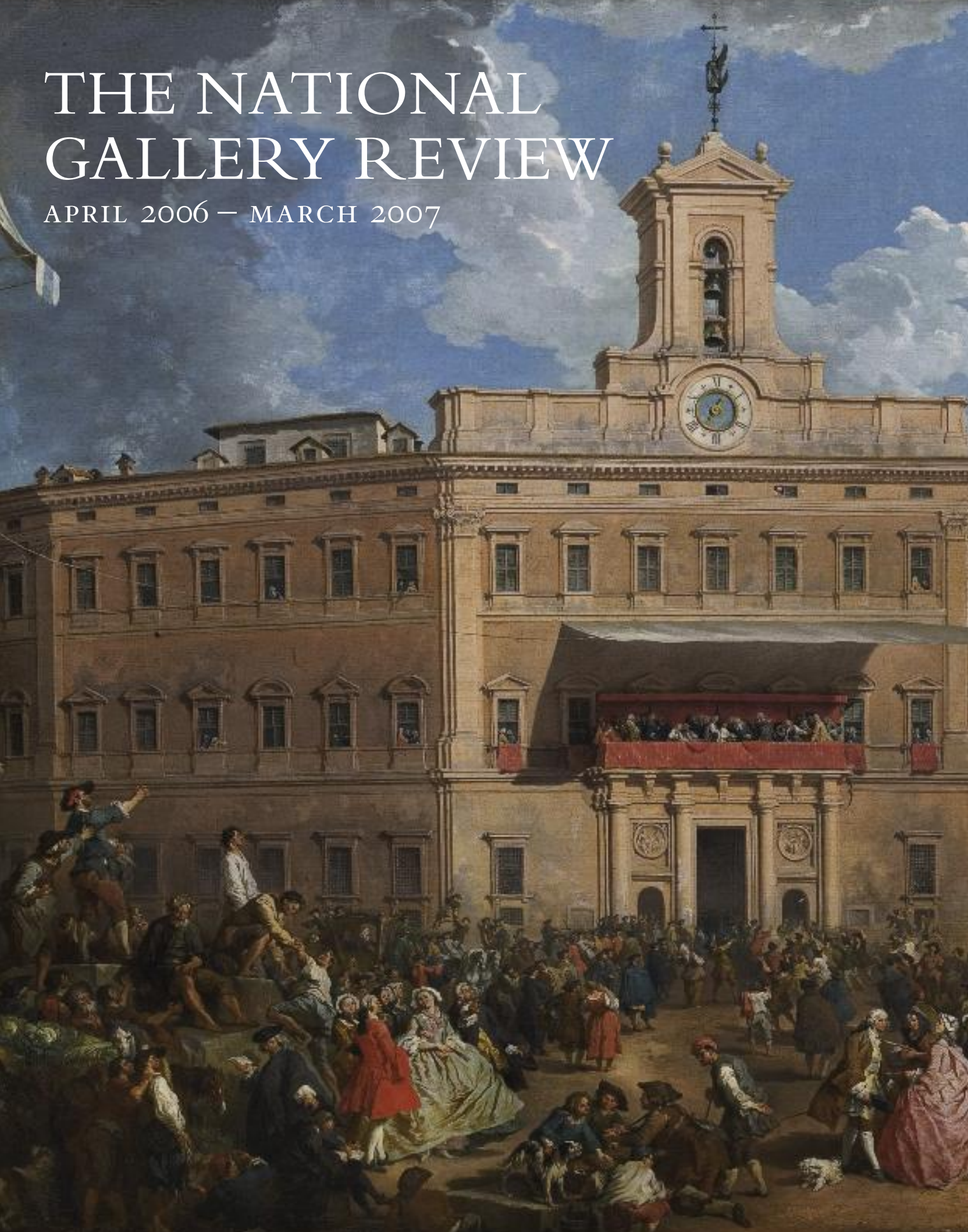


# THE NATIONAL GALLERY REVIEW

APRIL 2006 – MARCH 2007



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ISBN 978-1-85709-406-0

ISSN 0143 9065

Published by the National Gallery Company on behalf of the Trustees  
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Printed and bound by Westerham Press Ltd. St Ives plc

Designed by Tim Harvey

# THE NATIONAL GALLERY REVIEW

APRIL 2006 TO MARCH 2007



PUBLISHED BY ORDER OF THE TRUSTEES OF THE NATIONAL GALLERY  
LONDON 2007

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# THE NATIONAL GALLERY ROLE AND OBJECTIVES

## **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.

# TRUSTEES' INTRODUCTION

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 Lessor

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.

# DIRECTOR'S REVIEW OF THE YEAR

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 short-listed for the RIBA Inclusive Design Award, and the National



Visitors queuing 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.



Customers tempted by a selection of sweet things at the new National Café.

# 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.



Top and above: Two paintings by Giovanni Paolo Panini are already in the National Gallery Collection: *Roman Ruins with Figures*, about 1730, and *Rome: The Interior of St Peter's*, before 1742. For the new acquisition by the artist, see pp.12–13.

## 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.<sup>1</sup> 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.<sup>2</sup> 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 Palazzo di Montecitorio today houses Italy's Chamber of Deputies, but then it was the seat of the papal tribunals and was known as the Curia Innocenziana after its builders. Begun in 1653 by Gianlorenzo Bernini for the family of Innocent X, the palace was abandoned after the pope's death in 1655. In the 1690s it was resumed by Innocent XII to modified designs by Carlo Fontana, who added the triumphal arch entrance and the belfry. The building to the right is the Palazzo Chigi and adjacent to it, across the Via del Corso, is the Palazzo Piombino, replaced by the Galleria Colonna in the late 19th century. The Column of Marcus Aurelius would have been barely visible from Panini's viewpoint, so it was shifted to highlight the greatest ancient monument of the area. In the lower right corner is the

base of the Column of Antoninus Pius, which was excavated nearby in 1703 and remained in this spot until 1764, when it was transferred to the Vatican. The building at the left edge of the painting was invented by Panini to frame the composition.

Two large, coloured presentation drawings, one in the Metropolitan Museum of Art, New York, and the other in a private collection, are exceptional in Panini's oeuvre.<sup>3</sup> In these, Panini worked out the composition, but the generalised crowds were abandoned in favour of a series of focused vignettes in the foreground. Some of the final figures depend on drawings in the sketchbooks in the British Museum and Berlin, as well as other individual sheets.<sup>4</sup>

An 18th-century inscription on the mount of the drawing in the Metropolitan Museum states that the painting was made for Cardinal Domenico Orsini, Duke of Gravina.<sup>5</sup> His reason for wanting a painting of this subject is not clear, because he is not known to have been associated with the lottery and, ironically, he was the great-nephew and heir of Pope Benedict XIII, who had condemned it.

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

Review of Agnew's exhibition *Old Views of Rome*, *Country Life*, LXXVIII, 30 November 1935, p. lxxxiv; Edward Croft-Murray, 'A Sketchbook of Giovanni Paolo Panini in the British Museum', *Old Master Drawings*, XI, March 1937, p. 61; Ferdinando Arisi, *Giovanni Paolo Panini*, Piacenza 1961, p. 176, no. 173; James David Draper, 'The Lottery in Piazza di Montecitorio', *Master Drawings*, VII, 1969, pp. 27–34; Carlo Pietrangeli, *Il Museo di Roma*, Bologna 1971, p. 129; Ferdinando Arisi, *Giovanni Paolo Panini e i fasti della Roma del '700'*, Rome 1986, p. 404, no. 346 (the preparatory drawing in the Metropolitan Museum, New York, illustrated in place of the painting); *Art in Rome in the Eighteenth Century*, exh. cat., Edgar Peters Bowron and Joseph J. Rishel, eds., Philadelphia Museum of Art and Museum of Fine Arts, Houston, 2000, pp. 538–9, under cat. no. 383.

