

# NATIONAL GALLERY OF ART

NEWS RELEASE

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

## 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, exactly one week later than previously announced. (This exhibition will not travel. 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 Humanities.

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

History of the exhibition: The suggestion that the National Gallery of Art consider holding a major exhibition devoted to British art was made by the British Council in 1979. J. Carter Brown, Director of the National 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 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.

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

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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, Velazquez, 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, armor, 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 spaces specially designed by Gervase Jackson-Stops, curator of the exhibition, and Gaillard F. Ravenel and Mark Leithauser, Chief and Deputy Chief of the National Gallery's Design and Installation Department. 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, 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 the Rainbow Portrait of Elizabeth I 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" armor from Warwick Castle, and miniatures by Nicholas Hilliard, Hans Holbein, and Isaac Oliver from Bowhill and Powis Castle.

##### 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 Nicholas 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.

### 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. The Sculpture Rotunda

A painting, entitled Charles Towneley among His Marbles, by Johan Zoffany from Townley Hall (sic) 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 (Tancred and Erminia 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. The 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 displayed here will be Rembrandt's Old Lady Reading from Drumlanrig Castle, Pieter de Hooch's Figures Drinking in a Courtyard from Wrotham Park, and Gerard ter Borch's The Introduction from Polesden Lacey, as well as works by Karel Dujardin, Aert van der Neer, Philips Wouwermans, Jan Steen and Salomon van Ruysdael.

## 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 apogee 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 Ruysdael 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 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 Frederick, Prince of Wales's 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 from St. Osyth's Priory and a Water Spaniel from Brocklesby Park; Ben Marshall's Grey Horse in a Landscape from Rockingham Castle, and Lord Scarborough with "Catton" 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. The 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 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 Lord Augustus Hervey in naval uniform (Ickworth), Reynolds' 5th Earl of Carlisle in the robes of the Order of the Thistle (Castle Howard) and Lady Caroline Scott as a little girl on a winter walk (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 Iron Forge (Broadlands), Constable's The Lock (Sudeley Castle) and Turner's View of Tabley (Petworth House). A formidable array of Old Masters will include Rubens' newly-cleaned Marchesa Brigida Spinola Doria and Titian's Francesco Savorgnan della Torre (both from Kingston Lacy), Velazquez' Prince Balthazar Carlos on Horseback (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

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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 and Woburn Abbey.

#### 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.

##### 16. 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 The Challenge from Alrwick Castle, the Death of a Hart in Glen Tilt from Blair Castle and the comic 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 torcheres 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.

##### 17. The Pre-Raphaelites

Artists who belonged to the Pre-Raphaelite Brotherhood, and others influenced by them, are strongly 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 Bacchic Procession 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.

##### 18. 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 Sybil, Marchioness of Cholmondeley, from Houghton Hall, and paintings by Lavery and de Laszlo, Munnings' The Princess Royal on Horseback 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, introduces yet another strand 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 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, and the early achievements of Lewis Carroll and Julia Margaret Cameron, up to the work of Cecil Beaton, Lord Snowdon and Lord Lichfield.

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.

Exhibition Committee of Honour: The Lord Charteris of Amisfield, GCB GCV 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 GCV; 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, armor; Dr. Nicholas Pickwood, bindings; Anthony Radcliffe, sculpture; Hugh Roberts, furniture; Francis Russell, paintings (and principal catalogue writer for pictures); Rosalind Savill, Sevres 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.

March 22, 1985

END

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

PARTIAL LIST OF OBJECTS BY MEDIUM  
TREASURE HOUSES OF BRITAIN

PAINTINGS

Charles Towneley Among his Marbles, by Johan Zoffany, 1781-83, Townley Hall Art Gallery and Museums, Lancashire, (Burnley Borough Council).

Democritus, by Jose Ribera, Wilton House, Wiltshire, (The Earl of Pembroke).

