Role

The National Gallery’s collection of Western European paintings from the 13th to the 19th century is one of the richest and most comprehensive in the world.

The collection belongs to the nation and it serves a wide and diverse range of visitors from the UK and overseas. The Gallery’s role is to engage the public in the experience of this great collection. It is open to all, 361 days of the year, free of charge.

Objectives

Enhance the collection
The Gallery aims to acquire great pictures for the collection to enhance it for future generations.

Care for the collection
The Gallery looks after the paintings in its care so that none is lost or damaged.

Access to the collection
The Gallery aims to:
• maintain free admission to the collection
• provide access to as much as possible of the collection
• maintain the highest standards in display
• find imaginative and illuminating ways to nurture interest in the pictures among a wide and diverse public
• encourage high-quality research with publication through a variety of media
• offer high standards of visitor services to the public.

A national and international leader
The Gallery aims to be a national and international leader in all its activities, working with regional museums and galleries in the UK in support of their standing and success.
The year ended with the announcement on 27 March that our Director, Charles Saumarez Smith, will be leaving us to take up the position of Secretary and Chief Executive to the Royal Academy. It was almost exactly five years earlier, on 20 March 2002, that we announced his appointment as Director of the National Gallery, and the five intervening years under his leadership have proved highly successful for the Gallery. The Board wish to thank him for all he has done for the Gallery and to wish him well in his new post. It seems appropriate in our review this year to focus on the achievements of the last five years, as well as the challenges which now face us.

The first major achievement of this five-year period was the securing for the Gallery of Raphael's exquisite *Madonna of the Pinks*, after a major fundraising campaign was required to prevent the picture being lost to the nation, following a sale to the J. Paul Getty Museum in California for £35 million. This was followed by further important acquisitions, including Annibale Carracci’s *The Montalto Madonna*, Claude-Joseph Vernet’s *A Landscape at Sunset with Fishermen returning with their Catch* and *A Shipwreck in Stormy Seas*, Henri-Pierre Danloux’s *The Baron de Besenval in his Salon de Compagnie* and Bernardo Daddi’s *The Coronation of the Virgin*. This run of acquisitions was described in the *International Herald Tribune* in 2005 as ‘extraordinary’ and that article paid tribute to the collective contribution of the Trustees, Director and curators to its achievement. Since then, the Gallery has also purchased Adolph Menzel’s *Afternoon in the Tuileries Gardens* and Giovanni Paolo Panini’s *The Lottery in Piazza di Montecitorio*.

Sadly, the Gallery faces increasing challenges in the area of acquisitions. Partly, these arise out of the fact that prices for the great Masters have increased and continue to increase at an unprecedented rate. Furthermore, the Gallery no longer receives ring-fenced funding from the government towards the cost of acquisition of paintings. Notwithstanding these challenges, however, the Trustees remain determined to continue to achieve one of the Gallery’s central objectives, namely the acquiring of great pictures for the collection, to enhance it for future generations.

The last year has been marked by the hugely successful Velázquez exhibition, just one of a series over which Charles has presided during the last five years, among them *Caravaggio: The Final Years*, *Raphael: From Urbino to Rome*, *El Greco* and *Titian*. It is not, perhaps, widely appreciated how much work is entailed in putting together such major exhibitions. They are years in the planning, and much of the work falls to the
Gallery’s curatorial and exhibitions staff, to whom the Board are very grateful.

The Director and the Building Department under Peter Fotheringham have carried through the Gallery’s East Wing Project, unveiled in 2002 and completed in 2005. This project, planned to take advantage of the redesign and pedestrianisation of Trafalgar Square, included the creation of two new entrances to the Gallery at ground-floor level and the opening of the Annenberg Court, a double-height, naturally lit atrium created from a little-used internal courtyard and incorporating an impressive staircase leading up to the newly refurbished Central Hall, reinstated for the first time in 30 years as a picture gallery.

One of the benefits of the East Wing project has been to enable the Gallery to put in place major improvements to visitor services over the last five years. These have included changes to the visitor information system using plasma screens, innovative software, an increased range of foreign-language floor plans and welcome sheets and more print-on-demand information; expanded and refurbished restaurant and café facilities; and the introduction in February 2005 of the award-winning ArtStart scheme, an interactive multimedia system which enables visitors to explore the Gallery’s entire collection on screen. The Gallery is the only museum in the world to make its Old Master paintings available via such high-resolution images. ArtStart screens in the East Wing café have been a huge success and the system was recently enhanced through the addition of Visual Browse and Artist A–Z facilities, further increasing the number of interesting ways to engage with the collection. The Gallery is committed to improving the experience of visitors and the Board are pleased to report that this year visitor numbers to the Gallery have increased by 9% over last year.

Mention has been made of the major contribution made to the work of the Gallery by our curatorial and exhibitions staff, but this is not to forget that the Gallery would not operate without the loyal support of staff in all departments. The Board thank them for all they do.

A gallery such as this depends hugely on the generosity and support of corporate and individual donors. Without them, the acquisitions and building work referred to above would not have been possible. This year, with the sad death in September 2006 of Simon Sainsbury, the Gallery lost a quite exceptional benefactor. Together with his brothers, he made possible the building of our Sainsbury Wing, the opening of which in 1991, it is fair to say, transformed the Gallery. Apart from the remarkable fact that this project was privately funded by the Sainsbury family, our Director at this period, Neil MacGregor, has recorded the fact that Simon Sainsbury devoted huge amounts of time to the project management of the scheme, attending two or three meetings a week over nearly four years. Few institutions can have been as fortunate as the Gallery has been in enjoying the unstinting support of so generous a benefactor. He remained a friend to the Gallery to the very end of his life and the Board and staff remember him with gratitude and affection.

Peter Scott, Chairman
Jon Snow
Mark Getty
Ranjit Sondhi
Julia Higgins
John Kerr
James Fenton
John Lessore
Simon Burke
Nicola Normanby
Mervyn King
Victoria Barnsley
David Ekserdjian

Curator Dawson Carr, centre, and Charles Saumarez Smith, right, at the launch of the Velázquez exhibition.
The great event of the last year was the Velázquez exhibition, held upstairs in the day-lit main galleries of the Wilkins Building. It involved close and friendly collaboration with the Prado Museum in Madrid and enabled visitors to interpret the evolution of Velázquez’s career from the early still-life paintings painted in his youth in Seville through to the wonderful late court portraits lent by the Kunsthistorisches Museum in Vienna. The exhibition attracted over 300,000 visitors, more than any previous charging exhibition, and the Walter and Leonore Annenberg Court, newly opened in September 2005, provided an ideally light and airy space to receive visitors making their way to the exhibitions upstairs.

If Velázquez was always expected to be successful, the surprise of the autumn and spring seasons was the redisplay of the 19th-century collection downstairs in the Sainsbury Wing exhibition galleries under the title *Manet to Picasso*. Re-hanging some of the greatest works in the collection in a more focused way in slightly smaller rooms proved to be extremely popular with visitors, such that nearly half a million people had seen the display by Christmas and over 800,000 people by the end of March.

Among our other exhibitions, *Americans in Paris* (22 February–21 May 2006) was shown later in the year at the Museum of Fine Arts in Boston and the Metropolitan Museum in New York. *Bellini in the East* was a beautiful, small-scale examination of the cultural relationship between Venice and Constantinople, organised jointly with the Isabella Stewart Gardner Museum in Boston. *Rebels and Martyrs* was a bold study of the role and image of the artist in 19th-century Europe, instigated by Alexander Sturgis, now Director of the

John Barron of the Society of Antiquaries of London with Charles Saumarez Smith in front of the Crocefissi loan (see pp.11 and 14).
Holburne Museum in Bath. Cézanne in Britain was an opportunity to see nearly all the works by Cézanne in British private collections in his centenary year. And Renoir Landscapes was an exhibition of Renoir’s less well-known landscape paintings, organised jointly with the National Gallery of Art in Ottawa and the Philadelphia Art Museum. Nor should we forget our collaborations with contemporary artists, including Leon Kossoff and Tim Gardner, a young and highly accomplished Canadian watercolour artist, while we welcomed Alison Watt as Associate Artist.

During the course of the year we were able to negotiate the purchase of Panini’s The Lottery in Piazza di Montecitorio, which Sir Michael Levey had first indicated that the National Gallery would like to acquire in the early 1970s and which was secured by private treaty sale, partly through the government’s Acceptance in Lieu scheme and with financial support from The Art Fund.

The Gallery’s education programme was, as ever, extremely successful, helping to interpret the collection to visitors and attracting new audiences. Highlights included the Festival of Youth Arts held throughout the main floor of the Gallery in early June, when the collection was interpreted through a programme of dance, including hip-hop; Take One Picture, an annual exhibition involving close collaboration with primary schools; the reinterpretation of the Dutch galleries to celebrate the 400th anniversary of Rembrandt’s birth, which involved visitors recording their responses to paintings on blogs; and the appointment of Jonah Albert as Inspire Fellow, a programme funded by Arts Council England.

If one is looking for recognition of the success of the National Gallery, then it came in September, when the East Wing Project won the 2006 Crown Estate Conservation Award from the Royal Institute of British Architects. The project was also shortlisted for the RIBA Inclusive Design Award, and the National

Visitors queueing outside the Getty Entrance to see the Velázquez exhibition.
Gallery was shortlisted for the RIBA Arts Council England Client of the Year Award, a great accolade for Peter Fotheringham, the Head of Buildings and Estates.

After nearly five years at the National Gallery, I have decided to move to the post of Secretary and Chief Executive Officer at the Royal Academy of Arts, an institution which has long-standing connections to the National Gallery, including sharing the same building for 30 years. I hope that I leave the National Gallery in good shape. I am proud of the changes which have been made to the fabric of the building over the last five years – the opening of the East Wing Project, the redesign of the Sainsbury Wing restaurant and, last year, the new National Café, designed by David Collins and run by Oliver Peyton. I am proud, also, of two things which are too often overlooked: one is the redesign of the National Gallery’s corporate identity by The Partners, which won the 2006 Design Week Awards. The other is the now long-standing collaboration between the National Gallery and its regional partners, the Laing Art Gallery in Newcastle upon Tyne and Bristol’s City Museum & Art Gallery, which has brought the pleasure of seeing major pictures from the collection to those outside London.

There is much that I will miss when I move to Piccadilly.
ENHANCING THE COLLECTION
Enhancing the collection
This year the Gallery acquired Giovanni Paolo Panini’s *The Lottery in Piazza di Montecitorio*, of the 1740s, adding to the collection a well-preserved masterpiece by the most successful view painter in 18th-century Rome. The painting was allocated to the Gallery through the government’s Acceptance in Lieu scheme, whereby works of art are acquired for the nation in lieu of inheritance tax; additional funding was required for the balance, and we are most grateful to The Art Fund for a generous grant.

Panini’s painting adds variety and depth to the National Gallery’s collection of works by Canaletto and Guardi, which is one of the best in the world. In his own lifetime, Panini’s reputation in Venice rivalled that of Canaletto, but although he was also a popular artist with British tourists, present holdings of his work in British public collections are small. Two paintings by Panini and his workshop are already in the collection: *Roman Ruins with Figures* (about 1730) and *Rome: The Interior of Saint Peter’s* (before 1742), but the Gallery has long aspired to own a major work by the artist. *The Lottery in Piazza di Montecitorio* was much admired by Sir Michael Levey, the Gallery’s Director from 1973 to 1986, an expert in 18th-century Italian painting, and the Gallery is delighted to be able to add this outstanding example of Panini’s work to the collection. Following cleaning and restoration, *The Lottery in Piazza di Montecitorio* is on display in the Gallery in Room 3, alongside view paintings by Canaletto and Guardi.

The Gallery has this year been additionally enhanced by a number of new loans, which have contributed to several collection displays throughout the building. The decision to display the Gallery’s hugely successful Velázquez exhibition on the main floor in the spaces usually occupied by the late 19th-century and early 20th-century collections led to the equally successful redisplay of those pictures in the Sainsbury Wing. The display *Manet to Picasso* included several works on loan to the Gallery. The generous loan of Manet’s drawing *Aux Tuileries* (1861), augmented the illuminating comparison between the Gallery’s two representations of the Tuileries Gardens by Manet and Adolf Menzel. The latter was acquired only the previous year and this was the first opportunity to exhibit the two paintings side by side. *Manet to Picasso* also included further generous loans of Monet’s *The Japanese Bridge* and Renoir’s *Pigeon Coop at Bellevue*; the latter provided further insights into Renoir as a landscape painter in addition to those on view in the Gallery’s major exhibition, *Renoir Landscapes 1865–1883*. The new 19th-century display also included the latest in the Gallery’s annually

The *Manet to Picasso* display compared representations of the Tuileries Gardens, Paris: (from top) the Gallery’s own *Music in the Tuileries Gardens* (1862) by Manet; Menzel’s *Afternoon in the Tuileries Gardens* (1867), acquired last year; and the loan of Manet’s drawing *Aux Tuileries* (1861).
changing loans from the Van Gogh Museum, An Old Woman of Arles, probably one of the first portraits made by the artist.

The Velázquez exhibition also provided the opportunity for a small display in Room 30 exploring the history of paintings which have been associated with Velázquez. We were delighted to be able to include in this display the portrait from the circle of Velázquez, Lady in a Mantilla, generously lent by the Chatsworth Settlement Trustees. The absence of three paintings from Room 4 which were lent to the exhibition Holbein in England at Tate Britain (the Gallery’s A Lady with a Squirrel and a Starling (Anne Lovell?) and Christina of Denmark, Duchess of Milan as well as the privately owned long-term loan Portrait of Erasmus) provided an opportunity for a new display. Designed to illuminate the art of Augsburg, the birthplace of Hans Holbein the Younger in 1497/8, the display included three drawings lent by University College London, by Leonhard Beck and Hans Burgkmair, and Burgkmair’s double portrait of Jakob Fugger and his wife of 1498, lent from a private collection. We are most grateful to the lenders whose generosity made this display possible.

The galleries were further enhanced in 2006–7 by the loan of a number of outstanding works lent by Amgueddfa Cymru – National Museum Wales. These loans were made possible by building works being carried out in Cardiff which will greatly improve the display of its paintings collections in the future: the galleries reopen with new themed displays in 2007. The loan paintings provided a number of enrichments to London’s displays, including works by Andrea Sacchi, Jan van de Cappelle and the Le Nain brothers. The Le Nains’ arresting picture, A Quarrel, was displayed alongside the Gallery’s works by the artists, providing a notable concentration of works by these intriguing 17th-century French painters. In Room 14, two portraits by the 16th-century Netherlandish painter Martin van Heemskerck were displayed alongside the Gallery’s own two altarpiece shutters, while in Room 6 Cardiff’s striking Virgin and Child with Saints Helena and Francis by the 16th-century Bolognese painter Amico Aspertini was shown alongside another loan painting from a private collection, Portrait of a Cleric.

Finally, in addition to the loans of Italian Renaissance sculpture from the Victoria and Albert Museum, which continue to be displayed in the Sainsbury Wing, the Gallery was delighted to be able to include Simone dei Crocefissi’s Dream of the Virgin, on loan to the Gallery for three years from the Society of Antiquaries of London. A rare work by an early Bolognese artist, it has been seen in public only once in the last 600 years. Its complex imagery had been concealed by overpainting, but can now be fully appreciated once more, thanks to this generous loan.
**Acquisition**

**Giovanni Paolo Panini (1691–1765)**

*The Lottery in Piazza di Montecitorio, 1743–4*

Oil on canvas, 105 × 165 cm

Signed, lower right: ‘I PAUL. PANIN. 174_’

NG6605 (Accepted by HM Government in lieu of Inheritance Tax and allocated to the National Gallery, 2006, with additional funding from The Art Fund, including a contribution from the Wolfson Foundation)

Panini’s cityscapes generally portray the most important and picturesque sights of Rome as ‘everyday’ scenes, with people going about their lives amid the timeless grandeur of the city. A smaller part of his output records events of contemporary history, usually a royal or ambassadorial visit, but also spectacular festivals, ceremonies and theatrical performances. This painting depicts the Palazzo di Montecitorio with a large crowd assembled to learn the results of a lottery draw taking place on the balcony. Such draws were among the most popular and spirited occasions of Panini’s day and he relished the opportunity to depict the broad spectrum of society drawn by the promise of quick riches.

Italian lotteries originated as private games in Venice about 1530, but these became so lucrative that the state monopolised the practice and by the 18th century other cities had followed suit. Lotteries were periodically banned in the Papal States as immoral, most stringently by Benedict XIII in 1725, but financial crisis forced Clement XII to re-establish the Roman games in 1731 to benefit 90 poor widows and other pious causes. There were at least nine annual draws, each with five winning tickets, and from 1743 they took place on this balcony. Panini depicts a child drawing the lots and a winning ticket fluttering down to the eager populace below.

The date in the lower right corner has been read as ‘1747’, but the final digit is indistinct. The recent cleaning of the painting has revealed that only a fragment of a downward stroke remains, perhaps suggesting that the numeral was 1, 4, or 7. The subject may have been especially attractive after the lottery commenced on this site in February 1743. This would seem to be supported by the date ‘1743’ inscribed on the Metropolitan’s drawing and perhaps by Orsini becoming a cardinal in September of that year. Inexplicably, a man seated at lower left bears a tablet with the date ‘1741’, two years before the lottery was staged here.

