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Last Updated: 08/12/2026

The Washington Post

Style

Book World: Jonathan Yardley on 'A Father's Diary' 2

A British injunction against People magazine's royal photos 2

4 Testimony on artistic exodus from Russia to the West

5 Style Plus: Sprucing up for the royal visit

World Of the Seven Wonders

Britain's Great Houses: The Owners' Perspective

Their houses are castles, palaces and estates built on a scale unheard of outside of history books and filled with objets d'art sumptuous and important enough to match the rooms.

Passed on by centuries of aristocratic families, the houses are held on to by today's owners despite huge taxes and dismaying tasks like repainting three acres of windows. Some houses still play host to royal guests as they did 400 years ago when Elizabeth I would go visiting, but most guests now are, of necessity, paying tourists.

There are more than 700 such homes in Britain, and 200 of them have lent priceless possessions to the National Gallery's "Treasure Houses of Britain" exhibition, which opens Sunday. Long before the exhibition, a small group of the country house owners banded together to ensure their futures, and they call their houses—not themselves—the Magnificent Seven.

Tonight, the Magnificent Seven owners (minus the Earl and Countess of Harewood, owners of Harewood House in Leeds, who could not be in Washington for the opening), all of whom loaned objects to the show, will be feted at a black-tie dinner. And though their visits are not frequent, it was a far easier feat to get, say, the Duke of Marlborough on a plane to Washington than it was to get John Singer Sargent's portrait of the duke's family on board. "I think they just barely got it into the hold of a jumbo jet," the 11th duke chuckles.

Herewith, then, are conversations with the six Magnificent Seven owners who have come to town.

Honeymoon at Broadlands

After Charles and Diana spent their honeymoon at Broadlands, its owners noticed an increase in visitors—and a change.

"We had rather a different crowd of people, almost voyeurs," says Lord Romsey, who lives at Broadlands with his wife and two young children. "You could tell by the speed by which they went through the house. Normally it's about a three-hour tour. These people in 1981 would *fly* through the house in 45 minutes, just to get to the main bedroom."

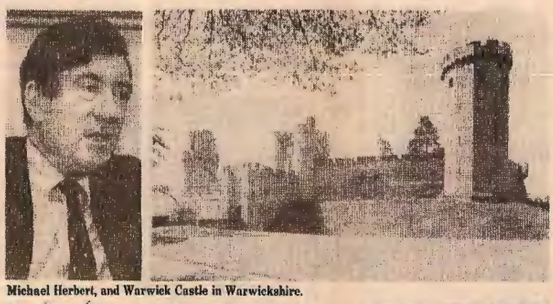
Similarly, Lord and Lady Romsey (pronounced RUM-zee) found themselves temporarily the subjects of greater than usual scrutiny. Prince Charles, Romsey's cousin and childhood chum, had been best man at his 1979 wedding to the former Penelope Eastwood. "People naturally were interested," says Lord Romsey, 37. He considers. "Well, maybe it's *not* natural."

By now, though, tourism at Broadlands has settled down to a normal 150,000 people each spring and summer. Broadlands is the most recently opened (in 1979) of the so-called Magnificent Seven houses, and home of Romsey's grandfather Lord Mountbatten until his assassination by terrorists shortly afterward.

"There's a powerful economic motive" for opening to the public, Lord Romsey says. "Unless you're wealthy, which, candidly, we're not."

Lending National Gallery Director J. Carter Brown their Piranesi urns and Van Dyck portrait will help lure more visitors to Broad-

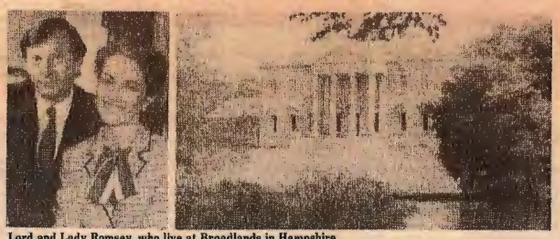
See OWNERS, B2, Col. 1



Michael Herbert, and Warwick Castle in Warwickshire.



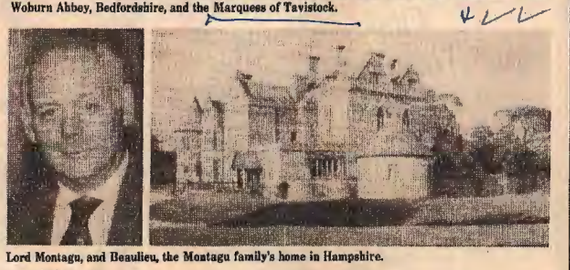
Blenheim Palace, Oxfordshire, and the Duke and Duchess of Marlborough.



Lord and Lady Romsey, who live at Broadlands in Hampshire.



Woburn Abbey, Bedfordshire, and the Marquess of Tavistock.



Lord Montagu, and Beaulieu, the Montagu family's home in Hampshire.

On the Air

McLaughlin, The Master Immoderator

A Show Adds Insult to Ingenuity

By Tom Shales
Washington Post Staff Writer

What could be more fun than watching five middle-aged white men sit around arguing over politics and calling one another names? Many things could be, yes, but in the realm of television, few things are, at least when the ongoing argument in question is "The McLaughlin Group," an invigorating reinvention of the political talk show that makes most of the others look deadly dull. Even if they didn't already.

This is the show where the panelists insult each other, the moderator insults the panelists, and the panelists claim to be conspiring to have the moderator overthrown. Hectic, electric, eclectic and occasionally dyspeptic, "The McLaughlin Group" is the malevolent brainchild of its host, John McLaughlin, former assistant to Presidents Nixon and Ford and current Washington editor of the National Review. McLaughlin of late has taken to referring to his gang of five as "the Ninja"; "The McLaughlin Group" is the first samurai talk show.

On the air, McLaughlin plays the curmudgeonly taskmaster who prods and bullies his charges into aggressive participation. If they tarry over a phrase or hedge on an opinion he will bark "Quickly! Quickly!" at them, and when he decides it's time to go on to another issue he will tactlessly growl, "Let's get out!" If all four hold an opinion counter to one of his, he will declare them all wrong and himself right. Let's face it; compared with McLaughlin, even God is a pushover.

In his defense, McLaughlin will say he likes to keep the pitch feverish because it forces the panelists into unguarded spontaneity, into revealing their "innermost thinking" without filtering it or softening it.

"I want those hip shots," says McLaughlin, all but smacking his lips.

To say the show has its fans is to say the Rockettes have been known to kick a leg or two. Among the fans, reportedly, is that little ol'

See ON THE AIR, B11, Col. 1



From left, panelists Novak, Kondracke, McLaughlin, Germond and Gergen.

Reagan, Roasting the Host

By Lloyd Grove
Washington Post Staff Writer

Ronald Reagan—yes or no?

If the question is the president's feel for comedy, the answer's an emphatic *yes*.

At last night's third-anniversary bash for "The McLaughlin Group"—the blustery political panel show named for the blustery John McLaughlin—the Leader of the Free World brought down the house.

He treated a VIP crowd at the Ritz Carlton to a deft presidential parody of the show's host, an ex-Jesuit priest turned TV star, plus a few well-aimed barbs at charter "Groupies" Morton Kondracke, Newsweek's Washington bureau chief, and newspaper columnists Robert Novak and Jack Germond.

Much to everyone's delight, the president—calling the show "an obedience school for White House staffers"—singled out former "Groupie" Pat Buchanan for special attention. Buchanan left "The Group" this year to become the White House communications director—and his political fortunes since have been decidedly mixed.

"ISSUE TWO—political potpourri," Reagan declaimed in high McLaughlin style. "We're talking about the four horsemen of the political apocalypse and their now-famous rotating chair. By the way, Pat Buchanan rotated all the way to a windowless office down the hall in

See REAGAN, B11, Col. 4



John McLaughlin, left, President Reagan and Morton Kondracke last night.

On the Hill, Battling the Salvage Beast

By Ken Ringle
Washington Post Staff Writer

The superstars of underwater exploration floated up to Capitol Hill yesterday to battle over a subject as old as Noah's Ark: How and when does a shipwreck become history—and who, in any case, does it belong to?

In one corner, wearing a cotton cord suit, silver-rimmed glasses and an entrepreneurial chip on his shoulder, was Mel Fisher, up from Key West and a week of hauling emeralds and silver from the $400 million Spanish galleon Nuestra Señora de Atocha, the richest shipwreck ever found.

In the other, wearing a swashbuckler's mustache and a look of pain, sat Robert Marx, jetted in from Indonesia and his search for a 1511 Portuguese galleon called the Flor do Mar, whose gold elephants, jeweled peacocks and Batavian porcelain, he says, will make the Atocha look like a cut-rate canoe.

From his Bronze Age shipwreck off Turkey came George Bass, waving the banner of scholarship and the imprimatur of the Institute of Nautical Archaeology and of the Smithsonian, where he lectured last night.

And from Woods Hole, Mass., came explorer-technologist Robert Ballard, buttonholed briefly between last month's internationally heralded discovery of the RMS Titanic and a December voyage to the Mountains of the Sea.

Marx, Ballard and Bass favored a

See SALVAGE, B3, Col. 1



BY JAMES K.W. ATHERTON—THE WASHINGTON POST

Robert Marx, left, and Mel Fisher at the House subcommittee hearing.

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Book World

Jejune Journal

A FATHER'S DIARY
By Fraser Harrison
Pantheon. 313 pp. $16.95

By Jonathan Yardley

Fraser Harrison is an Englishman in his early forties who decided some years ago to forsake his job in publishing and to move, with the woman who eventually became his wife, to a country place in Suffolk. There he has written books and concerned himself with various good works, while his wife has raised sheep and geese and other creatures. Together, additionally, they have produced two children, Tilly and Jack, who are the principal subjects of "A Father's Diary," a book that aims to be charming but, for me at least, falls short by a country mile.

One May it was Harrison's inspiration to keep a diary of a year in the lives of himself and the children. At the time Tilly was 4 years and 8 months, Jack was 3¼, and Harrison was 37. "I have called this a *father's* diary," he begins, "because most of its entries are concerned with my children and my own thoughts, feelings and experiences as their father." It is a nice idea, and from first page to last Harrison applies himself to it with deadly earnestness, but he never manages to bring any coherence to it, and the unfortunate result is that it falls flat.

In order that a diary be of interest to anyone except its author and persons mentioned in it, the people it describes must be lively, interesting and, insofar as they help us understand ourselves, important. At the risk of seeming to make an ad hominem comment on Harrison and his family, it must be said with regret that he fails to imbue himself or anyone else in his story with these qualities. By his own admission his wife Sally is a shadowy figure in the book, but Tilly and Jack do not really fare all that better; and Harrison spends so much space indulging his relentlessly correct views on child-bearing, child-rearing, the environment and other subjects that he himself comes across as just a bit of a bore.

This, in fact, is the book's principal shortcoming: Harrison is so in love with the sound of his own voice that he tells us everything and shows us nothing. He makes more than a few perceptive observations, but his method is to drone on about them rather than to let us see their roots in the actions and activities of his children; for a book concerned with a year in the lives of two bright and energetic youngsters, "A Father's Diary" is remarkably deficient in anecdote and incident.

It also fails to deliver on its main promise; there is precious little in "A Father's Diary" that tells us how being a father is different from being a mother, that gives us the child-rearing experience from the vantage point usually overlooked. When Harrison says, for example, that "the emotions aroused in me by my children are more intense and overpowering than any I have felt outside the keenest moments of sexual infatuation," he says nothing that distinguishes these emotions from those felt by a mother; he is merely telling us, with feeling, that he loves his children, which is all well and good but which sheds no light on the particularity of fatherhood.

He is at pains, though, to let us know that as a father he is the very model of enlightenment. He curses himself for losing his temper, he frets over the aims and forms of discipline, he proudly describes the free and easy manner with which the Harrison household talks of matters sexual and encourages the random fondling of genitals and other private parts. This may cause discomfort among those who feel, as alas I do, that certain things should be brought to the attention of children in the fullness of time; but this no doubt is our fault and attention must not be paid.

"A Father's Diary" is a book I had much wanted to read because it seemed to offer the prospect of rekindling memories of the many pleasures I found in the early childhood of my own sons, but it made few connections for me; if it does for many others, I will be surprised. For all the modesty with which he presents himself to us, Harrison is too self-satisfied to be as engaging a protagonist as he would like to be; when he smugly tells us that he is "a child-oriented father," he seems to be saying nothing so much as that he is superior to the rest of us who are, presumably, father-oriented fathers. Whatever his intent, it is not a tactic designed to endear him, or his book, to his readers.

Houses

OWNERS, From B1

lands, the Romseys hope. So will converting a 17th-century farmhouse into a lodge for fishermen who want to cast for trout and salmon in the River Test. So will marketing a line of limited-edition reproductions of Broadlands furniture (an elaborate dining room will retail in the six figures).

Lady Romsey says the family manages "amazingly well" squeezed in a third of the house from April through September, but her husband remembers when their lunch had to be brought across a public area.

"Oh, what have they got for lunch?" he laughingly mimics his curious guests, lifting the covers off imaginary dishes. "Lucky! Roast beef. And he likes it *quite* underdone. *I* couldn't eat it like that!"

—Paula Span

The Battle for Blenheim

Winston Churchill was born in Blenheim Palace.

"It wasn't intended that way," says the 11th Duke of Marlborough, who lives there now and bears a startling blue-eyed resemblance to his cousin and godfather, Winston Churchill. "There are two stories. One is that there was a ball going on and Lady Randolph Churchill felt pains. The other is that she was following a shooting party and she bumped over the ground in her carriage, had the pains and returned to the house."

It doesn't really matter which, if either, is correct. What matters is maintaining Blenheim, the palace that was begun in 1705 for John, the first Duke of Marlborough, as a gift from Queen Anne for Marlborough's victory over the French and Bavarians at Blenheim.

"We consider ourselves the keepers of the national heritage," says the 11th Duke of Marlborough. "We want to keep it for the people." About 380,000 of them pay to tour Blenheim each year.

"We need every cent plowed back into the house and grounds," the duke says. "The Americans are great Churchill fans."

Marlborough didn't inherit Blenheim until his father's death in 1972, which is also when he got the title of Duke of Marlborough. Since then, the duke, 59, and his wife, 42, have devoted themselves to Blenheim and the constant restoration.

The duke worried, he says, before agreeing to loan the gigantic John Singer Sargent portrait of his family for the National Gallery exhibition. "I was persuaded," says the duke. "Mr. Carter Brown thought that was going to be the climax of the whole exhibit."

The family lives in the palace's East Wing—where they can have 16 overnight guests—with a butler, housekeeper, chef and nanny for their two children.

"We move out for a few months in the summer to get more revenue," says the duke, who opens up the private quarters for an extra charge, "and there's no privacy. If you want to have lunch outside or put on your bikini—as my wife does—you can't do it, unless you want a lot of people looking at you."

"My husband lives, breathes it. The house *is* you," the duchess says to her husband. "And I think it's become me, too."

The annual maintenance costs total about 1 million pounds a year. "My great ancestor won a famous battle," says the duke, "the Battle of Blenheim. I've got another battle—*for* Blenheim." He chuckles. "Mine is taking much longer."

—Carla Hall

The 'Brideshead' Castle

Castle Howard, its domes and lanterns reflected in its lake, is etched in the minds of those who saw it on television in "Brideshead Revisited."

For Simon Howard, "it was the place where we pushed the antique wheelbarrows up and down the halls. We were very sorry when they were restored."

In 1940, the cupola and the lantern of the dome and part of the south front burned down. In 1944, Simon's father, George Howard, later Lord Howard of Henderskelfe, was in a hospital in India when he heard his two older brothers had been killed in action and the trustees of the estate had already sold off the Canaletto paintings. "He sent a wire immediately," recalls his son. " 'Don't sell anything else, I'm coming back to manage the estate.' " George Howard restored the damage and opened the 100-room house to the public in 1952.

"I was 17 when I knew I wanted to live at Castle Howard and run it," says Simon Howard, the third of four brothers and, at 29, the youngest of the Magnificent Seven lenders. He and his wife Annette live in 12 of the East Wing rooms.

The estate employs 120 year-round staffers and another 80 in summer. The house is rented for weddings and parties—"including the policemen's ball."

"Though we turn over a million dollars a year, if there is a profit, it's burned up in the maintenance," says Howard, who didn't give the annual attendance but said it was up 35 percent after "Brideshead."

Everybody works at meeting the maintenance cost. Not long ago, a visitor, for a better look at a painting, put down her pocketbook. Perry, the golden retriever, picked up the bag in his mouth and brought it dutifully to Annette Howard. Though appreciating Perry's efforts, she returned the bag.

For a more likely source of significant income, Howard is now negotiating the sale of a Bernini (1598-1680) bust of the archbishop of Pisa to the Victoria and Albert Museum. The marble was to have come to the National Gallery, with 15 or so other Howard treasures that did make the trip, but Castle Howard needs the several million dollars the sale will bring.

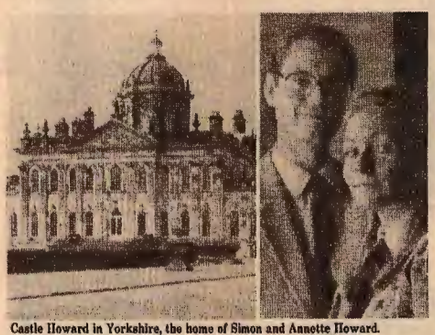
—Sarah Booth Conroy

Big Business at Beaulieu

Lord Montagu speaks warmly about Britain's and America's shared heritage—he even wears a navy tie embroidered with crossed Union Jacks and Stars and Stripes—but he has an agenda beyond cross-cultural coziness. Although 600,000 tourists annually visit Beaulieu, the Montagu family's home in Hampshire for nearly 450 years, he'd be delighted to welcome a few more.

"It's a big business," he says of the British stately home industry. "Fifty-five million visitors to our historic homes every year and a cash turnover of 100 million pounds that goes a long way towards keeping our houses in order."

By lending two paintings for the National Gallery's exhibit, and persuading other, more reluctant owners to follow suit, Montagu thinks he's reminding Americans of one of Britain's prime tourist attractions.



Castle Howard in Yorkshire, the home of Simon and Annette Howard.

"The interesting thing is that many of the great houses have been opened since the day they were built," he notes. "The builders were so proud of them that anyone could go through. They were advertised. There were guidebooks. The difference is, it was the servants who got the tips. Now, it's the masters."

Tips—admission fees—have kept Beaulieu from crumbling, or becoming a school or hotel, he says. "When I succeeded in 1951 the estate was totally unviable, a loss. I decided to move into a few small rooms and open the house."

Beaulieu (pronounced BYOO-lee) was one of the first of the grand homes to welcome visitors. Lord and Lady Montagu have raised their three children there (a son, 24, works for the BBC; a daughter, 21, is in theater design; the 10-year-old boy is in school).

But Montagu now compares himself to the chairman of a corporation—he oversees a staff of close to 400 employes in the height of the summer season, supervises shops and catering concerns and hotels on the grounds, bottles and sells wine from the Beaulieu vineyards. He says he has picked up useful ideas from Mount Vernon and from Disney World, which "taught us a lot about litter clearance and managing large groups of people."

"We've won awards for our car-parking design," he adds proudly, pointing out the lota on a drawing of the estate. "We've hidden them in a wood; we can get 2,000 cars out of the way." Similarly, the monorail circling the adjacent museum of historic automobiles is painted a discreet dark green. Yet privacy remains the homeowners' prime problem. "You have a sense of it being lived in," he says of his house. "Fires in the grate, flowers, even children's bicycles. So many French châteaux are empty mausoleums." At the same time, "there's nothing more tantalizing to a tourist than a door marked 'private.' "

—Paula Span

Proud Parents of Woburn

The Duke of Bedford, credited with inventing the historic-house business when he opened his private zoo to the public, turned to his wife about 12 years ago and said, "We won't be here at Woburn next year." The prime practitioner of the art of genteel hype not long after left for Monte Carlo and sometimes Sante Fe.

His elder son, the Marquess of Tavistock, "had always presumed that Woburn would miss me entirely and go directly from my father to my son." Lord Tavistock's wife Henrietta dissolved in tears at the news, but cheered up at the thought of calling in her husband's earlier promise. Lord Tavistock says, "When I thought there was no chance of us living at Woburn, I said if we ever did, I'd agree to a third child." Jamie, their third son, was born 9½ months after they moved into Woburn Abbey.

Running Woburn is a diverse business, with tasks ranging from donating 22 imperial deer from the Tavistock herd, the only one in existence, to the species' native China, to putting on a Neil Diamond concert on the grounds, to supervising the staff of 250 in a business that grosses more than $3 million a year. The oil bill alone is $45,000 in a house where Lord Tavistock never finished counting the windows. Some 600,000 visitors come to see the park and the house every year.

