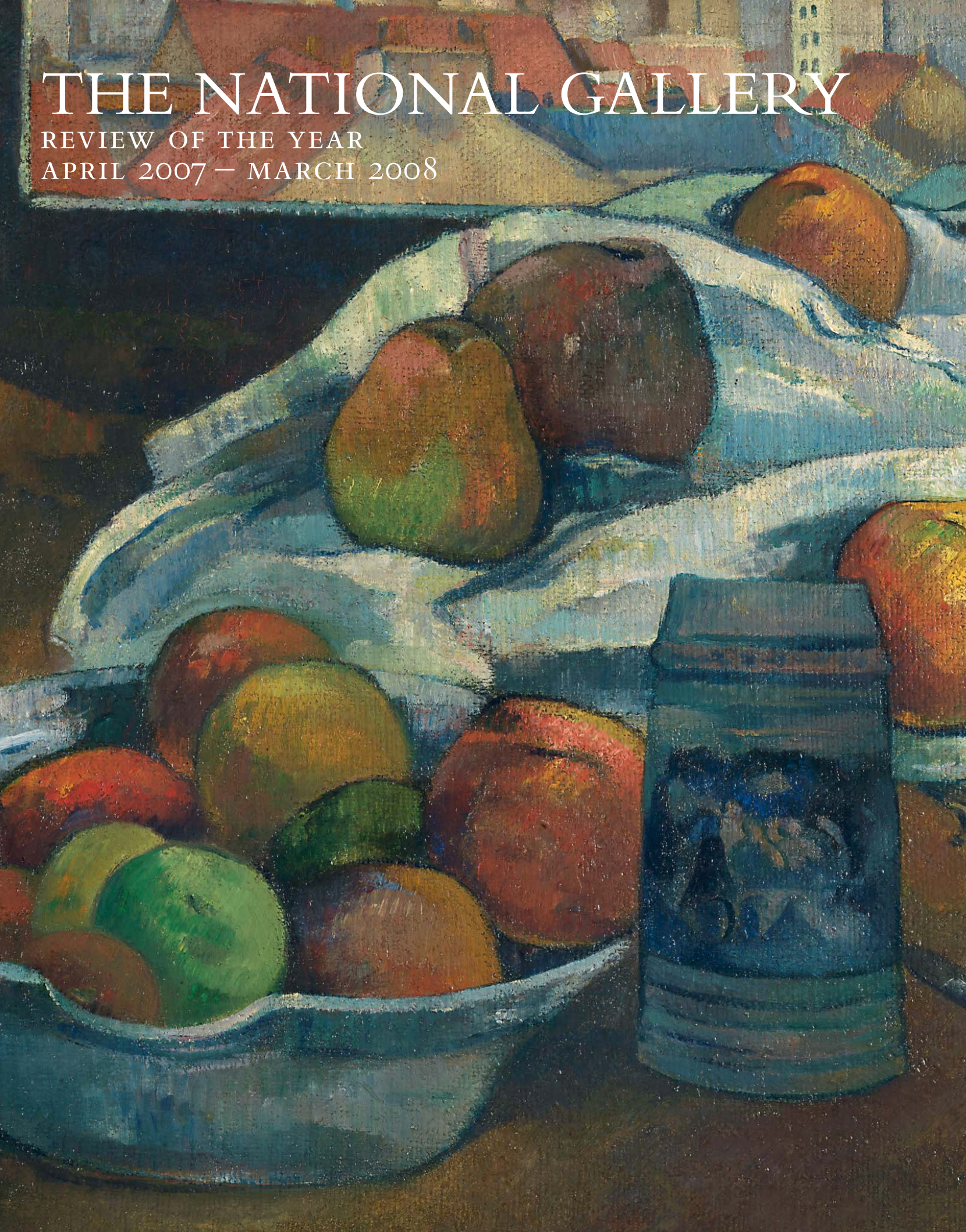


THE NATIONAL GALLERY

REVIEW OF THE YEAR

APRIL 2007 — MARCH 2008



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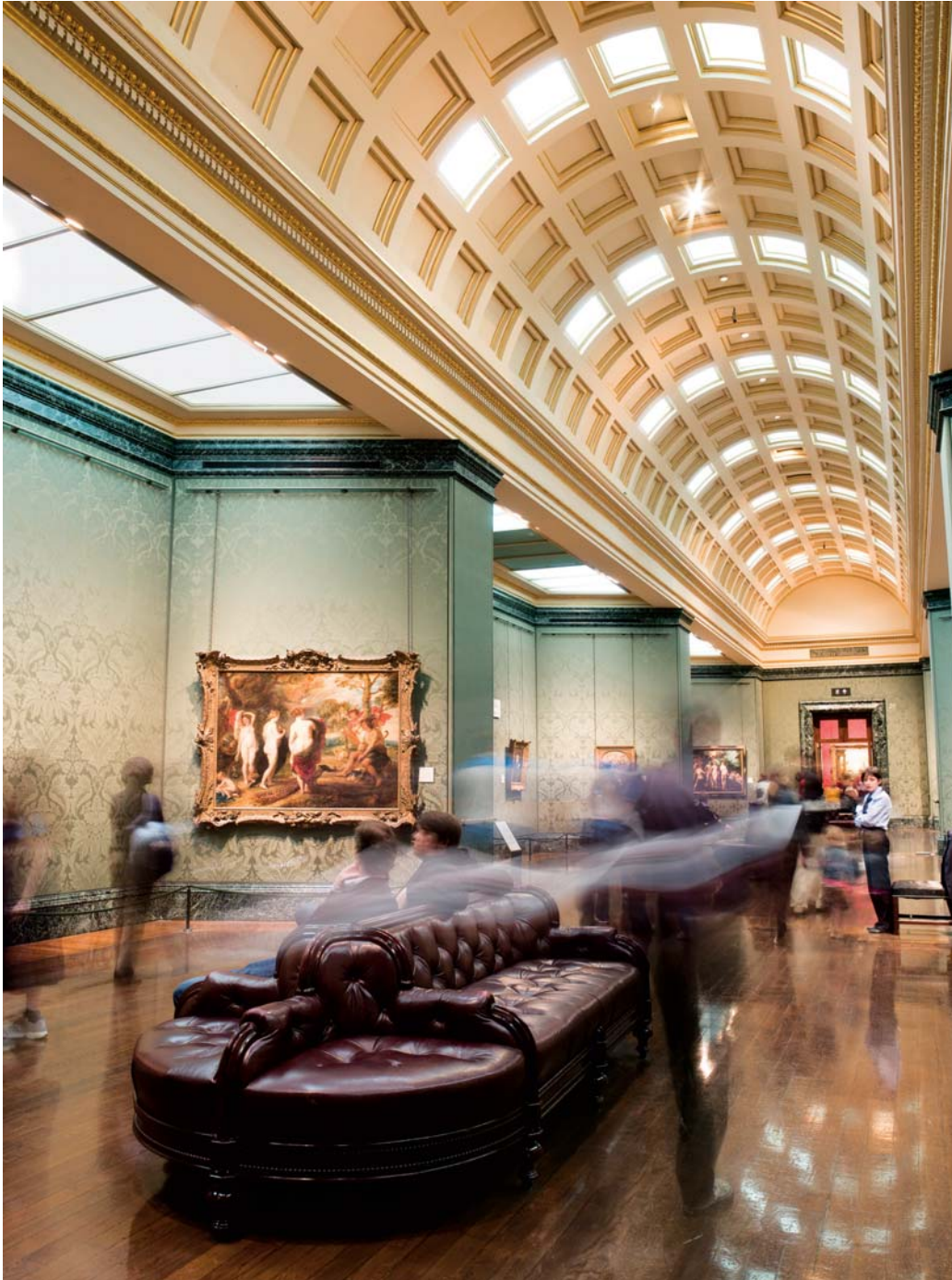
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THE NATIONAL GALLERY REVIEW OF THE YEAR
APRIL 2007 TO MARCH 2008



PUBLISHED BY ORDER OF THE TRUSTEES OF THE NATIONAL GALLERY
LONDON 2008

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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 early 20th 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 seeks to maintain free admission to the collection, to keep as much as possible of the collection on display, to maintain high standards of display and to find imaginative ways to illuminate and interpret the pictures for a wide and diverse public, to foster research into the collection and publish that research in a variety of media, and to provide visitors with a high standard of service.

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

In early February 2008 the Board were delighted to welcome back to the Gallery our new Director, Dr Nicholas Penny, who served here as Clore Curator of Renaissance Painting between 1990 and 2000, before moving to the National Gallery of Art in Washington, D.C. James Purnell, then Secretary of State for the Department for Culture, Media and Sport, commented at the time that the appointment was announced that Dr Penny brought to the post a fine mixture of innovation, professionalism and scholastic integrity; the Board believe these qualities make him ideally qualified to lead the Gallery.

In March 2008 the Gallery published the latest volume in the series of National Gallery Catalogues, *The Sixteenth Century Italian Paintings, Volume 2: Venice 1540–1600*, of which the new Director is the author. Its publication coincided serendipitously with his return to the Gallery. The Gallery is proud of the series of catalogues of which this volume is the sixth, and which aims to re-catalogue the whole collection, a task last completed in 1971. This particular volume includes some of the Gallery's most important Italian paintings, by Titian, Veronese and Tintoretto.

The work provides an example of the type of scholarship and original research which forms part of the Gallery's principal objectives, and the Board are grateful for the support of the



Dr Nicholas Penny, Director of the National Gallery.

American Friends of the National Gallery, which made this publication possible with a grant from the Arthur and Holly Magill Foundation.

The Gallery's commitment to scholarly research was also marked this year by the creation of the online database of the National Inventory Research Project (NIRP), a partnership between the National Gallery, Glasgow University and Birkbeck, University of London. The project was overseen by a committee of curators from museums throughout the UK, which was chaired by the Gallery's Director of Collections, Dr Susan Foister. The object of the partnership is to help smaller museums to research their collections. The NIRP project has focused initially on 8,000 pre-1900 oil paintings by Continental artists, owned by some 200 smaller public institutions in the UK. The next stage of the project, however, will aim to add a further 14,000 paintings from larger institutions to the database. All the research undertaken is now available online on the project's 'NICE Paintings' website and, thanks to the collaboration of the Public Catalogue Foundation and others, images of over 3,300 of the researched paintings are also available online. To coincide with the launch of the online database, the Gallery showed as part of its *Discoveries: New Research into British Collections* exhibition a number of paintings from collections across the UK, all of which had been researched by the

NIRP, and some of which had never been seen in public before. The Board strongly welcome and support the NIRP, both for its research value and for the wide access given to the results of that research.

The Gallery is committed to seeking the widest possible access to the collection, introducing it where possible to new audiences. This year saw an innovative and imaginative scheme to place full-sized reproductions of over 40 of the collection's masterpieces on walls in and around Soho, Covent Garden and Piccadilly. This award-winning project, created by design consultancy The Partners and entitled *The Grand Tour*, was made possible by support from Hewlett-Packard, whose creative imaging and printing were responsible for producing the remarkable reproductions which, following the success of last summer's London experience, have now been taken to the city of York.

The collection is owned by the nation, and the Gallery actively seeks ways in which to take parts of it beyond London, so that the public outside the capital can enjoy immediate access to some of the masterpieces in the collection. This year has seen the final exhibition organised by a long-term touring exhibition partnership created in 2002 between the National Gallery, Bristol's City Art Gallery and the Laing Art Gallery in Newcastle.



In his new catalogue, Nicholas Penny discusses the meaning of the scenes depicted in Veronese's four *Allegories of Love* (above, with detail). The gold chain worn by the kneeling woman in *Happy Union* (probably 1570s) can be a symbol of conjugal attachment.

Each year, the three galleries have collaborated to produce an exhibition (showing principally work owned by the National Gallery), which has been shown in all three venues. The partnership culminated this year in the exhibition entitled *Love*, which explores this theme as portrayed by artists from the 1500s to the present day. Although the Touring Exhibition Partnership now comes to an end, the Gallery looks forward to further collaboration with sister institutions in other parts of the United Kingdom.

Although temporary exhibitions are of great importance to the Gallery, the majority of our millions of visitors come here to see the permanent collection, which is one of the finest in the world, and free to all. It is one of the Gallery's principal objectives to acquire great pictures to enhance this collection for present and future generations. The Gallery this year has been the fortunate beneficiary of a final extraordinarily generous gesture from our friend and benefactor, the late Simon Sainsbury, of whose sad death we wrote in the *Review* last year. Under his Will, the Gallery has been given a number of magnificent additions to its collection of Impressionist and Post-Impressionist paintings, details of which appear in the main body of this *Review* (pp 12–17).

One of the ways in which new paintings can be acquired is through the Acceptance-in-Lieu scheme, which enables paintings to be offered to the nation in lieu of payment of Inheritance Tax. This scheme can provide huge benefits for institutions such as the Gallery, enabling as it does the collection to be strengthened without expenditure of the Gallery's own stretched resources. The Board are grateful for the indirect support which the Exchequer extends to the Gallery through arrangements such as these, and were this year delighted to accept, under the scheme, a painting which has since been attributed to Girolamo Macchietti, entitled *The Charity of Saint Nicholas*.

The permanent collection is also greatly enhanced by a number of long-term loans to the Gallery of paintings in private ownership. During the course of this year there has been speculation in the press about the potential sale of some of these paintings. We are happy to report, at the year end, that none of our most valued loans has been lost to us as a result of sales and the Board acknowledge with gratitude the contribution made to the Gallery by those who lend to us in this way.

Finally, the Board wish to thank all the staff of the Gallery for their work and commitment over the last year, and in particular

would like to thank Martin Wyld, our Director of Conservation, who agreed to serve as Acting Director for part of the year. The Board are grateful to him for his wise stewardship of the Gallery during that period.

Peter Scott, Chairman
Mark Getty
Ranjit Sondhi
Julia Higgins
John Kerr
James Fenton
John Lessor
Simon Burke
Nicola Normanby
Mervyn King
David Ekserdjian
Patricia Lankester
Anne Heseltine

Right: Detail from *The Charity of Saint Nicholas*, 1555–60, attributed to Girolamo Macchietti, acquired by the Gallery this year and currently in conservation (photograph taken before cleaning).

ENHANCING THE COLLECTION



Enhancing the Collection

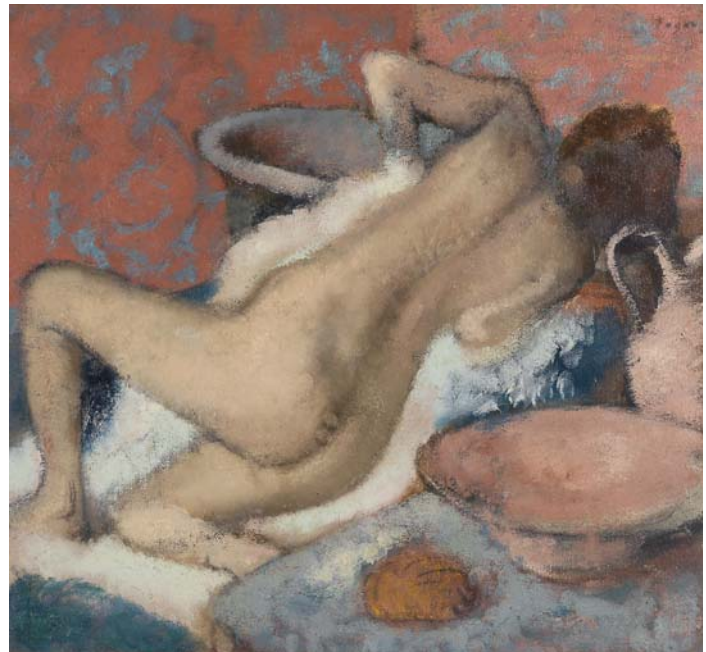
The great generosity of the late Hon. Simon Sainsbury in bequeathing five paintings to the Gallery has this year enormously enriched the collections of 19th- and early 20th-century paintings. Two works by Claude Monet strengthen the Gallery's holdings of 11 of his other paintings. *Snow Scene at Argenteuil* predates the Gallery's *Lavacourt under Snow*, and anticipates Monet's later series paintings; it also complements the Gallery's *Petit Bras of the Seine at Argenteuil*, which shows a scene immediately adjacent to Argenteuil during the time Monet lived there. *Water-Lilies, Setting Sun* is from the famous series of depictions of the lily pond at Giverny, where Monet spent the last years of his life. It dates from about a decade earlier than the *Water-Lilies* already in the Gallery's collection and joins three other paintings inspired by Monet's Normandy gardens. Gauguin's *Bowl of Fruit and Tankard before a Window* becomes the second Gauguin in the Gallery's collection, along with the *Vase of Flowers* painted in Tahiti, and complements the *Still Life with Water Jug* by Cézanne (Tate loan). In due course two further paintings from the Simon Sainsbury bequest will join these three. *Portrait of Joseph Brummer* by Henri Rousseau, a masterpiece of early 20th-century portraiture in its monumental self-assurance, will add a second work by this artist to the Gallery's collection. It will take its place in the Gallery's great collection of portraits from the 15th to the early 20th centuries, joining the most recent in date, those by Matisse and Klimt. Along with Monet, Degas is the 19th-century artist the Gallery is most able to show in depth, and the radiant, complex *After the Bath* will join 11 paintings and pastels by him, tracing his career from its beginnings, as well as further extending the Gallery's works belonging to the major European tradition of the representation of the female nude.

