

Národní galerie

Londýn

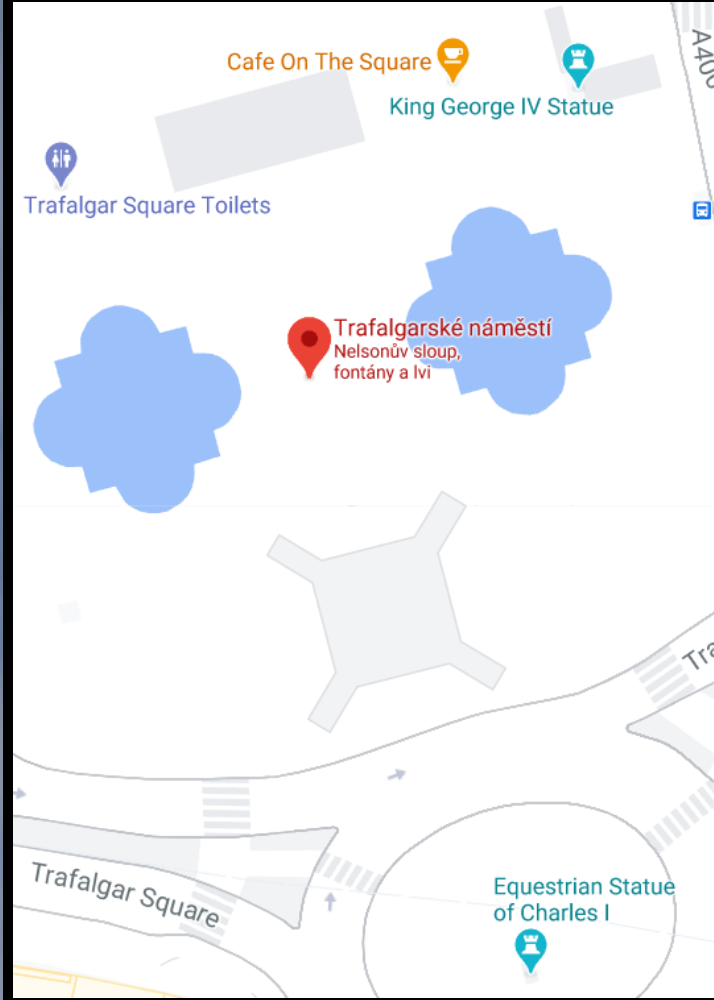
THE  
NATIONAL  
GALLERY



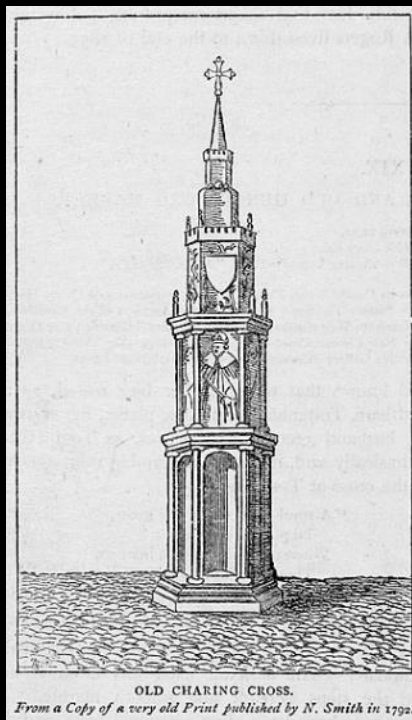


## Trafalgarské náměstí – Trafalgar Square

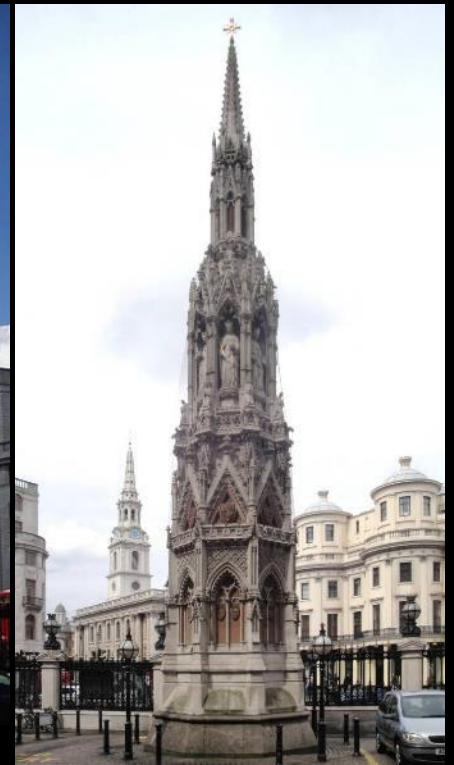
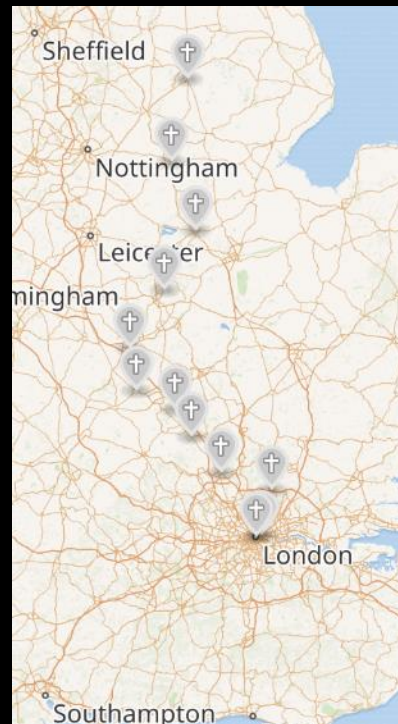
- bitva u Trafalgaru se odehrála 21. října 1805
- britské válečné loďstvo, vedené viceadmirálem **Horatiem Nelsonem**, v ní porazilo spojené francouzsko-španělské válečné loďstvo



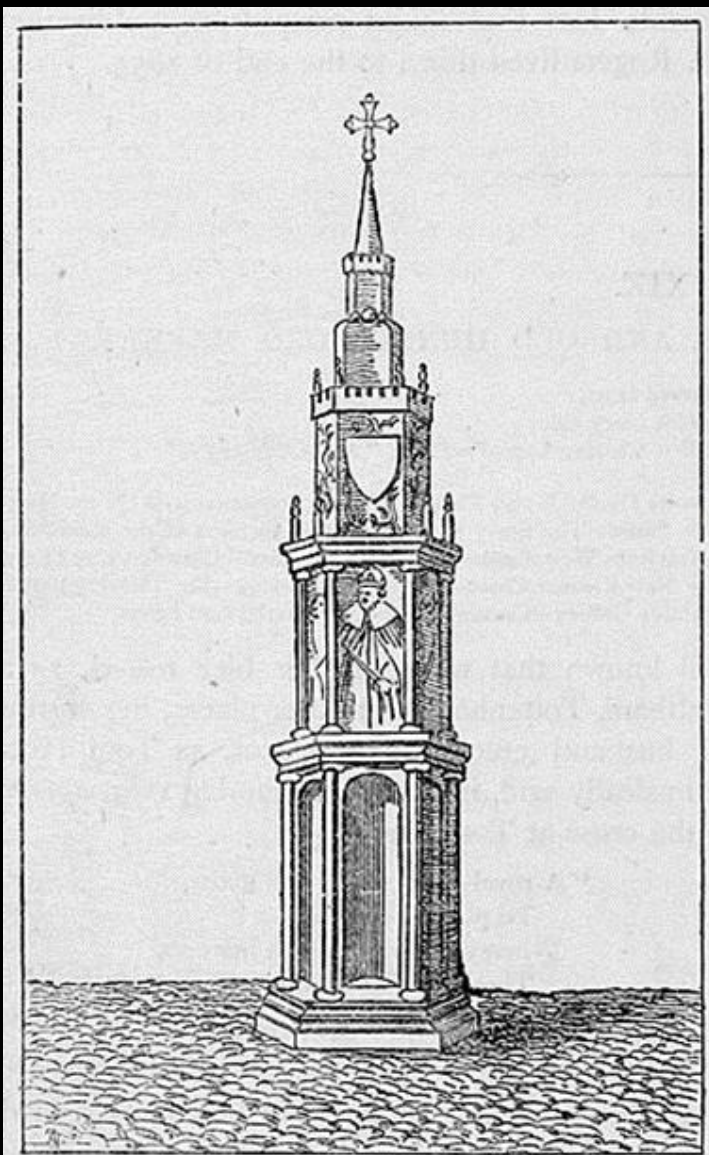




OLD CHARING CROSS.  
From a Copy of a very old Print published by N. Smith in 1792.



- tzv. **kříže královny Eleanor** byla **série 12** vysokých a bohatě zdobených kamenných **pomníků završených křížkem** postavených v řadě měst **ve východní Anglii**
- nechal je vztyčit král **Edward I.** v letech **1291 až 1295** na památku své manželky **Eleonory Kastilské**
- kříže připomínaly místa **nočního odpočinku** na trase při převozu jejího těla do **Westminsterského opatství**
- místo je stále známé jako **Charing Cross** a od počátku **19. století** byl tento bod považován za **oficiální centrum Londýna**
- **Eleanorský kříž** . **EM Barry**, architekt. **Thomas Earp** , kameník, 1863–1865



OLD CHARING CROSS.

*From a Copy of a very old Print published by N. Smith in 1792.*



- zdejší kříž byl nejnákladnější z dvanácti, postavený z Purbeckského mramoru roku 1291 **Richardem z Crundale**, vyšším královským zedníkem
- v roce 1643 z nařízení parlamentu byl odstraněn a nakonec zničen v roce 1647
- na jeho místě byla postavena **jezdecká socha Karla I.** od francouzského sochaře **Hubert Le Sueura** v roce 1675





St Martin-in-the-Fields, James Gibbs, 1722–1726





**HAHN/COCK, 2013**  
**KATHARINA FRITSCH**

b. 1956 in Essen, Germany

'Hahn/Cock' is a sculpture of a familiar domestic cockerel in ultramarine blue, made from glass fibre reinforced polyester resin and fixed on a stainless-steel supporting structure.

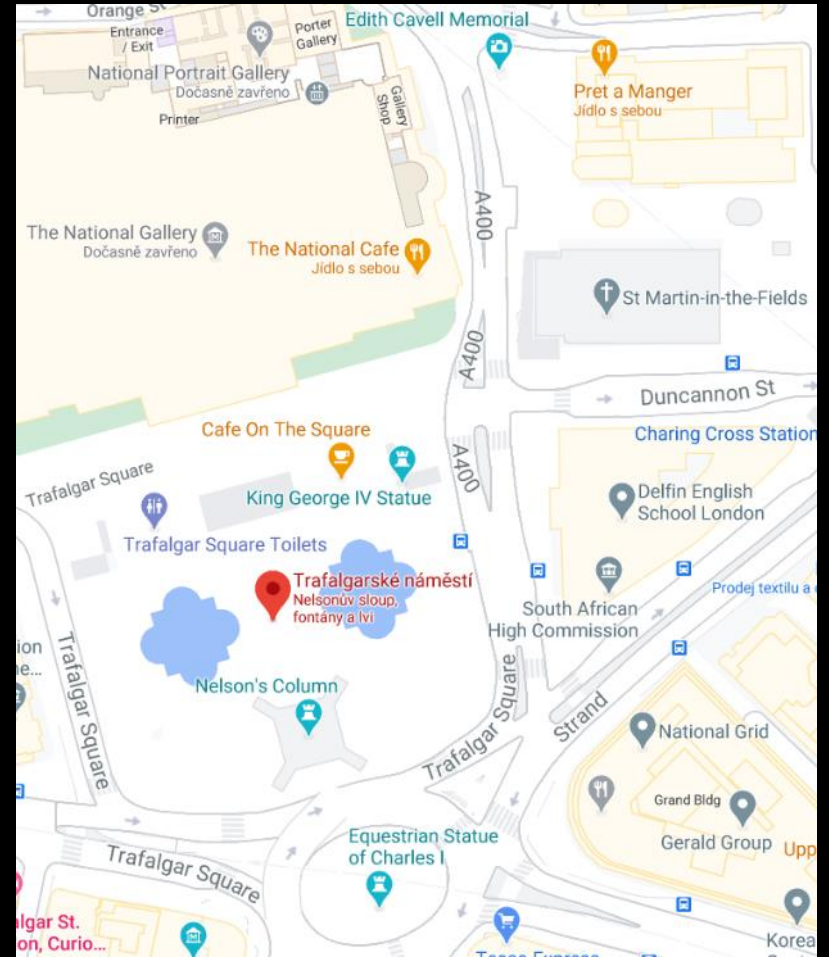
The sculpture is 4.72 metres high and weighs over 800kg.

Unveiled 25 July 2013  
Boris Johnson, Mayor of London

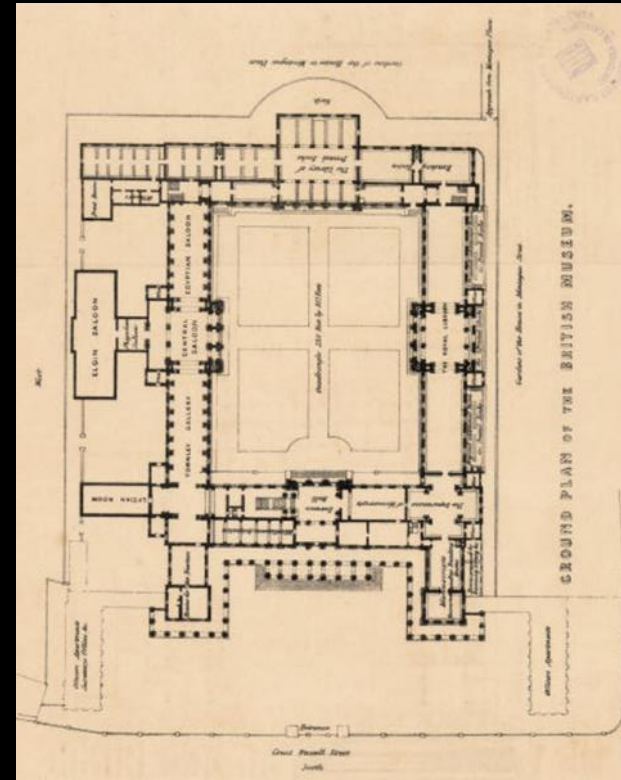
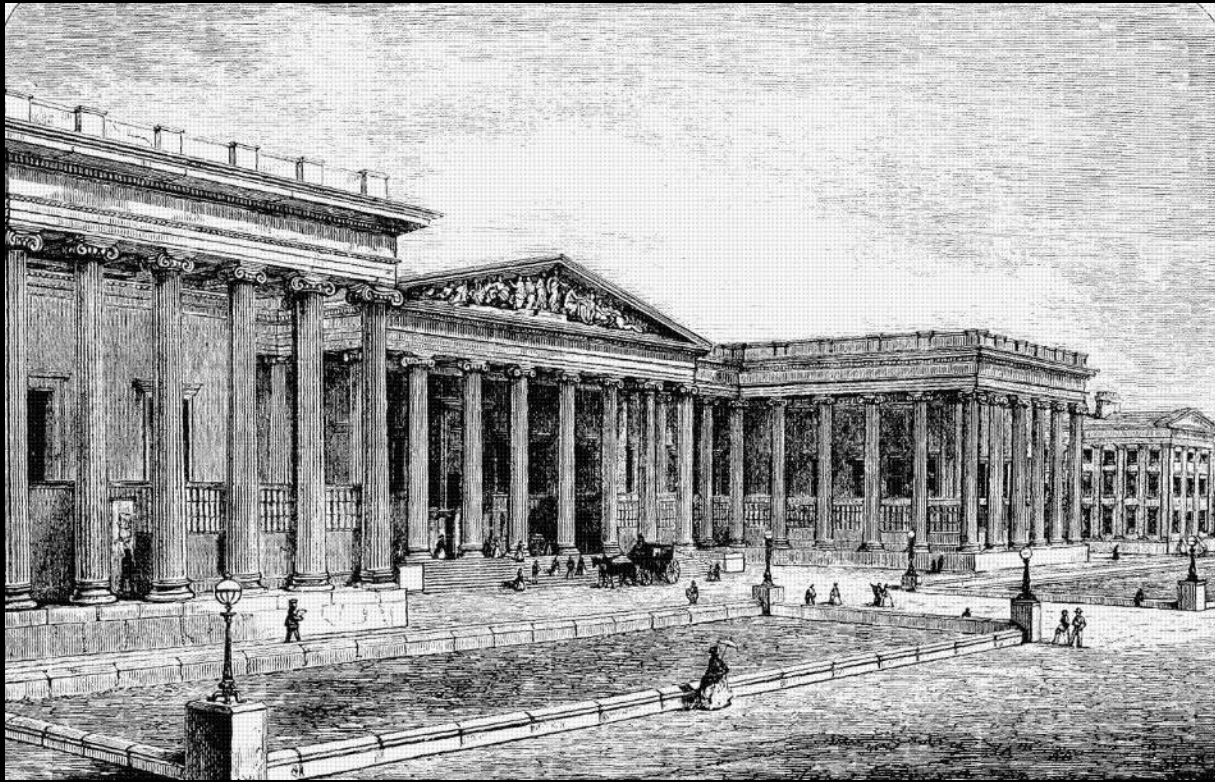


**MAYOR OF LONDON**



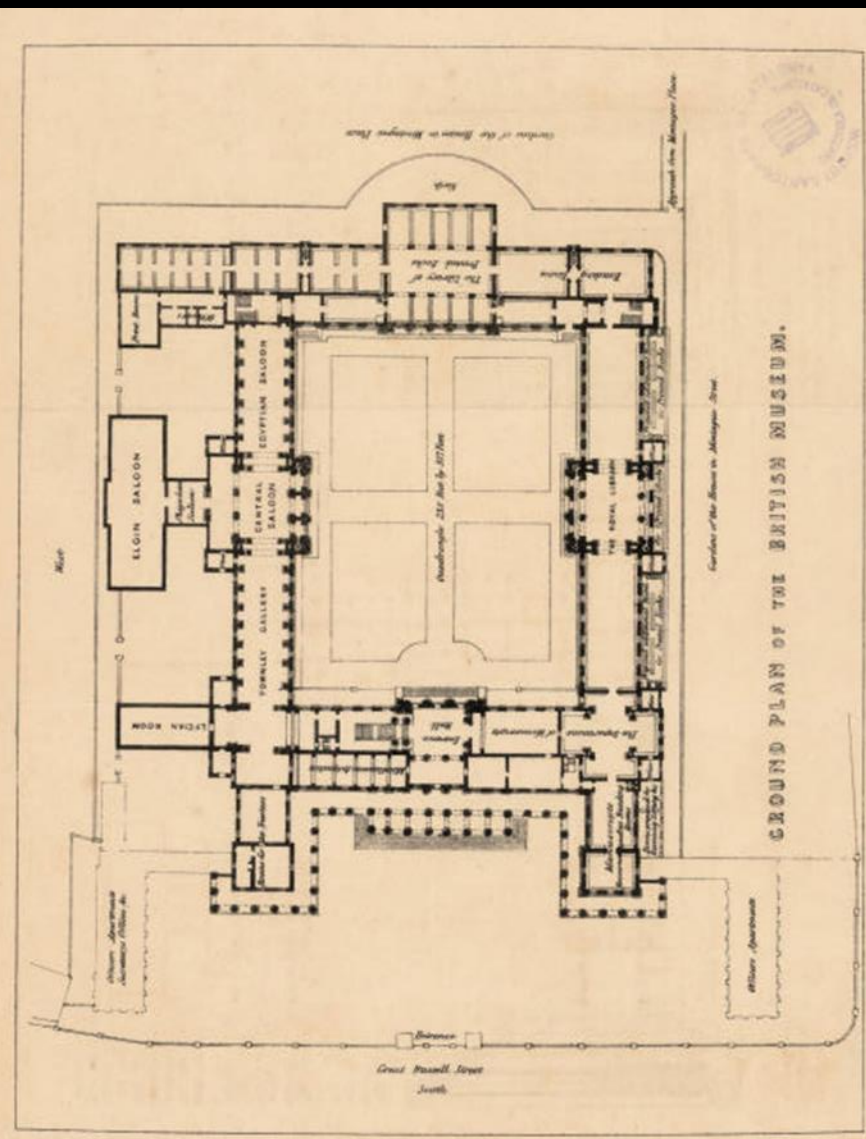
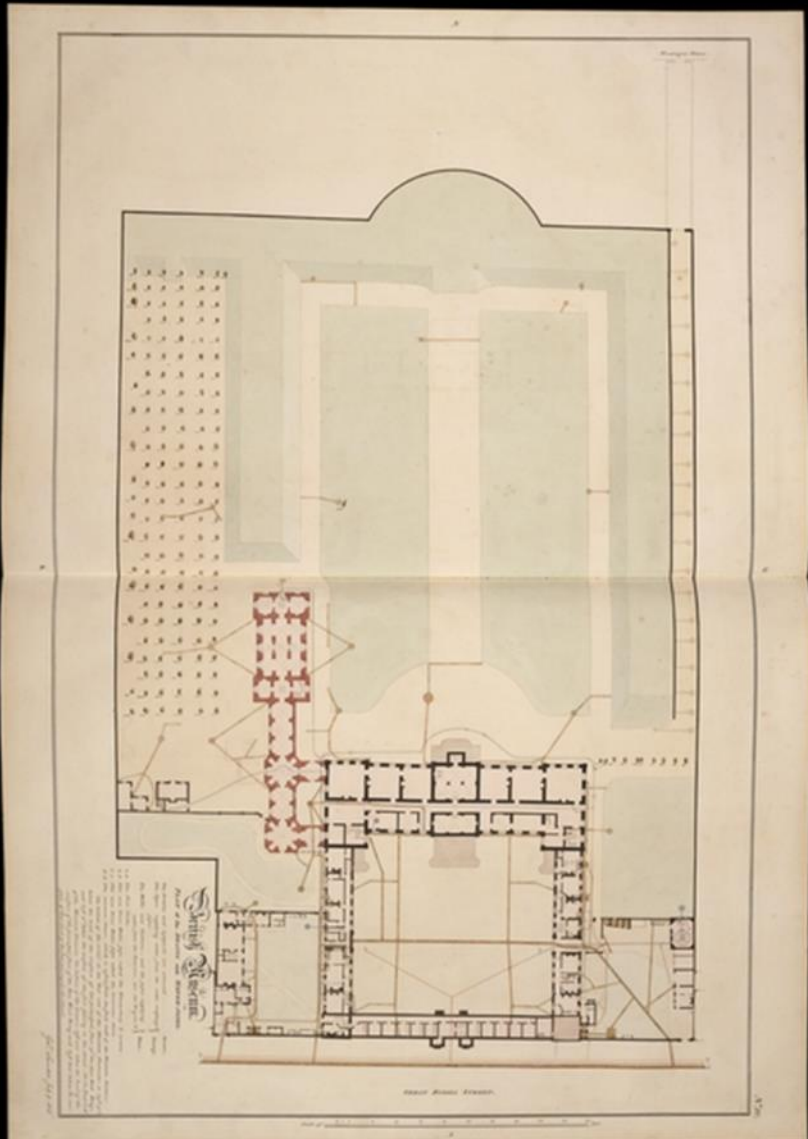






## Robert Smirke (1780-1867)

- navrhl a stavěl rozšíření **Britiského muzea**
- ambiciózní projekt Smirkeho, který začal v roce **1823** a trval 30 let **vedl k demolici Montagu House** a kompletní přestavbě Britského muzea, jak jej znám z dnešní podoby



GROUND PLAN OF THE BRITISH MUSEUM.