Lady Tavistock is a passionate horse fancier and breeds horses at Woburn. "Very often, when I'm going to work in the morning, she's just coming in after sleeping all night in the foaling box," her husband says.

At the core of his 100-odd-room country house is a 12th-century abbey, the gift to the first Earl of Bedford from Henry VIII. The major rooms were built in 1747.

Lord Tavistock, who acquired a taste for cowboy movies while at Harvard, named the group of houses that advertise and lobby jointly "The Magnificent Seven." "We should be eight, including Chatsworth, but the Duke of Devonshire doesn't join anything," he says.

Woburn has 32 pieces in the National Gallery show, including, he says, "millions of dollars of silver stolen in an almost perfect mystery book theft a year or so ago. We got it all back, thanks to a large reward and good police work."

—Sarah Booth Conroy

Warwick's Mighty Fortress

Warwick Castle was built in the days when your castle was your fortress. There is an armory, a dungeon, a rampart walk from which your private army could patrol the perimeter wall. At the top of the towers, parapets jut out leaving gaps from which you could handily drop boiling pitch and quicklime on your enemies below.

"Warwick was first built in the time of invading Danes, I always tell my wife," says the overseer of the castle, Michael Herbert, smiling across the hotel suite at his Danish-born wife, Vibeke, who works for the clothing company Jaeger.

Though part of the castle dates to 1000, most of it was built in the 1300s. In 1978, the Earl of Warwick sold it to Madame Tussaud's Ltd. And Herbert, chief executive of Madame Tussaud's, found himself chairman of the board of the castle.

Today, says Herbert of the castle on the River Avon in Warwickshire, "when you look out from the castle mound, you're looking at what Britain must have looked like in those days—you see nothing but forest and trees."

The cost of the view has gone up—or changed, perhaps. Instead of battling Danish marauders, Herbert faces a yearly maintenance cost of about 200,000 pounds. It's covered by the admission fees of about 680,000 tourists expected this year—"more visitors than any other stately home of its kind," says Herbert. About 200,000 of those visitors will be Americans.

The items from Warwick included in the National Gallery exhibition are pieces of 16th-century armor (however, by the time they were acquired, the owners were more interested in their decorative value). Warwick's collection of armor, according to Herbert, is surpassed only by the Tower of London's.

The Herberts, who have a home in London and a manor house in Denmark, also have a small apartment in Warwick's spy tower.

"One of the most magical times to be there is when there's snow on the ground with a full moon, and nobody's around," says Herbert.

"That and first thing in the morning, when the peacocks are wandering around the garden," adds Vibeke Herbert.

However, both confirm that staying there at night can be spooky. There is a ghost tower—its formal name is the Watergate Tower—but Herbert says he's never seen a ghost.

But they once played host to a young girl whose prize in a contest she'd won was an overnight stay in the bedroom of the ghost tower. Herbert arranged for someone to dress up as a ghost, float into her room and leave an old-fashioned handkerchief on the bed for her to find in the morning. She slept soundly through the whole thing.

—Carla Hall

U.K. Court Bans 'People'

By Karen DeYoung
Washington Post Foreign Service

LONDON, Oct. 29—ITN, Britain's independent television network that broadcast last week's exclusive interview with the Prince and Princess of Wales, today obtained a temporary high court injunction preventing distribution in the United Kingdom of this week's issue of People magazine.

ITN complained that a number of the photographs of the royal couple and their children in the issue were taken from the televised interview without permission, and thus their publication infringed ITN's copyright.

ITN said it also is seeking a similar order in New York that effectively would prevent U.S. distribution of the issue, which is already on the stands.

In New York, Robin Bierstedt, a lawyer for Time Inc., publisher of People, said, "In our judgment, the use we have made of the pictures is a fair use under the copyright laws."

The interview was a major coup for ITN, which is also producing a book on the subject. ITN says it was seen by 18.6 million British viewers, making it one of Britain's top 10 shows for the week. It has been sold for broadcast in Australia, the Netherlands, West Germany and the United States, where ABC will air it Nov. 9. Profits from all related sales of the TV program and book go to the Prince of Wales Charities Trust, an organization set up to help small businesses and minorities.

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THE WHITE HOUSE

WASHINGTON

cc: CF

September 20, 1985

MEMORANDUM

TO: JAMES ROSEBUSH (Coordinate with Jim Hooley)

FROM: FREDERICK J. RYAN, JR.

SUBJECT: APPROVED PRESIDENTIAL ACTIVITY

MEETING: Tour National Gallery of Art Exhibit from Britain

DATE: October 30, 1985

TIME: 4:00 pm

DURATION: To be determined

LOCATION: Washington

REMARKS REQUIRED: To be determined

MEDIA COVERAGE: Coordinate with Press Office

FIRST LADY PARTICIPATION: Yes

NOTE: PROJECT OFFICER, SEE ATTACHED CHECKLIST

cc:
K. Barun
P. Buchanan
D. Chew
E. Crispen
T. Dawson
B. Elliott
L. Faulkner
M. Friedersdorf
C. Fuller
W. Henkel
E. Hickey
C. Hicks
J. Hooley
A. Kingon
J. Kuhn
C. McCain
B. Oglesby
E. Rollins
J. Rosebush
R. Scouten
R. Shaddick
B. Shaddix
L. Speakes
WHCA Audio/Visual
WHCA Operations
N. Yates

Hon —

Pls. do separate file for Prince Chas Diana folder - "Exhibit Information."



National Gallery of Art

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The Treasure Houses of Britain

Five Hundred Years of Private Patronage and Art Collecting

PATRONS

Their Royal Highnesses The Prince and Princess of Wales

November 1985 – March 1986

NATIONAL GALLERY OF ART, WASHINGTON



Millefleurs Tapestry, Tournai
Montacute House, The National Trust

THE PRICELESS collections from the castles, villas, and palaces of Britain, which represent the quality of life over 500 years in the British "country house," can be seen in *The Treasure Houses of Britain* exhibition at the National Gallery of Art.

The "country house" is one of Britain's most important contributions to western civilization. These great ancestral mansions, representing centuries of history, symbolize the growth of civilized living and interest in the arts in Great Britain. Taken together, their collections, housed under one roof, would make one of the greatest art museums in the world. The exhibition covers 500 years of collecting, starting with 1485, at the founding of the Tudor dynasty, and running through a period that saw unparalleled exploration, scientific achievement, and creativity.



Suite of Silver Furniture
Knole, The National Trust



Delft Vase painted with the Arms of William and Mary
Erddig, The National Trust

THE EXHIBITION, which gives visitors the feeling of being in a "country house," contains some 700 works of art, including paintings, sculpture, furniture, tapestries, jewelry, silver, armor, porcelain, and other decorative arts drawn from over 200 country houses. Many of these masterpieces are from houses not open to the public and many others have rarely been seen outside the houses. The exhibition includes paintings by Holbein, Titian, Rembrandt, Poussin, Claude, Rubens, Van Dyck, Velázquez, Canaletto, Hogarth, Gainsborough, Turner, Landseer, and Sargent; furniture by Boulle, Kent, Adam, and Chippendale; silver by Lamerie and Storr; porcelain from Meissen, Sèvres, Chelsea, and Derby, as well as China; and sculpture by Praxiteles, Bernini, Canova, Flaxman, and Henry Moore.



Nicolas Poussin, *Et in Arcadia Ego*
Chatsworth, The Duke of Devonshire



Rembrandt van Rijn, *An Old Woman Reading*, Drumlanrig Castle
The Duke of Buccleuch and Queensberry

THE National Gallery of Art, Washington, D.C., has organized the exhibition with The British Council and in cooperation with the National Trust (U.K.) and the Historic Houses Association, and various British and American governmental entities.

The exhibition is made possible by a generous grant from the Ford Motor Company.

For information and to make arrangements for group visits to the exhibition, please contact the National Gallery of Art, Washington, D.C. 20565, or telephone (202) 842-6672.

cover: Castle Howard, the Lord Howard of Henderskelfe. Vanburgh's masterpiece, Castle Howard in Yorkshire, was begun in 1700 and was still incomplete by the death of the 3rd Earl of Carlisle in 1784.



Antonio Canaletto, *View of the Thames from Richmond House*, Goodwood House
The Earl of March and Kinrara





left: Antonio Canova, *The Three Graces*, Woburn Abbey. Reproduced with the kind permission of the Marquess of Tavistock and the Trustees of the Bedford Estates
middle: George Stubbs, *Mares and Foals without a Background*, St. Osyth's Priory, The Lady Juliet de Chair
right: John Singer Sargent, *The Marlborough Family*, Blenheim Palace
The Duke of Marlborough



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The Treasure Houses of Britain



National Gallery of Art

The Gallery is located between 3rd and 7th Streets, N.W., on Constitution Avenue. The East and West Buildings are connected by an all-weather underground passage with a moving walkway. Entrances to the West Building are on the Mall, on 7th Street, on Constitution Avenue at 6th Street, which has a ramp for the handicapped, and off 4th Street. The entrance to the East Building is on 4th Street off National Gallery Plaza and also has a ramp for the handicapped.

Gallery Hours: The Gallery is open 10 a.m. to 5 p.m. Monday through Saturday. Sunday hours are 12 noon to 9 p.m.

The telephone number for general information is (202) 737-4215.

Foreign Language Tours

Regularly scheduled tours of the West Building Collection are offered in French on Tuesdays at noon and in Spanish on Thursdays at noon. Tours begin in the West Building Rotunda. Tours in other foreign languages are offered by appointment through the Education Department (call 842-6249).

The Great Picture Hunt

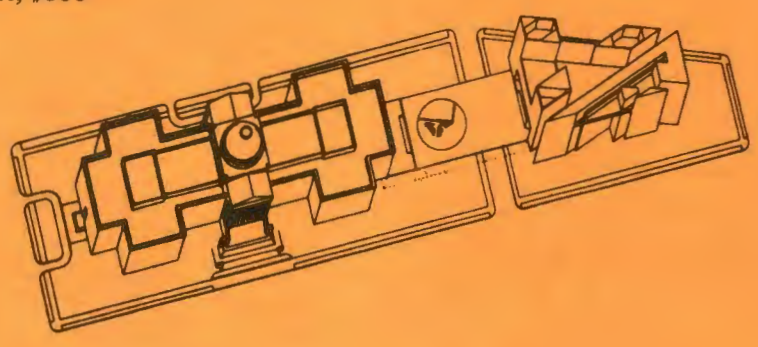
The Education Department has prepared a self-guided written tour of the National Gallery especially for children. "The Great Picture Hunt" directs children through the Gallery to specific paintings and sculptures and, through questions, focuses on details of the works of art. The tour is designed for use by families. Children eight years old or older can read and understand the tour themselves; younger children will need to have the tour interpreted for them. Copies of "The Great Picture Hunt" can be obtained free of charge at the West Building Information Desk.

	Collection Highlights	Special Tours	Introductory Tours	Films	Sunday Lectures
MONDAY, August 26 through SUNDAY, September 1 	William Baziotes *Tropical* (On loan from the collection of Boris and Sophie Leavitt) Tues. through Sat. 12:00 Sun. 2:00 East Building Concourse Level	*The Sculpture of India 3000 B.C.-1300 A.D.* Tues. through Sat. 2:00 Sun. 5:30 East Building Ground Floor Lobby	*Introduction to the West Building Collections* Mon. through Sat. 11:00 & 3:00; Sun. 1:00 & 5:00 West Building Rotunda *Introduction to the East Building Collections* Mon. through Sat. 1:00 Sun. 2:30 East Building Ground Floor Lobby	*Rabindranath Tagore* (54 min.) Wed. through Sat. 12:30 Sun. 1:00 *Mobile by Alexander Calder* (24 min.) Tues. through Fri. 2:00 *Three Daughters* (by Satyajit Ray, 1961, 171 minutes with intermission) Sat. 1:30; Sun. 6:00 East Building Auditorium	*Painting in Renaissance Venice* *Speaker:* John Kent Lydecker Curator in Charge of Public Programs National Gallery of Art Sunday 4:00 East Building Auditorium
MONDAY, September 2 through SUNDAY, September 8 	British School *The Earl of Essex* (Gift of Mrs. Henry R. Rea) Tues. through Sat. 12:00 Sun. 2:00 West Building Gallery 42	*Pentimenti: Revised Images* Tues. through Sat. 2:00 Sun. 5:30 West Building Rotunda	*Introduction to the West Building Collections* Mon. through Sat. 11:00 & 3:00; Sun. 1:00 & 5:00 West Building Rotunda *Introduction to the East Building Collections* Mon. through Sat. 1:00 Sun. 2:30 East Building Ground Floor Lobby	*Georgia O'Keeffe* (60 min.) Wed. through Sat. 12:30 Sun. 1:00 East Building Auditorium	*Architecture for Empire's Sake: Viceroy's House at New Delhi* *Speaker:* Robert Grant Irving Associate Fellow Berkeley College Yale University New Haven Sunday 4:00 East Building Auditorium
MONDAY, September 9 through SUNDAY, September 15 	Paul Gauguin *Père Paillard (Father Lechery)* (Chester Dale Collection) Tues. through Sat. 12:00 Sun. 2:00 West Building Ground Floor North 18	*John Singleton Copley and His Age* Tues. through Sat. 2:00 Sun. 5:30 West Building Rotunda	*Introduction to the West Building Collections* Mon. through Sat. 11:00 & 3:00; Sun. 1:00 & 5:00 West Building Rotunda *Introduction to the East Building Collections* Mon. through Sat. 1:00 Sun. 2:30 East Building Ground Floor Lobby	*Alice Neel—Collector of Souls* (30 min.) and *Grandma's Bottle Village* (28 min.) Wed. through Sat. 12:30 Sun. 1:00 East Building Auditorium	*Kahnweiler's Lesson: Cubism, African Art and the Arbitrariness of the Sign* *Speaker:* Yves Alain Blois Professor of Art History Johns Hopkins University Baltimore Sunday 4:00 East Building Auditorium
MONDAY, September 16 through SUNDAY, September 22 	Follower of Robert Campin *Madonna and Child with Saints in the Enclosed Garden* (Samuel H. Kress Collection) Tues. through Sat. 12:00 Sun. 2:00 West Building Gallery 39	*Master Drawings from Titian to Picasso: The Curtis O. Baer Collection* Tues. through Sat. 2:00 Sun. 5:30 West Building Rotunda	*Introduction to the West Building Collections* Mon. through Sat. 11:00 & 3:00; Sun. 1:00 & 5:00 West Building Rotunda *Introduction to the East Building Collections* Mon. through Sat. 1:00 Sun. 2:30 East Building Ground Floor Lobby	*Final Marks—the Art of the Carved Letter* (50 min.) Wed. through Sat. 12:30 Sun. 1:00 *Picasso—A Painter's Diary* (90 min.) Sat. 2:30 East Building Auditorium	*Expressionism and Graphic Art* *Speaker:* Wolf-Dieter Dube General Director Staatliche Museen Preussischer Kulturbesitz Berlin Sunday 4:00 East Building Auditorium
MONDAY, September 23 through SUNDAY, September 29 	Agnolo Bronzino *A Young Woman and Her Little Boy* (Widener Collection) Tues. through Sat. 12:00 Sun. 2:00 West Building Gallery10	*German Expressionist Prints from the Collection of Ruth and Jacob Kainen* Tues. through Sat. 2:00 Sun. 5:30 East Building Ground Floor Lobby	*Introduction to the West Building Collections* Mon. through Sat. 11:00 & 3:00; Sun. 1:00 & 5:00 West Building Rotunda *Introduction to the East Building Collections* Mon. through Sat. 1:00 Sun. 2:30 East Building Ground Floor Lobby	*The Stone Carvers* (30 min.) Wed. through Sat. 12:30 Sun. 1:00 *Gertrude Stein—When This You See, Remember Me* (90 min.) Sat. 2:30 East Building Auditorium	*Pierre Auguste Renoir: Struggle and Triumphs* *Speaker:* Barbara Ehrlich White Assistant Professor of Art History Tufts University Medford, Massachusetts Sunday 4:00 East Building Auditorium

National Gallery of Art

Washington, D.C. 20565

Official Business
Penalty for Private Use, $300



Calendar of Events **September 1985**

Opening This Month

German Expressionist Prints from the Collection of Ruth and Jacob Kainen

September 22, 1985-February 9, 1986
Ground Floor
East Building

This exhibition of approximately 100 works is drawn from the extremely fine private collection of Ruth and Jacob Kainen and focuses on its greatest strength—German Expressionism. It begins with the nineteenth-century predecessors of Expressionism, continues with primary emphasis on the artists of Die Brücke, especially Ernst Ludwig Kirchner, and concludes with prints by Dix, Nesch, and Kleinschmidt.



KIRCHNER. *Five Tarts*
The Ruth and Jacob Kainen Collection

The exhibition has been organized by Andrew Robison, senior curator and curator of the Gallery's department of prints and drawings. The fully illustrated catalogue includes contributions by Dr. Robison and by Christopher With of the Gallery's education department. Jacob Kainen has contributed an essay on Kirchner's prints and Ruth Kainen an essay on collecting German Expressionist prints.

Closing Exhibitions



MURILLO. *Two Peasant Boys and a Negro Boy*
Dulwich Picture Gallery, London

Collection for a King: Old Master Paintings from the Dulwich Picture Gallery

Through September 2, 1985
Ground Floor Galleries
West Building

The Sculpture of India 3000 B.C.-1300 A.D.

Through September 2, 1985
Upper Level
East Building



Mask (Himachael Pradesh)
Museum für Indische Kunst, West Berlin

Continuing Exhibition



PIAZZETTA. *A Young Man Embracing a Woman*
The Curtis O. Baer Collection,
High Museum of Art, Atlanta

Master Drawings from Titian to Picasso: The Curtis O. Baer Collection

Through October 6, 1985
Ground Floor Galleries
West Building

One hundred drawings from the Curtis O. Baer Collection are on view, including works by such artists as Titian, Rubens, Rembrandt, Watteau, David, Degas, and Picasso. This is the first extensive public showing of the collection in almost thirty years. The collection was begun by Curtis O. Baer in Germany in the 1940s and is considered to be one of the finest drawing collections still in private hands. The exhibition has been organized by the High Museum of Art, Atlanta.



PICASSO. *Two Men Contemplating a Bust of a Woman's Head*
The Curtis O. Baer Collection, High Museum of Art, Atlanta

In the West Building Prints and Drawings Galleries

Figure Prints from the National Gallery's Collection

Through February 16, 1986

Figure Drawings from the National Gallery's Collection

Through October 6, 1985

Art History Course

Prints and Printmakers

This eight-week survey of the graphic arts will describe the various printmaking techniques as well as provide a general survey of this particular art form's evolution in both Europe and America. The one-hour slide lectures are offered free of charge in the East Building Auditorium on Tuesdays at 12:30 and are repeated on Saturdays at 11:00. No advance registration is required.

September 3, 7:	*Printmaking Techniques*
September 10, 14:	*Prints before Albrecht Dürer*
September 17, 21:	*Albrecht Dürer and the Late Sixteenth Century*
September 24, 28:	*Rembrandt and Dutch Printmaking*
October 1, 5:	*Printmaking in the Age of Reason*
October 8, 12:	*Innovation and Change in Nineteenth-Century French Printmaking*
October 15, 19:	*Printmaking in the New World*
October 22, 26:	*The Age of Pluralism: Printmaking since 1945*



Matisse, *Large Composition with Masks*, Ailsa Mellon Bruce Fund

Handicapped Facilities

Parking for the handicapped is available on the Fourth Street Plaza in front of the East Building. All public areas of the National Gallery are fully accessible to the handicapped.

Calendar of Events

Information on current tours, lectures, films, and special exhibitions is contained in the Gallery's monthly *Calendar of Events*, available at no charge from all art information desks, or by mail from the Information Office, National Gallery of Art, Washington, D.C., 20565 (202/842-6353).

Hours

Monday through Saturday: 10 a.m. to 5 p.m.
Sunday: 12 noon to 9 p.m.

Open every day of the year except Christmas and New Year's Days. Admission is free at all times.

National Gallery of Art
Washington, D.C. 20565
Telephone: 202/737-4215



An Invitation to the National Gallery of Art

An Invitation to the National Gallery

The National Gallery of Art houses one of the finest collections in the world illustrating Western man's achievements in painting, sculpture, and the graphic arts from the Middle Ages to the present. In the galleries, visitors will find the most comprehensive survey of Italian painting and sculpture in the Western Hemisphere, including the only painting by Leonardo da Vinci outside Europe. The collections are rich in French, Dutch, German, Flemish, British, American, Spanish, and twentieth-century art, with superb examples by Raphael, Rembrandt, and the impressionists.