### Notes

- 1 On the history of Italian lotteries, see especially *Fanti e denari: sei secoli di giochi d'azzardo*, exh. cat., Alberto Fiorin, ed., Casino Municipale, Venice, 1989.
- 2 On the Roman lottery as depicted by Panini, see Draper 1969, pp. 27–9, on which this account depends.
- 3 On the Metropolitan drawing see *ibid.* On the drawing from a private collection, see Alessandra Di Croce in *Il Settecento a Roma*, exh. cat., Anna Lo Bianco and Angela Negro, eds., Palazzo Venezia, Rome, 2005–6, no. 145.
- 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

\* 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\**,

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\**, about 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 Heemskerck *Portrait of a Man*  
Van Heemskerck *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

Bertin *View of The Gorge at Civita Castellana*  
Attributed to Bidault *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 *Ariccia*  
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*  
Guillaumet *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 Posillipo*  
Kerrich *Distant View of Lowestoft from the South*  
Knip *Green Mountains*  
Kølle *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 Báia*  
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*  
Schelfhout *Landscape with Cumulus Clouds*  
Valenciennes *Rome at Sunrise, from the Janiculum*  
Valenciennes *Cow-shed and Houses on the Palatine Hill*  
Wallis *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*  
Carracci *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 Cumaean 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*  
Reni *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*

**Metropolitan Museum of Art, New York. Gift of**

**Mrs Gardner Cassatt, 1965**

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 *Poictevin*

Bock *Woudrichem*

Browne *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-Carder*

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*

Villon *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*

Pisanello *Portrait Medal of Domenico Novello Malatesta*

Pisanello, *Portrait Medal of Domenico Novello*

*Malatesta*

Pisanello, *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 Cleric*\*

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 Durrio)*

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 *Père Melon sawing Wood, Pontoise*

Rembrandt *Judas returning the Thirty Pieces of Silver*\*

Renoir *Pigeon Coop at Bellevue*

Rubens *Apotheosis 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*

Serusier *Girl from Savoy*

Signac *Les Andelys, The Washerwomen*

Signac *Cassis, Cap Canaille*

Sittow *The Ascension*

Turner *Dutch Boats in a Gale; Fishermen*

*endeavouring to put their fish on board ('The Bridgewater 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 under-drawings 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,



The Gallery's largest painting at 480 × 321 cm, Guido Reni's *Adoration of the Shepherds* is carefully taken down from its usual place in Room 32. The painting is undergoing lengthy conservation treatment.

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 spectroradiometer 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 infor-

mation 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 Treviso *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 Suppliant*, 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

Velázquez, *Pope Innocent X*, English Heritage, The Wellington Collection, Apsley House, London

#### **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

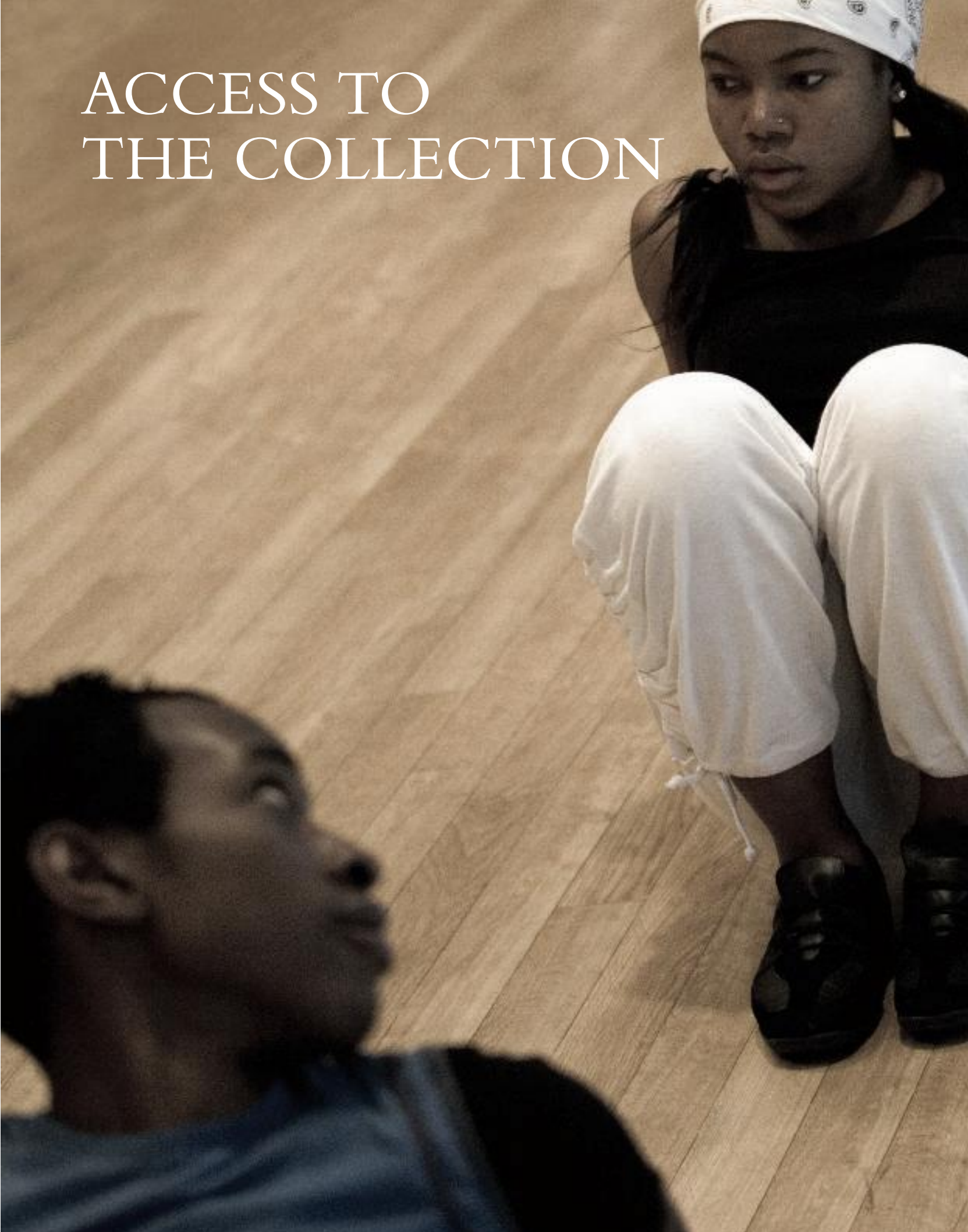
After Mantegna *Illuminated Initial D*, NG1417.1

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



### 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.



Frank Skinner in front of Moretto's *Portrait of a Young Man*. The comedian and TV presenter led a tour of his five favourite Gallery paintings on 1 December 2006, marking the fifth anniversary of the introduction of universal free admission to the UK's national museums and galleries.

Previous page: Dance workshops and performances were held in the Gallery in June 2006 as part of the Festival of Youth Arts, see p. 32.

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.



Visitors to the *Rebels & Martyrs* exhibition in summer 2006.

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 Rodríguez 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.



Participants in *Take One Picture*: Mignard's *The Marquise de Seignelay and Two of her Sons*.

*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.



*Velázquez*: the Gallery's record-breaking autumn 'blockbuster'.



*Passion For Paint*, summer 2006.

## 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

Sponsored by Anglo American

Attendance: 1,110,044

### *Cézanne in Britain*

(4 October 2006–7 January 2007) Sunley Room

Sponsored 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



*Manet to Picasso* in the Sainsbury Wing.



*Cézanne in Britain*.



### 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.



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 Willson 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.



Participants in a drawing workshop inspired by the *Cézanne in Britain* exhibition.

