

DANCE REVIEW

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New York City Ballet's black-and-white Balanchine programming continues. **C3**



“ In the cellphone-camera era, simply documenting blossoms and sunrises has become too easy.” — Galleries, **C8**



MUSIC REVIEW
Moaning is taken to a new level

Marsha Ambrosius could well be a great singer, but she spent most of her Birchmere show cooing at the audience. **C3**

LIVE TODAY @ washingtonpost.com/conversations Carolyn Hax tackles your problems **Noon** • Lisa de Moraes talks all things television **1 p.m.**



In a manner of painting

The always-poised Judith Martin posed for an artist and created a legacy beyond words

BY JUDITH MARTIN
Special to The Washington Post

It was not my idea to have my portrait painted. I already know what I look like. And if I forget, there is a mirror in the bathroom. But every once in a while, Robert Martin, my husband for more than half a century now, decides to make all other husbands look bad. For my 60th birthday, he commissioned my favorite living composer, Dominick Argento, to set some of my writing to music, the result of which is a song cycle, “Miss Manners on Music.” And for my 70th birthday, he commissioned my portrait from Victor Edelstein, having been enchanted by a portrait the artist did of his own wife, the painter Annamaria Succi, with a devilish look in her eye.

My portrait is now at the National Portrait Gallery, in “Capital Portraits: Treasures From Washington Private Collections,” which opens Friday. Coincidentally — but conveniently, as the children will be in town for the portrait show opening — five songs from the cycle will be sung that same night by Kate Lindsey at the Barns at Wolf Trap.

Several gentlemen we know have thanked my husband for ruining their marriages. As one snarled: “Now what am I supposed to do for *my* wife’s birthday? Have her face carved on Mount Rushmore?”

Much clandestine activity, which I was too thick to notice, preceded these over-the-top presents. Our friend Phyllis Pancella, the opera singer who first performed the song cycle at a surprise party at the



PHOTOS BY MATT MCCLAIN/THE WASHINGTON POST

PORTRAIT CONTINUED ON C7

OH, MISS: At top, Victor Edelstein’s portrait “Judith Martin in Venice” was commissioned by Martin’s husband for her 70th birthday. Above right, Martin previews the National Portrait Gallery’s “Capital Portraits” exhibit, which includes the painting.

THE TV COLUMN

Lisa de Moraes

D.C.’s ‘Real Housewives’ won’t be back for second season

Ta-ta, royalty-canoodling Cat Ommanney! Bye-bye, modeling-agency matron Lynda Erkiletian! So long, mom-of-five/Arthur Godfrey granddaughter Mary Amons! See you ‘round, real-estate agent Stacie Turner!

And we think we’ll miss you most of all, Michael Salah!

“The Real Housewives of D.C.” has been canceled.

Cat confidently told The Post in late February that the deafening silence since the show’s October 2010 finale “has made people think there won’t be one, but I’m quite confident that there will be a second season.”

But the fat lady sang for the show Thursday afternoon.

Bethesda-based Half Yard Productions contacted the cast members to let them know that Washington’s contribution to Bravo’s hot docu-soap franchise would not be picked up for a second season.

This marks the first time in “Housewives” history that an iteration has not moved forward for a second season. The franchise got its start in 2006 at the height of ABC’s “Desperate

TV COLUMN CONTINUED ON C4

Suspect in Gauguin art attack has criminal past

Court documents detail history of Arlington woman charged in museum incident

BY DAN ZAK

The woman who allegedly attacked an \$80 million painting by Paul Gauguin at the National Gallery of Art last week was previously employed by an affiliate of the Smithsonian Institution and has a history of schizophrenia, according to documents from the Arlington Circuit Court.

Susan J. Burns, an Arlington County resident who was charged with attempted theft in the second degree and destruction of property under \$200 after reportedly pulling and pounding on the plexiglass-covered artwork, had worked for the Woodrow Wilson International Center for Scholars as recently as 2006 as an administrative assistant. She is being detained at the Correctional Treatment Fa-

GAUGUIN CONTINUED ON C8

BOOK WORLD

Wallace’s last novel: A mixed bag

Plot takes a back seat in book pieced together from late writer’s unpublished work

BY JEFF TURRENTINE
Special to The Washington Post

After David Foster Wallace took his life in 2008, his editor, Michael Pietsch, traveled to the author’s home in Claremont, Calif., to go through what remained of his unpublished writing and to see what kind of shape it was

in. It would have been surprising had the prolific Wallace — who wrote essays, short stories and journalism in addition to novels, and whose previous novel, “Infinite Jest” (1996), was more than 1,000 pages long — not left something behind for his friend to retrieve.

As it happened, before he died, Wallace had placed on his desk a neatly stacked manuscript: one dozen chapters of a work in progress called “The Pale King.” Pietsch took those chapters (along with others that were eventually discovered) back to New York,

as well as hundreds of pages of “notes and false starts, lists of names, plot ideas” and other relevant material. Wallace’s publisher, Little, Brown, organized and edited it into a 548-page book that has now been released under the title “The Pale King” and is being billed as Wallace’s “unfinished novel.”

Given that Wallace was working on this material at the time of his suicide, it’s difficult for a reader to avoid indulging in what critics call “the biographical fallacy,” i.e., the

THE PALE KING
By David Foster Wallace
Little, Brown.
548 pp. \$27.99

BOOK WORLD CONTINUED ON C8



STEVE LISS/TIME LIFE PICTURES/GETTY IMAGES

REMNANTS: Wallace (in 1997) left chapters as well as “notes and false starts.”