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WASHINGTON

October 19, 1984

Dear Mr. Brown:

I am writing in reference to your letter of October 12, 1984 to Mike Deaver inviting the Prince and Princess of Wales to attend the "The Treasure Houses of Britain" exhibit.

It is felt that until a firm acceptance has been received the White House would rather not send a letter to their Royal Highnesses.

Be assured that should an acceptance be received we would be happy to comply with your request of a note from the President.

Sincerely,



William F. Sittmann
Special Assistant to
the President

Mr. J. Carter Brown
Director
National Gallery of Art
Washington, D.C. 20565

The Honorable Michael K. Deaver
Assistant to the President and Deputy Chief of Staff
The White House
Washington, D.C. 20500

Enclosures

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National Gallery of Art

Washington, D.C. 20565

Office of the Director

October 12, 1984

Dear Mike:

As I wrote Nancy this summer in answer to her very kind handwritten note to me after my accident, we have been in touch with Buckingham Palace about the possibility of the Prince and Princess of Wales coming here at the time of the opening of our exhibition, "The Treasure Houses of Britain: Five Hundred Years of Art Patronage and Collecting" next autumn. We have pencilled in a date of Thursday, October 31, 1985 for a gala dinner at the National Gallery, but are prepared to adjust that date a bit to suit Their Royal Highnesses' schedule.

Their itinerary does not become firm until nearer the time, but, in consultation with Lucky Roosevelt at State, it seems that soon after the election might be a good moment for a friendly letter to come to them from the White House. I have taken the liberty of suggesting a possible draft, as a place to start. I have been in close touch with the Prince's private secretary, Edward Adeane, and he understands that a letter from the President and Mrs. R. would not constitute an invitation for an official visit involving U.S. Government underwriting.

Walter and Lee Annenberg are very eager to have them out to Sunnylands, and there are many pending invitations on Edward's desk. But since this is the largest exhibition we have ever undertaken, and presumably the most splendid representation of British culture that will have ever been seen on these shores, with current insurance estimates between a quarter- and a half-a-billion dollars in value, it would seem a highly opportune moment. I also like the idea of having some of the lenders, representing the more than 200 British country houses involved, being here at that time. I enclose a packet with some information about the show. Do let me know if there is any way in which I can be of help.

With all best,

As ever,

J. Carter Brown
Director

The Honorable Michael K. Deaver
Assistant to the President and Deputy Chief of Staff
The White House
Washington, D.C. 20500

Enclosures

Bill
see if we
and the Brit
embassy have
any problem
with this -
if not
pls do.

DRAFT

Your Royal Highnesses,

Nancy and I are delighted to know that you have agreed to be the Patrons of the exhibition of treasures from Great Britain that will open here in Washington at our National Gallery in the fall of 1985. I understand from the Gallery that there is a possibility that you might be able to come to the United States around the time of the opening. Nothing would give your friends and admirers in the United States more pleasure.

If you decide to come, Nancy and I look forward to the opportunity of welcoming you to Washington in some suitable way.

I understand that the Princess of Wales has not yet visited the United States, and I very much hope that on this occasion you will take the opportunity to see something of this country. We would like to do whatever we can to help make your trip a pleasant and memorable one.

I know your visit would be extremely popular, and Nancy and I greatly look forward to welcoming you here.

Sincerely,

Ronald Reagan

Their Royal Highnesses
The Prince and Princess of Wales
Buckingham Palace
London, S.W.1.
England

JCB:hg



NATIONAL GALLERY OF ART
WASHINGTON, D.C.

The Treasure Houses of Britain: Five Hundred Years of Private Patronage and Art Collecting goes on view in the National Gallery's East Building from November 1985 through March 1986. The exhibition is made possible by a generous contribution from the Ford Motor Company.

Their Royal Highnesses The Prince and Princess of Wales, Patrons of the exhibition.

Photograph: Lord Snowden



NATIONAL GALLERY OF ART
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Pair of firedogs bearing the arms of Henry VIII and the badge of Ann Boleyn, c. 1533-36 (detail).
Steel and cast iron
48 in. (height)
Knole, Kent, National Trust, Sackville Collection



NATIONAL GALLERY OF ART
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Adriansz Cocks

Vase painted with the arms of William and Mary
Delft, late 17th century

Erddig Park, Clwydd, North Wales, National Trust



NATIONAL GALLERY OF ART
WASHINGTON, D.C.

The Treasure Houses of Britain: Five Hundred Years of Private Patronage and Art Collecting goes on view in the National Gallery's East Building from November 1985 through March 1986. The exhibition is made possible by a generous contribution from the Ford Motor Company. Patrons of the exhibition are Their Royal Highnesses The Prince and Princess of Wales.

Claude Lorrain

The Landing of Aeneas, 1675

Oil on canvas, 70" x 89½"

Anglesey Abbey, Cambridgeshire, National Trust, Fairhaven Collection



THE TREASURE HOUSES *of* BRITAIN

Five Hundred Years of Private Patronage and Art Collecting

An exhibition to be held from November 1985-March 1986
at the National Gallery of Art, Washington, D.C.,
under the auspices of The British Council
and with the support of the Ford Motor Company.

PATRONS

*Their Royal Highnesses
The Prince and Princess of Wales*

COMMITTEE OF HONOUR

*The Lord Howard of Henderskelfe,
Chairman*

*The American Ambassador
to the Court of Saint James's*

*Her Britannic Majesty's Ambassador
to the United States of America*

The Hon. Walter Annenberg KBE

Mrs. David K. E. Bruce

*The Duke of Buccleuch and
Queensberry KT*

Sir John Burgh KCMG CB

The Marquess of Bute

Sir Hugh Casson PRA KCVO

Sir Robert Cooke

The Duke of Devonshire

The Lord Gibson

The Duke of Grafton KG

The Earl of March and Kinnara

Paul Mellon KBE

The Lord Montagu of Beaulieu

The Duke of Norfolk KG CB MC

*The Duke of Northumberland
KG GCVO*

*Commander Michael
Saunders-Watson*

Sir Roy Strong

The Marquess of Tavistock

Mrs. John Hay Whitney

STEERING COMMITTEE

*J. Carter Brown,
Chairman*

*The Lord Howard of Henderskelfe,
Deputy Chairman*

Julian Andrews

David Fuller

Gervase Jackson-Stops

Gaillard Ravenel

D. Dodge Thompson

CONSERVATION PANEL

*Norman Brommelle,
Chairman*

Herbert Lank

David Winfield

NATIONAL GALLERY OF ART

NEWS RELEASE

FOURTH STREET AT CONSTITUTION AVENUE NW WASHINGTON DC 20565 • 737-4215/842-6353

FOR IMMEDIATE RELEASE

THE TREASURE HOUSES OF BRITAIN
FIVE HUNDRED YEARS OF TRADITION
COMING TO NATIONAL GALLERY OF ART

WASHINGTON, D. C. June 21, 1984. A joint announcement was made today in Washington and London of a major exhibition, The Treasure Houses of Britain: Five Hundred Years of Private Patronage and Art Collecting, which goes on view at the National Gallery of Art from November 1985 through March 1986. Their Royal Highnesses the Prince and Princess of Wales are the Patrons of this exhibition.

Speaking in Washington were Paul Mellon, Chairman of the Board of the National Gallery, His Excellency Sir Oliver Wright, Ambassador of the United Kingdom, Philip Caldwell, Chairman of the Board and Chief Executive Officer of the Ford Motor Company, and J. Carter Brown, Director of the National Gallery of Art.

In London, the announcement was made by Lord Howard of Henderskelfe, Chairman of the exhibition's Committee of Honour, Lord Gibson, Chairman of the National Trust, and Commander Michael Saunders-Watson, President of the Historic Houses Association, and Sam Toy, Chairman of Ford Motor Company of Britain. Among those also present were Gervase Jackson-Stops, Architectural Advisor to the National Trust and curator of the exhibition, and Julian Andrews, Director, Fine Arts Department, British Council.

The exhibition will be made possible by a generous grant from the Ford Motor Company. Mr. Caldwell announced the sponsorship and issued the following statement: "The Treasure Houses of Britain brings a new dimension to the scope and magnitude of our participation in a major cultural event and to the whole

(more)

concept of exhibitions. Encouragement and support of the arts should not depend primarily on either the patronage of a few modern Medicis or government grants. Instead, business enterprises and individuals at every level should, within their capabilities, assist with the funding, facilities, personnel and active support for the arts, not only in their own self-interest but also for the support of the larger human community to which we all belong."

