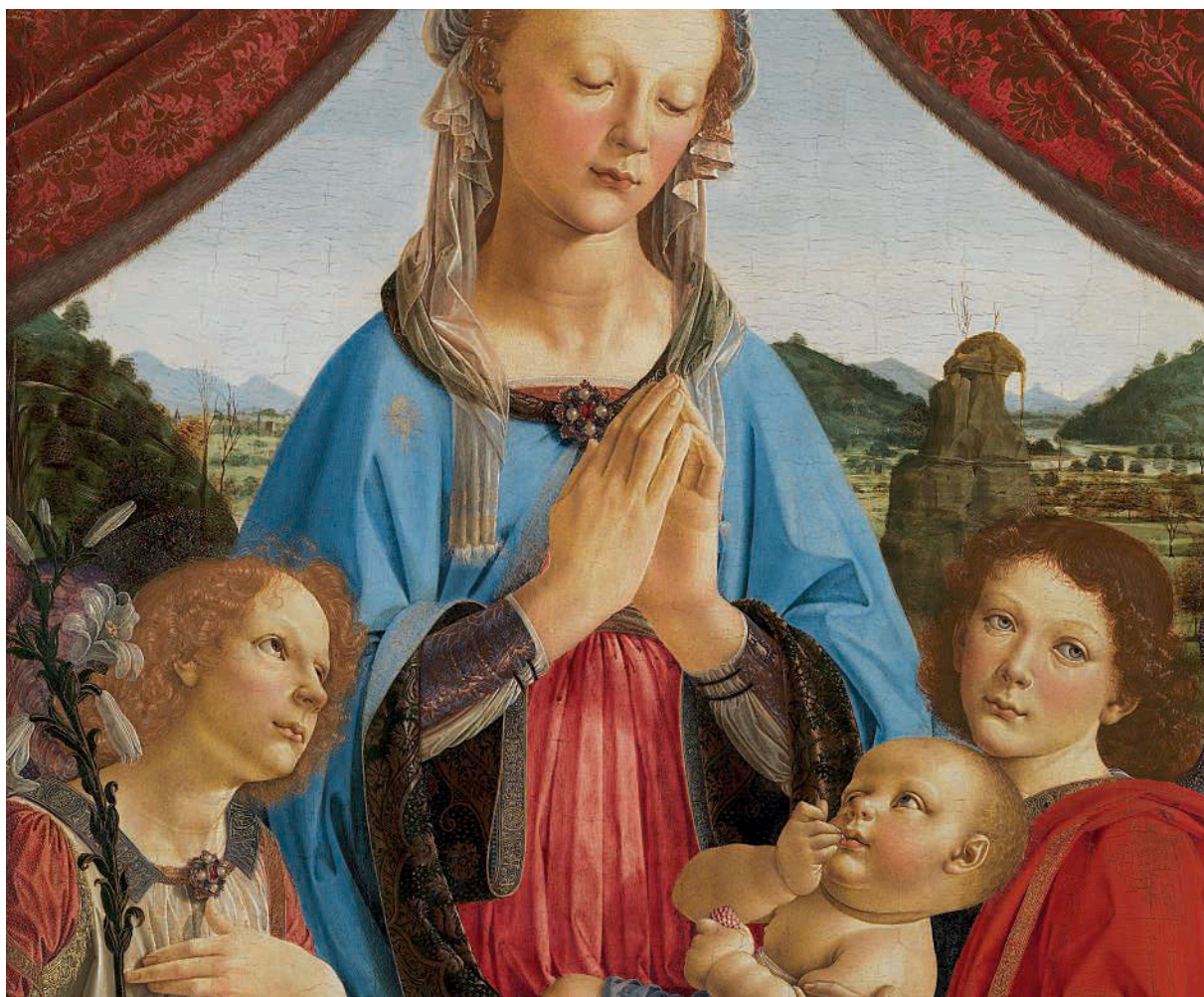


**1** Detail from Bartolomé Esteban Murillo, *Christ healing the Paralytic at the Pool of Bethesda*, 1667–70 (NG5931)

**2** Cross-section at high magnification under the microscope of Saint Peter's cloak in Murillo's *Christ healing the Paralytic at the Pool of Bethesda*, showing paint layers containing earth pigments, red lakes, charcoal black and other materials.