The National Gallery's West Building was a gift to the nation from Andrew W. Mellon, who also contributed the nucleus of the collection in 1937, the year of his death. On March 17, 1941, President Franklin D. Roosevelt accepted the completed building and works of art on behalf of the people of the United States of America.

The architect for the building was John Russell Pope, who also designed the Jefferson Memorial and National Archives in Washington. The building is one of the largest marble structures in the world, measuring 780 feet in length and containing more than 500,000 square feet of interior floor space.

Mr. Mellon hoped that the newly created National Gallery would attract works of art from other collections. This hope was soon realized in the form of magnificent donations of collections from Samuel H. Kress, Rush H. Kress, Joseph Widener, Chester Dale, Ailsa Mellon Bruce, Lessing J. Rosenwald, and Edgar William and Bernice Chrysler Garbisch, as well as individual donations from hundreds of additional donors.

To house the ever-growing collection and to support scholarship and education across the country, the East Building of the National Gallery was opened to the public in 1978. A gift of Paul Mellon and the late Ailsa Mellon Bruce, son and daughter of the Gallery's founder, and The Andrew W. Mellon Foundation, the East Building houses the Gallery's collection of twentieth-century art and provides space for special exhibitions. Administrative and curatorial offices as well as the Center for Advanced Study in the Visual Arts are located here.

The trapezoidal site of the East Building, part of the land set aside by Congress in 1937, posed a challenge to the architects, I. M. Pei and Partners. Mr. Pei resolved the problem by designing the building as a trapezoid divided into two triangular sections. The entrance continues the axis of the West Building, visually joining the structures.

The two buildings are connected by an underground Concourse of public service areas which include a cafeteria, restaurant, and sales shop.

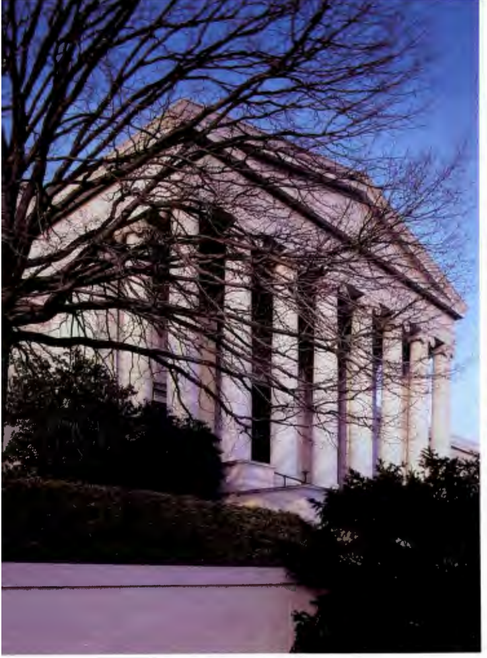
Another milestone in the Gallery's history was marked by the opening of the renovated Ground Floor Galleries of the West Building in 1983. In a space of approximately 75,000 square feet are displayed nearly 2,000 objects from the Gallery's permanent collections of sculpture, decorative arts, graphic art, and American naive paintings. A new restaurant and enlarged sales area complete the new Ground Floor of the West Building.

The National Gallery is governed by a Board of Trustees composed of five private Trustees and the Secretary of State, the Secretary of the Treasury, the Chief Justice of the Supreme Court, and the Secretary of the Smithsonian Institution. Technically established as a bureau of the Smithsonian, the Gallery is an autonomous and separately administered institution. It receives annual support by federal appropriation for its daily operations and maintenance, and depends on gifts from private sources to provide the works of art in the collections; no public funds have ever been used to acquire works of art.

J. Carter Brown, Director

West Building Ground Floor Galleries
Degas, *The Little Fourteen-year-old Dancer*
Lent by Mr. and Mrs. Paul Mellon





West Building



Raphael, *The Small Cowper Madonna*, Widener Collection



Rembrandt, *Self-Portrait*
Andrew W. Mellon Collection



Leonardo da Vinci, *Ginevra de' Benci*
Ailsa Mellon Bruce Fund



David, *Napoleon in His Study*
Samuel H. Kress Collection



Cassatt, *The Boating Party*, Chester Dale Collection



East Building

Art Information

Art information desks are located at the West Building's Mall and Constitution Avenue entrances and at the East Building's Fourth Street entrance, where staff members are ready to assist visitors. A plan of the galleries, a brief guide, current film schedules, and a current *Calendar of Events* are available at all desks.

Tours, Lectures, and Films

Free tours of the collections and special exhibitions are given by the Education Department.

Introductory Tours, lasting about fifty minutes, are offered seven days a week. Tours, alternating between the West and East Building collections, are held Monday through Saturday at 11 a.m. and 3 p.m., and Sunday at 1 p.m. and 5 p.m. West Building tours convene in the Rotunda on the main floor; East Building tours begin in the Ground Floor Lobby.

The Tour of the Week, lasting about fifty minutes, concentrates on related works of art or special exhibitions. It is given at 1 p.m. Tuesday through Saturday and at 2:30 p.m. on Sundays.

The *Painting of the Week*, a fifteen-minute gallery talk on a single work of art, is scheduled each week at noon and 2 p.m., Tuesday through Saturday, and at 3:30 p.m. and 6 p.m. on Sunday. Reproductions of the work of art discussed may be purchased in the Gallery's sales shops; a brief text is also available without charge.

Special tours for groups of fifteen or more people, or foreign language tours for five or more, can be arranged by applying to the Education Department at least two weeks in advance (telephone 202/842-6246).

Illustrated Lectures by visiting scholars and Gallery staff are presented each Sunday at 4 p.m. in the East Building auditorium. These slide talks are usually related to the National Gallery's collections or a current special exhibition.

The Andrew W. Mellon Lectures in the Fine Arts, a special series of approximately six lectures to result in publication are commissioned by the Gallery and given by a leading scholar. They take place annually on consecutive Sundays at 4 p.m.

Free *films* on art are presented throughout the year on a varying schedule in the East Building auditorium.

Special Services

Also available without charge are: wheelchairs and baby strollers; checkrooms for coats, umbrellas, and parcels; and easels for artists who have obtained permission to copy paintings in the Gallery's collections.

Restaurants

Four restaurants offer luncheon and light snacks throughout the year. Monday through Saturday, hours of operation are:
East Building: Terrace Café 11:00 to 4:30
Concourse: Self-Service Buffet 10:00 to 3:30
Cascade Café 11:00 to 3:30
West Building: Garden Café 11:00 to 4:30

Sunday hours for all restaurants are the same: 12 noon to 6 p.m.

Restaurant hours are extended during the summer months, when the Gallery is open until 9 p.m.

Publications

Books and exhibition catalogues, color reproductions, postcards, slides of works in the National Gallery's collections, and posters are on sale in the Gallery's self-service sales shops, located on the Ground Floor of the West Building, the Concourse area between the two buildings, and in the Concourse entrance area to the East Building. Descriptive leaflets about works on exhibition are available in many of the West Building's galleries.

Concerts

Free concerts by the National Gallery Orchestra or guest artists are presented each Sunday evening at 7 p.m. in the East Garden Court of the West Building, except during the summer months. Seats, which are not reserved, are available at 6 p.m. The concerts are broadcast live each week on WGMS-AM (570) or WGMS-FM (103.5).

Photography

Photography for personal purposes, with or without a flash (but not with a tripod or monopod), is allowed throughout the Gallery unless otherwise indicated. Permission to use a camera support may be obtained in advance from the Photographic Services Department, Mondays through Fridays, legal holidays excepted.

Parking and Public Transportation

Use of public transportation is recommended since parking near the Gallery is limited. Several bus and subway routes pass near the National Gallery, and the Tourmobile stops on the Mall side of the West Building. Taxis are usually available at the Constitution Avenue and Fourth Street entrances.

General Information

The National Gallery of Art is open every day of the year except Christmas and New Year's. Admission is free at all times.
Mon.–Sat. 10 am–5 pm; Sun. 12 noon–9 pm

Free Tours, Lectures, Films, Concerts

Introductory Tour of Gallery highlights, about fifty minutes:
Mon.–Sat. 11:00 and 3:00; Sun. 1:00 and 5:00

Tour of the Week, about fifty minutes, featuring a special topic or exhibition: Tues.–Sat. 1:00; Sun. 2:30

Painting of the Week, fifteen-minute gallery talk on a single work:
Tues.–Sat. 12:00 and 2:00; Sun. 3:30 and 6:00

Special Appointments for groups of fifteen or more people, or foreign language tours for five or more, can be arranged at least two weeks in advance. Call 842-6246.

Illustrated Lectures by visiting authorities are scheduled in the auditorium. Sunday 4:00

Free Films on art are presented in the East Building auditorium. See listings in the *Calendar of Events*.

Free Concerts are given in the East Garden Court, West Building, Sundays at 7 pm except during the summer months. The programs, with intermission talks, are broadcast live over WGMS–AM (570) and FM (103.5).

Art Information Desks

West Building: Main Floor, Rotunda; Ground Floor, Constitution Avenue entrance. East Building: 4th Street entrance.

Calendar of Events

The free monthly *Calendar of Events* listing exhibitions, lectures, concerts, and films will be sent upon request.

Publications Service

West Building, Ground Floor: reproductions, postcards, books; East Building: materials relating to special exhibitions; Concourse level: wide selection of art books.

Cafés and Buffet

Buffet: Concourse Level, Connecting Link: Mon.–Sat.
10:00 am–3:30 pm.
Cascade Café: Mon.–Sat. 11:00 am–3:30 pm.
Terrace Café: East Building, Upper Level, and Garden Café: West Building, Ground Floor: Mon.–Sat. 11:00 am–4:30 pm.
Sun.: all services 12 noon–6:00 pm.

Extension Services

Educational materials, including color slide programs, films, and videocassettes based on works in the Gallery's collections and special exhibitions can be borrowed without charge. Catalogue available at the Information Desks.

Slide Lending Service

Slides of the Gallery's collection are available as loans to organizations, schools, and colleges without charge.

Provisions for the Handicapped

The locations of the parking area, entrance ramps and elevators are marked on the maps. All public areas and galleries are accessible, and restrooms have special facilities. Maps showing routes and provisions are available at the Information Desks.

First Aid

Guards will direct visitors to the health unit.

Restrooms and Telephones

There are restrooms and telephones adjacent to all entrance lobbies and to the cafés (see map).

Wheelchairs, Strollers

Free wheelchairs and strollers are available at entrances.

All works in the National Gallery of Art's collection are given by private donation.

Gallery Regulations

Parcels, briefcases, knapsacks, and umbrellas must be checked. Guards are under orders not to permit visitors to touch the works of art. Pens with fluid ink may not be used. Smoking, food, and drink are forbidden in the exhibition areas.

Photography

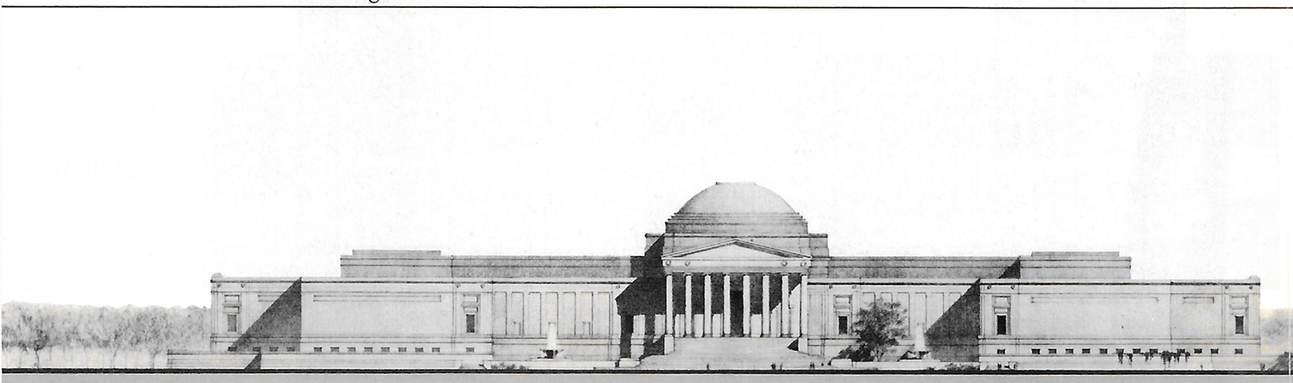
Photography for personal purposes, with or without flash, is allowed unless otherwise posted. For permission to use tripod or monopod, apply to the Photographic Services Office.

National Gallery of Art
Washington, D.C. 20565

National Gallery of Art

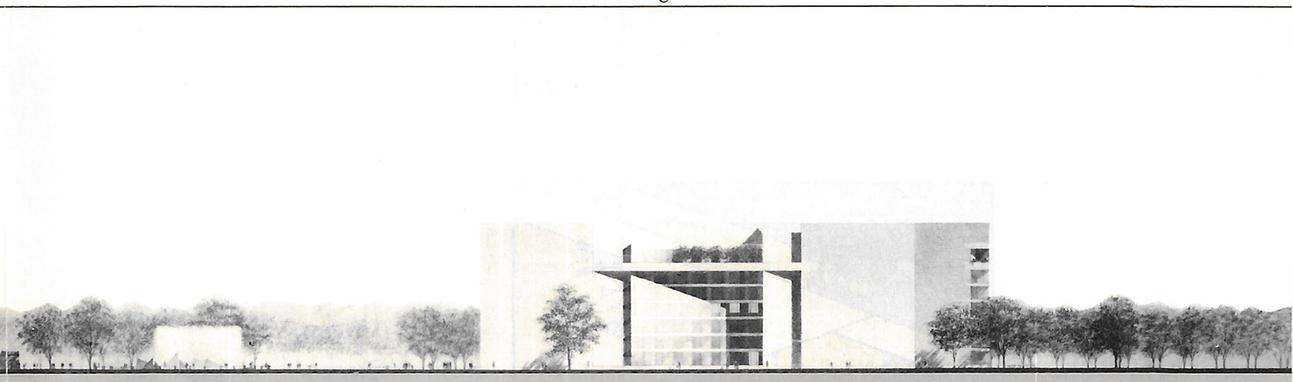
Information and Plan

West Building



Concourse

East Building



West Building

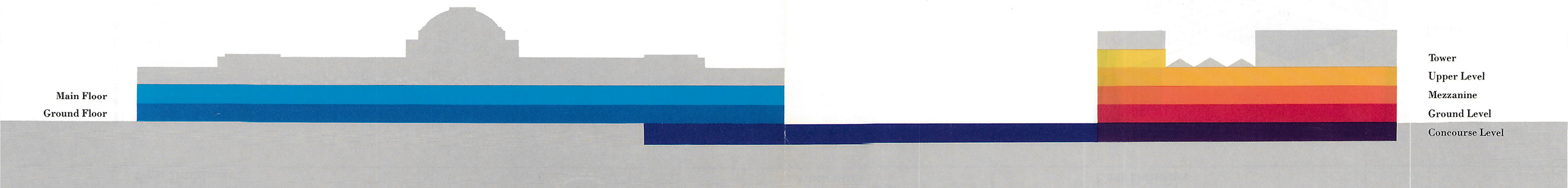
European paintings and sculpture from the thirteenth through the nineteenth centuries, and American art, are on the Main Floor. On the Ground Floor are galleries of prints, drawings, sculpture, decorative arts, and American naive paintings; also the Garden Café and the main sales shop.

Concourse

The underground concourse beneath the Fourth Street Plaza connects the West and East Buildings and contains the self-service Buffet, the Cascade Café, and the main bookstore.

East Building

Twentieth-century art and a changing series of special exhibitions are shown in the East Building. The main auditorium is on the concourse level, and the Terrace Café is on the upper level.



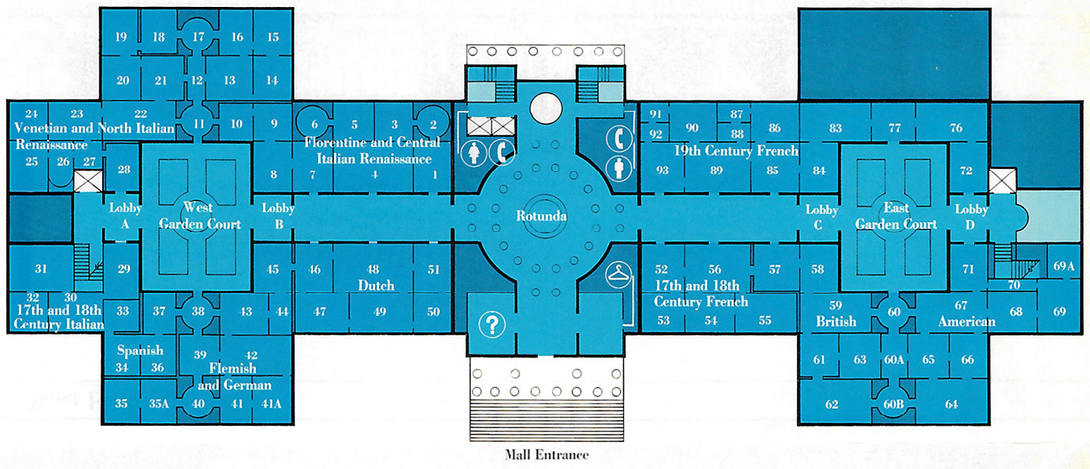
West Building

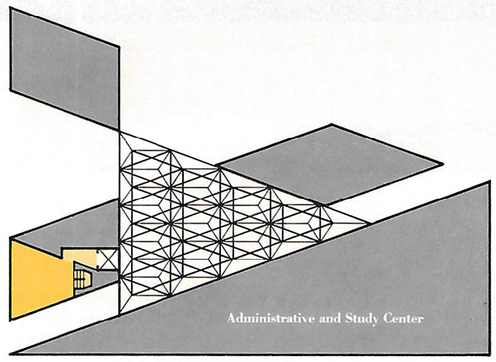
Concourse

East Building

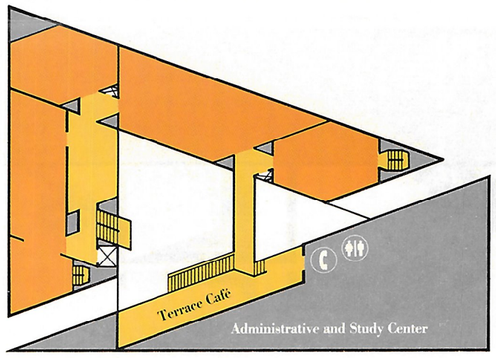
- *Men's Room*
- *Women's Room*
- *Checkroom*
- *Information*
- *Telephone*
- *First Aid*
- *Elevator*
- *Handicap Facility*