The concept of the exhibition originated with the National Gallery of Art and the British Council with the support of the National Trust for Places of Historic Interest or Natural Beauty (UK), the Historic Houses Association (UK) and the National Trust for Scotland. Gervase Jackson-Stops of the National Trust is the exhibition curator and editor of the fully-illustrated catalogue.

The Committee of Honour chaired by Lord Howard includes: The American Ambassador to Great Britain, The British Ambassador to the United States, The Honorable Walter Annenberg KBE, Mrs. David K.E. Bruce, The Duke of Buccleuch and Queensberry KT, Sir John Burgh KCMG CB, The Marquess of Bute, Sir Hugh Casson PRA KCVO, Sir Robert Cooke, The Duke of Devonshire, Lord Gibson, The Duke of Grafton KG, The Earl of March and Kinrara, Paul Mellon KBE, The Lord Montagu of Beaulieu, The Duke of Norfolk KG CB MC, The Duke of Northumberland KG GCVO, Commander Saunders-Watson, Sir Roy Strong, The Marquess of Tavistock, and Mrs. John Hay Whitney.

The Steering Committee is chaired by Mr. Brown, and includes Lord Howard as Deputy Chairman; Mr. Andrews; David Fuller, exhibition office, Fine Arts Department, The British Council; Mr. Jackson-Stops; Gaillard Ravenel, Chief of Design, and D. Dodge Thompson, Chief of Exhibition Programs, of the National Gallery of Art.

The Conservation Panel is made up of Norman Brommelle, Chairman, Herbert Lank, and David Winfield.

(more)

The exhibition's objective is to present the great riches of British collections and to show how they have been formed from the beginning of the Tudor dynasty to the present day. The largest and most ambitious exhibition ever undertaken by the National Gallery, the installation will fill the top two levels of the East Building and will be mounted chronologically according to the development of the houses. The installation will feature a Jacobean "long gallery" with full-length portraits of the early seventeenth century, a Palladian "state room", a sculpture rotunda, and a magnificent top-lit gallery of the Waterloo period.

Approximately 650 works of art selected from some 130 British country houses will be on view including paintings by such masters as Holbein, van Dyck, Poussin, Claude, Titian, Gainsborough, Reynolds, Constable, El Greco, Velazquez, Murillo, Hogarth, Turner and Rembrandt. In addition, there will be furniture; tapestries and other textiles; arms and armor; jewelry and metalwork, with an important representation of English silver; Oriental and domestic porcelain; antique and baroque sculpture by such artists as Praxiteles, Bernini, Canova; and other paintings including landscapes, Georgian portraits, Dutch cabinet paintings, animal and sporting pictures, Victorian painting, and the pre-Raphaelites. While many of the masterpieces will be relatively familiar, some will be on view publicly for the first time.

Among the houses expected to be represented will be Alnwick Castle, Attingham Park, Blenheim Palace, Boughton House, Burleigh, Castle Howard, Chatsworth, Drumlanrig Castle, Fyvie Castle, Goodwood, Hardwick Hall, Harewood House, Holkham Hall, Houghton Hall, Knole, Longleat, Penshurst, Petworth House, Powis Castle, Sledmere, Syon Park, Uppark and Woburn Abbey. Provisions are being made to insure the works of art with a British and United States indemnity.

The country house as a collective work of art will be shown in the exhibition catalogue to be one of Britain's most important contributions to world civilization. This fully-illustrated catalogue will contain an introduction by Mr. Brown ("The Country House as a Work of Art") and essays by Mr. Jackson-Stops ("Patrons and Practitioners", reflecting the personalities behind the country house, the relationships between the builder, his architect and craftsmen and connoisseurship and collecting); Mark Girouard ("The Power House", describing the economic background of the country house, its political importance and the machinery that supported it "Behind the green baize door"); John Cornforth ("The Backward Look", heritage and tradition as continuing themes in the country house); Sir Oliver Millar ("Portraiture in the Country House"); Brinsley Ford ("The Country House and the Grand Tour"); and Professor Frances Haskell ("The British as Collectors").

END

FOR FURTHER INFORMATION or photographs contact Katherine Warwick, Assistant to the Director (Information Officer), Carolyn Amiot or Marla Price, Information Office, National Gallery of Art, Washington, D.C. 20565 (202) 842-6353.

NATIONAL GALLERY OF ART

NEWS RELEASE

FOURTH STREET AT CONSTITUTION AVENUE NW WASHINGTON DC 20565 • 737-4215/842-6353

FOR IMMEDIATE RELEASE

MAJOR PUBLICATION TO ACCOMPANY TREASURE HOUSES OF BRITAIN EXHIBITION

WASHINGTON, D.C. June 21, 1984. The Treasure Houses of Britain: Five Hundred Years of Private Patronage and Art Collecting, opening in the National Gallery of Art's East Building in November of 1985, will be the largest and most ambitious exhibition ever undertaken by the National Gallery. The catalogue accompanying the exhibition will be a major publication with essays by leading experts on different aspects of life and possessions in the British country house.

The catalogue will illuminate the historical importance, evolution, and role of country houses in Britain and provide, as well, a complete overview of British art collecting.

Edited by Gervase Jackson-Stops, curator of the exhibition, the catalogue will contain an introductory essay entitled "The Country House as a Work of Art" by J. Carter Brown, Director of the National Gallery. Mr. Jackson-Stops in his essay "Temples of the Arts" will explore the personalities behind the country houses, in particular the relationships between owners, architects, and craftsmen.

Mark Girouard, author of Life in the British Country House, will describe the economic background of the country house, its political importance and the machinery that supported it "Behind the green baize door."

(more)

Other contributors will include John Cornforth ("The Backward Look," heritage and tradition as continuing themes in the country house); Sir Oliver Millar ("Portraiture in the Country House"); Sir Brinsley Ford ("The Country House and the Grand Tour"); and Professor Francis Haskell ("The British as Collectors").

Individual entries on objects in the exhibition will be prepared in consultation with members of the Advisory Committee, composed of leading scholars in the various fields represented. They include:

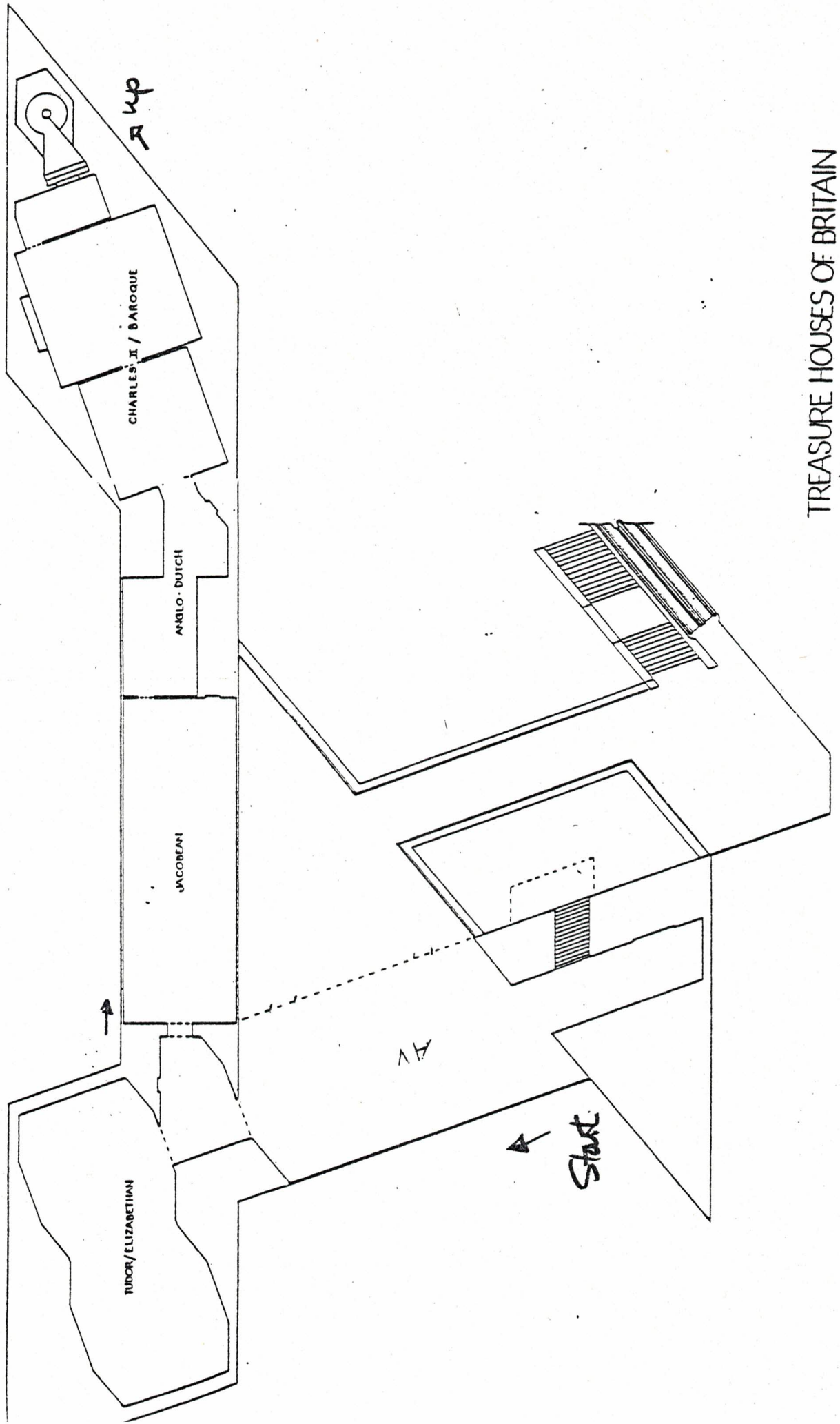
Sir Geoffrey Agnew	Paintings
Michael Archer	Delft and other ceramics
Dr. Charles Avery	Sculpture
Nicholas Barker	Books and documents
Anna Somers Cocks	Metalwork
John Cornforth	Interior decoration/textiles
Geoffrey de Bellaigue	Sevres and Meissen, French furniture
Sir Brinsley Ford	Grand Tour
Mark Girouard	Architecture/social history
Sir Nicholas Goodison	Ormolu
John Hardy	English furniture and clocks
St. John Gore	National Trust pictures
Donald King	Tapestries
David Learmont	National Trust for Scotland
John Mallet	English and other ceramics
Sir Oliver Millar	17th century portraits
John Nevinson	16th century textiles
A.V.B. Norman	Armor
Nicholas Penny	Sculpture
Anthony Radcliffe	Sculpture
Graham Reynolds	Miniatures
Francis Russell	Other paintings
John Walker	Paintings
Sir Ellis Waterhouse	18th century portraits
Sir Francis Watson	French furniture

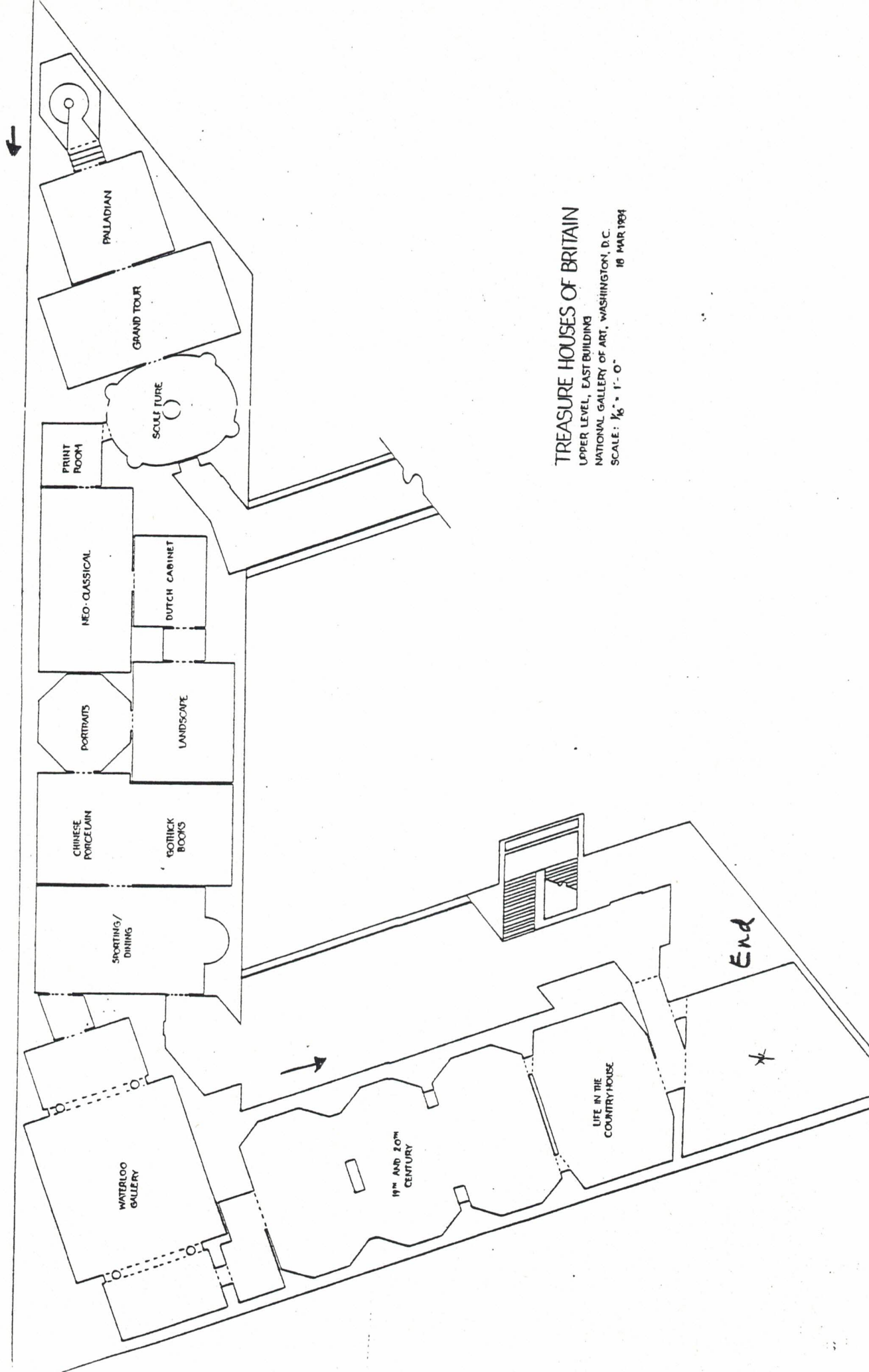
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FOR FURTHER INFORMATION or photographs contact Katherine Warwick, Assistant to the Director (Information Officer), Carolyn Amiot or Marla Price, Information Office, National Gallery of Art, Washington, D.C. 20565 (202) 842-6353.

TREASURE HOUSES OF BRITAIN

MEZZANINE LEVEL, EAST BUILDING
NATIONAL GALLERY OF ART, WASHINGTON, D.C.





TREASURE HOUSES OF BRITAIN

UPPER LEVEL, EAST BUILDING
NATIONAL GALLERY OF ART, WASHINGTON, D.C.
SCALE: 1/8" = 1'-0"
18 MAR 1994

Art of British Homes to Be Exhibited

By R. W. APPLE Jr.

Special to The New York Times

LONDON, June 21 — More than 800 objects of art from at least 120 British stately homes will be sent to the United States next year for an exhibition at the National Gallery of Art in Washington.

Plans for the show were announced at simultaneous press conferences today in London and Washington. The show, "The Treasure Houses of Britain," will open in November 1985, under the patronage of the Prince and Princess of Wales, who may attend the inaugural ceremonies, and will run until March 1986.

The Ford Motor Company is underwriting the costs with what it calls "a very substantial grant." Sources in the London art world predicted that the British and American Governments would have to indemnify the art works against loss for some \$250 million.

Planning Began Two Years Ago

Lord Howard of Henderskelfe, former chairman of the BBC, who lives at Castle Howard, Sir John Vanbrugh's immense Yorkshire pile, which was featured in the television production of "Brideshead Revisited," said that he began discussing the exhibition with J. Carter Brown, the National Gallery's director, more than two years ago. But the planning is still not complete. Although officials provided a long list of artists who would be represented, they acknowledged that they had not yet obtained permission to borrow many of the objects.

Among the items the British hope to send are paintings from Kingston Lacy, the seat of the Bankes family in Dorset, which houses one of the great private collections in England. Taken over by the National Trust several

years ago, it will not open to the public until next year after extensive restoration.