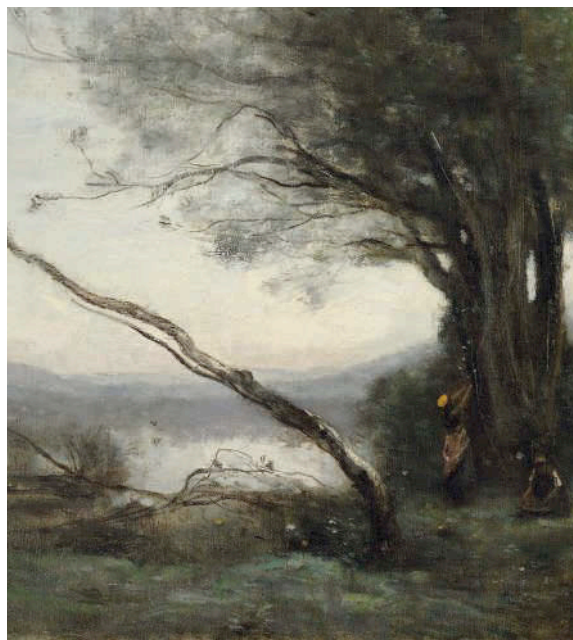


3 Detail from Andrea del Verrocchio and assistant (Lorenzo di Credi), *The Virgin and Child with Two Angels*, about 1476–8 (NG296)

4 Screen shot of 'zooming image' page for Verrocchio's *Virgin and Child with Two Angels* with infrared reflectogram images for the reader to select and explore in the main window.

of technical documents, for example X-radiographs and infrared reflectogram images of paintings. Several articles in the web version of volume 31 of the *Technical Bulletin* enable readers to follow a link to an interactive ‘zooming viewer’ page containing technical images (figs 3 & 4). The *Bulletin* was also published in print form, to meet the needs of libraries and those who prefer conventional books and journals. Volume 32 of the *Technical Bulletin* is in the planning stage.

Scientific analysis of paintings remains a significant part of the process of examining the collection for the publishing programme of new systematic catalogues. Work on French nineteenth-century landscapes of the Barbizon School has been a focus during the year, in preparation for a catalogue of this subject scheduled for publication in 2014, which will appear both in conventional printed book form and as selected entries compiled for the National Gallery’s website. Although a very well-known group of artists – including Jean-Baptiste-Camille Corot, Charles-François Daubigny, Jean-François Millet and Théodore Rousseau – the techniques of the Barbizon painters have been relatively neglected in comparison with much more closely studied Impressionist pictures. Detailed analysis of the materials of the paintings involved, particularly the use of pigments, has revealed significant trends that can be applied to the chronology of these works, and in turn feeds back into a fuller understanding of the history of French painting technique in the nineteenth century. One new finding is that cadmium yellow and orange have been identified in late paintings by Corot (fig. 5), and also much earlier in an unfinished picture by Paul Huet, possibly from about 1820. Later paintings by Corot have been demonstrated in some cases to contain zinc white, whereas in the earlier works lead white predominates in his palette. The complexity of Corot’s method of painting through his long career continues to emerge. AR



5 Detail from Jean-Baptiste-Camille Corot, *The Leaning Tree Trunk*, about 1860–5 (NG2625), showing highlight touches of cadmium orange at the surface.

### Supporters 2010–2011

**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 Ltd

# RESEARCH AND PUBLICATIONS

## NATIONAL GALLERY CATALOGUES: THE ITALIAN PAINTINGS BEFORE 1400

This year has seen the publication of the catalogue of *The Italian Paintings before 1400* by Dillian Gordon, OBE. Dr Gordon, who retired last year, wrote the first volume of *The Fifteenth-Century Italian Paintings*, which appeared in 2003, but before that, in 1988, she was responsible for revising the catalogue of these very early Italian paintings which Martin Davies compiled in 1951 and himself revised in 1961. Apart from the important new acquisitions made since 1988, much new scholarship has, of course, emerged but the most obvious change is in the appearance of the catalogue – a great triumph for the publications department of the National Gallery Company – with its illustrations not only of National Gallery paintings but also of comparative material, details, X-radiograph and microscopic detail (photomicrography), and infrared reflectograms.

Four illustrations selected here represent some of the topics which are now of concern to the scholar researching in this field. The first is a detail of the roundel containing the central image of the Virgin and Child in the predella of Jacopo di Cione's *Crucifixion* (NG1468) of 1368–70, showing the wide range of punches employed for the halo, framing mouldings and the background to the vine-leaf pastiglia relief: at least two sizes of ring punch, three sizes of dot punch, a four-prong punch for stippling, and a six-petal rosette punch. The second

illustration is a detail from another predella roundel on the same painting which contains an image of Saint Benedict. It shows the sharp-toothed black hog which is painted over the punched border and on top of the white habit of the saint. Gordon points out that it has been added and speculates that this may have taken place after the Cistercian nuns for whom it had been painted sold the work to a confraternity dedicated to Saint Anthony Abbot (whose attribute was a hog) who then converted Saint Benedict into their own patron saint.