Provenance

Painted for Cardinal Domenico Orsini (1719–1789), Rome (according to an inscription on the preparatory drawing in the Metropolitan Museum of Art, New York); Count Peter Andreivich Schouvaloff or Shuvalov (1827–1889), St Petersburg; his daughter Sophie, wife of Count Alexander Benckendorff (1849–1917), Russian Ambassador to the Court of St James, London; their son, Count Constantin Benckendorff (1880–1959), London; by whom sold in January 1934 to Thos Agnew and Sons Ltd, London; from whom acquired by Colonel Norman Colville (1892–1976), London, in 1937; private collection; accepted by HM Government in lieu of inheritance tax and allocated to the National Gallery, 2006, with additional funding from The Art Fund (including a contribution from the Wolfson Foundation).
Exhibitions
London, Thos Agnew and Sons Ltd; Old Views of Rome, 1935.

References

Notes
2 On the Roman lottery as depicted by Panini, see Draper 1969, pp. 27–9, on which this account depends.
4 On the drawings for individual figures, see Draper 1969, pp. 29–33. The drawing from a private collection in Paris discussed on pp. 31–2 was sold at Christie’s, Paris, 22 March 2007, lot 228.
5 Draper 1969, p. 27.
Loans to the Collection

Simone dei Crocefissi, active 1355–1399
*The Dream of the Virgin*, about 1365–80
Tempera on wood, 56.5 × 42.5 cm. L1030
On loan from the Society of Antiquaries of London

The Le Nain Brothers,
Antoine, about 1600–1648, Louis, about 1603–1648, Mathieu, about 1607–1677
*A Quarrel*, about 1640
Oil on canvas, 75.5 × 93 cm. L1037
On loan from Amgueddfa Cymru – National Museum Wales
Amico Aspertini, 1474/5–1552
*Virgin and Child with Saints Helena and Francis*, about 1520
Oil on panel, 85.5 × 71.7 cm. L1039
On loan from Amgueddfa Cymru – National Museum Wales

Andrea Sacchi, 1599/1600–1661
*Hagar and Ishmael in the Wilderness*, early 1630s
Oil on canvas, 75.6 × 92 cm. L1042
On loan from Amgueddfa Cymru – National Museum Wales
Martin van Heemskerck, 1498–1574

*Portrait of a Man*, about 1540
Oil on panel, 39.4 × 31 cm. L1040
On loan from Amgueddfa Cymru – National Museum Wales

Martin van Heemskerck, 1498–1574

*Portrait of a Woman*, about 1540
Oil on panel, 40.5 × 33 cm. L1041
On loan from Amgueddfa Cymru – National Museum Wales
Jan van de Cappelle, 1626–1679
*A Calm*, 1654
Oil on canvas, 110 × 148.2 cm. L1043
On loan from Amgueddfa Cymru – National Museum Wales

Hans Burgkmair, 1473–1531
*Portrait of Jakob Fugger and his Wife*, 1498
Oil on wood, 50.8 × 74.9 cm. L1046
On loan from a private collection
Claude-Oscar Monet, 1840–1926

*The Japanese Bridge*, about 1919–24
Oil on canvas, 89 × 116 cm. L1050
On loan from a private collection, courtesy of Sotheby’s

Vincent Van Gogh, 1853–1890

*An Old Woman of Arles*, 1888
Oil on canvas, 58 × 42 cm. L1044
On loan from the Van Gogh Museum Amsterdam (Vincent Van Gogh Foundation)
Jacob van Ruisdael, 1628/9?–1682
*A Panoramic View of Amsterdam looking towards the IJ*, about 1665–70
Oil on canvas, 41.3 × 40 cm. L1052
On loan from a private collection

Pierre Auguste Renoir, 1841–1919
*Pigeon Coop at Bellevue*, 1889
Oil on canvas, 45 × 55 cm. L1054
On loan from a private collection
Circle of Diego Velázquez, 1599–1660  
*Lady in a Mantilla*, late 1630s  
Oil on canvas, 98 × 48 cm. L1053  
On loan from the Chatsworth Settlement Trustees

Edouard Manet, 1832–1883  
*Aux Tuileries*, 1861  
India ink wash and pencil on paper (double-sided), 18 × 22.5 cm. L1051  
On loan from a private collection

Other loans

*L* Pictures returned

L1038 Mary Cassatt  
*Young Woman in Black* *, 1883*  
Oil on canvas, 80.6 × 64.6 cm  
On loan from the Peabody Art Collection. Courtesy of the Maryland Commission on Artistic Property of the Maryland State Archives

L1045 Amico Aspertini  
*Portrait of a Cleric* *, 1510*  
Oil on wood, 62.5 × 48.5 cm  
On loan from a private collection

L1047 Leonhard Beck  
*Portrait of a Young Man wearing a Cap* *, 1510*  
Black and red chalk with yellow wash on paper, 24.9 × 17.4 cm  
On loan from UCL Art Collections, University College London

L1048 Leonhard Beck  
*Self Portrait (?)* *, about 1510*  
Black and red chalk and colour washes on paper, 24.9 × 17 cm  
On loan from UCL Art Collections, University College London

L1049 Hans Burgkmair  
*Five Court Drummers on Horseback* *, about 1512*  
Pen and brown ink, grey wash laid on paper, 22 × 31.1 cm  
On loan from UCL Art Collections, University College London
Loans to the National Gallery
The following pictures were on loan at the National Gallery between April 2006 and March 2007
* Pictures returned

Her Majesty The Queen
Workshop of Fra Angelico Blessing Redeemer
Gentile da Fabriano The Madonna and Child with Angels (The Quaratesi Madonna)
Gossaert Adam and Eve
Leighton Cimabue’s Celebrated Madonna is carried in Procession through the Streets of Florence
Pesellino Saints Mamas and James the Great (Framed with Pesellino Pistoia Santa Trinità
Altarpiece NG727, NG3162, 3230 and 4428)

The Trustees of the Abercorn Heirlooms
Settlement
Parmigianino Cardinal Lorenzo Pucci

The Warden and Fellows of All Souls College, Oxford
Mengs Noli me tangere

Amgueddfa Cymru – National Museum Wales
Aspertini Virgin and Child with Saints Helena and Francis
Van de Cappelle A Calm
Van Heemskerk Portrait of a Man
Van Heemskerk Portrait of a Woman
The Le Nain Brothers A Quarrel
Sacchi Hagar and Ishmael in the Wilderness

Andrew Brownsword Art Foundation
Sisley View of the Thames: Charing Cross Bridge

Chatsworth Settlement Trustees
Circle of Diego Velázquez Lady in a Mantilla*

Samuel Courtauld Trust, Courtauld Institute of Art Gallery, London
Rubens The Conversion of Saint Paul*
Rubens Cain Slaying Abel*
Rubens The Descent from the Cross*
Rubens Moses and the Brazen Serpent*

Dunrobin Castle Collection
Lo Spagna Christ Carrying the Cross

The Gere Collection
Berin View of The Gorge at Civita Castellana
Attributed to Bidauld Buildings by a Weir in a Mountainous Valley
Blechen The Capuchin Convent at Amalfi
Böcklin A Cliff Face
Boldini In The Garden
British School Villa and Town Buildings on a Hill with Roman Remains
Bürkel Distant View of Rome with the Baths Of Caracalla in the Foreground
Buttura A Road in the Roman Campagna

Camuccini Landscape with Trees and Rocks
Camuccini A Fallen Tree Trunk
Camuccini Arietta
Cels Sky Study with Birds
Closson Antique Ruins (the Baths of Caracalla?)
Closson The Cascade at Tivoli
Attributed to Coignet River Landscape
Attributed to Constantin Bridge at Subiaco
Attributed to Corot Staircase in the Entrance to the Villa of Maecenas at Tivoli
Costa After a Shower near Pisa
Costa Porto d’Anzio
Danby A Boat-Builder’s Yard
Degas Promenade beside the Sea
Denis View of the Cascades at Tivoli
Denis A Torrent at Tivoli
Attributed to Desportes Study of Two Trees
Dunouy Panoramic View of the Bay of Naples
Fearnley Coast Scene, possibly Capri
Fleury View in the Villa Borghese: the Casino del Muro Torto and the Aqueduct of Acqua Felice
French School The Temple of the Sibyl at Tivoli seen from the Gorge
French School? View looking into the Val de Villé in the Vosges, France
French School? Excavation of the Roman Theatre, Orange
Gauffier Cliff at Vicovaro
German A Rustic House by the Sea
Giroux Ruins on The Palatine
Gourlier Acqua Acetosa
Attributed to Granet View of the Falls at Tivoli
Guillumet Mountains in North Africa with a Bedouin Camp
Attributed to Haes View of Madrid
Attributed to Heinrich Landscape with Figures bathing
Joinville A Distant View of Tivoli
Jones Landscape with a Distant View of the Sea (Italy)
Jones The Grotto of Posilippo
Kerrich Distant View of Lowestoft from the South
Knip Green Mountains
Kalle A Courtyard in Rome
Leighton An Outcrop in the Campagna
Leighton The Villa Malta, Rome
Leighton A View in Spain
Leighton On the Coast, Isle of Wight
Leighton Houses in Venice
Leighton View in Capri
Leighton Houses in Capri
Leighton Archway on the Palatine
Mason The Villa Borghese
Michallon A Tree
Michallon A Torrent in a Rocky Gorge
Nittis Winter Landscape
Pitloo View of the Aventine Hill from the Palatine
Pitloo Vines at Baia
Reinagle A Trout Stream
Reinagle Mountainous Landscape with Ruins and Buildings

Reinagle Rome: Part of The Aurelian Wall (The Muro Torto) with the Villa Ludovisi beyond
Attributed to Rosa Wooded Bank with Figures
Schellhout Landscape with Cumulus Clouds
Valenciennes Rome at Sunrise, from the Janiculum
Valenciennes Cow-shed and Houses on the Palatine Hill
Walls Rocks, Tree Trunks and Branches
Wals The Walls of Rome
Warren The Crystal Palace, from Penge
Attrib. to Watts Panoramic Landscape with a Farmhouse

The Government Art Collection
Gabrielli Room 32 in the National Gallery

Graff Diamonds Ltd
Pissarro Portrait of Cézanne

The Loyd Collection
Corot The Four Times of Day: Morning
Corot The Four Times of Day: Noon
Corot The Four Times of Day: Evening
Corot The Four Times of Day: Night

Sir Denis Mahon CBE FBA
Assereto The Angel appearing to Hagar And Ishmael
Caracci The Agony in the Garden
Castello The Virgin and Child with Saint John the Baptist
Crespi Peasants with Donkeys
Crespi Musicians
Creti Artemisia Drinking the Ashes of Mausolus
Domenichino Landscape with a Fortified Town
Giordano Apotheosis of the Medici
Giordano The Cave of Eternity
Giordano Minerva as Protectress of the Arts and Science
Giordano Allegory of Fortitude
Giordano Allegory of Prudence
Giordano Allegory of Temperance
Giordano Allegory of Justice
Giordano Allegory of Divine Wisdom
Giordano Mythological Scene with the Rape of Proserpine
Giordano Mythological Scene of Agriculture
Guercino The Angel appears to Hagar and Ishmael
Guercino Saint Gregory the Great with Saints
Ignatius Loyola and Francis Xavier
Guercino The Cumaeaen Sibyl with a Putto
Guercino Elijah fed by Ravens
Guercino The Presentation of Jesus in the Temple
Lingelbach Roman Street Scene with Card Players
Liss The Fall of Phaeton
René The Rape of Europa
Rosa Landscape with Travellers asking the Way
Schedoni The Holy Family with the Virgin teaching the Child to Read
Stom Salome receiving the Head of John the Baptist
Mauritshuis, The Hague
Aert de Gelder Judah and Tamar
Theodore van Rijsselberghe La Circulation

Cassatt Lydia crocheting in the Garden at Marly

National Portrait Gallery
Lawrence Portrait of Lord Liverpool

The Peabody Art Collection. Courtesy of the Maryland Commission on Artistic Property of the Maryland State Archives
Cassatt Young Woman in Black

Rijksmuseum, Amsterdam
Carracci Saint Francis Receiving the Christ Child from the Virgin
Post Landscape in Brazil
Veronese Portrait of Daniele Barbaro

The Duke of Rutland's Trustees
Poussin Ordination
Poussin Eucharist
Poussin Extreme Unction
Poussin Marriage
Poussin Confirmation

The Vicar and Churchwardens, St Martin-in-the-Fields Church, London
Solimena Saint Martin sharing his Cloak with a Beggar

The Society of Antiquaries of London
Simone dei Crocefissi The Dream of the Virgin

Tate, London (On loan as part of the Tate / National Gallery Exchange)
Anquetin Two Studies for 'The Three Graces' Béraud After the Misdeed
Blanche Francis Poitevin
Bock Woudrichem
Breunwe A Greek Captive
Carrière Head of a Child
Carrière Winding Wool
Cazin Ulysses after the Shipwreck
Cazin Evening
Cézanne The Avenue at the Jas de Bouffan
Charnay Park of Sansac (Indre-et-Loire)
Degas Carlo Pellegrini
Degas Head of a Woman
Degas Head of a Woman
Fantin-Latour Roses
Fantin-Latour The Judgement of Paris
Fantin-Latour A Plate of Apples
Fantin-Latour Self Portrait
Fantin-Latour Mr and Mrs Edwin Edwards
Forain The Tub
Gauguin Faa iheihe
Gauguin Harvest: Le Pouldu
Goeneutte The Boulevard de Clichy under Snow

Van Gogh Farms near Auvers
Hammershøi Interior
Henri Market at Concarneau (recto) Sailing Boats in a Bay (verso)
Liebermann Memorial Service for Kaiser Friedrich at Kösen
Manet Woman with a Cat
Mauve Watering Horses
Mauve Milking Time
Monet Woman seated on a Bench
Monet The Seine at Port-Villez
Monet Poplars on the Epte
Pissarro A Wool-Carer
Pissarro The Pork Butcher
Pissarro The Little Country Maid ('La Petite Bonne de Campagne')
Pissarro Portrait of Félix Pissarro
Renoir Head of a Girl
Repin Study of an Old Man
Seurat Le Bec du Hoc, Grandcamp
Seurat Clothes on the Grass: Study for 'Bathers At Asnières'
Sisley The Path to the Old Ferry at By
Sisley The Small Meadows in Spring
Sisley The Bridge at Sèvres
Toulouse-Lautrec Side-Saddle ('Amazone')
Toulouse-Lautrec The Two Friends
Toulouse-Lautrec Emile Bernard
Volland View of the Harbour at Marseilles

The Master Governor of Trinity Hospital, Retford
Lastman The Rest on the Flight to Egypt

UCL Art Collections, University College London
Beck Portrait of a Young Man Wearing a Cap
Beck Self-Portrait (*)
Burgkmair Five Drummers on Horseback

Van Gogh Museum, Amsterdam
Van Gogh The Man with the Puffy Face
Van Gogh An Old Woman of Arles

Victoria and Albert Museum, London
Agostino di Tuccio Virgin and Child with Angels
Antico Hercules and the Erymanthean Boar
Antico The Infant Hercules and the Serpents
Tino da Camaino An Angel Holding a Curtain
Tino da Camaino An Angel Holding a Curtain
Donatello Virgin and Child with Saints and Musician Angels
Attrib to Donatello Dead Christ tended by Angels
Erhart The Virgin and Child
Lombardo Philoctetes
Psanello Portrait Medal of Domenico Novello
Malatesta
Psanello, Portrait Medal of Domenico Novello
Malatesta
Psanello, Portrait Medal of John VII Palaeologus, Emperor of Constantinople
Della Robbia, Virgin and Child

The Earl of Verulam
Petrus Christus Edward Grimston

Anonymous Loans / Private Collections
Aertsen Scenes from the Life of an Unidentified Bishop Saint
Albani The Rest on the Flight into Egypt
Aspertini Portrait of a Clerk
Bandinelli The Massacre of the Innocents
Bonnard Picnic in the Garden
Bronzino Portrait of a Young Man
Burgkmair Portrait of Jakob Fugger and His Wife
Caillebotte Man at his Bath
Constable Salisbury Cathedral from the Meadows
Degas Portrait of Hélène Rouart
Denis Picnic at Le Pouldu
Fragonard Le Verrou
Gauguin The Guitar Player (Francisco Durio)
Gentileschi The Finding of Moses
Géricault A Shipwreck
Gossaert Virgin and Child
Guardi Villa del Timpano Arcuato at Paese
Circle of Gossaert Triptych: The Adoration of the Kings, the Virgin and Child and the Pentecost
Hayez Susanna at her Bath
Holbein Portrait of Erasmus
Liotard A Lady pouring Chocolate ('La Chocolatière')
Lorenzo Monaco The Death of Saint Benedict
Manet Aux Tuileries
Master of the Judgement of Paris The Abduction of Helen
Monet The Grand Canal, Venice
Monet Poplars
Monet Houses of Parliament, Sunset
Monet The Japanese Bridge
Niccolò di Pietro Gerini Adoration of the Shepherds
Picasso Child with a Dove
Pissarro Pére Melon sawing Wood, Pontoise
Rembrandt Judas returning the Thirty Pieces of Silver
Renoir Pigeon Coop at Bellevue
Rubens Apothecary of King James I and other studies: sketch for the ceiling of the Banqueting House, Whitehall
Rubens The Adoration of the Kings
Rubens The Decollation of Saint John
Rubens The Massacre of the Innocents
Savery Flowers in a Glass
Savery The Temptation of Saint Anthony
Seruier Girl from Savoy
Signac Les Andelys, The Washermen
Signac Cassis, Cap Canaille
Sitow The Ascension
Turner Dutch Boats in a Gale, Fishermen endeavouring to put their fish on board ('The Bridge-water Sea Piece')
Van Gogh Two Crabs
Van Ruisdael A Panoramic View of Amsterdam looking towards the IJ
Vuillard Young Girls walking
Care of the Collection

The National Gallery Collection contains a great number of 15th- and 16th-century Italian panel paintings. Many are of the greatest importance and almost all of them have suffered from crude attempts at panel repair, most frequently in the 19th century, though there is evidence of much earlier work on some of them. During the past year, conservation treatment has been completed on a group of Renaissance panels, all of which were suffering the effects of earlier mistreatment. Butterfly keys had been let into the backs of panels, blocks of wood glued over joins and splits, original cross battens removed and replaced with substitutes which were too solid, strips of wood fixed to the end grain and, most seriously, many of the panels had been thinned and cradled. All of these outdated methods have the effect of restricting the natural movement of the wood, especially the process of thinning and cradling. Panels were traditionally thinned by restorers to make them more flexible and therefore easier to flatten, but unfortunately thinning also makes them more sensitive to changes in the environment and more vulnerable to splitting. Paintings by Cima, Girolamo da Treviso, Mantegna, Orsi, Previtali, Raffaellino del Garbo and Sodoma required panel treatment during the year, and all except the Mantegna were also cleaned and restored. These panels are now in a more stable state than before and the precise documentation of the conservation work allows their future behaviour to be closely monitored.