# A NATIONAL AND INTERNATIONAL LEADER



### 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.



Hilaire-Germain-Edgar Degas, *Miss La La at the Cirque Fernando*, 1879.

Previous page: A visitor to *Passion for Paint*, one of a series of exhibitions organised in partnership with Bristol's Museums, Galleries & Archives Service and Tyne & Wear Museums.

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



William Hogarth, *Marriage A-la-Mode: 2, The Tête à Tête*, about 1743.



Edouard Manet, *The Execution of Maximilian*, about 1867–8.

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; *Pietersz 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 Squarcialupi, Siena; three pictures including Titian's *An Allegory of Prudence* were lent to the exhibition *Tiziano 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.



Titian and workshop, *An Allegory of Prudence*, about 1565–70.

### 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 underdrawing 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 Sieneese 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



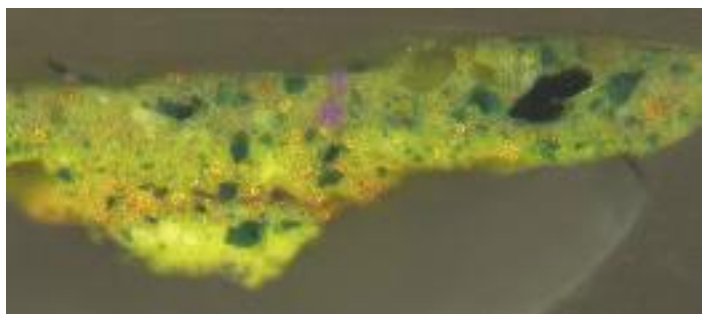
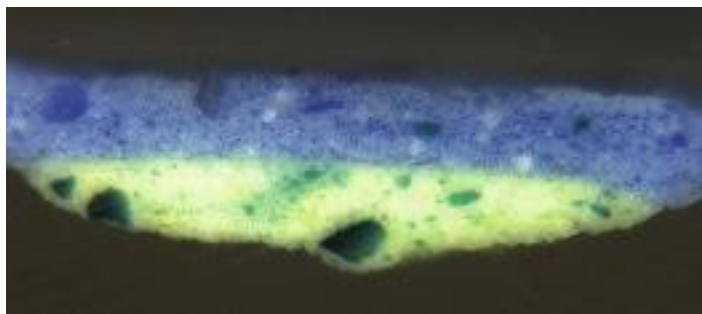
Claude-Oscar Monet, *Irises* (detail), about 1914–17, NG 6383

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.



Paint cross-sections under the microscope from *Irises*, one showing pure mid-blue over a mixture of zinc yellow and viridian, the other the dark olive green of the path in the painting. Paint analysis has shown that Monet's palette corresponds to recommendations made by contemporary commentators such as Vibert.

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 microspectroscopy (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.

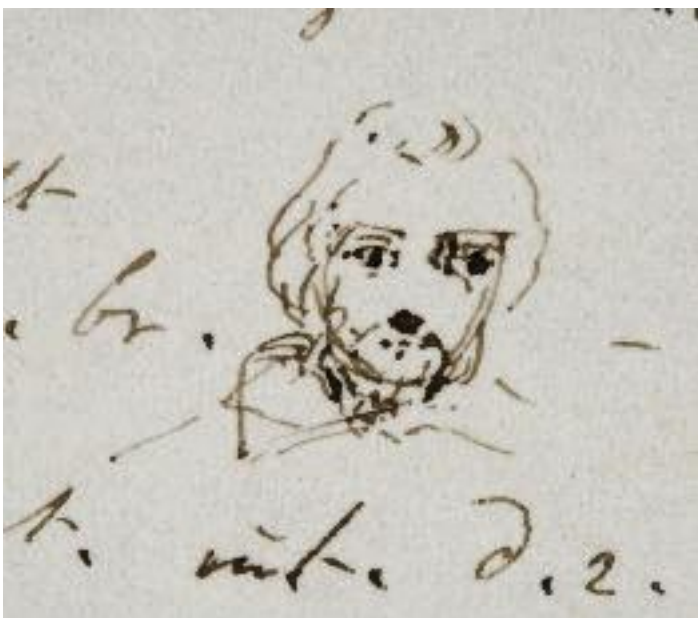
Exhibitions continue to provide a means of undertaking and presenting important new research. The *Velázquez* exhibition provided the opportunity for a thorough re-examination of all the National Gallery's paintings by Velázquez. The results of this were presented in the catalogue essay by Larry Keith, 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 Siennese 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.



An illustration from the travel diaries of Sir Charles Eastlake, the Gallery's first Director. The diaries are due to be published in 2011.



### **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

'Technical Examination of Two Panels by Cimabue' in Holly Flora, *Cimabue and Early Italian Devotional Painting*, exhibition catalogue, The Frick Collection, New York 2006, pp. 40–43.

'Catalogo delle opere 37 Giorgio Chiulinovich, detto Schiavone' in Davide Banzato et. al. *Mantegna e Padova 1445–1460*, exhibition catalogue, Padua 2006, pp. 216–219 (with G. Mancini).

'Technical Examination of a "Virgin and Child" by Luis de Morales in the National Gallery London (NG1229)' in *Le dessin sous-jacent et la technologie dans la peinture. Colloque XV. La Peinture Ancienne et ses Procédés, Copies, Répliques, Pastiches*, ed H. Verougstraete and J. Couvert, Leuven 2006, pp. 1–7.

'A new camera for high-resolution infrared imaging of works of art', *Studies in Conservation*, vol. 51, number 4, December 2006, pp. 227–290 (with N. Atkinson, J. Cupitt, H. Liang and D. Saunders).

### Lorne Campbell

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

'Rogier van der Weyden and Manuscript Illumination' in *Flemish Manuscript Painting in Context, Recent Research*, ed. T. Kren and E. Morrison, Los Angeles 2006, pp. 87–102.

'Diptychs with Portraits' in *Essays in Context: Unfolding the Netherlandish Diptych*, ed. John Oliver Hand and Ron Spronk, Cambridge, MA 2006, pp. 32–54.

'The Workshop of the van der Weyden Family' in *Le Maître au Feuillage Brodé: démarches d'artistes et méthodes d'attribution d'oeuvres d'un peintre anonyme des anciens Pays-Bas du XV<sup>e</sup> siècle, Colloque organisé par le Palais des Beaux-Arts de Lille les 23 et 24 juin 2005*, ed. Florence Gombert and Didier Martens, Lille 2007, pp. 45–54.

### Jill Dunkerton

'The Master of the Story of Griselda and Paintings for Sienese Palaces', *National Gallery Technical Bulletin*, 27, National Gallery Company, London 2006, pp. 4–71 (with C. Christensen and L. Syson).

'Osservazioni sulla tecnica delle opere di Sandro Botticelli alla National Gallery di Londra', in *Il tondo di Botticelli a Piacenza*, ed. Davide Gasparotto and Antonella Gigli, Milan 2006, pp. 67–79.

'The Recent Conservation History of the Paintings by Antonello da Messina in the National Gallery, London', in *Antonello da Messina. Analisi scientifiche, restauri e prevenzione sulle opere di Antonello da Messina in occasione della mostra alle Scuderie del Quirinale*, ed. Gianluca Poldi and Giovanni Carlo Federico Villa, Milan 2006, pp. 88–100.

'Tintoretto's Painting Technique' in *Tintoretto*, exhibition catalogue, ed. Miguel Falomir, Museo Nacional del Prado, Madrid 2007, pp. 139–158.

### 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](http://www.thebritishmuseum.ac.uk/researchpublications/durer.html)  
*Holbein in England*, exhibition catalogue (with contributions by Tim Batchelor), Tate Britain, London 2006.

### Sarah Herring

*The National Gallery. Manet to Picasso*, National Gallery Company, London 2006 (with C. Appleyard, N. Ireson, C. Riopelle and A. Robbins).