The third illustration is a black and white photograph made of the Apocalyptic Christ painted by Giovanni da Milano in about 1364–6 (NG579.6), one of three pinnacle panels formerly attached to the *Baptism Altarpiece* by Niccolò di Pietro Gerini (see pp. 16–19). This was made over half a century ago after cleaning and before restoration. The double line across the mouth is all that remains of a sword. Gordon quotes from the description in the Book of Revelation of a man with hair and beard white as wool, 'girt about the paps with a golden girdle' (hence the gold band across the chest here). 'But of his mouth went a sharp two edged sword' which the artist preferred to represent not as a tongue (which would have entailed very difficult foreshortening) but gripped in the teeth, pirate-style. The sword was probably rendered in mordant silver and was perhaps deleted when it turned black or because the





Jacopo di Cione (probably active 1362; died 1398/1400)  
Detail of the punch marks around the roundel with the  
Virgin and Child in the predella of the *Crucifixion* (NG1468)

Detail of the hog added to the roundel with Saint Benedict  
in the predella of the *Crucifixion* (NG1468)



image looked too grotesque. The final illustration shows the painting as it was restored. Gordon has a very informative note on the teeth, which are no longer apparent.

A catalogue like this will affect the way that visitors to the National Gallery appreciate these paintings, even if only indirectly. A lecturer might for example encourage students to look closely at the minute punch marks. A label may explain the sword which should be present or the hog which should not. In due course it is to be hoped that these details and many others will be available on the Gallery's website. Some of the technical observations made here featured in the exhibition *Art in the Making: Italian Painting before 1400* mounted in 1989. In some cases new interpretations have been given to them, and no doubt further revisions will be made in the future.

Meanwhile work on our catalogues is not the only form of scholarly research being undertaken in the National Gallery. Students of Christianity and the Arts, a collaborative MA course with King's College, London University, will perhaps be able to trace the entire history of images of the Apocalyptic Christ and find other examples of deleted swords. A student using the provenance index, which is being deepened and extended by the National Gallery in collaboration with the Getty Research Institute, may well discover exactly when and from whom William Beckford, one of the greatest of British collectors, acquired Jacopo di Cione's *Crucifixion*. Those working on the history of display and framing may be able to confirm that this painting once adorned a sacristy and should also be able to discover where it was displayed in the gothic revival Fonthill Abbey that James Wyatt built for William Beckford around the turn of the nineteenth century, and to consider how it related to the jewelled metalwork which Beckford collected and commissioned. The illustrations chosen here remind us not only of the three main strands of the research which the



National Gallery seeks to foster – the study of materials and techniques, the relationship between art and religion, and collecting and display – but also how these three strands are interlaced.

Scholars will be consulting Gordon's great work long after the current displays of the permanent collection, the impact of increasing footfall and declining grant, the popularity of this loan exhibition or of that television programme, have all been forgotten. It is a milestone in the history of the Gallery's contribution to scholarship. NP

### Supporters 2010–2011

#### Curator of Italian Paintings before 1500 and Head of Research

Supported by Mr Stefano Pessina

#### Eastlake Research Fellowship

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

#### Myojin Curator of Sixteenth-Century Italian Painting

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#### National Gallery Catalogues series

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#### Pidem Curatorial Assistant

Supported by The Pidem Fund

#### Research Fellowship in Sixteenth-Century Ferrarese Painting

Supported by Mr & Mrs Daniel Katz and Chris Rokos

#### Harry M. Weinrebe Curatorial Assistant

Supported by The Dorset Foundation

Giovanni da Milano (active 1346–1369?)

Detail of the head of the Apocalyptic Christ after cleaning and before restoration (NG579.6)

The Apocalyptic Christ after restoration.

RID



# PRIVATE SUPPORT OF THE GALLERY

Thanks to the many acts of generosity by individual donors, grant-making trusts and the corporate sector, the National Gallery continued to thrive during a year of straitened public finances. Private support from long-standing friends and more recent acquaintances offered financial security and a fillip to the Gallery during a challenging year. The activities described throughout this Review have been made possible as a result of private support, for which the Gallery is sincerely grateful.

The National Gallery was particularly fortunate this year in receiving two exceptional gifts. In November, the Education Department benefited from a major gift of £1 million from Mark Pigott OBE, helping the Gallery to enhance its educational programme and to renovate and improve its teaching facilities. The Gallery has created the Pigott Education Centre in honour of this outstanding donation.

Later in the year, The Hintze Family Charitable Foundation committed a gift of £2 million towards enhancing the collection and enabling the continued refurbishment of galleries, helping to improve the display spaces and environmental conditions throughout the Gallery. In recognition of their generosity, the recently renovated Room 8, displaying works such as Raphael's *Madonna of the Pinks* and Michelangelo's *The Entombment*, has been named the Dorothy and Michael Hintze Room.