Main Floor

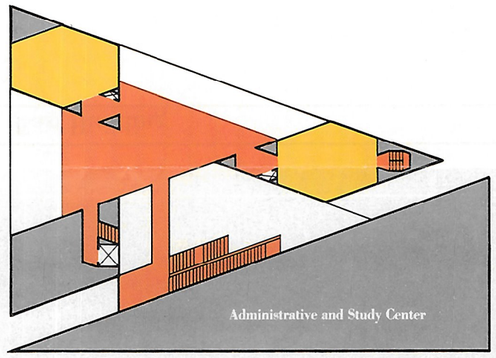




Tower

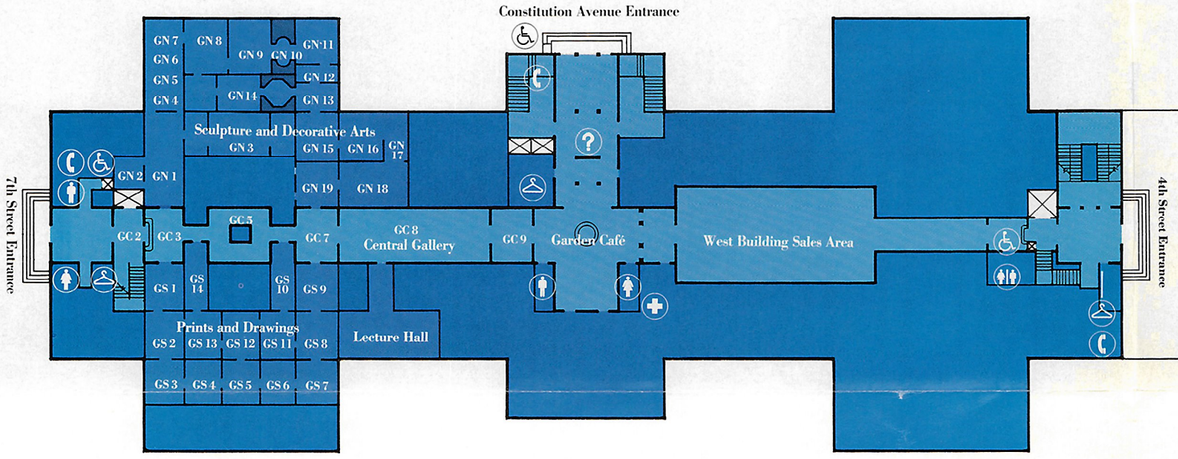


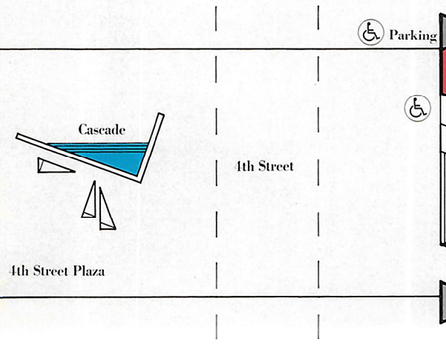
Upper Level

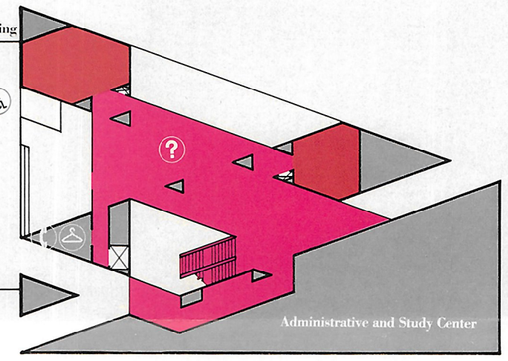


Mezzanine

Ground Floor

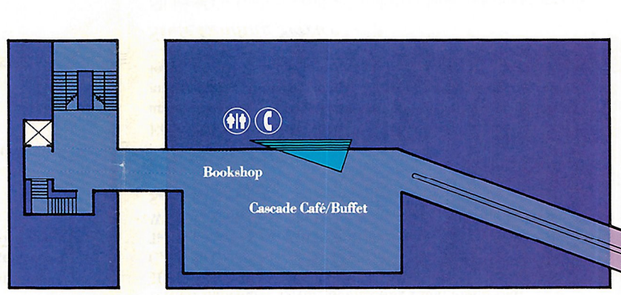


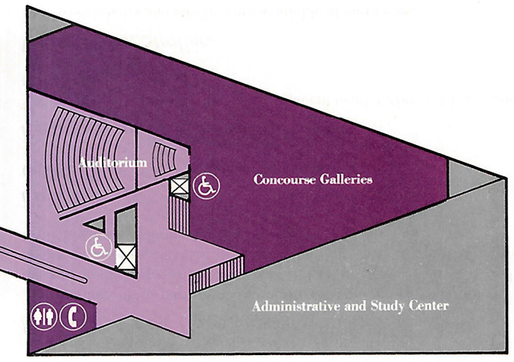




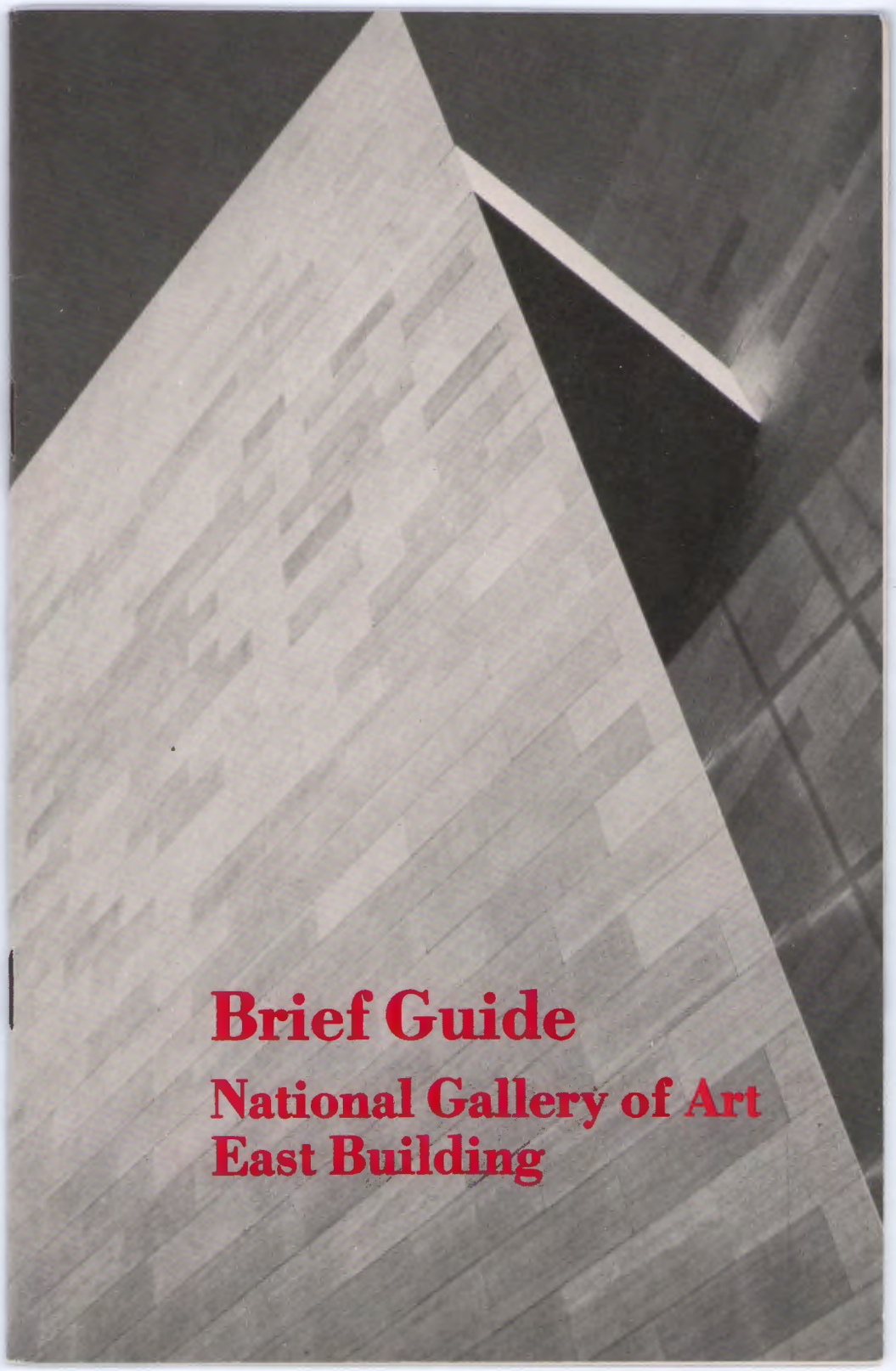
Ground Level

Concourse





Concourse Level



Brief Guide

National Gallery of Art
East Building

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General Information

East Building
National Gallery of Art
Washington, D.C. 20565
(202) 737-4215

The National Gallery is open to the public every day in the year except Christmas Day and New Year's Day. Admission is free at all times.

Hours

Regular: Weekdays, 10 a.m. to 5 p.m.; Sundays, 12 noon to 9 p.m.

Summer: During the summer months the regular hours are extended to 9 p.m. Dates for the beginning and termination of evening hours are announced on Gallery information boards and in the Gallery's monthly *Calendar of Events*.

Art Information Desk

The art information desk is at the main entrance.

Checkrooms

Free checking service is provided to the right of the entrance. All parcels, briefcases, and umbrellas must be checked.

Tours

Gallery talks and free tours are given by the Education Department. See the announcement boards and *Calendar of Events* for subjects and schedules.

Special appointments for groups of 15 or more people can be arranged by applying to the Education Department at least two weeks in advance.

Publications Service

Reproductions and catalogues are available at the sales desks on the Mezzanine level. A bookshop is located in the Concourse next to

the Café/Buffet, and salesrooms for slides, books, and reproductions are located in the West Building.

Lectures

Lectures by visiting art authorities, and occasionally by members of the Gallery staff, are given at 4 p.m. on Sunday afternoons in the Auditorium.

The subjects are often grouped to form a series treating a single aspect of art history. Admission is free, and no reservations are required. The Andrew W. Mellon Lectures in the Fine Arts, a special series commissioned by the National Gallery, are subsequently published in book form.

Films

Free films on art are presented on a varying schedule. For further information on tours, lectures, and films, consult the Gallery's *Calendar of Events*.

Concerts

Free concerts are given in the West Building's East Garden Court every Sunday evening at 7 p.m. (with the exception of the summer period from late June to late September). Concerts are given either by guest artists or by the National Gallery of Art Orchestra under the direction of Richard Bales. The programs, with intermission talks or interviews by the Gallery staff, are broadcast live over WGMS-AM (570) and FM (103.5). Seats, which are not reserved, are available after 6 p.m.

Calendar of Events

The monthly *Calendar of Events*, listing special exhibitions, lectures, concerts, and films at the National Gallery of Art, will be sent regularly, free of charge, upon application at the information desk.

Extension Programs

Color slide programs and films can be borrowed free of charge by educational institutions, community groups, and individuals. Color slide programs, with accompanying audio cassettes, texts, and study prints, cover a wide range of subjects. Films include such titles as *The American Vision*, *Art in the Western World*, and *Treasures of Tutankhamun*, as well as *Rembrandt*, *Renoir*, *Cassatt*, *Cézanne*, and others based on the works of major artists in the Gallery's collections. A catalogue is available. For additional information apply to the Department of Extension Programs.

Slide Lending Service

Slides of the Gallery's collection may be borrowed by organizations, schools, and colleges without charge. For information, apply to the Education Department Slide Library.

Photography of Works of Art

Photography for personal purposes, with or without flash, but not with a tripod, is permitted unless signs in a particular area indicate the contrary. Application for permission to use a tripod should be made to the Photographic Services Office, Monday through Friday, exclusive of legal holidays.

Café/Buffet

The Café/Buffet is open every day of the year except Christmas Day and New Year's Day. It is located at the Concourse level and may be reached from the Ground Floor down the stairway to the moving walkway.

Regular hours: 10 a.m. to 3:30 p.m. on weekdays and Saturdays, and 12 to 6 p.m. Sundays.

Summer hours (during the period when the Gallery is open until 9 p.m.): until 7:30 p.m. on weekdays and Saturdays; 12 to 6 p.m., Sundays.

Terrace Café The escalator on the south side of the Mezzanine leads to the Terrace Café.

Smoking Smoking is permitted in the restaurant areas but is strictly prohibited in all halls and exhibition galleries.

Restrooms Restrooms are located next to the moving walkway at the Concourse level, off the Terrace Café lounge, and off the Café/Buffet in the Concourse.

Wheelchairs Strollers Strollers for small children and wheelchairs are available from the guards at the entrance without charge. Attendants for pushing wheelchairs are not available.

Telephones Pay-station telephone booths are on the Ground Floor to the right of the entrance, at the Concourse level, and in the Terrace Café lounge. Additional telephones are available off the Café/Buffet in the Concourse.

Guard Regulations The guards are under orders not to permit visitors to touch the paintings or sculpture under any circumstances. Pens with fluid ink may not be used in the galleries. Smoking is forbidden in the exhibition areas.

The East Building

The East Building of the National Gallery of Art offers a wide variety of art experiences. Twentieth-century art, old master paintings and sculpture, prints and drawings, and other works from the Gallery's collections are displayed in changing contexts. Loan exhibitions of national and international significance are presented in both buildings. Both the size and the flexibility of the structure's design allow several different shows to be held simultaneously on most floor levels.



East Building

The original National Gallery of Art, now called the West Building, was a gift to the nation from Andrew W. Mellon. Opened on March 17, 1941, this impressive structure creates an appropriate setting for works by the old masters. Gradually, because of the generosity of nearly four hundred donors, the collections had grown to the point where the West Building could no longer contain them. Also, the West Building's facilities for special exhibitions, scholarly research, and educational services to all parts of the country required augmentation.



West Building

To meet the need for expansion, funds for the East Building's construction were given by Paul Mellon and the late Ailsa Mellon Bruce, the son and daughter of the founder, and by The Andrew W. Mellon Foundation created by them. Groundbreaking took place on May 6, 1971. In anticipation of future growth, the land on which the East Building stands had been set aside as part of the initial Congressional allotment to the National Gallery in 1937.

Located where the Mall and Pennsylvania Avenue converge near the foot of Capitol Hill, the site offered a trapezoidal shape difficult to align with the axis of the West Building. The architects, I. M. Pei & Partners, resolved this problem by cutting the trapezoid into two triangular sections; the larger triangle contains public galleries, and the smaller unit houses administrative and curatorial offices and the Center for Advanced Study in the Visual Arts. As a result, the public galleries of East and West Buildings align, joining the two main buildings of the Gallery in a single, monaxial scheme.

Both the contemporary and the classical architectural designs are boldly simple. While their sheer marble walls are in different styles, they are identical in texture and material. In time, the marble facings of the East Building will mellow to the same rose tone as the West Building. Rectangular forms dominate the classic West Building, while polygonal forms (usually triangular or hexagonal) govern the geometry of the East Building. It conforms to the angle devised in the eighteenth century by Major L'Enfant when he planned the two major axes of the city, one being the Mall, the other joining the White House and the Capitol. From pyramidal skylights in the space-frame roof to triangular patterns in the marble floors, the East Building's crisp lines and clean surfaces create a delicately crystalline quality.

A paved plaza links the two museums, emphasizing their common axis. Below the plaza, the West and East Buildings are joined by a public concourse, with café/buffet facilities, and a lower level occupied by maintenance shops. This complex opened on June 28, 1976, during the bicentennial celebrations of the Declaration of Independence. The East Building opened on June 1, 1978.

The Plaza

As a foil for the smooth marble facings of the museums themselves, the National Gallery Plaza is paved in rough granite blocks. The fountain cascade and prismatic skylights of the Plaza not only are lively abstract sculptures but also admit natural daylight to the Café/Buffet in the Concourse below. Relating the structures in design, the skylights have both square corners which recall the rectangular shape of the West Building, and also sharp angles which echo the triangular form of the East Building.

Henry Moore, ***Knife Edge Mirror Two Piece,***
1977-1978
Gift of The Morris and Gwendolyn Cafritz Foundation

This work, like many in the East Building, was specially commissioned for the National Gallery of Art. In designing the piece, Henry Moore, a leading English sculptor, adapted one of his earlier motifs, reversing the composition and enlarging the scale to complement the terrace space. By splitting the composition into components, he focuses the viewer's attention not only on the metal masses but also on their surrounding space. Moore has explained his multipiece sculpture: "As you move around it, the two parts overlap or they open up and there's space between. Sculpture is like a journey. You have a different view when you return."

The Concourse

An indoor concourse, beneath Fourth Street, links the West and East Buildings. It houses a large, self-service bookshop, the Café/Buffet restaurant facilities, and a walkway and moving sidewalk to accommodate visitors as they go to and from both buildings.



After Jean Arp, ***Variation sur "Aubette,"*** **1974-1976**
Gift of the Collectors Committee

The design for this Aubusson tapestry is derived from a mural that the Alsatian Jean Arp painted in 1927-1928 for a building in Strasbourg called the "Aubette." Previously used for military purposes, the Aubette was remodeled to house several restaurants, lounges, and bars; Arp's mural was in a basement nightclub. The wall painting was largely destroyed when the building changed ownership. Arp, however, redid the work as a silkscreen print in 1959 and often spoke of making it into a tapestry. The weaving was accomplished after the artist's death when the National Gallery, consulting with his widow, commissioned the tapestry in a singular example. Arp's flat composition features the organic shapes and undulating contours found in most of his work.

Once inside the East Building, the Concourse opens into an entrance lobby for the major special exhibition gallery and for the orientation center and lecture hall. The Concourse gallery comprises 18,000 square feet of space for special exhibitions. The large auditorium seats 439, and the small auditorium holds 90. The Central Court of the East Building is reached by ascending the main stairs to the Ground Level.

Ground Level

The Ground Level may be entered from the Plaza on Fourth Street or, from the West Building, through the Concourse and up the main stairway. The vast Central Court is the core of the new complex. Its glass walls and space-frame roof merge the interior dynamically with exterior vistas allowing visitors to orient themselves with regard to the outside streets. Natural light from above animates the indoor garden, while bridges and balconies accentuate the monumental marble space. Generating a dramatic grandeur, these interpenetrating solids and voids let the visitor easily comprehend the entire multistoried concept of galleries housed in the towers and their connecting interior terraces. While each tower has an elevator, there are stair, escalator, and bridge systems which provide a variety of routes through the building. At both ends of the outdoor sculpture pool, visible beyond the north wall, are exhibition galleries.

Alexander Calder, ***Untitled,*** **1976-1977**
Gift of the Collectors Committee

Designed to complement the richly articulated space of the central court, Calder's mobile activates its environment, as the sensitively balanced rods and free-form plates move. Calder, son and grandson of distinguished sculptors and trained as an engineer, combined his interests in form and motion to invent the mobile, a new artistic concept. The changing configurations reverse the traditional idea that the spectator must walk around a piece of sculpture. To reduce the weight of this construction—three-stories high and seventy-six feet across—the artist-engineer Paul Matisse, who supervised the execution, employed an aerospace technique, composing the blades of honeycombed aluminum with aluminum skins. Asked to entitle this mobile, Calder replied that one does not name a baby until it is born. The artist approved the final work but died before the sculpture was installed, and thus had no chance to name his last major composition and one of his largest mobiles.



Joan Miró, ***Woman,*** **1977**
Gift of the Collectors Committee and George L. Erion

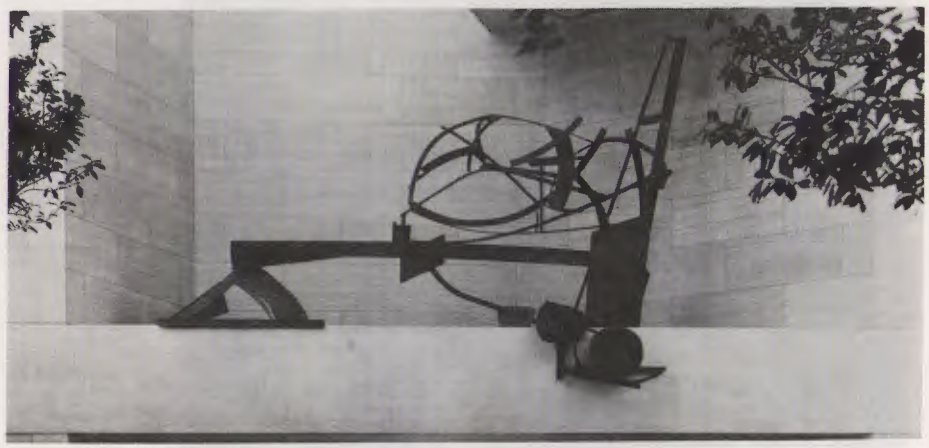
This tapestry was commissioned by the National Gallery to hang in this location. Woven by Josep Royo under Miró's supervision, the work was carried out near the artist's farm in Tarragona, Spain. With loops and knots of dyed New Zealand wool, the tapestry is so thick and textural that it could be called a fabric bas-relief. In recent years Joan Miró, one of the foremost modern painters, has explored textiles as a creative medium, expressing his imagination in bold and vigorous shapes. The brilliant colors and simple forms of *Woman* suggest the rhythmic energy of a woman performing a joyful but ponderous dance.



Isamu Noguchi, ***Great Rock of Inner Seeking,*** **1974.** Gift of Arthur M. Sackler, M.D. and Mortimer D. Sackler, M.D.

Though born in Los Angeles, Isamu Noguchi has spent many years in Japan where he carved this sculpture. Displaying the artist's Oriental heritage, *Great Rock of Inner Seeking,* like a stone in a Japanese garden, suggests a natural form emerging from the earth. Noguchi seems to have taken pleasure in exploiting the sculptural and coloristic possibilities inherent in the granite. Rough gouges, whose uneven surfaces flicker in the light, blend into areas that are smooth and sometimes highly polished. The wide range of grays contrasts with the ocher tones. On the back the drilled grooves, which rise from a curve, create an upward movement. Working on a shallow stone and carving away large sections of rock, Noguchi conveyed a soaring verticality.

Beyond the glass screen in the southern wall of the Central Court is the vast library, the core of the Center for Advanced Study in the Visual Arts.