A Sebastiano del Piombo from Kingston Lacy — like the other pictures there, unknown outside a small group of experts — was one of the surprises of a "Genius of Venice" show in London this year.

Already promised are Sargent's huge portrait of the ninth Duke of Marlborough and his family (including the Duke's wife, the American heiress Consuelo Vanderbilt) from Blenheim Palace in Oxfordshire; Canaletto's "View of the Thames" from Richmond House, which has never left Goodwood House in Sussex, to be lent by the Earl of March; a Velázquez to be lent by the Duke of Westminster, and a Poussin from the

world-famous collections at Chatsworth House, Derbyshire, by the Duke of Devonshire. It is probable that Turner's "Egremont Sea View" from Petworth House in Sussex, one of the greatest of the artist's canvases, will be included.

Lord Howard is making available Bernini's bust of Cardinal dal Pozzo, and it is hoped that one of three or four pieces attributed to Praxiteles, perhaps the greatest sculptor of antiquity, will be judged sound enough to travel. There will also be many decorative items, including arms and armor, furniture, tapestries and other textiles, domestic and Oriental porcelains and jewelry. A star item is sure to be a huge Delft vase designed to hold an orange tree and emblazoned with the monogram of William III, which comes from Erdigg in Wales.

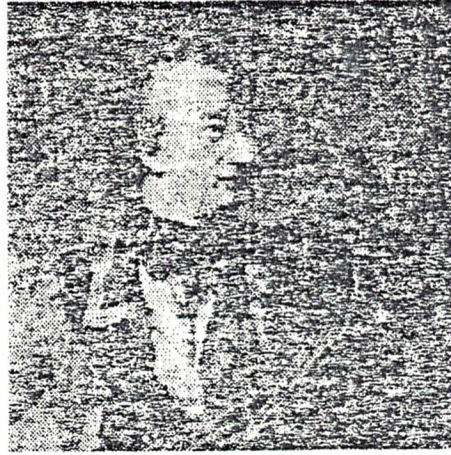
Mr. Brown said in a telephone interview that his favorite object among those already pledged is the Rainbow Portrait of Queen Elizabeth I from Hatfield House, the great Jacobean seat of the Cecil family in Hertfordshire north of London. It is thought to have been painted about 1600 by Isaac Oliver.

For the British, the goal of the logistical effort involved in mounting the exhibition is to lure more Americans to the houses themselves, which will be shown in an audio-visual display in Washington. Too many visitors from the United States, Lord Howard remarked, "go to London and to Stratford and then go back home."



Treasure trove: Artistic riches from 130 of Britain's great country houses are to go on show next year in Washington our Arts Correspondent, David Hewson writes.

Many of the items selected by the National Trust and the Historic Houses Association have never been publicly displayed in this country. The Washington exhibition, which has the



Prince and Princess of Wales as its patrons and the Ford Motor Company as sponsors will be the most ambitious ever staged at the city's National Gallery of Art.

Mr J Carter Brown, the gallery's director, said yesterday he expected the exhibition to be a revelation to the American public. "Britain will be



fielding as it were, an all-star team to represent it here," he said, with treasures to be seen together under one roof for perhaps only this one time in history."

The exhibits will include (from left) Antonia Canova's "The Three Graces", Batoni's "Colonel William Gordon" and Sargent's "The Family of the 9th Duke of Marlborough."

300 Years Of Treasures At Chatsworth

Layers of history come to life

By PAULA DEITZ

Driving east from Manchester to Chatsworth, the ancestral home in Derbyshire of the Dukes of Devonshire, one travels along narrow hilly roads through green cow pastures criss-crossed with the dry-stone walls that serve the purpose of dividing the fields, as do hedgerows in other parts of England. Clumps of cowslip, those rare fragrant yellow flowers, indicate the chalky soil below. After Baslow, the scenery becomes familiar to anyone who has read Jane Austen's "Pride and Prejudice" and remembers Elizabeth Bennet's first impression of Pemberly, Fitzwilliam Darcy's country house in Derbyshire:

"They gradually ascended for half a mile, and then found themselves at the top of a considerable eminence, where the woods ceased, and the eye was instantly caught by Pemberly House, situated on the opposite side of a valley into which the road with some abruptness wound. It was a large, handsome, stone building, standing well on rising ground, and backed by a ridge of high woody hills; and in front, a stream of some natural importance was swelled into greater, but without any artificial appearance."

This is very like the drive into Chatsworth, which crosses the narrow River Derwent on

its western front on a balustraded bridge. The classical house beyond is of the local millstone grit, a fine grade of yellowish sandstone. Also, looking back at the hill just descended, one sees, as Elizabeth Bennet did, that it is "crowned with wood . . . a beautiful object."

This prospect from the house and from the windows inside is part of what makes the grounds at Chatsworth of equal interest historically to the sumptuous interiors, for the landscaping encompasses its own layers through four major periods of design. Little is left from Elizabethan times, when Elizabeth of Hardwick, a great landowner in Derbyshire, married Sir William Cavendish, who in 1549 purchased the properties where Chatsworth now stands. It is, however, a different house from the tall turreted and crenellated affair built around a courtyard by "Bess of Hardwick" (and in which Mary Queen of Scots was once held a prisoner of Bess's fourth husband, Lord Shrewsbury, on order of Queen Elizabeth I).

The first Duke, who received his title for his part in bringing William of Orange to the throne, replaced this building wing by wing from 1636 to 1707 with four three-story classical structures around a courtyard that meet on the north side in a bow front that camouflages a discrepancy in the planes on either side. Some of the Elizabethan walls are buried within.

From that period remain several formalist landscape designs including a spectacular cascade tumbling down stone steps in the hill-

side east of the house, which was designed by Grillet, a pupil of Le Nôtre. The little temple at the head of the steps is fitted out with pipes and spouts and becomes itself a fountain with water cascading down its dome.

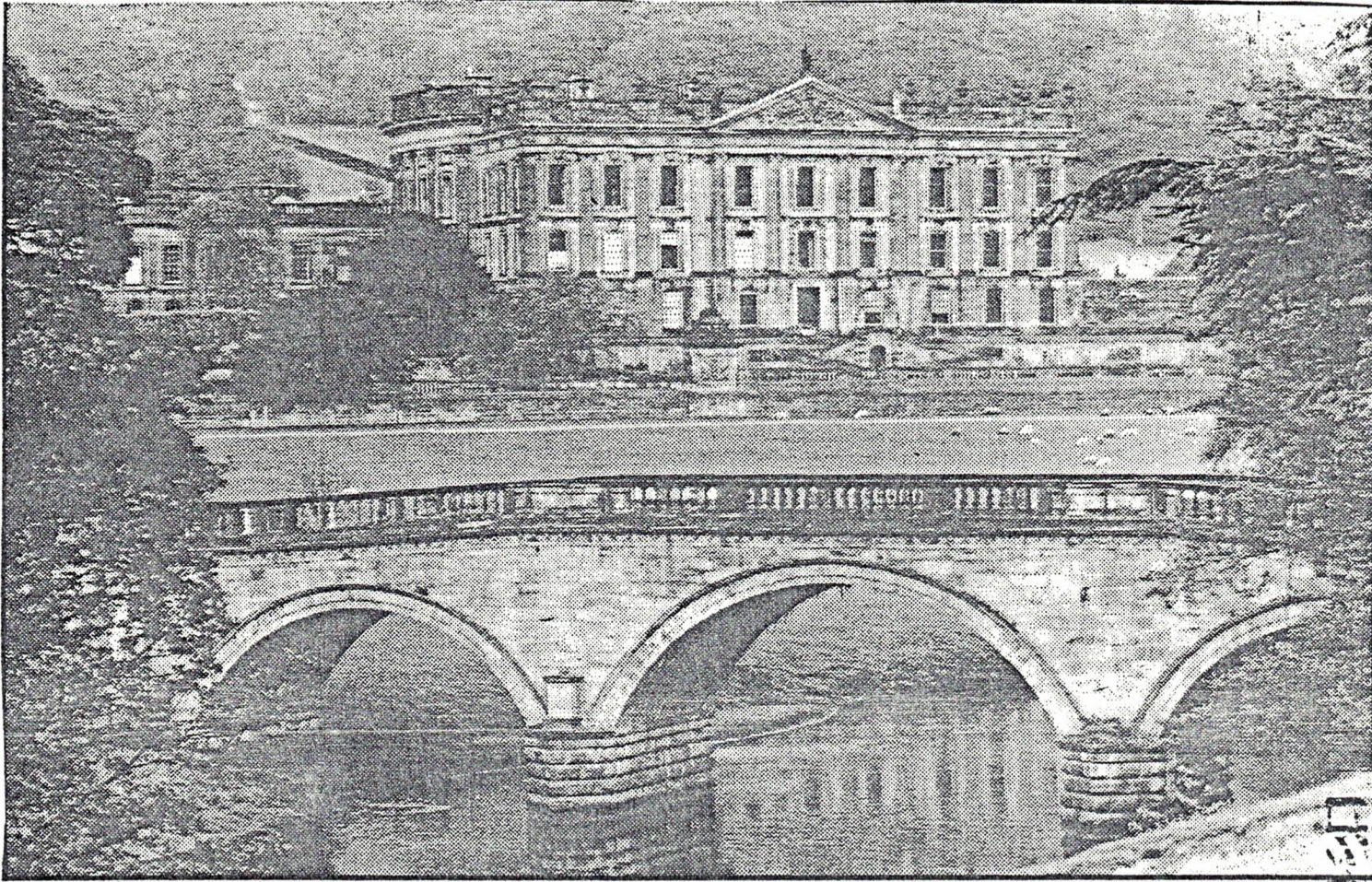
The great parterres of this period were swept away by the vogue for the romantic or natural landscape as created by Lancelot (Capability) Brown for the fourth Duke. By the 1760's, the gardens became lawns (Chatsworth boasts the oldest lawn in Britain under continuous care) and the hills were crested with oaks and elms seen today in their maturity. An unspoiled Capability Brown park is what Jane Austen was describing.

