

# **National Gallery London**

**Karen Hosack Janes** 

#### **National Gallery London:**

Paintings in the National Gallery Augusto Gentili, William L. Barcham, Linda Whiteley, National Gallery (London), 2000 This volume brings together the exceptional collection of paintings found in The National Gallery London one of the world s major repositories of paintings and perhaps the most significant in terms and variety and entirety since all the main European schools of painting are represented Works featured in the book include masterpieces by Titian Rubens Rembrandt Botticelli Poussin van Dyck Vermeer Manet Constable Degas Seurat van Gogh Monet Caravaggio Goya and many many others In addition to holdings in Flemish art and the largest collection of Velazquez outside of Spain the gallery also houses one of the finest collections of British art including Hogarth Gainsborough Stubbs Constable and Turner The works featured in this collection represent the pivot points around which the entire world of European painting from the Middle Ages through the nineteenth century rotates Sumptuously illustrated with 600 colour plates PAINTINGS IN THE NATIONAL GALLERY is an invaluable resource for scholars and art lovers alike Rick Steves Tour: National Gallery, London Rick Steves, Gene Openshaw, 2016-08-16 Rick Steves Tours eBooks are straightforward self guided tours of some of Europe's most popular museums ancient buildings and other points of interest designed for easy reference on your mobile device or eReader In Rick Steves Tour National Gallery London for less than the price of a cappuccino Rick shares his candid advice on how to get the most out of a visit to the National Gallery including when to go and what s worth your time once you re there With Rick's knowledgeable humorous writing in hand you ll also learn some interesting historical facts about the museum along the way Packed with indispensable tips and recommendations from America's expert on Europe Rick Steves Tour National Gallery London is a tour guide in your pocket and on your smartphone Rick Steves Tours and Walks are available for must see locations throughout London Paris Rome Florence Venice Amsterdam Vienna Budapest Athens and Istanbul

The National Gallery Companion Guide Erika Langmuir, 2006 The Companion Guide introduces art lovers to one of the richest and most representative collections of Western European paintings in the world including famous works by the greatest painters Piero della Francesca Titian Rembrandt Rubens Velazquez Ingres Degas and many others and masterpieces by less familiar artists Through her commentaries on 200 of the National Gallery's finest works of art Erika Langmuir enables the visitor and reader to trace the history of European painting from the thirteenth to the twentieth century to develop an eye for style technique imagery and genre and to appreciate the talents of individual artists producing paintings for different locations and patrons in a variety of artistic and cultural contexts Treasures of the National Gallery, London National Gallery (Great Britain), Erika Langmuir, 1996 National Gallery, London ,1890 The National Gallery London Uta Hasekamp, 2020 Museum Masterpieces Catherine B. Scallen, 2009 The National Gallery Gabriele Finaldi, 2019 This book offers an introduction to European painting from the 13th to the early 20th century The National Gallery London houses one of the finest collections of Western European art in the world Its extraordinary range includes exceptional paintings from

medieval Europe through the early Renaissance and on to Post Impressionism including masterpieces by Leonardo Hans Holbein Titian Velazquez Rembrandt Turner Monet and van Gogh This volume showcases more than 250 of the Gallery s most treasured pictures providing an opportunity to make connections across this uniquely representative collection *National Gallery London* National Gallery, *The National Gallery, London* National Gallery (Great Britain),1977