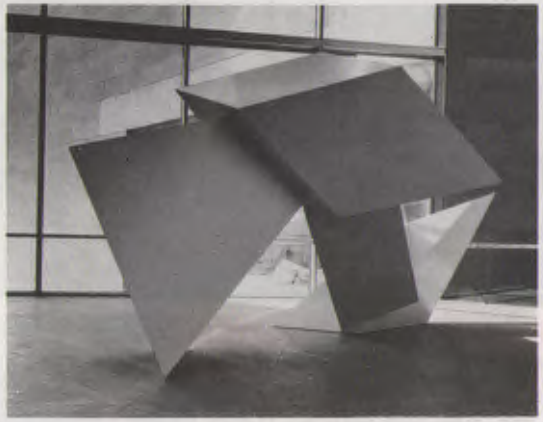


Anthony Caro, ***National Gallery Ledge Piece,*** **1978**
Gift of the Collectors Committee

Caro, who had assisted Henry Moore in England, visited the United States in 1959. Having admired the welded steel sculpture of David Smith, Caro also began working in that new raw medium which was structural as well as decorative. Using both Moore's and Smith's innovations as points of departure, Caro further removed sculpture from traditional concepts. He eliminated the conventional pedestal that grounds sculpture and isolates it from the spectator. And to avoid compactness, Caro allows his cursive components to expand horizontally and upward. For this complexity of oxidized steel bands—seemingly drawn in the air to complement the architectural space—the sculptor studied the National Gallery's setting in scale models. Caro remained free, however, to improvise while he assembled the final composition on the spot in the East Building court.

Mezzanine

At the top of the main stairway, the Mezzanine landing gives a view southwest across the Mall. A bridge leads from this landing to the Mezzanine terrace, where the East Building's sales shop is located. On the west, large windows overlook the fountain cascade in front of the West Building, while Pennsylvania Avenue runs below the north glass walls. The spacious Mezzanine terrace, an area for large sculpture, is flanked by galleries in the adjacent towers.



James Rosati, *Untitled,* 1978
Gift of the Collectors Committee based on a model given by the artist in memory of William C. Seitz.

Like many postwar American artists, Rosati frequently works on a monumental scale. In this example from his mature period, he sought to synthesize opposites. He played solidity and lightness off against one another and caused the massive forms to cooperate and lift the uppermost block. Deliberately avoiding symmetrical shapes. Rosati assembled thrusting and counterthrusting diagonal lines to generate a sense of controlled energy. As light falls across the surface, the flat shadows enrich the crisp, planar variations of the four elements.



David Smith, *Circle I, Circle II, Circle III,* 1962 Ailsa Mellon Bruce Fund

David Smith, one of the most influential American sculptors of the twentieth century, conceived these three polychrome works as an ensemble combining painting and sculpture. Although each piece relies on a basic circle, other forms were added. The structures, which thus vary in arrangement as well as size and hue, line up or detach themselves when seen from different aspects. Smith, who began as a painter, often used color on his sculptures, and here color enhances the simple geometric shapes. In this 1962 composition, his interest in diverse, unmodulated tones has much in common with contemporary color-field painters.

Upper Level



Robert Motherwell, ***Reconciliation Elegy,*** 1978
Gift of the Collectors Committee

The American artist Robert Motherwell first gained recognition in the 1940s as a leading figure in the abstract-expressionist movement, so named because of the painters' desire to imbue nonrepresentational art with emotive value. *Reconciliation Elegy* is the largest in a series of paintings which consist of friezelike arrangements of alternating rectangular and oval black shapes set against a white ground. Motherwell has remarked that his Elegies are "general metaphors of the contrast between life and death, and their interrelation." Here, the fluid forms and freely applied brushstrokes evince a rhythmic structure. The artist enlivened the edges of the shapes with additional splatters of paint and left "breathing space" between the ovals, thereby softening the stark quality of his earlier Elegies and creating a more expansive mood. Also, instead of covering the preparatory charcoal markings, Motherwell incorporated them into the final design.

Although the principal access to the Upper Level galleries is the bridge from the escalator, alternate routes include the tower elevators and the balcony stairs from the Mezzanine terrace. The northern and eastern towers also connect down to the corresponding Mezzanine galleries by spiral stairs. These circular flights, free-standing in hexagonal light shafts, will permit exhibitions to be arranged from time to time in vertically connected suites of rooms as well as horizontally across floor levels.

The Upper Level offers the largest display areas; in addition to galleries in each of its three towers, there are two immense rooms bridging over, respectively, the main entrance and sculpture pool. The visitor, however, will seldom experience the full size of these spaces because they are intended to be divided into smaller areas appropriate to varying exhibitions.

At the top of the escalator, a short flight of steps leads to the Terrace Café which looks to the north over the Central Court and to the south over the Mall. A glass screen provides a view through the National Gallery's library to Capitol Hill.

The Upper Level terraces are so close to the Central Court's space-frame roof that details of its masterful engineering and sun-screens may be observed easily. The space-frame, designed to support itself without any columns or piers, covers more than one-third of an acre and rises eighty feet from the concourse level to the tips of its glass pyramids.

Tower Gallery

The only exhibition space on the uppermost level, this gallery occupies the top of the southern tower. The area is suited to works closely related in style or theme, such as objects created by an individual artist. Both a spiral stair from the Upper Level and an elevator running the full height of the building lead up to the Tower Gallery.

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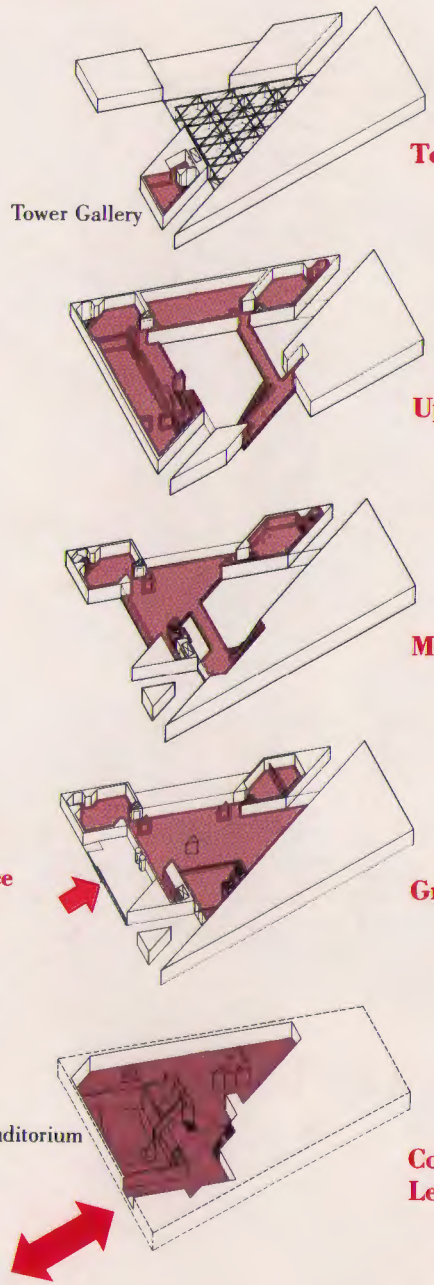
Secretary and General Counsel: Carroll J. Cavanagh

Gifts and Bequests

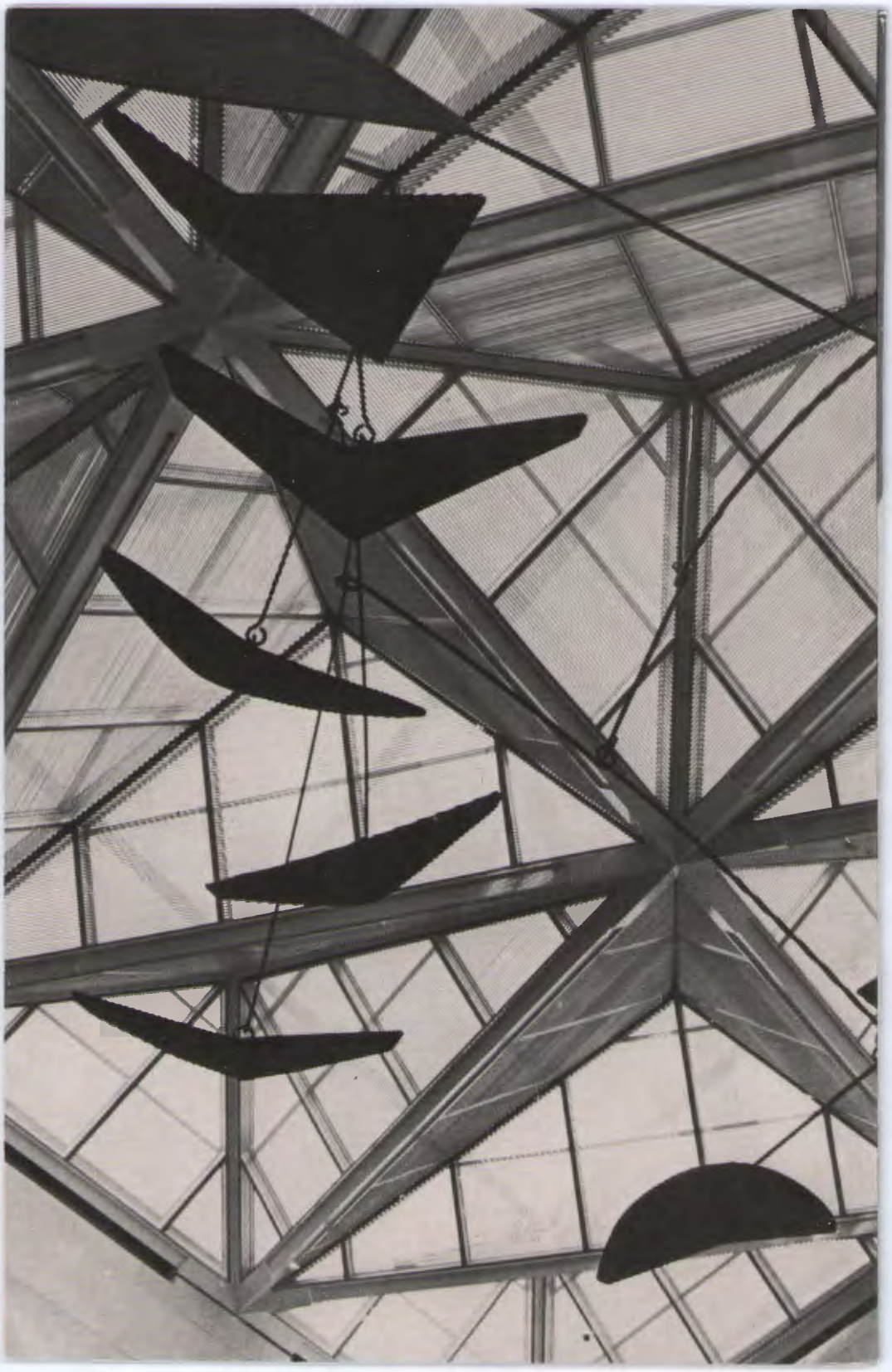
The Board of Trustees has full power to accept gifts, bequests, or devises of works of art, money, or other personal or real property, and either absolutely or in trust. Gifts and donations to the National Gallery of Art are deductible for Federal income tax purposes within the limits provided by the law, and are welcomed in amounts of any size.

U.S. GOVERNMENT PRINTING OFFICE : 1981 O - 347-537 : QL 3

East Building



	Services
Tower Level	Elevator
Upper Level	Men's Room Women's Room Telephone Elevator Terrace Café
Mezzanine	Sales Shop Telephone Elevator
Ground Level	Information Checkroom Telephone Elevator
Concourse Level	Men's Room Women's Room Facilities for the Handicapped Telephone Elevator



National Gallery of Art

Washington, D.C. 20565

Office of the Director

March 6, 1985

Dear Mr. President:

The exhibition at the National Gallery that the Prince and Princess of Wales hope to come to the United States to see in the fall will actually have its official preview the week before their arrival, in a gala dinner in the East Building of the National Gallery to honor the lenders to the exhibition. These lenders make up the ancestral owners of the finest houses in Britain, and their generosity in making this unprecedented exhibition possible has been extraordinary, as has been that of our corporate sponsor, Ford Motor Company, and all the governmental bodies on both sides of the Atlantic, including Prime Minister Thatcher, who personally directed their Secretary of Defence to allow the RAF to airlift over those objects most challenging to transport.

The Trustees of the Gallery are very hopeful that you and Nancy can be with us that evening, Thursday, October 31.

We are disappointed that the Bonn meetings preclude your joining us again for the Andrew Mellon dinner in May. But as this will be the most important exhibition that our National Gallery will have attempted in your presidency (or anyone else's!) we believe that it would be a wonderfully appropriate moment to have you both with us, and help celebrate the centuries of British heritage which are in so many ways our own.

Sincerely yours,

SIGNED
J. Carter Brown
Director

The President
The White House
Washington, D.C. 20500

NATIONAL GALLERY OF ART

NEWS RELEASE

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

Revised: July 1985

EXHIBITION FACT SHEET

Title: THE TREASURE HOUSES OF BRITAIN: FIVE HUNDRED YEARS OF PRIVATE PATRONAGE AND ART COLLECTING

Patrons: Their Royal Highnesses The Prince and Princess of Wales

Dates: November 3, 1985 through March 16, 1986. (This exhibition will not travel. Most loans from houses open to view are expected to remain in place until the late summer of 1985 and to be returned before many of the houses open for their visitors in the spring of 1986.)

Credits: This exhibition is made possible by a generous grant from the Ford Motor Company.

The exhibition was organized by the National Gallery of Art, Washington, in collaboration with the British Council and is supported by indemnities from Her Majesty's Treasury and the U.S. Federal Council on the Arts and the Humanities.

Further British assistance was supplied by the National Trust and the Historic Houses Association.

British Airways has been designated the official carrier of the exhibition.

History of the exhibition: The idea that the National Gallery of Art consider holding a major exhibition devoted to British art evolved in discussions with the British Council in 1979. J. Carter Brown, Director of the National Gallery of Art, proposed an exhibition on the British country house as a "vessel of civilization," bringing together works of art illustrating the extraordinary achievement of collecting and patronage throughout Britain over the past five hundred years. As this concept carried with it the additional, contemporary advantage of stimulating greater interest in and support of those houses open to public viewing, it was enthusiastically endorsed by the late Lord Howard of Henderskelfe, then-Chairman of the Historic Houses Association, Julian Andrews, Director of the Fine Arts Department of the British Council, and Lord Gibson, Chairman of the National Trust. The exhibition was announced in June, 1984, at press conferences held simultaneously in London and in Washington at the National Gallery of Art.

(MORE)

Lenders: Over two hundred houses in England, Scotland and Wales are lending to this exhibition. These houses represent the more than seven hundred houses throughout Britain which, collectively and individually, possess extraordinary holdings of works of art comparable to those found in the great museums of the world. More than thirty properties belonging to the National Trust and approximately one hundred and fifty members of the Historic Houses Association (private owners), as well as private houses not open to the public, are included. A partial list of houses is attached.

Content: More than 700 works of art, ranging from the fifteenth into the twentieth century, have been chosen from these houses to represent the passion and breadth of art collecting and private patronage which has taken place during this half-millennium. Included will be paintings by, among others, Rubens, Van Dyck, Velasquez, Canaletto, Hogarth, Gainsborough, Turner, Landseer and Sargent; sculpture by Praxiteles, Bernini, Canova, Flaxman and Henry Moore; furniture by Boulle, Kent and Chippendale; Meissen, Sèvres, Chelsea, Bow and Derby, as well as Oriental porcelain; and splendid examples of books, drawings, tapestry, jewelry, armour, silver and other decorative arts. A partial list of works of art is attached.

Installation: The exhibition will be installed in nearly 35,000 square feet of space specially designed by Gaillard F. Ravenel and Mark Leithauser, Chief and Deputy Chief of the National Gallery's Design and Installation Department, with Gervase Jackson-Stops, curator of the exhibition. The exhibition will incorporate the entire Mezzanine and Upper Levels of the Gallery's East Building. Through an audio-visual presentation viewable either at the beginning or conclusion of the exhibition, with photography specially undertaken by James Pipkin and with a script by Gervase Jackson-Stops, the viewer will be given an opportunity to learn about the historical and architectural context from which the works of art in the exhibition have come. See attached plan of the exhibition.

I. FROM CASTLE TO COUNTRY HOUSE 1485 - 1714

The first four out of a total of seventeen installations highlighting various chronological periods of collecting traces the development from the fortified medieval castle to the outward-looking "prodigy houses" of the Elizabethan and Jacobean periods, and the sumptuous baroque interiors of the late seventeenth century.

1. Tudor Renaissance

The first of these installations shows the dawn of the Renaissance in England following the beginning of the Tudor dynasty in 1485. It will include such remarkable works of art as Elizabeth I: The Rainbow Portrait from Hatfield House, the "Sea-dog" table from Hardwick Hall, a magnificent rosewater dish and ewer with gold mounts from Belvoir Castle, a millefleurs tapestry (Tournai) from Montacute House, "Maximilian" armour from Warwick Castle, and miniatures by Nicholas Hilliard, Hans Holbein and Isaac Oliver from Bowhill and Powis Castle.

(MORE)

2. The Jacobean Long Gallery

The long gallery was an essential element in the Jacobean country house, originally used as much for exercise as for hanging family portraits. The gallery to be constructed in the exhibition - ninety feet in length - will feature a great Van Dyck of the Stuart brothers from Broadlands at one end, with other full-length period portraits, by Mytens, Gheeraerts, Larkin and others, gilt bronze busts of Charles I and the Countess of Dysart by Le Sueur, and early seventeenth-century sgabello chairs from Melbury, Petworth and Lacock.

3. Anglo-Dutch Taste and Restoration Opulence

The resurgence of the arts after the austerity of the Civil War, particularly influenced by the Low Countries, is explored in two rooms including seascapes by Van de Velde from Stanton Harcourt, Gosford and Warwick Castle, portraits by Lely and Kneller from Ham House, Penshurst Place and Burghley House, a famous Hoogstraeten "perspective" painting from Dyrham Park, Delft tulip vases from Castle Howard, Dyrham Park and Chatsworth, and Boulle furniture by Pierre Golle and Gerrit Jensen from Boughton and Drayton.

4. Triumph of the Baroque

The diarist John Evelyn criticized "the intolerable luxury and expense" shown in the decorative arts at the end of the seventeenth century. The splendors of country house furnishings at this date will be highlighted by the unique set of silver furniture from Knole, exhibited, as it always has been, in front of a Mortlake tapestry, a panel of limewood carving of fish and game by Grinling Gibbons from Kirtlington Park, the Countess of Kildare's silver-gilt toilet set (28 pieces) from Luton Hoo, and a complete display of Chinese blue-and-white porcelain from Burghley House arranged in tiers above a corner chimneypiece.

II. THE GRAND TOUR 1714 - 1770

The following six rooms all illustrate aspects of the continental Grand Tour, which was undertaken by so many of the British landed gentry and which was to widen their horizons so dramatically.

5. Lord Burlington and the Palladian Revolution

The new taste for Italian art and architecture in the early eighteenth century is introduced in a section devoted to Lord Burlington, William Kent and others who looked for inspiration to the Italian Renaissance architect Andrea Palladio. Paintings representative of this period will include "conversation pieces" by Hogarth from Houghton Hall and Ickworth, a masterpiece by Largilliere - his portrait of Sir Robert Throckmorton from Coughton Court - and Canaletto's celebrated views of London from Goodwood. The furniture by William Kent will include a carved and gilded settee from the Double Cube Room at Wilton, chairs from Houghton Hall, Lord Burlington's own "owl" mirror and desk from Chatsworth and a pair of carved and gilded sconces from Knole.

(MORE)

6. Souvenirs of Italy

Pompeo Batoni's striking portrait from Fyvie Castle of Colonel William Gordon standing in his kilt in front of the Colosseum in Rome is typical of the mementos brought back by the Grand Tourists. Other Italian views, paintings by Canaletto from Tatton Park and Woburn Abbey and the Bellotto from Powis Castle, the Bernini bust of Archbishop Carlo Antonio dal Pozzo from Castle Howard, and English rococo furniture, often based on Italian models like John Linnell's spectacular settee from the drawing room at Kedleston, highlight this highly influential period of travel in Europe.

7. Sculpture Rotunda

A painting, entitled Charles Towneley in his Library, by Johan Zoffany from Towneley Hall is the key to a sculpture gallery which will recall the enthusiasm for collecting Greek and Roman antiquities that developed during the Grand Tour and as the result of a passionate interest in classical literature at home. With such magnificent examples as the Leconfield Aphrodite attributed to Praxiteles from Petworth House, the Roman Eagle from Gosford which belonged to Horace Walpole, and Vincenzo Foggini's monumental Samson and the Philistines from Wentworth Woodhouse, this rotunda will recall Mr. Towneley's and his contemporaries' acquisitions of antique and eighteenth-century sculpture, for settings often specially conceived by architects like Robert Adam and James Wyatt.