All of this is but prelude to the great land-

scape period of Chatsworth, which made it perhaps the most famous garden in all of Europe in the 19th century, when Joseph Paxton was head gardener to the sixth Duke, a devoted innovator throughout the house and grounds. The Bachelor Duke, as he was called, met Paxton when the latter was gardener at the Horticultural Society's garden at Chiswick, and invited him to be head gardener at Chatsworth. He arrived at age 23, at 4:30 A.M. on May 9, 1826. After exploring the garden, he put the men to work at 6 A.M. and went to have breakfast with the housekeeper and her niece, whom he eventually married. "The latter fell in love with me and I with her," he wrote, "and this completed my first morning's work at Chatsworth before 9 o'clock."

Not only did Paxton become the Duke's great friend and confidant, but also one of the foremost men of England as the designer of the Crystal Palace for the Great Exhibition of 1851 in Hyde Park. At Chatsworth, he built the 1-acre-large, 67-foot-high Great Conservatory (1836-40) with a curvilinear roof which housed palms, ferns and cedars, and had pools and tropical birds.

PAULA DEITZ is co-editor of *The Hudson Review*.



Across the River Derwent, the classical house, whose history began in 1549, sits on its elegant grounds.

Exhibition in Washington

The National Gallery of Art in Washington has scheduled an exhibition, "The Treasure Houses of Britain," (November 1985 through March 1986) devoted to British country houses. It has a two-fold purpose. First, to show how private collecting of art and artifacts in Britain only began when the fortified castle evolved, in safer times, into the more extroverted country house. (This is dated to 1485, when the Tudor court settled in one place.) Second, to demonstrate that, like an archeological dig, the country house is a layered field; usually centuries old, of collecting influenced by shifting political tides as well as by travel abroad. The exhibition will attempt to unravel these layers in some 130 houses and display objects from

similar periods in "rooms" that demonstrate the parallel development of the house itself.

In this context, one of the houses that obviously comes to mind is Chatsworth, whose history began in 1549 and which has long been known for its superb and widely traveled collection of paintings and drawings, representing 300 years and 15 generations of Cavendishes. Seeing Chatsworth in its present state, before some its treasures travel once again to the United States, one has the rare opportunity of being among the layers themselves, in place, as arranged by the 11th Duke and Duchess of Devonshire, who have lived at Chatsworth most of the year since 1959.

P. B.

His Lily House, the forerunner in design of the Crystal Palace, was built in 1850 for the exotic water lily from British Guiana, with lily pads 5 feet in diameter, that was named Victoria Regia for the Queen to whom he presented one of the buds. One Paxton glass structure fortunately remains — the Conservative Wall, a series of 11 glass "cases" against a stone wall stepped up the side of the hill. The central entrance has a classical fantail design over the door, and just inside are the two rare *Camellia reticulata* Paxton planted in 1850 and that are still flourishing today.

Besides planting the hillside arboretum, Paxton used his engineering skills to transport enormous rocks to a rockery that now appears like a natural formation and created a waterfall from its heights. And in the Canal Pond, used in 1703 as a source for ice, he installed a 290-foot jet d'eau powered completely by the fall of water from a special reservoir at the top of the hill. Paxton became a Member of Parliament and was an

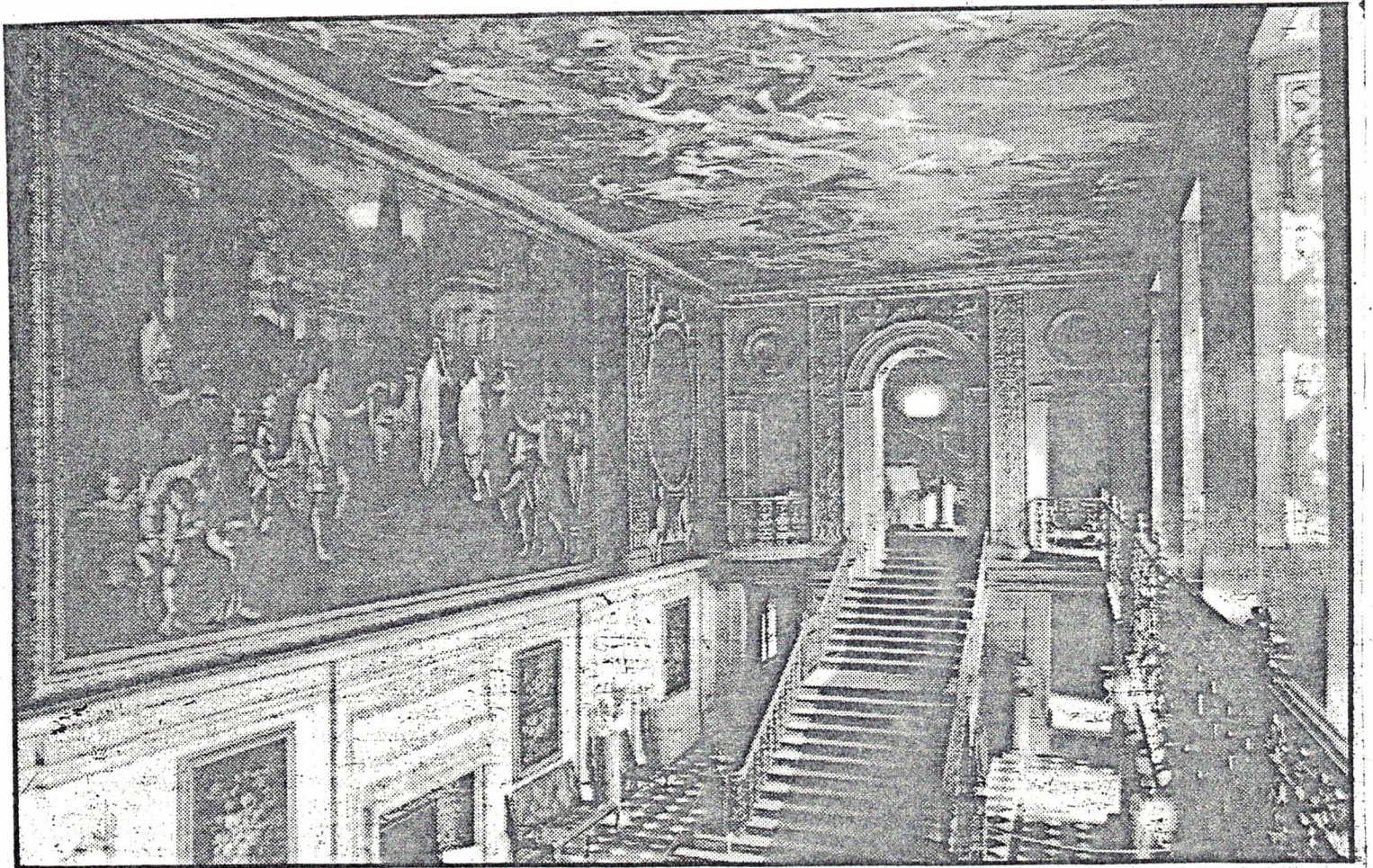
important man for railroads. He stayed at Chatsworth until the sixth Duke died in 1859. Paxton himself is buried in the churchyard of Edensor, the model village he helped create in various picturesque architectural styles in the park of Chatsworth.