**The National Gallery London** Philip Hendy, National gallery, 1964 Re-framing the Italian Renaissance at the National Gallery, 1824 - 2014 Harriet O'Neill (1980 - 2023),2025-04-07 This pioneering study examines how Italian Renaissance painting has been physically and conceptually framed and re framed at the National Gallery London from its foundation in 1824 to the present day Harriet O Neill's research focuses primarily on historic historicising and Neo Renaissance picture frames while considering the changing appearance of the physical gallery spaces as a wider conceptual frame Through six chapters the author identifies the varied roles frames and framing have played in mediating the entry of Italian Renaissance panels into the museum environment Chapter 1 situates the research within broader theoretical frameworks bringing together literature on frames with conceptualisations of museums decorative arts and museological constructions of the Renaissance Chapters 2 and 3 examine the motivations for reframing Renaissance panels under the Gallery's first Director Sir Charles Eastlake and his Keeper Ralph Nicholson Wornum exploring the connection between Neo Renaissance frames and visitor experience alongside art historical practice Chapter 4 analyses frames modelled on the portal ornament of the Venetian church of San Giobbe commissioned under the Gallery's third Director Sir Frederic Burton comparing them with the widely deployed Watts frames Chapter 5 discusses the collection and adaptation of antique frames contextualising this within international museological approaches pioneered in Berlin Chapter 6 charts the recent re framing of Italian Renaissance art at the National Gallery particularly in the Sainsbury Wing considering the types of narratives communicated to visitors through framing decisions This study reveals how re framing has transformed dislocated panels into both art historical specimens and works for aesthetic pleasure while engaging with the establishment of the Renaissance artistic canon and making controversial works more acceptable to English taste Editors Note Following Harriet O Neill s untimely passing in 2023 we sought to honour her scholarly legacy by making her doctoral research publicly available Completed at the National Gallery and University College London in 2015 Harriet's thesis represents significant original scholarship that she had hoped to publish While we cannot know how she might have revised her work for formal publication we felt it vital to share her valuable contribution with the wider academic community To ensure the broadest possible reach without commercial constraints the book is published on Zenodo with a unique DOI and distributed worldwide through platforms such as Google Books and Internet Archive under a Creative Commons Attribution NonCommercial ShareAlike 4 0 International License Editorial Contributions As editors we have enhanced the original manuscript while preserving the integrity of Harriet's work and ideas Standardised the text redesigned the appendices restructured the bibliography and

compiled a detailed new index Integrated over 150 illustrations originally presented in a separate volume into the main text at appropriate points Sourced high resolution images without fees thanks to the generosity of various institutions with approximately two thirds provided by the National Gallery itself This publication represents a collective effort from colleagues and friends particularly from the National Gallery's Learning and National Programmes Department who contributed their expertise through Editorial Team Proofreading Fiona Alderton Carlo Corsato Anne Fay Ed Dickenson Josepha Sanna Catherine Heath George Fountain Joseph Kendra Georgios Markou Bibliography Endnotes Carlo Corsato Chloe Cooke Charlotte Dodson Coco Lloyd Demitra Procopiou Caroline Miller Caroline Smith Katy Tarbard National Gallery Archival References Zara Moran Index Carlo Corsato Peter Humfrey Josie Wood Manuscript Review Susanna Avery Quash Alison Wright Carlo Corsato Design Typesetting Photo Editing Paolo Pirroni Carlo Corsato Captions Carlo Corsato Susanna Avery Quash Joanna Conybeare Isabella Kocum Anna Murray National Gallery Image Permissions Denise King Rachael Fenton Robin Vickers Claudia Thwaites This book stands as a lasting tribute to Harriet's exceptional scholarship and ensures her significant contribution to Renaissance studies endures Carlo Corsato Susanna Avery Quash Access and Citation If you use this research in your work please cite it as Harriet O Neill Re framing the Italian Renaissance at the National Gallery 1824 2014 eds Carlo Corsato and Susanna Avery Quash Independent Publishing Network London 2025 Full version free https doi org 10 5281 zenodo 13383617 Share this publication We encourage you to share this open access resource with colleagues students and anyone interested in Renaissance studies museum practices or art history Old Masters Worldwide Susanna Avery-Quash, Barbara Pezzini, 2020-10-15 **Pamphlets** Ontario. Dept. of Education, 1914 As a result of the Napoleonic wars vast numbers of Old Master paintings were released on to the market from public and private collections across continental Europe The knock on effect was the growth of the market for Old Masters from the 1790s up to the early 1930s when the Great Depression put an end to its expansion This book explores the global movement of Old Master paintings and investigates some of the changes in the art market that took place as a result of this new interest Arguably the most important phenomenon was the diminishing of the traditional figure of the art agent and the rise of more visible increasingly professional dealerships firms such as Colnaghi and Agnew s in Britain Goupil in France and Knoedler in the USA came into existence Old Masters Worldwide explores the ways in which the pioneering practices of such businesses contributed to shape a changing market The National Gallery, London National Gallery (Great Britain),1958