8. Augustan Taste

The collections of Old Master paintings, largely purchased on the Grand Tour and still surviving in so many British country houses, are fully represented in a gallery that reflects the richness of what was known to contemporaries as "Augustan Taste." The pictures here will include works by Van Dyck (The Betrayal of Christ from Corsham Court), Guercino (Erminia Finding the Wounded Tancred from Castle Howard), Poussin (Moses Trampling on Pharaoh's Crown from Woburn Abbey), Ribera (Democritus from Wilton House) and Hals (Portrait of a Man from Chatsworth). These will be accompanied by some of the great masterpieces of English eighteenth-century furniture in the neoclassical taste, many designed by Robert Adam: the Harewood Commode by Thomas Chippendale, and the latter's barometer from Nostell Priory, one of "Athenian" Stuart's Spencer House settees from Kenwood, and other pieces from Osterley Park, Newby Hall and Basildon Park.

9. Dutch Cabinet

Many Grand Tourists acquired pictures in the Low Countries on their way home, and Scottish country-house owners often attended university there, developing a particular taste for the Dutch masters. Zoffany's portrait of Sir Lawrence Dundas and his Grandson from Aske Hall, seen in an intimate room filled with small-scale pictures, is the inspiration for the "Dutch Cabinet" in the exhibition. Among the masterpieces on view here will be

(MORE)

Rembrandt's An Old Woman Reading from Drumlanrig Castle, Pieter de Hooch's Figures Drinking in a Courtyard from Wrotham Park and Gerard ter Borch's An Interior with a Dancing Couple from Polesden Lacey, as well as works by Karel Dujardin, Aert van der Neer, Philips Wouwermans, Jan Steen and Salomon van Ruisdael.

10. Landscape and the Picturesque

The Grand Tour section of the exhibition is brought to an end by a gallery devoted entirely to landscape, which shows the intimate connection between Old Master paintings and the "natural" style of landscape gardening which reached its apogée in the work of garden designers like "Capability" Brown. Paintings by Claude, including his famous Landing of Aeneas from Anglesey Abbey, Poussin's ravishing Et in Arcadia Ego from Chatsworth and works by Salvator Rosa, Jacob van Ruisdael and Aelbert Cuyp lead in turn to the landscapes of English eighteenth-century painters - Gainsborough, Richard Wilson and Joseph Wright of Derby.

III. THE GENTLEMAN COLLECTOR 1770 - 1830

The late eighteenth and early nineteenth centuries saw the finest achievements of the British collector in the international field, as well as widespread patronage of British artists and craftsmen.

11. The Country House Library

A book room first of all focuses on the intellectual attainments which were at the root of British country house owners' connoisseurship. An early fifteenth-century Chaucer manuscript from Petworth and a Mirror of the World by William Caxton, the great pioneer of British printing, from Bourne Park, will be shown here together with superb English and European bindings, and books, prints and drawings illustrating the typical squire's interest in music and literature, science, natural history and architecture.

12. Chinoiserie and Porcelain

A taste for the exotic was stimulated by the import of lacquer furniture, textiles and ceramics which came to the West through the English and Dutch East India companies. A selection of furniture and other decorative arts in the Chinese taste, including the state bed from Calke Abbey, never unpacked since it arrived at the house in 1740, will complement a display of porcelain. The Oriental section will include the Burghley and Pencarrow bowls, both decorated with portraits of the houses from whence they come, and a plate from Brodick Castle with an amusing Chinese interpretation of Scottish bagpipers. Among the European porcelain, there will be outstanding pieces of Meissen from Alnwick Castle, Saltram and Ickworth and Sèvres from Harewood, Boughton House, Goodwood and Firle Place. A particular rarity is the Sèvres service at Stanton Harcourt made to celebrate George III's recovery from madness, and decorated with the inscription "Huzza! The King is Well!" British manufacturers, spurred on by

these examples, produced equally fine wares in the late eighteenth century, and Chelsea, Bow, Worcester and Wedgwood will also be richly represented, with examples from Upton House (the Chelsea "Music Lesson" group), Stanway House (Hans Sloane botanical plates) and Shugborough (a tureen from the Wedgwood "Frog Service" made for Catherine the Great).

13. The Sporting Life

The room which follows is inspired by the passion for sport and other outdoor activities, an essential aspect of British country house life. The pictures will include The Shooting Party by John Wootton, lent from the present Prince of Wales' country house, Highgrove Park; three masterpieces by Stubbs - The Grosvenor Hunt, lent by the Duke of Westminster, the Mares and Foals without a Background from St. Osyth's Priory and A Water Spaniel from Brocklesby Park; Ben Marshall's Gray Horse in a Landscape from Rockingham Castle, and The 6th Earl of Scarbrough with Catton, his Jockey, and his Trainer from Sandbeck, displayed with the four gold cups which were won by this famous racehorse and which are also shown in the picture.

A display of silver and gold plate in this room will cover all the great makers of the rococo and neoclassical periods from Paul de Lamerie (a pierced cake-basket and ladle from Woburn Abbey) and Frederick Kandler (a tureen from an ambassadorial service at Ickworth) to Matthew Boulton (an exquisite ormolu perfume-burner from Kedleston) and Paul Storr (part of a famous silver-gilt service from Attingham Park).

14. Waterloo Gallery

This tripartite gallery will recall the apex of British collecting in the late eighteenth and early nineteenth centuries in a naturally lit installation with screens of columns and pictures double-hung on high walls in the style of the period. At the center will be Canova's life-size The Three Graces from Woburn Abbey, considered one of the sculptor's finest achievements. The pictures will combine works by the greatest British artists with Old Masters collected at the same time. Among the outstanding portraits in the first category will be Gainsborough's full-length 3rd Earl of Bristol in naval uniform (Ickworth), Reynolds' Frederick Howard, 5th Earl of Carlisle in the robes of the Order of the Thistle (Castle Howard) and Lady Caroline Scott as "Winter" (Bowhill), Romney's double portrait of Sir Christopher and Lady Sykes (Sledmere) and Raeburn's dramatic Sir Walter Scott (Bowhill). Among the subject pictures will be Wright of Derby's An Iron Forge (Broadlands), Constable's The Lock (Sudeley Castle) and Turner's Tabley House and Lake: Calm Morning (Petworth House). A formidable array of Old Masters will include Rubens' newly-cleaned Marchesa Caterina Grimaldi and Titian's Francesco Savorgnan della Torre (both from Kingston Lacy), Velasquez' Don Baltazar Carlos: The Riding School (lent by the Duke of Westminster) and Domenichino's monumental St. John the Evangelist (Glyndebourne).

From the time of the sales held after the Revolution in France, many British collectors acquired a taste for fine French furniture and decorative arts of the Regency period. A group of Boulle pieces by Levasseur, with bronze and gilt-bronze busts, are particularly appropriate for the Waterloo Gallery as they were collected by the 1st Duke of Wellington for Stratfield Saye. They will be accompanied by marquetry furniture from Dalmeny House by Bernard van Risenburgh, Oeben and Riesener. Thomas Hope's neo-Egyptian couch and chair from Buscot Park, Thomas Flaxman's Greek Revival "Shield of Achilles" from Anglesey Abbey and a collection of hardstone and other objets de vertu collected by William Beckford for Fonthill (now at Brodick Castle) - together with majolica and Limoges, ivories and lusterware - will demonstrate the eclectic tastes of the "gentleman collector" in the early nineteenth century. His wife's increasing elegance is also shown by a jewelry case which will include Russian, Italian and English tiaras from Blair Castle, Woburn Abbey and other private collections.

IV. THE ROMANTIC VISION 1830 - 1985

The final section of the exhibition illustrates the sentimental fascination with the past for the nineteenth century country house owner.

15. The Highlands and the Victorian Spirit

This section is concerned with the passion for Scotland which owed much to Queen Victoria's building of Balmoral Castle and the enormously popular paintings of Landseer - represented by Coming Events Cast their Shadow before them: The Challenge from Alnwick Castle, The Death of a Hart in Glen Tilt from Blair Castle and the comic Laying Down the Law: Trial by Jury from Chatsworth. Winterhalter's huge portrait of the Duchess of Sutherland from Dunrobin Castle will be accompanied by the work of Victorian painters including Sir David Wilkie, Sir Francis Grant, Clarkson Stanfield and Edward Lear. Furniture here will include an antler settee and chairs from Osborne House and torchères in the form of highlanders from Balmoral, both lent by Her Majesty the Queen, as well as a Pugin table from Eastnor Castle, supporting a massive silver-gilt salver from Woburn Abbey, the only piece of its kind designed by Landseer.

16. The Pre-Raphaelite Era

Artists who belonged to the Pre-Raphaelite Brotherhood, and others influenced by them, were represented in a small group of country houses, whose owners shared their high ideals, wishing to return to the "purer" style prevalent in Italy before the Renaissance. Masterpieces of this period will include Burne-Jones' Love Among the Ruins from Wightwick Manor and his portrait of Alberta, Lady Windsor, Alma-Tadema's A Dedication to Bacchus from Elton Hall and Frederick Lord Leighton's Daedalus and Icarus from Buscot Park. Other exhibits will include bronzes by Alfred Gilbert and Jules Dalou, from Sandringham and Castle Howard, silver designed by William Burges for Cardiff Castle and Castell Coch, ceramics by William de Morgan and Sir Edmund Elton, from Cragside and Clevedon Court, and a secretaire designed by George Jack and made by Morris and Co., from Ickworth.

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17. Edwardian Elegance and the Continuing Tradition

The Indian summer of the country house in the Edwardian period is summed up in the work of the American artist John Singer Sargent, whose many British country house commissions recalled the triumphs of Van Dyck, Gainsborough and Reynolds. The artist's largest single painting, an immense group of The Marlborough Family, never previously removed from the room where it hangs at Blenheim Palace, will dominate this concluding section of the exhibition. The room will also contain his portrait of The Countess of Rocksavage, from Houghton Hall, and paintings by Lavery and de Laszlo, Munnings' The Princess Royal on "Portuma" from Harewood House, and Rex Whistler's romantic view of Haddon Hall. A case of Indian silver, ivory and other works of art collected by Viceroys and Governors-General, including pieces from Kedleston and Knebworth, and the bejeweled Fabergé objects from the Wernher Collection at Luton Hoo introduce two additional strands in the history of country-house collecting, which is brought up to the present day by Annigoni's portrait of the Duchess of Devonshire from Chatsworth, Graham Sutherland's The 2nd Lord Iliffe from Basildon Park, John Piper's View of Harewood and modelli by Jacob Epstein and Henry Moore.

V. EPILOGUE: LIFE IN THE BRITISH COUNTRY HOUSE

An epilogue to the exhibition, entitled Life in the English Country House, will present a history (both "above-" and "below-stairs") in terms of photography - from the invention of the modern camera by William Henry Fox Talbot at Lacock Abbey in the 1830s up to the work of Cecil Beaton in this century.

A special room will also be devoted to a country house in microcosm: the famous Doll's House from Nostell Priory, attributed to Thomas Chippendale and complete with all its original furniture, textiles, silver, ceramics and other contents dating from the 1740s.

Catalogue: The subject of the country house as a collecting institution will be documented in the exhibition's catalogue. Every work of art will be illustrated, the majority in color, and the catalogue will be available in both hard and soft cover. J. Carter Brown, Director of the National Gallery of Art, will write the introduction, entitled "The Country House as a Work of Art." Gervase Jackson-Stops, curator of the exhibition on temporary leave as Architectural Advisor to the English National Trust and editor of the catalogue, will contribute an essay entitled "Temples of the Arts," which will reflect the personalities behind the house, and the relationships between the builder, his architect and craftsmen. In another essay, Mark Girouard (author of Life in the English Country House, published in 1978, and The Victorian Country House, published in 1979), will describe "The Power House," its economic background, political importance and the machinery supporting it "behind the green baize door." Other contributors will include John Cornforth ("The Backward Look," heritage and tradition as continuing themes), 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"). A concluding essay by Gervase Jackson-Stops and Marcus Binney will deal with the present state and future prospects of British country houses and their collections.

(MORE)

Exhibition Committee of Honour: The Lord Charteris of Amisfield, GCB GCVO OBE QSO, 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 Kinrara; 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; and Mrs. John Hay Whitney.

Advisory Committee: Sir Geoffrey Agnew, paintings; Michael Archer, Delft and other ceramics; Dr. Charles Avery, sculpture; Malcolm Baker, sculpture; Nicholas Barker, books and documents; T. H. Clarke, Meissen porcelain; Anna Somers Cocks, metalwork; John Cornforth, interior decoration/textiles; Geoffrey de Bellaigue, Sèvres and French furniture; Anthony du Boulay, ceramics; Judy Egerton, sporting art; Sir Brinsley Ford, The Grand Tour; Dr. Susan Foister, sixteenth-century portraits; John Fuggles, books; Christopher Gilbert, eighteenth-century furniture; Mark Girouard, architecture/social history; Virginia Glenn, nineteenth-century decorative arts; Sir Nicholas Goodison, ormolu; Dr. Robert Guy, antique vases; John Hardy, English furniture and clocks; John Harris, architecture and garden design; David Sanctuary Howard, Chinese export porcelain; St. John Gore, National Trust pictures; Arthur Grimwade, metalwork; Wendy Hefford, tapestries; Simon Jervis, furniture; Professor Michael Jaffe, paintings; John Kenworthy-Browne, sculpture; Gordon Laing, Chinese porcelain; David Learmont, National Trust for Scotland; Santina Levey, textiles; John Mallet, ceramics; Sir Oliver Millar, seventeenth-century portraits; A.V.B. Norman, armour; Dr. Nicholas Pickwoad, bindings; Anthony Radcliffe, sculpture; Hugh Roberts, furniture; Francis Russell, paintings (and principal catalogue writer for pictures); Rosalind Savill, Sèvres porcelain; Diana Scarisbrick, jewelery; Sir Roy Strong, portraits and miniatures; Dr. Carlos Picon, antique sculpture; Clive Wainwright, nineteenth-century furniture; John Walker, paintings; Sir Ellis Waterhouse, eighteenth-century portraits; Sir Francis Watson, French furniture; Catherine Wills, Victorian pictures.

Conservation Panel: Norman Brommelle, Chairman; Herbert Lank and David Winfield.

Exhibition Steering Committee: Chairman, J. Carter Brown, Director of the National Gallery of Art; Julian Andrews, Director of the Fine Arts Department of the British Council; D. Dodge Thompson, Chief of Exhibition Programs, Gaillard F. Ravenel, Chief of Design and Installation, and Mark Leithauser, Deputy Chief of Design and Installation at the National Gallery of Art; and Gervase Jackson-Stops, Architectural Advisor to the English National Trust and Curator of the Exhibition.

END

FOR FURTHER INFORMATION or photographs contact Anne Hartzell (Deputy Information Officer) or Ellen Stanley, Information Office, National Gallery of Art, Washington, D.C. 20565 (202) 842-6353.

PARTIAL LIST OF OBJECTS BY MEDIUM
TREASURE HOUSES OF BRITAIN

PAINTINGS

Charles Towneley in his Library, by Johan Zoffany, 1781-83, Towneley Hall, [Towneley Hall Art Gallery and Museums, Lancashire, Burnley], (Room #7).

Conversation Piece with Lord Hervey, (The Holland House Group), by William Hogarth, 1737, [Ickworth, Suffolk, The National Trust, Bristol Collection], (Room #5).

Democritus, by Jusepe de Ribera, Lo Spagnoletto, c. 1635-37, [Wilton House, Wiltshire, The Earl of Pembroke and Montgomery], (Room #8).

Don Baltasar Carlos: The Riding School, by Diego Velasquez, 1636, [The Duke of Westminster], (Room #14).

Elizabeth I: The Rainbow Portrait, attributed to Marcus Gheeraerts, the younger, c. 1600, [Hatfield House, Hertfordshire, The Marquess of Salisbury], (Room #1).

Erminia Finding the Wounded Tancred, by Guercino, 1649-50, [Castle Howard, Yorkshire, The Castle Howard Collection], (Room #8).

Et in Arcadia Ego, by Nicholas Poussin, c. 1629-30, [Chatsworth House, Derbyshire, The Trustees of the Chatsworth Settlement], (Room #10).

A Family Group at St. Fagan's, by Sir John Lavery, 1905, [Private Collection], (Room #17).

A Fête at Petworth, by W.F. Witherington, 1836, [Petworth House, Sussex, The National Trust, Egremont Collection], (Room #15).

4th Earl of Bristol, by Louise Elisabeth Vigée-Lebrun, 1790, [Ickworth, Suffolk, The National Trust, Bristol Collection], (Room #6).

Frederick Howard, 5th Earl of Carlisle, by Sir Joshua Reynolds, 1769, [Castle Howard, Yorkshire, The Castle Howard Collection], (Room #14).

The Grosvenor Hunt, by George Stubbs, 1762, [The Duke of Westminster], (Room #13).

An Iron Forge, by Joseph Wright of Derby, 1772, [Broadlands, Hampshire, The Lord Romsey], (Room #14).

Lady Caroline Scott as "Winter", by Sir Joshua Reynolds, 1776, [Bowhill, Roxburghshire, The Duke of Buccleuch and Queensberry, KT], (Room #14).

Lady with a Lute, by Jacopo Negretti (Palma Vecchio), c. 1520, [Alnwick Castle, Northumberland, The Duke of Northumberland, KG], (Room #14).

The Landing of Aeneas, by Claude Lorrain, 1675, [Anglesey Abbey, Cambridgeshire, The National Trust, Fairhaven Collection], (Room #10).

The Lock, by John Constable, 1824, [Sudeley Castle, Gloucestershire, The Walter Morrison Collection], (Room #14).

Lord John Stuart with his Brother Lord Bernard Stuart, by Sir Anthony van Dyck, c. 1639, [Broadlands, Hampshire, Lady Pamela Hicks], (Room #2).

Love among the Ruins, by Sir Edward Burne-Jones, 1894, [Wightwick Manor, Staffordshire, The National Trust, Bearsted Collection], (Room #16).

Marchesa Caterina Grimaldi, by Peter Paul Rubens, 1606, [Kingston Lacy, Dorset, The National Trust, Bankes Collection], (Room #14).

Mares and Foals without a Background, by George Stubbs, 1762, [St. Osyth's Priory, Essex, Lady Juliet de Chair and the Trustees of Olive, Countess Fitzwilliam's Chattels Settlement], (Room #13).

The Marlborough Family, by John Singer Sargent, 1905, [Blenheim Palace, Oxfordshire, The Duke of Marlborough], (Room #17).

Mr. and Mrs. Browne of Tunstall, by Thomas Gainsborough, c. 1754-55, [Houghton Hall, Norfolk, The Dowager Marchioness of Cholmondeley], (Room #10).

An Old Woman Reading, by Rembrandt van Rijn, 1655, [Drumlanrig Castle, Dumfriesshire, Scotland, The Duke of Buccleuch and Queensberry, KT], (Room #9).

The 2nd Lord Iliffe, by Graham Sutherland, c. 1970, [Basildon Park, Berkshire, Lord Iliffe], (Room #17).

Sir Christopher and Lady Sykes, by George Romney, c. 1786-93, [Sledmere, Yorkshire, Sir Tatton Sykes, Bart.], (Room #14).

Sir Robert Throckmorton, 4th Bart., by Nicholas de Largilliere, 1729, [Coughton Court, Warwickshire, The National Trust, Throckmorton Collection], (Room #5).

The 6th Earl of Scarbrough with Catton, his Jockey, and his Trainer, by Ben Marshall, 1816, [Sandbeck Park, Yorkshire, The Trustees of the Earl of Scarbrough's Settlement], (Room #13).

Tancred and Erminia, by Pietro da Cortona, c. 1640-45, [Corsham Court, Wiltshire, The Methuen Collection], (Room #8).

View of Harewood, by John Piper, gouache, [Harewood House, Yorkshire, The Earl and Countess of Harewood], (Room #17).

A Wooded Landscape with a Waterfall, by Jacob van Ruisdael, early 1650s, [Bowhill, Roxburghshire, The Duke of Buccleuch and Queensberry, KT], (Room #10).

SCULPTURE

Fortuna, (Isis), Roman, 1st century A.D., [Holkham Hall, Norfolk, The Viscount Coke], (Room #7).

The Leconfield Aphrodite, attributed to Praxiteles, 4th century B.C., [Petworth House, Sussex, The National Trust, Egremont Collection], (Room #7).

The Lumley Horseman, c. 1580, [Sandbeck Park, Yorkshire, The Trustees of The Earl of Scarbrough's Settlement], (Room #1).

The Three Graces, by Antonio Canova, 1815-17, [Woburn Abbey, Bedfordshire, The Marquess of Tavistock and the Trustees of the Bedford Estates], (Room #14).