Thanks to the Acquisition-in-Lieu scheme, the Gallery was also able to acquire an unusual painting, *The Charity of Saint Nicholas*, now attributed to the 16th-century Florentine artist Girolamo Macchietti. This acquisition not only provides the Gallery with an unusually large version of a popular Florentine religious narrative, but will also enhance the Gallery's holdings of paintings made for a domestic function. Following conservation work it will be displayed in Room 7 alongside paintings by fellow Florentine artists Pontorno and Bacchiacca made between 1515 and 1518 for the Borgherini family's bed-chamber.

The Gallery was delighted to receive the loan for a five-year period of *La Ferté* by Richard Bonington (1802–28) through the Acquisition-in-Lieu scheme. This small seapiece (illustrated on p. 19), capturing stretches of sand, sea and sky in an estuary in Normandy with broad horizontal sweeps of the brush,

was painted in the open air, and makes a significant addition to the Gallery's narrative of Western European art, and, in particular, to its collection of landscape oil sketches, which it has been actively developing in recent years.

Surprisingly, despite the fact that Bonington was one of the most important artists of the early 19th century, and that the



Two paintings from the Sainsbury Bequest: *After the Bath*, about 1896, by Degas, and Henri Rousseau's *Portrait of Joseph Brummer*, 1909.

development of the landscape oil sketch is now recognised as an important aspect of 18th- and 19th-century painting, the National Gallery does not own any painting by him; this new loan is therefore particularly welcome. Although born of English parents, Bonington spent most of his short life in France, slipping effortlessly between the French and English traditions at a time when there was much interaction between the two schools. He met Eugène Delacroix (1798–1863) in 1818, and he also formed a lasting friendship with Paul Huet (1803–1869), a fellow pupil in Gros's atelier. He was one of the stars of the 1824 Salon, in which British art was triumphant, and at which, along with John Constable (1776–1837), he received a gold medal. Bonington's work is vital to the understanding of French and British art of the Romantic period, in the representation of which the National Gallery is extremely strong. The collection



Velázquez's *Prince Baltasar Carlos in the Riding School*, about 1634–5, on loan to the Gallery from a private collection.

already includes artists with whom he was associated – Constable, Delacroix and Huet – and Bonington's work complements oil sketches by artists such as Corot and Thomas Jones, as well as those generously lent to the Gallery from the Gere Collection. These include works by French, German, British and Italian artists, ranging from views of Italy, the Mecca for plein-air painters of the early 19th century, to views of the artists' own countries. Bonington's painting is on display in Room 42.

Finally, through the generosity of a private collector, the Gallery is able to enhance its important collection of paintings by Sebastiano del Piombo (about 1485–1547) through the addition of the long-term loan of his *Portrait of a Lady*, illustrated on p. 18. Now displayed in Room 8, close to the Gallery's very first acquisition, Sebastiano's monumental *Raising of Lazarus*, this late work, dating from the 1540s, enables the Gallery to represent the full range of his career, starting with the Venetian work, *The Daughter of Herodias*, which dates from the end of the first decade of the 16th century. The identity of the *Portrait of a Lady* is unknown. The sitter's assured stance, proud gaze and magnificent rose-pink costume suggests that she was a prominent figure of her time. It has been suggested that she may be Giulia Gonzaga, a countess famed throughout Italy for her intellect and beauty. In her right hand she holds halter-like cloths inscribed in Latin: 'SUNT LAQUEI VENERI: CAVE', or 'these are the snares of Venus: beware'. As well as complementing the Gallery's collection of Italian Renaissance portraits, including Raphael's *Pope Julius II* (also displayed in Room 8), Sebastiano's compositional mastery in this painting reveals its debt to the major works by Raphael and Michelangelo which are hung nearby.

Acquisitions

Attributed to Girolamo Macchietti, 1535–1592

The Charity of Saint Nicholas, about 1555–60

Oil on panel, 75 × 112 cm

NG6606 (Accepted by HM Government in lieu of Inheritance Tax and allocated to the National Gallery, 2007)

The story of the 4th-century saint Nicholas of Myra and the charity he bestowed upon an impoverished nobleman with three daughters is told in *The Golden Legend*. In despair at the family's destitution, the father was faced with the prospect of selling his girls into prostitution. Saint Nicholas alleviated their poverty by throwing three purses of gold through their window under cover of darkness, thus providing dowries for the young women, who were duly married. Saint Nicholas's feast day is celebrated on 6 December and the story of his charity gradually evolved over centuries into the Christmas tradition of Santa Claus.

The removal of Saint Nicholas's relics from Myra to Bari in the 11th century explains his popularity in Italy during the Renaissance. This scene depicting his charity was most often found in narrative cycles devoted to his life, either frescoed on the walls of private chapels or included in the predella element of altarpieces. In the 15th century, Gentile da Fabriano, Masaccio, Fra Angelico and Giovanni di Francesco all translated the story into lively predella scenes similar in composition to the present example. Here, however, the story is treated as an independent subject on a larger scale.

The shape and sturdy structure of the panel suggest that the picture may have been a *spalliera*, a decorative painting set into a piece of furniture or incorporated into the panelled walls of a *camera*, a room that functioned as a bedchamber and reception room. The subject matter is well suited to such a purpose, since the picture both depicts a bedchamber (rather better furnished than the nobleman's straitened circumstances might suggest) and evokes, in an inventive variety of poses, the theme of sleep. The nocturnal setting allowed the artist to contrast the softly gleaming moonlight with the artificial lamplight of the interior. Since fitted bedchambers were frequently commissioned at the time of a marriage or a birth, the moral of the tale was also appropriate. By the saint's protection of the girls' chastity, the lineage of a noble family was preserved.

The restrained elegance of the domestic setting, with its *all'antica* architectural vocabulary and variety of Mannerist details, recalls the work of Vasari and his assistants, many of whom worked with him on Francesco I de' Medici's *studiolo* in the

Palazzo Vecchio, Florence. The painting has been associated with several of these second generation Florentine Mannerists. The attribution to Carlo Portelli (before 1510–1574), under which the picture was offered to the Gallery, is not convincing. Closer affinities exist with the works of Girolamo Macchietti (1535–1592) and his collaborator Mirabello Cavalori (1535–1572). The smooth sculptural quality of the figures, gracefully elongated through the flow of their draperies, and the *cangiante* colours of their costumes, appear closest to Macchietti's youthful works.

The painting is a synthesis of motifs culled mainly from engravings. The pose of the girl leaning against the bed is based on Marcantonio Raimondi's *Saint Helena* engraved after a design by Raphael. The girl in the foreground on the left echoes one of the figures in the *Judgement of Paris*, again engraved by Raimondi after Raphael, while that on the right reflects an etching by Parmigianino, usually known as *Saint Thais*. The sculpture in the niche behind the bed echoes Michelangelo's *Christ the Redeemer* in Santa Maria sopra Minerva, Rome, and resembles drawings of the subject by Vasari and Sogliani in the Uffizi.

Infra-red reflectography has revealed a number of minor revisions, mainly in the figure of the saint, which make it likely that this is the prime version of the composition. A smaller version, with slight variations and of lesser quality, is in the Kress Collection, now in the Columbia Museum of Art, South Carolina. A highly finished 16th-century drawing, now in an American private collection (ex-Kurt Meissner; sale, Sotheby's, London, 11 July 1991), appears to be a *ricordo* of the National Gallery picture and may have been made in preparation for a closely related engraving.

Although it contains key works by the first Florentine painters to develop the innovations of Raphael and Michelangelo, including Del Sarto, Rosso, Pontormo and Bronzino, the National Gallery lacks any significant example of the artists of Vasari's generation who were their artistic heirs. Indeed this is an area that is under-represented in UK collections as a whole. The present picture thus fills a significant gap in the story of the development of Tuscan Mannerism. Formerly in the collection of Lucien Bonaparte, the painting was subsequently acquired by William Graham, friend and patron of the Pre-Raphaelites. Its passage as a filial heirloom to his daughter Agnes Graham Jekyll, an authority on good housekeeping, forms an appropriate coda to its original function and meaning.



Provenance

Lucien Bonaparte, Prince of Canino (1775–1840), by 1814; his sale, Buchanan, London, 6 February 1815 ff., lot 194, as Lelio Orsi da Novellera, *Miracle of the Golden Apple* (unsold); re-offered, Bonaparte sale, Stanley, London, 14–16 May 1816, lot 153; re-offered Bonaparte sale, Paris, 25 December 1823–15 January 1824, lot 7; anon sale, St James's Gallery, London, 28 May 1834, lot 36; William Graham, MP (1807–1885), Grosvenor Place, London; his posthumous sale, Christie's, London, 2–3 and 8–10 April 1886, lot 439, as Agnolo Bronzino, *Legend of Saint Nicholas* (bought in by Agnew, acting on behalf of Agnes, Lady Jekyll, daughter of the preceding); thence by descent.

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Anonymous engraving, *Galerie des tableaux du prince Lucien Bonaparte*, Paris, ?1822, no. 74; William Buchanan, *Memoirs of Painting with a Chronological History of the Importation of Pictures by the Great Masters into England since the French Revolution*, London 1824, I, p. 290, no. 66 (as Orsi);

Handzeichnungen Alter Meister aus Schweizer Privatbesitz, exh. cat., Kunsthaus, Zurich 1967, p. 46, under no. 62 (as Emilian 16th century); Fern Rusk Shapley, *Paintings from the Samuel H. Kress Collection: Italian Schools, XVI–XVIII century*, London, 1973, p. 23; Marina Natoli, ed., *Luciano Bonaparte: Le sue collezioni d'arte, le sue residenze a Roma, nel Lazio, in Italia* (1804–40), Rome 1995, p. 339, no. 119 (as Orsi); Oliver Garnett, 'The Letters and Collection of William Graham: Pre-Raphaelite Patron and Pre-Raphael Collector', *The Walpole Society*, vol. 62, 2000, p. 336, no. d340, fig. 208 (as Circle of Vasari); Béatrice Edelein-Badie, *La Collection de tableaux de Lucien Bonaparte, Prince de Canino*, Paris 2001, pp. 232–3, no. 170 (as Orsi).

Claude-Oscar Monet, 1840–1926

Snow Scene at Argenteuil, 1875

Oil on canvas, 71 × 91.5 cm

Signed, lower right: Claude Monet

NG6607 (Bequeathed by the Hon. Simon Sainsbury, 2006)

In 1871 Monet and his family moved to Argenteuil, a town along the River Seine to the west of Paris. They remained there until January 1878. Just 15 minutes by train from Paris, Argenteuil was a popular destination for Sunday outings and pleasure boating. At a critical moment in his career, it provided the artist with the charms of country life and the amenities of a rapidly growing suburb of the capital. Monet painted some 200 landscapes of the town and its environs during his stay, and it was there that he perfected his Impressionist technique.

December 1874 saw record snowfall in the region. Although January 1875 was wet, more snow fell in February. Monet had long enjoyed painting winter landscapes and that season he executed no fewer than 18 views of Argenteuil in the snow. The present painting shows the Boulevard Saint-Denis, near his home, looking towards its junction with the rue de la Voie-des-Bans, with the Seine beyond. The local railway station would have been directly behind Monet as he worked. Of the 18 snow scenes, it is the largest by some considerable margin. Canvas size is always a matter of significance in Monet's work. When he chose to work on a larger scale, he was often hoping to achieve more generalised and atmospheric effects and was willing to sacrifice individual detail in pursuit of this goal. While many of the smaller snow scenes are more richly detailed – some almost anecdotal in their depiction of the to and fro of a small town in wintertime – here the painting is an almost monochromatic study in blues and greys, although shot through with rapid touches of colour here and there. The paint along the road in the foreground is markedly thicker than elsewhere on the canvas, as if Monet were attempting to achieve a painterly approximation of the physical presence of deep snow. The canvas is suffused with the ambient mood of a moist and overcast winter's afternoon as the light slowly begins to fade from the sky.

Monet's remarkable skills in suggesting an encompassing atmospheric envelope in such paintings – what he and his contemporaries called an 'effect' – were particularly admired by his fellow Impressionist artists. Edouard Manet saw *Snow Scene at Argenteuil* when it was in the collection of its first owner, the art critic and connoisseur Théodore Duret. As Duret recounted, the older painter 'considered [Monet] a complete master in his

sphere. One winter he [Manet] wanted to paint an effect of snow; I owned one of Monet's which he came to see; he said after examining it: "It is perfect; I would not know how to do better."'

Provenance

Acquired from Monet by Théodore Duret, December 1879; with Boussod, Valadon et Cie, Paris, 1892; acquired by Harris Whittemore, Naugatuck, CT, 1893; private collection, USA; Acquavella Galleries, New York, early 1970s; Simon Sainsbury, London.

Exhibited

London, The National Gallery, *London's Monets*, 1997, no. 10, repr; London, Tate Britain, *The Simon Sainsbury Bequest to Tate and the National Gallery*, 2008, cat. no. 5.

References

Théodore Duret, *Histoire d'Ed. Manet et de son oeuvre*, Paris 1902, p. 100; Daniel Wildenstein, *Claude Monet: Biographie et Catalogue Raisonné*, Paris 1974, vol. I, no. 352, repr; Daniel Wildenstein, *Monet: Catalogue Raisonné*, Cologne 1996, vol. II, no. 352, repr.



Claude-Oscar Monet, 1840–1926

Water-Lilies, Setting Sun, about 1907

Oil on canvas, 73 × 92.7 cm

Signed, lower left: Claude Monet

NG6608 (Bequeathed by the Hon. Simon Sainsbury, 2006)

The most famous series of paintings Monet executed in his later years, and certainly the one that occupied him for the longest time and produced the largest number of canvases, was the *Water-Lilies* executed in the lower of the artist's two gardens at his home in Giverny, Normandy, where he passed the final decades of his long life. *Water-Lilies, Setting Sun* is from that series. A richly atmospheric, even melancholic work – and a spatially complex one as well – it shows pink and yellow rays of the setting sun reflected in the still waters of the pond. Also reflected, upside down, its tendrils seeming to float upwards, is a weeping willow. Lily pads drift across the water's surface, the depth of which is intimated by vertical strokes of pink in the upper right quadrant of the painting. Tall reeds spring from the water at lower left, almost calligraphic accents dancing across the canvas. The light will have entirely ebbed away in another 15 minutes and night will have descended on the paradise Monet created for himself, and for his art, at Giverny.

The date of the painting has been the subject of conjecture. A closely related work is illegibly dated either 1907 or 1917 (Wildenstein no. 1718). (The painting was stolen in 1972. Thus the interpretation of the date is based on old photographs.) Wildenstein tentatively opted for the earlier date, partly because Monet often painted canvases of this more-or-less square format at that time, but did so less frequently in later years. The artist still had the canvas with him at Giverny in 1923, however, when he sold a group of paintings to the dealer Bernheim-Jeune which included five *Water-Lilies*, of which *Water-Lilies, Setting Sun* was one. A brief letter Monet wrote to Bernheim-Jeune at the time of the sale, on 16 July 1923, provides kernels of information relating to the painting (Wildenstein letter no. 2525).

Monet first informed the dealer that he had affixed on the previous day his signature to the paintings he was selling, some of which had not been signed previously. Thus, the bright red signature at the lower left here may date from as late as 1923. He then went on to arrange for the dealer to pick up the works, but added 'as for *Water-Lilies, Setting Sun*, allow me to keep it'. Although he did not specifically connect the request to what followed, in the next sentence Monet informed Bernheim-Jeune that in two days' time he was to

have an operation; the dealer would be informed of the results. Monet's operation in July 1923 was the third of three cataract procedures he underwent that year in the hope of improving his eyesight. Thus, as he was about to undergo treatment on his eyes he asked to keep back a specific painting, ensuring that it would be at hand upon his recovery. Did he wish to re-study the work when his eyesight improved? Did he want to reconsider its notable spatial and colouristic complexity? Did he perhaps even intend to return to the canvas, brush in hand, after the operation? It is impossible to say, but a letter of 12 September of that same year informed Bernheim-Jeune that the picture had been picked up for delivery to the dealer that morning (Wildenstein letter no. 2532).

Water-Lilies, Setting Sun, along with four other *Water-Lilies* sold to Bernheim-Jeune in July 1923, was intended for one of the most passionate collectors of Monet's late works, the wealthy Parisian pharmacist Henri Cannone. Enthusiastically jumping into the market in about 1920, Cannone formed a collection of some 40 paintings by the artist, of which 17 were *Water-Lilies*. He was buying at the same time as Monet was at work on his monumental cycle of water-lily pond images, known as the *Grandes Décorations*, which were intended for public display in the Musée de l'Orangerie in Paris, where they remain to this day, a final statement of his grand landscape vision. Today, late paintings such as *Water-Lilies, Setting Sun* are widely considered to be among the most audacious and innovative manifestations of 'pure' painting in the 20th century.