A major part of the department’s work has been in connection with the Gallery’s main floor display and with its exhibition programme. The unfortunate history of Velázquez’s Philip IV hunting Wild Boar (‘La Tela Real’) before it entered the collection in 1846 is documented in the Parliamentary Select Committee of 1853. Briefly, the paint was severely and unevenly worn away during lining and cleaning in the 1820s. The recent restoration was undertaken for aesthetic rather than conservation reasons (the painting, though damaged, is in sound condition having been lined in 1968), and was completed in time for the Velázquez exhibition. Also cleaned was an important loan to the exhibition: the Apsley House Pope Innocent X portrait by Velázquez. A member of the department’s staff made a major contribution to the Velázquez exhibition catalogue following research into the painter’s materials and techniques.

During the year the cleaning and relining of the Gallery’s largest painting, Guido Reni’s Adoration of the Shepherds, proceeded. Great gains in visibility and physical stability are anticipated from the lengthy treatment of this great work. On a smaller scale, works by Inness, Lancret, Levens, Massys and Ribalta were returned to exhibition following cleaning and restoration. Both the Massys and the Ribalta had suffered significant losses of paint in the past and posed complex problems of reconstruction.

The technical examination of paintings has continued to be an important part of the work of the department. Study of underdrawings with infrared reflectography has been transformed in the last year by the introduction of a new digital infrared camera. SIRIS (Scanning InfraRed Imaging System) was designed and developed at the National Gallery by members of the Scientific Department and has now become the only method used for recording infrared reflectograms. The digital images it produces are much clearer and easier to interpret than those obtained from the previous vidicon camera, but the real advances are that this system is much more portable, allowing for initial examination of paintings on the wall in the gallery, and it can be used to make images of much larger paintings,
recording an image of an area up to 2m square in 20 minutes, a task that would previously have taken several hours. One of the most interesting results this year has been the discovery of wonderfully detailed underdrawing in Tintoretto’s *Saint George and the Dragon* (NG16) including a figure which was not included in the final painting. As well as study of paintings from the collection in connection with research for the Schools Catalogues, conservation treatments and infrared reflectography have been carried out on a number of works from other institutions, including a 13th-century icon from the British Museum, *An Allegorical Love Feast* by Pieter Pourbus the Elder from the Wallace Collection and several paintings belonging to the National Trust. Infrared reflectography has also played a major part in the study of the Gallery’s works by Cézanne being carried out as part of a project by the holder of the Caroline Villers Research Fellowship at the Courtauld Institute, in conjunction with staff from the Curatorial, Scientific and Conservation Departments.

Members of the department contributed to the 27th volume of the *National Gallery Technical Bulletin* which focused on 15th-century Italian painting. The painters studied included Fungai, Giannicola di Paolo, the Master of the Story of Griselda and Perugino. The *Technical Bulletin* is very much a collaborative project between members of the Gallery’s Curatorial, Scientific and Conservation Departments. During the year two of the Conservation Department’s most experienced staff retired. Tony Reeve and David Bomford had over 80 years’ service between them, and their expertise will be hard to replace.

In the Scientific Department, further improvements have been made to the Gallery’s internal web-based resource for organising and displaying recorded environmental data. These are, principally, light levels, temperature, relative humidity and air absolute moisture content, which are monitored for the protection and preservation of the collection. New work has been undertaken to allow remote access to the data relating to external environmental conditions. A UV light-meter capable of logging data has been acquired to improve measurement of this potentially damaging factor, while a new portable spectro-radiometer will be used in the assessment of the spectral output and efficiency of existing and experimental artificial light sources for the galleries.

In addition to technical and analytical studies on the collection for the purposes of cataloguing and historical research, a number of paintings have been analysed in order to understand better their state of preservation, and to provide physical information in support of conservation treatments by the Gallery’s conservators. These have included pictures by: Giovanni Bellini, Benvenuto di Giovanni, a 15th-century Florentine painter, Jan Lievens, Lorenzo di Credi, Matteo di Giovanni, Pietro Orioli, Giovanni Panini, Raffaellino del Garbo, Guido Reni, Rubens, Sodoma (ascribed) and two pictures by Velázquez from outside the collection. The acquisition of a portable instrument for X-ray fluorescence spectrometry will enable a number of types of material analyses to be made on the surfaces of paintings and frames without need of taking samples.

**Pictures cleaned and restored in the Conservation Department**

Cima *The Virgin and Child*, NG2506
Corot *Souvenir of a Journey to Coubron*, NG2631
Girolamo da Trevixo *The Adoration of the Kings*, NG218
Inness *The Delaware Water Gap*, NG4998
Lancret *The Four Ages of Man*, NG101–104
Lievens *Portrait of Anna Maria van Schurman*, NG1095
Massys *The Virgin and Child Enthroned, with Four Angels*, NG6282
Previtali *The Virgin and Child with a Supplicant*, NG695
Raffaellino del Garbo *Portrait of a Man*, NG3101
Ribalta *The Vision of Father Simón*, NG2930
Sodoma *The Madonna and Child with Saints Peter and Catherine of Siena and a Carthusian Donor*, NG1144
Velázquez *Philip IV hunting Wild Boar* (*‘La Tela Real’*), NG197
Assereto, *The Angel appearing to Hagar and Ishmael*, Mahon Collection, L596
Master of the Story of Griselda, *Alexander the Great*, Barber Institute of Fine Arts

**Other paintings treated**

After Benozzo Gozzoli *The Virgin and Child Enthroned with Angels*, NG2863
Attrib. to Agnolo Gaddi *The Coronation of the Virgin*, NG568
Imitator of Giorgione *Nymphs and Children in a Landscape with Shepherds*, NG1695
Horsley *Portrait of Martin Colnaghi*, NG2286
Lundens *The Company of Captain Banning Cocq and Lieutenant Willem van Ruytenburch* (*‘The Nightwatch’*), NG289
After Mantegna *Illuminated Initial D*, NG1417.1
Marco d’Oggiono *The Virgin and Child*, NG1149
Orioli *The Virgin and Child with Four Saints*, Ashmolean Museum, Oxford
Spinello *Decorative Border*, NG1216.2 & 3
Access to the Collection

In autumn 2006 the Gallery embarked on an ambitious temporary rearrangement of the collection to enable the exhibitions *Velázquez* and *Renoir Landscapes 1865–1883* to be shown in the more generous spaces of the 19th-century galleries on the main floor. This offered the opportunity to stage one of the most successful re-presentations of the collection in the Gallery’s history: the display *Manet to Picasso* held in the Sainsbury Wing galleries. Paintings usually shown in galleries 41 to 46 were shown in six thematic/chronological arrangements, augmented with special additional loans, and the resulting display was seen by over a million visitors.

While the public were enjoying this special display, 320,000 visitors flocked to the *Velázquez* exhibition – which received unprecedented press attention – followed by many more to *Renoir Landscapes*. The Walter and Leonore Annenberg Court, newly opened in September 2005, provided an ideally light and airy space to receive visitors purchasing tickets and making their way to the exhibitions upstairs, as well as those taking advantage of the newly refurbished National Café, opened in record time by Peyton and Burns.

The Gallery is committed to ensuring that the collection is enjoyed by the greatest possible number of people. We proactively promote the Gallery and our exhibitions through strategic media and marketing campaigns which aim to reach the widest possible audiences in the UK and overseas. We have worked with a brand consultancy and design agency to undertake a strategic review of the National Gallery brand and how it manifests itself internally as well as externally through the marketing of our temporary exhibitions and promotion of the Gallery’s permanent collection. The resulting redesign of all of our corporate literature, posters and banners has won several awards (at the 2006 *Design Week* Awards, the New York Art Directors Club Awards and the Design & Art Direction (D&AD) Awards 2006) and has provided the starting point for all Gallery communications. These include e-marketing, a new Gallery podcast, innovative audio trails and the website. The latter plays a crucial role in helping people plan their visit and this year we received over eight million ‘hits’. We have introduced half-price entry to our exhibitions for senior citizens on Tuesday afternoons and our Wednesday late-night opening is particularly popular with people who work locally.

The National Gallery Podcast, launched in October 2006, features news about exhibitions and displays, and interviews with contributors, curators and artists. It is offered in two versions: audio-only and an ‘enhanced’ version accompanied by a slide show of images. During the second month of its launch the podcast saw 10,000 downloads and scored fifth place in the iTunes most popular Arts podcasts list, higher than any other UK museum podcast.

ArtStart, the Gallery’s interactive multi-media system, has been enhanced to give visitors more ways to access the collection. A new feature, the Artist A–Z, allows visitors to find paintings by a particular artist quickly and easily. This facility has proved popular – the A–Z was ‘clicked on’ over 50,000 times in its first month. The new Visual Browse is similar to browsing through a catalogue: visitors can use the simple controls to explore the paintings until they see something of interest. Thanks to the enhancements, the proportion of the Gallery’s collection viewed each month in ArtStart has risen from 80% to 98%.

Marking the fifth anniversary of universal free admission to the UK’s national museums and galleries, the entertainer Frank Skinner led a tour of his five favourite National Gallery paintings in December 2006. The event received much press coverage, and accompanying features on ArtStart, the website and the podcast were popular with the public.
Exhibitions 2006–2007

2006–2007 was truly a record-breaking year for the Gallery. The autumn ‘blockbuster’ Velázquez dominated with unprecedented press coverage and attracted the most visitors ever for a paying exhibition in the Gallery with 302,520 visitors. Tickets for Velázquez frequently sold out in popular time slots and additional opening hours were introduced for the exhibition’s final week to cope with the demand for tickets. Manet to Picasso, the redisplay of the Gallery’s late 19th- and early 20th-century collection, was the most popular free display ever shown in the Gallery, reaching a million visitors before it closed in May 2007. All the other exhibitions this year were well received by press and visiting public alike, with Rebels and Martyrs and Cézanne in Britain garnering particular praise.

The spring exhibition in the Sunley Room, Bellini and the East, organised by the National Gallery and the Isabella Stewart Gardner Museum, Boston, explored the impact of the East on the work of the 15th-century Venetian painter Gentile Bellini. It focused on the highly significant period in the millennium-long interaction between three cultures: Venetian, Byzantine and Turkish, as well as three religions – Catholicism, the Eastern Orthodox Church and Islam. The exhibition brought together for the first time all the works thought to have been made by Gentile when in Istanbul.

In summer 2006, the Gallery explored the potent idea of the heroic, tortured artist in Rebels & Martyrs: The Image of the Artist in the Nineteenth Century. It was the first exhibition to focus on this fascinating subject, tracing the development of the ‘myth of the artist’ from the birth of Romanticism through to the early 20th century and examining how artists, and those around them, responded to and exploited Romantic ideas of the artist, deliberately casting themselves as outsiders, dandies and visionaries. Rebels and Martyrs brought together works by key figures and groups who self-consciously forged these distinctive personae – Friedrich and the Nazarenes, Delacroix, Courbet, Manet, Whistler, Van Gogh, Gauguin, the Nabis, Munch and Schiele. The exhibition also commented upon how the myth of the tortured artist contributed to artists’ attitudes to women, cast as muses or tormentors, thought to fuel artistic suffering. It provided an opportunity to see a number of works that had never been exhibited in the UK before, including Courbet’s great declaration of Bohemian independence, Bonjour Monsieur Courbet (Musée Fabre, Montpellier), Renoir’s The Inn of Mère Anthony (Nationalmuseum, Stockholm) and three meditations by Delacroix on the theme of the solitary genius.

Take One Picture is the National Gallery’s countrywide outreach scheme for primary schools. Each year the Gallery focuses on one painting from the collection with the aim of widening access and a sense of ownership amongst children, teachers and parents. In 2006, the Gallery held an exhibition of work produced during the academic year 2004/5 in response to Mignard’s The Marquise de Seignelay and Two of her Sons. Over 32,000 children and adults from 180 schools submitted work to the Gallery to be considered for entry in the exhibition.

Passion for Paint was the fifth in the National Gallery's highly successful series of touring exhibitions (and the first in a new three-year partnership) organised with Bristol’s City Museum & Art Gallery and the Laing Art Gallery, Newcastle upon Tyne. The exhibition was a celebration of paint itself, exploring how artists have manipulated paint to mimic and represent the world around them. The exhibition included works by Rubens, Turner, Van Dyck and Van Gogh, as well as contemporary works by Bacon and Kossoff.

The next touring exhibition in the series, Work, Rest & Play, was seen in Bristol and Newcastle in early 2007. It explored artists’ responses to changing patterns of work and leisure over the last 400 years and featured paintings, sculpture and photographs by 25 artists including Canaletto, Gainsborough, Gauguin, Maggi Hambling, Ford Madox Brown and Manet.
Ludwig Mond’s (1839–1909) gift to his adopted nation of 42 paintings is one of the largest bequests to have been made to the National Gallery. Ludwig Mond’s Bequest: A Gift to the Nation showcased some of the highlights of the Mond bequest with eight paintings, including works by Bellini, Botticelli, Garofalo and Raphael. The Room 1 display was supplemented by a further 26 paintings from the Bequest displayed in Room E. The exhibition carried the message that bequests are crucial to the development and growth of our cultural heritage and are ever more vital as the Gallery moves into the 21st century.

Following the decision to hold Velázquez and Renoir Landscapes in the main floor galleries, the Gallery’s collection of late 19th- and early 20th-century paintings were re-housed in the Sainsbury Wing for eight months in a special display, Manet to Picasso: A Rediscovery of Modern Masters From the National Gallery Collection. The National Gallery’s Impressionist, Post-Impressionist and Early Modern works are among its most popular paintings. The display, supplemented by important loans, offered a unique opportunity to re-examine this collection of about 100 works by artists such as Degas, Monet, Renoir, Seurat and Van Gogh. New juxtapositions challenged audiences to reconsider well-known works, as well as exploring the relationships between major movements and artists. The six rooms were organised broadly chronologically, allowing visitors to trace the dramatic changes that occurred during some of the most exciting years of European artistic development.

October 2006 marked the 100th anniversary of the death of Paul Cézanne (1839–1906). The Gallery celebrated the artist and his work with Cézanne in Britain, a retrospective focusing entirely on works held in British collections. Cézanne never came to Britain, yet his work has had a remarkable impact here. Britain now holds one of the world’s most outstanding collections of works by the artist, and about 40 of them from major institutions and private collections were selected for Cézanne in Britain. The exhibition traced the full development of Cézanne’s art, comprising paintings, watercolours, drawings and prints, and covered his wide range of subject matter: portraits, still lifes and landscapes. World-renowned paintings such as Bathers and Mont Sainte-Victoire were shown alongside rarely seen works from private collections. From the early portrait of 1862, The Painter’s Father, Louis-Auguste Cézanne (National Gallery, London), to one of his last paintings, the Portrait of Gardener Vallier (Tate, London) made in 1906, Cézanne in Britain guided visitors through the 40-year artistic journey of a solitary man who said ‘Je cherche en peignant’ as he relentlessly strived for perfection in art.

Billed as ‘the most important show of the year, if not the decade’, Velázquez opened to acclaim in October 2006. For the first time in Britain, this major exhibition traced the career of Diego Rodriguez de Silva y Velázquez (1599–1660), the artist whom Manet called ‘painter of the painters’. The exhibition followed the artist from his beginnings in Seville through his move to Madrid and appointment as court painter to Philip IV, his two trips to Italy, to his final days and his knighthood. The exhibition featured around 40 works – almost half of the surviving works by Velázquez. It comprised nine works from the National Gallery, seven others from British collections, and eight major loans from the Prado – including the imposing Apollo at the Forge of Vulcan, and the sensitive portrait of the court dwarf, Francisco Lezcano. Among the other generous loans from collections across the world was the rarely seen Temptation of St Thomas Aquinas from the cathedral museum in Orihuela, Spain, and a trio of exquisite, rarely lent portraits from the Kunsthistorisches Museum, Vienna, depicting the royal children: Infanta Maria Teresa in Pink, Infanta Margarita in Blue and Infante Felipe Prospero. Arranged over four rooms, this exhibition demonstrated the artist’s extraordinary development through examples of his portraits and his religious and mythological paintings. A highlight of the latter was Mars (Museo del Prado, Madrid) hanging alongside his legendary lover in The Toilet of Venus (‘The Rokeby Venus’). Velázquez’s only surviving female nude entered the National Gallery’s collection 100 years ago thanks to the then newly founded Art Fund.
Dutch Winter Scenes was a seasonal display that focused on paintings from the ‘Little Ice Age’, when north-western Europe suffered a series of unusually severe winters in the 17th century. Intent on portraying their surroundings as naturalistically as possible, Dutch landscape painters such as Hendrik Avercamp grappled with the aesthetic possibilities and practical problems of capturing these icy conditions.