In addition to these remarkable gifts, generous contributions from individual donors helped purchase picture frames and fund curatorial posts, research projects and publications, as well as activities for scholars, schools and those who benefit from special access to the collection.

Support from charitable trusts and foundations increased, to the benefit of exhibitions in particular

this year. A grant from the EPSRC supported the popular summer exhibition *Close Examination: Fakes, Mistakes and Discoveries*, and a new partnership with Terra Foundation of American Art resulted in the well-received exhibition *An American Experiment: George Bellows and the Ashcan Painters*. A major grant from The Garfield Weston Foundation provided core funding at a time when support for Gallery-wide activities was greatly needed.

The Gallery continued to benefit from strong links with the corporate sector, and particularly from its successful partnership with Credit Suisse. The third year of this partnership saw their sponsored exhibition, *Venice: Canaletto and his Rivals*, and the continuation of education initiatives with Credit Suisse's partner charities, most notably the Alzheimer's Society. Bloomberg sponsored an exhibition of paintings by Bridget Riley, providing an opportunity for visitors to investigate the relationship between Riley's works and the Gallery's collection of Old Master paintings. The Gallery's Corporate Membership programme flourished in the year under review.

Finally, the Gallery wishes to pay tribute to the extraordinary generosity of four great philanthropists, each of whom has made a lasting difference through a lifetime of charitable work. We remember with profound gratitude the friendship and support shown to the Gallery by Dr Mortimer Sackler, Lord Wolfson of Marylebone, Mr John Sunley and Sir Denis Mahon. The personal contribution made by each has, among many other things, enhanced the collection, transformed the appearance of gallery rooms and sustained the annual programme of exhibitions in a dedicated exhibition space. Their immense generosity has played a vital role in enriching the collection and ensuring the Gallery

continues to inspire, educate and delight millions of visitors every year.

To the lenders of paintings, the individual donors, trusts and companies named in this Review,

to those who have chosen to remember the Gallery in their will, and to those who have chosen to remain anonymous, the Gallery owes an enormous debt of gratitude. s w

### **Lenders to the National Gallery**

The Gallery is pleased to acknowledge all those listed below, and those who choose to remain anonymous, who have lent works to the collection between April 2010 and March 2011.

Her Majesty The Queen  
The Warden and Fellows of All Souls College, Oxford  
The British Museum  
Andrew Brownsword Arts Foundation  
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The Rector and Churchwardens of St Mary Magdalene Church, Littleton  
The Society of Antiquaries of London  
The Trustees, Stansted Park Foundation  
Tate, London (on loan as part of the Tate / National Gallery Exchange)  
The Master Governor of Trinity Hospital, Retford  
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)  
The Earl of Verulam  
Victoria and Albert Museum, London

### **Major supporters of the National Gallery**

The Director and Trustees would like to thank the following, and those who wish to remain anonymous, for their generous support of the National Gallery during the period April 2010 to March 2011.

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## Corporate Membership

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

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## The George Beaumont Group

The National Gallery would like to thank members of the George Beaumont Group for their annual contribution towards the Gallery's work. Their support of the Group has never been more generous or loyal with many giving above and beyond their annual donation.

The Gallery is grateful to the following individuals, and to those who wish to remain anonymous, who have given to the Gallery through the George Beaumont Group over this past year.

In particular, the Gallery wishes to thank Flavia Ormond for her dedicated work since taking the role of Chair of the George Beaumont Group in March 2010.

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Lady Wolfson of Marylebone  
Mr & Mrs Henry Wyndham

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

The Director and Trustees would like to thank the following, and those who wish to remain anonymous, for their generous support during the period April 2010 to March 2011.

Mr & Mrs John Treacy Beyer  
Mr & Mrs Harold Blatt  
Mr David Borthwick &  
Mrs Molly Lowell Borthwick  
Ann & Gordon Getty Foundation  
Christoph & Katrin Henkel  
Mr & Mrs Robert Johnson through the Robert  
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Miss Dasha Shenkman  
Mr Peter Soros  
Mr Michael G. Wilson OBE  
Mrs Charles Wrightsman  
Mr & Mrs Michael Zilkha

## Legacies to the National Gallery

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

The Gallery wishes to express its profound gratitude for the legacies received this year from Mr Geoffrey Akerman, Mrs Martha Doris Bailey, Mrs Eileen Eva Birtles, Mr J. Curry, Mr David Medd OBE, Mr Clive John Nowell, Mr Barry Hart Parsons and Miss Peggy Joan Strawson.