Provenance

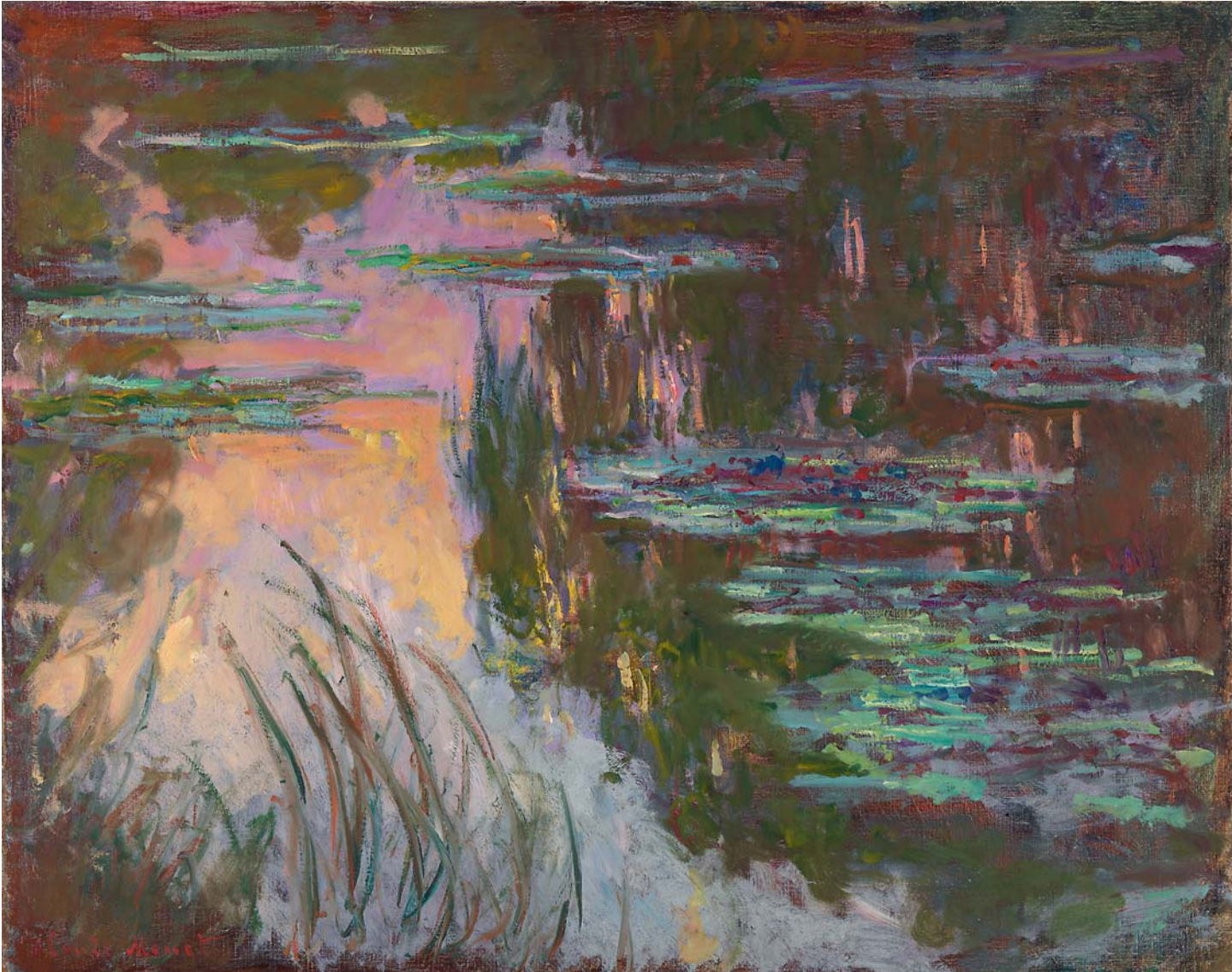
Sold by Monet to Bernheim-Jeune, Paris, August 1923; Henri Cannone, Paris, January 1924; Durand-Ruel, Paris; anonymous sale, Palais Galliera, Paris, 2 June 1971, lot 92; anonymous sale, Christie's, London, 2 December 1975, lot 25; Simon Sainsbury, London.

Exhibited

London, The National Gallery, *London's Monets*, 1997, no. 21, repr; London, Tate Britain, *The Simon Sainsbury Bequest to Tate and the National Gallery*, 2008, cat. no. 6.

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Arsène Alexandre, *La Collection Cannone*, Paris 1930, pp. 37, 40, 41, repr; Daniel Wildenstein, *Claude Monet: Biographie et Catalogue Raisonné*, Paris 1974, vol. IV, no. 1719, letters no. 2525, 2537, 2532; Daniel Wildenstein, *Monet: Catalogue Raisonné*, Cologne 1996, vol. IV, no. 1719, repr.



Paul Gauguin, 1848–1903

***Bowl of Fruit and Tankard before a Window,*
probably 1890**

Oil on canvas, 50.8 × 61.6 cm

Signed, lower left (upside down): P. Go.

NG6609 (Bequeathed by the Hon. Simon Sainsbury, 2006)

Gauguin probably painted this still life in Brittany in about 1890. It combines many of the elements – fruit, pottery and a rumpled linen tablecloth amid which objects nestle – that Paul Cézanne had incorporated in one of his paintings, *Still Life with Fruit Dish*, of 1879–80 (Museum of Modern Art, New York); the angled knife at lower right is almost a quotation from that work which Gauguin had bought for his private collection about a decade earlier. He admired the Cézanne enormously and brought it with him to Brittany. Indeed, it may have hung nearby as he worked on the present painting. He also used it to teach fellow artists gathered around him there about the painter at work in distant Provence who, he had come to believe, was showing the way forward to a new, more monumental mode of painting. Writing about the Gauguin in 1925, the critic Waldemar George immediately recognised the artist's extensive debt to Cézanne, 'from whom he borrowed his technique, his sense of colour, his vision'.

The painting also makes clear what Gauguin himself was hoping to achieve in painting at a vital turning point in his career. As the broad weave of the canvas underscores, he was searching for a sense of primitive authenticity, a connection with simpler times and ways of life. The tankard, humble but solid, surely alludes to the peasants and fishermen among whom Gauguin had settled in Brittany. The specific source for what probably represents a work of indigenous Breton pottery has not yet been identified. No less humble is the fruit bowl with a semi-circular indentation along its rim. Like Cézanne, Gauguin also sought to move beyond Impressionism to an art less reliant on the recording of optical phenomena but aspiring to greater visual complexity and structural rigour. Here, the painting shows Gauguin's increasing interest in the decorative patterning of forms, the use of bright colours and in collapsing together near and distant spaces. The narrow strip along the upper edge of the painting, for example, shows a view through a window to a town beyond. It is like a second still life composed of roofs and chimneys. So abbreviated is this detail that it registers at first almost as abstract patterning.

No explanation has been proposed for why the artist's distinctive signature at the lower left, 'P. Go.', which he began to use

at about this time, should have been painted upside down. Such a signature is not unique in his work, however, as at least one chronologically related painting was signed more fully, *P. Gauguin 90*, but also upside down. Perhaps by doing so here, Gauguin intended to turn the signature into part of the painting's overall decorative patterning, like initials carved with a flourish into a tabletop.

Provenance

Dr Georges Viau (1855–1939), by 1925; MM Wildenstein, New York, by 1936; private collection, Buenos Aires, by 1972; JT Dorrance, Philadelphia; acquired by Acquavella Galleries, New York, 1986; Simon Sainsbury, London.

Exhibited

Basel, Kunsthalle, *Paul Gauguin*, 1928, no. 53; Berlin, Galerien Thannhauser, *Paul Gauguin*, 1928, no. 47; New York, Wildenstein & Co., *Paul Gauguin 1848–1903: A Retrospective Loan Exhibition for the Benefit of les Amis de Gauguin and the Penn Normal Industrial and Agricultural School*, 1936, no. 28; Cambridge, MA, The Fogg Art Museum, Harvard University, *Paul Gauguin*, 1936, no. 26; Baltimore, Museum of Art, *Paul Gauguin: A Retrospective Exhibition of his Paintings*, 1936, no. 16; Paris, *Gazette des Beaux-Arts*, *La Vie ardente de Paul Gauguin*, 1936, no. 75; London, Tate Britain, *The Simon Sainsbury Bequest to Tate and the National Gallery*, 2008, cat. no. 8.

References

Waldemar George, 'La Collection Viau I: La peinture moderne', *L'Amour de l'Art*, September 1925, p. 374, repr. p. 373; Daniel Wildenstein, *Gauguin: Catalogue Raisonné*, Paris 1964, no. 402 (as '*Coupe de Fruits et Pichet devant la Fenêtre*', repr.); Gabriele M Sugana, *L'Opera Completa di Gauguin*, Milan 1972, no. 214 (as '*Natura Morta con Frutta e Boccale davanti alla Finestra*', repr.).



Loans to the Collection 2007–8

Sebastiano del Piombo, about 1485–1547

Portrait of a Lady, 1540s

Oil on wood, 117 × 96 cm. L1059

On loan from a private collection

Paul Gauguin, 1848–1903

Still Life with Mangoes, about 1891–6

Oil on canvas, 30.4 × 47.4 cm. L1066

On loan from a private collection



Richard Parkes Bonington, 1802–1828

La Ferté, about 1825

Oil on fibre board, 16.7 × 27.9 cm. L1070

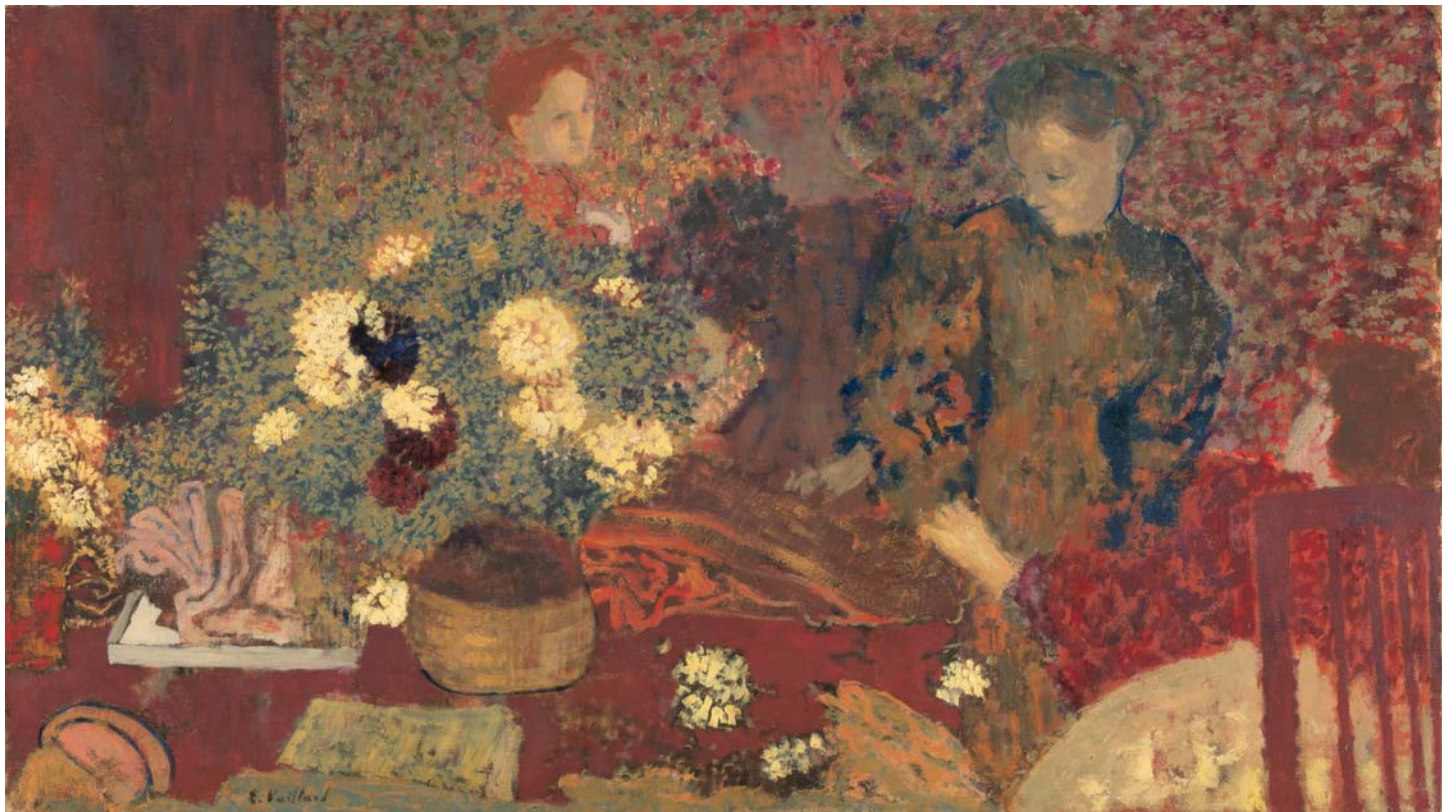
Accepted by HM Government in lieu of Inheritance Tax and allocated to the National Gallery pending a decision on permanent allocation, 2007

Edouard Vuillard, 1868–1940

The Earthenware Pot, 1895

Oil on canvas, 65 × 116 cm. L1068

On loan from a private collection



Pietro Orioli, 1458–1496

The Virgin and Child with Saints Jerome, Bernardino, Catherine of Alexandria and Francis, about 1487–90

Tempera and gold on panel, 74.6 × 52.7 cm. L1071

On loan from the Ashmolean Museum, Oxford. Purchased with the assistance of the Trustees of Henry and Clara Oppenheimer, 1959



Other Loans 2007–8

Alfred Sisley, 1839–1899

The Seine at Port-Marly, 1875

Oil on canvas, 54.6 × 65.1 cm. L1055

On loan from a private collection, courtesy of Sotheby's

Diego Velázquez, 1599–1660

Prince Baltasar Carlos in the Riding School, 1636–9

Oil on canvas, 144.2 × 97 cm. L1056

On loan from a private collection

Edouard Vuillard, 1868–1940

Dressmakers, 1890

Oil on canvas, 48 × 55 cm. L1057

On loan from a private collection

Gustave Caillebotte, 1848–1894

Portrait of the Bookseller EJ Fontaine, 1885

Oil on canvas, 65 × 81 cm. L1058

On loan from a private collection

Vincent van Gogh, 1853–1890

Portrait of a Restaurant Owner, possibly Lucien Martin, 1887

Oil on canvas, 65.5 × 54.5 cm. L1060

On loan from the Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

Alfred William Finch, 1854–1930

The Channel at Nieuport, about 1889

Oil on canvas, 36 × 54 cm. L1061

On loan from a private collection

Naddo Ceccarelli, active about 1347

Virgin and Child, 1347

Tempera and gilding on wood, 17.8 × 13.1 cm. L1062

On loan from the Ashmolean Museum, Oxford. Bequeathed by Sir John Beazley, 1971

Frans Hals, 1582/3–1666 and Pieter Codde, 1599–1678

Officers and other Guardsmen of the 11th District of Amsterdam under the command of Captain Reynier Reael and Lieutenant Cornelis Blaeuw ('The Meagre Company'), 1633–7

Oil on canvas, 209 × 429 cm. L1063

On loan from the Rijksmuseum, Amsterdam

Francesco di Giorgio, 1439–1501

Salome, about 1470–5

Bronze, height 24.5 cm. L1064

On loan from the George Ortiz Collection

Pierre-Auguste Renoir, 1841–1919

Gladioli in a Vase, about 1874–5

Oil on canvas, 73.6 × 60.4 cm. L1065

On loan from a private collection

Hilaire-Germain-Edgar Degas, 1834–1917

Three Dancers in Violet Tutus, 1898

Pastel on paper laid on board, 73.2 × 49 cm. L1067

On loan from a private collection

Akseli Gallen-Kellela, 1865–1931

Autumn: Five Crosses, 1902

Oil on canvas, 76 × 145 cm. L1069

On loan from a private collection

For a list of all works on loan at the National Gallery between April 2007 and March 2008, see www.nationalgallery.org.uk

CARE OF THE COLLECTION



Conservation of the Collection

Priorities for undertaking conservation work on the Gallery's collection are established by a process of frequent discussion between conservation and curatorial staff and the Director. Of course the prevention of physical deterioration is the first task of any conservation department and there is a continuous programme of checking and assessing the collection, with particular attention to the more fragile panels. The constant inspection of the collection identifies early signs of movement in panels, lifting paint or incorrect tension in canvas paintings. Pictures in store (a small minority of the collection) are checked as thoroughly as those on display. Factors influencing the decision to seek the Board's permission to clean paintings include the Curatorial Department's priorities, the Gallery's exhibition programme, the presentation of new acquisitions and, sometimes, the need for paintings to be visible enough to identify and catalogue.