In 2005, Tim Gardner, a Canadian artist born in 1973, had the opportunity to spend a few months exploring the Gallery’s collection while working in the artist’s studio here. Tim Gardner: New Works in spring 2007 showcased the work – mainly pastels and watercolours – he produced as a result of that experience. The exhibition was part of an expanded National Gallery commitment to contemporary art – to exhibit younger artists early in their careers as well as showing the work of more established figures.

The spring exhibition in the Sunley Room, Leon Kossoff: Drawing from Painting, explored the artist’s deep relationship with the Old Masters and with the pictures in the National Gallery in particular. Kossoff, one of Britain’s most significant artists, has visited the Gallery on countless occasions in order to draw and make prints from the collection. About 60 works were on display – including paintings, drawings and prints – most of which had never been seen in public before.

In spring 2007, Renoir Landscapes 1865–1883 was an opportunity to examine the development of Renoir’s landscape art, in the first major show in the UK devoted to the artist for more than 20 years. Pierre-Auguste Renoir painted landscapes throughout his life, but during the first two decades of his long career they played an essential role as an area of experimentation and enabled the artist to hone his painting skills. Early paintings such as A Clearing in the Woods (1865, Detroit Institute of Arts) and Bathing at La Grenouillère (1868–9, Nationalmuseum, Stockholm) showed his remarkable ability to emulate the technical and stylistic innovations of his fellow Impressionists and turn them to his own uses. By the 1870s Renoir had defined his distinctive brushstroke and began to achieve a more painterly freedom in works such as The Harvesters (Private collection) and the rarely seen Duck Pond (Private collection). In the early 1880s he travelled to Italy and North Africa. In Algiers new intensities of sunlight and colour had a profound impact on him, as seen in the almost abstract foliage of The Test Gardens (MGM Mirage Corporate Collection, Las Vegas). Highlights of the exhibition included beguiling Impressionist images such as Monet painting in his Garden in Argenteuil (Wadsworth Atheneum Museum of Art, Hartford, CT), the colourful and experimental Landscape at Wargemont (The Toledo Museum of Art, Ohio) and the National Gallery’s own The Skiff (La Yole). The exhibition was organised by the National Gallery, London, the National Gallery of Canada, Ottawa, and the Philadelphia Museum of Art.
Exhibitions 2006–2007

Bellini and the East
(12 April–25 June 2006) Sunley Room
Supported by Altajir Trust
Attendance: 88,014

Rebels and Martyrs: The Image of the Artist in the Nineteenth Century
(28 June–28 August 2006) Sainsbury Wing
Supported by the Corporate Members of the National Gallery
Attendance: 37,773

Passion for Paint
(20 July–17 September 2006) Sunley Room
Supported by the Heritage Lottery Fund, the Northern Rock Foundation, the Esmée Fairbairn Foundation and in London by the Bernard Sunley Charitable Foundation
Attendance: 84,545

Ludwig Mond’s Bequest: A Gift to the Nation
(14 July–29 October 2006) Room 1 and Room E
Attendance: 98,731

Manet to Picasso
(22 September 2006–23 May 2007) Sainsbury Wing
Supported by Anglo American
Attendance: 1,110,044

Cézanne in Britain
(4 October 2006–7 January 2007) Sunley Room
Supported by Gaz de France
Attendance: 225,957

Velázquez
(18 October 2006–21 January 2007) Rooms 41–46
Sponsored by Abbey
Attendance: 302,520

Dutch Winter Scenes
(10 November 2006–2 January 2007) Room 1
Attendance: 65,752

Tim Gardner: New Works
(17 January–15 April 2007) Room 1
Attendance: 68,219

Leon Kossoff: Drawing from Painting
(14 March–1 July 2007) Sunley Room
Attendance: 100,354

Renoir Landscapes 1865–1883
(21 February–20 May 2007) Rooms 41–46
Attendance: 129,094
Sponsored by Ernst & Young

Work, Rest & Play
National Gallery touring exhibition
Supported by the Heritage Lottery Fund, the Northern Rock Foundation and the Esmée Fairbairn Foundation
Bristol’s City Museum & Art Gallery
(27 January–15 April 2007)
Attendance: 69,230
Laing Art Gallery, Newcastle upon Tyne
(28 April–15 July 2007)
Attendance: 63,972
Learning for All

Inevitably, the great Velázquez exhibition dominated the educational programme for adults this year. A full and comprehensive programme was organised, and proved to be exceptionally well attended. The 2006 Felicity Meshoulam Lecture, *Velázquez is in the details* was given by Svetlana Alpers, Professor Emeritus at the University of California, Berkeley. Other visiting guests included Gabriele Finaldi from the Prado in Madrid, Professor Richard Kagan from the Johns Hopkins University in Baltimore, Sir John Elliott, Regius Professor Emeritus at Oxford, and David Davies, Emeritus Professor, London University. The final lecture on Velázquez was given by Suzanne Stratton-Pruitt, author of Velázquez’s *Las Meninas* and editor of the *Cambridge Companion to Velázquez*.

A two-day conference, *Diego Velázquez*, was held in November, with the plenary lecture given by Professor Jonathan Brown of New York University. Also in November, in collaboration with the London Instituto Cervantes, the Gallery presented a rehearsed reading of Antonio Buero Vallejo’s play, *Las Meninas*. A research symposium, *Soul of Empire, Visualising Religion in the Early Modern Hispanic World*, was organised in collaboration with ARTES (the Iberian and Latin American Culture group) and King’s College London.

Given the immense public interest in Velázquez, two separate study days were organised and, in collaboration with ACE (Art and Christianity Enquiry), a further study morning, *Velázquez and Religion*, which included a presentation by Dawson Carr, curator of the exhibition.

A variety of informal events, with refreshments, included discussions on the legacy of Velázquez and his influence on modern art and a Sunday morning brunch event, with a guided tour of the exhibition. Geoff Andrew, of the National Film Theatre, discussed Velázquez’s influence on cinema and a related film season was shown on Sundays. Also on a cinematic theme, the Oscar-winning cinematographer Jack Cardiff discussed the influence of Old Master paintings on his craft with Ian Christie, Professor of Film and Media History at Birkbeck College.

Velázquez was not the only major figure whose work featured in an exhibition this year. The *Cézanne in Britain* show in the Sunley Room provided an opportunity for an in-depth programme on this deeply influential painter. Professor John House and Anne Dumas were among the specially invited guest lecturers.

The National Gallery’s practical workshops for adults have been expanding this year. *Talk and Draw* and *Talk and Sculpt* workshops consisted of a lunchtime lecture on a particular painting, open to the public, followed by an artist-led workshop for participants who could then make their own creative responses to the work discussed. To this series was added a *Talk and Dance* workshop, led by Darren Royston of RADA. The lunchtime *Talk and Draw* sessions in the galleries have been so well received that since December 2006 they have become weekly events in the National Gallery calendar. Visitors can now take part in a free drawing session every Friday of the year.

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Artist Dillwyn Smith working with a group of teenagers during a ‘Get into Art!’ workshop in October 2006.

A young participant of *Art Matters*, a joint project with children’s charity NCH, enjoying seeing his painting being displayed at the National Gallery in February 2007.

Under-5s listening to a story aboard the Magic Carpet.
These audience participation events are becoming increasingly popular, as are the *Talking Books* discussion groups which, for the period of this review, enabled participants to share their ideas on Martin Gayford's *The Yellow House*, his account of the relationship between Van Gogh and Gauguin, and Vanora Bennett’s novel about Holbein, *Portrait of an Unknown Woman*.

In the spring of 2007, the *Renoir Landscapes* exhibition became the focus for more events. Co-curator of the exhibition Colin B. Bailey, of the Frick Collection in New York, gave the first lecture in a substantial series that included contributions from Clare Willsdon of Glasgow University, Professor Roger Benjamin of the University of Sydney, Professor John House of the Courtauld Institute and Professor Charles Harrison of the Open University. A study morning included a talk by the National Gallery co-curator of the exhibition, Christopher Riopelle. A related film season was organised and screened on Sundays, accompanied by a lecture in March by Ginette Vincendeau, Professor of Film Studies at King’s College London, who spoke about the relationship between the painter and his film director son, Jean Renoir. *Art Matters*, a joint arts initiative between the National Gallery, the exhibition sponsor Ernst & Young and leading children’s charity NCH, took place in November. Children and young people from 20 NCH venues experimented with techniques and colours used by Renoir and had their canvases displayed in the Gallery.

In February, the Gallery welcomed Christopher Brown, Director of the Ashmolean Museum in Oxford, to give the 2007 Francis Haskell Memorial Lecture, *Rembrandt Regained*. To mark the 400th anniversary of the artist’s birth, special displays in the Rembrandt rooms were highlighted in free lunchtime talks throughout July 2006. A gallery guide and website feature, *Encounters with Rembrandt*, invited visitors to share their responses to the paintings through creative writing.

Chinese New Year was celebrated on the Gallery’s doorstep in February 2007, with processions and staged events in Trafalgar Square. The National Gallery joined in the festivities by launching a new gallery trail, printed in English and Chinese. Comparing symbolism in western and eastern traditions, the trail highlights 12 paintings, each representing an animal of the Chinese zodiac. Three thousand visitors picked up one of these free trails on the first weekend.

On Friday 2 June 2006 the Gallery collaborated with the Festival of Youth Arts (FYA) to host a free youth arts party – an evening of dance, music, film and drawing directed specifically at young people aged 12 to 19, but open to visitors of all ages. During the May half-term week leading up to the FYA party, practical dance workshops were run as part of the Gallery’s mainstream programme and attended by 74 young people aged 12 to 17. The highlight of the party itself was a series of performances in the galleries by professional dancers who choreographed pieces inspired by paintings from the collection. The professional dancers were joined for some performances by looked-after children from the Gallery’s *Line of Vision* outreach programme and vulnerable young people from the National Children’s Bureau’s *Life Routes* scheme. Approximately 2,500 people attended and 130 people performed on the night.

The Family programme of regular artist-led workshops has been extended to include *Talk and Play* sessions tailored to the under-5s. During holiday times our teenage workshops *Get into Art!* have continued to grow in popularity, with many sessions being fully booked. The free interactive guided tours for schools attracted over 84,000 pupils between the ages of 3 and 18 within the period from January to December 2006.
National and International Role

The Gallery has again lent substantial numbers of its most important pictures to exhibitions both throughout the United Kingdom and abroad in 2006–7, allowing their enjoyment by those who cannot reach Trafalgar Square and enabling their appreciation in many different contexts and countries. The Gallery’s annual touring exhibitions partnership with Bristol’s City Museum & Art Gallery and the Laing Art Gallery in Newcastle upon Tyne, A Passion for Paint and Work, Rest & Play, included such masterpieces from the collection as Gainsborough’s Morning Walk and Monet’s The Beach at Trouville; full details of the exhibitions are to be found in the section on the exhibitions programme on pp. 27–30.

One of the more unusual exhibitions that the Gallery was pleased to support was that held at the Barber Institute of Fine Arts, Birmingham, on the subject of Parrots in Art, which included four paintings from the collection featuring the eponymous bird, one of which was the popular portrait by Reynolds, Lady Cockburn and her Three Eldest Sons. Five works were lent to the exhibition at the Victoria and Albert Museum, The Renaissance Home: Art and Life in the Italian House, including two works by Filippo Lippi which were shown in a reconstruction of a period interior.

The year was notable for the large number of important monographic exhibitions held in the UK, some in partnerships with European museums. The Gallery was pleased to be able to lend all of its three paintings by Adam Elsheimer to the virtually comprehensive exhibition of the artist which took place at Frankfurt, Edinburgh and Dulwich, allowing uniquely valuable comparisons with other works which may allow reassessment of their dating. Two important Holbein exhibitions took place in Basel and in London, giving an overview of the artist’s entire career: the Gallery lent Holbein’s A Lady with a Squirrel and a Starling (‘Anne Lovell?’) to both, as well as Christina of Denmark to the Tate Britain exhibition. A further important monographic exhibition was staged at the latter, on the subject
of Hogarth, in collaboration with the Louvre and the Caixa Forum Barcelona; the Gallery was pleased to be able to lend all six of the Marriage A-la-Mode series to all three venues, and The Shrimp Girl to two. Van Gogh in Britain: Pioneer Collectors was staged by Compton Verney House Trust and the National Galleries of Scotland in Edinburgh, to which the Gallery lent Van Gogh's A Wheatfield, with Cypresses and Long Grass with Butterflies. Yet another major monographic exhibition was that on the subject of Canaletto in England: A Venetian Artist Abroad, staged by the Yale Center for British Art, New Haven, and Dulwich Picture Gallery, London, to which two paintings were lent. Finally, the Gallery lent major works by Delacroix and Stubbs to the exhibition Portraiture in the Age of David and Goya (1770–1830) shown at the Grand Palais, Paris, and the Royal Academy, London.

The Gallery also lent paintings to a number of the year's most notable international loan exhibitions. These included major monographic exhibitions on Jean-Honoré Fragonard at Barcelona; Willem Kalf in Rotterdam and Aachen; Akseli Gallen-Kallela at Groningen; Pieterz Berchem at Haarlem, Zurich and Schwerin; Bernini pittore in Rome and Jacopo Tintoretto at the Prado. The Gallery was pleased to be able to lend three paintings to Venice and the Islamic World, held at L’Institut du Monde Arabe, Paris, and the Metropolitan Museum of Art, New York, with the Palazzo Ducale, Venice, as the third venue to come. The Gallery’s version of The Execution of Maximilian by Manet was shown at the Museum of Modern Art, New York's exhibition Edouard Manet and 'The Execution of Maximilian’ while Ingres’ Oedipus and the Sphinx was lent to The Repeating Image in French Painting from David to Matisse held at the Walters Art Museum, Baltimore. Another work by Ingres, Angelica saved by Ruggiero, was lent to Nel Segno di Ingres: Luigi Mussini e l’Accademia in Europa held at the Palazzo Squarcelli, Siena; three pictures including Titian’s An Allegory of Prudence were lent to the exhibition Titiano e il ritratto Italiano del Cinquecento held at the Museo di Capodimonte, Naples, and a work by Pellegrini to the exhibition Anna Maria Luisa de’ Medici, Electress Palatine (1667–1743) held at the Pitti Palace, Florence. A full list of long-term loans and paintings lent to temporary exhibitions can be found on pp. 44–47.

The Gallery’s many international collaborations continued in 2006–7, and more information can be found in the reports on the activities of the Scientific and Conservation Departments (pp. 23–24 and 36–37), and in the summary of Research and Publications (pp. 38–41). Details of the National Inventory Research Project are also to be found in the latter section. Further details of the national and international role played by the Gallery’s staff are listed under External Commitments of National Gallery Staff on pp. 42–43.
Scientific Research
The Scientific Department has been very active in research during the year, both in collaborative projects within and outside the Gallery and in representing the Gallery's scientific work in the international museum and conservation communities. Core research on the collection involving analytical study of paintings is carried out in conjunction with curators for the programme of systematic catalogues, for exhibitions and other publications, and with conservators as a contribution to best practice in the treatment of paintings. There is also a long-term interest in the history and technology of traditional painting materials, their behaviour and the factors involved in the deterioration of these materials. Research and development work in digital imaging and colour science remains a continuing activity.

The origin and history of dyestuff-based red lake pigments in Northern Europe in the 15th century was the subject of a paper delivered at the international congress of the International Institute for Conservation (IIC) in Munich in September 2006; this also dealt with the contemporary terminology of these materials, their constitution, history of use and vulnerability to light. The later technology of red lakes in 18th- and 19th-century paintings has been explored in a further project, the results of which will appear in the next issue of the *National Gallery Technical Bulletin*, Volume 28, to be published in September 2007. The red lakes of this period were made from madder dyestuff or, very frequently, that extracted from the cochineal insect, prepared on a substrate containing tin compounds and often ‘extended’ by the addition of starch. This volume of the *Technical Bulletin* will also contain articles on a number of other subjects, including Bernardo Daddi's *Coronation of the Virgin* (NG6599) and its connection to the panel at Christ Church, Oxford, which is the separated lower part of the National Gallery painting. A *Boy with a Bird* (NG933) was long described as a copy based on a design by Titian and is now, on the basis of new research, believed to have a closer connection to Titian or his workshop. Further articles look at discoveries made using infrared reflectography on the under-drawing of Tintoretto's *Saint George and the Dragon* (NG16) and new results of examination of Monet's 20th-century works in the National Gallery.

A programme of technical examinations of Sienese painting of the 15th and 16th centuries has been carried out as part of wider research for the forthcoming exhibition *Renaissance Siena: Art for a City*, while the painting techniques of the period in

Claude-Oscar Monet, *Irises* (detail), about 1914–17, NG 6383
Siena and Perugia are described in a special edition of the *National Gallery Technical Bulletin*, Volume 27, published in September 2006. In the course of these investigations, a material used in paintings and not previously identified has been discovered by spectroscopic and chromatographic analysis. This is a substance known as ‘gum ammoniac’, a gum resin, used as a mordant – or adhesive – for gold leaf applied to the surface of paint, generally to form a decorative pattern. This unusual natural material, the exudate of a plant native to Iran and India, has now been detected on pictures by the Master of the Story of Griselda, Pietro Orioli, Giannicola di Paola, and on two slightly earlier works from Northern Italy, by Giambono and Vivarini.