Book review: 'The Romantic Prospect: Plein-Air Painters 1780–1850, with essays by Philip Conisbee, Sarah Faunce, and Yukitaka Kohari, Shizuoka Prefectural Museum of Art, 2004,' *The Burlington Magazine*, CXLIII, May 2006, p. 354.

### Catherine Higgitt

'Analyses reconsidered: The Importance of the Pigment Content of Paint in the Interpretation of the Results of Examination of Binding Media', in *Medieval Painting in Northern Europe: Techniques, Analysis, Art History. Studies in commemoration of the 70th birthday of Unn Plahter*, ed. Jilleen Nadolny (and others), London 2006, pp. 223–229 (with M. Spring).

'Working with Perugino: the technique of an *Annunciation* attributed to Giannicola di Paolo', *National Gallery Technical Bulletin*, 27, National Gallery Company, London 2006, pp. 96–110 (with A. Reeve, M. Spring and L. Syson).

### Karen Hosack

'Paintings in Primary Schools', *Heritage 365*, February 2006, p. 53.

'Lovely Goddess: "The Marquise de Seignelay and Two of her Sons" by Pierre Mignard', *The Times Educational Supplement*, 26 May 2006, pp. 16–17.

'A Wet Afternoon: "Children's Swimming Pool, Autumn Afternoon" by Leon Kossoff', *The Times Educational Supplement*, 16 June 2006, pp. 16–17.

### Nancy Ireson

Exhibition review: 'Art in an Age of Anxiety' (review of 'Kandinsky: the Path to Abstraction', Tate Modern), *Apollo*, London, September 2006.

*The National Gallery. Manet to Picasso*, National Gallery Company, London 2006 (with C. Appleyard, S. Herring, C. Riopelle and A. Robbins).

*Cézanne in Britain*, exhibition catalogue, National Gallery Company, London 2006 (with A. Dumas and A. Robbins).

### Jo Kirby

'Proscribed pigments in northern European Renaissance paintings and the case of Paris red', in *The Object in Context: Crossing Conservation Boundaries, Contributions to the Munich IIC Congress 28 August – 1 September 2006*, ed. David Saunders, Joyce H. Townsend and Sally Woodcock, London 2006, pp. 236–43 (with D. Saunders and M. Spring).

'Some Observations on the Binder and Dyestuff Composition of Glaze Paints in Early European Panel Paintings', in *Medieval Painting in Europe: Techniques, Analysis, Art History; Studies in commemoration of the 70th birthday of Unn Plahter*, ed. Jilleen Nadolny (and others), London 2006, pp. 215–22 (with R. White).

### Lois Oliver

*Rebels and Martyrs: the image of the artist in the nineteenth century*, exhibition catalogue, National Gallery Company, London 2006 (with A. Sturgis, R. Christiansen and M. Wilson).

*Work, Rest & Play*, exhibition guide, National Gallery Company, London 2007 (with S. Stoddard).

### Carol Plazzotta

'The Madonna di Loreto: An Altarpiece by Perugino for Santa Maria dei Servi, Perugia', *National Gallery Technical Bulletin*, 27, National Gallery Company, London 2007, pp. 72–95 (with M. O'Malley, A. Roy, R. White and M. Wyld).

'Raphael's Ansidei altarpiece in the National Gallery' / 'La pala Ansidei di Raffaello nella National Gallery di Londra', in *Gli esordi di Raffaello tra Urbino, Città di Castello e Perugia*, exhibition catalogue, ed. T. Henry & F.F. Mancini, Pinacoteca, Città di Castello, 2006, pp. 71–102 and cats. 5–6, pp. 135–143 (with Donal Cooper).

Exhibition review: 'Raphael: Città di Castello; Rome; New York (round-up of three Raphael exhibitions)', *The Burlington Magazine*, CXLVIII, October 2006, pp. 707–710.

#### **Pablo Pérez d'Ors**

'A Lutheran Idyll: Lucas Cranach the Elder's "Cupid Complaining to Venus"', *Renaissance Studies*, vol. 21, 1, February 2007, pp. 85–98.

#### **Anthony Reeve**

'Working with Perugino: the technique of an *Annunciation* attributed to Giannicola di Paolo', *National Gallery Technical Bulletin*, 27, National Gallery Company, London 2006, pp. 96–110 (with C. Higgitt, M. Spring and L. Syson).

#### **Christopher Riopelle**

*The National Gallery: Manet to Picasso*, National Gallery Company, London 2006 (with C. Appleyard, S. Herring, N. Ireson and A. Robbins).

#### **Anne Robbins**

*Cézanne in Britain*, exhibition catalogue, National Gallery Company, London 2006 (with A. Dumas and N. Ireson).

*The National Gallery: Manet to Picasso*, National Gallery Company, London 2006 (with C. Appleyard, S. Herring, N. Ireson and C. Riopelle).

#### **Ashok Roy**

Editor, *National Gallery Technical Bulletin: Renaissance Siena and Perugia 1490–1510*, 27, National Gallery Company, London 2006.

'The Madonna di Loreto: An Altarpiece by Perugino for Santa Maria dei Servi', *National Gallery Technical Bulletin*, 27, National Gallery Company, London 2006, pp. 72–95 (with M. O'Malley, C. Plazzotta, R. White and M. Wyld).

'Gilding and Illusion in the Paintings of Bernardino Fungai', *National Gallery Technical Bulletin*, 27, National Gallery Company, London 2006, pp. 111–120 (with D. Bomford and L. Syson).

'The Original Technique of the Westminster Abbey Portrait of Richard II', in *Medieval Painting in Northern Europe: Techniques, Analysis, Art History. Studies in commemoration of the 70th birthday of Unn Plahter*, ed. Jilleen Nadolny (and others), London 2006, pp. 137–147 (with J. Nadolny).

#### **Charles Saumarez Smith**

*Ludwig Mond's Bequest: A Gift to the Nation*, National Gallery Company, London 2006 (with G. Mancini).

'The Future of the Museum', *A Companion to Museum Studies*, ed. Sharon Macdonald, Blackwell Publishing, Oxford 2005, pp. 543–554.

'Introduction', Ken Powell, *The National Gallery, London*, London 2006, p. 2.

'So, what has gone wrong?', *Modern Painters*, April 2006, pp. 94–97.

Book reviews:

'Jerry Brotton, *The Sale of the Late King's Goods: Charles I and his Art Collection*, London, 2006', *Literary Review*, April 2006, pp. 15–16.

'James Fenton, *School of Genius: A History of the Royal Academy, London, 2006*', *The Times Higher Educational Supplement*, October 2006, pp. 22–23.

'Jonathan Conlin, *The Nation's Mantelpiece: A History of the National Gallery*, London, 2006', *The Observer Review*, 7 January 2007, p. 27.

#### **Marika Spring**

'Analyses reconsidered: The Importance of the Pigment Content of Paint in the Interpretation of the Results of Examination of Binding Media', in *Medieval Painting in Northern Europe: Techniques, Analysis, Art History. Studies in commemoration of the 70th birthday of Unn Plahter*, ed. Jilleen Nadolny (and others), London 2006, pp. 223–229 (with C. Higgitt).

'Working with Perugino: the technique of an *Annunciation* attributed to Giannicola di Paolo', *National Gallery Technical Bulletin*, 27, National Gallery Company, London 2006, pp. 96–110 (with C. Higgitt, A. Reeve and L. Syson).

'Proscribed pigments in northern European Renaissance paintings and the case of Paris red', *The Object in Context: Crossing Conservation Boundaries, Contributions to the Munich IIC Congress, 28 August–1 September 2006*, ed. David Saunders, Joyce H. Townsend and Sally Woodcock eds, pp. 236–243 (with J. Kirby and D. Saunders).