Scale of the Plan to 1/1000

Scale of the Plan to 1/1000



Scale of the Plan to 1/1000

Great Russell Street  
South

Other Apartments

Map

ELGIN SALOON

CENTRAL EGYPTIAN SALOON

CENTRAL GALLERY

LEAN ROOM

THE LIBRARY

THE ROYAL LIBRARY

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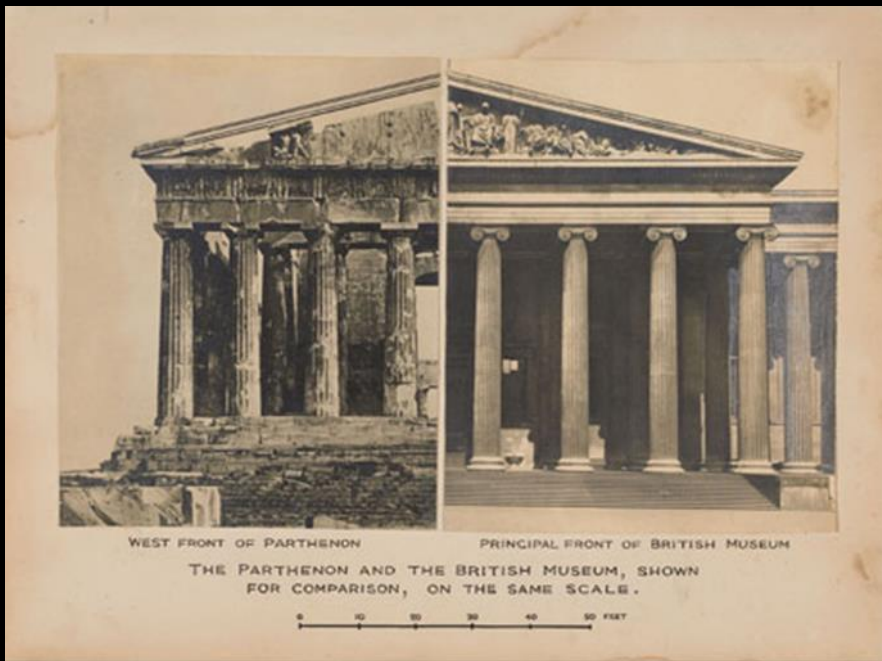
THE ROYAL LIBRARY

THE ROYAL LIBRARY





Augustus Butler: British Museum,  
 kresba z roku 1853, Great Russell  
 Street





New Gallery, British Museum, 1832, Elgin room



Thomas Bruce, lord Elgin (1766–1841), okolo 1795

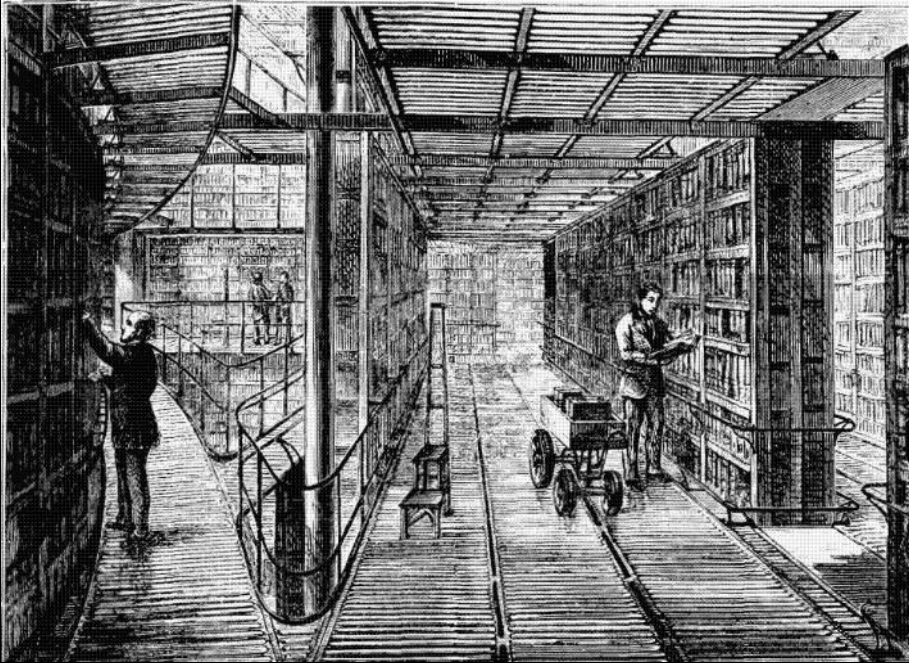
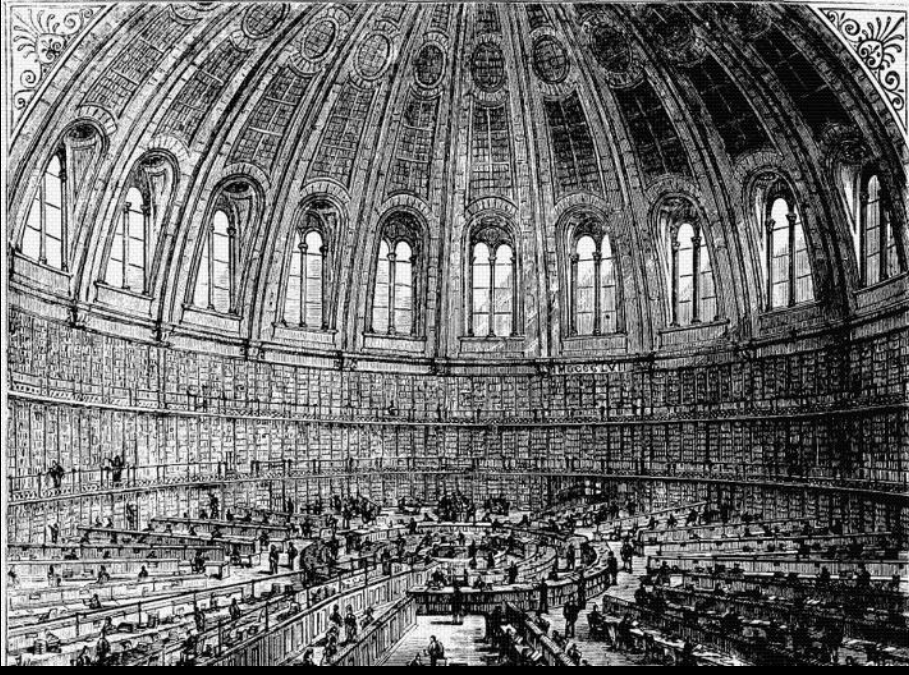


Parthenon v červenci roku 1801, odstraňování metop, kresba Sir William Gell

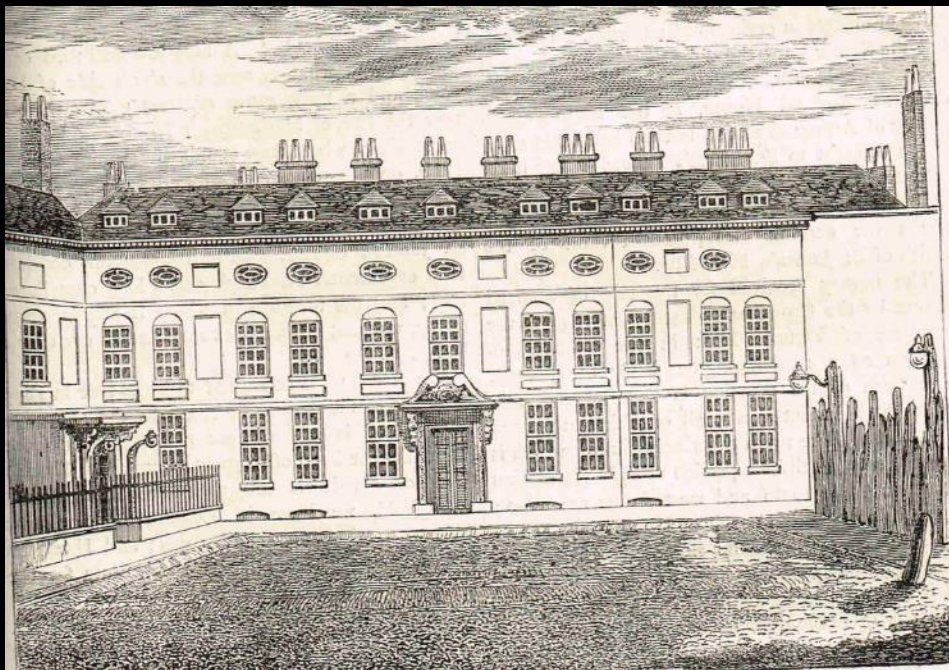


Thomas Hosmer Shepherd:  
Stará čítárna, British Museum





britské aristokratické sbírky



Cleveland house 1799, později Stafford House

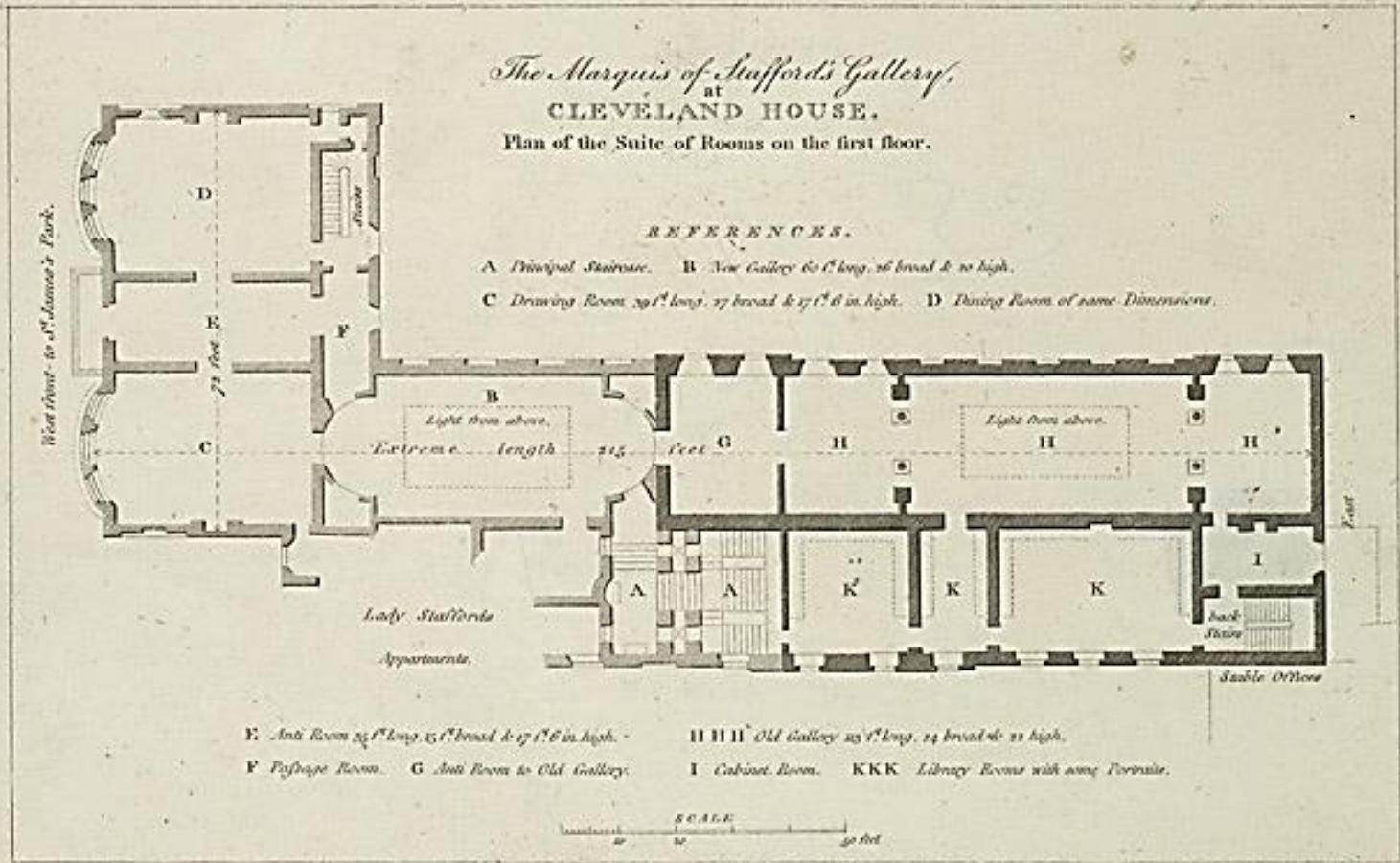


Thomas Phillips (1770–1845):  
**George Granville Leveson-Gower**, 1st Duke of Sutherland,  
1805  
olejomalba na plátně  
72.4 × 58.4 cm  
National Portrait Gallery

*Handwritten note:* *Wardrobe in room was pulled down*

1848

*The Marquis of Stafford's Gallery,*  
 at  
**CLEVELAND HOUSE,**  
 Plan of the Suite of Rooms on the first floor.



Engraved by J. Rolfe from a Drawing by C. H. Tatham Esq.  
 Published by Sturwood, Jones & Co. April 1<sup>st</sup> 1848.

**Galerie markýze ze Staffordu, Cleveland House**



PICTURES  
OF THE  
MARQUIS OF STAFFORD  
AT  
CLEVELAND HOUSE  
1814

CATALOGUE  
OF THE  
PICTURES  
BELONGING TO THE  
MARQUIS OF STAFFORD,  
AT  
CLEVELAND HOUSE.



PRINTED BY JOHN MEESON,  
2, New Street Square, Fetter Lane, London;  
FOR M. GUMMON.  
1814.

A  
CATALOGUE  
OF THE  
PICTURES.

1. SCARZELINO DA FERRARA.  
*The Disciples of Emmaus.*  
From the Orleans Gallery.
2. FRANCESCO GESSI.  
*Head of a Madonna.*
3. BAL. PERUZZI.  
*Adoration of the Kings.*  
From the Orleans Gallery.
4. GRIMOUX, AFTER MURILLO.  
*The good Shepherd.*

B

THE J. PAUL Getty CENTER  
LIBRARY

CATALOGUE RAISONNÉ

OF THE

PICTURES

BELONGING TO THE MOST HONOURABLE

THE MARQUIS OF STAFFORD,

IN THE

GALLERY OF CLEVELAND HOUSE.

COMPRISING

A LIST OF THE PICTURES,

*With illustrative Anecdotes, and descriptive Accounts of the Execution, Composition, and characteristic Merits of the principal Paintings.*

By JOHN BRITTON, F.S.A.

Hail, Painting, hail! whose imitative art,  
Transmits through speaking eyes the glowing heart!

LONDON:

PRINTED FOR LONGMAN, HURST, REES, AND ORME, PATERNOSTER-ROW;  
AND FOR THE AUTHOR.

1808.

NEW GALLERY.

*Marked letter B in the annexed Plan.—The Numbers commence on the left hand.*

1. SCARZELLINO DA FERRARA \*.  
Christ with his Disciples at Emmaus;  
Lake, ch. xxiv.

*From the Orleans Gallery.* Few subjects have been more frequently delineated by Catholic painters than that represented in the present small picture. After the Saviour had been crucified, two of his Disciples withdrew from Jerusalem, and as they were going to Emmaus, a village about "three-score furlongs" from the sacred city, a stranger joined them on their journey, and they all proceeded to the latter place. In the evening, as they sat at supper, the renovated Saviour, unknown to his Disciples, "took bread, and blessed it, and brake, and gave to them; and their eyes were opened, and they knew him, and he vanished out of their sight"—ver. 30, 31. This mysterious incident is admirably adapted for the painter; as

\* Subjoined to this Catalogue is an *Alphabetical List of the Painters*, with the number of pictures by each in the present collection; also the times of the birth, death, &c. of every artist, whenever such information could be obtained.

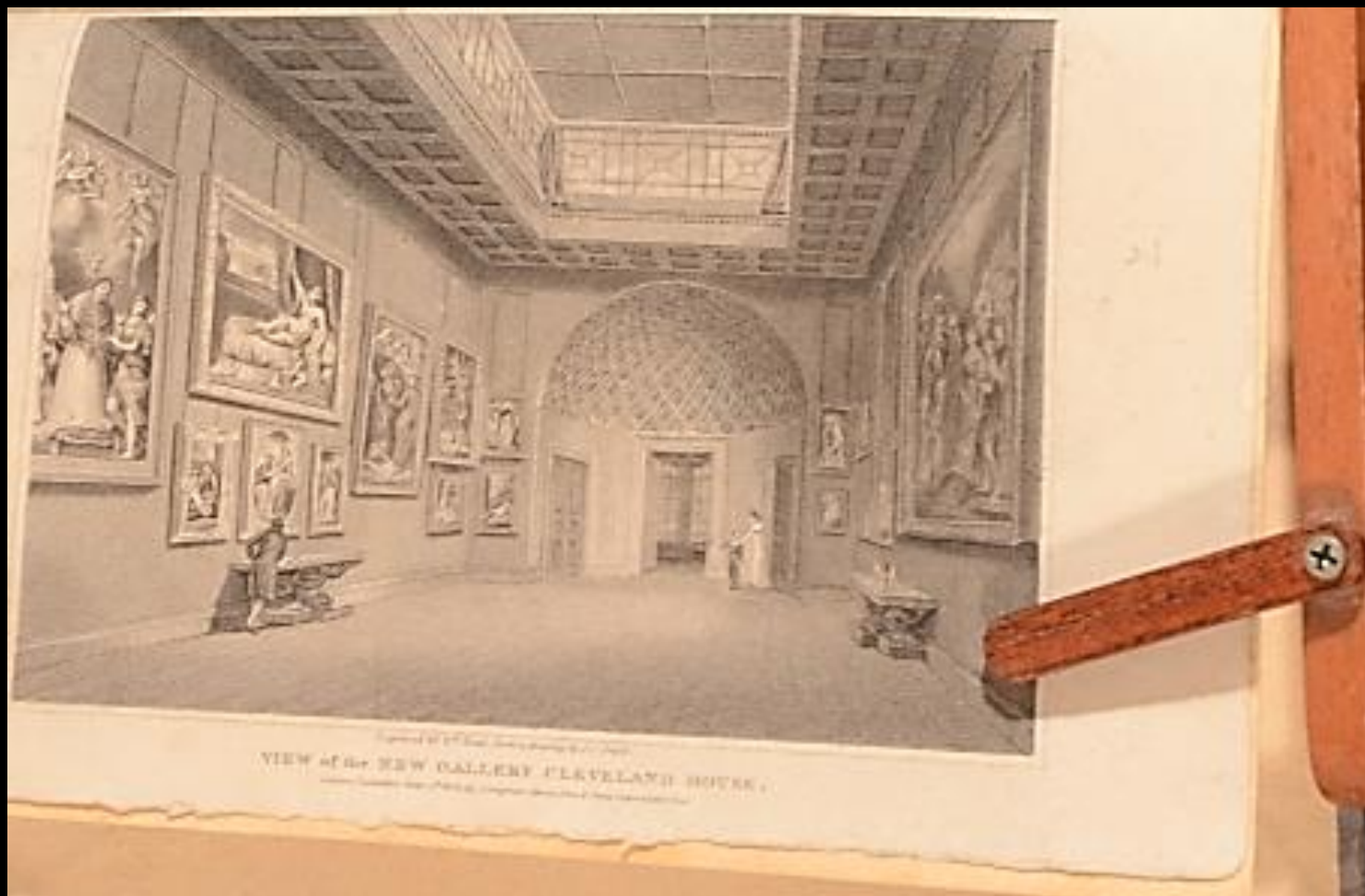
A CATALOGUE OF THE  
COLLECTION OF PICTURES, OF THE  
MOST NOBLE THE MARQUESS OF  
STAFFORD, AT CLEVELAND HOUSE,  
LONDON VOLUME 2

CONTAINING AN ETCHING OF EVERY PICTURE, AND  
ACCOMPANIED WITH HISTORICAL AND BIOGRAPHICAL  
NOTICES

STAFFORD COLLECTION AND GEORGE GRANVILLE LEVESON-  
GOWER SUTHERLAND (DUKE OF) AND JOHN YOUNG



2012

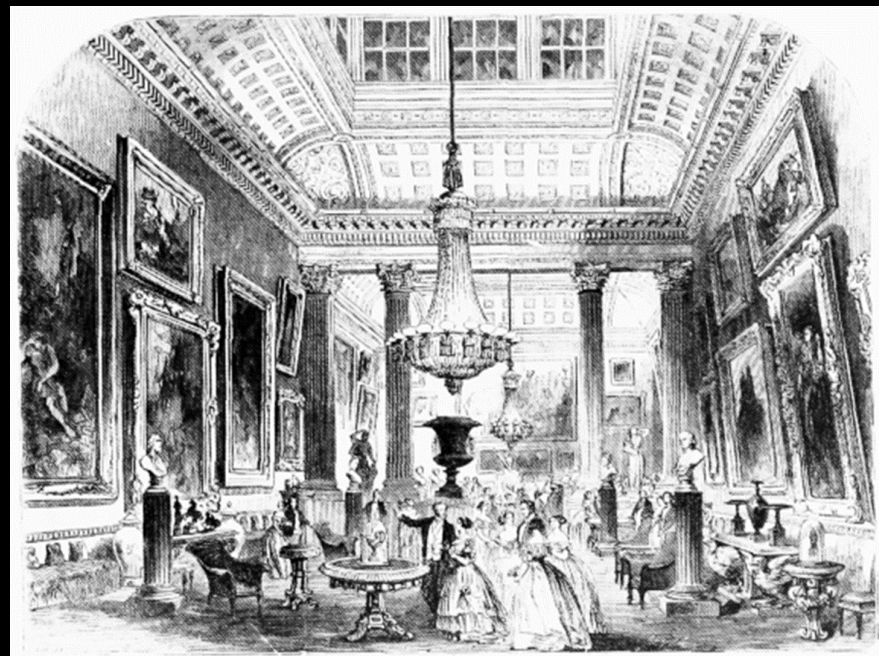


Designed by J. Nash. Engraved by J. B. B. 1808.  
VIEW OF THE NEW GALLERY CLEVELAND HOUSE.  
The Gallery was designed by J. Nash, Esq. and is the property of the Duke of Devonshire.

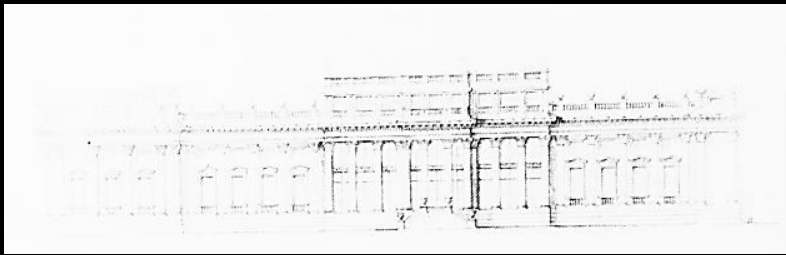
John Britten: katalogový soupis obrazů patřících Markýzi ze Stafford v galerii v Cleveland House, 1808 London - Longman, Hurst, Rees and Orme



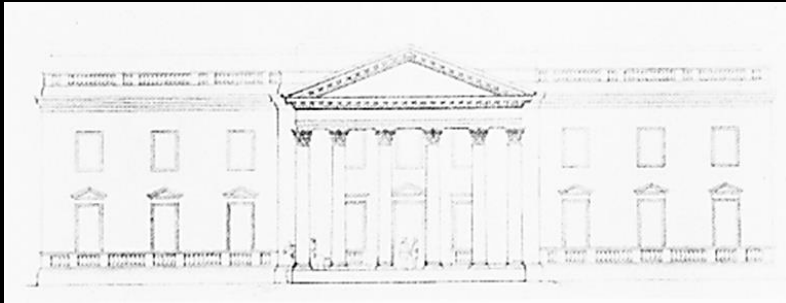
Grosvenor House, London, okolo 1800



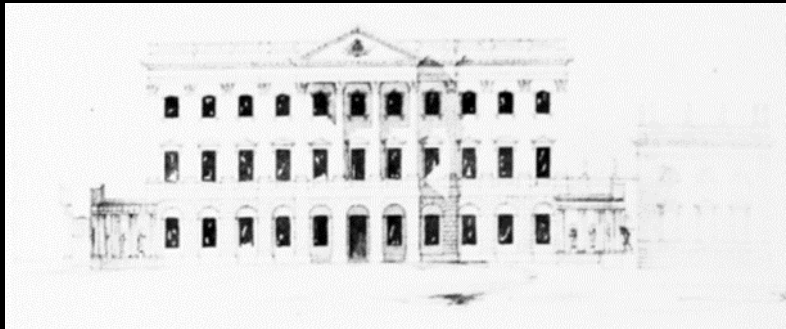
Old Grosvenor House  
Obrazová galerie instalovaná **Thomasem Cundym II**, 1826–1827  
pohled k západu v roce 1849



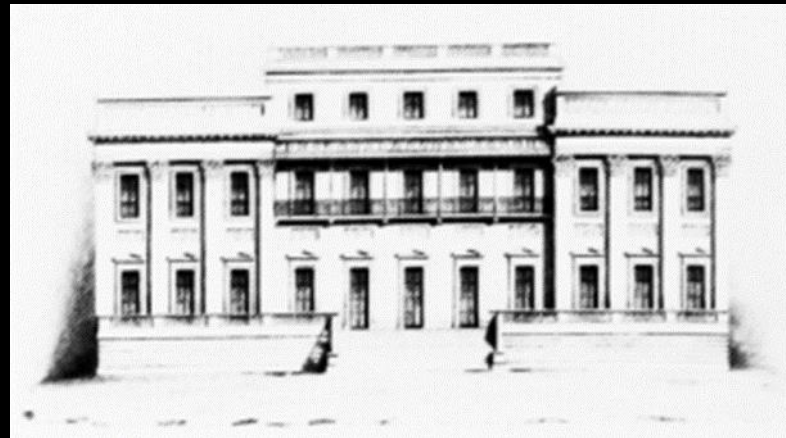
Old Grosvenor House, South front, 1826.