Work on three paintings which were included in National Gallery exhibitions was completed during the year. Franz Hals's small

panel portrait of *Jean de la Chambre* of about 1638 and Dou's *Portrait of a Young Woman* of about 1640 were cleaned for *Dutch Portraits: The Age of Rembrandt and Frans Hals*. The Hals portrait in particular benefited from the removal of discoloured varnish and darkened retouchings which had disfigured its delicately painted background. *The Virgin and Child* by Benvenuto di Giovanni was cleaned for the exhibition *Renaissance Siena: Art for a City*. The Benvenuto had long been obscured by a thick blackish surface encrustation which led to an almost monochrome effect. The removal of the surface layer, which presented some technical problems, revealed a subtly coloured and characteristically Sieneese unvarnished paint surface. *The Virgin and Child* is one of a number of Sieneese paintings in the Gallery's collection which seem never to have been varnished and which have typically matt and unsaturated surfaces.

An acquisition and a new loan were put on display during the year following conservation treatment. Panini's *The Lottery in Piazza di Montecitorio* was in excellent condition but had not undergone conservation work for some time. Consolidation of



Above: Benvenuto di Giovanni's *Virgin and Child*, before and after treatment.

Previous page: A Gallery conservator works on a recent acquisition, *The Charity of Saint Nicholas*, attributed to Girolamo Macchietti.

the paint surface, relining, cleaning and restoration were necessary. Bonington's *La Ferté* required the removal of a slightly discoloured varnish before being displayed. A further acquisition, *The Charity of Saint Nicholas*, attributed to the 16th-century Florentine painter Girolamo Macchietti, required some extensive consolidation of loose paint and panel repair in addition to work on the paint surface itself. It is a good example of a picture which is fundamentally in excellent condition but which needs quite lengthy and complex conservation work.

A number of other paintings already in the collection were cleaned during the year. Van Dyck's *Carlo and Ubaldo see Rinaldo conquered by Love for Armida*, which is an oil sketch for an engraving by Pieter de Jode the Younger, was revealed to be a much more subtle and tonal work than it had appeared under discoloured varnish. Pintoricchio's *Saint Catherine of Alexandria with a Donor* was cleaned before being exhibited in the monographic exhibition in Perugia. A small and very dirty picture of *A Boy with a Bird*, previously catalogued as 'after Titian', turned out to be far more interesting and of an earlier date than previously thought. During the recent cleaning, technical examinations (including X-radiography, infrared reflectography and cross-sections) have revealed a technique characteristic of Titian and his workshop. This picture was the subject of an article in Volume 28 of the *National Gallery Technical Bulletin*.

During the year work continued on the very fragile panels of Rubens' triptych of *Saint Bavo about to Receive the Monastic Habit at Ghent*. These oil sketches for an altarpiece intended for the high altar of Saint Bavo, Ghent, were part of the Holwell Carr Bequest of 1831. They had by then been subjected to major panel work which caused the planks to split and the joins to separate. The panel had been reduced in thickness and cradled again during both the 19th and 20th centuries. The delicate and lengthy work of removing the cradle and re-aligning and re-joining the numerous splits and separated joins is now complete.

Much work was done on paintings from the Hugh Lane Collection which are on long-term loan in Dublin. Twenty of these were returned to the National Gallery for surface cleaning, minor conservation work, re-varnishing and frame repairs. A great improvement was made to the appearance of many of these works, particularly Gérôme's *Portrait of Armand Gérôme*, Bonvin's *Still Life with Book, Papers and Inkwell* and Stevens's *The Present*.

Pictures cleaned and restored in the Conservation Department 2007–8

Benvenuto di Giovanni *The Virgin and Child*, NG2482
Dou *Portrait of a Young Woman*, NG968
Gérôme *Portrait of Armand Gérôme*, NG3251
Giovanni di Nicola *Saint Anthony Abbot*, NG3896
Hals *Portrait of Jean de la Chambre at the Age of 33*, NG6411
Lorenzo di Credi *The Virgin and Child*, NG593
Panini *The Lottery in Piazza di Montecitorio*, NG6605
Pintoricchio *Saint Catherine of Alexandria with a Donor*, NG693
Titian *A Boy with a Bird*, NG933
Van Dyck *Carlo and Ubaldo see Rinaldo conquered by love for Armida*, NG877.2
Bonington *La Ferté*, L1070
Orsi *Saint Michael subduing Satan*, Ashmolean Museum, Oxford

Other paintings treated

Barye *The Forest of Fontainebleau*, NG3233
Bonvin *Still Life with Book, Papers and Inkwell*, NG3234
Boudin *The Beach at Tourgéville-les-Sablons*, NG3235
Corot *A Peasant Woman*, NG3239
Dalmation School *The Altarpiece of the Virgin Mary*, NG4250.1–8
Diaz de la Peña *Venus and Two Cupids*, NG3246
Fantin-Latour *Still Life with Glass, Jug, Fruit and Flowers*, NG3248
French School *A Black Woman*, NG3250
Gaudenzio *Saint Andrew*, NG3925
Hals *A Family Group in a Landscape*, NG2285
Madrazo *Portrait of a Lady*, NG3254
Mancini *The Customs*, NG3255
Mancini *On a Journey*, NG3256
Rousseau *Moonlight: The Bathers*, NG3269
Stevens *The Present*, NG3270

Framing

The National Gallery has embarked on a more intensive period of reviewing and improving its frames over the last three years. Frames have always been subject to the changing tastes of generations of picture lovers, unless they are actually attached to the paintings. As a result few of the Gallery's paintings have retained their original frames and probably less than a fifth of the current framings in the Gallery can be regarded as ideal and permanent. Looking back over the last 150 years of framing activity it seems clear that the most successful framing solutions are often achieved with the carefully chosen period frame. We have reframed over 60 paintings in the last three years; 36 of them with antique picture frames.



Velázquez's *Philip IV of Spain in Brown and Silver*, about 1631–2. The frame was purchased with the generous support of Mr Juan Corbella.

We have been able to purchase several outstanding frames with the generous support of private donors: Mr Juan Corbella for Velázquez's *Philip IV of Spain in Brown and Silver* (frame acquired in 2006); Dr Alan J. Horan OBE and Mrs Horan for Chardin's *The Young Schoolmistress* and *The House of Cards* (in 2006) and Mr and Mrs Timothy Plaut for Pintoricchio's *Saint Catherine of Alexandria with a Donor* (in 2007).

Other notable frames were acquired for Ludovico Carracci's *The Marriage of the Virgin* and Morales's *The Virgin and Child* (both acquired in 2006); Cézanne's *Avenue at Chantilly*; Mantegna's *Samson and Delilah*; Solario's *A Man with a Pink*; Avercamp's *A Winter Scene with Skaters near a Castle* (all in 2007); and Rubens's *A Lion Hunt* (in 2008).

The Framing Department is proactively engaged in finding suitable high-quality frames at auction houses and small frame dealers all over Europe and we have been able to purchase frames very opportunely for Raphael's *The Madonna of the Pinks* ('*La Madonna dei Garofani*') (in 2006); Rubens's *The Judgement of Paris* (in 2007); Bouts's *The Entombment* (in 2007) and Guercino's *The Cumaean Sybil with a Putto* (in 2008).

Reproductions are made when it seems unlikely that an appropriate original can be found (early frames, very large or unusual formats), or when the need for a frame is pressing (for example, for an upcoming exhibition, a newly restored paint-



Chardin's *The House of Cards*, about 1736–7. The frame was purchased with the generous support of Dr Alan J. Horan OBE and Mrs Horan.

ing or a new painting acquisition). Reproductions, such as the frames for Rubens's *Samson and Delilah* (made in 2005); Crocefissi's *Dream of the Virgin* (in 2006); Holbein's *Christina of Denmark, Duchess of Milan* (in 2006) and Velázquez's *Philip IV hunting Wild Boar ('La Tela Real')* (in 2006) follow closely the designs of surviving frames of the period and copy the appearance of their surfaces. In the last year carved frames were also made for Fungai's *The Virgin and Child with Cherubim* (a tondo) and Panini's *The Lottery in Piazza di Montecitorio*.

The Framing Department was involved in providing several framing solutions for *Renaissance Siena: Art for a City*. Two screens were designed and made to display the series of eight *Virtuous Men and Women* in a unified setting. Traces of capitals of the original frame are visible on some panels and provided an indication of the likely original scheme. The screens were made to evoke the historical setting.

A new frame was made for Benvenuto's *Virgin and Child*. The exhibition also gave an opportunity to rethink the framing of the large *Assumption of the Virgin* by Matteo di Giovanni. The challenge was to make a frame that could incorporate the two side panels (borrowed from Asciano), which retain parts of the original frame. These side panels were reunited with the central panel (NG1155) in the Siena exhibition for the first time in over 200 years. We made a frame that allowed us to show the central panel and the two side panels in a setting close to the original based on research into frames on works by Matteo and frames of the time in Siena. After adaptation this will also become the new permanent frame for the *Assumption of the Virgin*. Framing the panel in this way shows how the original

frame helped to clarify the composition of the painting; the first pair of capitals frames the circle of angels surrounding Mary; the second pair the rows of angels further back. The whole Gothic design makes sense of the shape of the panel and helps to make the upward movement in the painting more immediate.

Paintings reframed in 2007–8

Framed with newly acquired antique frames:

- Antonello da Messina *Portrait of a Man*, NG1141
- Avercamp *A Winter Scene with Skaters near a Castle* (tondo) NG1346
- Bouts *The Entombment*, NG664
- Cézanne *Avenue at Chantilly*, NG6525
- Degas *Ballet Dancers*, NG4168
- Guercino *The Cumaean Sybil with a Putto*, L592
- Hals *Portrait of Jean de la Chambre at the Age of 33*, NG6411
- Mantegna *Samson and Delilah*, NG1145
- Pintoricchio *Saint Catherine of Alexandria with a Donor*, NG693
- Rubens *The Judgement of Paris*, NG6379
- Solario *A Man with a Pink*, NG923
- Van Dyck *Carlo and Ubaldo see Rinaldo conquered by Love for Armida*, NG877.2

Framed from Gallery stock:

- Boulogne *Nessus and Dejanira*, NG6506



Rubens's *A Lion Hunt*, about 1614–15, shown in its old frame on the left and following reframing on the right.



Matteo di Giovanni's *Assumption of the Virgin*, probably 1474, reunited in a specially made frame with the two side panels from Asciano.

Frame reproductions:

- Baldung *The Trinity and Mystic Pietà*, NG1427
- Benvenuto di Giovanni *The Virgin and Child*, NG2482
- Cranach *Portrait of a Man, probably Johann Feige*, NG1925
- Cranach *Charity*, NG2925
- Dou *Portrait of a Young Woman*, NG968
- Attrib. to Albrecht Dürer *The Painter's Father*, NG1938
- Fungai *The Virgin and Child with Cherubim*, NG1331

- Matteo di Giovanni *The Assumption of the Virgin*, NG1155
- Panini *The Lottery in Piazza di Montecitorio*, NG6605
- Attrib. to Anton Günther Gheringh, *Courtyard at the Rubenshuis*, Buckinghamshire County Museum



Pintoricchio's *Saint Catherine of Alexandria with a Donor*, probably about 1480–1500. The frame was purchased with the generous support of Mr and Mrs Timothy Plaut.

Study of the original polychromy of Italian Renaissance frames

Until recently, little examination and analysis had been undertaken to investigate the original painted finishes of early frames. However, important new data has been amassed during a collaborative project with the Victoria and Albert Museum, in which the polychromy of four Italian Renaissance frames on loan to the National Gallery from the V&A was examined and analysed. This work was undertaken in collaboration with

Christine Powell and Zoë Allen of the V&A who are currently preparing to publish *Italian Renaissance Frames at the Victoria and Albert Museum: a technical study*. Of particular interest is the Tuscan carved, painted and gilt tabernacle frame dated to about 1480–1500 which now surrounds *The Virgin and Child with an Angel* of about 1480 by an imitator of Fra Filippo Lippi.

Though worn, much of the original gilding and painted decoration survives. The mouldings were found to be water-gilded

over a red bole and the corbel (which is intricately carved with fluted scrolls, feathery foliate decoration and rippling ribbon surrounding a central shield embellished with the owner's arms), water-gilded and then painted blue with gold spots in *sgraffitto* (the blue paint was applied over the gold leaf and scraped through where the gold spots were intended).

A paint cross-section taken from this area confirmed that the carved wooden structure was initially covered with a calcium sulphate ground followed by a red bole in preparation for gilding. The blue paint was then applied in two layers directly over the gold leaf. The lower blue layer consists of mineral azurite over indigo (confirmed by Raman microspectroscopy at the British Museum) combined with lead white.

Azurite was frequently applied over coloured grounds, and the use of indigo for this purpose has been confirmed in a number of contemporary panel paintings, such as the *Virgin and Child* of about 1480 attributed to Botticelli in the Musée Jacquemart-André in Paris (E Martin and S Bergeon, 'Des bleus profonds chez primitifs italiens', *Techne* 4, 1996, pp. 74–89).

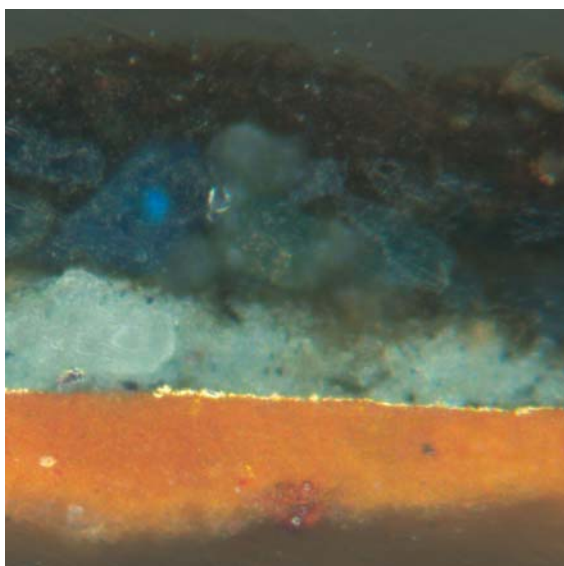
A particularly close comparison can be drawn with the contemporary (possibly original) frame surrounding Crivelli's *Madonna della Rondine*, where similar materials and stratigraphy have been identified in the blue background to the carved parts of the frame (Smith et al, 'An Altarpiece and its Frame: Carlo Crivelli's *Madonna della Rondine*', *National Gallery Technical Bulletin* 13, 1989, pp. 28–43).



Imitator of Fra Filippo Lippi, *The Virgin and Child with an Angel*, about 1480, in its frame.

The large particle size and consequent low covering power of azurite means that several layers are necessary to produce a strong saturated blue if it is applied over a reflective white ground. The indigo blue underpaint would have had the effect of enhancing the colour of the overlying expensive mineral blue pigment and economising on the quantity required.

Vermilion was identified in a sample from the reddish-brown outside edge of the frame, which may have been painted in imitation of porphyry.



Cross-section of a sample taken from the blue background of the shield (on the frame above) showing a thick layer of azurite applied over indigo combined with lead white. The blue layers have been applied directly over gold leaf on a red bole with iron-rich inclusions. A trace of the calcium sulphate preparation is visible at the base of the sample.

ACCESS TO THE COLLECTION



Welcoming Visitors

The Gallery is committed to ensuring that the collection is enjoyed by the greatest possible number of people and aims to reach the widest possible audiences in the UK and overseas. The exhibitions programme in 2007–8 appealed to a variety of audiences, inviting visitors to approach the collection in radically different ways. *Renaissance Siena* challenged popular perceptions of Italian Renaissance art, while *Art of Light* viewed the collection through a stained glass lens. The Gallery also hosted the display for the Fourth Plinth Programme, led by the Mayor of London's Office. *Fourth Plinth* showed models of works by contemporary artists shortlisted for display on the Fourth Plinth in Trafalgar Square. Visitors were invited to share their comments at the exhibition and via a dedicated website.

New work by Yinka Shonibare, MBE was a focal point in the exhibition *Scratch the Surface*. Marking the bicentenary of the Act of Parliament abolishing the transatlantic slave trade, *Scratch the Surface* explored both the role that the slave trade played in the creation of two works that have subsequently entered the National Gallery's collection, and how the history of

these works continues to inspire artists today. The exhibition was curated by Jonah Albert who worked with the Gallery as part of the Arts Council England Inspire Fellowship scheme.

An unusual publicity campaign, *The Grand Tour*, captured the public imagination during the summer of 2007. Forty-four full-size reproductions of National Gallery paintings in replica frames were hung in the streets of Soho, Piccadilly and Covent Garden. The *Grand Tour* encouraged people to make the short journey to visit the genuine works, and many more, free of charge.

Hewlett-Packard reproduced the paintings so they exactly mirrored the format of the originals. Each picture had an information label next to it, and a dedicated website was created to support the project. Visitors were able to download a map and a range of specially recorded audio tours to explore the display. People could also create their own tour by calling telephone numbers listed at each painting site to learn more. The website also showcased photographs drawn directly from the Gallery's first dedicated Flickr group. This group proved to be extremely popular with our audience, as demonstrated by the fact that they proactively published nearly 500 personal photographs of the exhibition online.