METALWORK

The Aldobrandini Tazza, 1570-85, [Luton Hoo, Bedfordshire, The Wernher Collection, Nicholas Phillips, Esq.], (Room #14).

The Doncaster Cup, Emes and Barnard, 1828, [Lotherton Hall, Yorkshire, Leeds City Art Galleries], (Room #13).

"Maximilian" Armour, c. 1520, [Warwick Castle, Warwickshire, The Warwick Castle Collection], (Room #1).

The Princess Bagration's pink spinel and diamond tiara and hair comb, c. 1815, [The Duke of Westminster], (Room #14).

The Richmond Cup, Smith and Sharp, after a design by Robert Adam, 1766, [Bourne Park, Kent, Lady Juliet de Chair and the Trustees of Olive, Countess Fitzwilliam's Chattels Settlement], (Room #13).

The Shield of Achilles, designed by John Flaxman and made by Philip Rundell, 1822, [Anglesey Abbey, Cambridgeshire, The National Trust, Fairhaven Collection], (Room #14).

Silver Cake Basket with Ladle, by Paul de Lamerie, 1737, [Woburn Abbey, Bedfordshire, The Marquess of Tavistock and the Trustees of the Bedford Estates], (Room #13).

Silver cigar humidor in the form of Easton Neston, David Cawte and Anthony Bedford, 1978, [Easton Neston, Northamptonshire, The Lord Hesketh], (Room #17).

Silver-gilt candelabrum, by Paul Storr, 1810, [Attingham Park, Shropshire, The National Trust, Berwick Collection], (Room #13).

Silver-gilt tea service, by Digby Scott, Benjamin Smith, and others, 1805-09, [Attingham Park, Shropshire, The National Trust, Berwick Collection], (Room #13).

Silver three-light candelabrum, by Simon le Sage, 1758, [Ickworth, Suffolk, The National Trust, Bristol Collection], (Room #13).

CERAMICS

Black figure hydria with Herakles scene, Follower of Exekias, c. 525 B.C., [Charlecote Park, Warwickshire, The National Trust, Fairfax-Lucy, Bart.], (Room #7).

Delft Orange-tree Vase with the Arms of William and Mary, late 17th century, [Erddig, Denbighshire, Wales, The National Trust, Yorke Collection], (Room #3).

The Music Lesson, bocage group, Chelsea - gold anchor, c. 1765, [Upton House, Oxfordshire, The National Trust, Bearsted Collection], (Room #12).

Pair of Sèvres Vases painted with Oriental Scenes, by Charles Nicholas Dodin, 1763, [Firle Place, Sussex, The Trustees of the Firle Estate Settlement], (Room #12).

Pair of pug-dogs, Chinese Export, Qianlong, c. 1760, [Saltram, Devon, The National Trust, Morely Collection], (Room #12).

Portland Vase, Wedgwood, c. 1790, [Nottingham Castle, Nottinghamshire, Nottingham Castle Museum and Art Gallery], (Room #12).

Portrait Snuff Box (Caroline Lennox), Meissen, 1748, [Goodwood House, Sussex, The Earl of March and Kinrara and the Trustees of the Goodwood Collection], (Room #12).

Two Beakers and Covers with Chinoiserie Decoration, Meissen, 1750, [Wallington, Northumberland, The National Trust, Trevelyan Collection], (Room #12).

Vase "pot-pourri à dauphins", Sèvres, 1759, [Boughton House, Northamptonshire, The Duke of Buccleuch and Queensberry, KT], (Room #12).

DECORATIVE ARTS/FURNITURE

Doll's House, James Paine and Thomas Chippendale, c. 1740-45, [Nostell Priory, Yorkshire, The Lord St. Oswald], (Room #18).

Drop-front Secretaire, Mme. Jean-Francois Oeben, c. 1765, [Dalmeny House, West Lothian, The Earl of Rosebery], (Room #14).

Ebony Clock with Silver Mounts, Jonathan Puller, c. 1685-90, [Montacute House, The National Trust], (Room #4).

Five Pieces of Fabergé from the Wernher Collection, Peter Carl Fabergé, 1892-1914, [Luton Hoo, Bedfordshire, The Wernher Collection, Nicholas Phillips, Esq.], (Room #17).

Giltwood Pier Table with Caryatid Supports, Alexander Murray, c. 1773, [Basildon Park, Berkshire, The National Trust, Iliffe Collection], (Room #8).

The Harewood Commode, by Thomas Chippendale, 1773, [Harewood House, Yorkshire, The Earl and Countess of Harewood], (Room #8).

Japanned Cabinet on Silvered Stand, c. 1690, [Athelhampton, Dorset, Sir Robert Cooke, Bt.], (Room #4).

Mahogany armchair, carved and parcel-gilt, designed by William Kent, c. 1731, [Houghton Hall, Norfolk, The Marquess of Cholmondeley], (Room #5).

Mantel Clock, attributed to Pierre-Phillipe Thomire, c. 1805, [Woburn Abbey, Bedfordshire, The Marquess of Tavistock and the Trustees of the Bedford Estates], (Room #14).

Millefleurs Tapestry with the Arms of Jean de Daillon, 1481-82, [Montacute House, Somerset, The National Trust], (Room #1).

Silver Looking Glass, Table and Stands, 1676-80, [Knole, Kent, The National Trust, Sackville Collection], (Room #4).

Silver Mounted Tortoise Shell Punch Bowl, Paul Crespin, 1750, [Longleat, Wiltshire, The Marquess of Bath], (Room #13).

Tripod Candlestand with Entwined Dolphins, attributed to Thomas Johnson, 1757, [Temple Newsam House, Yorkshire, Leeds City Art Galleries], (Room #12).

WORKS ON PAPER

The Canterbury Tales, Geoffrey Chaucer, c. 1420-30, [Petworth House, Sussex, The National Trust, Egremont Collection], (Room #11).

The Palmer Pedigree, Roger Jenyns, 1672, [Dorney Court, Buckinghamshire, Peregrine Palmer, Esq.], (Room #11).

Portrait of an Ecclesiastic, Raphael, 1513-20, [Wilton House, Wiltshire, The Earl of Pembroke and Montgomery], (Room #11).

FOR FURTHER INFORMATION or photographs contact Anne Hartzell (Deputy Information Officer), or Ellen Stanley, Information Office, National Gallery of Art, Washington, D.C. 20565 (202) 842-6353.

Partial List of Lending Houses to
TREASURE HOUSES OF BRITAIN:
500 YEARS OF PRIVATE PATRONAGE AND ART COLLECTING

As previously advised, the exhibition will be on view at the National Gallery of Art, Washington, D.C., November 3, 1985 through March 16, 1986.

(* Property of English or Scottish National Trust)

Abbotsford House
Alnwick Castle
Alscot Park
*Anglesey Abbey
Arbury House
Arniston House
Arundel Castle
Aske Hall
Athelhampton
*Attingham Park
Audley End

Badminton
Balmoral Castle
Bardrochat
*Basildon Park
Beaufront Castle
*Belton House
Belvoir Castle
*Beningbrough Hall
Bereleigh
Berkeley Castle
Birdsall House
Blair Castle
Blenheim Palace
*Blickling Hall
Boughton House
Bourne Park
Bowhill
Bowood
Bramham Park
Breamore House
Brechin Castle
Brighton, Royal Pavilion
Broadlands
Brocket Hall
Brocklesby Park
*Brodick Castle
Browsholme Hall
Burghley House
Burton Agnes Hall
Burton Constable
*Buscot Park

Cadland
*Calke Abbey
Carlton Towers
Castle Ashby
*Castle Fraser
Castle Howard
Cawdor Castle
*Charlecote Park
Chatsworth
Chevening Park
Chicheley Hall
Cirencester Park
*Clandon Park
*Claydon House
*Clevedon Court
Compton Wynyates
Corsham Court
*Cotehele
*Coughton Court
Courteenhall
Cowdray Park
*Cragside

Dalmeny House
Deene Park
Denton House
Dorney Court
The Dower House, Boughton
Drayton House
Drumlanrig Castle
Duncombe Park
*Dunham Massey
Dunrobin Castle
*Dyrham Park

Eastnor Castle
Easton Neston
Elton Hall
*Erddig
Euston Hall
Exbury

*Felbrigg
Firle Place
Flintham Hall
Floors Castle
*Fyvie Castle

Garrowby
Glamis Castle
Glynde Place
Glyndebourne
Goodwood House
Gorhambury
Gosford
Grimsthorpe Castle

Haddon Hall
Hagley Hall
*Ham House
*Hardwick Hall
Harewood House
Hatfield House
Helmingham Hall
Hever Castle
Highgrove Park
Hinton Ampner House
Holker Hall
Holkham Hall
Hopetoun House
Houghton Hall

*Ickworth

Kedleston Hall
Kenwood House
*Kingston Lacy
Kirtlington Park
Knebworth House
*Knightshayes Court
*Knole

*Lacock Abbey
Lamport Hall
Lennoxlove
Levens Hall
Lillingstone House
Longleat
Loseley House
Lotherton Hall
Luton Hoo

Mapledurham House
Melbury House
Meols Hall
Milton
Milton Manor House
*Montacute House

Newby Hall
*Nostell Priory
Nottingham Castle

Okeover Hall
Osborne House
*Osterley Park

Palace House, Beaulieu
Parham Park
Pencarrow
Penicuik
Penshurst Place
*Petworth House
Plas Newydd
*Polesden Lacey
*Powis Castle

Raby Castle
Radburne Hall
Rangers House
Rockingham Castle

*Saltram
Sandbeck Park
Sandringham
Scone Palace
Sheldon Manor
*Shugborough
*Sizergh Castle
Sledmere
Southill Park
Southside House
Squerryes Court
St. Osyth's Priory
Stanton Harcourt Manor
Stanway House
Stoneleigh Abbey
*Stourhead
Stowe
Stratfield Saye
Sudeley Castle
Syon House

Tabley House
*Tatton Park
Temple Newsam House
Tichborne Park
Towneley Hall

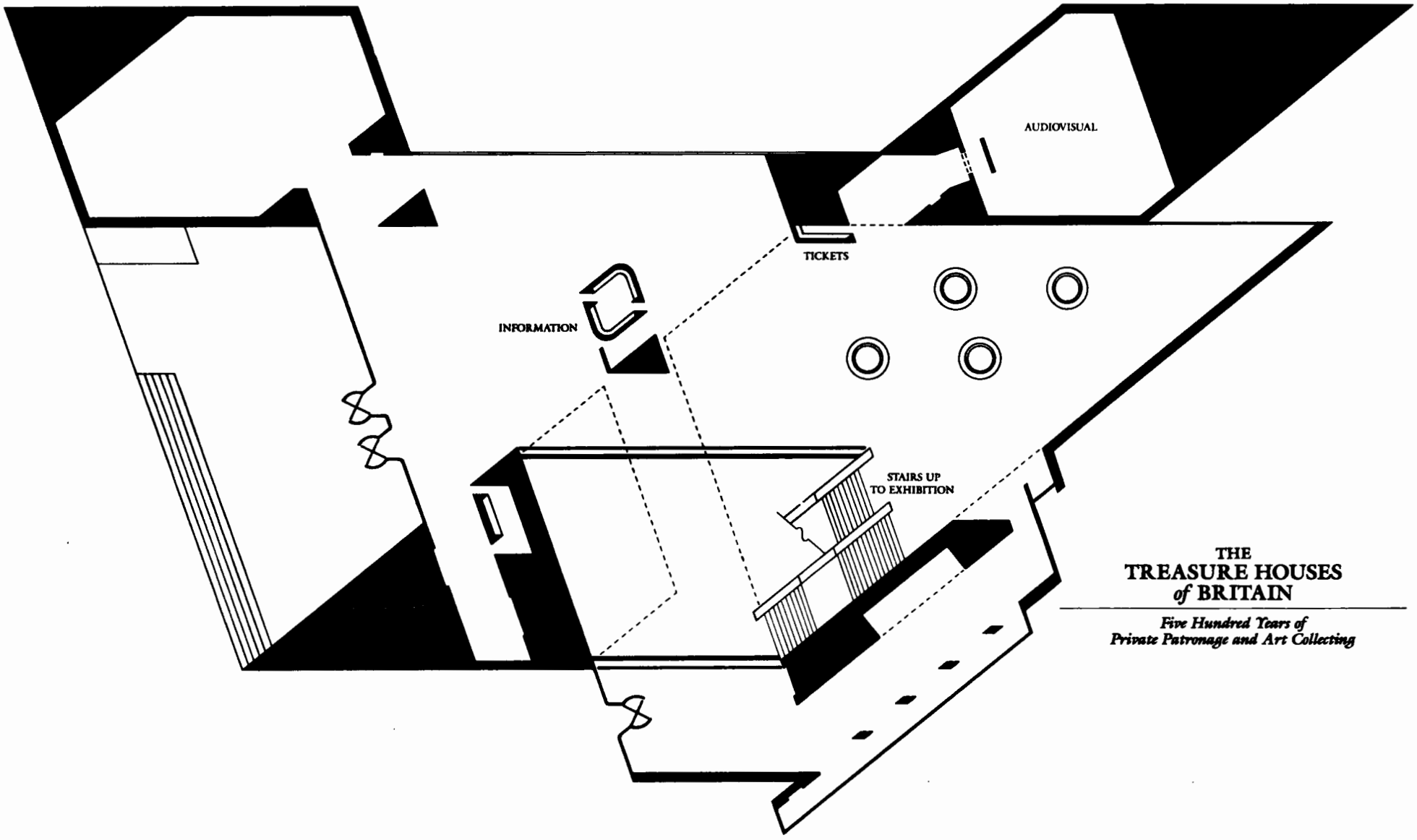
Ugbrooke Park
*Uppark
*Upton House

*The Vyne

*Wallington
Warwick Castle
Wentworth Woodhouse
*West Wycombe Park
Weston Park
*Wightwick Manor
Wilton House
*Wimpole Hall
Woburn Abbey
Wrotham Park
Wynyard Park

FOR FURTHER INFORMATION or photographs contact Anne Hartzell (Deputy Information Officer), or Ellen Stanley, Information Office, National Gallery of Art, Washington, D.C. 20565 (202) 842-6353.

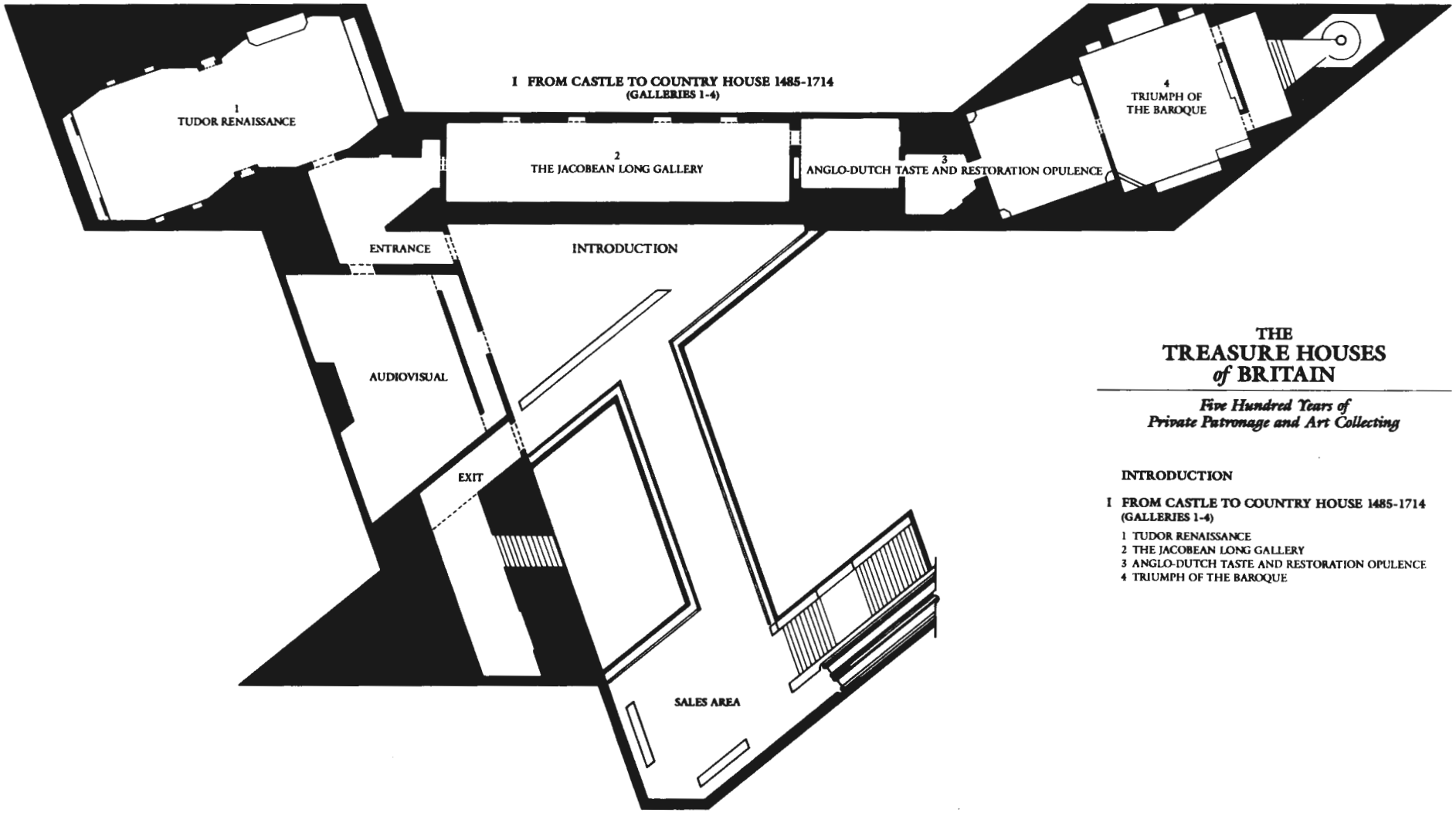
NATIONAL GALLERY OF ART, WASHINGTON
East Building, Ground Level



THE
TREASURE HOUSES
***of* BRITAIN**

Five Hundred Years of
Private Patronage and Art Collecting

NATIONAL GALLERY OF ART, WASHINGTON
East Building, Mezzanine Level



THE TREASURE HOUSES *of* BRITAIN

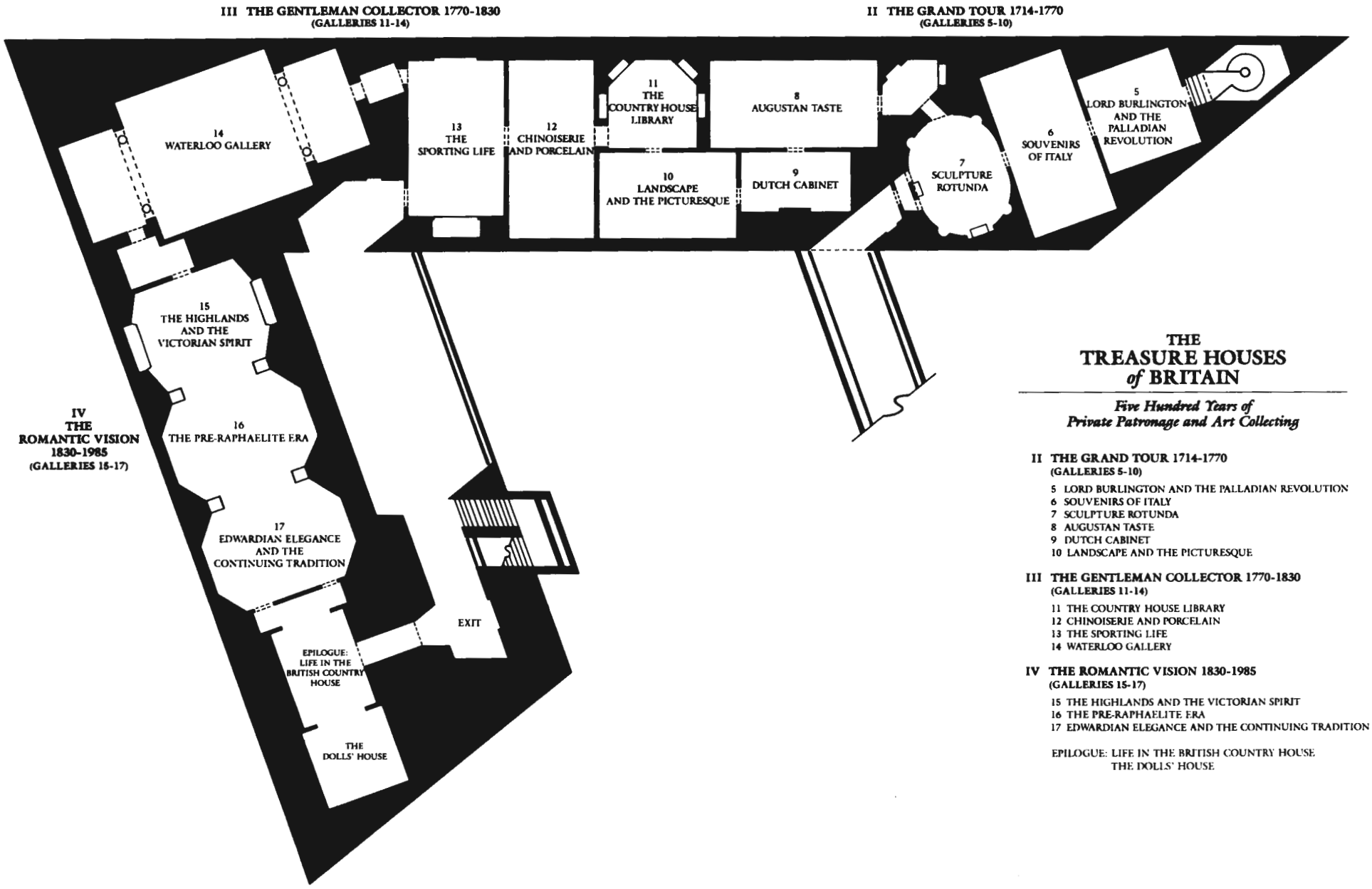
Five Hundred Years of Private Patronage and Art Collecting