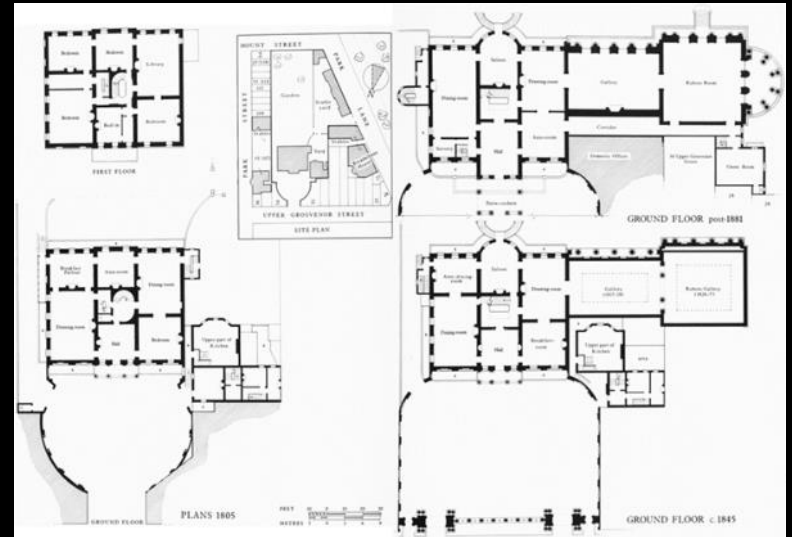
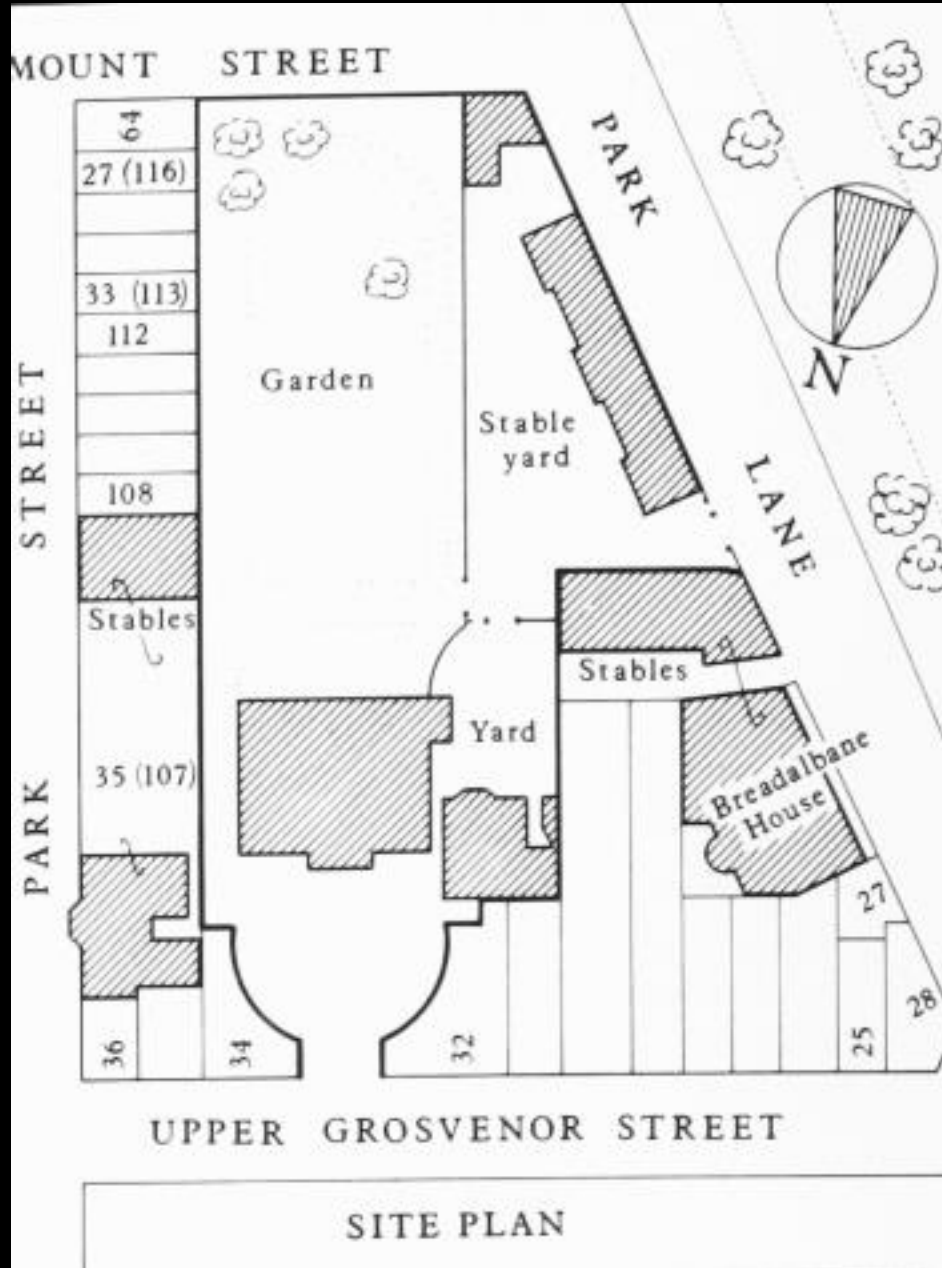
Old Grosvenor House, North front, 1826

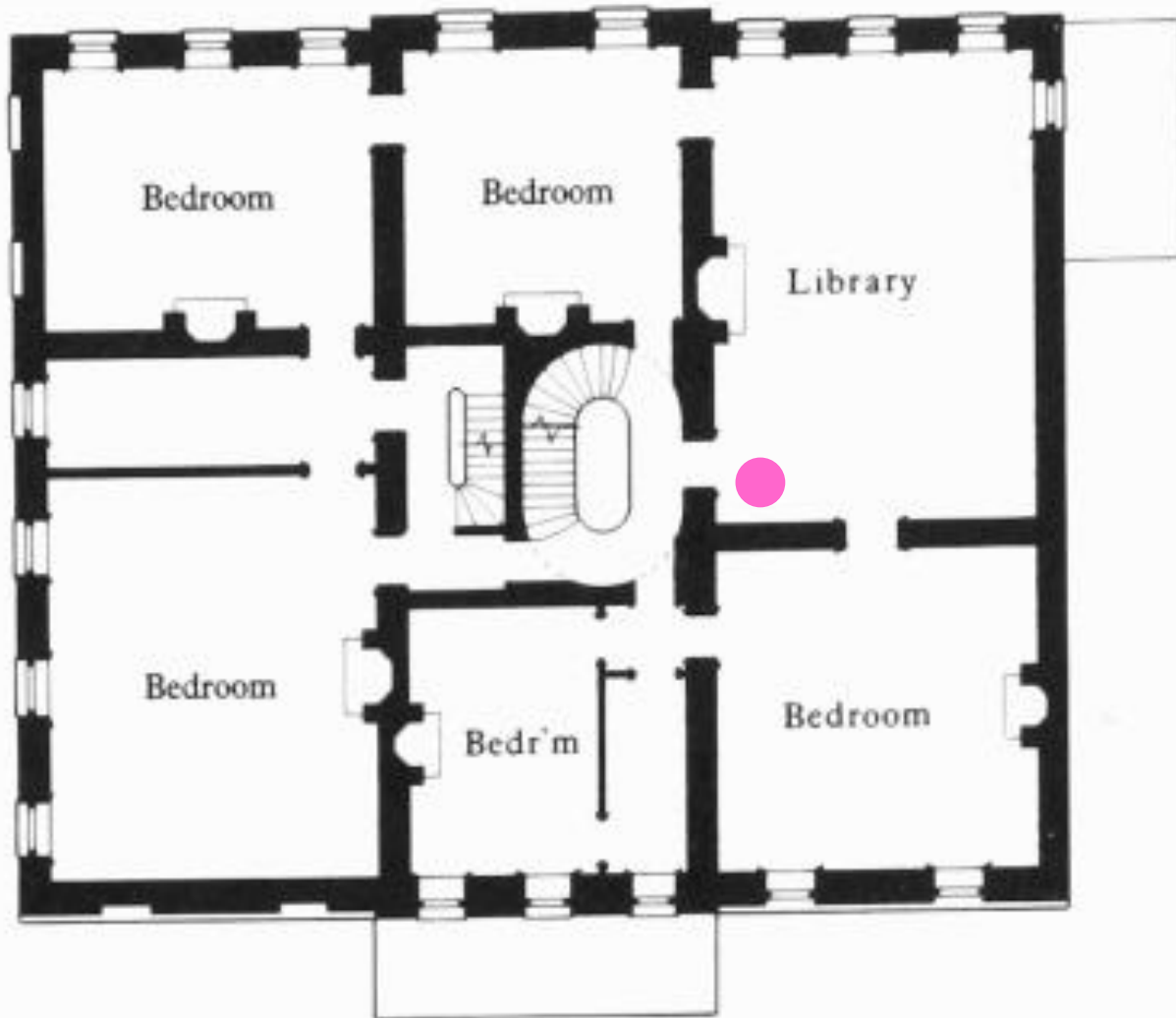


Old Grosvenor House, North front, 1845

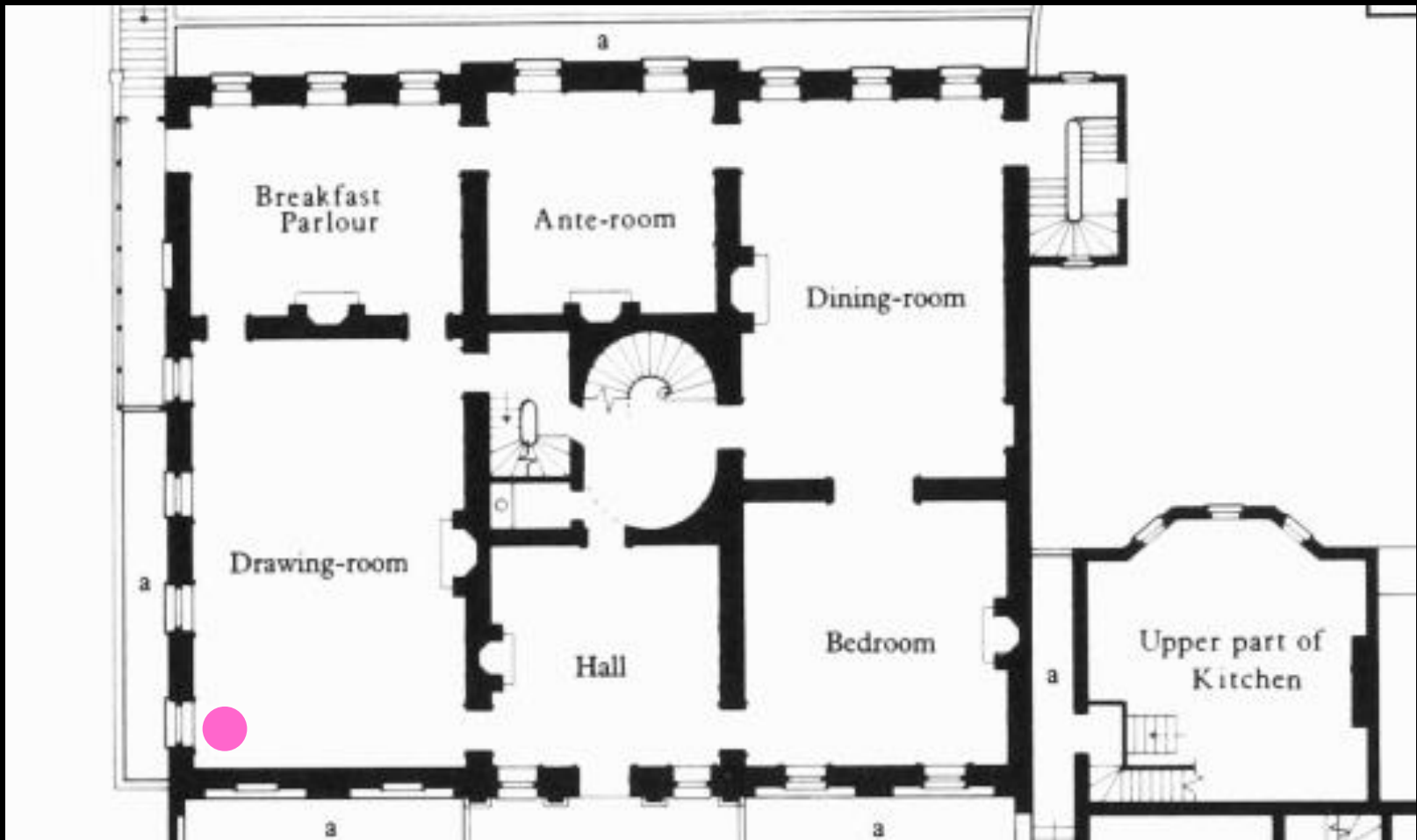


Old Grosvenor House, Front towards Park Lane, 1829.