Like Paxton, the current Duchess — the former Deborah Mitford, one of the daughters (Jessica, Nancy, etc.) of Lord and Lady Redesdale — can think on the grand scale. This is shown by her additions since 1950: A double row of pleached limes on either side of the Seahorse Fountain along the south front; a serpentine beech hedge; and within the walls, or ruins as it were, of the former Great Conservatory, an intricate yew maze of 1,209 trees. The new greenhouse, designed in 1970 by George A.H. Pearce, sadly points up in the awkwardness of its complex system of exterior structural supports what a great aesthetic loss are the Paxton glass houses. Still, however, the new one houses the Victoria Regia.

Inside, the house is very large. Although the public does not see all 175 rooms, the selection is generous and encompasses the State Rooms on the third floor — State Rooms are so called, incidentally, for their ultimate purpose of receiving royalty. Although the collections are massive and varied at Chatsworth, very little collecting was done after the 1850's and the majority of objects stem from a few major collections.

The current Duke and Duchess do have an interest in one contemporary artist, the painter Lucian Freud, whose painting last year of an interior based on a work by Watteau was the sensation of the London art season. His 1973 "Large Interior, London, W.9" of an old woman seated in front of a reclining nude is on the public route while family portraits executed by him are in the private drawing room.

The first Duke's silver chandelier was an early contribution to the treasures of Chatsworth, but in the main the major collecting began with the second Duke's passion for drawings and his purchase of a large group of drawings belonging to the son of a pupil of Rembrandt. Another important addition to the collection came through the wife of the fourth Duke, the daughter of the architect and connoisseur, the third Earl of Burlington, who brought drawings by Palladio and Inigo Jones and the furniture of William Kent to



Photographs by Robin Laurence

the house. From every generation, there are outstanding portraits, including works by Sir Godfrey Kneller, Sir Joshua Reynolds and John Singer Sargent.

The best plan is to see the house in the morning when the mind is fresh for detail, and there is time to encompass the grandeur of the rooms, the splendid wall paintings and the fine details of a Rembrandt drawing. Only in a public museum in this country or in Europe does one see the equal of the Poussins, Claudes and, of course, the array of portraits by Sir Anthony Van Dyck.

A Raphael tapestry seems at home in the State Drawing Room, and a contrast to the neighboring Music Room with its stamped and gilded wall covering and trompe l'oeil painting of a violin on an inner door. The fourth Duke was Lord Chamberlain to King George II at the latter's death and by custom inherited the death bed, now in the State Bedroom.

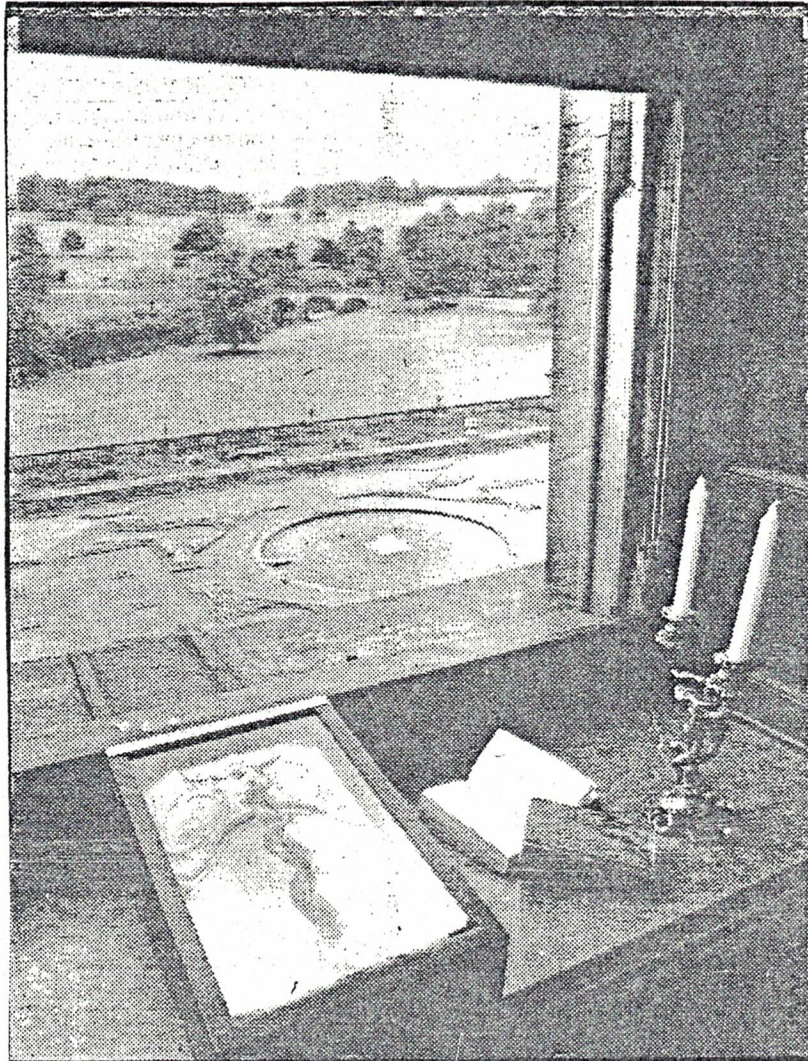
The rooms in the north wing, particularly the Great Dining Room, added by the Bachelor Duke in the 19th century have the appearance of domestic grandeur that must be similar to the private rooms of the present Duke. One can feel that the great dining room with its meticulously laid table is for people. And the adjoining sculpture gallery of classical-style works would be a happy place for strolling after dinner and viewing the two very fine Sebastiano Riccis hanging on the wall.

With his title, the present Duke inherited in 1950 a debt to the government of several million pounds in death duties which he settled for himself and future generations as well by selling land, giving one of his houses ultimately intact with land to the National Trust, as well as several important works of art to museums. The house itself is leased to the Chatsworth House Trust to which the Duke pays an annual rent for his own living quarters. He has other houses, of

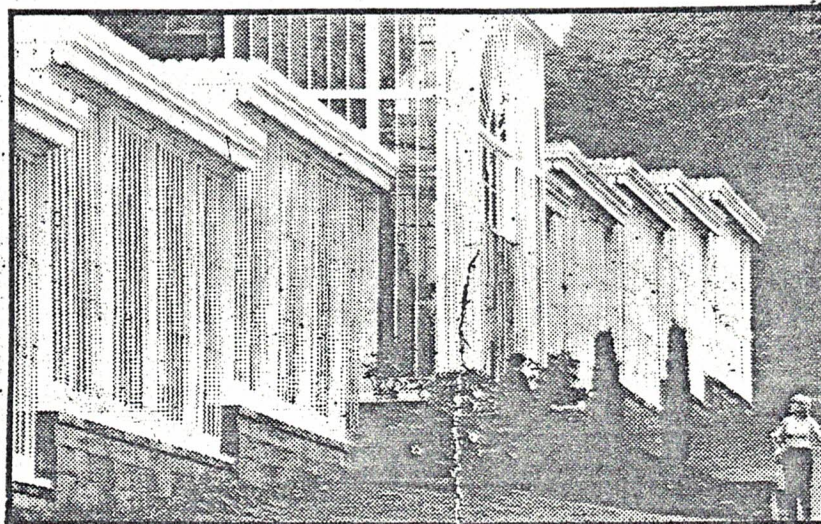
course — Lismore Castle in Ireland, and Bolton Abbey in Yorkshire. But there is no house anywhere like Chatsworth, and it has fortunately been saved. Even the sale of 71 old master drawings, recently at a Christie's auction to raise funds for refurbishing the 25 private rooms hardly put a dent in the collection. And finally, as the Duchess wrote in her "The House: Living at Chatsworth" (Holt, Rinehart and Winston, \$30), a detailed history and personal guide, "The house is a place for people to live in." The house is also run by people; and in her book, the Duchess pays tribute to the household staff by stating their positions and explaining their functions over the years. This section is documented by a rich collection of photographs — and of memories.