Museum Storage and Meaning Mirjam Brusius, Kavita Singh, 2017-09-07 Beyond their often beautiful exhibition halls many museums contain vast hidden spaces in which objects may be stored conserved or processed Museums can also include unseen archives study rooms and libraries which are inaccessible to the public This collection of essays focuses on this domain an area that has hitherto received little attention Divided into four sections the book critically examines the physical space of museum storage areas the fluctuating historical fortunes of exhibits the growing phenomenon of publicly visible

storage and the politics of objects deemed worthy of collection but unsuitable for display In doing so it explores issues including the relationship between storage and canonization the politics of collecting the use of museum storage as a form of censorship the architectural character of storage space and the economic and epistemic value of museum objects Essay contributions come from a broad combination of museum directors curators archaeologists historians and other academics

4000-4999, Arts; 5000-5999, Theology; 6000-6999, Philosophy and education Princeton University. Library, 1920 Great Paintings Karen Hosack Janes, 2011-09-19 Great Paintings is a sumptuous visual guided tour of 66 of the world s greatest paintings Ranging from works by Zhang Zeduan a 12th century Chinese master to modern masterpieces by Rothko and Anselm Kiefer the paintings are arranged chronologically providing an excellent visual introduction to the history of art The book starts with how to read a painting Annotated paintings show how to identify the key elements of a picture The major part of the book is a magnificent visual gallery of iconic paintings. The story behind each painting is fully explained unlocking the often hidden meanings of symbols and details Each painting is then analyzed visually using pull out details and overlays to help the reader understand the key features composition and techniques Artists biographies and features on historical and social context explore how landmark paintings have been influenced by what has gone before and how they go on to inspire what comes after them Reading Great Paintings is like being taken around a gallery by a personal guide who helps you to look at paintings both familiar and new in fresh and fascinating ways Understanding paintings has never been so easy Contents provisional list of paintings PRELIMS INTRODUCTION LOOKING AT ART PREHISTORY TO 15TH CENTURY 1 Quingming Riverside Zhang Zeduan Chinese 2 Lamentation of Christ Giotto Italian 3 The Madonna Enthroned Duccio di Buoninsegna Italian 4 The Annunciation Fra Angelico Italian 5 The Arnolfini Portrait Jan van Eyck Flemish 6 The Baptism of Christ Piero della Francesca Italian 7 The Hunt in the Forest Paolo Uccello Italian 8 Birth of Venus Sandro Botticelli Italian 16TH CENTURY 9 The Garden of Earthly Delights Hieronymus Bosch Netherlandish 10 Great Piece of Turf Albrecht Du rer German 11 Mona Lisa Leonard da Vinci Italian 12 The School of Athens Raphael Italian 13 The Sistine Chapel Ceiling Michelangelo Italian 14 Bacchus and Ariadne Titian Italian 15 The Ambassadors Hans Holbein the Younger German 16 Spring Morning in the Han Palace Qiu Ying Chinese 17 The Peasant Wedding Pieter Bruegel the Elder Netherlandish 18 Spring Giuseppe Arcimboldo Italian 19 Birds and Flowers of the Four Seasons Kano Eitoku Japanese 20 Akhbar Tames the Savage Elephant Hawa I Basawan and Chatai Indian 17TH CENTURY 21 David with the Head of Goliath Caravaggio Italian 22 Self