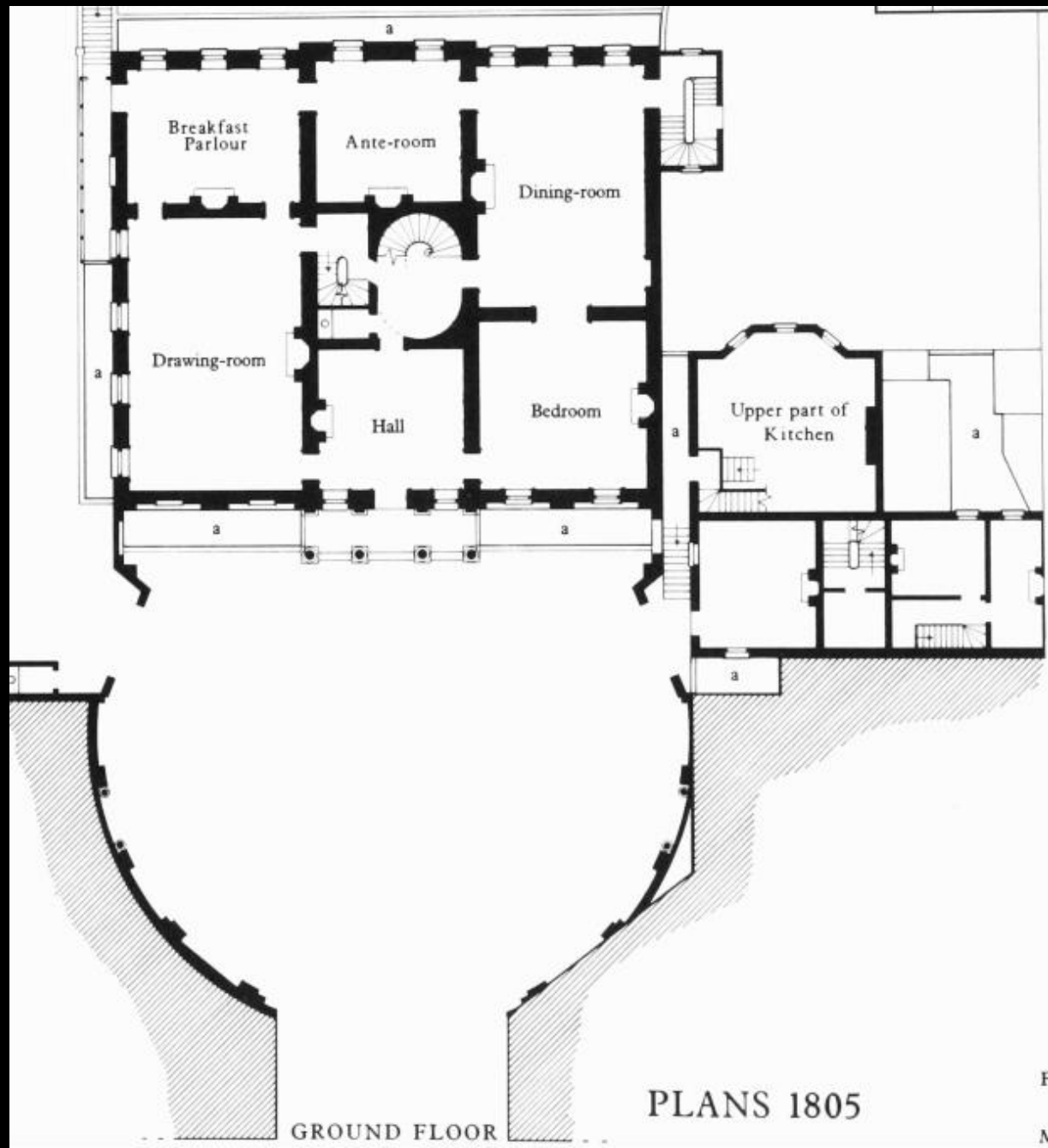




FIRST FLOOR







Breakfast Parlour

Ante-room

Dining-room

Drawing-room

Hall

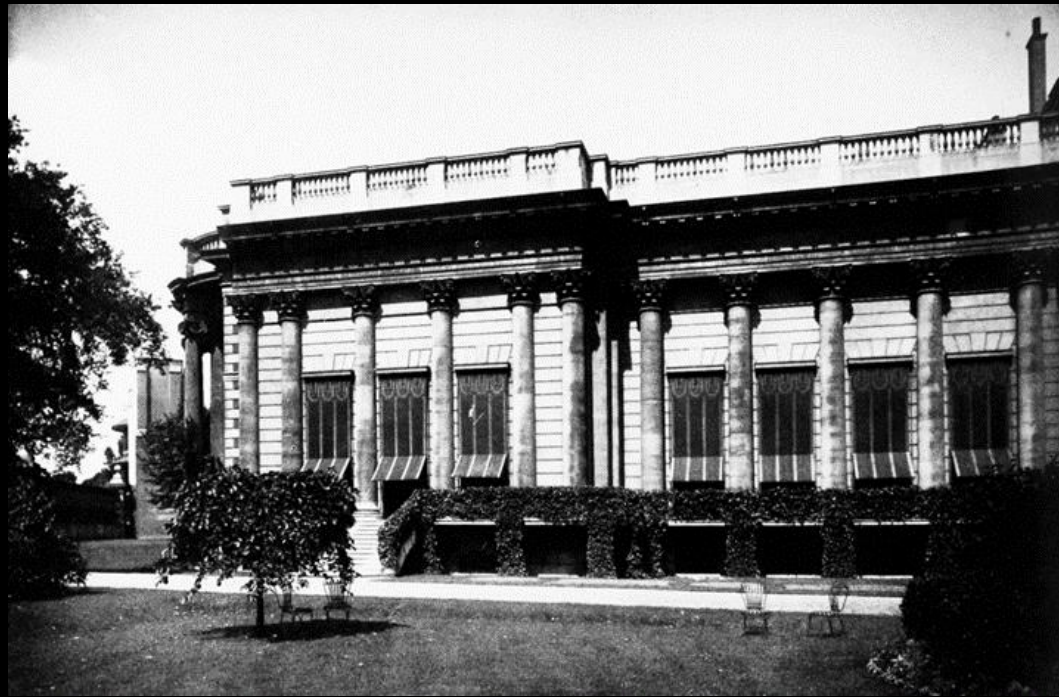
Bedroom

Upper part of Kitchen

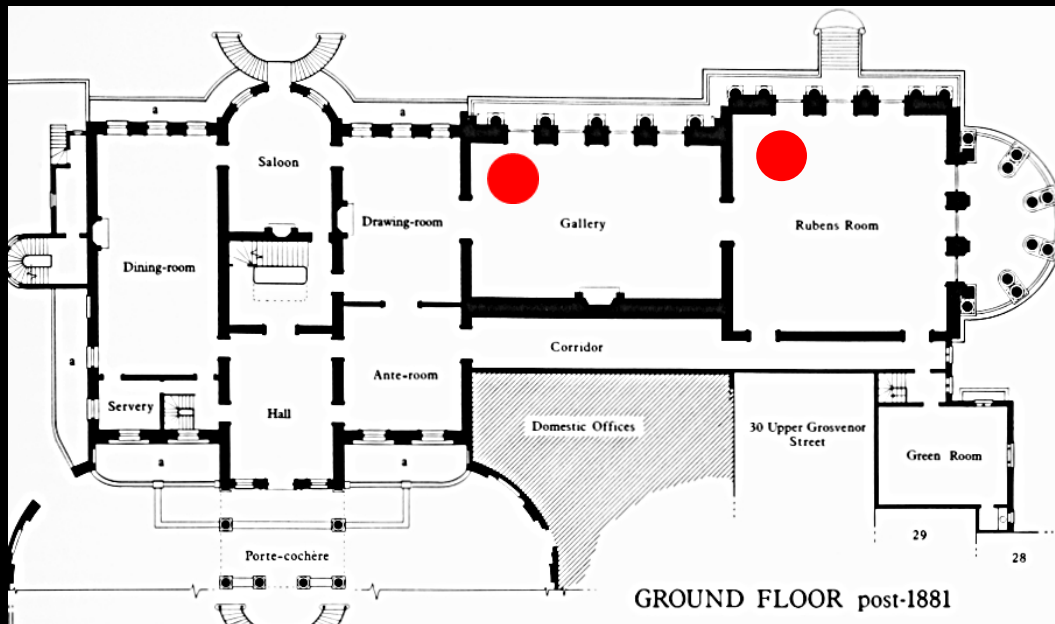
PLANS 1805

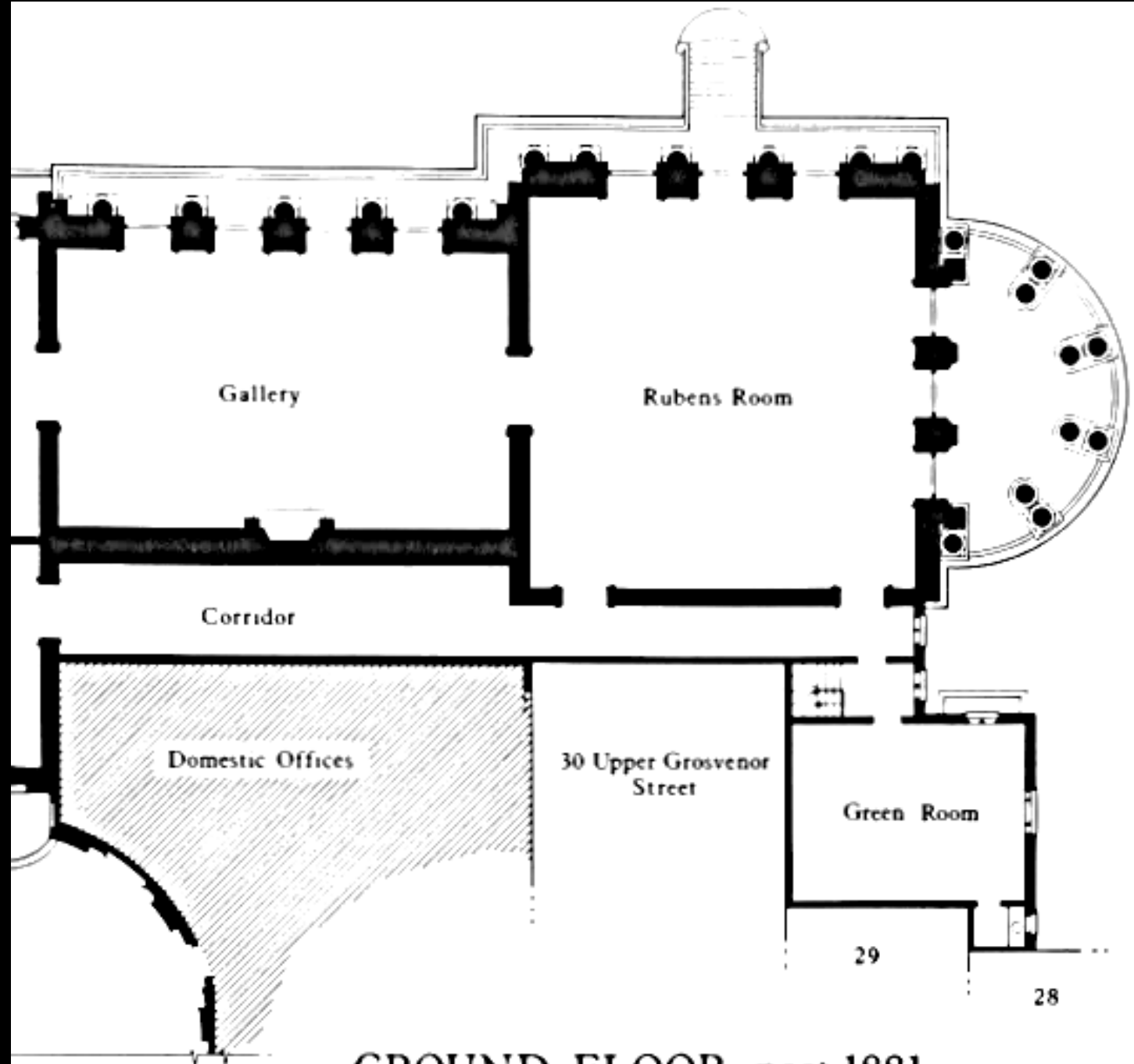
GROUND FLOOR

F  
M

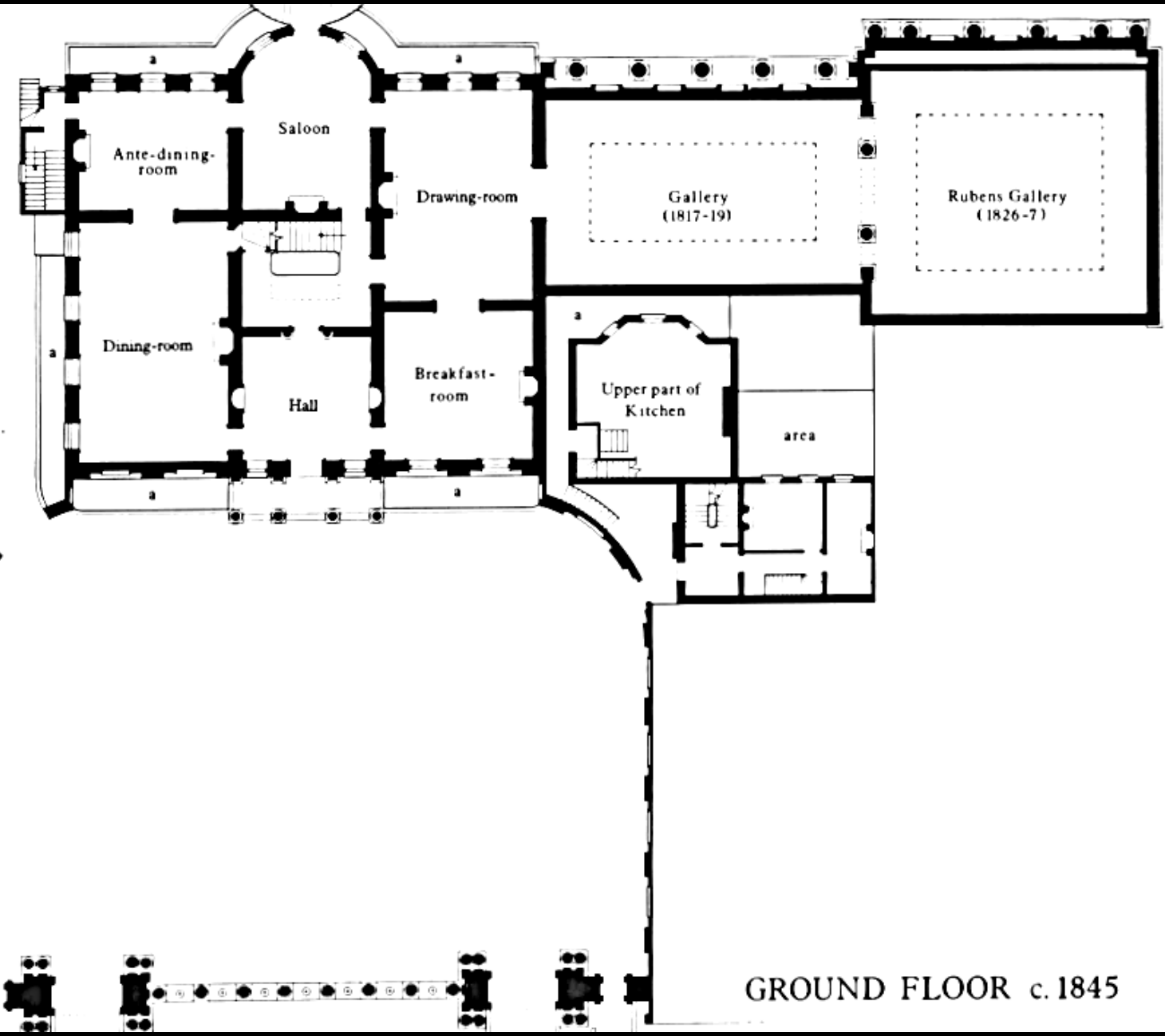


Old Grosvenor House,  
jižní fasáda galerie a  
Rubensův pokoj, 1889





GROUND FLOOR post-1881





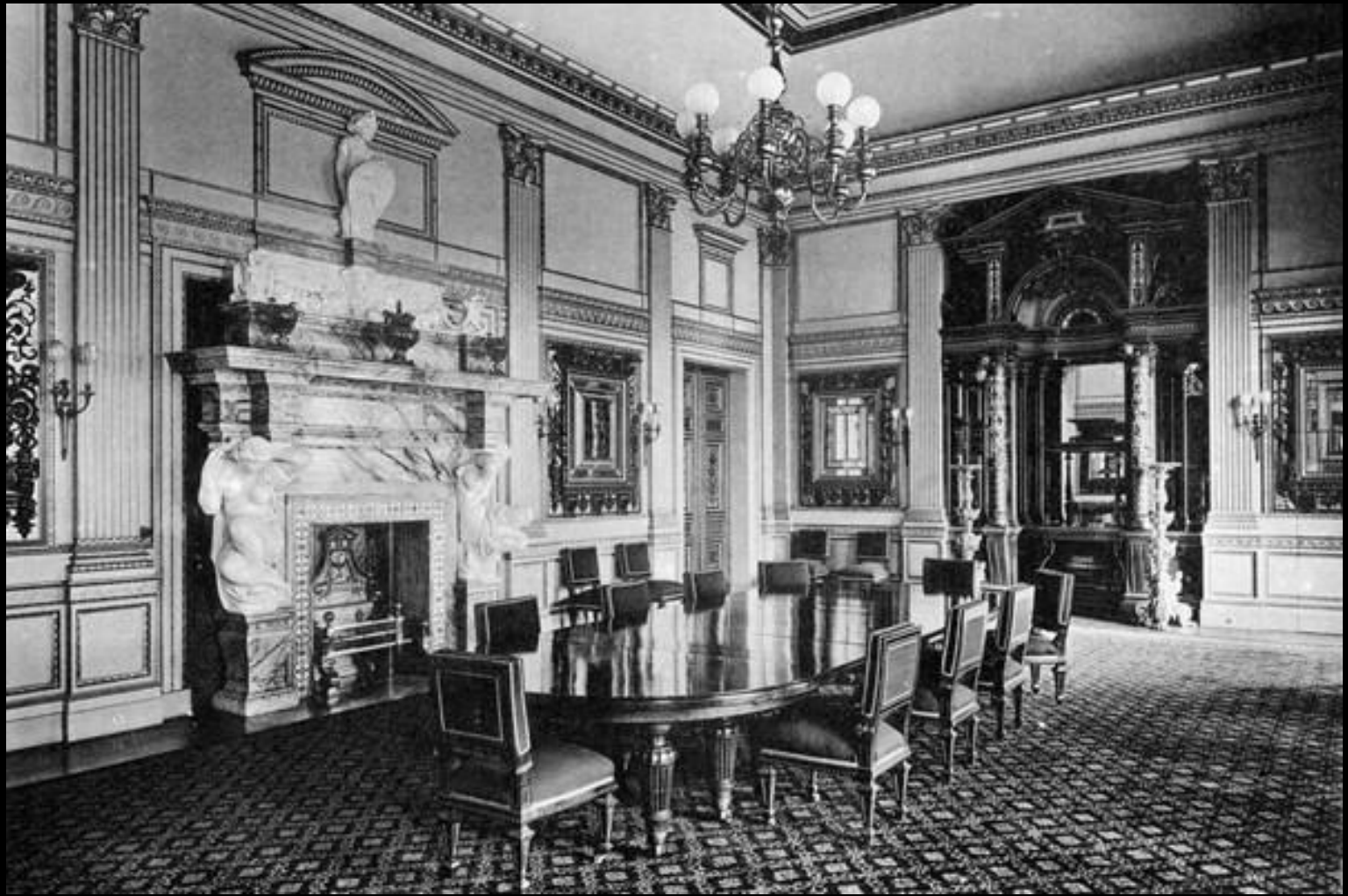
Grosvenor House, London Road, okolo 1936

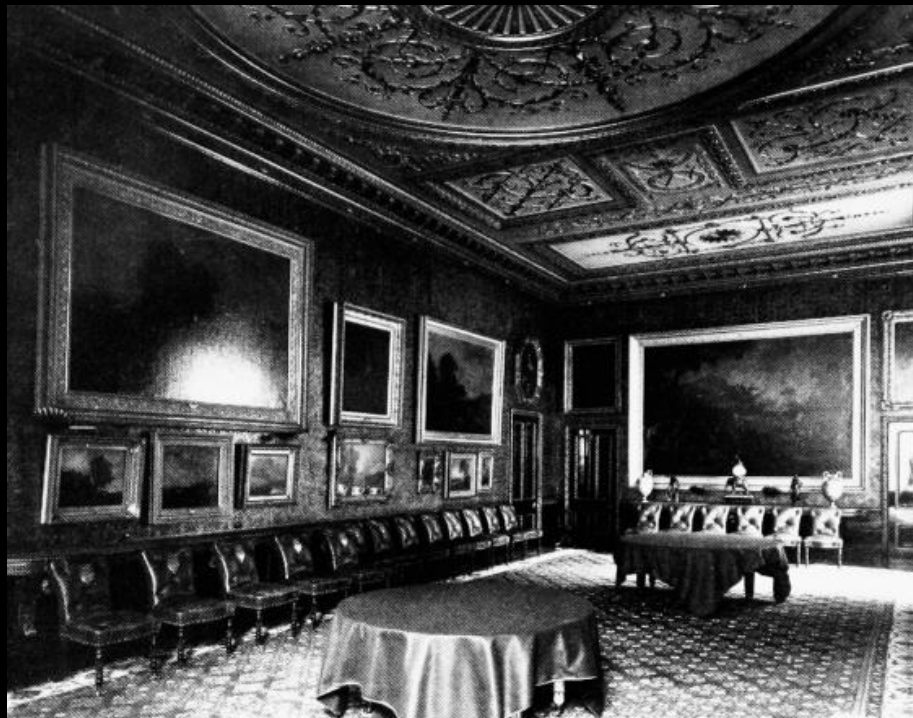


Old Grosvenor House  
Železná vrata, 1843–1844  
vstup od Upper Grosvenor Street in 1927

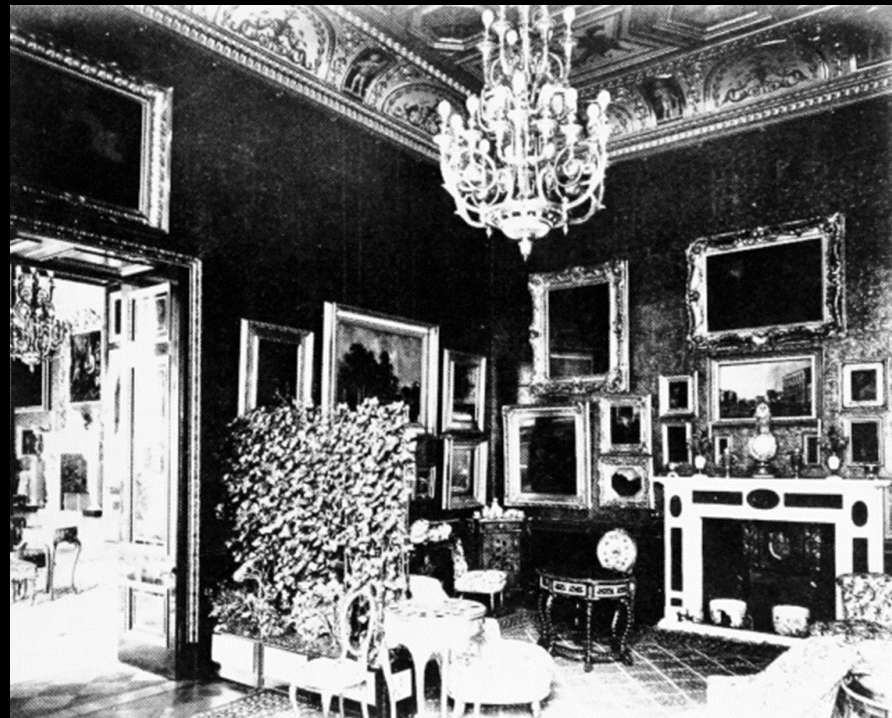


- Grosvenorova rodina vlastnila většinu čtvrti Mayfair
- zlacení, karmínový damašek, rudé koberce, ozdobné lustry a štuk
- lord Lonsdale tehdy poznamenal, že to byl „největší nákladně zařízený dům, ale ve špatném vkusu“
- později **2. hrabě z Grosvenoru** přidal **obrazovou galerii**



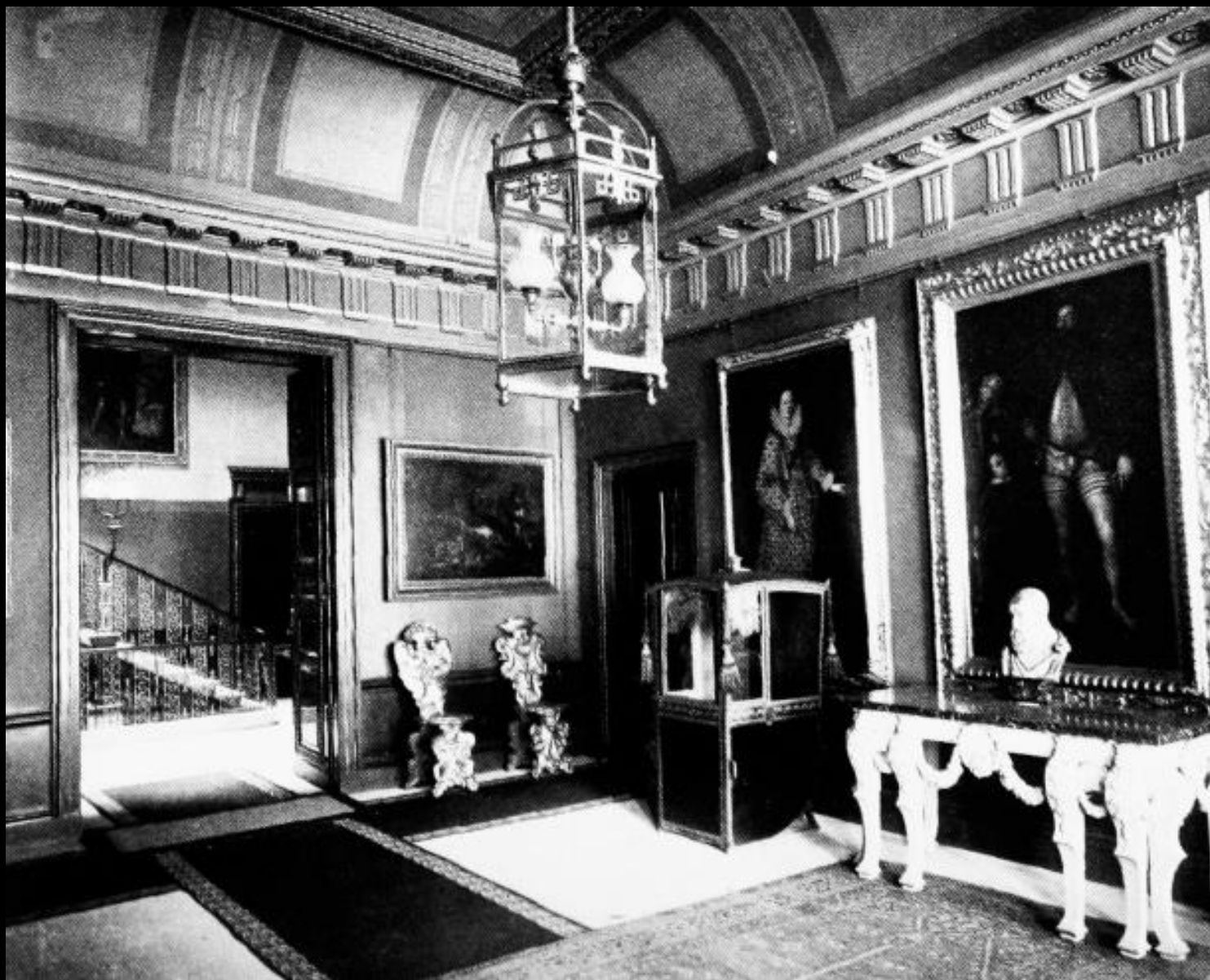


Old Grosvenor House, interiér 1889  
jídelna, pohled k severu

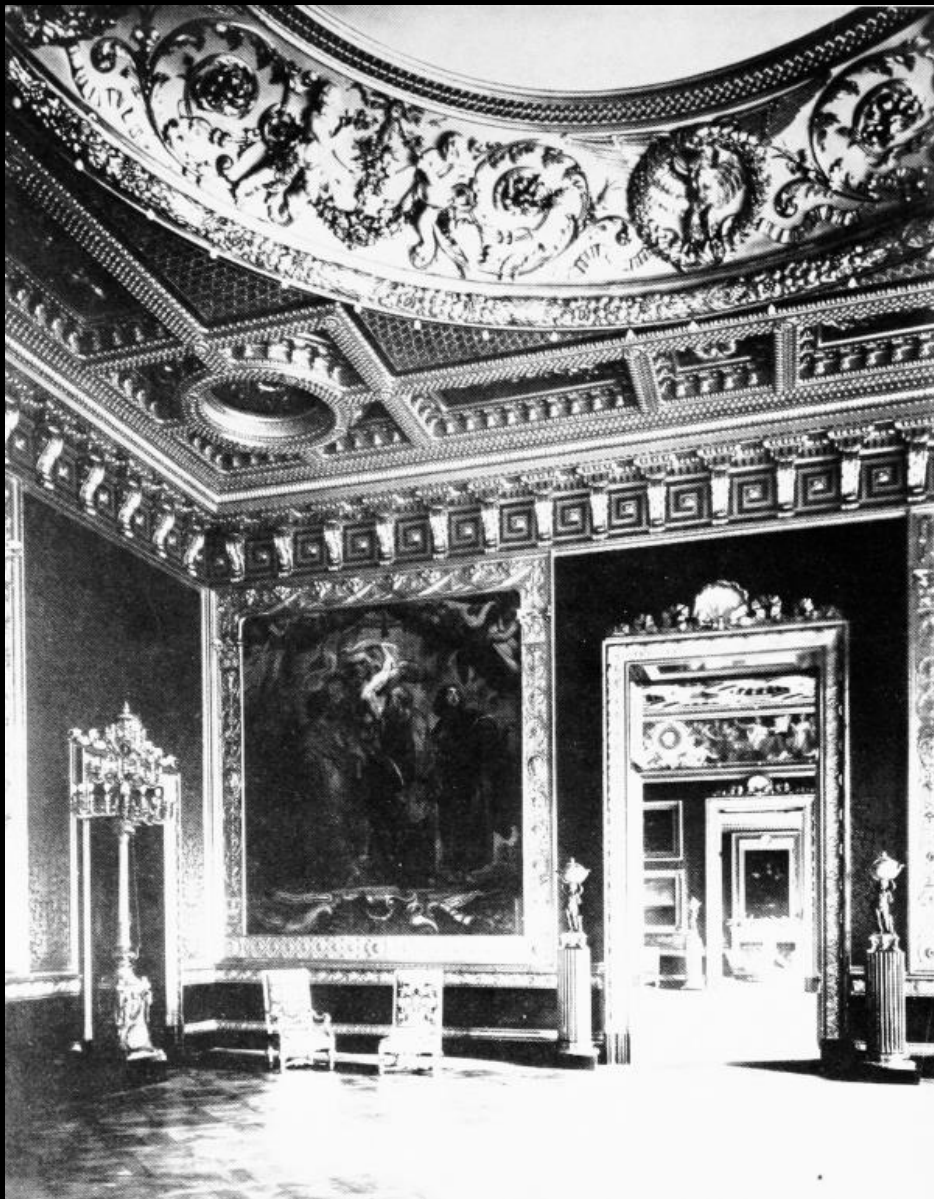


Old Grosvenor House, interiér 1889  
Salón, pohled k západu





Old Grosvenor House, interiér 1889, vstupní hala



- tato sbírka zahrnovala díla **Gainsborougha a Velázquezze**
- v roce 1889 zde byla zavedena **elektrina** - velmi hi-tech na svou dobu
- v roce 1916 zde **sídlila vláda** a 2. vévoda z Westminsteru se zde již po válce nevrátil
- **dům byl zničen v roce 1927**

Old Grosvenor House  
interiér 1889  
**Rubens room**



Charles Robert Leslie: The Grosvenor Family



SIR PETER PAUL RUBENS  
Setkání Abrahama a Melchizedeka ,  
okolo 1626, NG Washington



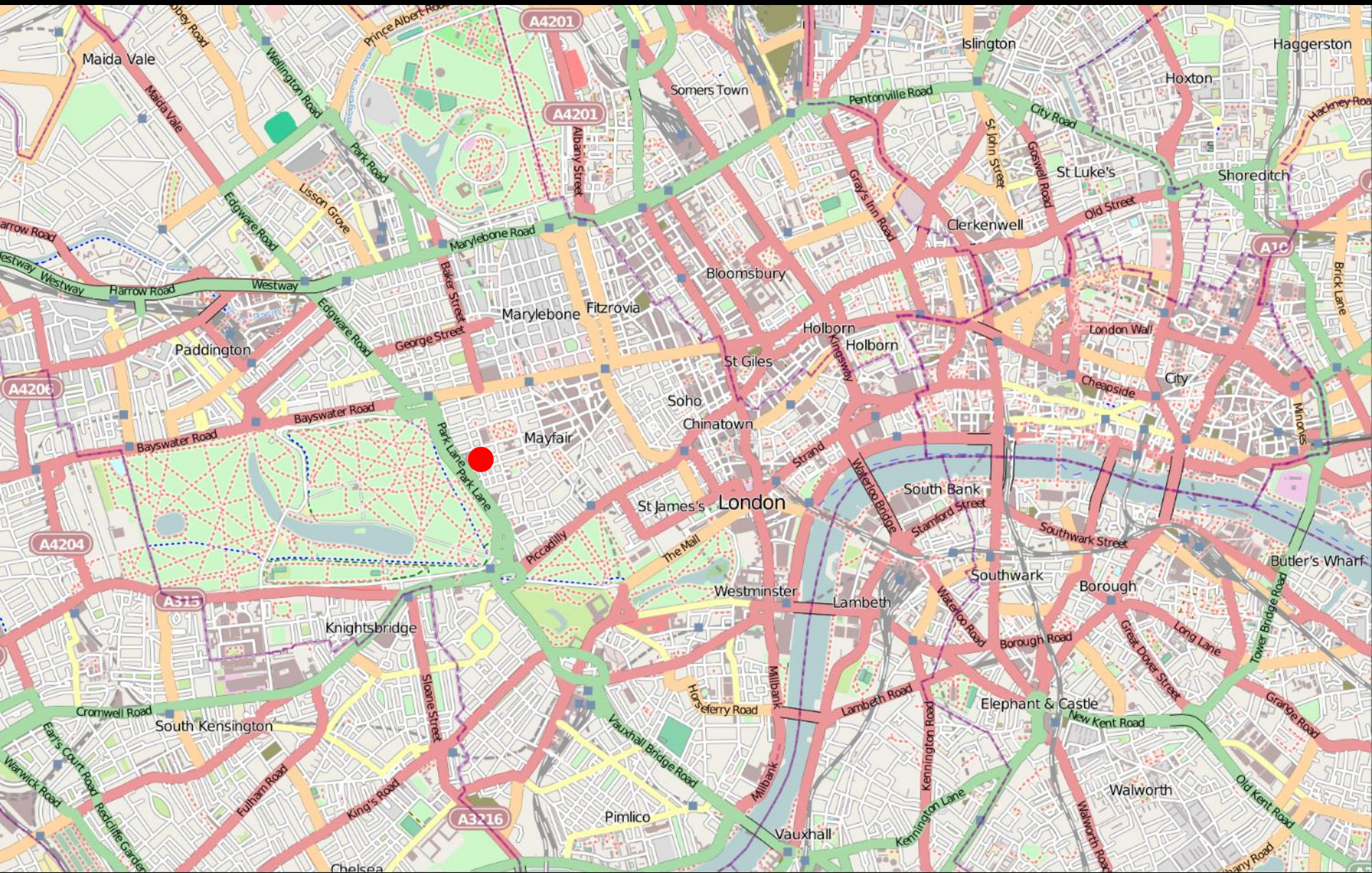
**Thomas Gainsborough:** Chlapec v modrém/the Blue boy  
nyní v Huntington Library, San Marino, Kalifornie