#### **Luke Syson**

'The Master of the Story of Griselda and Paintings for Sieneese Palaces', *National Gallery Technical Bulletin*, 27, National Gallery Company, London 2006, pp. 4–71 (with C. Christensen and J. Dunkerton).

'Working with Perugino: the technique of an *Annunciation* attributed to Giannicola di Paolo', *National Gallery Technical Bulletin*, 27, National Gallery Company, London 2006, pp. 96–110 (with C. Higgitt, A. Reeve and M. Spring).

'Gilding and Illusion in the Paintings of Bernardino Fungai', *National Gallery Technical Bulletin*, 27, National Gallery Company, London 2006, pp. 111–120 (with D. Bomford and A. Roy).

#### **Humphrey Wine**

'Arcadia in America', review of *Claude Lorrain – The Painter as Draftsman* exhibition, San Francisco, Williamstown, Washington D.C., 2006–7, *Apollo*, vol. 165, no. 540, pp. 84–85

#### **Martin Wyld**

'The Madonna di Loreto: An Altarpiece by Perugino for Santa Maria dei Servi, Perugia', *National Gallery Technical Bulletin*, 27, National Gallery Company, London 2007, pp. 72–95 (with M. O'Malley, C. Plazzotta, A. Roy and R. White).

## 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 Memling's *Christ with Singing and Music-Making angels*, Koninklijk Museum voor Schone Kunsten, Antwerp  
Member of the advisory committee for the cleaning of Rogier van der Weyden's *Seven Sacraments*, 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  
Presented paper at Institute of Art and Law Study Day, London, 10 June 2006

### 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  
Assistant coordinator of ICOM-CC Working Group (probationary) Art Technological Source Research (2005–2008)  
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 Swearing 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)**  
Barye *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  
Daubigny *Honoré 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  
Madrazo *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 Gonzalès* 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\*  
Puvion de Chavannes *A Maid combing a Woman's Hair* NG3267  
Renoir *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* NG6434  
Matisse *Portrait of Greta Moll* NG6450  
Monet *Water-Lilies* NG6343  
Picasso *Fruit Dish, Bottle and Violin* NG6449  
Redon *Ophelia among the Flowers* NG6438  
Renoir *Misia Sert* NG6306  
Turner *The Parting of Hero and Leander – from the Greek of Musaeus* NG521  
Vuillard *Lunch at Vasouy* NG6373  
Vuillard *Lunch at Vasouy* 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  
Bonniefantemuseum, 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  
Netherlandish *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  
Vigée 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

*Pissarro*  
Art Gallery of New South Wales, Sydney  
November 2005 – February 2006  
National Gallery of Victoria, Melbourne  
March – May 2006  
Pissarro *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 *The Purification of the Temple* NG1194
- 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'* NG6209  
 Hals *Portrait of a Man in his Thirties* NG1251  
 Monet *Flood Water* NG6278  
 Morisot *Girl on a Divan* L 720  
 Murillo *A Peasant Boy leaning on a Sill* NG74  
 Rembrandt *Margaretha de Geer* NG5282  
 Reni *Mary Magdalene* 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-Provence  
 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* NG6396
- 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 Rijksmuseum)  
 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 Urn (La Fontaine)* NG1664
- Da Caravaggio a Mattia Preti*  
 Liechtenstein Museum, Vienna  
 March – July 2006  
 Caravaggio *Salome receives the Head of Saint John the Baptist* NG6389  
 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 di 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*  
 Städelsches 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 Cocq 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

*Pieter Lastman and Rembrandt*  
Kunsthalle, Hamburg  
April – July 2006  
Lastman *Juno discovering Jupiter with Io* NG6272

*Lorenzo Monaco (1370–1425)*  
Galleria dell'Accademia, Florence  
May – September 2006  
Lorenzo Monaco *The Baptism of Christ* NG4208

*Degas, the Universe of an Artist*  
Museu de Arte de São Paulo, São Paulo  
May – August 2006  
Degas *Princess Pauline de Metternich* NG3337  
Degas *Ballet Dancers* NG4168

*Raffaello a Roma: La Rivoluzione dello Spazio*  
Galleria Borghese, Rome  
May – September 2006  
Raphael *An Allegory (Vision of a Knight)* NG213  
Raphael *The Madonna and Child with the Infant Baptist (The Garvagh Madonna)* NG744

*Art at the Rockface: The Fascination of Stone*  
Norwich Castle Museum and Art Gallery, Norwich  
May – September 2006  
Millennium Galleries, Sheffield  
September 2006 – January 2007  
Dürer *Saint Jerome* NG6563

*Impressionist Women*  
The Bowes Museum, Barnard Castle  
June – August 2006  
Compton Verney House Trust, Compton Verney  
September – December 2006  
Renoir *Misia Sert* NG6306

*Bellini, Giorgione, Titian and the Renaissance of Venetian Painting*  
National Gallery of Art, Washington, DC  
June – September 2006  
Kunsthistorisches Museum, Vienna  
October 2006 – January 2007  
Giorgione *Il Tramonto (The Sunset)* NG6307  
Palma Vecchio *Portrait of a Poet (Ariosto?)* NG636  
Titian *Noli me Tangere* (Washington only) NG270  
Titian *Portrait of a Lady ('La Schiavona')* (Vienna only) NG5385

*Reconstruction of the Colonna Altarpiece*  
Metropolitan Museum of Art, New York  
June – September 2006  
Raphael *The Procession to Calvary* NG2919

*Monet and Normandy*  
Legion of Honour, San Francisco, CA  
June – September 2006  
North Carolina Museum of Art, Raleigh, NC  
October 2006 – January 2007  
The Cleveland Museum of Art, OH  
February – May 2007  
Monet *The Museum at Le Havre* NG6527

*Constable: The Great Landscapes*  
Tate Britain, London  
June – August 2006

National Gallery of Art, Washington, DC  
October – December 2006  
Huntington Library and Art Gallery, San Marino, LA  
February – May 2007  
Constable *The Hay Wain* NG1207  
Constable *Stratford Mill* NG6510  
Constable *Salisbury Cathedral from the Meadows* L47

*Body Soul Face: The Position of Women from the 16th to the 21st Century*  
Leopold Museum, Vienna  
June – October 2006  
Gainsborough *Mrs Siddons* NG683  
Liss *Judith in the Tent of Holofernes* NG4597  
Studio of Rubens *Portrait of the Infanta Isabella* NG3819

*Constable in the Lake District*  
The Wordsworth Trust, Grasmere  
July – October 2006  
Hoppner *Sir George Beaumont* NG6333

*Impressionists by the Sea*  
The Royal Academy of Arts, London  
July – September 2006  
The Phillips Collection, Washington, DC  
October 2007 – January 2008  
Monet *The Beach at Trouville* NG3951

*Girolamo Romanino*  
Castello del Buonconsiglio, Trento  
July – October 2006  
Romanino *Saint Gaudioso* NG297.4  
Romanino *Saint Filippo Benizzi* NG297.5

*Mantegna*  
Centro Internazionale d'Arte e di Cultura di Palazzo Te, Mantua  
Musei Civici e Biblioteche, Padua  
Museo di Castelvecchio, Verona  
September 2006 – January 2007  
Bonsignori *Portrait of an Elderly Man* (Verona) NG736  
Girolamo dai Libri *The Virgin and Child with Saint Anne* (Verona) NG748  
Mantegna *The Vestal Virgin Tuccia with a sieve* (Mantua) NG1125.1  
Mantegna *A Woman Drinking (Mantua)* NG1125.2  
Michele da Verona *Coriolanus persuaded by his Family to spare Rome* (Verona) NG1214  
Schiavone *The Virgin and Child enthroned with Saints* (Padua) NG630.1–10