Successful exhibitions continue to stimulate research even after they close, and technical studies of paintings by Velázquez and Cézanne have been given prominence during the year; for Cézanne this has involved a collaborative project with the Courtauld Institute of Art. At the same time, conservation work on Guido Reni’s exceptionally large canvas painting, *The Adoration of the Shepherds* (NG6270), has provided the context for a systematic evaluation of Reni’s painting practice, his materials and methods and the development of his art as represented in the National Gallery’s substantial holding. The results of this technical survey are being recorded on a newly designed scientific database which is capable of recording flexibly a wide range of disparate primary data and images, of the kind produced in the course of current methods of examining paintings. This database is intended to improve the Gallery’s internal research capabilities and to meet its responsibilities to document the collection more fully. In December 2006, the Mellon Foundation in New York very generously provided funding to the National Gallery for a two-year project to design and build a database of the extensive technical and conservation-related material on the Gallery’s group of paintings by Raphael, with the intention of making these documents remotely accessible to scholars and a wider general public via the internet.

Continuing generous external support of research, for both staff and equipment, has continued to be given by Hewlett Packard and this has helped to underpin work on digital imaging, image-processing, accurate colour recording of paintings and the improvement of the results of printing directly from high-resolution digital images. The main task during the year has been to work on improving the colour contrast and readability of the large-scale images available through the print-on-demand system offered to the public in the Gallery’s shops, and this has been a considerable success.

It remains a policy for the Gallery’s scientific work to keep abreast of new techniques of examining paintings and analysing the materials of painting. The chemical mechanism of the blackening of the traditional scarlet pigment, vermilion – widely used in paintings of all periods – has been the subject of recent work at the Gallery. During the year, in conjunction with Dr A. Smith from the synchrotron facility at Daresbury (Central Laboratory of the Research Councils) in Cheshire, samples of degraded vermilion from pictures were examined by the technique of extended X-ray absorption fine structure microscopy (EXAFS). This study represented the beginning of work to understand the fundamental chemical nature of the discoloration process, and will continue when further synchrotron beam time becomes available. In another cooperative venture, with Nottingham Trent University, the technique of optical coherence tomography (OCT) is being developed as a new method of studying paintings by non-invasive means. The technique seems particularly promising in the evaluation of the internal structure of pictures and the detection of interfaces between layers such as surface varnish and the underlying paint, as well as more hidden structures. OCT may become of considerable use in monitoring the cleaning of paintings and, as a result, improving the reliability and safety of treatments.
Research and Publications 2006–7
The Gallery continues to progress its new series of collection catalogues, generously supported by the American Friends of the National Gallery made possible by the Arthur and Holly Magill Foundation. Nicholas Penny's *The Sixteenth Century Italian Paintings Volume 2: Paintings from Venice 1540–1600*, to be published in autumn 2007, is the companion volume to his *The Sixteenth Century Italian Paintings Volume 1*. Research continued on volumes in preparation: Humphrey Wine was able to put in place plans for a period of research in Paris in spring 2007 for his work on the forthcoming catalogue *The French Paintings 1700–1800*, thanks to a J. Paul Getty Research Fellowship. Susan Foister continued work to complete *The German Paintings before 1800*, giving a lecture at the Frick Collection, New York, based on her work on the paintings by Holbein included in the catalogue, notably *The Ambassadors*. Dillian Gordon also lectured at the Frick Collection during their showing of the National Gallery’s small *Virgin and Child* by Cimabue, which Dr Gordon had been able to show was a counterpart to the Frick *Flagellation* by the same artist.

Exhibitions continue to provide a means of undertaking and presenting important new research. The *Velázquez* exhibition provided the opportunity for a thorough re-examination of all the National Gallery’s paintings by Velázquez. The results of this were presented in the catalogue essay by Larry Keith, who also presented his findings in two seminars at the Gallery and at the Courtauld Institute. Spanish painting of the 17th century will again be the focus of an exhibition in conjunction with Spanish sculpture; their relationship is the subject of a research project being carried out by Xavier Bray, who has received funding from a J. Paul Getty Research Fellowship to undertake research in Spain in spring 2007. Thanks both to a J. Paul Getty Research Fellowship and a Craig Hugh Smyth I Tatti Fellowship, Luke Syson was able to spend six months in Florence and Siena in 2006 researching the exhibition *Renaissance Siena: Art for a City*, to be presented in autumn 2007; the exhibition will present a wealth of new material concerning Sienese art, including many new attributions for the works displayed. Luke Syson also contributed essays to the catalogue of the Victoria and Albert museum exhibition *The Renaissance at Home*. Susan Foister wrote the Tate Britain exhibition catalogue *Holbein in England* (with contributions from Tim Batchelor). Lorne Campbell contributed two papers to the conference publication arising from the Getty Museum showing of the exhibition *Illuminating the Renaissance* as well as one to that arising from the research conference for the Washington-Antwerp *Diptychs* exhibition, held in 2006–7.

The Eastlake Diaries Project
Substantial progress has been made by Eastlake Research Fellow, Dr Susanna Avery-Quash, on the transcribing and editing of material for this long-awaited project which will result in the publication in 2011 by the Walpole Society of the entire travel diaries of Sir Charles Eastlake (1793–1865), the Gallery’s first Director. The 36 notebooks housed in the Gallery’s Archive include valuable material relating to pictures viewed by Eastlake at dealers’ premises and in public and private collections, including notes on their attribution, condition and technique. Together they provide a remarkable overview of pictures and collections throughout Italy and parts of Europe between 1852 and 1865, and include numerous references to individual pictures.

The Gallery is deeply indebted to the great generosity of the Elizabeth Cayzer Charitable Trust, and to the support of Sir Denis Mahon, which enabled it to undertake the first year of the project. The project is now funded to completion by a generous grant from the Pilgrim Trust to the Walpole Society; publication will be assisted by the generous support of the Kress Foundation.
The National Inventory Research Project
This project, a partnership between the National Gallery, Birkbeck College (University of London), and the University of Glasgow, supported by the Getty Grant Program Arts and Humanities Research Council and the Kress Foundation through grants awarded respectively to the three partners in the project, entered its final phase. A unique national initiative which is helping museums to add value to their collections by offering specialist expertise to create authoritative records, the project has involved working with 200 small and regional museums across the UK to research and catalogue around 7,000 pre-1900 Continental European oil paintings for a searchable web database.

During 2006–7 a cohort of researchers responsible to Project Director Andrew Greg, based at Glasgow University’s Department of History of Art, was appointed. The researchers have now returned the records of their museum-based researches, which are being edited for the database. Altogether 25 art historians have benefited from the unique experience of working behind the scenes in a wide variety of regional museums. Researchers have been of many nationalities: Greek, Italian, Dutch, German and Spanish, as well as British. Two further project seminars were held, on 19 May 2006 at Birkbeck College, London, and on 8 December 2006 at the University of Glasgow, during which 11 researchers and curators gave a variety of presentations illustrating the findings and benefits of the project, and project staff discussed its origins, methodology and outcomes. Over 40 people, including curators and conservators from national and regional museums, university staff and students, attended each seminar. The National Inventory Research database will be launched on the Arts and Humanities Data Service website on 21 November 2007, coinciding with the opening of an exhibition Discoveries: New Research into British Collections to be held at the National Gallery.

Neil MacGregor Scholarships
2006–7 saw the third year of the Neil MacGregor Scholarships scheme, funded by the National Gallery Trust in recognition of Neil MacGregor’s directorship of the National Gallery. Scholars Timothy Williams, Laura North and Pablo Perez d’Ors were based in Brighton Museums, Maidstone Museum and Northampton Art Gallery and Museum respectively, and their completed research, amounting to about 200 detailed picture records, will be entered into the National Inventory Research Project database.

The Public Catalogue Foundation
The National Inventory Research Project is working in several parts of the UK where the Public Catalogue Foundation, a registered charity established in 2002 with complementary but distinct aims to those of the National Inventory Project, is gathering data for its series of printed catalogues of oil paintings in public ownership. Project research is directly benefiting the quality of data in these catalogues, and the two projects are cooperating wherever possible. Charles Saumarez Smith is a member of the Public Catalogue Foundation Board and Susan Foister is a member of the Advisory Panel; the Foundation rents office space at the National Gallery. During 2006–7 the Public Catalogue Foundation published catalogues of collections in the Fitzwilliam Museum in Cambridge, the Imperial War Museum in London and in Essex, Hampshire, Norfolk, North Yorkshire, Southampton and Isle of Wight and Surrey.
Publications by National Gallery Staff, April 2006 to March 2007

Rachel Billinge


Lorne Campbell

‘Jan van der Scaghe and Anne de Memere, the First Owners of the Hours of 1480 in the Abbey Library at Nová Ríse’ in Flemish Manuscript Painting in Context, Recent Research, ed. T. Kren and E. Morrison, Los Angeles 2006, pp. 1–8.


Jill Dunkerton


Susan Foister

‘Dürer’s Nuremberg Legacy: the case of the National Gallery portrait of Dürer’s Father’ published at: www.thebritishmuseum.ac.uk/researchpublications/durer.html


Sarah Herring


Catherine Higgitt


Karen Hosack


Nancy Ireson


Jo Kirby


Lois Oliver


Carol Piazotta


Pablo Pérez d’Ors

Anthony Reeve

Christopher Riopelle

Anne Robbins


Ashok Roy


Charles Saumarez Smith


Book reviews:


Marika Spring


Luke Syson


Humphrey Wine

Martin Wyld
External Commitments of National Gallery Staff

Charles Saumarez Smith
*Ex-officio*
Expert adviser to the DCMS referring cases to the Reviewing Committee on the Export of Works of Art
Member of the Board of Electors to the Slade Professorship of Fine Art, University of Oxford
Member of the Advisory Board of the Government Art Collection

Trusteeships and Memberships
Chairman, Management Committee Centre for the Study of the Domestic Interior, Arts & Humanities Research Board
Member of Museums and Galleries Standing Committee, Arts & Humanities Research Council
Member of Council, Attingham Trust
Member of Visual Arts Advisory Committee, British Council
Member of Council, Charleston Trust
Member of the Advisory Committee, Getty Leadership Institute
Trustee, Heritage Conservation Trust
Member of the International Advisory Council, Louise T Blouin Foundation
President and Member of Council, Museums Association
Member of Board, School of Advanced Study
Trustee, Soane Monuments Trust
Governor, University of the Arts, London
Member of Advisory Committee, Museum Leadership Programme, University of East Anglia
Member of Fundraising Committee, Warburg Institute

Paul Ackroyd
External examiner, Courtauld Institute of Art, Conservation and Technology Department
Visiting lecturer, Courtauld Institute of Art, Conservation and Technology Department
Visiting lecturer, Stichting Restauratie Atelier Limburg, Maastricht

Penelope Baker
Member of the BSI Business information: FOI (Freedom of Information) Editorial Board

Rachel Billinge
Member of the ‘user group’ for the Technical Documentation of Works of Art Project at the Rijksbureau voor Kunsthistorische Documentatie (RKD) in The Hague, The Netherlands

Frank Brown
Museums and Galleries Energy and Carbon Forum (MAGEC) – Membership and Governance Group

Lorne Campbell
Member of the Consultative Committee, *The Burlington Magazine*
Member of the advisory committee for the cleaning of Rogier van der Weyden’s *Seven Sacraments*, Koninklijk Museum voor Schone Kunsten, Antwerp
Member of the advisory committee for the cleaning of Rogier van der Weyden’s *Christ with Singing and Music-Making Angels*, Koninklijk Museum voor Schone Kunsten, Antwerp
President of the Scientific Committee (Voorzitter, wetenschappelijk comité) organising the exhibition *Rogier van der Weyden*, ca. 1400–1464 – *De Passie van de Meester*, to be held at the Stedelijk Museum Vander Kelen-Mertens, Leuven, 2009

Rosalie Cass
Visiting Lecturer, MA Gallery Studies, University of Essex

Jessica Collins
Secretary, ARLIS/UK and Ireland (Art Libraries Society) Visual Archives Committee

Alan Crookham
Treasurer, Museums and Galleries History Group
Member, Museums and Galleries Archivists Group

Susan Foister
Member of advisory panel of Public Catalogue Foundation
Member of the Board of Advisers, Renaissance Studies
Visiting lecturer, University of Cambridge, Department of History of Art
Supervisor of D.Phil student, University of Oxford, Department of History of Art
Guest curator, *Holbein in England* exhibition, Tate Britain

Elspeth Hector
Honorary Treasurer, ARLIS/UK & Ireland (Art Libraries Society) – until February 2007
Member of ARLIS/UK & Ireland (Art Libraries Society) 2006, 2007 and 2008 Annual Conference Planning Groups
Member of London Library Committee on the History of Art
Member of London Museums Librarians and Archivists Group

Karen Hosack
Member of the National Directory of Expert Advisers for the Heritage Lottery Fund

Steve Inman
Museums and Galleries Energy and Carbon Forum (MAGEC) – Funding and Communications Group

Nancy Ireson
Teaching Assistant, Courtauld Institute of Art
Guest lecturer, National Gallery of Art, Washington, DC, September 2006
Guest lecturer, University of Bristol, Centre for the Study of French Visual and Literary Cultures, March 2007

David Jaffé
Member of the Committee, Heritage Conservation Trust
British Council: Visual Arts Board
Art History Journal, Editorial Board
CRAASH, Cambridge University
Visiting Lecturer, Hermitage Museum, Russia

Jo Kirby
Editor of *Dyes in History and Archaeology*
Member of panel advising on the conservation of Memling’s *Christ with Singing and Music-Making Angels*, Koninklijk Museum voor Schone Kunsten, Antwerp
Member of Technical Committee for International Institute for Conservation Congress, ‘The Object in Context – Crossing Conservation Boundaries’, 28 August–1 September 2006, Munich, Germany
External Examiner for Courtauld Institute of Art, Department of Conservation & Technology
Joint supervisor of PhD student, Courtauld Institute of Art

Len Nunn
Member of the Executive Committee of the Museum Copyright Group

Lois Oliver
Associate Lecturer, University of Notre Dame (USA) London Undergraduate Program
External Editor, Phaidon
Ashok Roy
Member of the Advisory Council, Hamilton Kerr Institute, University of Cambridge.
Member of the governing board of the EU-ARTECH project
(EU project R113-CT-2004).
Member of the International Advisory Board of the Courtauld Institute Research Forum
Vice president of the International Institute for Conservation (IIC)

Nigel Semmens
Member of the Promotion Committee, The Worshipful Company of Goldsmiths

Marika Spring
Member of the Board of Studies for the Conservation of Easel Paintings Course
at the Courtauld Institute of Art

Angela Thompson
Member of ICON Book & Paper Group sub-committee on Meetings and Conferences

Colin White
Member of the Committee of the Association for Historical and Fine Art Photography

Humphrey Wine
Member of the National Directors’ Conference Working Group on the Spoliation of Works of Art during the Holocaust and World War II Period
Getty Foundation Curatorial Research Fellow

Martin Wyld
Trustee, Dulwich Picture Gallery
External examiner, Courtauld Institute of Art
External examiner, Hamilton Kerr Institute
Member of the Advisory Committee for the Cleaning of Rogier van der Weyden’s Seven Sacraments, Koninklijk Museum voor Schone Kunsten, Antwerp
Member of the Committee, Heritage Conservation Trust
Member of the Court of the Royal College of Art
Member of the Wallace Collection Picture Conservation Panel
Long Term Loans from the National Gallery
Pictures lent to other galleries. Pictures included in special exhibitions are listed separately.
*Pictures returned

Amsterdam, Rijksmuseum
Ter Borch, The Sweating of the Oath of Ratification of the Treaty of Munster NG896
Lundens The Company of Captain Banning Cocq and Lieutenant Willem van Ruytenburch (‘The Nightwatch’) NG289

Amsterdam, Van Gogh Museum
Sisley The Watering Place at Marly-le-Roi NG4138

Bristol, Bristol’s City Art Museum & Art Gallery
(Bristol City Council)
Solario Saint Catherine of Alexandria (left wing of a triptych) NG646
Solario Saint Ursula (right wing of a triptych) NG647

Dordrecht, Dordrechts Museum
Van Calraet Scene on the Ice outside Dordrecht NG3024

Dublin, The Hugh Lane Municipal Gallery of Modern Art (The Hugh Lane Bequest)
Barre The Forest of Fontainebleau NG3233
Bonvin Still Life with Book, Papers and Inkwell NG3234
Boudin The Beach at Tourgéville-les-Sablons NG3235
Brown The Performing Dog NG3236
Corot Summer Morning NG3238
Follower of Corot A Peasant Woman NG3239
Courbet Self Portrait NG3240
Imitator of Courbet In The Forest NG3241
Courbet The Diligence In the Snow NG3242
Studio of Courbet The Pool NG3243
Daugiby Honore Daumier NG3245
Degas Beach Scene NG3247
Diaz de la Peña Venus and Two Cupids NG3246
Fantin-Latour Still Life with Glass Jug, Fruit And Flowers NG3248
Forain Legal Assistance NG3249
French (?) 19th century A Black Woman NG3250
Gérôme Portrait of Armand Gérôme NG3251
Jongkind Skating in Holland NG3253
Madrado Portrait of a Lady NG3254
Mancini The Customs NG3255
Mancini On a Journey NG3256
Mancini The Marquis del Grillo NG3257
Mancini Aurelia NG3258
Manet Eva Gonzales NG3259*
Manet Music in the Tuileries Gardens NG3260
Maris A Girl feeding a Bird in a Cage NG3261
Monet Lavacourt under Snow NG3262
Monticelli The Hayfield NG3263
Morisot Summer’s Day NG3264*
Pissarro View from Louveciennes NG3265*
Puvis de Chavannes A Maid combing a Woman’s Hair NG3267
Renior The Umbrellas NG3268*
Rousseau Moonlight: The Bathers NG3269
Stevens The Present NG3270
Vuillard The Mantelpiece (La Cheminée) NG3271