Public feedback about *The Grand Tour* was overwhelmingly positive, and the project has won several awards, including: two Gold Lions at the Cannes Lions 2008 show; a Gold World Medal in Entertainment Promotion, New York Festivals 2008; four Design and Art Direction (D&AD) awards, including Gold for Poster Advertising Campaigns; Gold for print design, Art Director's Club; Winner – Brand Identity, Guardian Media Mega Awards 2008; Winner – Temporary Exhibition Design, Design Week Awards, 2008; Crème de la Crème – Design and Branding, and Highly Commended – Environment, WPPed Cream Awards, 2007.

Regular 'Family Sundays' were introduced this year (see p. 36) and a sub-brand was created to promote family activities. Chinese was added to the audio tour of 30 popular paintings, taking the total number of languages on offer to eight, while the Gallery's podcast evolved to include downloadable sections of exhibition audio guides. Traffic to the Gallery's website again saw an increase with nearly 10 million visits during this period. The ArtStart kiosk system continued to help visitors to get the most out of their time at the Gallery. It has also proven itself to be a valuable mechanism for continuing to build relationships with our audience beyond an individual visit, with around 350 new subscribers joining our mailing list each month.



Above: A reproduction of Rembrandt's *Self Portrait at the Age of 34* on a wall in Covent Garden as part of *The Grand Tour*, summer 2007.

Exhibitions 2007–8

Renoir Landscapes 1865–1883

21 February–20 May 2007

Rooms 41–46

Sponsored by Ernst & Young

Pierre-Auguste Renoir (1841–1919) painted landscapes throughout his life. However, during the first two decades of his long career they constituted an especially important area of experimentation for the artist, in which he explored composition, paint handling and pictorial structure in new ways. This was the first exhibition to examine this vital aspect of Renoir's achievement, and brought together some 70 landscapes.

It began with works of the 1860s, when the young artist was meeting and working beside the painters who would become his fellow Impressionists. The Gallery's own *Bathers at La Grenouillère* was painted by Monet while Renoir worked alongside him; it was hung in the exhibition beside works by Renoir of the same location, inviting fruitful comparisons between the artists.

Renoir Landscapes 1865–1883 was organised by the National Gallery, London, the National Gallery of Canada, Ottawa and the Philadelphia Museum of Art.

Leon Kossoff: Drawing from Painting

14 March–1 July 2007

Sunley Room

This exhibition featured drawings and paintings by the distinguished British artist Leon Kossoff (b. 1926), who has been inspired by the works in the National Gallery since the age of ten. The exhibition featured works by Kossoff drawn from Gallery paintings, including Velázquez's *Christ after the Flagellation*, Poussin's *Cephalus and Aurora*, Rembrandt's *Ecce Homo* and Veronese's *Allegories of Love*, as well as works inspired by Kossoff's visits to the Royal Academy exhibitions devoted to the art of Venice, Poussin, early Cézanne, and Goya.

Take One Picture: An Exhibition of Work by Primary Schools Inspired by Jan Molenaer's *Two Boys and a Girl Making Music*

30 April–1 July 2007

Room 1

Generously supported by Christoph and Katrin Henkel and The Dorset Foundation

Primary schools across the UK produced work for the National Gallery's *Take One Picture* project, using Molenaer's painting as a stimulus to explore a broad range of subjects and key skills, including literacy, numeracy and ICT as well as art. The *Take One Picture* exhibition showcased the children's work, which included hats, chairs, textiles, musical instruments, poems, paintings, collages and animated short films – all made in response to Molenaer's painting.

Dutch Portraits: The Age of Rembrandt and Frans Hals

27 June–16 September 2007

Sainsbury Wing

Sponsored by Shell at both the National Gallery, London, and the Royal Picture Gallery Mauritshuis, The Hague, in celebration of the centenary of Royal Dutch Shell

This major exhibition was jointly organised with the Royal Picture Gallery Mauritshuis, The Hague, and was the first international loan exhibition in 50 years to provide a survey of the unprecedented range and variety of painted portraiture from the 17th-century 'Golden Age' of the Dutch Republic. It included some 60 works, all painted between 1600 and 1680.

Notable paintings included the rare loans of two of Rembrandt's most famous works: *The Anatomy Lesson of Dr Nicolaes Tulp* (Mauritshuis) and *The Syndics (De Staalmeesters)* (Rijksmuseum, Amsterdam); Thomas de Keyser's dashing *Loef Vredericx* from the Mauritshuis, which had never been seen in the UK before; and a remarkable militia portrait by Frans Hals and Peter Codde, *The Meagre Company* (Rijksmuseum, Amsterdam).



The Skiff (La Yole), 1875, featured in *Renoir Landscapes*.

Work, Rest & Play

Bristol's City Museum and Art Gallery
27 January–15 April 2007
Laing Art Gallery, Newcastle upon Tyne
28 April–15 July 2007
National Gallery, London
26 July–14 October 2007
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

This exhibition explored the themes of work, rest and play as they have been depicted in art. Bringing together exhibits dating from the 16th century to the present, it traced changing ideas about work and leisure, and looked at how artists responded to huge shifts in working patterns, from industriali-

sation to contemporary office culture. The exhibition included major works from the National Gallery, together with important historical and contemporary loans from other collections. It featured works by Moroni, Canaletto, Gainsborough, Manet, Monet, Gauguin and Lowry.

Scratch the Surface

20 July–30 November 2007
Rooms 1 and 36

Supported by the Heritage Lottery Fund, Arts Council England, Inspire Fellowship Programme, the Esmée Fairbairn Foundation and the Outset Contemporary Art Fund.

Scratch the Surface examined the role that the slave trade played in the lives of the people featured in two National Gallery portraits: *Mrs Oswald* by Zoffany and *Colonel Tarleton* by Sir Joshua Reynolds. As part of the exhibition, Yinka Shonibare,



Part of Yinka Shonibare's installation for *Scratch the Surface*.



Domenico Beccafumi's *Saint Jerome*, around 1520, lent by the Galleria Doria Pamphilj, Rome, for *Renaissance Siena*.

MBE was invited to create a new installation in response to these two portraits. This new work went on display in the Barry Rooms.

The exhibition was part of a range of activities and events across the country to commemorate the 200th anniversary of the 1807 Act to abolish the British trade in African people.

Renaissance Siena: Art for a City

24 October 2007–13 January 2008

Sainsbury Wing

Sponsored by Banca Monte dei Paschi di Siena

Renaissance Siena offered the first opportunity in the UK to see Sieneese Renaissance works of art in the artistic, cultural and political context of the volatile last century of the Sieneese Republic. While the painting of Trecento Siena is universally admired, the art produced during the later 15th and early 16th centuries is much less well known, especially outside Italy.

The exhibition showcased the bravura techniques and virtuoso inventiveness of two of the greatest Sieneese artists of this period, Francesco di Giorgio and Domenico Beccafumi, alongside many of their contemporaries. Around one hundred paintings, sculptures, drawings, manuscripts and ceramics were on show.

Major loans from private and public collections across Europe and America were displayed alongside the exceptional Sieneese paintings in the National Gallery's own collection – works by Matteo di Giovanni, Francesco di Giorgio, Benvenuto di Giovanni, the Master of the Legend of Griselda, Signorelli, Pintoricchio and Beccafumi – many of which were specially cleaned and restored for the exhibition. Notable paintings included Matteo di Giovanni's great *Assumption of the Virgin* altarpiece from the Siena-ruled town of Asciano. The centre of this altarpiece, part of the National Gallery Collection, was reunited for the first time with all the other surviving parts. The exhibition also reunited a series of ancient heroes and heroines originally painted for a noble marriage by all the leading painters of the 1490s, brought together from as far apart as Budapest, Baltimore and Bloomington, Indiana.

Art of Light: German Renaissance Stained Glass

7 November 2007–17 February 2008

Sunley Room

Sponsored by Freshfields Bruckhaus Deringer

This exhibition brought together some of the finest examples of German stained glass from this period and put them next to a selection of National Gallery paintings, matching them up by period and region. It also featured some surviving examples of designs for stained glass. The exhibition included an explanatory section on the making of stained glass, with tools and glass fragments on loan from the Victoria and Albert Museum and the Stained Glass Museum at Ely Cathedral.

By exploring differences and similarities in techniques and approach, and above all by highlighting the beauty and importance of glass as well as painting, *Art of Light: German Renaissance Stained Glass* sought to open visitors' eyes to the lost worlds of Medieval and Renaissance Germany.

Discoveries: New Research into British Collections

21 November 2007–10 February 2008

Room B

Discoveries brought together paintings from across the country, some of which had never been seen in public before, demonstrating the astonishing range and quality of public collections in the UK, and spanning over 500 years. It also illustrated the wide variety of work that has been done by the National Inventory Research Project.

The project researchers worked with regional museums to shed new light on European paintings from 1200 to 1900 – discovering a rich variety of stories, interpreting symbolism, giving attributions and enhancing understanding of these little-known pictures. The National Inventory Research Project has been supported by the Arts and Humanities Research Council, the Getty Foundation and the Samuel H. Kress Foundation. See also page 45.

The Landscape Oil Sketch

15 December 2007–6 April 2008

Room 1

Most landscape oil sketches from the 18th and early 19th centuries were never intended for exhibition – sketching out of doors was used primarily as a training for the hand and the eye. Often sketches remained overlooked, staying in artists' families rather than being offered for sale. Only a few collectors recognised the quality of pieces in this tradition.

This exhibition celebrated these collections. Degas owned studies by Corot and Théodore Rousseau which the National Gallery purchased at the sale of his collection in 1918. They now form the core of a small but distinguished group of works which was augmented in 1999 by the long-term loan of the Gere Collection. John Gere, former Keeper of Drawings at the British Museum, and his wife, the writer Charlotte Gere, began collecting in the 1950s when this style of painting had received relatively little attention from art historians. Their collection is now considered to be one of the finest of its kind. A selection of these paintings were on show in the exhibition.

Pompeo Batoni (1708–1787)

20 February–18 May 2008

Sainsbury Wing

Supported by the Corporate Members of the National Gallery

This exhibition marked the tercentenary of the painter's birth, and was the first comprehensive presentation of Batoni's paintings in 40 years. It provided a vivid appreciation of the artistic achievement of 'Italy's Last Old Master' through the finest examples available in the public and private collections of Europe and America.

For nearly half a century Batoni recorded international travellers' visits to Italy on the Grand Tour in portraits that remain among the most memorable artistic accomplishments of the period. British and Irish subjects accounted for nearly 80 per cent of his output. His status as Rome's most sought-after painter for both portraits and history paintings was demonstrated in the exhibition by works which had never previously been publicly exhibited, as well as by newly discovered and recently restored works. The exhibition was organised in conjunction with the Museum of Fine Arts, Houston.



In the *Art of Light* exhibition, the juxtaposition of painting and stained glass offered insights into the history of Medieval and Renaissance Germany. Here, a glass design by Lukas Zeiner, *The Arms of Balthasar II von Hohenlandenberg*, about 1500, shows off Balthasar's membership of the knightly order of the fish and falcon. An unidentified man in a portrait by Hans Baldung (1514, from the National Gallery's collection) wears the order around his neck; he may be one of Baldung's patrons at the court of Baden in the Upper Rhine.

Learning for All

The exhibition *Dutch Portraits: The Age of Rembrandt and Frans Hals* was accompanied by a wide range of educational events. On Wednesday 27 June 2007, the first day of the exhibition, its curator Betsy Wieseman gave an introductory lecture, *Role Playing and Identity in Dutch Portraits of the 17th century*. This was followed by three further lectures on subsequent Wednesday evenings given by invited guest specialists. Archivist Sebastian Dudok van Heel spoke about identifying the sitters in portraits, Dr Emilie Gordonker of the National Gallery of Scotland (now Director of the Mauritshuis in the Hague) discussed dress in Dutch portraiture, and Joanna Woodall of the Courtauld Institute of Art gave a lecture entitled *The Lessons of Anatomy*. A practical workshop was led by artist Ann Dowker on Sunday 24 June. Participants drew from works by Rembrandt in the permanent collection to which Leon Kossoff had responded in works simultaneously on show in the Sunley Room, in the *Leon Kossoff: Drawing from Painting* exhibition, thereby drawing a link between the exhibition of Old Master paintings in the Sainsbury Wing and a leading contemporary artist.

The exhibition *Renaissance Siena: Art for a City* was supported by an extensive programme arranged by the Education Department, including talks and lectures, practical workshops and performances of Renaissance music and dance. The opening event, *Dance and Art in Renaissance Italy*, featured performers in historical costume collaborating with historians Sian Walters and Darren Royston to explore the relationship between painting and the courtly ideals of Renaissance dance. The popularity of this introductory event was mirrored by a performance held towards the end of the exhibition's run. *Music of the Sieneese Renaissance* featured musicians from the Royal College of Music playing period pieces on the types of instruments seen in Matteo di Giovanni's great *Assumption of the Virgin* altarpiece, which was a focal point of the exhibition.

A series of Wednesday evening lectures was held in the Sainsbury Wing Theatre, covering various aspects of art, life and culture in Renaissance Siena. Fabrizio Nevola of the Università degli Studi di Siena gave the first talk, *A City for Art: Renaissance Siena*. This was followed by guest speakers Carl Strehke, of the Johnson G. Johnson Collection in Philadelphia, who spoke about the decoration of the Hospital of Santa Maria della Scala in Siena, and Laurence Kanter of the Metropolitan Museum, who gave a lecture entitled *Corporate Style: Workshops and Collaboration in Renaissance Siena*.

Luke Syson, the exhibition's curator, also contributed to this series with a lecture that discussed *Stylistic Choices for Sieneese Renaissance Pictures*. These evening lectures were supported by a full programme of free lunchtime talks and practical workshops that enabled participants to work with the same materials that were used by the Sieneese masters. Finally, a new departure was successfully trailed with two evenings of tutored wine tastings, named *Fine Art meets Fine Wine*. These featured local Sieneese wines, selected by international wine journalist Filippo Bartolotta, being paired with appropriate Sieneese paintings.

The *Pompeo Batoni* exhibition was introduced with an evening lecture by guest curator Edgar Peters Bowron from the Museum of Fine Arts, Houston. This was followed by two further lectures discussing Batoni, his reputation and his sitters, given by National Gallery curator Dawson Carr and dress historian Jacqui Ansell.

All three of the Sainsbury Wing exhibitions were preceded, on the Saturday before opening, by a scholarly colloquium generously funded by The Elizabeth Cayzer Charitable Trust. Invited specialists, many of them visiting London especially for the event, came to hear the curators of the exhibitions give introductory talks on the displays and to spend the afternoon discussing the issues raised.

On 26 February, Christopher Lloyd, formerly Surveyor of the Queen's Pictures, gave the annual Francis Haskell Memorial Lecture, *Private Loss and Public Gain: London and the Collecting of Old Masters*.

The regular provision of lunchtime lectures, courses and workshops continued throughout the year and the *Talk and Draw* concept, whereby visitors make their own creative responses to works in the collection, was extended with the offer of a *Diversity of Drawing* day of drop-in workshop events in front of the paintings. Over 1,200 visitors listened to talks on drawing and took part in the workshops led by tutors from the Ruskin School of Drawing and Fine Art in Oxford.

The Schools programme continues to provide pre-booked and tailor-made talks for over 80,000 schoolchildren each year. The *Articulate* scheme to develop literacy work with secondary schools, which is generously funded by Deutsche Bank, and the *Take One Picture* project for primary schools, also generously supported by The Dorset Foundation and Christoph and Katrin Henkel, have become core activities. During the past year the

Gallery has hosted cultural placements for 160 trainee primary school teachers, who have learnt about the methods and importance of cultural learning for schoolchildren.

In September, the Gallery doubled its provision for Family Learning. 'Every Sunday is Family Sunday' became the byword, enabling family groups to visit the Gallery on a Sunday and know that there would be a wide range of activities designed for them, ranging from 'Magic Carpet' storytelling sessions for the very young to practical workshops for older children. In addition, a new Family audio guide is in preparation entitled *Teach your Grown-Ups about Art*. This will enable children to take their parents and carers around the Gallery themselves.

The *Line of Vision* outreach scheme referred to in previous *Reviews*, which works with groups of disadvantaged teenagers, has been continued to work with young people at risk of exclusion and with young mothers. Over the past year this project has now been extended to provide events for groups of elderly people, linked to two temporary exhibitions, *Scratch the Surface* and *Work, Rest & Play*.

For younger visitors, drop-in *Talk and Play* activities have been provided, both in the Gallery and at Westminster children's libraries, with the aid of good-quality prints of paintings from the collection. The *Take Art* scheme, to visit hospital schools, also makes use of reproductions and during the past year 16 hospital schools in the Greater London area received a total of 80 visits that reached 400 patients. These are children who would not otherwise, of course, have had the opportunity to

engage with great paintings and we are most grateful to The John S. Cohen Foundation for its generous and loyal support of the scheme over the past six years.