Perhaps the greatest evening ever at Chatsworth was in 1843 when Queen Victoria and Prince Albert were entertained, and Paxton illuminated, with multicolored lights, all the gardens and conservatories, and the fountains and waterfalls as well as the river. The Queen and the Prince drove through the Great Conservatory in open carriages to the light of 42,000 lamps. By the next morning, when the Duke of Wellington rose early to see how it was all accomplished, not a trace of the evening's festivities could be found in the peaceful gardens where Paxton's men had worked the night through setting the place to rights.

One day, it is also reported, the sixth Duke took his friend Sir Joseph Paxton (as he became) up to London on a mysterious mission. As a surprise, he had arranged for him to sit for his portrait by Henry P. Briggs. Today, this portrait of the handsome Paxton hangs quite properly among other family masterpieces in the Leicester Passage. Truly a great man of the 19th century and the industrial age, at Chatsworth his spirit still prevails, in the words of the sixth Duke, as "the quite unaltered garden."



View of the grounds from the State Room.



Photographs by Robin Laurance

The new greenhouse, designed in 1970.

'Richest' Exhibit Set for Mall

By Sarah Booth Conroy

The National Gallery of Art, which has brought the gold of King Tut's Egypt and the glories of the Dresden Schatzkammer to Washington, now plans to eclipse all its former shows with "The Treasure Houses of Britain: Five Hundred Years of Private Patronage and Art Collecting."

The cost, said gallery director J. Carter Brown, is expected to amount to "seven figures," supported by the Ford Motor Co. with the largest-ever corporate gift—described only as "generous." The prince and princess of Wales are honorary patrons. British Amb-

sador Sir Oliver Wright said the show would be "the largest and richest and most varied to reach these shores."

More than 800 objects—the number had gone up by 150 between the writing of the press release and the announcement yesterday—from 120 British country houses will be displayed here from November 1985 through March 1986. The items will be shown only in Washington.

The exhibit "about the idea of civilization," said Brown at a news conference yesterday, "is the most comprehensive we have ever undertaken. The Dresden show was about one city, one collection. This one is about the history of collecting throughout the British Isles. These treasures have never been shown under one roof before—Though there is no truth to the rumor, current in Britain, that we plan to construct a British country house on the Mall."

There's considerable difference between a Country House and a house in the country, as Brown

National Gallery to Show 500 Years of Britain's Best

pointed out. These bucolic palaces are the great county seats of Britain's wealthy and powerful lords, filled with the riches of the world, brought back by Britain's ships in their days of glory and domination.

From Titians to teapots, the objects are being chosen to give a rounded view. The great Canova classic nude sculpture of the Three Graces will be in the center of one gallery.

Among the works, some never exhibited publicly before, are: John Singer Sargent's painting of the ninth Duke of Marlborough and his family; "View of the Thames From Richmond House" by Antonio Canal (il Canaletto); Nicholas Poussin's "Arcadia"; Gainsborough's painting of the Earl of Bristol; a Turner landscape; and other paintings by Holbein, van Dyck, Claude, Rembrandt, El Greco, Constable and Velázquez, as well as by the Victorians and pre-Raphaelites.

But the exhibit is not just a painting show. It also will be distinguished by decorative objects: sterling silver baroque furniture from Knole; Adams classical revival furniture; a Chippendale dining room suite; "a great amount of silver [holloware] piled up together

as they do it at Chatsworth," as Brown said; Worcester porcelain figures; a mantelpiece full of small bronzes; and a selection of Victorian paintings.

The exhibition will be shown in the top two floors of the East Building and all the contemporary art from those floors will be moved to the lower floors. The space will be arranged in the manner of a Jacobean "long gallery" for 17th-century full-length portraits; a state room in the Palladian manner; a sculpture rotunda and a Waterloo period gallery lit from above.

"We need the high ceilings and light of the East Building's upper floors," Brown said. On the other hand, there will be no attempt to "fake up a room," he said. "There's no point in it without the proper patina. We hope to give a sense of what the rooms feel like, to evoke the kind of spaces, the color and light. We already have undertaken a photograph survey for the show."

Among the great houses from which objects for the exhibit will come are Castle Howard,

now best known for playing Brideshead in the television program; Blenheim Palace, where Winston Churchill was born; Chatsworth, which has already sent a show to the National Gallery; and Hardwick Hall, "more glass than wall," which pioneered the Country House style; as well as Alnwick Castle, Attingham Park, Boughton House, Burleigh, Drumlanrig Castle, Fyvie Castle, Goodwood, Harewood House, Holkham Hall, Houghton Hall, Longleat, Penshurst, Petworth House, Powis Castle, Sledmere, Syon Park, Uppark and Woburn Abbey.

The tastes of Paul Mellon, the National Gallery's great patron, make the show a natural for the gallery. "I used to say I'm a galloping Anglophile," Mellon said. "but I'm afraid my galloping days are over. But I still keep my fondness for everything English," he said yesterday.

Philip Caldwell, chairman of Ford Motor Co., said that Ford's connection with the royal family went back many years and "I was glad to see recently a picture of the princess of Wales enjoying her Ford Escort convertible." Of the exhibition, he called it on "an heroic scale." It brings, he said, "a new dimension to the scope and magnitude of our participation in



Bernini's bust of Cardinal Carlo Dal Pozzo

a major cultural event and to the whole concept of exhibitions."

The exhibit will be accompanied by a major publication edited by its curator, Gervase Jackson-Stops.



SUZY

Britain will shower us with treasures

WILL THE PRINCE and Princess of Wales fly to Washington next year for the opening of the National Gallery's magnificent exhibition, *The Treasure Houses of Britain*, set for November 1985? The National Gallery devoutly hopes so. Consider the luster that glamorous pair, the patrons of the exhibition, would lend to the occasion which the gallery is describing as the largest and most ambitious exhibition it has ever undertaken.

Treasures of the last 500 years will be culled from such staggering stately homes as Woburn Abbey, seat of the Dukes of Bedford, Syon Park, the Dukes of Northumberland's country retreat, Longleat, where the Marquis of Bath keeps a lion or two, Knole, which Vita Sackville-West loved more than man, woman or child, Drumlanrig Castle, the Scottish stronghold of the Dukes of Buccleuch, Chatsworth, where the Dukes of Devonshire dwell in splendor, Castle Howard, most famous, perhaps, because "Brideshead Revisited" was filmed there, Blenheim Palace, seat of the ducal Marlboroughs and the place

where Winston Churchill was born, and on and on and on.

THE AIM OF THIS overwhelming exhibition, a joint Anglo-American venture, is to present the great riches of British collections and to show how they have been formed from the beginning of the Tudor dynasty to the present day. Filling the top two levels of the gallery's East Building, the installation will be mounted chronologically according to the development of the some 130 British houses represented.

Featured will be a Jacobean "long gallery" with full-length portraits of the early 17th century, a Palladian "state room," a sculpture rotunda and a gallery of the Waterloo period. Approximately 650 works of art will be on view including paintings by Rembrandt, Turner, Hogarth, Murillo, Velasquez, Holbein, Van Dyck, Titian, Gainsborough, Reynolds, Constable and El Greco. Some of the masterpieces will be on view for the first time, as will much of the furniture, tapestries, armor, jewel, silver, porcelain and sculpture.

ALL THIS MUNIFICENCE has been made possible by the Ford Motor Co., the more than generous sponsors, whose chairman Philip Caldwell feels that big business should involve itself

in major cultural events rather than leaving them to the government or a few modern day Medicis. Involved in the tremendous undertaking are Paul Mellon, chairman of the National Gallery, J. Carter Brown, the gallery's director, the United Kingdom's Ambassador Sir Olivier Wright, Lord Howard of Henderskelfe, chairman of the committee of honor, etc. etc. etc.

That committee of honor, by the way, is made up of such as Mrs. John Hay Whitney, the Duke of Devonshire, Charles Price, our ambassador to Britain, Walter Annenberg, Evangeline Bruce, Paul Mellon, the Duke of Norfolk, the Duke of Northumberland and others too stunning to mention. The next move is up to the Metropolitan Museum of Art. Maybe they could bring over the Louvre, piece by piece.

THIS NOVEMBER we in New York will have something royal to crow about when Don Juan de Borbon a.k.a. the Count of Barcelona, sweeps into town to be the guest of honor at The Spanish

Institute's Gold Medal Gala at the Waldorf-Astoria. Don Juan, the father of the King of Spain, will receive the Institute's Gold Medal Award, and not a moment too soon. This honor is bestowed on an individual who has contributed significantly to the betterment of relations between the U.S. and Spain.