Edinburgh, National Gallery of Scotland
Bega An Astrologer NG1481
Florentine School, 15th century The Virgin and Child NG6266
Van der Heyden A View of Cologne NG866
Metsu A Man and a Woman Seated by a Virginal NG839
Liverpool, Walker Art Gallery
Master of the Aachen Altarpiece The Crucifixion NG1049

London, British Museum
Greco-Roman A Man with a Wreath NG3932
Greco-Roman A Young Woman NG3931

London, Tate Gallery (Tate Exchange Loans)
Cézanne The Grounds of the Château Noir NG6342*
Klimt Portrait of Hermine Gallia NG6343
Matisse Portrait of Greta Moll NG6450
Monet Water-Lilies NG6343
Picasso Fruit Dish, Bottle and Violin NG6449
Redon Ophelia among the Flowers NG6438
Renior Misia Sert NG6306
Turner The Parting of Hero and Leander – from the Greek of Musaeus NG521
Vuillard Lunch at Vassey NG6373
Vuillard Lunch at Vassey NG6388

Sheffield, Graves Art Gallery
Degas Portrait of Elena Carafa NG4167*

Paintings Jointly Owned
Cardiff, National Museum Wales – Amgueddfa Cymru
Poussin The Finding Of Moses NG6519*
Birmingham, Barber Institute
Van Dyck Portrait of François Langlois NG6567

Loans from the National Gallery to Special Exhibitions
Extravaganza! Paintings and Drawings from Antwerp 1505–1530
Koninklijk Museum voor Schone Kunsten, Antwerp
October 2005 – January 2006
Bonnefantenmuseum, Maastricht
January – April 2006
Workshop of the Master of 1518 The Visitation of the Virgin to Saint Elizabeth NG1082
Workshop of the Master of 1518 The Flight into Egypt NG1415
Netherlands The Magdalen NG719
Frans van Mieris the Elder
Mauritshuis, The Hague
October 2005 – January 2006
National Gallery of Art, Washington, DC
February – May 2006
Van Mieris the Elder Portrait of the Artist’s Wife, Cunera van der Cock NG1415
Van Mieris the Elder A Woman in a Red Jacket
Feeding a Parrot NG840
Self Portraits 1500–2000
National Portrait Gallery, London
October 2005 – January 2006
Art Gallery of New South Wales, Sydney
February – May 2006
Van Eyck Portrait of a Man (Self Portrait?)
(NPG only) NG222
Rembrandt Self Portrait at the Age of 34
(NPG only) NG672
Rosa Self Portrait NG4680
Vigee Le Brun Self Portrait in a Straw Hat NG1653
Cézanne Self Portrait NG4135
Fierce Friends: Artists and Animals in the Industrial Era 1750–1920
Van Gogh Museum, Amsterdam
October 2005 – February 2006
Carnegie Museum, Pittsburgh
March – August 2006
Bonheur The Horse Fair NG621
Géricault A Horse frightened by Lightning NG4927
Longhi Exhibition of a Rhinoceros at Venice NG1101
Picasso Art Gallery of New South Wales, Sydney
November 2005 – February 2006
National Gallery of Victoria, Melbourne
March – May 2006
Picasso The Louvre under Snow NG4671
Jungles in Paris: The Paintings of Henri Rousseau
Tate Modern, London
November 2005 – February 2006
Musée d’Orsay, Paris
March – June 2006
National Gallery of Art, Washington, DC
July – October 2006
Rousseau Surprised! NG6421
Baroque in the Vatican
Art and Exhibition Hall of the Federal Republic of Germany, Bonn
November 2005 – March 2006
Martin-Gropius-Bau, Berlin
April – July 2006
Carracci The Holy Family with the Infant Saint John the Baptist (‘The Montalto Madonna’) (Berlin only)
NG6597
Guercino Saint Gregory the Great with Saints Ignatius Loyola and Francis Xavier L603
Magic White
The Lowry Gallery, Salford
November 2005 – April 2006
After Dolci The Virgin and Child with Flowers NG934
Van Ostade An Inn by a Frozen River NG963
Seurat The Seine seen from La Grande Jatte NG6558
Rome and Siena: Echoes and Art Works. Raphael and Caravaggio – at the Heart of a Millennial Relationship
Palazzo Squarcialupi, Siena
November 2005 – April 2006
Master of the Story of Griselda The Story of Patient Griselda, Part I NG912
Master of the Story of Griselda The Story of Patient Griselda, Part II NG913
Master of the Story of Griselda The Story of Patient Griselda, Part III NG914

Bellini and the East
Isabella Stewart Gardner Museum, Boston
December 2005 – March 2006
The National Gallery, London
April – June 2006
Bellini Portrait of Sultan Mehmet II NG3099
Bellini Cardinal Bessarion with the Bessarion Reliquary NG6590

Black Victorians: Black People in British Art 1800–1900
Birmingham Museum and Art Gallery
January – April 2006
Degas Miss La La at the Cirque Fernando NG4121
Michelangelo
The British Museum, London
January – April 2006
After Michelangelo Leda and the Swan NG1868
Attrib. to Venusti

Passion for Paint: National Gallery Touring Partnership Exhibition
Bristol's City Museum & Art Gallery
January – April 2006
Laing Art Gallery, Newcastle
April – July 2006
National Gallery, London
July – September 2006
Degas Combing the Hair ('La Coiffure') NG4865
Gainsborough Mr and Mrs William Hallett 'The Morning Walk' NG209
Hals Portrait of a Man in his Thirties NG1251
Monet Flood Water NG6278
Morison Girl on a Divan L 720
Murillo A Peasant Boy leaning on a Sill NG74
Rembrandt Margarethta de Geer NG5282
Reni Mary Magdelanre NG177
Renoir Moulin Huet Bay, Guernsey NG6204
Rubens Peace and War NG46
Seurat A River Bank (The Seine at Asnières) NG6559
Turner Margate(?), from the Sea NG1984
Van Dyck Lady Elizabeth Thimbelby and Viscountess Andover NG6437
Veronese The Vision of Saint Helena NG1041

Cézanne in Provence
National Gallery of Art, Washington, DC
January – May 2006
Musée Granet, Aix-en-Provençe
June – September 2006
Cézanne Hillside in Provence NG4136
Cézanne Bathers (Les Grandes Baigneuses) NG6359

Federico Barocci in British Collections
The Fitzwilliam Museum, Cambridge
February – May 2006
Barocci The Madonna and Child with Saint Joseph and the Infant Baptist ('La Madonna del Gatto') NG29
Giovanni Battista Tiepolo: Oil Sketches Courtauld Institute of Art, London
February – 21 May 2006
Tiepolo A Vision of the Trinity appearing to Pope Saint Clement (?) NG6273
Tiepolo The Banquet of Cleopatra NG6409
Jean-Auguste-Dominique Ingres (1780–1867) Musée du Louvre, Paris
February – May 2006
Ingres Monsieur de Norvins NG3291
Ingres Madame Moitessier NG4821

Rembrandt and his Circle
Statens Museum for Kunst, Copenhagen
February – May 2006
Maes A Woman scraping Parsnips, with a Child standing by her NG159
Rembrandt Portrait of Aechje Claesdr: NG775

Courbet and the Modern Landscape
J Paul Getty Museum, Los Angeles, CA
February – May 2006
The Museum of Fine Arts, Houston, TX
June – September 2006
The Walters Art Museum, Baltimore, MD
October 2006 – January 2007
Courbet Beach Scene NG6296

A Casa di Andrea Mantegna: La Culture Artistica e Mantona nel Quattrocento
Casa del Mantegna, Mantova
February – June 2006
Costa Portrait of Battista Fiera NG2083

Rembrandt and Caravaggio
Van Gogh Museum, Amsterdam (organised by the Mauritshuis, The Hague
February – June 2006
Caravaggio The Supper at Emmaus NG172
Rembrandt Saskia van Uylenburgh in Arcadian Costume NG4930
Rembrandt Belshazzar's Feast NG6350

Lumières
Bibliotheque Nationale de France, Paris
March – May 2006
Chardin The Water Um (La Fontaine) NG1664

Da Caravaggio a Mattia Preti
Liechtenstein Museum, Vienna
March – July 2006
Caravaggio Salome receives the Head of Saint John the Baptist NG389
Caravaggio Boy bitten by a Lizard NG6504
Ribera The Lamentation over the Dead Christ NG235
Antonello da Messina
Scuderie del Quirinale, Rome
March – June 2006
Attrib. to Antonello da Messina Saint Jerome in his Study NG1418
Attrib to Antonello da Messina The Virgin and Child NG2618

Dreams of Italy
Mauritshuis, The Hague
March – June 2006
Claude A Seaport NG5
Jones A Wall in Naples NG6544
Pitloo View of the Aventine Hill from the Palatine L861

Raffaello tra Città di Castello e Perugia
Pinacoteca Comunale, Città di Castello
March – June 2006
Raphael Saint John the Baptist preaching NG6480

Tiziano e il ritratto italiano del Cinquecento
Museo Capodimonte, Naples
March – June 2006
Moretto Portrait of a Young Man NG299
Moroni Canon Ludovico di Terzi NG1024
Titian An Allegory of Prudence NG6376

Adam Elsheimer
Städelisches Kunstinstitut, Frankfurt
March – June 2006
National Galleries of Scotland, Edinburgh
June – September 2006
Dulwich Picture Gallery, London
September – December 2006
Elsheimer Saint Lawrence prepared for Martyrdom NG1014
Elsheimer Saint Paul on Malta NG3535
Elsheimer The Baptism of Christ NG3904

Van Gogh in Britain: Pioneer Collectors
Compton Verney House Trust, Compton Verney
March – June 2006
National Galleries of Scotland, Edinburgh
July – September 2006
Van Gogh A Wheatfield, with Cypresses NG3861
Van Gogh Long Grass with Butterflies NG4169

Hans Holbein the Younger
Museum of Fine Arts, Basel
April – July 2006
Holbein A Lady with a Squirrel and a Starling (Anne Lovell?) NG6540

Rembrandt: The Quest of a Genius
Museum het Rembrandthuis, Amsterdam
April – July 2006
Gemaldegalerie der Staatliche Museum, Berlin
August – November 2006
Lundens The Militia Company of Captain Banning Cوق and Lieutenant Willem van Ruytenbeuch NG289
Rembrandt: The Adoration of the Shepherds NG47

Caspar David Friedrich: Die Erfindung der Romantik
Museum Folkwang, Essen
May – September 2006
Friedrich Winter Landscape NG6517
The Renaissance Home: Art and Life in the Italian House
Victoria and Albert Museum, London
October 2006 – January 2007
Antonello da Messina Saint Jerome in his Study NG1418
Bellini Virgin and Child NG280
Lippi The Annunciation NG666
Lippi Seven Saints NG667
Lotto The Physician Giovanni Agostino della Torre and his Son, Niccolò NG699

Vom Adel der Malerei
Wallraf-Richartz-Museum, Cologne
October 2006 – January 2007
Dordrechts Museum, Dordrecht
February – May 2007
Museum Schloss Wilhelmshoehe, Kassel
June – September 2007
Heyden The Huis ten Bosch at the Hague NG1914
Mieris A Woman and a Fish-Pedlar in a Kitchen NG841
Van der Neer Judith NG2535

Drawings by Claude Lorrain from the British Museum
Legion of Honour, San Francisco
October 2006 – January 2007
Sterling and Francine Clark Art Institute, Williamstown
February – April 2007
National Gallery of Washington, Washington, DC
May – August 2007
Claude Landscape with a Goatherd and Goats NG58

Zamacois, Fortuny, Meissonier
Bilbao Fine Arts Museum, Bilbao
October 2006 – January 2007
Fortuny The Bull-Fighter’s Salute NG3138
Meissonier A Man in Black smoking a Pipe NG6468

 Hogarth
Musée du Louvre, Paris
October 2006 – January 2007
Tate Britain, London
February – April 2007
Caixa Forum, Barcelona
May – August 2007
Hogarth Marriage A-la-Mode I NG113
Hogarth Marriage A-la-Mode 2 NG114
Hogarth Marriage A-la-Mode 3 NG115
Hogarth Marriage A-la-Mode 4 NG116
Hogarth Marriage A-la-Mode 5 NG117
Hogarth Marriage A-la-Mode 6 NG118
Hogarth The Shrimp Girl NG1162
Hogarth The Graham Children NG4756

Canalletto in England: A Venetian Artist Abroad
Yale Center for British Art, New Haven
October – December 2006
Dulwich Picture Gallery, London
January – April 2007
Canalette Eton College NG942
Canalletto London: Interior of the Rotunda at Ranelagh NG1429

Edouard Manet and ‘The Execution of Maximilian’
The Museum of Modern Art, New York
October 2006 – January 2007
Manet The Execution of Maximilian NG3294

Jean-Honoré Fragonard
Caixa Forum, Barcelona
November 2006 – February 2007
Fragonard Psyche showing her Sisters her Gifts from Cupid NG6445

Willem Kalf
Museum Boijmans van Beuningen, Rotterdam
November 2006 – February 2007
Suermondt-Ludwig-Museum, Aachen
March – June 2007
Kalf Still Life with the Drinking-Horn of the Saint Sebastian Archer’s Guild, Lobster and Glasses NG6444

Nel Segno di Ingres: Luigi Mussini e l’Accademia in Europa
Palazzo Suardialupi, Siena
December 2006 – March 2007
Ingres Angelica saved by Ruggiero NG3292

Akseli Gallen-Kallela
Groninger Museum, Groningen
December 2006 – April 2007
Gallen-Kallela Lake Keitele NG6574

Pieterz Berchem
Frans Hals Museum, Haarlem
December 2006 – April 2007
Kunsthau, Zurich
April – August 2007
Staatliches Museum, Schwerin
September 2007 – August 2008
Berchem Mountainous Landscape with Muleteers NG1004
Berchem A Man and a Youth Ploughing with Oxen NG1005

Anna Maria Luisa de’ Medici, Electress Palatine
(1667–1743)
Pitti Palace, Florence
December 2006 – April 2007
Pellegrini An Allegory of the Marriage of the Elector Palatine NG6328

Jacopo Tintoretto (1518–1594)
Museo Nacional del Prado, Madrid
January – April 2007
Tintoretto Saint George and the Dragon NG16
Tintoretto The Origin of the Milky Way NG1313

Parrots in art
The Barber Institute of Fine Arts, Birmingham
January – April 2007
attrib. to Pyt Still Life with Fruit, Dead Game and a Parrot NG6335
Van Mieris the Elder A Woman in a Red Jacket feeding a Parrot NG840
Reynolds Lady Cockburn and her Three Eldest Sons NG2077
Stein The Effects of Intemperance NG6442

Work, Rest & Play – National Gallery Touring Partnership Exhibition
Bristol’s City Museum & Art Gallery
January – April 2007
Laing Art Gallery, Newcastle upon Tyne
April – July 2007
The National Gallery, London
July – October 2007
Avercamp A Winter Scene with Skaters near a Castle NG1346 (Newcastle/London only)
Brekelenkam Interior of a Tailor’s Shop NG2549 (Newcastle/London only)
Canalé Venice: A Regatta on the Grand Canal NG938
Courbet Young Ladies on the Bank of the Seine NG6355
Gainsborough The Market Cart NG80
De Hooch A Woman and her Maid in a Courtyard NG794
Lancret The Four Ages of Man: Childhood NG101 (Bristol only)
Lancret The Four Ages of Man: Youth NG102 (Bristol only)
Lancret The Four Ages of Man: Maturity NG103 (Bristol only)
Lancret The Four Ages of Man: Old Age NG104 (Bristol only)
Longhi Exhibition of a Rhinoceros at Venice NG1101
Maes The Idle Servant NG207 (Newcastle/London only)
Manet Corner of a Café-Concert NG3858
Metsu The Interior of a Smity NG2591 (Bristol only)
Monet The Beach at Trouville NG3951
Moroni The Tailor (‘Il Tagliapanni’) NG697
Van de Neer A Frozen River near a Village, with Golfers and Skaters NG1288 (Bristol only)
Stein Skittle Players outside an Inn NG2560 (Newcastle/London only)
Teniers the Younger The Four Seasons NG857–860
De Witte Adriana van Heusden and her daughter at the New Fishmarket in Amsterdam NG3682 (Bristol only)

Renoir Landscapes 1865–1883
The National Gallery, London
February – May 2007
National Gallery of Canada, Ottawa
June – September 2007
Philadelphia Museum of Art
Renoir Lakeside Landscape NG6528 (Philadelphia only)
Renoir The Skiff (La Yole) NG6478

The Repeating Image in French Painting from David to Matisse
The Walters Art Museum, Baltimore, MD
Ingres Oedipus and the Sphinx NG3290

Bernini pittore
Palazzo Barberini, Rome
March – May 2007
Bernini Saints Andrew and Thomas NG6381
The National Gallery looks increasingly to the generosity of private supporters to enable it to carry out activities across the full range of its work, from curatorial research, to the conservation of paintings, to the maintenance of the rooms in which paintings are displayed. To all the individuals, trusts and companies listed on the following pages (and to those who have chosen to remain anonymous) the Gallery owes an enormous debt of gratitude.

The Gallery's exhibitions programme thrived this year, due in large part to the generous support received from across the corporate sector. The corporate members of the National Gallery supported Rebels and Martyrs in the summer and Abbey sponsored the hugely popular Velázquez in the autumn. The Gallery was delighted that Ernst & Young renewed their support with sponsorship of Renoir Landscapes, which opened in February 2007. This year saw the Gallery secure sponsorship for a redisplay of the permanent collection for the first time. Manet to Picasso, sponsored by Anglo American, proved to be a huge success and attracted over a million visitors.