- asi v roce 1809 vstoupil The Blue Boy do sbírky hraběte Grosvenora a zůstal tam do jeho prodeje druhým vévodou z Westminsteru
- prodal je **Josephu Duveenovi** v roce 1921
- ten jej prodal americkému železničnímu průkopníkovi **Henrymu Edwardsovi Huntingtonovi** za cenu 728 800 \$ (182 200 liber), tehdejší rekordní cena za jakýkoli obraz



→ nahrazen **Grosvenor House Hotel** → první hotelem v Londýně, který měl samostatnou koupelnu pro každý pokoj







- John Buckler: sbírka **sira Johna Leicestera** (1762–1827) v Hill Street, Berkley square Mayfair, 1806
- zpřístupněna byla **veřejnosti v roce 1818**
- ve sbírce byli zastoupeni především **britští umělci**



**Joshua Reynolds a John Simpson:**  
**Sir John Fleming Leicester** (1762–1827), 1st  
Lord de Tabley, in Peer's Robes  
Tabley House Collection  
okolo 1826, olej na plátně, 290 x 145 cm





John R. Wildman: **J.M.W. Turner** a **Walter Fawkes** ve Farnley Hall, 1820–1824, olejomalba na plátně, 68.6 x 88.9 cm, Yale Center for British Art, Paul Mellon Collection



**J.M.W. Turner: Farnley Hall, 1815**

"ONE OF THE GREAT MOVIES ABOUT AN ARTIST!"  
John Waters, VOICE

"TIMOTHY SPALL HAS ALWAYS BEEN TERRIFIC, THIS IS THE PERFORMANCE OF HIS CAREER."  
Stephan Lee, VILLAGE VOICE

"LUMINOUS AND MOVING!"  
Asafo Powell, HOLLYWOOD REPORTER

"ECSTATICALLY BEAUTIFUL!"  
Scott Flanders, VICE

A film by MIKE LEIGH

TIMOTHY SPALL

*Mr.*  
TURNER



WINNER  
BEST ACTOR  
CANNES FILM FESTIVAL

<https://www.youtube.com/watch?v=ll83mCNoZlw>



**Sir George Beaumont:** Peele Castle in a Storm,  
1806



**Thomas Lawrence:**  
**Sir George Howland Beaumont**  
7th Baronet (1753–1827)



**Michelangelo:** Taddei Tondo  
okolo 1504–1505  
Carrarský mramor, průměr 106.8 cm  
**Royal Academy, London**

jediné Michelangelovo dílo z mramoru  
v GB



**Michelangelo:** Tondo Pitti  
okolo 1503–1505  
mramor, 85×82 cm  
**Museo nazionale del Bargello, Firenze**



Sir David Wilkie (c.1823)

John Constable (1830)

- tondo pochází z doby Michelangelova pobytu ve Florencii před jeho odchodem do Říma v roce 1505
- v roce 1568 bylo **tondo v Palazzo Taddei**
- roku 1678 se rodina přestěhovala na novou adresu poblíž San Remigio
- ? Kdy bylo tondo převezeno do Říma, kde jej nakonec získal **v roce 1822 sir George Beaumont**
- původně viselo v Beaumontově domě v Grosvenor Square
- poté roku **1830 odkázáno Akademii** a instalováno v Somerset House – poté do Akademie – východní křídlo nové budovy NG v roce 1836, kde zůstalo do doby, než se Akademie nepřestěhovala do Burlington House v roce 1868.

**A Catalogue of the  
Celebrated Collection  
of Pictures of the  
Late John Julius  
Angerstein**



JOHN JULIUS ANGERSTEIN



**A LIFE OF JOHN JULIUS ANGERSTEIN,  
1735-1823**

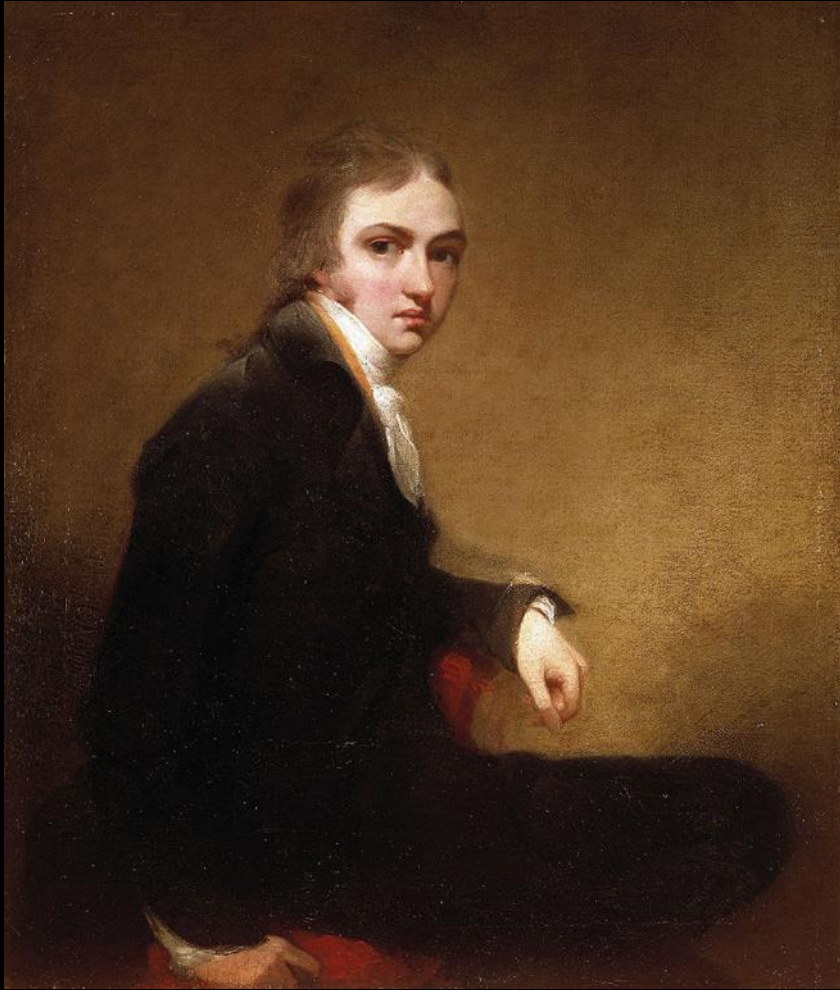
**WIDENING CIRCLES IN FINANCE,  
PHILANTHROPY, AND THE ARTS  
IN EIGHTEENTH-CENTURY LONDON**  
ANTHONY TWIST



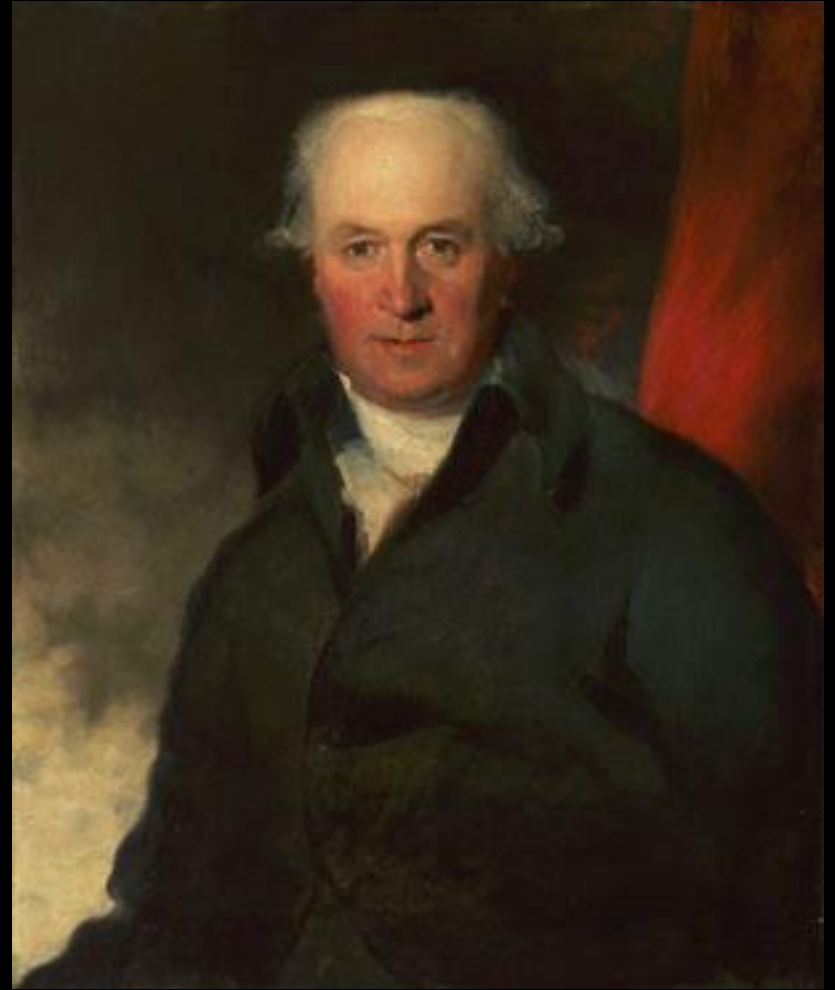
**Sir Joshua Reynolds,**  
okolo 1780, olejomalba na desce,  
127 X 101,6 cm



**Joshua Reynolds:**  
**John Julius Angerstein**  
1765, olejomalba na plátně  
91.6 x 71.3 cm  
Saint Louis Art Museum



**Thomas Lawrence** (1769–1830), 1787-1788,  
olej na plátně, 59 × 50 cm  
Denver Art Museum, Colorado

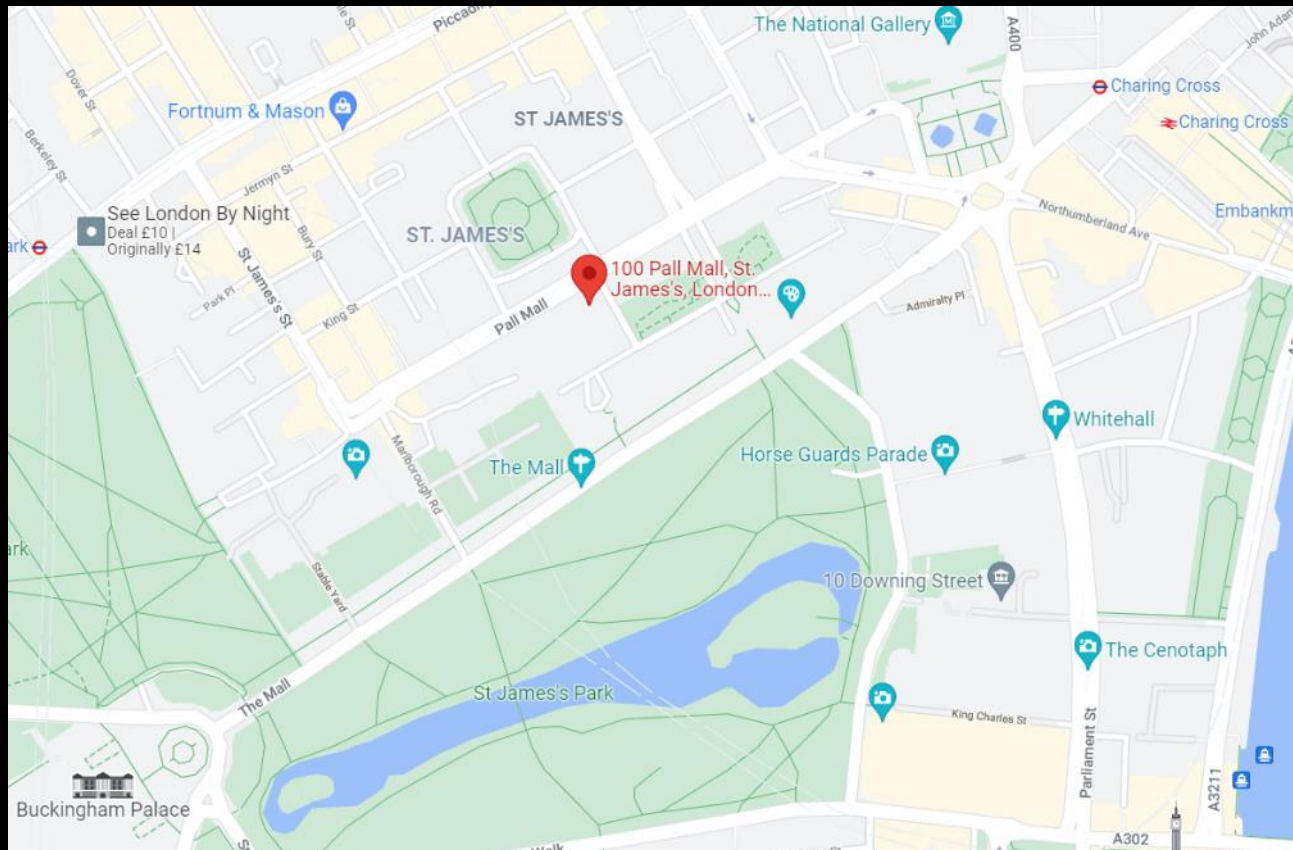


**Thomas Lawrence:**  
**John Julius Angerstein**  
okolo 1790, NG London



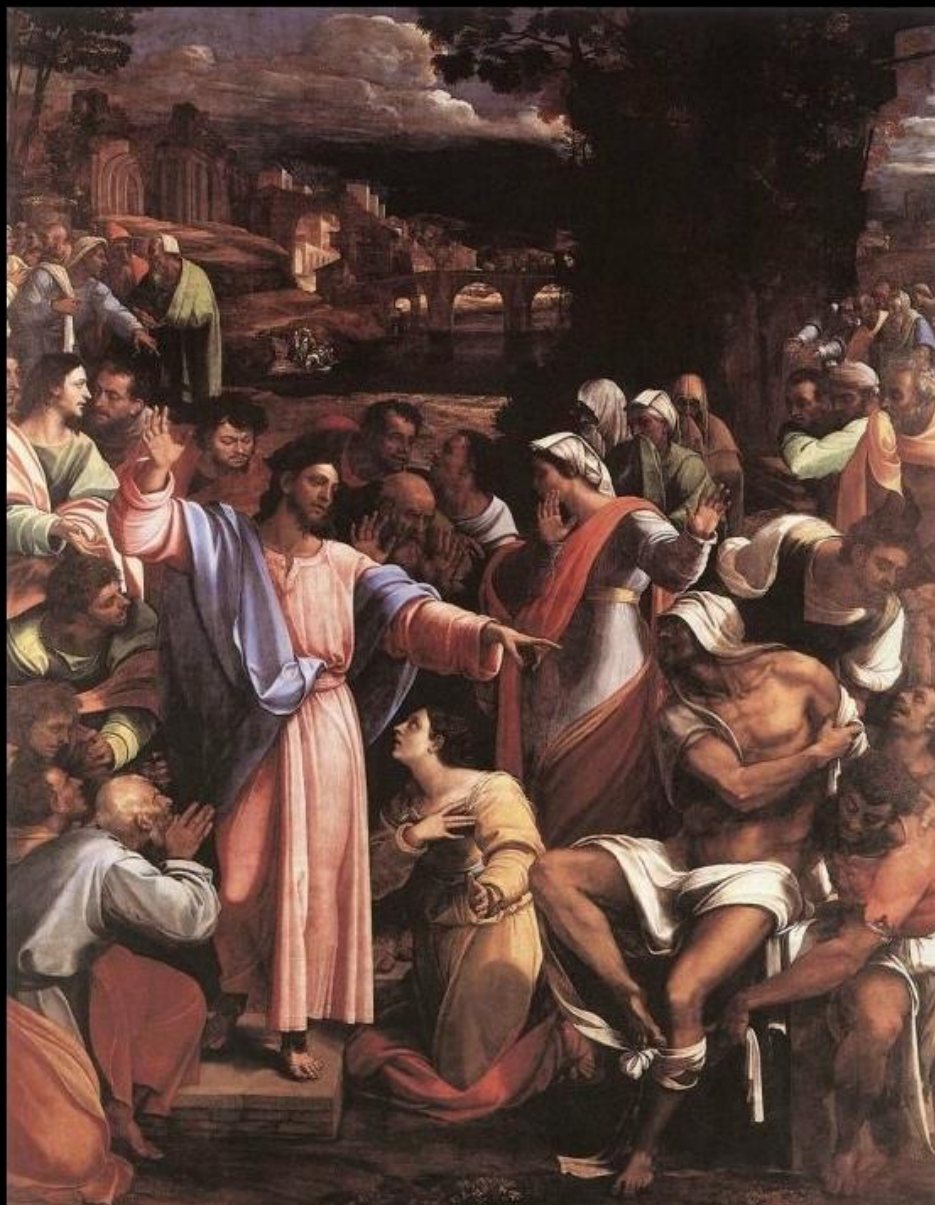
# National Gallery

## Pall Mall





**Julius Angerstein's London gallery** = the ,stará' National Gallery  
situována v Angersteinově domě – No. 100, Pall Mall, 1834. V&A



Sebastiano del Piombo:  
Vzkříšení Lazara  
1517–1519, olej na plátně  
381 cm × 299 cm  
National Gallery, London



<https://www.nationalgallery.org.uk/paintings/sebastiano-del-piombo-incorporating-designs-by-michelangelo-the-raising-of-lazarus>



**Titian (1490–1576):** Bacchus a Ariadna,  
1520–1523  
olejomalba na plátně 176.5 × 191 cm,  
National Gallery, London





<https://www.nationalgallery.org.uk/paintings/titian-bacchus-and-ariadne>



**Claude Lorrain** (1604/1605–1682), přístav s vyloděním sv. Uršuly, 1641, olejomalba na plátně, 113 × 149 cm, National Gallery London

<https://www.nationalgallery.org.uk/paintings/claude-seaport-with-the-embarkation-of-saint-ursula>





Thomas Lawrence:  
**George James Welbore Agar-Ellis**  
later 1st Baron Dover.  
1823–1824

olejomalba na plátně  
91.4 × 73.7 cm  
Yale Center for British Art  
Paul Mellon Collection, New Haven,  
Connecticut, United States





Sir George Hayter: **The House of Commons**, 1833, olej na plátně  
Dolní sněmovna Spojeného království

Charles Joseph Hullmandel

litografie okolo 1830

THE LOUVRE,  
or the National Gallery of France



*Such here upon the picture and on this  
The wonderful grandeur of the brother.*

The Louvre, the National Gallery of France



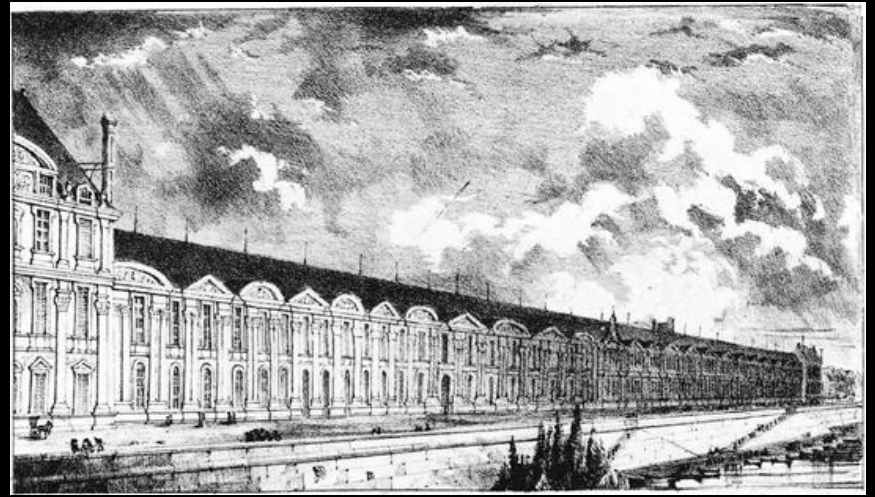
NO 100, PALL MALL,  
or the National Gallery of England.  
To the Right Hon.<sup>ble</sup> Charles Earl Grey,  
FIRST LORD OF THE TREASURY &c &c &c  
*The Printer most respectfully solicited,  
by his Obdient Servant*  
J. H. PEARSON.  
*Printed by J. H. Pearson, New Bond Street, opposite St. James's Church.  
Printed by C. Hullmandel.*

National Gallery of England No. 100, Pall Mall

1832



Nº 100, P. G. LL. MALL.





John Jackson:  
**William Seguiet**



## William Séguier (1771–1843)

- jmenován v roce 1824 jako první správce Národní galerie
- byl rovněž malířem a restaurátorem obrazů a důležitou postavou v uměleckém světě jako poradce sběratelů

## William Seguier (1771–1843)

Inventory of the collection of George IV and William IV at Kensington, Buckingham Palace, St. James's, Kew and Hampton Court : [1828-1835]. c.1844



- podporoval stavbu nové budovy → očekávaný příliv návštěvníků v počtu několika set tisíc za rok → ukázalo se, že jich bylo mnohem víc
- „nikoli nákladná stavba architektonické velkoleposti, která by stála velkou sumu, ale pouze prostá a vhodná galerie, s řádným ohledem na dobré osvětlení obrazů bude předností.“

Henry William Pickersgill:

**Sir Robert Peel**

olej na plátně, 240,cm x 147 cm

**National Portrait Gallery**



- Peel tvrdil: „i když je dobře známo, že naše výroba byla ve všech věcech spojena se stroji (technikou)... .která je nadřazena všem svým zahraničním konkurentům. . . **v obrazových vzorech bohužel Británie není tolik úspěšná“**
- částka **30.000 liber** pro novou budovu

**Vévoda z Wellingtonu** (Prime Minister 1828–1830 ) a **Sir Robert Peel**, 1844



**Sir Frederick William Trench**  
anonymní malíř, olejomalba na plátně,  
okolo 1827, 75,9 cm x 63,8 cm

**Sir Frederick Trench** (1775–1859) známý pro své urbanistické reformy, měl pocit:

- „že by bylo lepší, aby byl přetvořen **Buckinghamský palác** na Národní muzeum či galerii
- tvrdil, že: s potenciálem 5000 stop prostoru na zavěšení po obou stranách paláce nové galerie, a to jak v rozsahu, tak i kráse, **by předčil Louvre**







- skotský radikál **Joseph Hume** (1777–1855) tvrdil, že peníze na galerii „**by mohly být, aniž by veřejnost přispěla jakékoliv náklady**“ → strhnutím **Hampton Court Palace** a ušetřením 19000 liber ročně, což stojí jeho údržba, stejně tak vyhozením 44 osob, které tam prodlévají, stejně tak i nadbytečný personál v **Kensingtonském paláci** a na **hradě Windsor**
- tento vášnivý krátký projev oponoval pouze **pan Gally Knight**, který se zábavně tázal, zda Hume chtěl být tak neliberální, když by „**smetl všechny historické vzpomínky našich historických budov, tak, že by sesadil tuto zemi na úroveň stavu Spojených států.**“

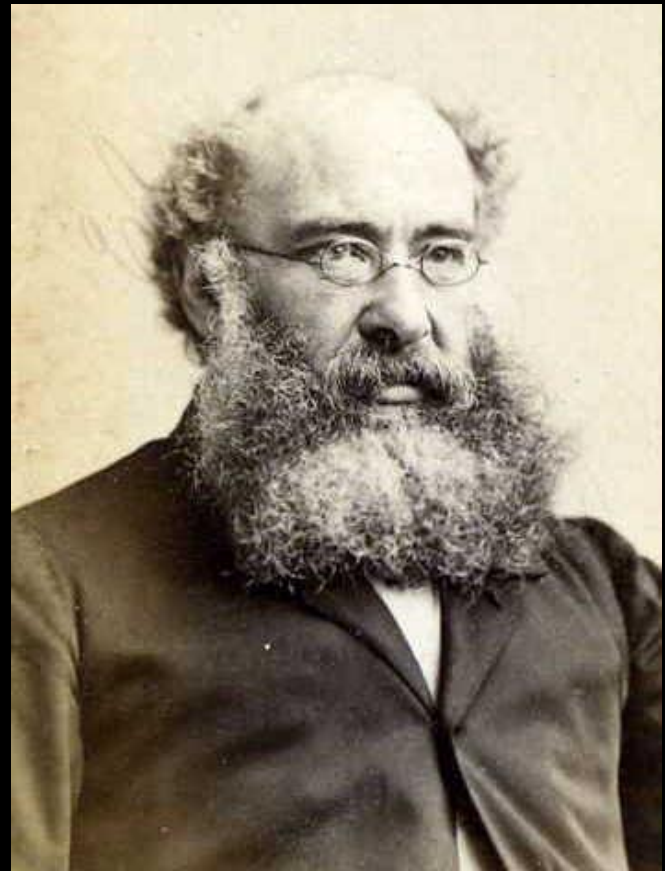




**Joseph Hume** (1777-1855)  
Scottish radical politician and  
political philosopher  
Cartoon from „The Comic  
Annual“ by Thomas Hood  
(London, 1832). Woodcut."