Portrait as La Pittura Artemisia Gentileschi Italian 23 The Judgement of Paris Peter Paul Rubens Flemish 24 Charles I on Horseback Anthony van Dyck Flemish 25 Portrait of Rembrandt Rembrandt van Rijn Dutch 26 Las Meninas Diego Vel squez Spanish 27 The Art of Painting The Artist s Studio Johannes Vermeer Dutch 18TH CENTURY 28 Still Life with Flowers and Fruit Jan van Huysum Dutch 29 Marriage a la Mode The Toilette William Hogarth British 30 Mr and Mrs Andrews Thomas Gainsborough British 31 Allegory of the Planets and Continents Giambattista Tiepolo Italian 32 Experiment on a Bird in the Air Pump Joseph Wright of Derby British 33 The Death of Marat Jacques Louis David French 19TH CENTURY 34 The Valpin on Bather Jean Auguste Dominique Ingres French 35 The Third of May 1808 Francisco de Goya Spanish 36 The Wanderer above the Sea of Fog Casper David Friedrich German with inset The Great Wave off Kanagawa Hokusai Japanese 37 The Hay Wain John Constable British 38 The Fighting Temeraire J M W Turner British 39 The Artist s Studio Gustave Courbet French 40 The Gleaners Jean Fran ois Millet French 41 Olympia douard Manet French 42 Arrangement in Grey and Black The Artist's Mother James McNeill Whistler American 43 The Dancing Class Edgar Degas French 44 Van Gogh's Chair Van Gogh Dutch 45 La Grande Jatte Georges Seurat French 46 The Child's Bath Mary Cassatt American 47 Where do we come from What are we Where are we going Paul Gauguin French 48 The Bathers Paul C zanne French 49 The Waterlily Pond Claude Monet French 50 Lake Keitele Akseli Gallen Kallela Finnish 20TH CENTURY 51 The Kiss Gustav Klimt Austrian 52 Composition VII Wassily Kandinsky Russian 53 Berlin Street Scene Ernst Ludwig Kirchner German 54 Northern River Tom Thomson Canadian 55 Red Canna Georgia O Keefe American 56 Composition II in Red Blue and Yellow Piet Mondrian Dutch 57 Metamorphosis of Narcissus Salvador Dali Spanish 58 Guernica Pablo Picasso Spanish 59 Nighthawks Edward Hopper American 60 Without Hope Frida Kahlo Mexican with insert The Scream Edvard Munch 61 Autumn Rhythm Jackson Pollock American 62 Untitled Mark Rothko American 63 Marilyn Andy Warhol American 64 To a Summer's Day Bridget Riley British 65 The Dance Paula Rego Portuguese 66 Athanor Anselm Kiefer German GLOSSARY INDEX AND ACKNOWLEDGMENTS Catalogue of the Berlin Photographic Company Berlin Photographic Company, New York, 1905

Paul Mellon's Legacy John Baskett, Jules David Prown, Duncan Robinson, Brian Allen, William S. Reese, William J. Reese, Yale Center for British Art, Royal Academy of Arts (Great Britain), 2007-01-01 Paul Mellon 1907 1999 was an unparalleled collector of British art His collection now at Yale in the museum and study center he founded to house it rivals those in Britain's national museums and is unquestionably the most comprehensive representation of British art held outside of the United Kingdom This book and the exhibition that it accompanies celebrate the centenary of his birth Five introductory essays examine Mellon's extraordinary collecting activity as well as his role in creating both the Yale Center for British Art and the Paul Mellon Centre for Studies in British Art in London as gifts to his alma mater Yale 1929 A lavishly illustrated catalogue section showcases 148 of the most exquisite and important paintings watercolors drawings prints sculpture rare books and manuscript material in the Yale Center's collection including major works by Thomas Gainsborough Joshua Reynolds George Stubbs John Constable and J M W Turner

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