In addition to the programme of major exhibitions, a longstanding relationship with the Bernard Sunley Charitable Foundation enables the Gallery to organise an annual programme of smaller exhibitions in the Bernard and Mary Sunley Room. The yearly grant offered by the Foundation is invaluable, allowing the Gallery to programme a varied selection of exhibitions that might otherwise be unaffordable. This year, the Gallery was able to find additional support for two exhibitions in the Sunley Room, from the Altajir Trust for Bellini and the East and from Gaz de France for Cézanne in Britain. Both were first-time sponsors of the Gallery.

In 2006, a new round of the Touring Partnerships scheme organised with Bristol’s City Museum & Art Gallery and the Laing Art Gallery, Newcastle upon Tyne, commenced with the exhibition Passion for Paint. Supported by the Heritage Lottery Fund, the Northern Rock Foundation and the Esmée Fairbairn Foundation, this exhibition marked the fifth year of the successful partnership between the Gallery and its regional partners.

Every two years, the Gallery appoints a contemporary Associate Artist to spend time working with the collection and producing work that will be shown in a Sunley Room exhibition at the end of the two-year period. This year, a generous grant given by the Rootstein Hopkins Foundation has secured the future of this important programme and will continue to provide additional support for the contemporary art programme as a whole.
The DCMS/Wolfson Museums and Galleries Improvement Fund is a vital source of funding for the museums sector. This year the Gallery was fortunate to receive funding towards the installation of new lighting systems in the 19th-century galleries, work which once completed will greatly improve visitors’ enjoyment of the paintings in these rooms.

The work of the Education Department continues to flourish due to the generosity of the many individuals, trusts and companies who make possible its vital and diverse work. Christoph and Katrin Henkel and The Dorset Foundation continued their support this year of Take One Picture, the Gallery’s flagship primary education project which encourages teachers from all over the country to use paintings from the Gallery’s collection as a tool for cross-curricular learning.

The DCMS and DfES’s joint National/Regional Museum Partnerships Education Programme provided further support for the regional extension of Take One Picture, Take One Picture North East South West. This project enables the Gallery to work with regional partners and Initial Teacher Training providers to develop regional projects based on the Take One Picture model.

The corporate sector has provided generous support for education work this year, with Deutsche Bank beginning a new three-year commitment to fund Articulate, a literacy project with ten secondary schools in London. Alliance and Leicester also offered continued support for the Take One Picture website.

Line of Vision, a project working with looked-after children and an integral component of the Gallery’s outreach programme, received further support from John Lyon’s Charity this year. John Lyon’s Charity was also involved with the Gallery’s first ever Youth Arts Party. The event attracted over 2,500 young people and was funded chiefly by Arts Council England, with additional support from the National Children’s Bureau, Newby Trust Ltd and the Bagri Foundation.

In addition to their support of the Youth Arts Party, Arts Council England continued to fund the Inspire Cultural Diversity Fellowship scheme this year, which aims to address the under-representation of curators of black and minority ethnic origin in the UK’s major cultural institutions.

The Gallery’s outreach programme has been able to expand thanks to the John S. Cohen Foundation, which in its tenth year of supporting the Gallery made an important contribution towards Take Art, the Gallery’s work with young people in hospital schools across the country. The Gallery’s Bullwood Hall project, supported by the LankellyChase Foundation, used a similar model to enable young female offenders to take part in workshops led by artists and Gallery lecturers based on the Gallery’s collection.

The Elizabeth Cayzer Charitable Trust has long been a generous supporter of the Gallery’s academic colloquia and this year supported events around the Velázquez and Renoir Landscapes exhibitions. Yaron and Yair Meshoulam continued their support of the Gallery’s academic programme with the annual Felicity Meshoulam Lecture, held this year around the Velázquez exhibition.

There have been a number of musical events in the Gallery over the past year. The Gallery continued to organise the popular Belle Shenkman Music Programme, which sees students from the Royal College of Music playing in the galleries to the public during the late openings on Wednesday evenings. There was also a series of concerts supported by the Ernest Hecht Charitable Foundation devised as a tribute to Dame Myra Hess, who gave free concerts to the public during the Second World War.

For the third year in a row, the D’Oyly Carte Charitable Foundation generously supported the Gallery with a grant towards the programme of events for British Sign Language users, an essential part of the Gallery’s aim to improve access to the collection for all. The Idlewild Trust also supported practical art workshops for adults at the Gallery this year.

The Scientific Department at the Gallery is renowned as a centre of excellence for the investigation of Old Master paintings. This year the department received major support from the Andrew W. Mellon Foundation for a project to compile a publicly accessible database of information relating to the paintings of Raphael. International collaborative projects continued this year thanks to support from the Commission of the European Communities and the Leverhulme Trust.

The Framing Department is highly skilled in sourcing original frames and painstakingly recreating frames where originals are unavailable or unaffordable. Frames often come up for sale at very short notice and this year, thanks to generous support from Dr and Mrs Alan Horan and Mr Juan Corbella, the Gallery was able to purchase frames for paintings by Chardin and Velázquez, respectively. The Gallery is also grateful to the Floyd family for their annual support of this work in memory of Mr Jo Floyd.
Publications are an essential way for the Gallery to disseminate to the academic community and wider public the results of the curatorial and scientific research that is undertaken. A donation from Mrs Charles Wrightsman to the American Friends of the National Gallery, London, made possible the publication of this year’s *Technical Bulletin*, and the Canada House Arts Trust supported the production of a small catalogue to accompany the Tim Gardner exhibition. Arturo and Holly Melosi continue to provide support to the American Friends of the National Gallery, London, which enables the Gallery to continue with the ongoing production of comprehensive Schools Catalogues covering every painting in the collection.

The Curatorial Department has received further support from the Getty Foundation this year, with two curators being awarded Curatorial Research Fellowships enabling them to undertake dedicated periods of research for forthcoming exhibitions. The Gallery is indebted to Mr Shigeru Myojin, the Pidem Fund and the Dorset Foundation, all of whom support posts within the Curatorial Department.

**The National Gallery Gala**

On 16 March 2006 the Gallery organised an exclusive Gala dinner around the *Americans in Paris* exhibition. The event was extremely well received, attracting some 250 guests. It featured an auction of works donated by renowned contemporary artists and received press coverage in *Tatler*, the *Evening Standard* and *The Daily Telegraph*. The Gallery is enormously grateful to the Gala Committee members, all of whom gave their time and expertise during the run-up to the event, as well as to the artists who donated works of art, the companies who offered their support and all those who bought tickets and attended.

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The George Beaumont Group
Over the years, unrestricted support from members of the George Beaumont Group has made a significant contribution towards the Gallery’s core activities. To date the Group has supported the acquisition of paintings, free exhibitions, a senior curatorial post, the extension of opening hours and essential building projects which have enabled us to enhance the display of the permanent collection.

As a result of the current uncertainty about future statutory funding, a decision has been made to reserve this year’s contribution from the George Beaumont Group for core Gallery activities in the immediate years ahead. In this way the Group will continue to support the Gallery’s highest priorities and the projects that are of greatest importance to the public.

We are furthermore grateful to those individual members (mentioned elsewhere in this report) who have demonstrated their commitment to specific Gallery activities. We are particularly grateful to those who have contributed to the Senior Curatorial Fund, which supports the post of Beaumont Senior Research Curator held by Dr Lorne Campbell.

We are indebted to the Beaumont Committee for giving their time and advice, and to all of those individuals who have supported the Gallery through the George Beaumont Group over the past year.
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Outset Contemporary Art Fund

Sir Michael & Lady Perry

Pidem Fund

The Pilgrim Trust

Mrs Virginia Powell

Mr & Mrs J A Pye's Charitable Settlement

The Rootstein Hopkins Foundation

Rothschild

Mrs Coral Samuel CBE

Edwina Sassoon

Schlumberger

Ms Patricia Sendin

Shell

Hugh & Catherine Stevenson

The Bernard Sunley Charitable Foundation

The Sir Jules Thorn Charitable Trust

Mrs R P Tyler

Mr Guy Voyce

Miss Joanna Warrand

The Wolfson Family Charitable Trust
Generous donations to the American Friends of the National Gallery, London Inc.
Howard and Roberta Ahmanson
Mr and Mrs Harold Blatt
Mr and Mrs Charles Booth-Clibborn
Miss Marianne Hinton
Mr and Mrs Robert Johnson through the Robert and Sherry Johnson Charitable Trust
Mr David Leventhal
Arturo and Holly Melosi through the Arthur and Holly Magill Foundation
Mr Mark Pigott OBE
Mrs Sylvia Scheuer
Mr and Mrs Peter Soros
Mrs Charles Wrightsman
Nina and Michael Zilka through the Nightingale Code Foundation

The National Gallery’s Legacy Programme
The National Gallery is extremely grateful to all those individuals who, over the years, have demonstrated their generosity and foresight in remembering the Gallery in their wills. Most of these gifts were given without any restrictions being placed on them, therefore allowing the Gallery to allocate the funds where the need is greatest. We are grateful to the late Mrs Eileen Eva Birtles, whose generous and unrestricted bequest was received in the past year.

As a way of acknowledging our gratitude towards all those who have made bequests to the Gallery, we have a memorial book of thanks on permanent display in the vestibule inside the Sir Paul Getty Entrance.

If you would like to find out more about leaving a legacy to the National Gallery, please contact Elizabeth Rabineau on 020 7747 5872, or email development@ng-london.org.uk. Please be assured that any enquiries will be treated in strict confidence. Copies of the leaflet entitled A Lasting Legacy: Leaving a Gift to the Nation in Your Will are also available from Information Desks within the Gallery.
Government Grant in Aid remains the Gallery’s principal source of funds. For the year ended 31 March 2007, the Gallery’s Grant in Aid for running costs was £21.735 million. An additional capital grant of £2.25 million was made to assist the Gallery in funding ongoing essential capital work.

Private income continues to be vital to the future well-being of the Gallery. So many of the Gallery’s programmes, from exhibitions to outreach work, are only possible as a result of the support of the corporate sector, trusts and foundations and private individuals.

Donations received during the year, excluding donations relating to capitalised collection acquisitions, totalled £5.4m, higher than in 2005/6 (£3.2m). The figure includes generous donations of £4.8m in support of the East Wing Project. Other operating income for the year was around 31% higher than last year, reflecting in large part the success of the exhibitions programme.

The Gallery’s total charitable expenditure for 2007/8 was higher than but broadly comparable with that for the prior year. An important driver behind the increase was the unavoidable rise in utility prices and rates (£542k); these costs represent a significant proportion of total expenditure, and any future price increases of this magnitude would exert considerable pressure...
on the Gallery’s finances. Charitable expenditure has been incurred in specific areas identified in the 2006/7 Corporate Plan and in the delivery of the activities discussed above. Overall, expenditure was within budget and tight controls were maintained, with a continuing focus on delivering efficiency savings.

The vitality of the collection depends on continuing acquisitions. Over recent years the Gallery has succeeded in many imaginative ways to enhance the collection through acquisitions and loans.

It is difficult to see how the Gallery will be able to continue to seize such opportunities in future unless substantial changes are made to the structure for helping institutions to fund acquisitions. Figures from Art Market Report suggest that inflation in the cost of Old Master paintings over the period since 1980 has been over 400 per cent. For the top two per cent of paintings, the rise was very much higher. In November 2006 The Art Fund published data comparing the purchasing power of the UK’s major museums with some of their counterparts abroad, and concluded that there is evidence to suggest that expenditure by UK museums and galleries on acquisitions is significantly lower than that of their equivalent institutions in the US and elsewhere.
Notes

1. The accounts for 2006/7, on which this summary information is based, were prepared under the Charities Statement of Recommended Practice 2005, which requires the allocation of support costs to individual activities and the separate analysis of governance costs. Governance costs are included here for the years 2004/5 onwards under the heading 'other expenditure'.

2. In accordance with Treasury requirements, land and buildings were valued on a depreciated replacement cost basis at 31 March 2004. The valuation was updated by Atis Real as at 31 March 2007 and the value of land and buildings, and plant and machinery adjusted to reflect this. The Trustees consider the building to be effectively inalienable; it would not be possible to realise its value.

3. Since 1 April 2001, the Trustees have been required to show new acquisitions as an asset on the balance sheet, rather than as expenditure. The Trustees believe this to be an inappropriate accounting treatment as the collection is inalienable and truly ‘priceless’ in that it cannot be valued meaningfully, and it is therefore misleading to capitalise a portion of the collection, bought after an arbitrary date at an arbitrary value of cost at date of acquisition. Furthermore, while the income with which pictures are acquired is shown in the Income and Expenditure account, the cost of acquiring those pictures is capitalised and therefore does not appear. This creates the misleading impression of a surplus in-year and consequent unrestricted reserves carried forward into the future, whereas in reality the funding has already been used to acquire an inalienable asset. Overall the National Gallery is strongly in support of the recommendations of the Financial Reporting Exposure Draft 40 Accounting for Heritage Assets (FRED 40), issued in January 2007. They represent a very significant improvement on the existing treatment in terms of clarity, transparency, consistency and disclosure.

4. The financial information outlined here is a summary of the information in the National Gallery Accounts 2002/3–2006/7. It does not contain sufficient information to allow a full understanding of the state of affairs of the National Gallery. It is not a set of statutory accounts but has been derived from statutory accounts. The audited National Gallery Account 2006/7 may be obtained from The Stationery Office at www.tso.co.uk.

Five Year Summary

Income and Expenditure

<table>
<thead>
<tr>
<th></th>
<th>2006/7</th>
<th>2005/6</th>
<th>2004/5</th>
<th>2003/4</th>
<th>2002/3</th>
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<td>£’000</td>
<td>£’000</td>
<td>£’000</td>
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<td>Incoming resources</td>
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<td>Grant in Aid</td>
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<td>21,986</td>
<td>21,257</td>
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<td>6,012</td>
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<td>Picture grants</td>
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<td>Investment income</td>
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<td>1,132</td>
<td>871</td>
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<td>Bequests</td>
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<td>355</td>
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<td>37,824</td>
<td>32,182</td>
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<td>30,977</td>
<td>29,721</td>
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<td>Resources expended</td>
<td></td>
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<td>Direct charitable expenditure</td>
<td>29,328</td>
<td>26,932</td>
<td>25,580</td>
<td>24,837</td>
<td>24,476</td>
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<td>Other expenditure</td>
<td>1,068</td>
<td>1,158</td>
<td>918</td>
<td>501</td>
<td>535</td>
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<td></td>
<td>30,396</td>
<td>28,090</td>
<td>26,498</td>
<td>25,338</td>
<td>25,011</td>
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<td>Net incoming / (outgoing) resources</td>
<td>7,428</td>
<td>4,092</td>
<td>6,619</td>
<td>5,639</td>
<td>4,710</td>
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<td>Donations relating to capitalised collection acquisitions since April 2001</td>
<td>5,106</td>
<td>2,240</td>
<td>6,668</td>
<td>35,608</td>
<td>1,210</td>
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<td>Gain / (loss) on revaluation of realised / unrealised investment gains</td>
<td>8,058</td>
<td>20,946</td>
<td>10,497</td>
<td>9,317</td>
<td>4,831</td>
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<td>Net movement in funds</td>
<td>21,431</td>
<td>30,654</td>
<td>25,249</td>
<td>53,126</td>
<td>6,829</td>
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Balance Sheet

<table>
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<tr>
<th></th>
<th>2006/7</th>
<th>2005/6</th>
<th>2004/5</th>
<th>2003/4</th>
<th>2002/3</th>
</tr>
</thead>
<tbody>
<tr>
<td>£’000</td>
<td>£’000</td>
<td>£’000</td>
<td>£’000</td>
<td>£’000</td>
<td>£’000</td>
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<tr>
<td>Fixed assets</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Tangible assets</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Land, buildings and equipment</td>
<td>216,770</td>
<td>210,004</td>
<td>187,678</td>
<td>168,080</td>
<td>154,858</td>
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<td>Picture purchases since April 2001</td>
<td>65,326</td>
<td>55,063</td>
<td>51,801</td>
<td>44,425</td>
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<td>Investments</td>
<td>23,591</td>
<td>22,155</td>
<td>19,107</td>
<td>17,999</td>
<td>14,653</td>
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<td></td>
<td>305,687</td>
<td>287,222</td>
<td>258,586</td>
<td>230,304</td>
<td>178,180</td>
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<tr>
<td>Current assets</td>
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<td></td>
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<tr>
<td>Investments</td>
<td>1,542</td>
<td>1,479</td>
<td>1,417</td>
<td>1,358</td>
<td>1,323</td>
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<tr>
<td>Trade debtors</td>
<td>221</td>
<td>466</td>
<td>488</td>
<td>506</td>
<td>794</td>
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<tr>
<td>Other debtors</td>
<td>678</td>
<td>854</td>
<td>883</td>
<td>1,266</td>
<td>395</td>
</tr>
<tr>
<td>Prepayments &amp; accrued income</td>
<td>877</td>
<td>527</td>
<td>756</td>
<td>548</td>
<td>1,343</td>
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<tr>
<td>Stock</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>2</td>
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<tr>
<td>Cash at bank and in hand</td>
<td>12,227</td>
<td>4,521</td>
<td>3,421</td>
<td>6,307</td>
<td>4,484</td>
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<tr>
<td></td>
<td>15,546</td>
<td>7,848</td>
<td>6,967</td>
<td>9,987</td>
<td>8,341</td>
</tr>
<tr>
<td>Liabilities &lt; 1 year</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade creditors</td>
<td>(579)</td>
<td>(411)</td>
<td>(617)</td>
<td>(2,206)</td>
<td>(1,940)</td>
</tr>
<tr>
<td>Other creditors</td>
<td>(898)</td>
<td>(720)</td>
<td>(262)</td>
<td>(173)</td>
<td>(182)</td>
</tr>
<tr>
<td>Accruals &amp; deferred income</td>
<td>(1,864)</td>
<td>(889)</td>
<td>(2,256)</td>
<td>(179)</td>
<td>(96)</td>
</tr>
<tr>
<td></td>
<td>(3,341)</td>
<td>(2,020)</td>
<td>(3,135)</td>
<td>(2,558)</td>
<td>(2,218)</td>
</tr>
<tr>
<td>Total assets less current liabilities</td>
<td>317,892</td>
<td>293,050</td>
<td>262,418</td>
<td>237,733</td>
<td>184,303</td>
</tr>
<tr>
<td>Liabilities &gt; 1 year</td>
<td>(3,508)</td>
<td>(97)</td>
<td>(119)</td>
<td>(142)</td>
<td>(164)</td>
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<tr>
<td>Provisions</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>(326)</td>
<td>-</td>
</tr>
<tr>
<td>Net assets</td>
<td>314,384</td>
<td>292,953</td>
<td>262,299</td>
<td>237,265</td>
<td>184,139</td>
</tr>
</tbody>
</table>
National Gallery Company Limited (NGC) contributes financially to the National Gallery and generates profits for the National Gallery Trust. The Company provides a range of commercial services, publications and products designed to enhance the experience of visitors to the Gallery and to reflect and extend the Gallery’s educational and scholarly objectives and activities. NGC is owned and operated by the National Gallery Trust.