**Anthony Trollope (1815-1882)**



→ prostor na 105 Pall Mall byl podle romanopisec Anthonyho Trollope „omšelý, jednotvárný, úzký dům, choře-přizpůsobený vystavení pokladů, které zde byly uchovány“



Edward Villiers Ripplingille:  
William Ewart (1798–1869)  
Salford Museum & Art Gallery  
olej na plátně, 90 x 70.5 cm

- radikální reformátor **William Ewart** (1798–1869) zastával názor, že:
- hlavním důvodem pro novou galerii je zlepšení designu a výroby tvář v tvář zahraniční konkurenci. „Velký objekt Národní galerie je osvětlení a poučení v umění veřejnosti“
- vyzval továrníky, galerijní kurátory, architekty aj., aby prokázal, že obyvatelé v produktivním věku se nemohou dočkat na **výuku o umění**
- že spotřebitelé v celé zemi chtějí **dobry design**
- a že výuka ve výtvarném umění prostřednictvím racionálně **organizovaného systému galerie** by byla **nejjistějším prostředkem** k těmto cílům
- v Anglii, zvláště řemeslníci a výrobci mají úzkou spojitost mezi uměním a výrobky, což je **nejdůležitější**



Thomas Lawrence:  
**John Nash** (1752–1835)  
olejomalba na plátně, 130 x 110 cm  
Jesus College, University of Oxford



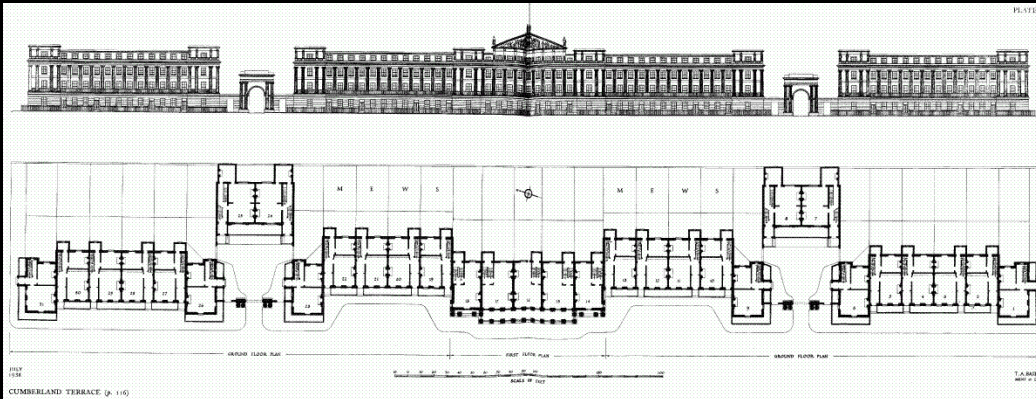
John Prescott Knight:  
**Sir Charles Lock Eastlake** (1793–1865), 1857,  
olejomalba na plátně, 91.9 x 71.5 cm, Royal  
Academy of Arts



Drawn by Thos. Stanger. Engraved by Thos. Stanger.  
**THE NEW COLLEGE OF PHYSICIANS, PALL MALL, EAST.**  
 TO ROBERT BARRÉ W.D. THIS PLATE IS MOST RESPECTFULLY INSCRIBED.  
 PUBLISHED April 29 1828 by James B. COX'S Art and Engraving Establishment, Strand, London.



**Cumberland Terrace**, část **Nashova** návrhu pro Regent's Park in central London, 1827. Courtesy of the British Museum



CUMBERLAND TERRACE (p. 110)  
<http://www.british-history.ac.uk/>



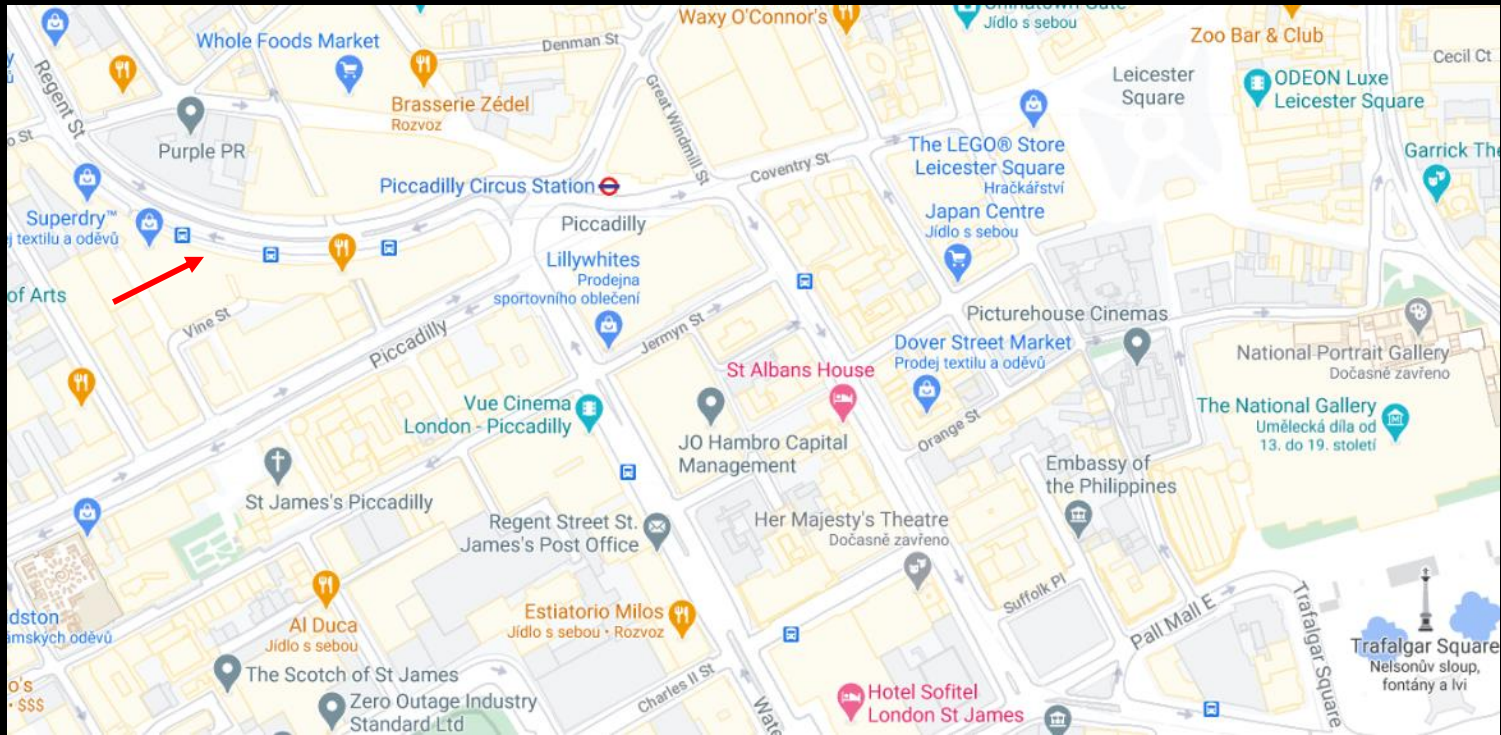


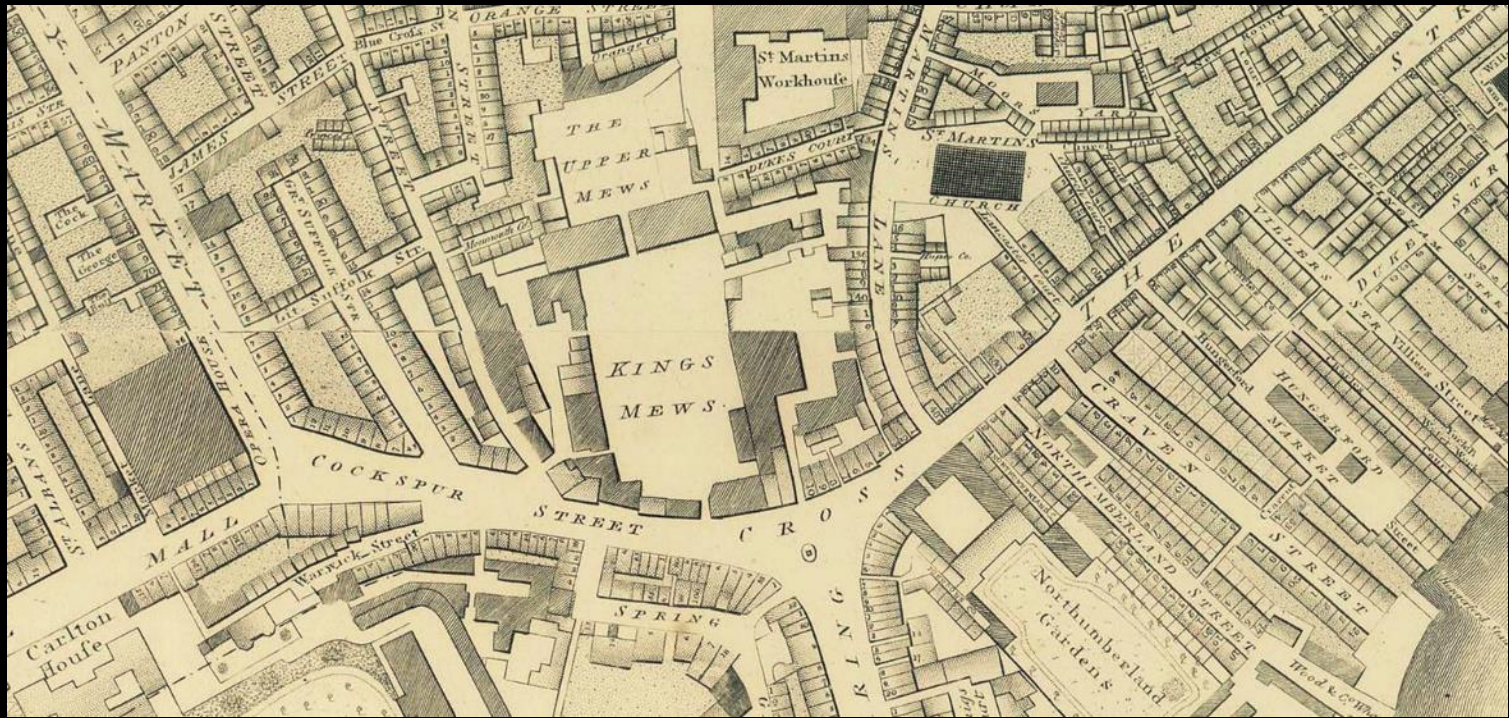
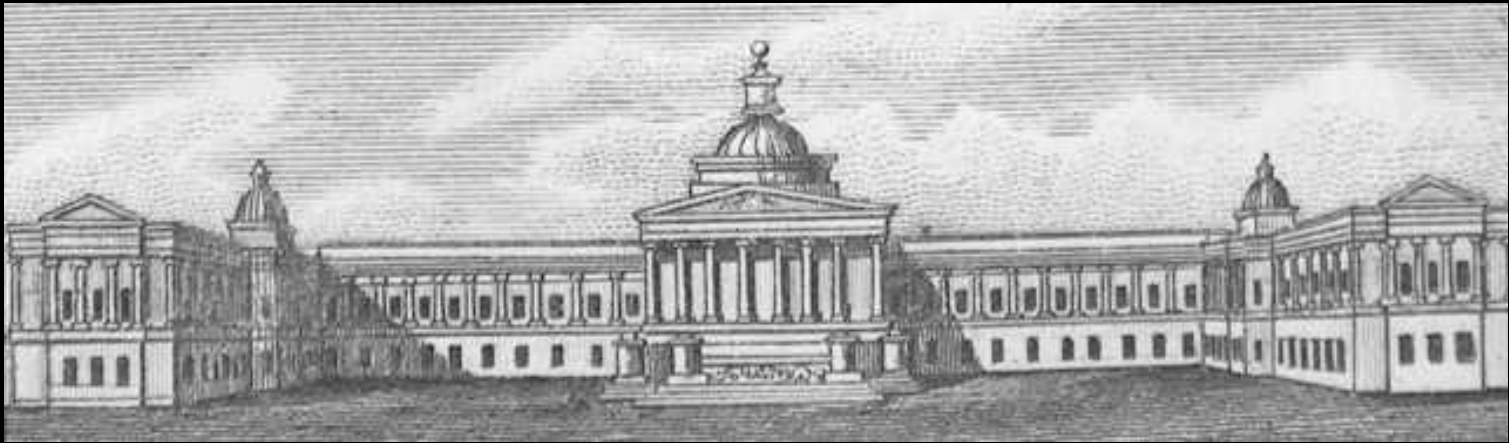
Park Crescent



Marble Arch





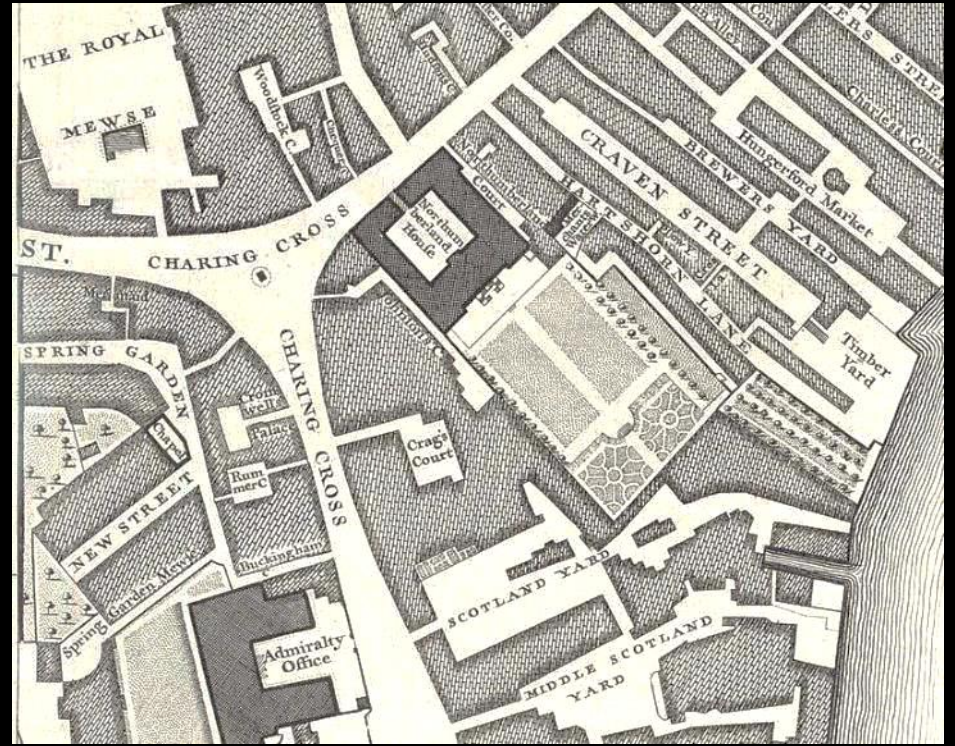




výřez z mapy Londýna od Johna Rocquea, 1746



Royal Stables in the Mews, Charing Cross, 1793





*A Perspective View of the Royal Mews  
at Charing Cross.*

*Qui des Courses du Roy a  
Charing Cross.*

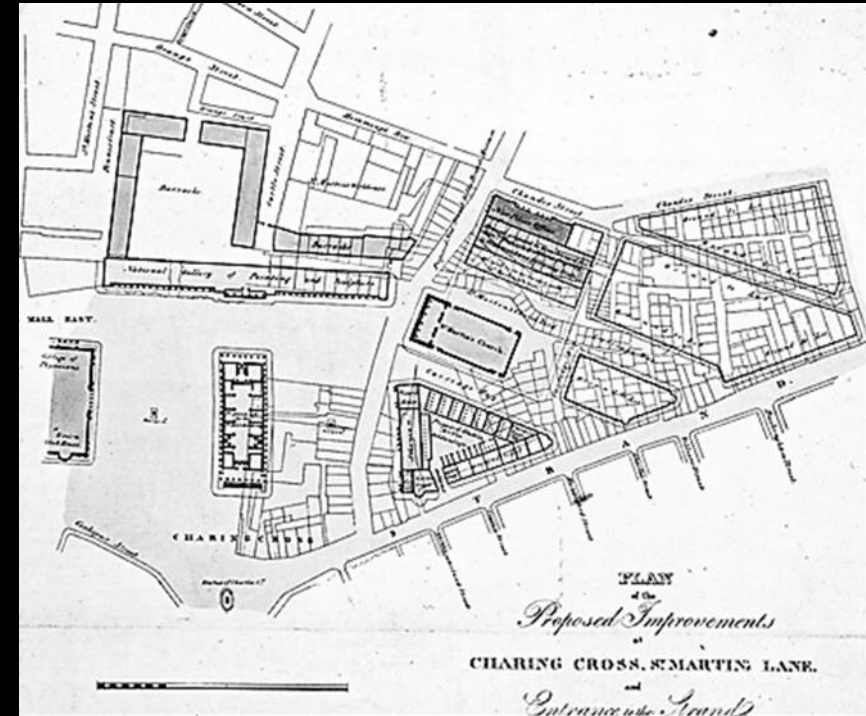
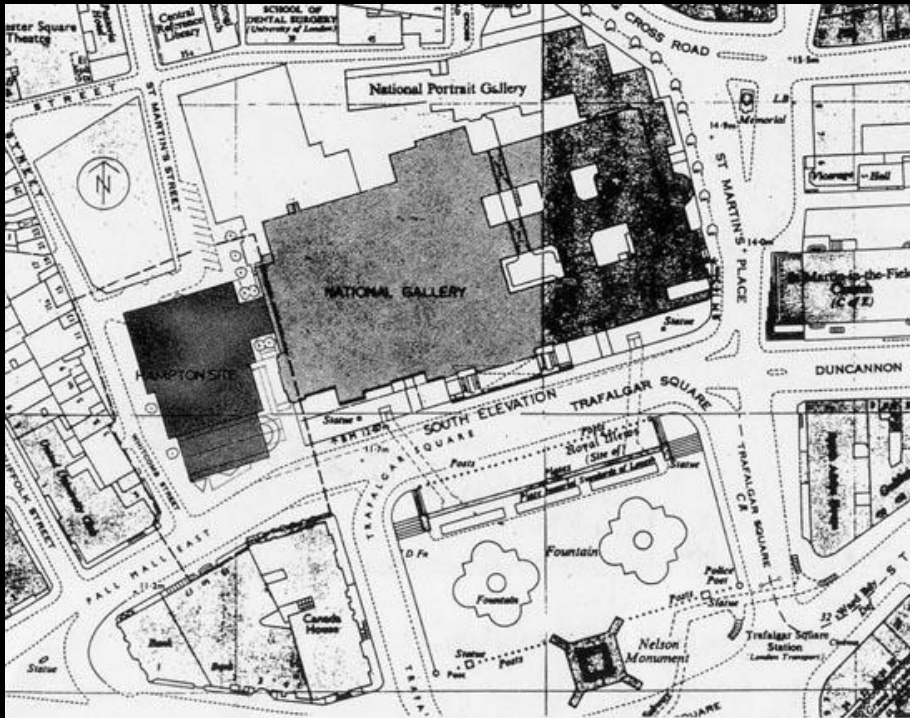


*View of the Mews*

THE KING'S MEWS, CHARING CROSS.