If they were giving a prize for charm, they'd have to strike another gold medal for Don Juan, a ladies man to the core. The honorary patrons of the gala are President and Mrs. Reagan and King Juan Carlos and Queen Sofia of Spain, not bad as honorary patrons go. The Duke and Duchess of Badajoz—she is the guest of honor's daughter and the king's sister—will be there as will those other Spanish aristocrats, the Duke and Duchess of Soria. Viva and ole!

DONALD TRUMP, the real estate tycoon and *wunderkind* whom some people envision as taking over the New York skyline, wants to make it perfectly clear that he isn't buying 21, where the elite meet to eat and make deals, and doesn't anticipate that he ever will. He just wants to keep on building buildings. Donald doesn't know where the rumor started. I do. One of his executives said he'd signed the papers. The new rampant rumor is that Donald will buy Tiffany's. Tomorrow the world.

WASHINGTON TALK

Briefing

British Treasure Houses

The stately homes of England are coming to Washington next year under the patronage of the Prince and Princess of Wales.

As of November 1985 the National Gallery of Art will be host to "The Treasure Houses of Britain," which it describes as its "largest and most ambitious exhibition ever." Art and artifacts spanning 500 years of gracious living will be on display, starting with a Jacobean long gallery filled with 17th-century portraits and including, the gallery says, "a Palladian state room, a sculpture rotunda and a magnificent top-lit gallery of the Waterloo period."

About 650 works of art culled from 130 British country houses will also be displayed, including works by Holbein, Van Dyck, Titian, Gainsborough, Reynolds, Constable, El Greco, Velázquez, Murillo, Hogarth, Turner and Rembrandt. There will also be representative furniture, tapestries, textiles, arms, armor, jewelry, porcelains, English silver, Baroque sculpture and metalwork on display.

Among the dwellings participating in the exhibit are Blenheim Palace, Castle Howard, Chatsworth, Drumlanrig Castle, Woburn Abbey and Hardwick Hall. A voluminous catalogue to accompany the exhibit is being prepared and will contain "essays by leading experts on different aspects of life and possessions in the British country house," the gallery says. That includes everything from ormolu to clocks.



A MARBLE BUST of Cardinal Carlo Dal Pozzo, made in the 17th century by Gianlorenzo Bernini, will be in the exhibit, "The Treasure Houses of Britain: Five Hundred Years of Private Patronage and Art Collecting," which will open November 1985 at the National Gallery of Art in Washington, D.C. The exhibit, financed largely by the Ford Motor Co., will continue through March 1986.

LONG ISLAND NEWSDAY
Long Island, NY
July 1, 1984

USA TODAY
Washington, D.C.
June 20, 1984

PEOPLE Edited by Al Cohn

● **ROYAL ART TREASURE:** The fuss was precisely what one would expect of an event involving British royalty and dignitaries in Washington, and it was appropriate. Prince Charles and Princess Diana are the royal patrons of a major art exhibition: "The Treasure Houses of Britain: Five Hundred Years of Private Patronage and Art Collection," to go on view at the National Gallery of Art in Washington from November, 1985, to March, 1986. Announcement of the event, which took four years to plan, was made simultaneously in Washington and London. About 650 works of art chosen from about 130 British country houses will be displayed, including paintings by El Greco, Rembrandt and the 17th Century Spanish artist, Bartolome Murillo.

Art lovers are awaiting ... the announcement Thursday of a major exhibit sponsored by the USA, Great Britain and private donors. Scheduled to open next year in the National Gallery of Art in Washington, D.C., the ambitious project will include paintings, furniture and other objects from some of Great Britain's most prestigious private collections.

CHICAGO TRIBUNE
Chicago, IL
June 22, 1984

USA TODAY
Washington, D.C.
June 22, 1984

About Washington

IT WAS A DAY of cultural firsts for the National Gallery of Art. Guests sipped iced tea with their scones. Women wore hats and the British ambassador sported a maroon-striped shirt and white socks with his gray suit.

At the appropriate moment the crowd assembled for an important announcement from Gallery Director J. Carter Brown: an unprecedented cultural exchange between the United States and Britain.

Beginning in November, 1985, the National Gallery will provide Americans with a scholarly peek at 500 years' worth of artwork from 120 English country houses. Promising "an all-star cast of great objects" for a four-month run, Brown says it will be the most complex show ever undertaken by the gallery.

Ford Motor Co. will pick up the bill. Company Chairman Philip Caldwell reminded the guests of Ford's corporate presence in Britain and the fact that the Princess of Wales uses an Escort convertible.

Last but not least, Paul Mellon, the art patron whose father founded the gallery, spoke briefly about his obsession with things British and the show. "I once described myself as a galloping

LIFELINE

A QUICK READ ON WHAT PEOPLE ARE TALKING ABOUT

TALK: Washington, D.C., is talking about ... the largest exhibition ever assembled at the National Gallery of Art. Announced simultaneously Thursday in Washington and London, *The Treasure Houses of Britain — 500 Years of Private Patronage in Art Collecting* will open in November 1985. About 800 paintings and art objects from 130 British country houses are included in the show, expected to fill the top two floors of the gallery's East Building. Britain's royal family also is lending works. The exhibit, sponsored by the Ford Motor Co., will have works by such masters as Poussin, Reynolds and Rembrandt. Gallery officials hope the show's honorary patrons, Prince Charles and Princess Diana, will attend the opening.

On Loan

National Gallery To Exhibit British Art Treasures in '85

WASHINGTON (AP) — The National Gallery of Art announced Thursday it will mount a multimillion-dollar exhibition next year of 800 art treasures from the elegant country houses of Britain, "the largest and most ambitious exhibition ever undertaken" in the gallery's 43-year history.

The show, planned as a survey of five centuries of private patronage and collecting of art by the British aristocracy and housed in their vast country estates, will open in November 1985 for four months.

Because of the value and delicate nature of many of the art objects being shipped from Britain, the exhibition will appear only at the new East Building of the National Gallery, gallery Director J. Carter Brown said.

Brown said the cost of the exhibition will run "into the high seven figures," and will be underwritten by the U.S. and British governments with the help of a "very generous" grant from Ford Motor Co.

Ford Chairman Philip Caldwell, who joined Brown at a news conference, refused to disclose the dollar amount of his company's contribution.

The art works, selected from 130 British country houses, will include paintings by such masters as Holbein, van Dyck, Poussin, Claude, Titian, Gainsborough, Reynolds, Constable, El Greco, Velazquez, Murillo, Hogarth, Turner and Rembrandt.

In addition, there will be furniture, tapestries and other textiles, arms and armor, jewelry and metalwork including English silver pieces, porcelains, antique and baroque sculpture and Dutch cabinet paintings. All will be housed on the upper two floors of the East Building in settings designed to convey the atmosphere of the halls, museums, drawing rooms and dining salons of the country houses.

A written statement said the show "will be the largest and most ambitious exhibition ever undertaken by the National Gallery."

Brown said most of the objects will be seen outside Britain for the first time, and that some were lent by the British royal family. "We had to distinguish between

A written statement said the show 'will be the largest and most ambitious exhibition ever undertaken by the National Gallery.'

palaces and country houses," he said with a grin. "Luckily, the royal family has some of each."

Britain's Prince Charles and Lady Diana are honorary patrons of the exhibition, which will be insured against losses jointly by the U.S. and British governments.

The show will open on the 500th anniversary year of the advent of the reign of the Tudor royal family in 1485, and will trace the history of private British art collecting and patronage from that era into the 20th century.

Among the houses represented are Blenheim Palace, the birthplace of Sir Winston Churchill; Castle Howard, home of a close adviser to Queen Elizabeth I and setting of the movie, "Brideshead Revisited;" Drumlanrig Castle, Woburn Abbey and Broadlands, the Mountbatten family home where Charles and Diana spent their wedding night.

Paul Mellon, chairman of the National Gallery's board of trustees, said that "as a galloping Anglophile, this exhibition is very close to my heart."

Mellon, a prominent art collector himself, is the son of Andrew Mellon, the industrialist and former treasury secretary who built the gallery in 1941 and filled it with art from his personal collection as a \$10 million gift to the nation.

British ambassador Sir Oliver Wright said it represented "the largest, the richest and perhaps the most varied exhibition from Britain to arrive on these shores."

He told the American people that "if we share a part of our heritage with you, I hope you will also think it is part of your heritage."