*From Monet to Mondrian*  
Galerie Neue Meister, Dresden  
September 2006 – January 2007  
Monet *The Gare St-Lazare* NG 6479

*Jan van der Heyden, 1637–1712*  
Bruce Museum, Greenwich, CT  
September 2006 – January 2007  
Rijksmuseum, Amsterdam  
February – April 2007  
Van der Heyden *An Architectural Fantasy* NG992

*Rembrandt's Image of the Happy Family*  
Herzog Anton Ulrich-Museum, Braunschweig  
September – December 2006  
Van Dyck *Portrait of a Woman and Child* NG3011

*Gainsborough's Dogs*  
Gainsborough House, Sudbury  
September – December 2006  
Gainsborough *John Plamplin* NG5984  
Gainsborough *Portrait of the Artist with his Wife and Daughter* NG6547

*Holbein in England*  
Tate Britain, London  
September 2006 – January 2007  
Holbein *Christina of Denmark, Duchess of Milan* NG2475  
Holbein *A Lady with a Squirrel and a Starling (Anne Lovell?)* NG6540  
Holbein *Portrait of Erasmus* L658

*Annibale Carracci*  
Museo Civico Archeologico, Bologna  
September 2006 – January 2007  
Chiostrò del Bramante, Rome  
January 2007 – May 2007  
Carracci *Christ Appearing to Saint Anthony Abbot during his Temptation* NG198  
Carracci *The Dead Christ Mourned ('The Three Maries')* NG2923  
Carracci *The Monalto Madonna (The Holy Family with the Infant Saint John the Baptist)* NG6597

*Royalist Refugees: William and Margaret Cavendish in the Rubenshuis (1648–1660)*  
Rubenshuis, Antwerp  
October – December 2006  
Van der Meulen *Phillippe-Francois d'Arenberg saluted by the Leader of a Troop of Horsemen* NG1447

*Portraiture in the Age of David and Goya (1770–1830)*  
Grand Palais, Paris  
October 2006 – January 2007  
Royal Academy of Arts, London  
February – April 2007  
Delacroix *Louis-Auguste Schwiter* NG3286  
Stubbs *The Milbanke and Melbourne Families* (Paris only) NG6429

*Venice and the Islamic World*  
L'Institut du Monde Arabe, Paris  
October 2006 – February 2007  
Metropolitan Museum of Art, New York  
March 2007 – July 2007  
Palazzo Ducale, Venice  
July – November 2007  
Bellini *The Sultan Mehmet II* NG3099  
Lotto *Giovanna della Volta with his Wife and Children* NG1047  
Tiepolo *Two Orientals seated under a Tree* NG6305



*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 Lorraine 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 1* 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

*Canaletto in England: A Venetian Artist Abroad*

Yale Center for British Art, New Haven  
October – December 2006  
Dulwich Picture Gallery, London  
January – April 2007  
Canaletto *Eton College* NG942  
Canaletto *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 Squarcialupi, 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

*Pietersz Berchem*

Frans Hals Museum, Haarlem  
December 2006 – April 2007  
Kunsthaus, 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 Fyt *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  
Steen *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)  
Canaletto *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* NG 102 (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 *Cover of a Café-Concert* NG3858  
Metsu *The Interior of a Smithy* 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)  
Steen *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  
September 2007 – January 2008  
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

# PRIVATE FUNDING OF THE GALLERY

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.

### **Gala Committee members**

The Most Hon the Marchioness of Normanby (Chairman)

Dr Bettina Bahlsen

Ms Fizzy Barclay

Mrs Léonie Booth-Clibborn

Mr Arpad Busson

Mrs Domitilla Getty

Mrs Kathryn Greig

The Hon Daphne Guinness

Mr Nicky Haslam

Ms Jemima Khan

Mrs Shiryo Leymarie

Mrs Ronnie C. Newhouse

Mrs Madeleine Plaut

Mrs Catherine Prevost-Heeshen

Ms Alison Price

Mrs Eva Rausing

Mrs Cora Sheibani

Mr Andrew Solomon

Mr Peter Soros

Ms Cynthia Wu

### **Artists who donated works of art**

Mr Frank Auerbach

Sir Peter Blake CBE

Ms Maggi Hambling

Mr Richard Hamilton

Mr R.B. Kitaj

Mr Leon Kossoff

Mr Christopher Le Brun

Mr John Lessore

Mr Hughie O'Donoghue

Ms Ana Maria Pacheco

Mr Marc Quinn

Ms Paula Rego

Mr John Virtue

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

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Latham & Watkins  
Lazard  
Lehman Brothers  
Moody's Corporation  
Morgan Stanley

Prudential plc  
Quintain Estates and Development plc  
Reed Elsevier plc  
Rio Tinto plc  
Sarasin Chiswell  
Schlumberger  
Slaughter and May  
Spencer Stuart  
Standard Chartered Bank  
The Diamond Trading Company  
UniCredito Italiano Spa  
Wates Construction  
Wines from Spain

### **Honorary Members**

Alliance & Leicester  
Shell

### **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.

## The George Beaumont Group

### Committee

Lady Lever (Chairman)  
Lady Alexander of Weedon  
Mr Christophe Gollut  
Mrs Christoph Henkel  
Mr Bernard Hunter  
Mr Michael Sacher

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Lady Juliet Tadgell  
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Anonymous

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Mr & Mrs Julian Agnew  
Lord & Lady Ashburton  
Mr Edgar Astaire  
Mr & Mrs Angus Aynsley  
Sir Jack & Lady Baer  
Dr Bettina Bahlsen  
Lord & Lady Balniel  
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Mr & Mrs Robin Baring  
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Sir Timothy & Lady Sainsbury  
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Mr & Mrs Hugo Swire  
Mr John Tackaberry & Ms Kate Jones  
Sir Anthony & Lady Tennant  
Mr & Mrs Leslie Waddington  
Mr & Mrs Ludovic de Walden  
The Hon Mrs Simon Weinstock  
Mrs Mary Weston CBE  
Mr Maurice Wohl (deceased)  
Mr & Mrs Henry Wyndham

### **Supporters and Benefactors of the National Gallery**

The Director and Trustees would like to thank the following, and those who wish to remain anonymous, for their generous support of the National Gallery during the period 1 April 2006 to 31 March 2007.

29th May 1961 Charitable Trust  
Abbey  
Alliance & Leicester  
Altajir Trust  
American Express Foundation  
Anglo American  
The Fagus Anstruther Memorial Trust  
The Art Fund  
Arts Council, England  
Miss A R Bower  
The Canada House Arts Trust  
The Elizabeth Cayzer Charitable Trust  
Professor & Mrs Richard Clarke  
The John S. Cohen Foundation  
The Commission of the European Communities  
Mr Juan Corbella  
Department for Culture, Media and Sport  
DCMS/Wolfson Museums and Galleries Improvement Fund  
Deutsche Bank AG  
Sir Harry & Lady Djanogly  
The Dorset Foundation  
Ms Delfina Entrecanales  
Ernst & Young  
Esmée Fairbairn Foundation  
Mrs Margaret Floyd, Miss Elizabeth Floyd and Mrs Caroline Coaker in memory of Mr Jo Floyd  
Gaz de France  
The Getty Foundation  
Miss Cheryl D Harris  
The Ernest Hecht Charitable Foundation  
Heritage Lottery Fund  
Robert Hiscox  
Dr Alan J Horan OBE & Mrs Horan  
Stewart Kempself  
Mr and Mrs Robert D Kime

London Regional Arts Club  
John Lyon's Charity  
Sir Denis Mahon CH CBE FBA  
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Ms Patricia Sendin  
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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

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](mailto: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.