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

If you would like to find out about leaving a gift in your will to the National Gallery, please contact Marisa Hamilton on 020 7747 5982, or email [development@ng-london.org.uk](mailto:development@ng-london.org.uk). Please be assured that any enquiries will be treated in strict confidence. Copies of the leaflet entitled *Leaving a Gift in your Will* 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 2011, the Gallery's Grant in Aid for running costs was £23.7 million, with an additional grant of £4.5 million restricted to expenditure on capital, including ongoing essential capital repairs.

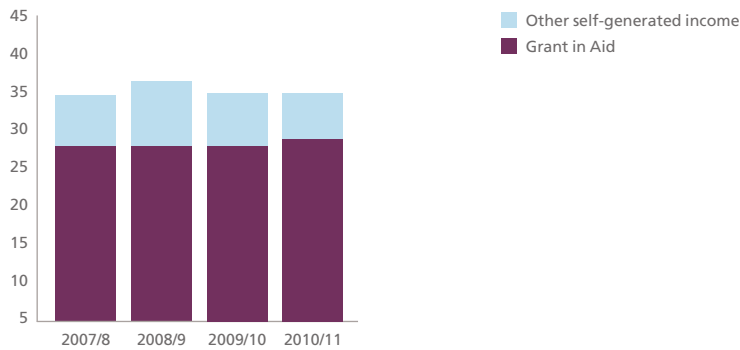
The Gallery faces significant and sustained cuts to Grant in Aid over the next four years, which will make private income even more critical to the future well-being of the Gallery. Membership, donations and support from the corporate sector, trusts and foundations, and private individuals are vitally important for the Gallery's programme of exhibitions, programmes and outreach work.

Total incoming resources this year, including donations for acquisitions of £1.3 million, were £37.1 million, 2.6% lower than in 2009/10 (£38.1m). Donations were higher in 2009/10 because of the acquisition of a painting under the Acceptance in Lieu scheme.

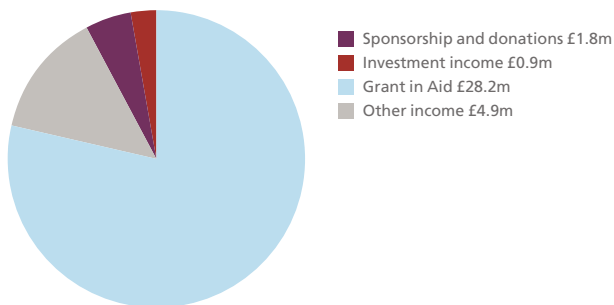
The Gallery's total charitable expenditure of £30.1 million for 2010/11 was less than that for the prior year (2009/10 £30.8m), even after exceptional items of £0.5 million relating to voluntary exit costs to be paid in 2011/12. The Gallery continues to focus on maintaining tight budgets and controls and implemented a number of efficiency measures during the year in order to manage the reduction in public funding.

The number of visitors to the Gallery increased again this year, by 8.4% (2009/10 5.8%) to 5.1 million. SL

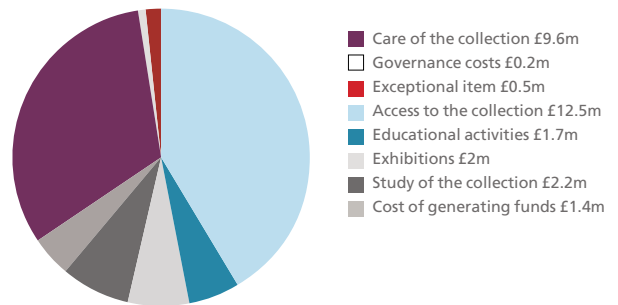
### Grant in Aid as a proportion of income (excluding donations for acquisitions)



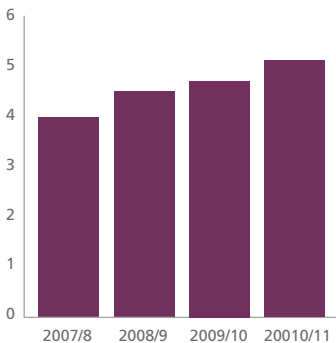
### Income 2010/11 (excluding donations for acquisitions)



### Operating Expenditure 2010/11



### Number of Visitors (millions)



### Exhibition Attendance 2010/11

Take One Picture*	57,030
Close Examination: Fakes, Mistakes and Discoveries*	119,811
Frederick Cayley Robinson: Acts of Mercy*	133,931
Clive Head: Modern Perspectives*	73,952
Venice: Canaletto and his Rivals	122,731
Bridget Riley: Paintings and Related Work*	272,534
Ben Johnson: Modern Perspectives*	73,138
Jan Gossaert's Renaissance	44,128
An American Experiment: George Bellows and the Ashcan Painters*	98,100

Free exhibitions are indicated by an asterisk



# NATIONAL GALLERY COMPANY LTD

The National Gallery Company (NGC) achieved a net profit for the year of £249,300 (09/10 £330,000), after payments to the Gallery of £742,000 (09/10 £743,000). In total, the Company achieved sales of £6.5m, with contributions of £1m from external publishing sales, product licensing, catering and royalties from the Picture Library.