The Gallery has also been putting much effort into extending its programme for people with disabilities. The *Art Through Words* programme for blind and partially sighted visitors and the British Sign Language programme for deaf and hard of hearing visitors are now well established as part of the Gallery's regular activities.

In October, the Gallery was used as the launch venue for Youth Music Week. During the day, musical workshops were held in the galleries, with the themes connected closely to the paintings. Different styles of music ranging from jazz to classical, both instrumental and vocal, reverberated through the Gallery and the day culminated with a concert in the Sainsbury Theatre. The performance of African drumming, devised to connect with the *Scratch the Surface* exhibition, was particularly memorable.

We would like to thank the following supporters of the Gallery's education programme this year:

Alliance & Leicester – sponsor of the *Take One Picture* website
The John S. Cohen Foundation – supporter of *Take Art*
The Elizabeth Cayzer Charitable Trust – supporter of the exhibition colloquia
Deutsche Bank – sponsor of *Articulate*
The Dorset Foundation – supporter of *Take One Picture*
The Ernest Hecht Charitable Foundation – supporter of the Myra Hess Day
Christoph and Katrin Henkel – supporters of *Take One Picture*
The Italian Cultural Institute, London – funder of *Music of the Sieneese Renaissance* event
Rootstein Hopkins Foundation – funder of the Associate Artist Scheme



Artist Sarah Simblet demonstrates anatomy at the *Diversity of Drawing* day of events, October 2007.

A NATIONAL AND INTERNATIONAL LEADER

Please use this terminal to explore the NIRP's online database –
the National Inventory of Continental European Paintings.



National and International Role

This year saw the seventh and last in the series of exhibitions produced in partnership with Bristol's City Museum & Art Gallery and the Laing Art Gallery, Newcastle upon Tyne. It has been made possible thanks to the generous support of the Heritage Lottery Fund, the Esmée Fairbairn Foundation, the Northern Rock Foundation and in London by The Bernard Sunley Charitable Foundation. The partnership includes a programme of education and outreach work, as well as the very successful People's Panel, which has enabled members of the public to develop a long-term relationship with local galleries through involvement in the organisation of exhibitions. The seventh exhibition, *Love*, which ran at the National Gallery from 24 July to 5 October 2008, will be described in next year's *Review*.

The Gallery's partnership with Glasgow University, Birkbeck, University of London and 200 small and regional museums



Above: Michelangelo's 'Manchester Madonna' returned to the city. Previous page: the National Inventory of Continental European Paintings terminal at the *Discoveries* exhibition (see page 45).

across the UK to research and catalogue around 8,000 pre-1900 Continental European oil paintings has, during 2007–8, resulted in the launch of a searchable web database with a special exhibition, *Discoveries: New Research into British Collections*, held at the Gallery from 21 November 2007 to 10 February 2008. Further details of this national research partnership, the National Inventory Research project, can be found on pages 45–46.

In addition to working with its national partners, the Gallery has lent a number of paintings from the collection to exhibitions throughout the UK. One of the most remarkable and imaginative of these was the exhibition *Art Treasures Revisited* staged by Manchester City Art Gallery, which commemorated the city's great 1857 exhibition. The Gallery lent four of its pictures to this exhibition, including Michelangelo's *The Virgin and Child with Saint John and Angels*, the popular title of which, 'The Manchester Madonna', derives from its exhibition at Manchester 13 years before it was acquired by the Gallery in 1870. Lucas Cranach the Elder's *Cupid complaining to Venus* was lent to the Courtauld Institute of Art Gallery for its exhibition *Temptation in Eden: Lucas Cranach's Adam and Eve*, which provided the opportunity to see this painting as part of an ensemble with paintings from the Royal Collection and the Getty Museum, testing a thesis as to whether these pictures might originally have been intended to hang together. Other Gallery paintings were on view during the course of the year at York Art Gallery and in Cardiff at the National Museum Wales.

The year was notable for major exhibitions on the British artists Constable, Hogarth and Turner, to which the Gallery lent extensively. The Constable and Hogarth exhibitions were both shown at Tate Britain, as well as at other venues outside the UK, which enabled visitors to experience some of the most familiar paintings in Trafalgar Square from a very different perspective. *Constable's Great Landscapes: The Six Foot Paintings*, which was on display at Tate Britain and the National Gallery of Art, Washington, D.C., in 2006 and travelled to The Huntington, San Marino, California, during 2007, provided the memorable opportunity to compare the Gallery's *Stratford Mill* and *The Hay Wain*, as well as the long-term loan *Salisbury Cathedral from the Meadows*, with their respective sketches. *Hogarth*, also shown at the Louvre and the Caixa Forum, Barcelona, brought together not only the Gallery's six paintings making up the series *Marriage A-La-Mode* (as well as its other two works by the artist) but the other series paintings by Hogarth, as well as allowing comparison with Hogarth's prints after those paintings. Turner's *Ulysses deriding Polyphemus* joined over 80 works from

the Turner Bequest in an exhibition organised by the National Gallery of Art in Washington, D.C., the Dallas Museum of Art and the Metropolitan Museum of Art in New York in collaboration with Tate Britain. It will return to the Gallery following the close of the exhibition in New York in September 2008.

The Gallery also lent extensively to a number of other major monographic exhibitions held outside the UK. These included the exhibition *Philippe de Champaigne* held at Lille and Geneva; that on the subject of late works by Titian, a collaboration between the Kunsthistorisches Museum, Vienna, and the Gallerie dell'Accademia, Venice, to which the Gallery lent three paintings from its collection; and *Poussin and Nature: Arcadian Visions*, shown at the Museo de Bellas Artes, Bilbao, and the Metropolitan Museum of Art, New York, to which the Gallery lent four paintings. The Gallery was also pleased to be able to contribute to the exhibition on the works of Lucas Cranach the Elder held at the Städel Museum, Frankfurt am Main, and the Royal Academy in London.

One of the most fascinating monographic exhibitions to which the Gallery contributed in the past year was that on a much less well-known artist, Joachim Patinir, held at the Museo del Prado, Madrid. The Gallery lent its painting of *Saint Jerome in a Rocky*

Landscape and Dr Lorne Campbell, Beaumont Research Curator, wrote the catalogue entry on it, based on research carried out for his forthcoming catalogue of the Gallery's 16th-century Netherlandish and French paintings. The comparisons made in the exhibition with other similar works associated with the artist, who evidently had a large workshop and many followers, were particularly illuminating. They were further deepened by a catalogue which recorded the results of a research project including works which could not be exhibited, and by discussion at a scholars' day held at the exhibition. The Gallery's loan will ultimately result in greatly enriched knowledge of its own picture.

In total 166 paintings from the National Gallery were lent to exhibitions in the UK and to 14 countries abroad. A full list of loans is available on our website at www.nationalgallery.org.uk.

Further information on the Gallery's many national and international collaborations can be found in the reports on research at the Gallery on pp. 45–6. Further details of the national and international role played by the Gallery's staff are listed on the Gallery's website at www.nationalgallery.org.uk



Joachim Patinir's *Saint Jerome in a Rocky Landscape*, lent to the Museo del Prado, Madrid.

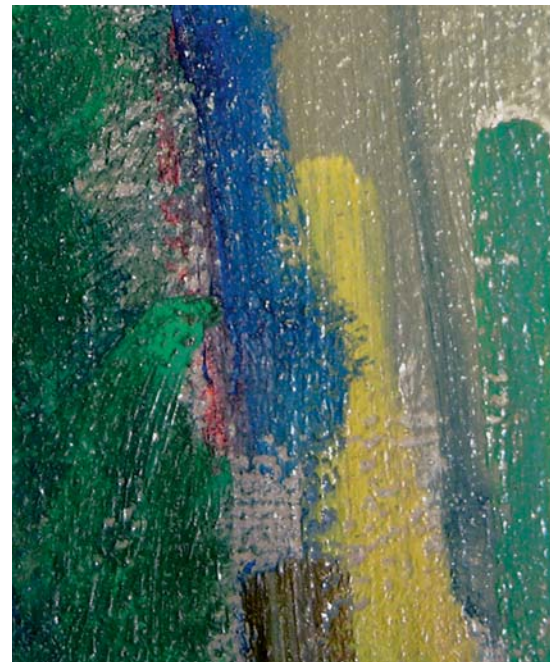
Scientific Research

Scientific analysis and technical examination of paintings is carried out for a variety of reasons, the most important of which are to increase our understanding of the condition of paintings and the nature of their materials, to support conservation work on the collection, and to provide physical information on pictures as an aid to their broader interpretation by curators and art historians. We would like to thank Hewlett-Packard for their continuing support of research, for both staff and equipment. A range of analytical problems for conservation treatments have been tackled during the year, including the nature of the original technique and colour changes on *Saint Catherine of Alexandria with a Donor* (NG693), a panel by Pintoricchio; a change in the paint layer known as 'blanching' on Aelbert Cuyt's *Distant View of Dordrecht, with a Milkmaid and Four Cows, and Other Figures ('The Large Dort')* (NG961), a disfiguring phenomenon to which certain pictures of this period are vulnerable; and investigation of additions to a circular panel by Hendrick Avercamp (NG1346) which had been made up to a rectangular format at some later date. Sustained research into the materials and layer structure of Reynolds's portrait of *Lord Heathfield of Gibraltar* (NG111), a canvas picture of 1787, now



severely discoloured and presenting a complex early conservation history, has been carried out with a view to exploring its possible improvement by cleaning. Reynolds's technique, sometimes solid and conventional, is at other times highly idiosyncratic and complex and has been shown to involve poorly drying or soluble paint media, rendering certain of his pictures sensitive and vulnerable. *Lord Heathfield* is an example of the latter type of picture. Analytical research for another conservation project, the cleaning of Peter Romney's *Portrait of Paul Pennington* (carried out by the Gallery on behalf of the Walker Art Gallery, Liverpool) involved the challenging chemical identification of multiple layers of discoloured surface coatings; a new chemical mapping technique based on Fourier-transform infrared microscopy (ATR-FTIR) of paint cross-sections was applied to this problem in collaboration with colleagues at Imperial College, London.

Conservation work on paintings often leads to new discoveries on painting technique and a more objective view of condition; it can also provide information on the genesis of paintings and can elucidate questions of authorship. Where these studies prove of particular interest, selected examples are published in the annual *National Gallery Technical Bulletin*, now in its 29th volume, which is supported by a donation from Mrs Jayne Wrightman to the American Friends of the National Gallery, London. The recent cleaning and restoration of Quinten

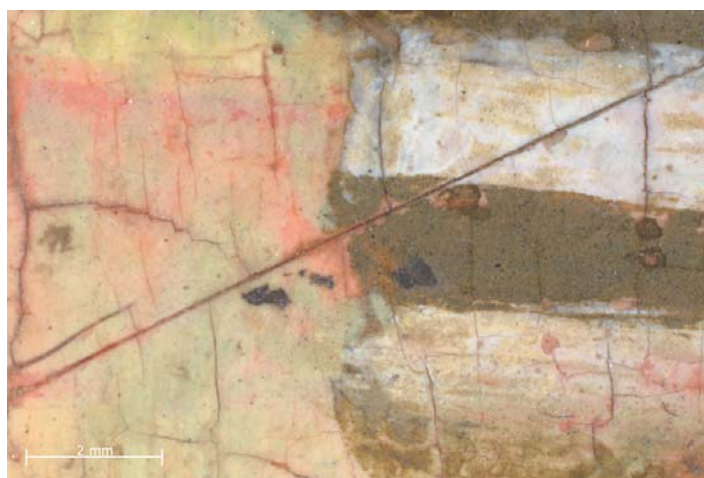


Work to be published in the *Technical Bulletin* includes a survey of Cézanne's materials and painting techniques. The macrophotograph shows blue and yellow strokes of paint juxtaposed in the right-hand tree trunk in *Avenue at Chantilly* (left).

Massys's *Virgin and Child Enthroned, with Four Angels* (NG6282) is a case in point; it is revealed as a chromatically subtle and largely very well-preserved painting in which Massys sets the Virgin on an elaborate Gothic throne of gold leaf (applied as oil mordant gilding), the surface of which is decorated and embellished with fine 'drawing' and modelling in brown and black paint. Unusually for a Netherlandish work, the remains of an original varnish was identified on the picture, including on the gold. The manner of manipulation of the oil medium, and the blurring with a dry brush of transitions of colour in still-wet paint, seem to indicate a technical debt to Jan van Eyck, painting some 60 years earlier.

Annibale Carracci's *Holy Family with the Infant Saint John the Baptist ('The Montalto Madonna')* (NG6597), a small work on copper panel, was acquired by the National Gallery in 2004, after its re-identification as a lost original of a widely copied composition. The painting was cleaned and restored on acquisition, and technical analysis revealed much new information on Annibale's refined and delicate technique, a way of painting that is often a feature of copper supports. The copper panel renders the painting unsuitable for conventional X-ray examination, so, with assistance from the Department of Conservation and Scientific Research at the British Museum, the imaging technique of electron emission radiography was applied to gain a better understanding of the structure of the paint layers.

The National Gallery possesses only one work by Jean Honoré Fragonard (NG6445, *Psyche showing her Sisters her Gifts from Cupid*, 1753, an important although unrepresentative early picture). French 18th-century painting is the subject of current



Digital macrophotograph showing an incision made for one of the gilded tin rays in Giotto's *Pentecost*. 2007–8 was notable for work on Italian 14th-century paintings.

technical research in support of a new Schools Catalogue. The opportunity arose during the year to conduct a technical examination of two closely linked paintings by Fragonard dating from about 1785 on the allegorical theme of *The Fountain of Love*. One version is in a national collection (London, Wallace Collection), the other is a recent rediscovery acquired in 1999 by the J. Paul Getty Museum (Los Angeles). The pictures are almost identical in size and very similar in composition, although the manner of execution is radically different; they were brought together at the National Gallery in June 2007 for technical study during conservation work on the Wallace Collection painting by Mark Leonard, visiting conservator from the J. Paul Getty Museum. Since the Gallery possesses highly developed expertise in the field of technical study, the two paintings were examined using the full range of methods available – X-radiography; digital infrared examination; image-processing techniques; pigment and layer structure investigations and medium analysis – the primary purpose being to establish the relationship between the two paintings and to elucidate their similarities and differences. This work on Fragonard, as well as articles on Massys and Carracci, appears in the latest issue of the *National Gallery Technical Bulletin*, Volume 29 (published in September 2008).

Technical investigation of paintings by scientists is also carried out in conjunction with curators and conservators to provide physical data on the collection and information on painting materials and techniques for the new series of systematic Gallery catalogues. Several areas of the collection are under study at any one time, but the year has been marked by particularly intensive work on Italian 14th-century paintings for a new edition of the catalogue of that part of the collection. Many of these paintings had been studied for the *Art in the Making: Italian Painting before 1400* exhibition held in 1989–90, and information gathered then, supplemented by many new discoveries and by work on more recent acquisitions, will be included in the revised catalogue. Cataloguing work on the Gallery's 19th-century paintings has also continued, and two survey articles on sections of the collection are being published in the *Technical Bulletin*. The first to appear, in Volume 29, deals with Cézanne's materials and painting techniques in ten of the Gallery's paintings, and was carried out jointly with Elizabeth Reissner, Caroline Villers Research Fellow at the Courtauld Institute of Art, while works by Corot in the collection, studied as part of the wider systematic cataloguing programme, will be the subject of an extended article in a special 30th anniversary issue of the *Technical Bulletin* planned for 2009.

The Mellon Digital Documentation Project: The National Gallery's Ten Paintings by Raphael

Since 2007, the Andrew W. Mellon Foundation has been generously funding a series of pilot projects in digital recording and transmission of conservation documentation (<http://mac.mellon.org/issues-in-conservation-documentation/pilot-projects>). The National Gallery's Mellon Digital Documentation Project has been centred on the Gallery's remarkable and diverse group of ten paintings by Raphael because, as a result both of long-term research and of recent reassessment arising from the exhibition held in London in 2004/5, there is extensive primary material on Raphael, much of it already interpreted in various publications. The outstanding documentation on

Raphael, kept across the National Gallery's departments and archives, is currently available only internally and to visiting scholars. For the first time, this valuable resource, compiled over nearly 200 years since the National Gallery's foundation in 1824, will be made available digitally as part of the Gallery's website both for specialists and the general public. Further research and new results obtained after the Raphael exhibition in 2004/5 will also be made available and published online exclusively for the Mellon Digital Documentation Project.

Information included in the project will be organised in three main sections: 'Art History', 'Conservation & Framing' and 'Technical Information'. The art-historical section will include information about the paintings, starting with summaries based on the National Gallery's *Complete Illustrated Catalogue* (first published in 1995), followed by more detailed discussions taken from the National Gallery's 2004 exhibition catalogue *Raphael: From Urbino to Rome*. This information will be completed by detailed provenances, illustrated throughout with images from inventories, guide books and sales catalogues, together with the documentation from the National Gallery Archive, recording and visualising in an unparalleled way the history of ownership. In addition, there will be individual sections about related drawings, cartoons, copies and prints made after Raphael's paintings. Lists including bibliographies and exhibition and loan histories will also be made available, including PDF files and abstracts of National Gallery publications.