**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.



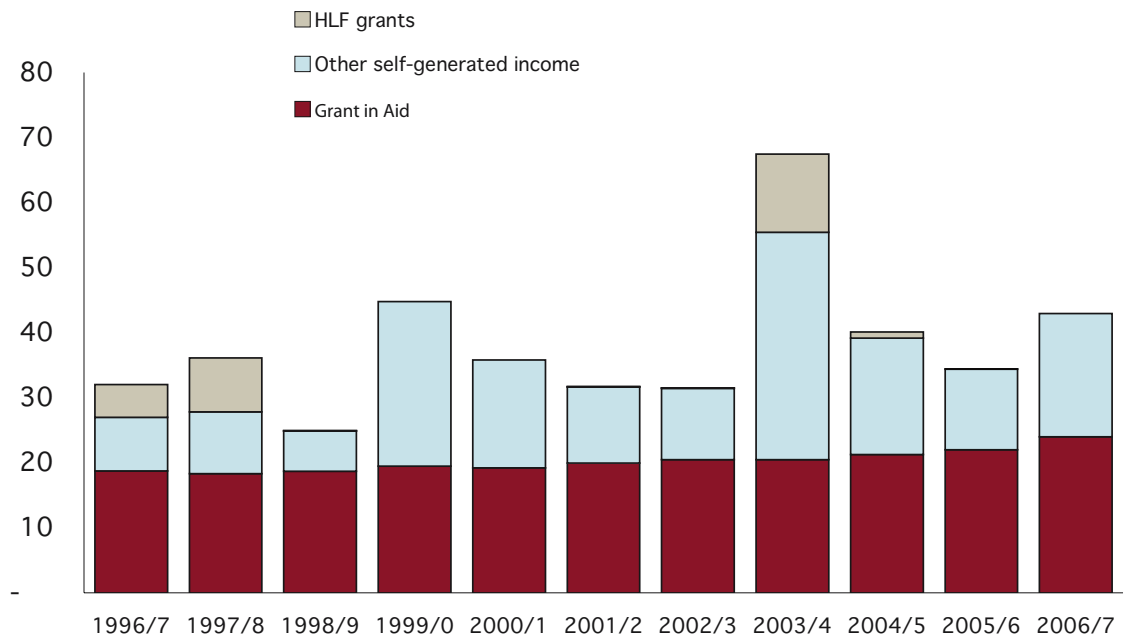


# FINANCIAL INFORMATION

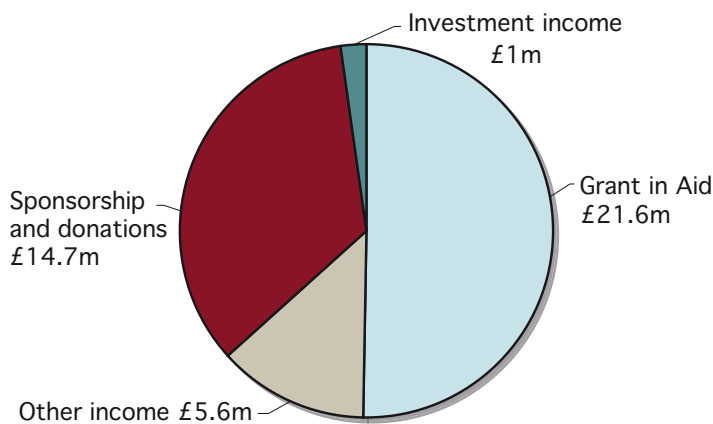
Government Grant in Aid remains the Gallery's principal source of funds. For the year ended 31 March 2007, the Gallery's Grant in Aid for running costs was £21.735 million. An additional capital grant of £2.25 million was made to assist the Gallery in funding ongoing essential capital work.

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.

**Grant in Aid as a proportion of income including donations for acquisitions (£millions)**



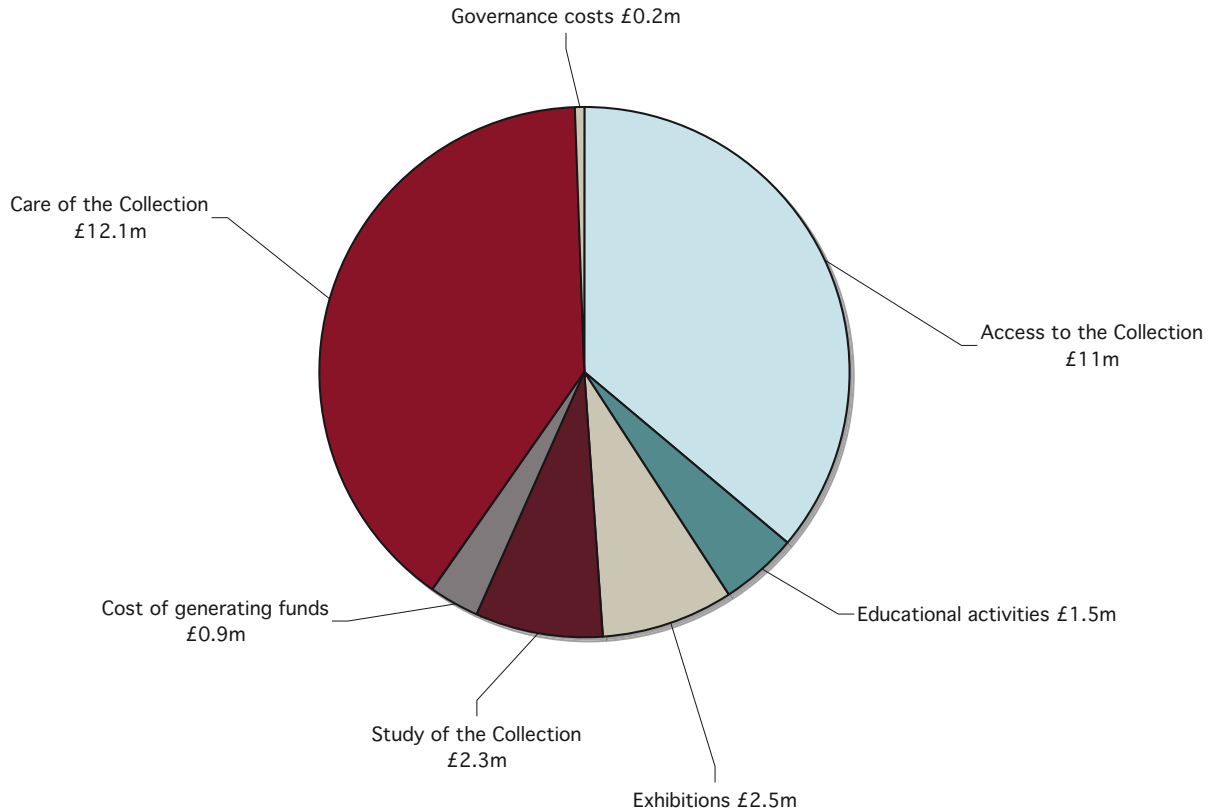
**Annual average income (2002/3 – 2006/7)**



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

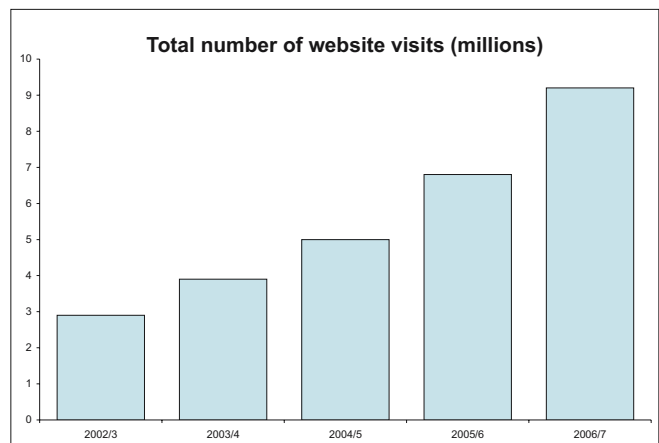
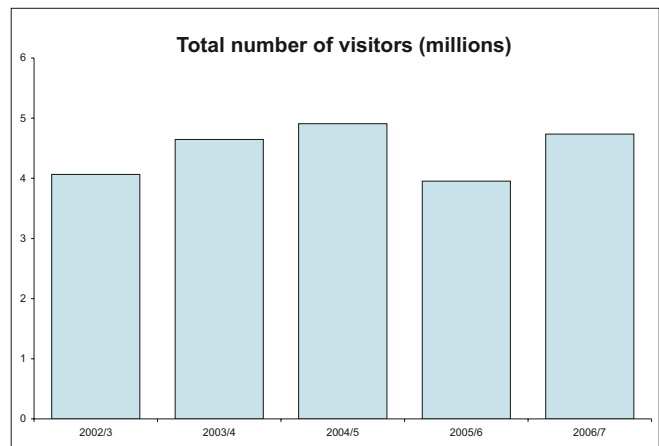
## Operating Expenditure 2006/7



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.



