

NATIONAL GALLERY OF ART

NEWS RELEASE

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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.

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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.

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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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
Craggside
Dalmeny House
Drumlanrig Castle
Dunham Massey
Dunster Castle
Dyrham Park
Eaton Hall
Erddig
Firle Place
Fyvie Castle
Goodwood House
Haddon Hall
Ham House
Hardwick Hall
Harewood House
Hatfield House
Hever Castle
Holkham Hall
Houghton Hall

Ickworth
Kedleston Hall
Kelmscott Manor
Kenwood House
Kingston Lacy
Knightshayes Court
Knole
Lacock Abbey
Longleat
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 Marlborough 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.