Conservation activities include examination, documentation, treatment and preventive care, and are recorded in separate dossiers for each painting. To provide a visual record of the handwritten and machine-typed reports accompanied by



Raphael's *Madonna and Child with Saint John the Baptist and Saint Nicholas of Bari (The Ansidei Madonna)*, 1505.



Detail of the Virgin's mantle.

photographic examination (and also the dossiers themselves), all ten conservation dossiers for paintings by Raphael have been recorded digitally page by page. Relevant pages compiled from the 'Manuscript Catalogue' written in the 19th century, containing information about the condition of paintings and details of conservation work, will also be made available. In addition, the framing history will be summarised, considering (where possible) the original and any previously known frames as well as the making of the current frames, accompanied by documentation from the National Gallery's framing dossiers.

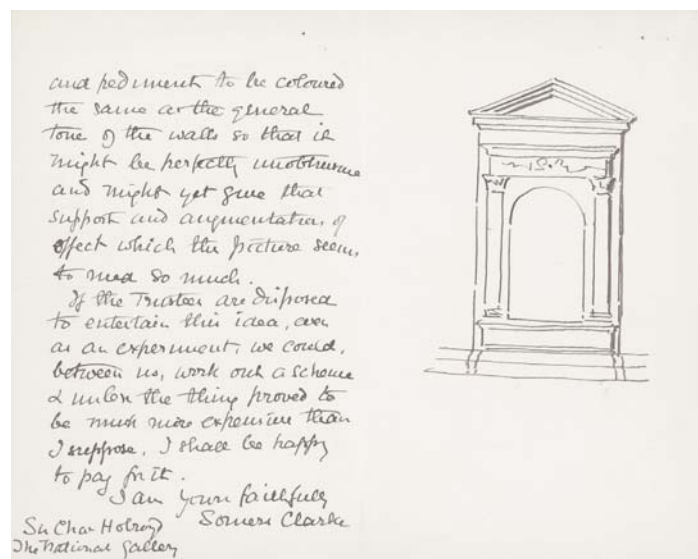
The section on technical information will contain summaries giving information about the support and preparatory layers, the underdrawing, the paint binding medium and the pigment and layer structure. More detailed technical data obtained by scientific examination will be linked to the summaries. This will not only provide additional information for scientists but in combination with definitions for the various examination methods it will help create a better understanding of the possibilities and purposes of technical examination. Cross-sections will be displayed, together with their analytical interpretation. Photographs taken through a microscope will allow the user of the database to explore the surface of the paintings in excep-

tional detail. The underdrawing revealed by infrared examination will be displayed with summaries followed by detailed information. Similarly, X-rays of images will also be presented and interpreted.

It is planned to negotiate the inclusion of paintings by Raphael from other collections, bringing together art-historical, technical and conservation-based information and creating a platform which could eventually host Raphael's complete oeuvre in unprecedented depth. This pilot project addresses a primary challenge for the museum community: the formulation of a coordinated effort to create and share new digital content and to make it available for researchers and the general public. The Mellon Digital Documentation Project explores new ways of recording and sharing information and hopes to establish a high-profile standard for documenting and presenting artworks in the 21st century. The pilot project is funded by The Andrew W. Mellon Foundation for 22 months until May 2009, and the database will be eventually be accessible from the National Gallery's website.



Infrared reflectogram of Saint Nicholas of Bari.



Letter from Mr Somers Clarke suggesting a grander framing for the *Assidei Madonna*, 20 September 1908.

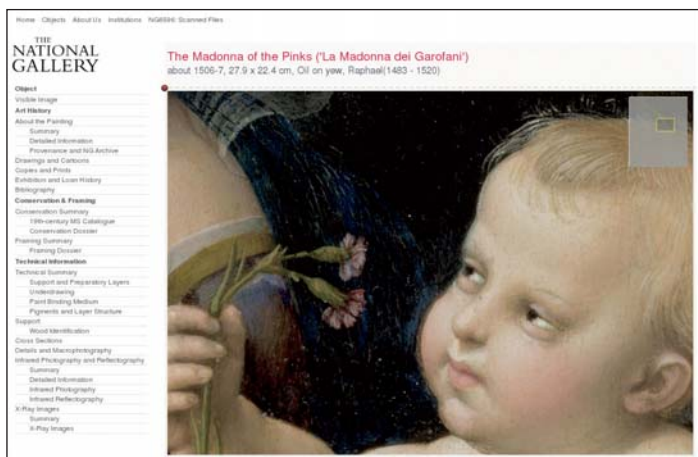
Imaging Work at the National Gallery

The demand for image quality at the National Gallery is arguably among the highest in the world. The aim at the Gallery is that an image viewed on a computer screen or printed is as perfect a match to the original artwork as we can achieve. This high demand for quality means that the captured images need to be optimised to close the gap between the original painting and the reproduction. Over the last few years the Hewlett-Packard Research Fellow Ali Alsam has been working on a number of image-processing algorithms that were specifically designed to meet the high standards required at the National Gallery. In particular, he has been working to improve the visibility of details in dark image regions, colour to black-and-white conversion, edge-preserving blurring and colour-constant image sharpening. Hewlett-Packard has been very pleased with the results of this research and is filing two separate patents to protect the commercial applications of some of the work. Aspects of the research are also being directly incorporated into image processing systems, such as the print-on-demand service currently used in the National Gallery. The print-on-demand (POD) service has been running successfully for several years, but it is now time to upgrade the old six-colour HP Designjet 5500 printer and replace it with the new 12-colour HP Z3100PS Designjet printer. The improvements in the new printer allow for an increase in image quality and a decrease in grey tone metamerism, and also allow for the introduction of some heavier-weight paper and possibly canvas media to the POD service. During the last year the Scientific Department has been working with the Photographic Department to test this new printer before it is actually introduced into the shop. In addition to its use in the POD service it has been found that the introduction of grey inks to the new printer has

allowed for very high-quality reproductions of X-ray and infrared images for the Conservation and Curatorial Departments.

Work on the dissemination and sharing of large-format images has continued with improvement of the IIPImage system currently being used at the National Gallery. The system was originally devised by the National Gallery and the University of Southampton for the Viseum (1996) and Acohir (1999) EU projects. The aim of these projects was to create a system for viewing very high-resolution colorimetric museum images over the Internet. A Javascript web-based viewer has been developed which can smoothly present high-resolution images of the entire National Gallery Collection, all at the same time. At the moment, that represents over 2,300 images and almost 260 gigapixels of information. Users can search and reorder the collection, based on artist, title and even location. Once complete the system will be made available to the general public through links from the main National Gallery website. The results of this project are also being used to further develop tools being used within the National Gallery for conservation and scientific documentation.

Specifically the work with the IIPImage system has been incorporated into the Mellon-funded Raphael project, which will allow users to browse images related to the paintings produced by Raphael. In addition to high-resolution visible images of the paintings themselves, a wide range of additional images will be made available, including images of X-rays, infrared records, details, cross-sections, conservation dossiers and even images of documents from the National Gallery's archives. The Raphael project has also included research into the semantic definition of museum-related information, using the CIDOC Conceptual Reference Model ontology and relevant thesauri to describe exactly what different types of information are and how they can be linked together. One way of describing these linkages is in the form of Resource Description Framework (RDF) triples. Instead of storing information in predefined tables within a standard database, the data is stored in an interconnected set of triples, for example ["Portrait of Pope Julius II":is the title of: NG27], [NG27:was painted by:Raphael], [Raphael:is an:Artist], and so on. This approach allows for a much more flexible database, making it easier for additional types of data (more triples), to be added as a system develops. This form of data storage is also targeted towards linking different sets of data across the internet, combining them to form a more complete and useful source of information. Research into the potential of RDF-based technologies is continuing, in association with the University of Southampton.



The Mellon-funded project allows users to view very high-quality images of Raphael paintings and a range of additional images.

Research and Publications

The Sixteenth Century Italian Paintings Volume 2: Paintings from Venice 1540–1600 by the Gallery's new Director Nicholas Penny was published this year, the companion volume to his *The Sixteenth Century Italian Paintings Volume 1*. As ever, the Gallery is extremely grateful for the generous support of the American Friends of the National Gallery, made possible by a grant from the Arthur and Holly Magill Foundation. Work continues on five other catalogues in the series, including a revision by Dillian Gordon, Curator of Italian Paintings before 1460, of her own catalogue *The Early Italian Paintings before 1400*, published in 1989, which will include the fruits of new research and re-examination of the paintings in collaboration with colleagues in the Conservation and Scientific Departments.

Research for the catalogue for the Gallery's autumn Sainsbury Wing exhibition, *Renaissance Siena: Art for a City* was undertaken by Luke Syson, Curator of Italian Paintings 1460–1500, with the support of a Getty Research Grant and an I Tatti Fellowship. Luke Syson also contributed an essay to the catalogue of the exhibition *Cosmè Tura e Francesco del Cossa. L'arte a Ferrara nell'età di Borso d'Este* held in Ferrara in 2007. Xavier Bray, Assistant Curator of Paintings 1600–1800, contributed to a project by the Denver Museum of Art to consider the influence of the Old Masters on the Impressionists, resulting in an exhibition *Inspiring Impressionism – The Impressionists and the Art of the Past*, which opened in Denver in spring 2008; his essay 'Sketches of Spain: The Spanish Old Masters and the French Impressionists' was published in the exhibition catalogue. The publications of Lorne Campbell, George Beaumont Research Curator, included a contribution to the catalogue of



Visitors use the National Inventory of Continental European Paintings database at the terminal in the *Discoveries* exhibition.

the Patinir exhibition at the Prado, Madrid (see p. 39) as well as an essay, 'Brussels and Tournai', in *Campin in Context, Peinture et société dans la vallée de l'Escaut à l'époque de Robert Campin (1375–1445)*, the publication of the conference held in Tournai in 2006.

Other collaborative projects, involving colleagues in the UK and abroad, included Dillian Gordon's contributions to new research on Sassetta's *Saint Francis* altarpiece (parts of which are in the National Gallery Collection), which is being co-ordinated via the Harvard University Center for Italian Renaissance Studies at I Tatti, Florence, and Susan Foister's advice to the Arts & Humanities Research Council-funded project at the National Portrait Gallery, *Making Art in Tudor Britain*. Carol Plazzotta, Myojin Curator of 16th-Century Italian Painting, and Jill Dunkerton, of the Conservation Department, contributed new research on paintings in the National Gallery by Sebastiano del Piombo to the work of an international research group, presented in association with an exhibition in 2008 at Palazzo Venezia in Rome and the Gemäldegalerie in Berlin. Finally, the Gallery was pleased to be able to contribute to the teaching of a new Courtauld Institute MA, 'Curating the Art Museum'.

National Inventory Research Project

The Gallery has continued to work in partnership with Glasgow University and Birkbeck, University of London to advance the National Inventory Research Project (NIRP), supported by the Arts and Humanities Research Council, the Getty Foundation and the Samuel H. Kress Foundation. Around 8,000 pre-1900 Continental European oil paintings in 200 smaller regional museums across the UK have been researched for a catalogue database. The project entered its final phase in 2007–8 and for the launch of the database the Gallery mounted a special exhibition, *Discoveries: New Research into British Collections*, held from 21 November 2007 to 10 February 2008. The exhibition featured eight paintings from collections across England, revealing new information uncovered by NIRP researchers, as well as one 20th-century painting representing the work of the NIRP's sister project, the Public Catalogue Foundation. The opening coincided with the public launch of the NIRP database, rebranded as 'NICE Paintings: the National Inventory of Continental European Paintings', available on the Visual Arts Data Service at <http://vads.ahds.ac.uk/collections/NIRP/index.php> and via a link to the National Gallery website (www.nationalgallery.org.uk/collection/inventory/htm). An additional portal based at the University of Glasgow is being developed, with enhanced search facilities.

The project has benefited greatly from the support of curators across the UK. The research process itself has in many cases revitalised curators' engagement with their collections, and encouraged new displays, exhibitions and conservation programmes. It has created a sustained demand for research assistance in a number of museums and opened up the potential for future collaborations between national and local museums, and between museums and the academic community. The research process has given 25 academic art historians hands-on experience of working with museum collections, documentation systems and a variety of museum staff, and many have subsequently found curatorial employment in museums in the UK and abroad.

Until October 2008, the project has continued to add as many images as possible with the remainder of the grants which have been provided, including that from The Pilgrim Trust which supported initial research grants for the project made directly to museums themselves. If funding is made available, it is hoped to complete the database by adding data on the remaining 14,000 paintings in national, university and other better-researched collections.

The Eastlake Diaries Project

Eastlake Research Fellow Susanna Avery-Quash has continued with her task of transcribing and editing of material 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. Publication of a completely accurate text with associated glossary will be an invaluable resource to scholars worldwide.

Dr Avery-Quash has been greatly assisted during her recent work by the assistance of colleagues in Italy, particularly Professor Giovanni Agosti and his students at Milan University and Professor Donata Levi and her students at Udine University. She has lectured on her work in Cambridge, London (to the National Gallery's *History Group* and to Dr Jeremy Warren's monthly *Seminars in the History of Collecting* at the Wallace Collection) and Italy (at Udine University).

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 in addition funded by a generous grant from The Pilgrim Trust to the Walpole Society and publication will be assisted by the generous support of the Samuel H. Kress Foundation.

PRIVATE SUPPORT OF THE GALLERY

Every year the National Gallery depends to an increasing extent on the support it receives from the private sector. The combination of individual philanthropy, corporate sponsorship and charitable support from grant-making trusts enables us to add to the collection, improve the fabric of the Gallery and carry out the broad array of activity that takes place here every day. The Gallery's display is enormously enhanced by generous loans of paintings and the collection continues to grow by virtue of individual legacies and bequests of paintings.

This year private support has enabled the Gallery to acquire new paintings and make further progress in our conservation and study of the collection. Corporate support enabled us to stage *Dutch Portraits: The Age of Rembrandt and Frans Hals; Renaissance Siena: Art for a City; Art of Light: German Renaissance Stained Glass; and Pompeo Batoni (1708–1787)*. Thanks to the support of grant-making trusts and individual patrons, we were able to extend our education projects to reach more schoolchildren than ever before and to create imaginative ways in which to engage the public with the collection.

To all the lenders, individuals, companies and trusts acknowledged throughout this *Review* and listed on the following pages (and to those who prefer to remain anonymous) the Gallery owes an enormous debt of gratitude.

Lenders to the National Gallery

We would like to thank all our lenders to the collection between April 2007 and March 2008, including those who wish to remain anonymous.

Her Majesty The Queen
The Trustees of the Abercorn Heirlooms Settlement
The Warden and Fellows of All Souls College
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The Ashmolean Museum, Oxford
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Sir Denis Mahon CBE FBA
Mauritshuis, The Hague
National Portrait Gallery, London

The George Ortiz Collection
Rijksmuseum, Amsterdam
The Duke of Rutland's Trustees
The Vicar and Churchwardens, St Martin-in-the-Fields Church,
London
The Society of the Antiquaries of London
Tate, London
The Master Governor of Trinity Hospital, Retford
Van Gogh Museum, Amsterdam (Vincent van Gogh
Foundation)
The Earl of Verulam
Victoria and Albert Museum, London

Major supporters of the National Gallery

The Director and Trustees would like to thank the following,
and those who wish to remain anonymous, for their generous
support of the National Gallery during the period 1 April 2007
to 31 March 2008.

Alliance & Leicester
American Friends of the National Gallery, London Inc.
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Arts Council, England
Banca Monte dei Paschi di Siena
Bank of Scotland Private Banking
The Elizabeth Cayzer Charitable Trust
Mr L. Chase
The John S. Cohen Foundation
Dr Peter Corry
DCMS/Wolfson Museums and Galleries Improvement Fund
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The Dorset Foundation
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The Getty Foundation
Mr Walter Denys Godin
The Ernest Hecht Charitable Foundation
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The Idlewild Trust

The LankellyChase Foundation
The Lever Charitable Trust
Cecil and Hilda Lewis Charitable Trust
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Louis Vuitton
The Andrew W. Mellon Foundation
The Millichope Foundation
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The National Gallery Trust
Nokia
Northern Rock Foundation
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The Pilgrim Trust
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Rootstein Hopkins Foundation
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Royal Dutch Shell plc
The Michael Harry Sacher Charitable Trust
Mr Peter Scott QC CBE
The Bernard Sunley Charitable Foundation
Laura & Barry Townsley
Mr Guy Voyce

If you would like to discuss supporting the National Gallery,
please contact the Development Office on 020 7747 5875 or
email development@ng-london.org.uk.

Corporate membership

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

Corporate benefactors

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Spencer Stuart
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Wines from Spain

Honorary members

Alliance & Leicester

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

The George Beaumont Group

The National Gallery would like to acknowledge the significant unrestricted support that the George Beaumont Group offers towards the Gallery's core activities on an annual basis. These donations help support our range of education programmes, care for the collection and its display, and help support scientific and curatorial research. We are grateful to all of those individuals who have given to the Gallery through the George

Beaumont Group over this past year. We are also most grateful to the George Beaumont Committee for giving their time and advice in order to help the Gallery achieve its goals.