Sales generated via the Gallery shops were 6% down against the previous financial year, a disappointing result in the light of an increase of just over 8% in visitors to the National Gallery. Average spends per customer were 7% better than the prior year; however conversions dropped by 2.5% over the year to 10.7%. Strategic initiatives to reverse this trend are being implemented.

A major development this year was the upgrade of the online shop in September 2010. The new website is significantly better in terms of navigation and design, more aligned with the Gallery website and now fully integrated with our other business systems. The site delivered a 29% increase in revenue against 09/10 and the team is committed to focusing on this revenue stream to increase contribution as part of NGC's three-year plan.

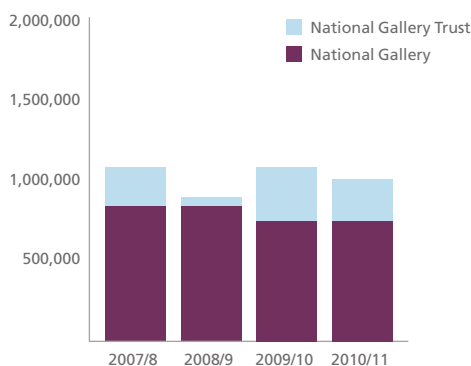
Publishing remains a core activity. Catalogue sales for the 2010 autumn exhibition *Venice: Canaletto and his Rivals* totalled £200,324, boosted by additional sales of the paperback to the National Gallery of Art, Washington and their sponsors, and by four simultaneous foreign language co-editions.

Business through the Picture Library was solid with revenue of £241,289 (09/10 £230,000). The Company plans to widen territorial alliances with new agency distribution to increase revenues, building on the strategy implemented in 2008. In addition, brand licensing initiatives generated £76,781 (09/10 £29,304).

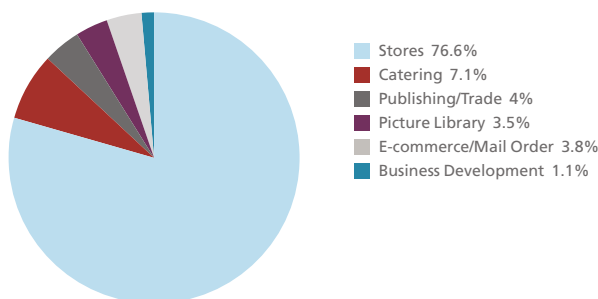
The Gallery's cafés and restaurants, operated by Peyton & Byrne, generated revenues of £3.6m and a contribution to the Group of £480,722 (09/10 £484,590). Key performance indicators reflect the trends in the Gallery shops with average spends per customer increasing by 1% to £7.70 and conversion dropping by 1.5% to 9.3%.

The Company maintained tight control of expenditure in response to disappointing trading, with savings of £72,000 against last year. JM

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



**Revenue Analysis 2010/11**



## PUBLICATIONS

The following titles were published between 1 April 2010 and 31 March 2011

### Exhibition Catalogues

*Venice: Canaletto and his Rivals*  
Charles Beddington, with a contribution  
by Amanda Bradley  
285 x 245 mm; 192 pp; 137 colour and  
14 black and white illustrations  
Hardback £35.00 / Paperback £19.99,  
October 2010

*Bridget Riley*  
Colin Wiggins, with Michael Bracewell  
and Marla Prather  
280 x 250 mm; 78 pp; 49 colour and 4 black  
and white illustrations  
Paperback with flaps £9.99, November 2010

*An American Experiment: George Bellows  
and the Ashcan Painters*  
David Peters Corbett, with Katherine  
Bourguignon and Christopher Riopelle  
236 x 196 mm; 56 pp; 27 colour illustrations  
Paperback with flaps £7.99, February 2011  
Supported by Terra Foundation for  
American Art

### National Gallery Guides

*Gallery Map and Tour: The National Gallery  
Visitor's Guides*  
*Impressionism and Beyond; Life of Christ;  
Looking with Children; Masterpieces*  
Louise Govier  
245 x 190 mm; 10 pp; 24 colour illustrations  
and 1 black and white illustration  
Leaflet £3.00, July 2010