INTRODUCTION

I FROM CASTLE TO COUNTRY HOUSE 1485-1714
(GALLERIES 1-4)

1 TUDOR RENAISSANCE
2 THE JACOBEAN LONG GALLERY
3 ANGLO-DUTCH TASTE AND RESTORATION OPULENCE
4 TRIUMPH OF THE BAROQUE

NATIONAL GALLERY OF ART, WASHINGTON
East Building, Upper Level



THE TREASURE HOUSES *of* BRITAIN

Five Hundred Years of Private Patronage and Art Collecting

II THE GRAND TOUR 1714-1770
(GALLERIES 5-10)

5 LORD BURLINGTON AND THE PALLADIAN REVOLUTION
6 SOUVENIRS OF ITALY
7 SCULPTURE ROTUNDA
8 AUGUSTAN TASTE
9 DUTCH CABINET
10 LANDSCAPE AND THE PICTURESQUE

III THE GENTLEMAN COLLECTOR 1770-1830
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12 CHINOISERIE AND PORCELAIN
13 THE SPORTING LIFE
14 WATERLOO GALLERY

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(GALLERIES 15-17)

15 THE HIGHLANDS AND THE VICTORIAN SPIRIT
16 THE PRE-RAPHAELITE ERA
17 EDWARDIAN ELEGANCE AND THE CONTINUING TRADITION

EPILOGUE: LIFE IN THE BRITISH COUNTRY HOUSE
THE DOLLS' HOUSE

National Gallery of Art

Washington, D.C. 20565
Telephone: (202) 737-4215
Cable Address: NATGAL

THE TREASURE HOUSES OF BRITAIN November 3, 1985 - March 16, 1986

ADMISSION: The exhibition will open at the National Gallery of Art on Sunday, November 3, 1985 and remain through Sunday, March 16, 1986. Museum hours are 10:00 a.m. to 5:00 p.m. Mondays through Saturdays and noon to 9:00 p.m. on Sundays. Admission to the National Gallery is free and there is no charge for the special exhibition.

PASSES: During crowded times, a pass system will allow visitors to enter the exhibition after a brief waiting period. Individuals may obtain free passes for the current day at the exhibition entrance on a first-come, first-served basis. Groups of twenty or more people, however, may reserve passes in advance by telephone or mail. Since the passes permit entry during half-hour intervals, please specify preferred time.

GUIDED TOURS: Since this large show contains many objects and is expected to be crowded, it will be impossible to lecture to groups during regular visiting hours. A limited number of guided tours, lasting an hour, will be conducted through the exhibition in the early mornings. These tours for groups of twenty to thirty visitors must be arranged in advance and will be given Tuesdays and Thursdays at 9:15 a.m., forty-five minutes before the museum opens to the public. Early-morning tours on Monday, Wednesday, and Friday are reserved for school groups.

INTRODUCTORY SLIDE LECTURES: A thirty-minute slide lecture presenting an overview of the exhibition will be given twice a day, Monday through Saturday, at 10:30 and 1:30, for groups of twenty or more who book in advance. Afterwards, the group will be provided entry into the exhibition for viewing on their own. The size of the audience for these preliminary talks is strictly limited by the capacity of our lecture hall.

RECORDED TOUR: A recorded tour narrated by J. Carter Brown, Director of the National Gallery of Art, will be available at a nominal cost; special rates for groups can be scheduled.

OTHER ACTIVITIES: The National Gallery of Art will offer many other public programs related to The Treasure Houses of Britain: an extensive film series; Sunday Lectures by scholars; courses and lecture series; and festivities related to the Christmas holiday season. Details will be announced during the summer and in the Gallery's Calendar of Events, published monthly.

SCHEDULING: To make an appointment for an early morning guided tour or introductory lecture, reserve a block of free passes, or arrange a group discount on the recorded tour, please write the National Gallery's Education Department or phone (202) 842-6246.

BRITISH EMBASSY,
WASHINGTON, D.C.
TELEPHONE: (202) 462-1340

FROM THE AMBASSADOR

THE TREASURE HOUSES OF BRITAIN exhibition is a magnificent example of what the British and Americans can achieve together. Since the British Council first discussed with the Director of the National Gallery of Art the idea of a major exhibition to celebrate Britain's artistic heritage, the commitment, energy and imagination displayed by all those involved has been impressive.

On the American side, Carter Brown and his staff at the National Gallery of Art have been indefatigable in the pursuit of excellence in content, design and organisation. We are fortunate that they have been so splendidly backed by the fine generosity of the Ford Motor Company.

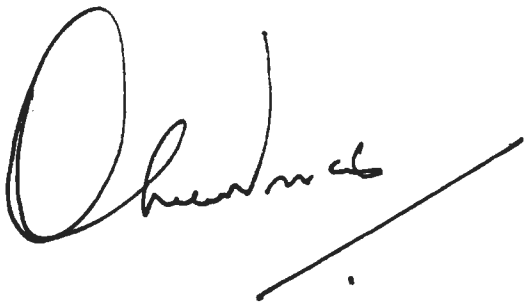
In Britain the expertise and dedication of the exhibition's guest curator Gervase Jackson-Stops, has met with unstinting generosity and help from the private owners of some of the world's greatest art treasures and from the organisations which do so much to ensure a future for the past - The National Trust, the Historic Houses Association, and, in a different way, The British Tourist Authority.

As a sponsor of the exhibition The British Council's Fine Arts Department has provided staff, premises and its experience of exhibition coordination as well as a substantial financial contribution to the cost of shipping the largest ever collection of its kind from London to Washington. Many other people have given their time freely to serve on committees and provide ideas and advice.

/The result

The result of this collaboration will be a celebration of five hundred years of history, culture, civilisation, power, taste and influence such as we might never otherwise have seen for ourselves in such a comprehensive and significant form. It is a common heritage which we are proud to share.

The patronage of TRH The Prince and Princess of Wales is a compliment to all those who have worked so hard to make this exhibition a reality. Their presence in Washington in November will add a further sense of occasion to what promises to be an unforgettable cultural event.



National Gallery of Art

Washington, D.C. 20565

Office of the Director

The scale of an exhibition should follow its content and purpose. The National Gallery of Art has mounted many exhibitions of a highly focussed nature, based on a single artist, or even a small body of work within the output of an artist. In The Treasure Houses of Britain, we have decided to take on a subject whose sweep demands a very broad canvas. For half a millennium the British "country house" has been the locus of an extraordinary phenomenon in the history of world culture. Their owners have made of these great castles and houses, often with their surrounding parks, works of art in their own right, and filled them with priceless objects, either commissioned or collected. The resulting "temples of the arts" prefigured the modern museum in the extent and quality of objects brought together. It is these objects, and the history of their assembly, that form the subject of our exhibition.

The resulting exhibition is a collaboration to a highly complex degree. The generous sponsorship of the Ford Motor Company marks a particularly enlightened example of contemporary patronage, for which all of us involved with the show on both sides of the Atlantic are extremely grateful. From the public sector, we are equally indebted to our working partners in the U.S. Congress, the Federal Council, and a variety of British governmental entities, including the British Tourist Authority and particularly our colleagues at the British Council, who have been involved in this project since its inception, and have secured the Parliamentary indemnity, which joins an American indemnity for the first time.

We are also extremely appreciative of the generosity of the lenders across Britain. The most important single owner of the objects in the exhibition is the National Trust (U.K.), whose cooperation has been indispensable. Many of the other owners are members of the Historic Houses Association U.K., and working with these bodies we hope that public interest in this extraordinary heritage will lead to growing support for these treasure houses for future generations.

J. Carter Brown
Director

March 1985

Following is the text of a statement by Donald E. Petersen, chairman of the board and chief executive officer, Ford Motor Company, regarding the exhibition of The Treasure Houses of Britain: Five Hundred Years of Private Patronage and Art Collecting:

We at Ford are most pleased to join with the National Gallery of Art in bringing this extraordinary international cultural event to Washington. We are proud to be its corporate sponsor.

I am informed this is the most ambitious project ever undertaken by the National Gallery, and the same holds true for us at Ford. We strongly believe in corporate support of our national cultural life and, over the years, have been involved in many diverse projects in the arts.

I believe that business enterprises and individuals at every level should, within their capabilities, provide assistance for the funding, facilities, personnel and encouragement of the arts. Such support is not only a matter of their own self-interest, but also for the benefit of the human community to which we all belong. It should not depend primarily on either the largesse of a few wealthy patrons or government grants.

The Treasure Houses of Britain, in its scope and magnitude, brings a new dimension to the whole concept of art exhibitions. More than 700 historic works of art, many of them never before seen in public, will make this the greatest single exhibition of British treasures ever displayed outside the United Kingdom.

(Over)

One cannot help but be impressed by the perseverance and dedication of the generations of owners of the British country houses who built their art collections so painstakingly over a five-hundred-year period. This same span of time also saw notable achievements in literature, science and exploration, as well as the enormous improvements in human productivity brought about by the Industrial Revolution. The collections reflect a recognition that artistic beauty is to be found in a plurality of cultures. The five centuries of private patronage and collecting to be represented in this exhibition are a visible testimony to a period of unparalleled improvement in the quality of life.

Just as heroic as the collections themselves, however, is the effort that is going into mounting this exhibition at the National Gallery of Art. Nothing quite like this has ever before been attempted. We are particularly grateful to the patrons and lenders in Britain whose cooperation and generosity will now enable a multitude of visitors to our Nation's Capital to share in the enrichment provided so many generations of our British friends.

In sum, this is an effort that is made possible only with the skill, sensitivity and assistance of many people on both sides of the Atlantic, and we at Ford Motor Company are honored to be participants in this unique endeavor.

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NATIONAL GALLERY OF ART

NEWS RELEASE

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

FOR IMMEDIATE RELEASE

NATIONAL TRUST, HISTORIC HOUSES LEND TO
WASHINGTON TREASURE HOUSES EXHIBITION

London, December 6, 1984. More than thirty properties of the National Trust and approximately 150 Historic Houses Association members are among more than 200 lenders to The Treasure Houses of Britain: Five Hundred Years of Private Patronage and Art Collecting, the historic exhibition for the U. S. organized by the National Gallery of Art, Washington. The exhibition goes on view at the Gallery for approximately four and a half months beginning November 3, 1985.

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

As the exhibition is expected to stimulate greater interest in and support of British historic houses, as well as make a major contribution to scholarship, a luncheon for British press highlighting the exceptional participation of the National Trust and Historic Houses Association was held today at the Savoy Hotel in London, through the generosity of the Ford Motor Company of Britain.

The exhibition is made possible by a generous grant from the Ford Motor Company.

Speaking at this press conference were J. Carter Brown, Director of the National Gallery of Art, The Lord Gibson, Chairman of the National Trust, and Commander Michael Saunders-Watson, President of the Historic Houses Association.

(more)

A partial list of National Trust properties and Historic Houses Association members to be represented in the exhibition, and a short list of objects, is attached. The organizers and the lenders have taken care to keep all properties involved in the exhibition open to view from roughly May through September, when the more than 700 loans will start coming to the United States to be installed in nearly 35,000 square feet of specially designed spaces in the National Gallery's East Building.

The distinguished and varied loans, some from houses not open to the public, many rarely seen outside the houses, will include paintings by, among others, Holbein, Rubens, Van Dyck, Velazquez, Canaletto, Hogarth, Gainsborough, Turner, Landseer and Sargent; sculpture by Praxiteles, Bernini, Canova, Flaxman and Henry Moore; furniture by Boulle, Kent, and Chippendale; Meissen, Sevres, Chelsea, Derby, as well as Chinese, porcelain; and splendid examples of tapestries, jewelry, silver, armor and other decorative arts.

The suggestion that the National Gallery in Washington consider holding a major exhibition devoted to British art originated with the British Council in 1979. The Gallery responded with the idea of an exhibition on the British Country House as a "vessel of civilization," bringing together works of art illustrating the extraordinary achievement of collecting and patronage in houses throughout Britain over half a millenium. The late Lord Howard of Henderskelfe, then-Chairman of the Historic Houses Association, Julian Andrews, Director of the Fine Arts Department of the British Council, Lord Gibson and many others enthusiastically endorsed the idea.

Gervase Jackson-Stops, architectural advisor for the Trust, has taken temporary leave from it to become curator of the exhibition and

editor of its catalogue, with an office and staff in London, advised by a distinguished group of British art historians whom he has assembled. He works closely with the staff of the Washington National Gallery, in particular with its Installation and Design Department, headed by Gaillard Ravenel and Mark Leithauser, and its Exhibitions Department, headed by D. Dodge Thompson.

The "country house" is one of Britain's most important contributions to western civilization. An opening section, which the visitor may view either before entering or upon leaving the exhibition, will feature an audio-visual program which will put the works of art in their historical and architectural contexts.

The works of art will be installed in galleries designed to highlight various chronological periods, such as Tudor/Elizabethan, Jacobean, Charles II, and Baroque. The eighteenth century will be represented by a Palladian room, a Grand Tour gallery, a sculpture rotunda, an Adam room, a Dutch picture cabinet, a gallery hung with landscape paintings, a portrait octagon, a chinoiserie and porcelain room, and a sporting/dining room. Objects collected or created during the nineteenth century will be featured in a great "Waterloo" gallery. The exhibition will conclude with spaces devoted to the nineteenth century influence of the Scottish highlands, the Pre-Raphaelite movement, and British portraits by the great American painter, John Singer Sargent.

A joint announcement of this exhibition was made in June in London and Washington. The London announcement was made by Lord Howard, Lord Gibson, Commander Saunders-Watson, and Sam Toy, Chairman of Ford Motor Company of Britain.

(more)

Speaking in Washington were National Gallery of Art Board Chairman Paul Mellon, Ambassador of the United Kingdom Sir Oliver Wright, Ford Chairman and Chief Executive Officer Philip Caldwell, and Mr. Brown, who is also Chairman of the Exhibition Steering Committee.

The exhibition Committee of Honour includes: 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 Kinrara, 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, and Mrs. John Hay Whitney.

The Steering Committee includes Julian Andrews, David Fuller, Gervase Jackson-Stops, Gaillard Ravenel, and D. Dodge Thompson, with Mr. Brown as Chairman.

The late Lord Howard was Chairman of the Committee of Honour and Deputy Chairman of the Steering Committee.

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

The subject of the country house as a collecting institution will be documented in the exhibition's fully illustrated catalogue. This catalogue, which will follow the course of the exhibition closely, will include a "biography" on each lending house, including a brief exposition on its history and its architectural distinction. Every work of art will be illustrated and will have an entry, and each chapter

will start with a short essay. Containing numerous color plates, the catalogue will be available in both hard and soft cover. Mr. Brown will introduce it with an essay entitled "The Country House as a Work of Art." Mr. Jackson-Stops' essay, "Patrons and Practitioners," will reflect the personalities behind the house, the relationships between the builder, his architect and craftsmen and connoisseurship and collecting. In his essay, contributor Mark Girouard will describe "The Power House," its economic background, political importance and the machinery supporting it "behind the green baize door." Other contributors will include John Cornforth ("The Backward Look," heritage and tradition as continuing themes), Sir Oliver Millar ("Portraiture in the Country House"), Brinsley Ford ("The Country House and the Grand Tour") and Professor Francis Haskell ("The British as Collectors").

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

PARTIAL LIST OF HOUSES

Alnwick Castle
Anglesey Abbey
Attingham Park
Arundel Castle
Aske Hall
Beaulieu
Belton House
Belvoir Castle
Beningbrough Hall
Blenheim Palace
Boughton House
Bourne Park
Bowhill
Broadlands
Burghley House
Castle Howard
Chatsworth
Claydon
Clevedon Court
Compton Wynyates
Corsham Court
Cotehele Manor
Coughton Court
Cragside
Dalmeny House
Drumlanrig Castle
Dunham Massey
Dunster Castle
Dyrham Park
Eaton Hall
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Kelmscott Manor
Kenwood House
Kingston Lacy
Knightshayes Court
Knole
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Luton Hoo
Melford Hall
Montacute House
Newby Hall
Nostell Priory
Osterly Park
Parham Park
Petworth House
Polesden Lacey
Powis Castle
Rockingham Castle
Saltram
Sandbeck
Shurborough
Sizergh Castle
St. Osyth's Priory
Stourhead
Stratfield Saye
Sudeley Castle
Syon House
Tatton Park
The Vyne
Towneley Hall
Uppark
Upton House
Veolas
Wallington
Warwick Castle
Wightwick Manor
Wimpole Hall
Woburn Abbey

PARTIAL LIST OF WORKS OF ART

The Shield of Achilles, designed by John Flaxman and made by Rundell, Bridge and Rundell, 1822-1823, Anglesy Abbey, Cambridgeshire, The National Trust.

The 9th Duke of Marborough and His Family, by John Singer Sargent, 1905, Blenheim Palace, Oxfordshire, The Duke of Marlborough.

Lord John Stuart with His Brother Lord Bernard Stuart, by Sir Anthony van Dyck, Broadlands, Hampshire, The Lord Romsey.

Frederick, 5th Earl of Carlisle Wearing the Robes of the Order of the Thistle, by Sir Joshua Reynolds, Castle Howard, Yorkshire, The Castle Howard Collection.

Et in Arcadia Ego, by Nicholas Poussin, c. 1627-1628, Chatsworth, Derbyshire, The Duke of Devonshire.

An Old Woman Reading, by Rembrandt van Rijn, Drumlanrig Castle, Dumfriesshire, Scotland, The Duke of Buccleuch and Queensberry, KT

Delft Orange-tree Vase with the Arms of William and Mary, late seventeenth-century, Erdigg, Denbigshire, Wales, The National Trust.

Pair of Sevres Vases painted with Oriental Scenes, by Charles Nicholas Dodin, 1763, Firle Place, Sussex.

View of the Thames from Richmond House, by Antonio Canaletto, 1746-1747, Goodwood House, Sussex, The Earl of March and Kinrara.

The Harewood Commode of inlaid satinwood, by Thomas Chippendale, 1773, Harewood House, Yorkshire, The Earl and Countess of Harewood.

The 'Rainbow Portrait' of Queen Elizabeth I, attributed to Isaac Oliver, Hatfield House, Hertfordshire, the Marquess of Salisbury.

Mr. and Mrs. Browne of Tunstall, by Thomas Gainsborough, 1754-1755, Houghton Hall, Norfolk, The Marquess of Cholmondeley.

The Holland House Group, by William Hogarth, Ickworth, Suffolk, The National Trust.

Silver Table, Mirror and Candlestands with Royal Cypher, 1676-1680, Knole, Kent, The National Trust.

Millefleurs Tapestry, Tournai, c. 1481, Montacute House, Somerset, The National Trust.

The Leconfield Aphrodite, attributed to Praxiteles, 4th century B.C., Petworth House, Sussex, The National Trust.

Mares and Foals Without a Background, by George Stubbs, St. Osyth's Priory, Essex, The Lady Juliet de Chair.

Charles Townley Among his Marbles, by Johan Zoffany, 1781-1783, Townley Hall Art Gallery, Lancashire, Burnley Borough Council.

The Three Graces, by Antonio Canova, 1817, Woburn Abbey, Bedfordshire, Reproduced by Kind permission of The Marquess of Tavistock and the Trustees of the Bedford Estates.

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.

(more)

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.

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