The Company’s principal source of revenue comes from retailing in the Gallery. In addition, other income is generated through the distribution of NGC’s books worldwide by Yale University Press, through Picture Library and filming sales, external sales (e-commerce, trade sales and mail order) and restaurants and cafés in the Gallery.

2006/07 was a very successful year for NGC. The shops took £6.2m – the second highest recorded figure. This success was due in large part to the Gallery’s popular programme this year, notably the Velázquez exhibition (18 October 2006 to 21 January 2007) and also Manet to Picasso, the redisplay of the 19th-century collection in the Sainsbury Wing exhibition galleries. Overall NGC achieved sales of £8m, with major contributions from external publishing sales, catering and royalties from the National Gallery Picture Library. Profit from trading was £1.1m (05/06 £639,000), after contributions to the Gallery of £952,000 (05/06 £866,000).

The Velázquez exhibition was a great success in trading terms, and the special exhibition shop NGC set up to support the show served over 82,000 visitors. The publications produced for Velázquez generated combined revenue of £520,000, with a total of 15,351 paperbacks, 2,373 hardbacks and 22,345 souvenir books sold during the course of the exhibition. German rights for the hardback and French rights for the souvenir book were also sold, and we were particularly pleased with the sales of the French edition, which sold over 1,800 copies via the Gallery shops. In addition, other notable achievements included sales of 170,000 Velázquez postcards and 19,000 fridge magnets during the course of the exhibition.

October 2006 saw the launch of The National Café, a new café and self-service offer on the ground floor of the Gallery, adjacent to the Getty Entrance and with a new entrance from St Martin’s Place. The café is operated by Oliver Peyton’s Gruppo, which also runs The National Dining Rooms on Level 1 of the Sainsbury Wing, and was designed by David Collins. The combined success of both operations delivered a financial contribution over the year of £447,000, which was a record for the company.
Publishing remains central to the Company’s activities and 2006/07 was an exceptionally productive year as several major projects came to fruition; a full list of titles is printed on the following page. For *Renoir Landscapes 1865–1883* NGC produced hardback and paperback editions; although reduced exhibition attendance has brought disappointing sales in the Gallery, we fulfilled large orders from the exhibition venues: 10,000 paperback and 1,400 hardback for the National Gallery of Canada, Ottawa, and 9,000 paperback and 4,000 hardback for the Philadelphia Museum of Art. In addition we negotiated rights for simultaneous German and French editions, with Ottawa also taking copies of the French edition. These sales boosted external publishing revenue for the year to a record-breaking £780,000.

Catalogues were also published to accompany the *Cézanne in Britain* and *Tim Gardner* exhibitions; the latter supported by the Canada House Arts Trust, the 303 Gallery, New York, and Stuart Shave/Modern Art, London. *Leon Kossoff: Drawing from Painting* was published at the end of the year, and a booklet was produced for the touring exhibition *Work, Rest & Play*; as in previous years, modest sales were made to the venues in Bristol and Newcastle.

*The National Gallery: Manet to Picasso*, an attractive, inexpensive guide to the temporary redisplay of Impressionist and Post-Impressionist painting in the Sainsbury Wing, has proved very successful, with sales averaging 100 per day through the Gallery shops over a six-month period. In response to the popularity of this title, we are developing more titles in this series, addressing different areas of the permanent collection as it relates to the exhibition programme.

Our range of guidebooks has been revisited successfully, placing each title firmly within the Gallery brand. The *Companion Guide* has a new cover, and a comprehensively redesigned edition of *Masterpieces from the National Gallery* has been introduced to the shops in English, French, German, Italian, Japanese, Russian and Spanish, and the first Chinese edition was published at the end of the year. Volume 27 of the *National Gallery Technical Bulletin*, published in September, was an extended issue focusing on Renaissance Siena and Perugia, 1490–1510.

Merchandise sales also benefited from the strong exhibition programme and visitor numbers, contributing 55% of total retail sales, including highlights of 1.3 million postcards, 75,000 miniprints, 60,000 packs of Christmas cards and 100,000 fridge magnets.

Business through the Picture Library improved by £26,000 on 2005/06 levels at £314,000. In May 2006, we launched our new Picture Library Online service at the BAPLA fair in London, receiving critical acclaim for the quality of the design and ease of use. We estimate that, over the course of the next year, the majority of our customers will transfer to our online service. In 2007 we will develop our location filming business with a new dedicated space on the website. Recent projects using the Gallery as a location include the feature films *Venus* (released in 2006) and the forthcoming *St Trinian’s*.

In April 2006, we launched our newly designed e-commerce shop, aimed at making the site easier to navigate and shop. The results to date show a favourable impact on business – up 27% on the previous year – and a positive effect on search engine rankings. This included a dedicated microsite for Christmas cards which delivered a 37% increase in the online/mail order Christmas card business compared to the previous year.

NGC’s Directors are positive about future prospects for the organisation and contributions to the Gallery and the National Gallery Trust. During the course of the year new appointments and necessary structural changes have been introduced within the Company to good effect – principally in Human Resources, Retail, Business Development and Marketing, and stock management – and we continue to review how better to shape the organisation for the future and to develop and strengthen our existing teams.
The following titles were published between 1 April 2006 and 31 March 2007:

Exhibition catalogues

**Velázquez**
Dawson Carr, with Xavier Bray, John H. Elliott, Gabriele Finaldi, Larry Keith, Giorgia Mancini, Simona Di Nepi, Javier Portús and Wolfgang Prohaska
300 x 240 mm; 256pp; 172 colour, 81 b/w illustrations.
Hardback £35.00, paperback £19.95. October 2006.

**Cézanne in Britain**
Anne Robbins, with an essay by Ann Dumas and contributions from Nancy Ireson
270 x 230 mm; 96pp; 50 colour and 4 b/w illustrations.

Tim Gardner: New Works
Christopher Riopelle
245 x 200 mm; 40pp; 22 colour illustrations.

Renoir Landscapes: 1865–1883
Colin B. Bailey, John House, Simon Kelly, Christopher Riopelle, John Zarobell, with contributions from Robert McDonald Parker
285 x 245 mm; 296pp; 200 colour and 10 b/w illustrations
Hardback £40.00, paperback £25.00. February 2007.
German edition published by Belser Verlag.

Leon Kossoff: Drawing from Painting
Colin Wiggins, Juliet Wilson-Bareau and Philip Conisbee
265 x 245 mm; 112pp; 95 colour and 2 b/w illustrations.

Exhibition leaflets and booklets

**Velázquez**
Leah Kharibian
230 x 220 mm, 48pp, 40 colour illustrations.
Paperback £5.95. October 2006.

Work, Rest & Play (A National Gallery Touring Exhibition in partnership with Bristol’s Museums, Galleries & Archives Service and Tyne & Wear Museums)
Lois Oliver and Sheena Stoddard
297 x 210 mm, 20pp, 31 colour illustrations.

**National Gallery Guides**

**The National Gallery: Manet to Picasso**
Christopher Riopelle, with Charlotte Appleyard, Sarah Herring, Nancy Ireson and Anne Robbins
270 x 230 mm; 72pp; 76 colour illustrations.

**Masterpieces from the National Gallery**
Revised edition
Erika Langmuir
210 x 185mm; 88pp; 47 colour illustrations.
Languages: English, French, German, Italian, Russian, Spanish, Japanese
Chinese – first edition

**Academic books**

Editor: Ashok Roy
297 x 210 mm; 120pp; 85 colour and 32 b/w illustrations.
Funded by the American Friends of the National Gallery, London, with a generous donation from Mrs Charles Wrightsman, and with the additional support of The Samuel H. Kress Foundation.

**DVDs**

**Velázquez**
Written and narrated by Leah Kharibian
DVD. Approx. 35 minutes. £15. October 2006.

**Renoir Landscapes: 1865–1883**
Written and narrated by Michael Wilson
DVD. Approx. 35 minutes. £15. February 2007.

**Impressionist Painting: 1850–1900**
Written and narrated by Louise Govier
DVD. Approx. 50 minutes. £15. September 2006.

Two of the year’s biggest-selling books for NGC.
National Gallery Company Staff
As at 31 March 2007

National Gallery Company Board
Simon Burke (Chairman)
Nigel Wreford-Brown
Barbara Barrett
Susan Foister
Julie Molloy
Kate Barker
Kate Bell
Marguerite Jenkin

Managing Director
Julie Molloy

Finance and Business Support
Finance and Business Support Director
Marguerite Jenkin
Finance Manager
Sian Sadler
Credit Controller
Jennifer Scarre
Cashier
Claire Gosling
Purchase Ledger
Kevin Wood
IT Manager
Richard Cross
IT Assistant
Mohammed Tariq
Human Resources Manager
Jo Pickles
Payroll Supervisor
Linda Lewis
Receptionists/Typists
Susan Bowers (part time)
Babs Millington (part time)

Publishing and Logistics
Publishing and Logistics Director
Kate Bell
Senior Editor
Jan Green
Project Editor
Tom Windross
Project Editor
Claire Young
Publishing Administrator
Davida Saunders
Senior Picture Researcher and Co-ordinator
Suzanne Bosman
Picture Researcher
Maria Ranauro
Picture Researcher (part time)
Karolina Majewska
Production Manager
Jane Hyne
Production Controller
Penny Le Tissier
Warehouse, Fulfilment and Logistics Manager
Keith Durtall

Business Development and Merchandise
Business Development and Merchandise Director
Kate Barker
Buyer, Paper Product
Samantha Everitt
Buyer, 3D Product
Emma Ambrose
Buying Assistant
Ana Perez de Rada
Designer
Reena Kataria
Merchandiser
Rachel Atkinson
Visual Merchandiser
Winifred La’Val
Visual Merchandise Assistant
Sophie Bence
Marketing and Communications Manager
Samantha Harris

External Sales
External Sales Manager
John Flack
External Sales Assistant
Emmet Keane
External Sales Assistant (part time)
Frances Burden

Picture Library
Picture Library Manager
Belinda Ross
Senior Accounts Executive
Rebecca Staffolani
Accounts Executive
Margaret Daly
Accounts Executive (part time)
Vivien Adams

Retail
Head of Retail Operations
Pauline Morgan
Retail Manager
Memet Bunyan
Retail Manager
Miyaanda Nehwati
Retail Manager
Eileen Sheikh
Retail Supervisors
Desmond Glass
Eugene Wolstenholme

Renata Smialek
Rafal Bizunowicz
Senior Sales Assistant
Heather Hunter
Retail Assistants
Miho Allen
Juliet Appiah-Nyanta
Felma-Marfi Barbo
Santiago Bartivas
Tasneem Basharat
Camilla Basset
Ricky Baxter
Alison Bray
Charlotte Brown
Andrew Bygraves
Gervasio-Jose Canovas
Ka Lo Chu
Francesca D’Ascare
Douglas Doucoure
Matilda Downs
Tunji Faronbi
Alice Finch
Abby Goodwin
Osman Hassan
Stephen Hughes
Tahirah Messiah
Anna Monrabal
Sandra Murtagh
Rubini Natsi
Erin O’Malley-Minchell
Hee-Sook Park
Alessandra Prascioli
Paul Rickards
Robert Rothman
Wendy Sheikh
David Small
Ali Tareen
Charlotte Todhunter
Jane Tonkin
Carla Treasure
Cinta Toronjo
Danielle Waldman
Jessica Walters
Yasemin Yurdagul
Members and Committees of the National Gallery Board

Trustees (with dates of appointment)
Mr Peter Scott QC 1999 (Chairman since January 2000)
Mr Jon Snow 1999
Mr Mark Getty 1999
Mr Ranjit Sondhi 2000
Professor Julia Higgins DBE 2001
Mr Donald Moore 2001 (until July 2006)
Lord Kerr of Kinlochard 2002
Mr James Fenton 2002
Mr John Lessore 2003
Mr Simon Burke 2003
Lady Normanby 2004
Professor Mervyn King 2005
*Ms Victoria Barnsley 2005
*Mr Peter Scott (Chairman)

Trust Funds Investment Committee
Mr Peter Scott (Chairman)
Mr Donald Moore (until July 2006)
Mr Alastair Ross Goobey

National Gallery Scientific Consultative Group
Professor Julia Higgins (Chairman)
Sir Rex Richards
Professor Nigel Weiss
Dr Paul Williams
Professor Wendy Hall
Professor David Phillips
Professor Richard Evershed
Dr Sheridan Bowman (until April 2006)
Dr Andreas Burmester
Dr David Saunders (from April 2006)

Remuneration Committee
Mr Peter Scott (Chairman)
Mr Ranjit Sondhi
Ms Victoria Barnsley

National Gallery Scientific Consultative Group
Professor Julia Higgins (Chairman)
Sir Rex Richards
Professor Nigel Weiss
Dr Paul Williams
Professor Wendy Hall
Professor David Phillips
Professor Richard Evershed
Dr Sheridan Bowman (until April 2006)
Dr Andreas Burmester
Dr David Saunders (from April 2006)

National Gallery Staff
As at March 2007

Director's Office
Charles Saumarez Smith
Director
Kate Howe
Eleanor Richards

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Susan Foister
Director of Collections
Susanna Avery-Quash
Xavier Bray
Lorne Campbell
Dawson Carr
Simona Di Nepi
Gillian Essam
Dillian Gordon
Elena Greer
Sarah Herring
Nancy Ireson
David Jaffé
Minna Moore Ede
Carol Pizzotta
Christopher Riopelle
Anne Robbins
Jennifer Sliwka
Luke Syson
Betsy Wieseman
Humphrey Wine

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Head of Libraries and Archive
Penelope Baker
Alison Bennett
Jessica Collins
David Cromartie
Alan Crookham
Isabel Drummond
Marie-Therese Gramstad
Nicola Kennedy
Rovianne Matovu
Matthew Storey
Richard Younger

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Mary Hersov
Head of Exhibitions
Karine Hocking
Jo Kent
Jane Knowles
Lois Oliver
Miranda Stacey

Conservation
Martin Wyld
Director of Conservation
Paul Ackroyd
Hazel Atkin
Rachel Billinge
David Bomford
Jill Dunkerton

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Chief Registrar
Naomi Aplin
Claire Hallinan
Fouad Kanaan
Simona Pizzi

Framing
Peter Schade
Head of Framing
Keith Buddin
Louisa Davey
Isabella Kocum Pedrros

Photographic
Colin White
Head of Photographic
Astrid Athen
Ann Byrne
Maria Conroy
Rachael Fenton
Asimina Giagoudaki
Jane Gowman
Colin Harvey
Denise King
Tom Patterson
Angela Thompson
David Wood

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Ashok Roy
Director of Scientific Research
Ali Alasam
Jo Atkinson
Helen Howard
Joseph Padfield
David Peggie
Marika Spring
Ann Stephenson-Wright

Art Handling
Patrick O'Sullivan
Head of Art Handling
David Bowe
Alan Brooks
Raymond Butcher
Alan Clark
William Clifford
Bethany Gershie
Matthew Gooding
Danny Metcalf
Rafe Mullarkey
Mark Statter
Ben Sparkes
Matthew Thompson

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Mr Peter Scott
Ms Victoria Barnsley
Sir Colin Southgate
Mr Nick Land

Development Committee
Lord Kerr (Chairman)
Mr Michael Cornish
Mr John Nelson
Sir Richard Sykes
Mr Timothy Clark
Mr Kevan Watts
Mr Charles Miller Smith
Mr Hughes Lepic (from November 2006)

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Mr Peter Scott
Ms Victoria Barnsley
Sir Colin Southgate
Mr Nick Land

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Professor David Ekserdjian (from November 2006)
Mr James Fenton (until November 2006)
Professor Julia Higgins (from November 2006)
Lord Kerr (until November 2006)
Professor Mervyn King (from November 2006)
Lady Normanby (from November 2006)
Mr Jon Snow (until November 2006)

Remuneration Committee
Mr Peter Scott (Chairman)
Mr Ranjit Sondhi
Ms Victoria Barnsley

Trust Funds Investment Committee
Mr Peter Scott (Chairman)
Mr Donald Moore (until July 2006)
Mr Alastair Ross Goobey

National Gallery Scientific Consultative Group
Professor Julia Higgins (Chairman)
Sir Rex Richards
Professor Nigel Weiss
Dr Paul Williams
Professor Wendy Hall
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