### Academic Books

*National Gallery Technical Bulletin: Volume 31*  
Series Editor: Ashok Roy  
297 x 210 mm; 128 pp; 165 colour and  
47 black and white illustrations  
Paperback £40.00 and online at [www.nationalgallery.org.uk/technical-bulletin/  
technical-bulletin-vol-31](http://www.nationalgallery.org.uk/technical-bulletin/technical-bulletin-vol-31), October 2010  
Supported by the American Friends of the  
National Gallery with a generous donation  
from Mrs Charles Wrightsman

### DVDs

*Close Examination: Fakes, Mistakes,  
and Discoveries*  
Written and narrated by James Heard  
Approx. 30 minutes, £9.99, June 2010

*Venice: Canaletto and his Rivals*  
Written and narrated by Leah Kharibian  
Approx. 35 minutes, £9.99, October 2010

*The National Gallery Visitor's Guide* (with  
foreign language subtitles)  
Written by Louise Govier  
Approx. 170 minutes, £11.99, November 2010

*Van Eyck to Gossaert: Towards a  
Northern Renaissance*  
Written and narrated by Leah Kharibian  
Approx. 60 minutes, £9.99, February 2011

### Trade Titles

*A Closer Look: Allegory*  
Erika Langmuir  
210 x 148 mm; 96 pp; 75 colour illustrations  
Paperback £6.99, May 2010

*A Closer Look: Angels*  
Erika Langmuir  
210 x 148 mm; 96 pp; 78 colour illustrations  
Paperback £6.99, May 2010

*A Closer Look: Deceptions and Discoveries*  
Marjorie E. Wieseman  
210 x 148 mm; 96 pp; 96 colour illustrations  
Paperback £6.99, June 2010

*One Hundred Great Paintings*  
Louise Govier  
265 x 245 mm; 208 pp; 100 colour illustrations  
Hardback £24.99, October 2010

*The London Painting Trail* (Moleskine)  
Ed Sowerby  
140 x 90 mm; 240 pp; 20 colour illustrations  
Hardback £12.50, October 2010

*A Closer Look: Frames*  
Nicholas Penny  
210 x 148 mm; 96 pp; 72 colour illustrations  
Paperback £6.99, November 2010

*A Closer Look: Still Life*  
Erika Langmuir  
210 x 148 mm; 96 pp; 69 colour illustrations  
Paperback £6.99, November 2010

*From Painting to Pattern* (Moleskine)  
Katharine Reeve  
140 x 90 mm; 48 pp booklet with memo  
cards; 40 colour illustrations  
Paperback £9.99, November 2010

*Hogarth's Marriage A-la-Mode* (Book and  
DVD re-issue)

Written by Judy Egerton / DVD narrated  
by Alan Bennett  
190 x 180 mm; 80 pp; 44 colour illustrations  
and 13 black and white illustrations  
Hardback £14.99, February 2011

*Van Eyck to Gossaert: Towards  
a Northern Renaissance*  
Susan Frances Jones  
270 x 210 mm; 144 pp; 92 colour and  
2 black and white illustrations  
Hardback £19.99 / Paperback £14.99,  
February 2011

### Co-editions and Co-publications

*Venecia: Canaletto y sus Rivales*  
(Spanish edition of *Venice: Canaletto and  
his Rivals* published by Editorial Nerea)

*Venedig: Canaletto und seine Rivalen*  
(German edition of *Venice: Canaletto and  
his Rivals* published by Belser Verlag)

*Venise: Canaletto et ses Rivaux*  
(French edition of *Venice: Canaletto and  
his Rivals* published by Mercatorfonds)

*Venezia: Canaletto ei suoi Rivali*  
(Italian edition of *Venice: Canaletto and  
his Rivals* published by Mercatorfonds)

*The Usborne Impressionists Sticker Book*  
Sarah Courtauld and Kate Davies  
300 x 234 mm; 42pp; 32 pp of colour  
illustrations and 10 pp of colour stickers  
Paperback £6.99, November 2010

*The Usborne Art Colouring Book*  
Rosie Dickens  
300 x 234 mm; 34 pp; 27 colour illustrations  
Paperback £5.99, November 2010

*Usborne Impressionist Painting* (Art Cards)  
154 x 98 mm; 30 cards; 30 colour illustrations  
Art Cards £6.99, November 2010  
(All co-published with Usborne)

*Director's Choice: The National Gallery, London*  
Nicholas Penny  
190 x 168 mm, 80 pp, 37 colour illustrations  
Paperback with flaps £9.99, January 2011  
(Co-publication with Scala)

*Katie's National Gallery Adventure*  
James Mayhew  
210 x 148 mm; 12 pp; 7 colour illustrations  
Leaflet £1.00, February 2011  
(Co-publication with Orchard Books)