## Five Year Summary

### Income and Expenditure

	2006/7	2005/6	2004/5	2003/4	2002/3
	£'000	£'000	£'000	£'000	£'000
<b>Incoming resources</b>					
Grant in Aid	23,985	21,986	21,257	20,449	20,449
Other government grants	143	145	145	139	-
Other operating income	7,033	5,351	6,012	5,064	3,953
Donations	5,380	3,186	3,309	4,353	4,502
Lottery funding	-	60	966	53	28
Picture grants	-	-	-	-	25
Investment income	1,189	1,099	1,132	871	751
Bequests	94	355	296	48	13
	<b>37,824</b>	<b>32,182</b>	<b>33,117</b>	<b>30,977</b>	<b>29,721</b>
<b>Resources expended</b>					
Direct charitable expenditure	29,328	26,932	25,580	24,837	24,476
Other expenditure <sup>1</sup>	1,068	1,158	918	501	535
	<b>30,396</b>	<b>28,090</b>	<b>26,498</b>	<b>25,338</b>	<b>25,011</b>
<b>Net incoming / (outgoing) resources</b>	<b>7,428</b>	<b>4,092</b>	<b>6,619</b>	<b>5,639</b>	<b>4,710</b>
Donations relating to capitalised collection acquisitions since April 2001 <sup>3</sup>	5,106	2,240	6,668	35,608	1,210
Gain / (loss) on revaluation <sup>2</sup>	8,058	20,946	10,497	9,317	4,831
Realised / unrealised investment gains	839	3,376	1,465	2,562	(3,922)
<b>Net movement in funds<sup>3</sup></b>	<b>21,431</b>	<b>30,654</b>	<b>25,249</b>	<b>53,126</b>	<b>6,829</b>

### Balance Sheet

	2006/7	2005/6	2004/5	2003/4	2002/3
	£'000	£'000	£'000	£'000	£'000
<b>Fixed assets</b>					
Tangible assets					
Land, buildings and equipment <sup>2</sup>	216,770	210,004	187,678	168,080	154,858
Picture purchases since April 2001 <sup>3</sup>	65,326	55,063	51,801	44,425	8,669
Investments	23,591	22,155	19,107	17,799	14,653
	<b>305,687</b>	<b>287,222</b>	<b>258,586</b>	<b>230,304</b>	<b>178,180</b>
<b>Current assets</b>					
Investments	1,542	1,479	1,417	1,358	1,323
Trade debtors	221	466	488	506	794
Other debtors	678	854	883	1,266	395
Prepayments & accrued income	877	527	756	548	1,343
Stock	1	1	2	2	2
Cash at bank and in hand	12,227	4,521	3,421	6,307	4,484
	<b>15,546</b>	<b>7,848</b>	<b>6,967</b>	<b>9,987</b>	<b>8,341</b>
<b>Liabilities &lt; 1 year</b>					
Trade creditors	(579)	(411)	(617)	(2,206)	(1,940)
Other creditors	(898)	(720)	(262)	(173)	(182)
Accruals & deferred income	(1,864)	(889)	(2,256)	(179)	(96)
	<b>(3,341)</b>	<b>(2,020)</b>	<b>(3,135)</b>	<b>(2,558)</b>	<b>(2,218)</b>
<b>Total assets less current liabilities</b>	<b>317,892</b>	<b>293,050</b>	<b>262,418</b>	<b>237,733</b>	<b>184,303</b>
<b>Liabilities &gt; 1 year</b>	<b>(3,508)</b>	<b>(97)</b>	<b>(119)</b>	<b>(142)</b>	<b>(164)</b>
<b>Provisions</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>(326)</b>	<b>-</b>
<b>Net assets</b>	<b>314,384</b>	<b>292,953</b>	<b>262,299</b>	<b>237,265</b>	<b>184,139</b>

## 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](http://www.tso.co.uk).

# NATIONAL GALLERY COMPANY LIMITED

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 *Velázquez* cosmetic bag, a bestseller for the shops this year.

**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 × 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 × 230 mm; 96pp; 50 colour and 4 b/w illustrations.  
Paperback £12.95. October 2006.

*Tim Gardner: New Works*

Christopher Riopelle  
245 × 200 mm; 40pp; 22 colour illustrations.  
Paperback £4.95. January 2007.

*Renoir Landscapes: 1865–1883*

Colin B. Bailey, John House, Simon Kelly, Christopher Riopelle, John Zarobell,  
with contributions from Robert McDonald Parker  
285 × 245 mm; 296pp; 200 colour and 10 b/w illustrations  
Hardback £40.00, paperback £25.00. February 2007.  
French edition published by Five Continents Editions.  
German edition published by Belser Verlag.

*Leon Kossoff: Drawing from Painting*

Colin Wiggins, Juliet Wilson-Bareau and Philip Conisbee  
265 × 245 mm; 112pp; 95 colour and 2 b/w illustrations.  
Paperback £12.95. March 2007.

**Exhibition leaflets and booklets**

*Velázquez*

Leah Kharibian  
230 × 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 × 210 mm, 20pp, 31 colour illustrations.  
Paperback £3.95. October 2006.

**National Gallery Guides**

*The National Gallery: Manet to Picasso*

Christopher Riopelle, with Charlotte Appleyard, Sarah Herring, Nancy Ireson and  
Anne Robbins  
270 × 230 mm; 72pp; 76 colour illustrations.  
Paperback £7.95. September 2006.

*Masterpieces from the National Gallery*

Revised edition  
Erika Langmuir  
210 × 185mm; 88pp; 47 colour illustrations.  
Paperback £4.95. December 2006.  
Languages: English, French, German, Italian, Russian, Spanish, Japanese  
Chinese – first edition

**Academic books**

*The National Gallery Technical Bulletin Volume 27:*

*Renaissance Siena and Perugia*

Editor: Ashok Roy  
297 × 210 mm; 120pp; 85 colour and 32 b/w illustrations.  
Paperback £25.00. September 2006.  
Funded by the American Friends of the National Gallery, London, with a  
generous donation from Mrs Charles Wrightsman, and with the additional  
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**DVDs**

*Velázquez*

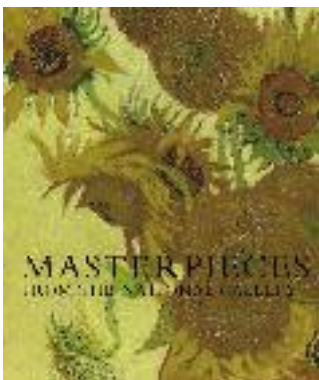
Written and narrated by Leah Kharibian  
DVD. Approx. 35 minutes. £15. October 2006.

*Renoir Landscapes: 1865–1883*

Written and narrated by Michael Wilson  
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*Impressionist Painting: 1850–1900*

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