Interior of the King's Mews, Charing Cross,  
1808



## National Gallery

- návrh architekta **William Wilkinse** (1778–1839) 1833
- postaveno roku 1838 na místě původních královských stájí navržených **Williamem Kentem**



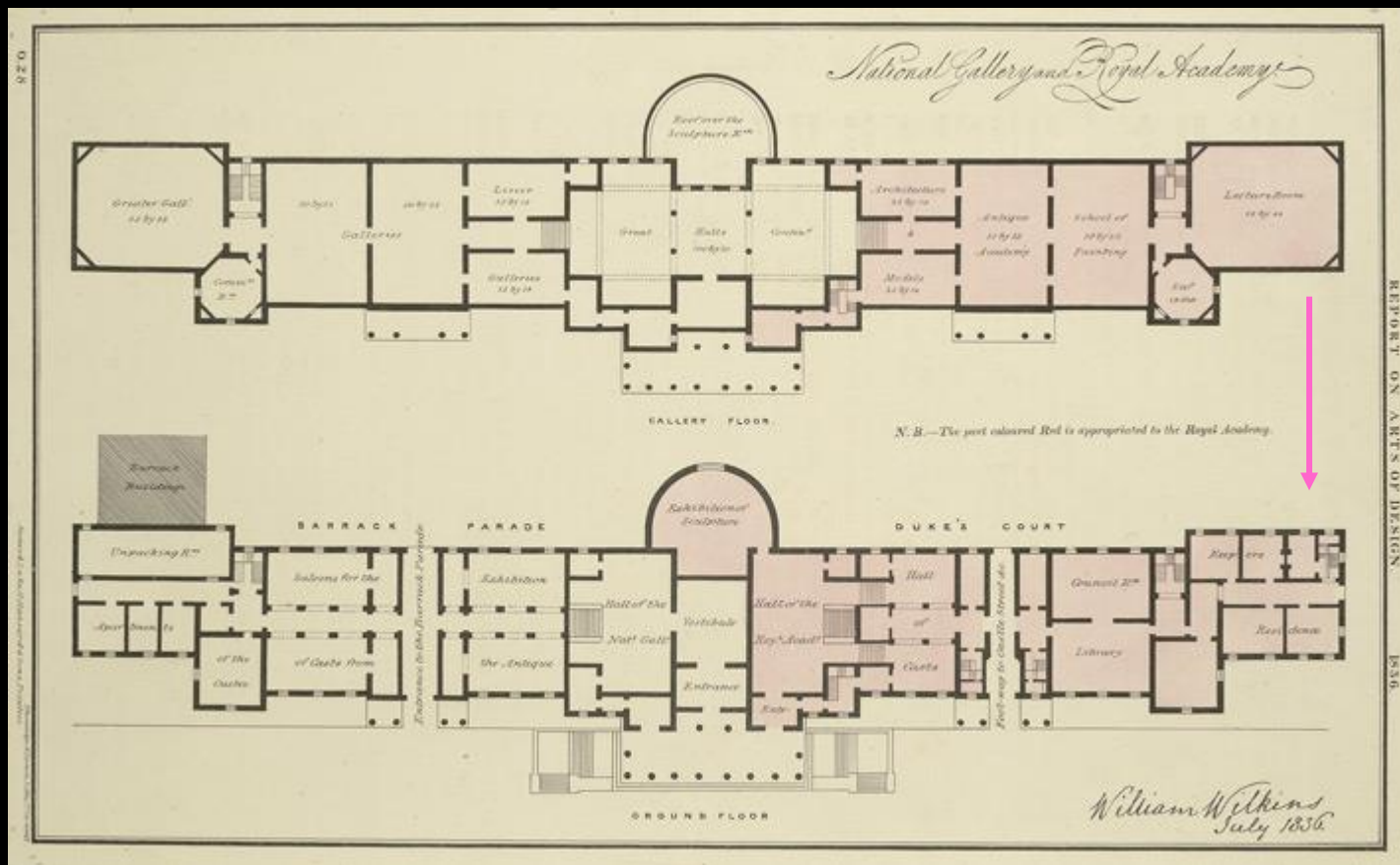
**Sydney Smirke** 1798 -1877



William Boxall:  
**Charles Robert Cockerell**  
(1788–1863)



**William Wilkins**  
(1778-1839)



William Wilkins – půdorys National Gallery, 1836

→ původně NG sdílela prostor s Royal Academy – růžové místnosti

je zde prezentovaná pouze část – fronta x dnešnímu stavu mnohonásobně většímu  
sbírka Crace Collection at the British Library





**Henry Jamyn Brooks:** Private View of the Old Masters Exhibition,  
**Royal Academy, 1888**  
olej na plátně, 1889  
1,545 cm x 2,715 cm  
darováno H. J. Brooksem, 1919



Oil on canvas, 1889  
Given by the artist, 1919  
1833



- 1 Sir Watkin Williams-Wynn, Bt 1860–1944
- 2 Henrietta Blanche, Countess of Airlie 1830–1921
- 3 Charles Drury Fortnum 1820–99
- 4 Sir Frederick William Burton 1816–1900
- 5 Alfred Morrison 1821–97
- 6 Lady Dorothy Nevill 1826–1913
- 7 Sir John Everett Millais, Bt 1829–96
- 8 Sir Philip Burne-Jones 1861–1926
- 9 Lady Marjorie Manners (Marchioness of Anglesey) 1883–1946
- 10 Sir John Pender 1815–96
- 11 Violet, Marchioness of Granby (Duchess of Rutland) 1856–1937
- 12 Ferdinand de Rothschild 1839–98
- 13 Humphry Ward 1845–1926
- 14 George Richmond 1809–96
- 15 Edward Philip Monckton 1840–1912
- 16 William Powell Frith 1819–1909
- 17 Sir Lawrence Alma-Tadema 1836–1912
- 18 John Evan Hodgson 1831–95
- 19 Frank Holl 1845–88
- 20 Susan, Countess of Wharncliffe d.1927
- 21 Charles Butler 1822–1910
- 22 James Ellis Agar, 3rd Earl of Normanton 1818–96
- 23 Charles Henry Mills, 1st Baron Hillingdon 1830–98
- 24 Edward Montagu Stuart-Wortley, 1st Earl of Wharncliffe 1827–99
- 25 Sir Edward Poynter 1836–1919
- 26 Lady Alma-Tadema 1852–1909
- 27 Robert James Lindsay, 1st Baron Wantage 1832–1901
- 28 Sir Richard Wallace, Bt 1818–90
- 29 Henry Edward Doyle 1827–92
- 30 Sir John Robinson 1824–1913
- 31 Margaret Elizabeth, Countess of Jersey 1849–1945
- 32 Philip Hermogenes Calderon 1833–98
- 33 Mary Millais 1860–1944
- 34 Sir William Quiller Orchardson 1835–1910
- 35 Sir Frederic Leighton, (Baron Leighton) 1830–96
- 36 Alfred de Rothschild 1842–1918
- 37 Henry Jamyn Brooks 1865–1925
- 38 Mervyn Wingfield, 7th Viscount Powerscourt 1836–1904
- 39 Harriet Sarah, Lady Wantage 1837–1920
- 40 John Stuart Bligh, 6th Earl of Darnley 1827–96
- 41 Sir George Scharf 1820–95
- 42 Sir Joseph Edgar Boehm 1834–90
- 43 Victor Child-Villiers, 7th Earl of Jersey 1845–1915
- 44 William Holman Hunt 1827–1910
- 45 Mrs A. E. Street (daughter of Henry Tanworth Wells)
- 46 Henry Tanworth Wells 1828–1903
- 47 John Ruskin 1819–1900
- 48 John Spencer, 5th Earl Spencer 1835–1910
- 49 Sir Charles Tennant, Bt 1823–1906
- 50 Charlotte, Countess Spencer 1835–1903
- 51 Margot Tennant (Countess of Oxford and Asquith) 1864–1945
- 52 William Ewart Gladstone 1809–98
- 53 Michael Arthur Bass, 1st Baron Burton 1837–1909
- 54 Marcus Stone 1840–1921
- 55 Sir William Agnew 1825–1910
- 56 John Callcott Horsley 1817–1903
- 57 George Frederic Watts 1817–1904
- 58 Ayscough Fawkes 1831–99
- 59 Sir Frederick Eaton 1838–1913















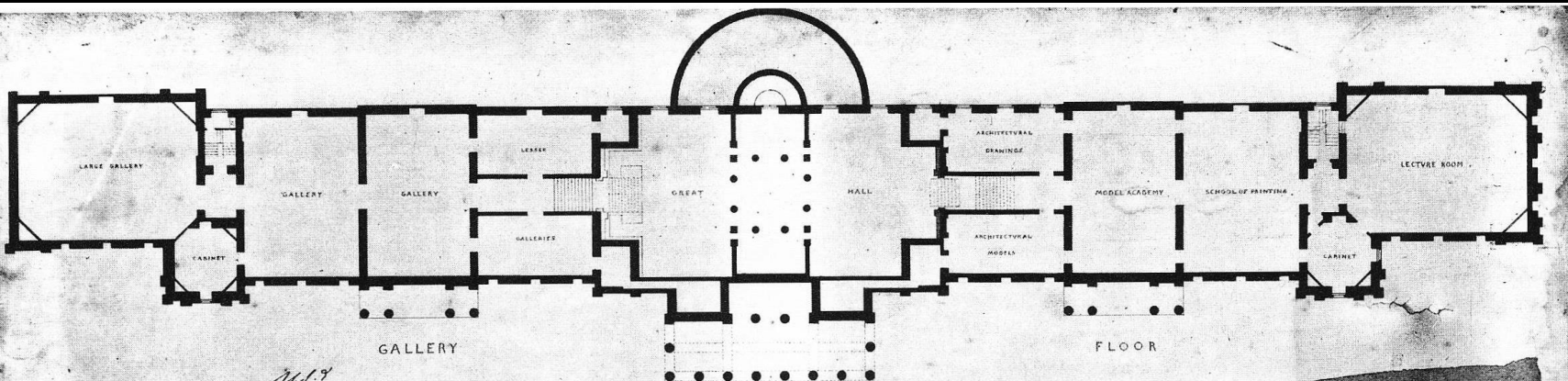




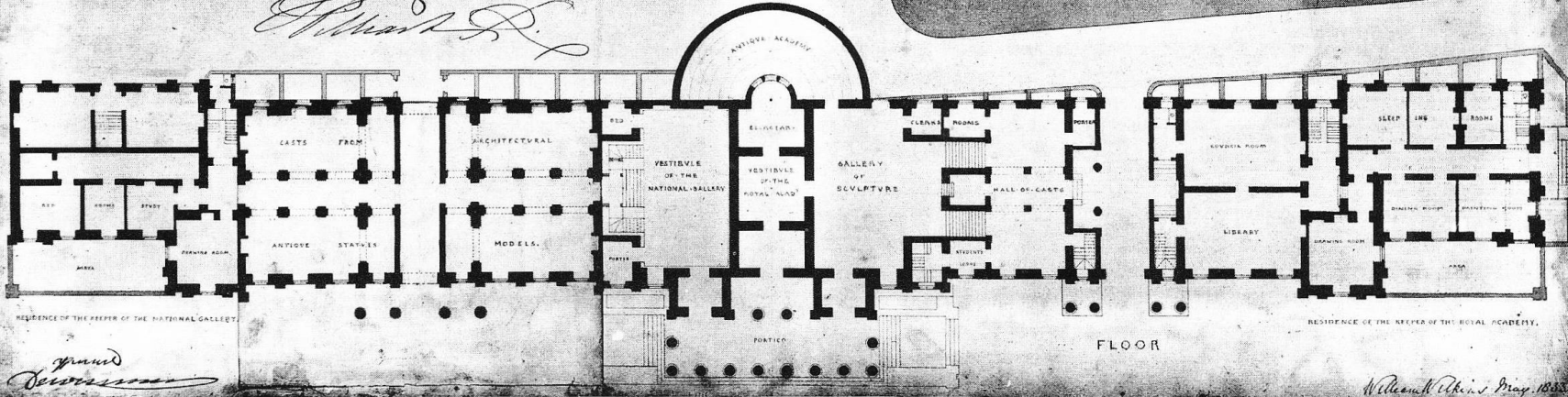


komisaři výtvarného umění, 1846, olejomalba na papíře,  
darováno autorem 1872





*App<sup>y</sup>*  
*W. C. C. R.*



*Grand*  
*Devisement*

*William Allen's Day 1853*





John Leech: Čištění obrazů v NG London, kresba pro almanach „Punch“, 1847





Trafalgar Square, Illustrated London News, Sept. 10th 1842, p. 284, Westminster Archives.

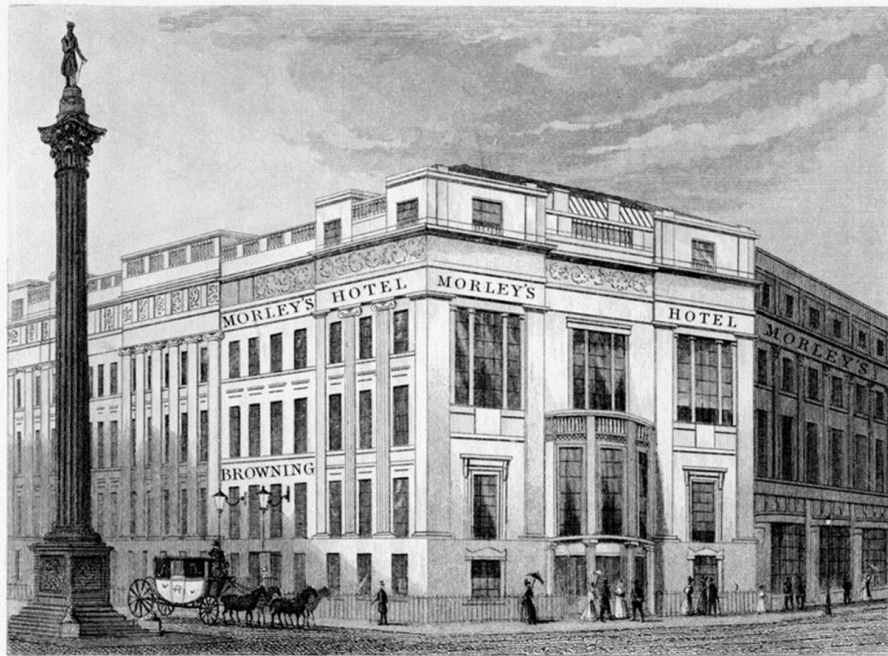


Trafalgar Square, publikováno bratry Dickinsonovými, 19. století

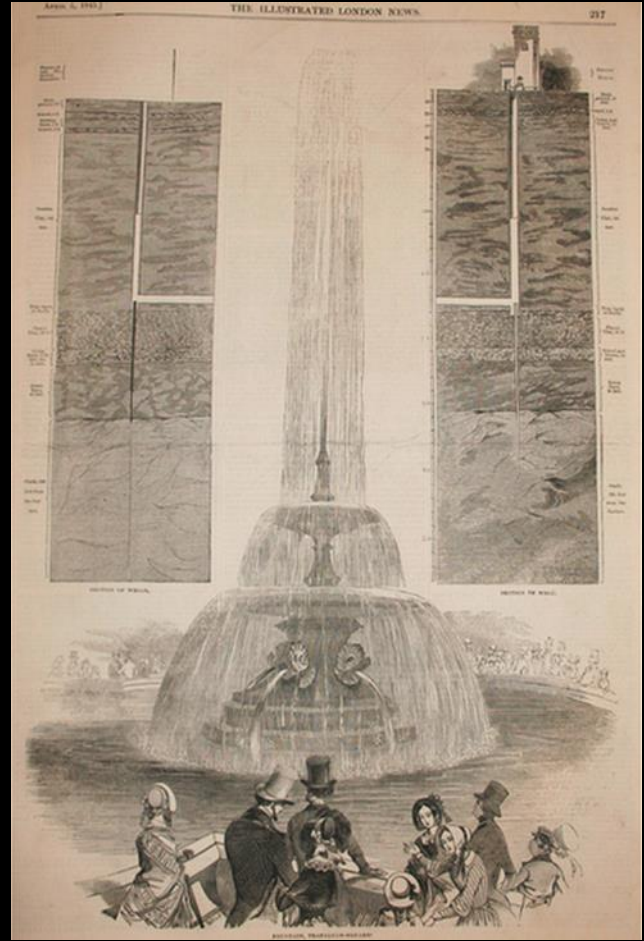
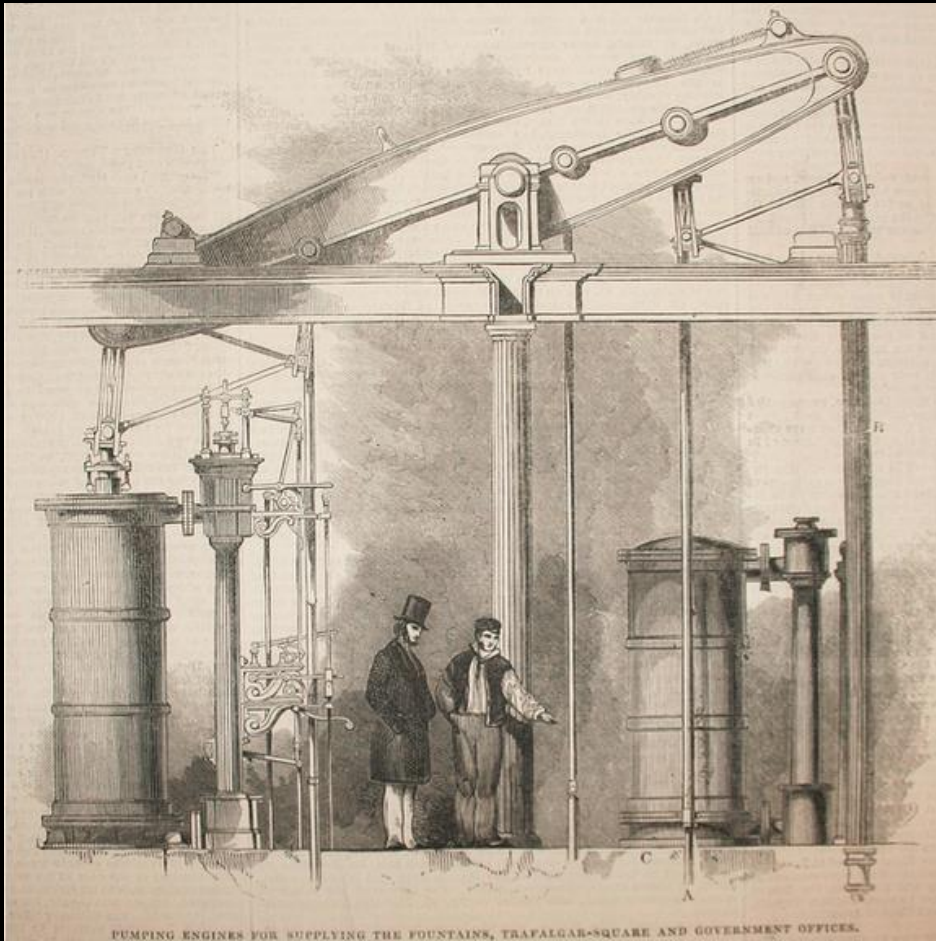


James Pollard (†1867): Trafalgar Square



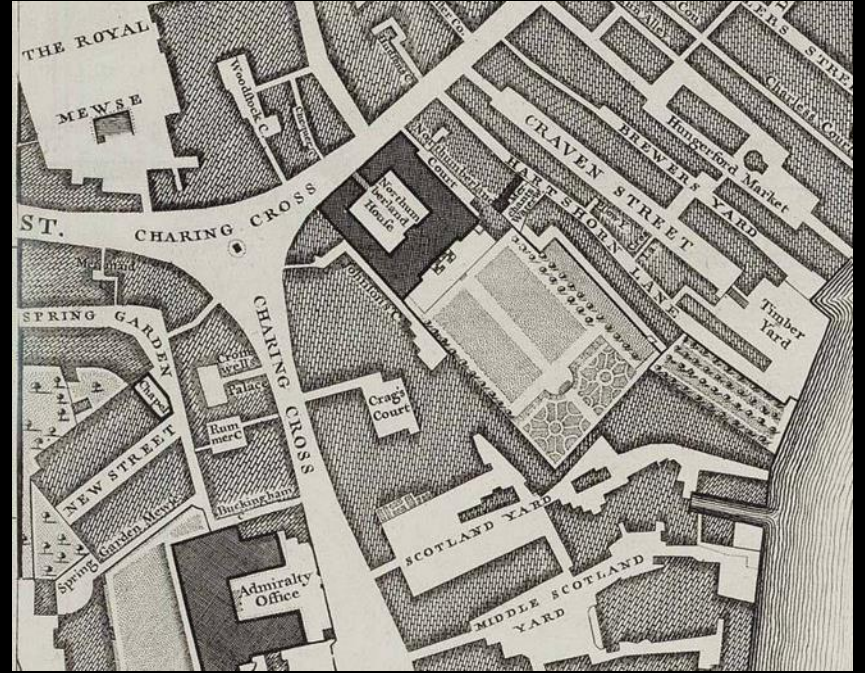


MORLEY'S HOTEL,  
AND THE  
NELSON COLUMN, TRAFALGAR SQUARE, LONDON.





Edmund Walker, Thomas Picken: Trafalgar Square, National Gallery, St. Martin's Church, publikováno 1. května 1852



Charles E. Rotkin (1916-2004): Trafalgar Square





The National Gallery on Trafalgar Square c.1860



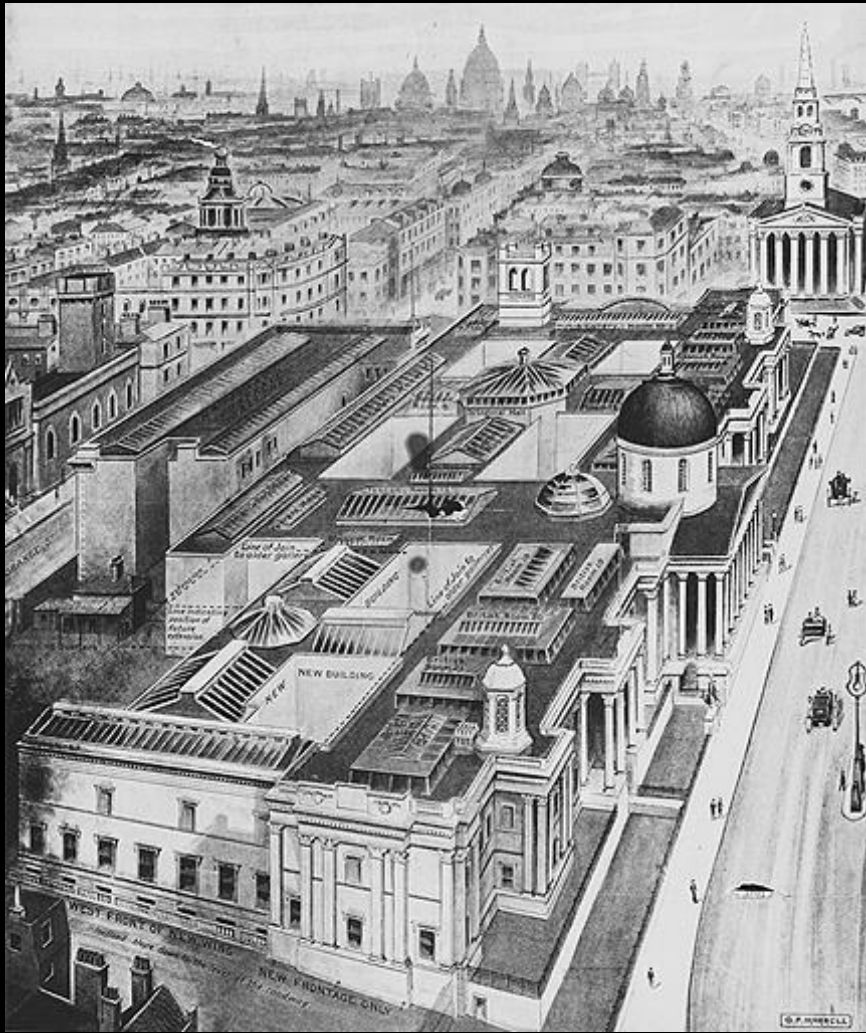
Francis Leggatt Chantrey: jezdecká socha Jiřího IV., 1843





Trafalgar Square, London, 1892





Dokončené nové galerie, 1910



Kupole  
room 36  
(Barry Rooms).