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Mr Christophe Gollut
Mrs Christoph Henkel
Mr Bernard Hunter
Mr Michael Sacher

Life members

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Mr & Mrs Leslie Waddington
Mr & Mrs Ludovic de Walden
Mrs Garry Weston
Mr & Mrs Henry Wyndham

If you would like further information on leaving a legacy to the National Gallery, please contact Laura Dee on 020 7747 5872, or email development@ng-london.org.uk. Enquiries will be treated in strict confidence. Copies of the leaflet entitled *A Lasting Legacy for The Nation* are also available from Information Desks within the Gallery.

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

The Director and Trustees would like to thank the following, and those who wish to remain anonymous, for their generous support during the period 1 April 2007 to 31 March 2008.

Mr & Mrs Harold Blatt
Mr & Mrs Robert Johnson through the Robert and Sherry Johnson Charitable Trust
Mr Jonathan Kagan & Dr Ute Wartenberg Kagan
The Samuel H. Kress Foundation
Mr Norman Kurland
Mr David Leventhal
Dr Mitchell Levine and Mrs Toni Levine
Arturo and Holly Melosi through the Arthur and Holly Magill Foundation
Neil L. Rudenstine & Angelica Zander Rudenstine
Mrs Sylvia Scheuer
Mr & Mrs Peter Soros
Mrs Jayne Wrightsman

Legacies to the National Gallery

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

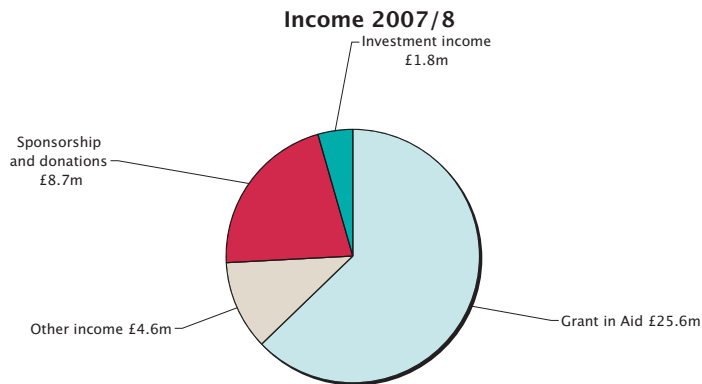
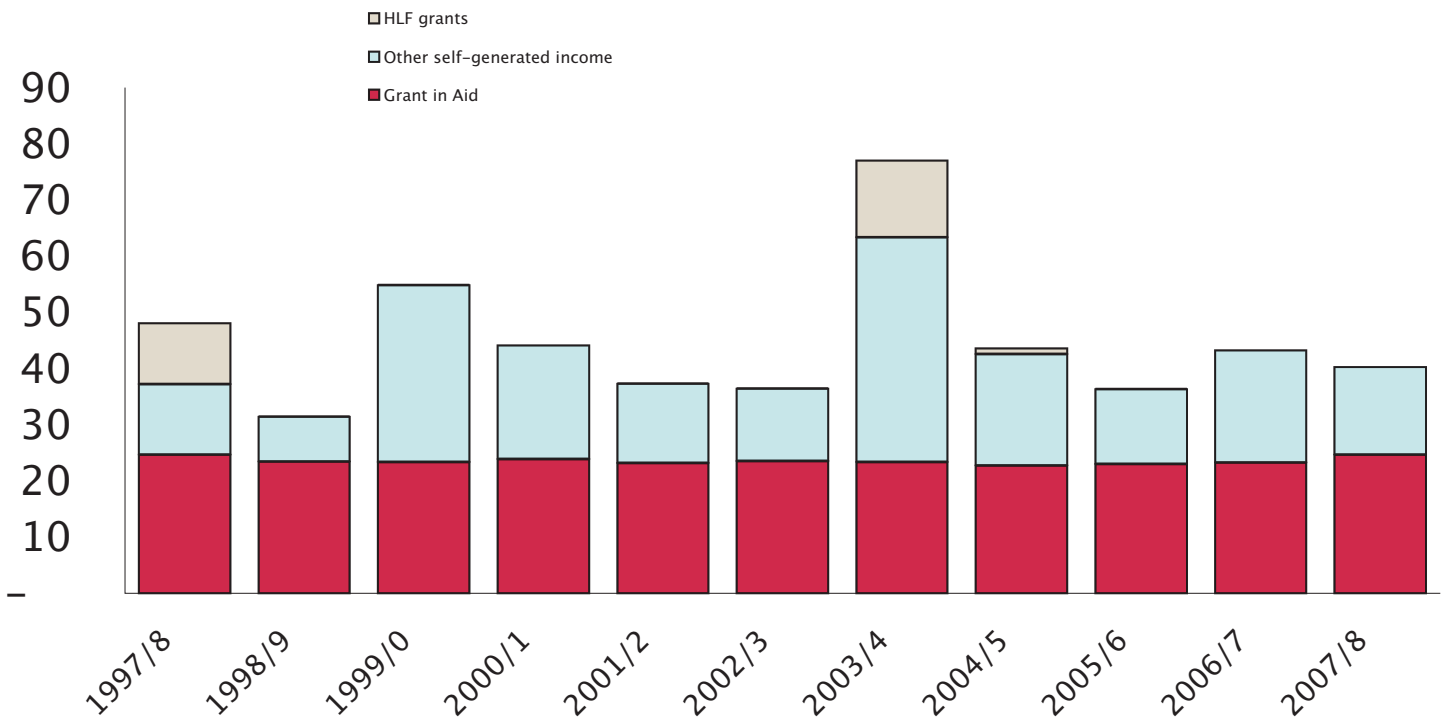
In 2007/8 the Gallery received one of the most exceptional legacies in its history from the late Honourable Simon Sainsbury (a description of which can be found on pp 12–17).

We are also extremely fortunate to have received legacies from the late Mrs Margery Fripp and the late Mr Walter Denys Godin, whose generous and unrestricted bequests to the Gallery were received this year.

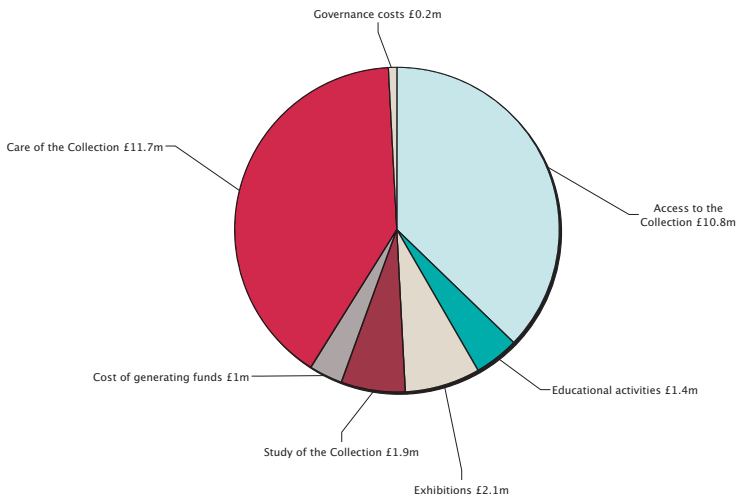
Our gratitude to all those who have left bequests to the Gallery is expressed in a memorial book of thanks, on permanent display in the vestibule inside the Sir Paul Getty Entrance.

FINANCIAL INFORMATION

Grant in Aid as a proportion of income including donations for acquisitions (£millions rebased to 2007/8 prices)



Operating Expenditure 2007/8



Government Grant in Aid remains the Gallery's principal source of funds. For the year ended 31 March 2008, the Gallery's Grant in Aid for running costs was £22.347 million, with an additional grant of £3.25 million restricted to expenditure on capital, including ongoing essential capital repairs.

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.

Incoming resources this year totalled £40.7 million, lower than in 2006/07 (£42.9m). The 2006/7 figure included donations of £4.8 million in support of the East Wing Project. The 2007/8 figure includes incoming resources relating to picture acquisitions of £10.4 million, as well as generous donations from individuals and income from the successful corporate membership scheme. Incoming resources from charitable activities fell from £4.8 million in 2006/7 to £2.4 million in 2007/8, principally due to the nature of the exhibitions programme in 2007/8, which was not planned to match the very popular and highly attended programme that ran in 2006/7.

The Gallery's total charitable expenditure for 2007/8 was lower than but broadly comparable with that for the prior year. The Gallery continued to experience pressure on costs in certain areas such as transport and utility prices but succeeded in keeping expenditure within budget, maintaining tight controls and a continuing focus on delivering efficiency savings.

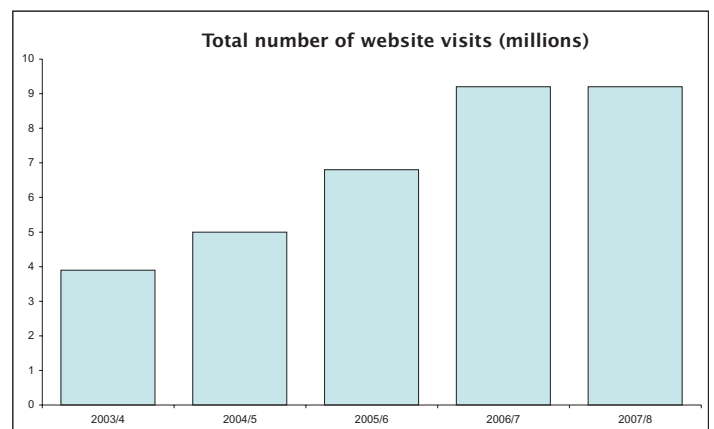
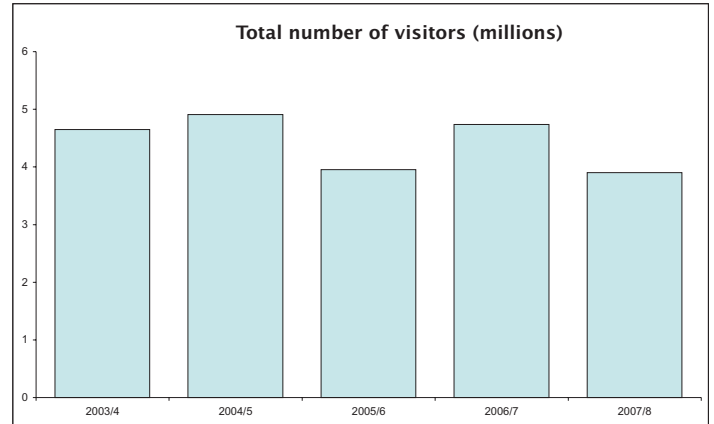
The greatest challenge the Gallery faces is maintaining the essential vitality of the collection through acquisitions. Over

recent years the Gallery has succeeded in many imaginative ways to enhance the collection through acquisitions and loans.

Figures from *Art Market Report* suggest that inflation in the cost of Old Master paintings over the period since 1980 has been over 400%. For the top 2% 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.

It is difficult to see how the Gallery will be able to continue to seize opportunities to revitalise the collection in future, unless substantial changes are made to the structure for helping institutions to fund acquisitions.

If you would like further information on the Gallery's finances the audited accounts may be obtained from www.nationalgallery.org.uk.



NATIONAL GALLERY COMPANY LIMITED

The primary business purpose of the National Gallery Company Limited (NGC) is to deliver significant financial contributions to the National Gallery Trust and payments to the National Gallery. In addition, the Company has a responsibility, through its commercial activities, to enhance the visitor experience and to reach and engage new audiences. NGC is owned and operated by the National Gallery Trust.

The Company's principal source of revenue comes from retailing in the Gallery. 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.

It has been a challenging year for the organisation in terms of trading. Profit from trading was £205,000 (06/07 £1.2m) after payments to the Gallery of £829,500 (06/07 £941,000).

Income generated via the Gallery shops was 21% down against the previous financial year, broadly in line with the downturn in visitors to the Gallery. Average spends per customer were 7% better than the prior year; however, conversions dropped by 1% over the year to 15%. Overall, the Company achieved sales of £6.1m, with contributions of £943,000 from external publishing sales, catering and royalties from the National Gallery Picture Library.

The Gallery's cafés and restaurants, operated by Oliver Peyton and his team, went from strength to strength this year. Specifically, The National Dining Rooms on Level 1 of the Sainsbury Wing was awarded Best British Restaurant in the *Time Out* Eating and Drinking Awards in September 2007. In total, income from catering improved by 4% against the previous year – a good result considering the downturn in visitors to the Gallery.

The Company embarked on several major strategic projects this year in order to improve the quality and experience of the commercial services to our customers.

In December 2007 the NGC Board agreed to new capital investment to develop, modernise and refurbish the Sainsbury Wing shop. This is an exciting project, designed to restore our flagship store, supported by new publishing and merchandise ranges targeted specifically at identified customer groups, in order to deliver more vital income to the Gallery. The new store will launch in spring 2009.

NGC has also been working with brand agency Fortune Street to develop the commercial brand. This project will deliver a brand strategy and an invigorated visual and verbal expression of NGC's values, to allow clear engagement with and communication to our different audiences across multiple channels – including retail and online customers, internal and business-to-business.

The Picture Library completed two key projects in 2007/08, both extending online services. The first, early in 2007, saw the launch of a micro site for location filming, which now offers information to film-makers and location managers, including commercial rates and stunning photography and video to illustrate the range of settings and facilities available at the Gallery.

Secondly, in autumn 2007, the Picture Library introduced an enhanced service on the website, for the first time allowing high-quality digital images of the entire collection to be made available free-of-charge to web users for the publication of scholarly research. Image reproduction charges can now be waived for academic books and journals, where orders are processed and delivered via the Picture Library website.

Publishing remains central to the Company's activities and 2007/08 saw several major projects come to fruition. Unusually, the year featured two major exhibitions, *Dutch Portraits: The Age of Rembrandt and Frans Hals* and *Pompeo Batoni (1708–1787)*, for which the National Gallery Company bought in the catalogues from the originating institutions; this reduced our margin on Gallery sales and also our revenue, as there was no opportunity to negotiate external sales or foreign language rights. For *Renaissance Siena: Art for a City* we produced a beautiful and substantial catalogue which has generated revenue of £135,000 through Gallery and trade sales. A very attractive small booklet, *Art of Light*, was published for the autumn exhibition of German Renaissance stained glass, and another for the exhibition *Love*; the last in the current series of touring exhibitions, with modest sales to venues in Bristol and Newcastle.

We have continued to reach new audiences with a Polish edition of *Masterpieces*, and *Tiger Seen on Shaftesbury Avenue*, which records the National Gallery's *Grand Tour*: the very successful promotion which brought reproductions of National Gallery paintings onto the streets of London.

The *Technical Bulletin* Volume 28 was published in September 2007. In line with our policy of actively exploring online publishing and new media, all 28 volumes, whether still in print or not,

have this year been made available for the first time through online subscription, via Ingenta. And in addition to new exhibition and collection DVD titles, we issued a selection of popular backlist video titles on DVD, with new subtitles and (for the *Art in the Making* DVDs) with a bonus film.

March 2008 saw the launch of the latest volume of the *National Gallery Catalogues: The Sixteenth-Century Italian Paintings: Venice 1540–1600*; this coincided with the author, Nicholas Penny, taking up his post as Director of the National Gallery, and is receiving very favourable reviews.

NGC's Directors are positive about future prospects for the Company and future contributions to the Gallery and the National Gallery Trust. The Executive Team has been strengthened by the appointment of Louise Rice as Publishing and Logistics Director in August 2007, replacing Kate Bell who resigned in May 2007. In addition, Catherine Walden joined the team as Finance and Business Support Director in October 2007. New appointments, most notably in NGC's Buying and Marketing Teams, have added expertise to the organisation with positive benefits. Over the coming year we are committed to developing staff capabilities, processes and systems. These improvements will support NGC's three-year plan and make for a more efficient organisation.

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Front cover: Paul Gauguin, *Bowl of Fruit and Tankard before A Window* (detail), probably 1890

Back cover: A cyclist stops in a London street to admire a reproduction of Rubens's *Samson and Delilah*, part of *The Grand Tour*

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Room 29, The National Gallery © Iain Crockart

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Diego Velázquez, *Prince Baltasar Carlos in the Riding School*, private collection. Photo © The National Gallery, London

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Imitator of Fra Filippo Lippi, *The Virgin and Child with an Angel*, in a frame from the Victoria and Albert Museum, London. Photo © The National Gallery, London

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Room 34, The National Gallery, with Turner's *The Fighting Temeraire* © Iain Crockart

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Part of *Colonel Tarleton and Mrs Oswald Shooting* by Yinka Shonibare, MBE, 2007. Courtesy the artist and Stephen Friedman Gallery (London) and James Cohan Gallery (New York). Photo © The National Gallery, London

Domenico Beccafumi, *Saint Jerome*, around 1520
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