## TRUSTEES AND COMMITTEES OF THE NATIONAL GALLERY BOARD

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## FIGURATIVE ARCHITECTURAL DECORATION INSIDE AND OUTSIDE THE NATIONAL GALLERY

George IV was anxious that London should be made more magnificent and, in particular that, if Paris had its Arc du Carrousel celebrating the triumphs of Napoleon, then there should be an arch of comparable sculptural splendour marking the British triumph over the French Emperor. So in 1828 John Nash designed the 'Marble Arch' to be situated on the Mall, a white marble foil for the warm Bath stone of the new front of Buckingham Palace, covered in reliefs and crowned with statues. A plaster model in the Victoria and Albert Museum shows what he intended, but as soon as the king died in 1830, his successor, William IV, felt obliged to stop this extravagance. Sir Francis Chantrey secured a new position for his bronze equestrian

statue of George IV (it occupies the north-east pedestal in Trafalgar Square), reliefs were diverted to the garden façade of Buckingham Palace, and William Wilkins was directed to accommodate other statues on his new National Gallery building designed in 1831 and completed in 1838. The arch, bereft of ornament and meaning, was later moved to the north end of Park Lane.

The original plan had been to have a substantial plinth on top of the arch to support the equestrian statue of the king, with a winged Victory at each corner holding laurel crowns in their raised hand and supporting palms in their other. On one long face of the plinth, Britannia, flanked by lion and unicorn, was to cradle a medallion of Nelson, and



on the other Europe and Asia, with appropriate animals, would support a medallion of the Duke of Wellington. Today Britannia (carved by E.H. Baily) can be detected with some difficulty behind a tree above the entrance to the National Café and the Victories (also by Baily), after an operation to their wings, lurk behind pigeon wire in box-like niches (see p. 7). Europe and Asia with horse and camel (carved by J.C. Rossi) hide in the shadows below the portico and Wellington (also by Rossi) has, after many strange adventures, found his way inside the staff entrance. The drapery over the thighs of the Victories can sometimes catch the sunlight and make one dream of emancipating these statues.

It is unlikely that the Office of Works consulted the National Gallery trustees concerning this sad allocation of the orphan sculpture. Certainly the trustees, to their indignation, were not consulted concerning the decoration of Edward M. Barry's new galleries which were completed in 1876. The sculptural decoration in plaster, treated to resemble marble and bronze, was supplied by Edward William Wyon, one of an extensive family of sculptors and die engravers. These are among the last works that he produced and they are not mentioned either in the revised *Dictionary of Sculptors in Britain* or in the histories of the Gallery, although details are to be found in Wornum's manuscript diary. There are four lunette reliefs. One (to the north) showing children 'with symbols of form and colour' supports a medallion of Queen Victoria. Opposite to the south, Phidias shows Pericles and Aspasia one of his statues of Minerva. To the west, Raphael is depicted in front of the *Sistine Madonna* accompanied by 'Julio Romano and Timoteo della Vite, two of his pupils', and to the east Michelangelo is represented 'making his sketch in clay for the cupola of St Peter's visited by the Pope (Paul IV) attended by cardinals' (see p. 15).

Eight tondi between the arches of Barry's central octagon are filled with bronzed plaster reliefs of great painters. This motif was repeated a decade later with three on both sides of the



Detail of the ceiling in the Staircase Hall, designed by J.D. Crace and restored in 2005.

entrance wall of James Taylor's new Central Hall (see p. 25) presumably employing pre-existing reliefs (otherwise the solecism of having two of each trio facing in the same direction would have been avoided). The Staircase Hall beyond was beautifully painted in 1887 by the firm of J.D. Crace in a style indebted to the High Renaissance, with Latin texts suitable for a classical temple of arts in elegant tablets (see above). This was restored in 2005. The floor below was decorated with mosaics designed and executed by Boris Anrep between 1926 and 1952 (see p. 45). Unlike the sculptures of the nineteenth century, these have been fully described (notably in Lois Oliver's book *Boris Anrep: The National Gallery Mosaics* of 2004). They are not in the 'learned language' preferred in all earlier decorations in the Gallery, but defiantly popular, topical and (although the creation of a cosmopolitan Russian) British, including a plum pudding, pig farming, a pub sign and newspaper celebrities.

After the completion of the mosaics, no figurative decoration was attempted in the Gallery until Paula Rego's *Crivelli's Garden* was painted for the west wall of what is now the National Dining Rooms in the new Sainsbury Wing in 1990–1. At the same date the names of artists were carved into the limestone wall of the great new staircase (see p. 53). As with the English artists whose names are inscribed in the lunettes of Room 34, it is not certain that they will always be reliable indicators. Both Leonardo and Raphael moved to other rooms some years ago – but may return. NP

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