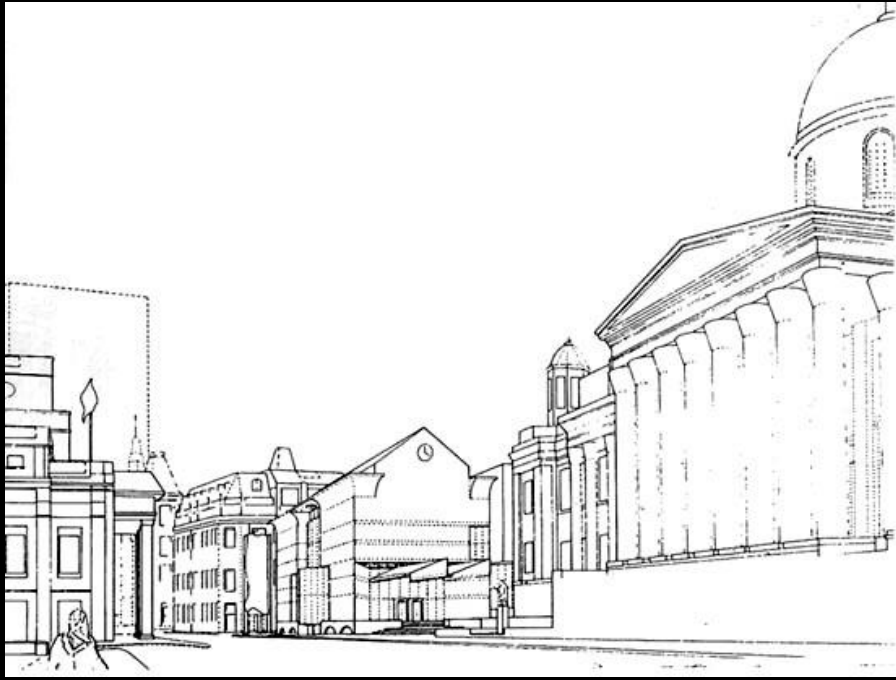


kupole ve vstupní hale





**James Stirling/Michael Wilford's**, návrh Sainsbury Wing, National Gallery, 1982



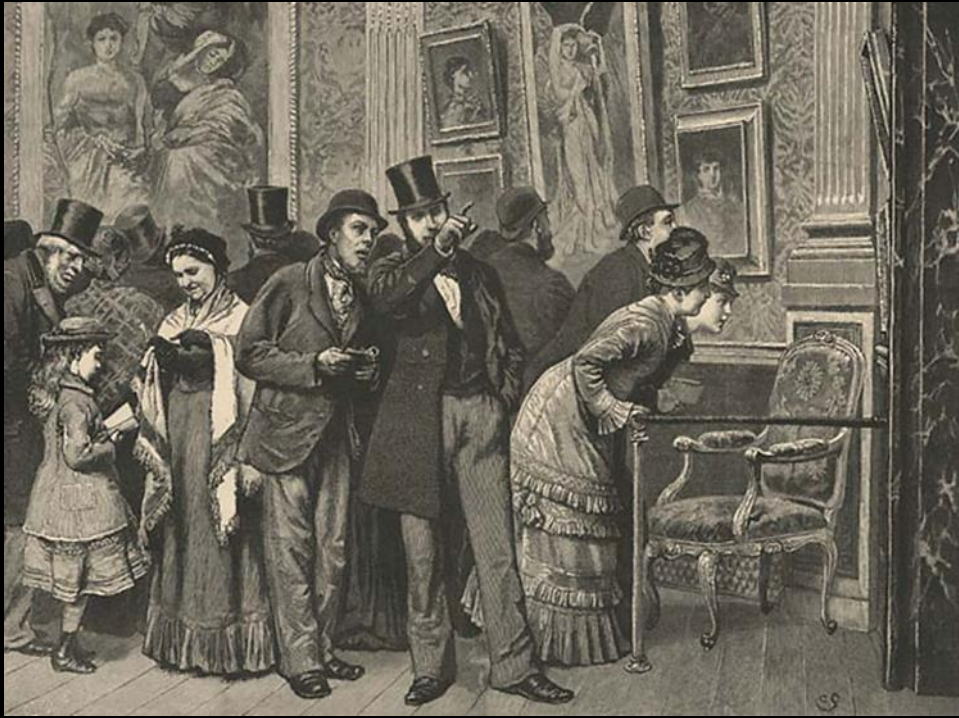


A SUNDAY AFTERNOON IN A PICTURE GALLERY

DRAWN FROM LIFE

British 19th Century, „A Sunday Afternoon in a Picture Gallery“ from "The Graphic," February 8, 1879  
wood engraving, Department of Image Collections, National Gallery of Art Library





A Party of Working Men at the National Gallery





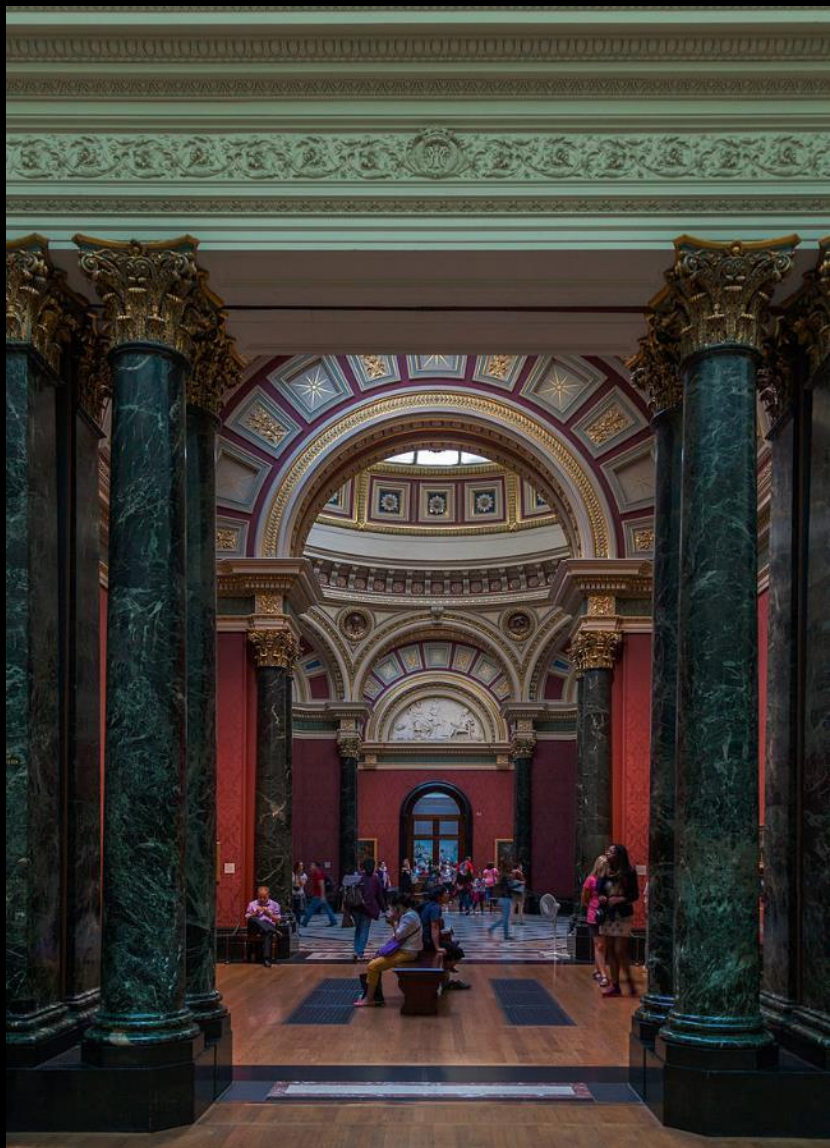








The Staircase Hall, designed by Sir John Taylor in 1884–1887



The Barry Rooms (1872–76), návrh Edward Middleton Barry.



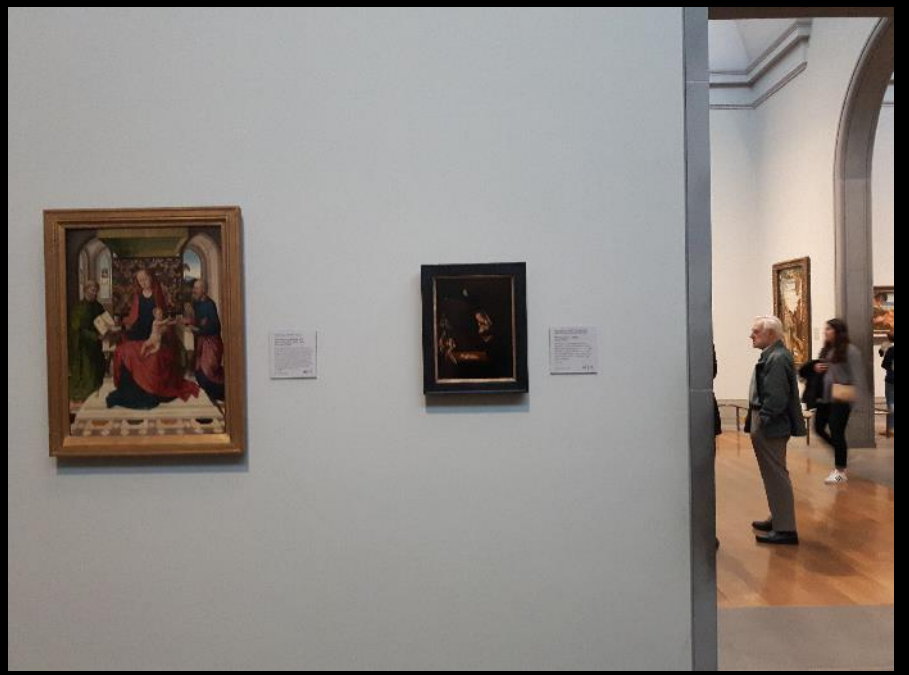


Hlavní enfiláda v Sainsbury Wing

- Paintings 1250 to 1500
- Paintings 1500 to 1600
- Paintings 1600 to 1700
- Paintings 1700 to 1900



















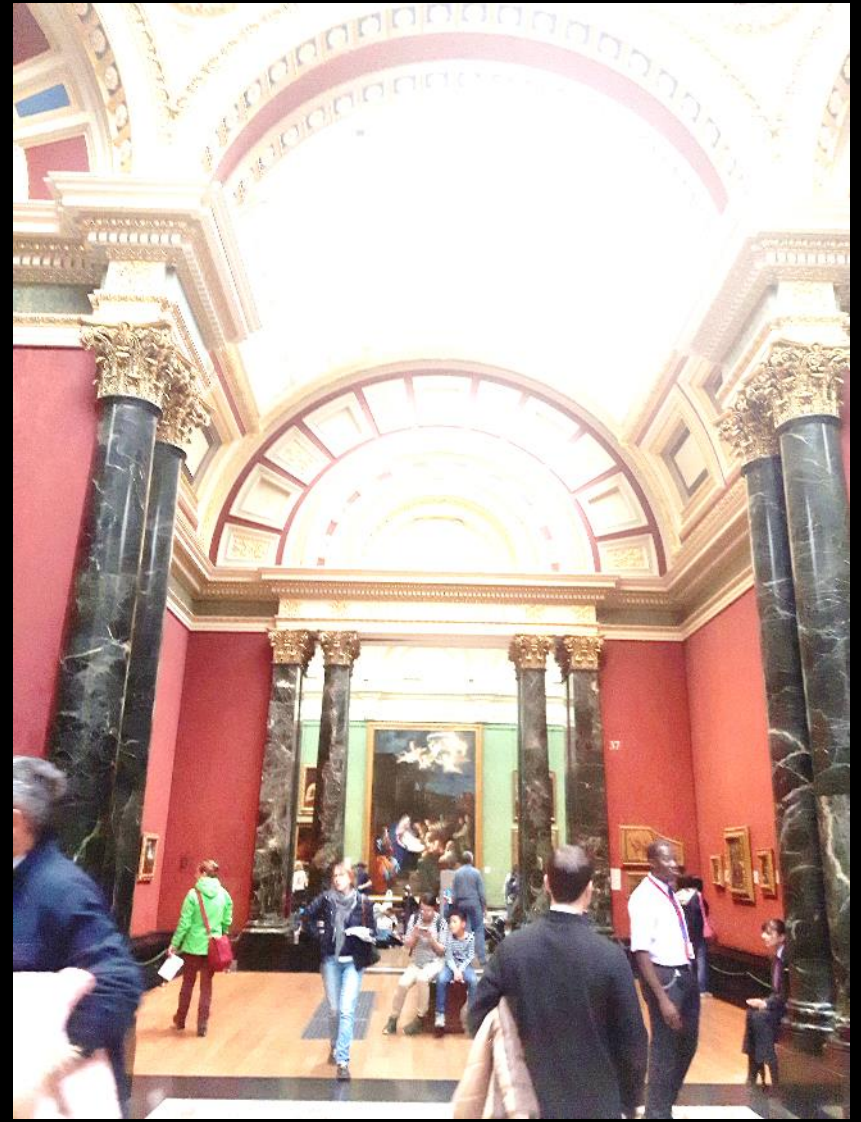


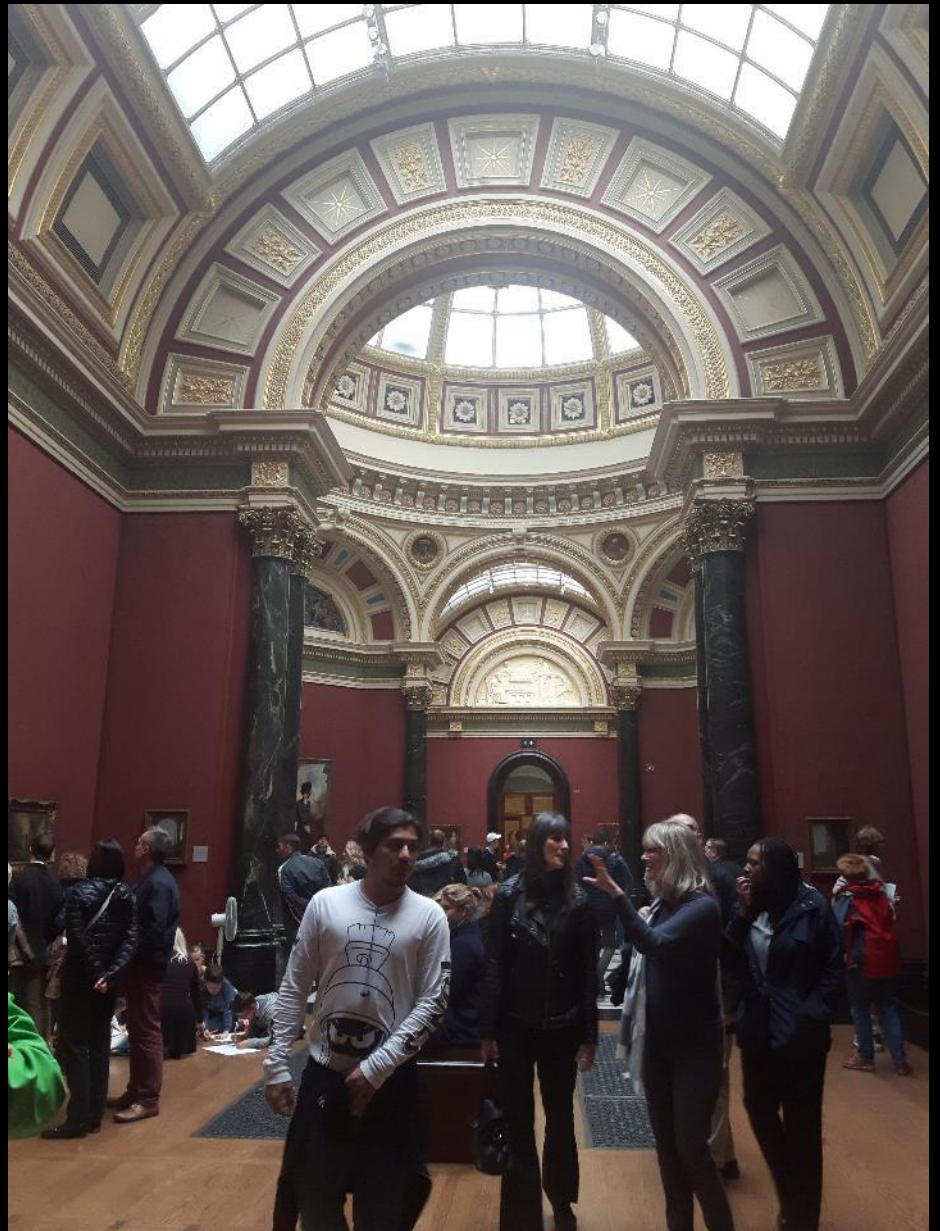




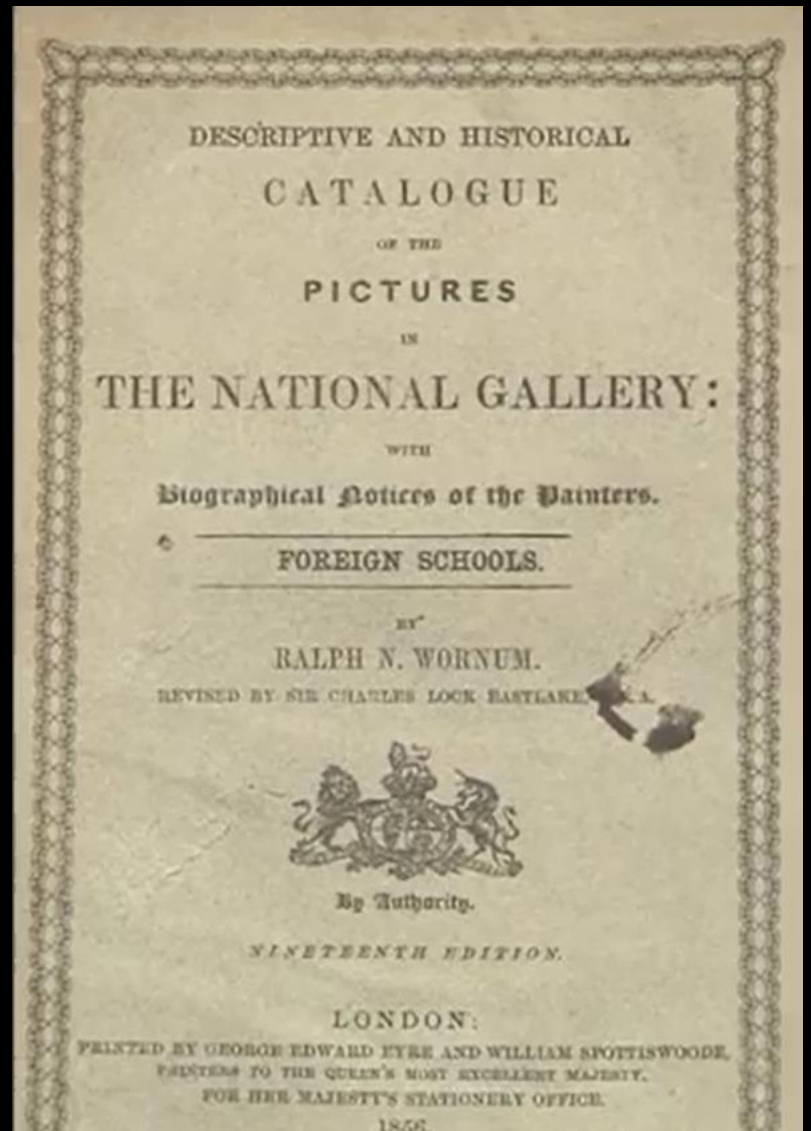


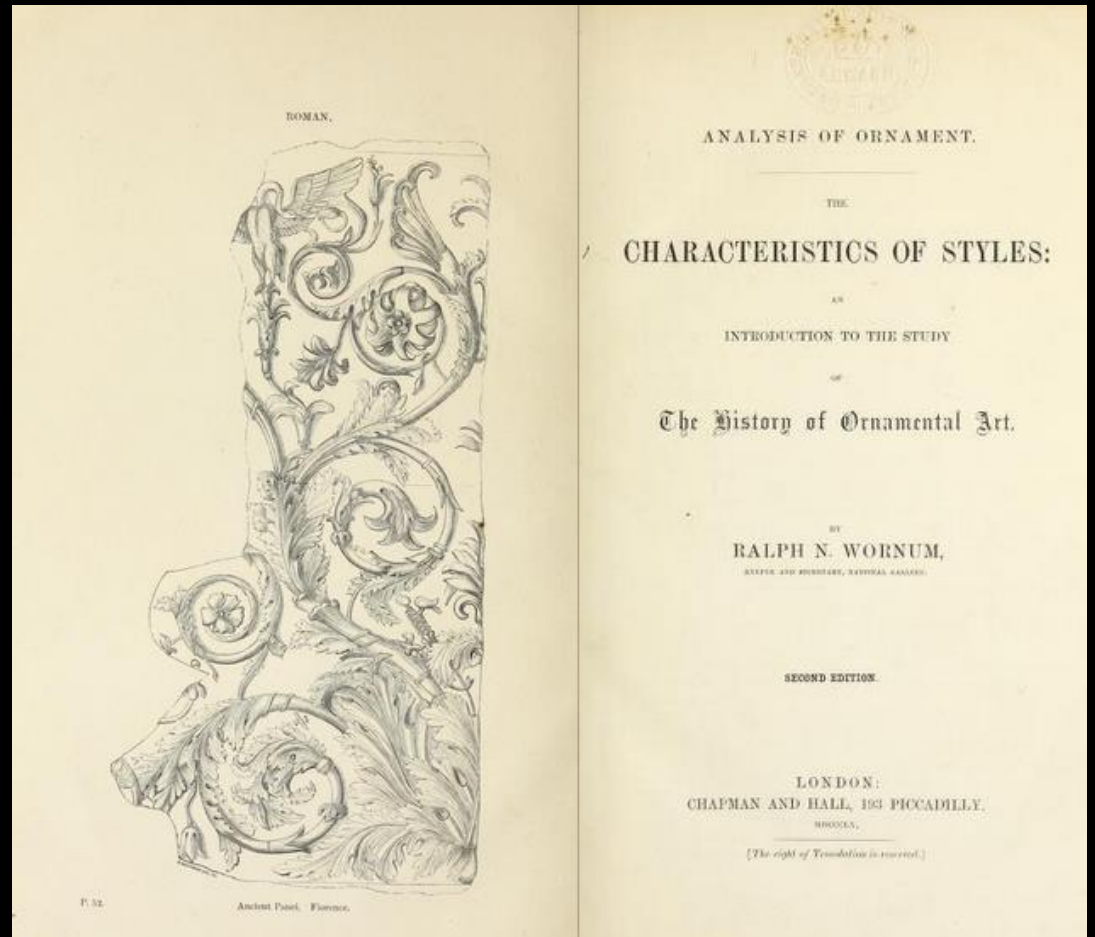








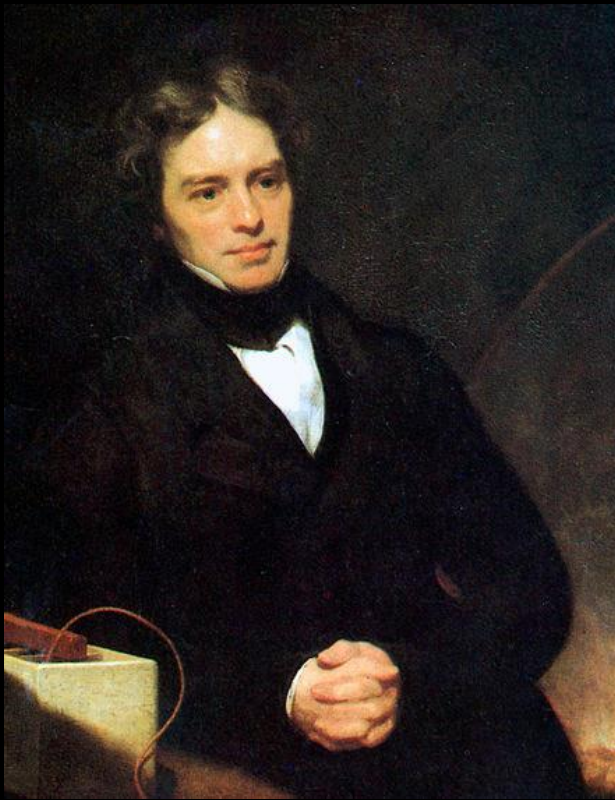




Ralph Nicholson Wornum (1812 – 1877)



Thomas Uwins (1782-1857)



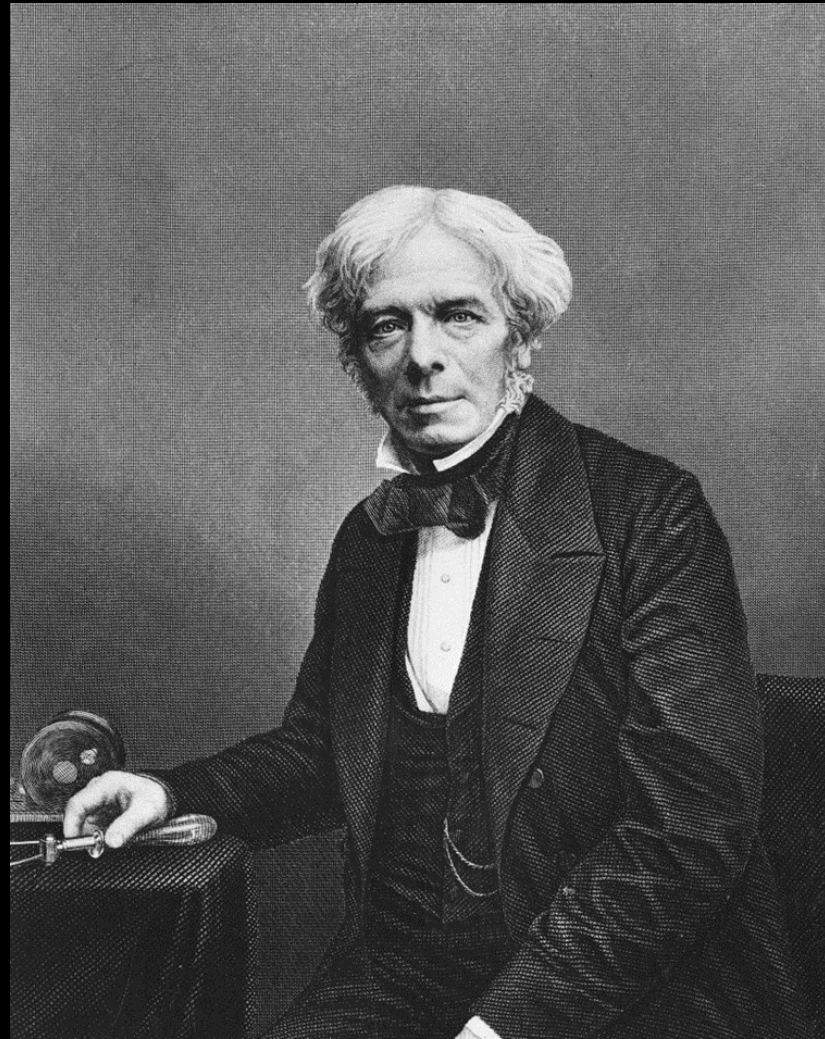
Michael Faraday, 1842

**MICHAEL FARADAY 1791–1867**

Physicist and chemist; assistant to Humphry Davy; liquefied chlorine and other gases, and discovered benzene, 1825; discovered electro-magnetic induction, 1831, his work on electricity providing the foundation of modern electrical applications; a brilliant lecturer and one of the greatest of all experimental scientists.

By Thomas Phillips (1770–1845)

Oil on canvas, 1841–2



Michael Faraday (1791-1867), oko 1861











## Prozkoumejte sbírku

Místo, rodina, téma a další ...

[ZJIŠTIT VÍCE](#)