Et in Arcadia Ego, by Nicholas Poussin, c. 1627, Chatsworth House, Derbyshire, (The Trustees of the Chatsworth Settlement).

A Fete at Petworth, by W.F. Witherington, 1835, Petworth House, Sussex, (The National Trust, Egremont Collection).

Frederick Augustus Hervey, 4th Earl of Bristol (1730-1803), by Louise Elisabeth Vigee-Lebrun, 1790, Ickworth, Suffolk, (The National Trust, Bristol Collection).

Frederick, 5th Earl of Carlisle In the Robes of the Order of the Thistle, by Sir Joshua Reynolds, 1769, Castle Howard, Yorkshire, (From The Castle Howard Collection).

The Grosvenor Hunt, by George Stubbs, (The Duke of Westminster).

The Holland House Group, by William Hogarth, 1737, Ickworth, Suffolk, (The National Trust, Bristol Collection).

Lady Caroline Scott as "Winter", by Sir Joshua Reynolds, Bowhill, Roxburghshire, (The Duke of Buccleuch and Queensberry KT).

Lady with a Lute, by Palma Vecchio, early 1520's, Alnwick Castle, Northumberland, (The Duke of Northumberland).

The Landing of Aeneas, by Claude Lorrain, 1675, Anglesey Abbey, Cambridgeshire, (National Trust, Fairhaven Collection).

The Lock, by John Constable, 1824, Sudeley Castle, Gloucestershire, (The Lady Ashcombe and the Morrison Trustees).

Lord John Stuart with His Brother Lord Bernard Stuart, by Sir Anthony van Dyck, c. 1639, Broadlands, Hampshire, (The Lord Romsey).

Lord Scarbrough with "Catton", by Ben Marshall, 1816, Sandbeck Park, Yorkshire, (Trustees of The Earl of Scarbrough's 1979 Settlement).

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

Mares and Foals Without a Background, by George Stubbs, St. Osyth's Priory, Essex, (The Lady Juliet de Chair and the Trustees of Olive, Countess Fitzwilliam's Chattels Settlement).

Mr. and Mrs. Browne of Tunstall, by Thomas Gainsborough, c. 1754-1755, Houghton Hall, Norfolk, (The Dowager Marchioness of Cholmondeley).

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

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

The 'Rainbow Portrait' of Queen Elizabeth I, attributed to Marcus Gheeraerts, Hatfield House, Hertfordshire, (The Marquess of Salisbury).

Rocky Wooded Landscape, by Jacob van Ruysdael, Bowhill, Roxburghshire, (The Duke of Buccleuch and Queensberry, KT).

The Ten Table, St. Fagan's Castle, by Sir John Lavery, 1905, Private Collection.

View of Harewood, by John Piper, gouache, Harewood House, Yorkshire, (The Earl and Countess of Harewood).

#### SCULPTURE

Fortuna, Roman, 1st century A.D., Holkham Hall, Norfolk, (The Viscount Coke).

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

The Lumley Horseman, 16th century, Sandbeck Park, Yorkshire, (The Earl of Scarborough).

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

#### METALWORK

The Doncaster Cup, Emes and Barnard, 1828, Lotherton Hall, Yorkshire, (Leeds City Art Gallery).

"Maximilian" Armour, c. 1520, Warwick Castle, Warwickshire, (Madame Tussaud's Ltd.).

The Princess Bagration's pink spinel and diamond tiara and hair comb, early 19th century, (The Duke of Westminster).

The Richmond Cup, Smith and Sharp, Bourne Park, Kent, (The Lady Juliet de Chair and the Trustees of Olive, Countess Fitzwilliam's Chattels Settlement).

The Shield of Achilles, designed by John Flaxman and made by Rundell, Bridge and Rundell, 1822-23, Anglesey Abbey, Cambridgeshire, (The National Trust, Fairhaven Collection).

Silver cigar humidior in the form of Easton Neston, 1977, Easton Neston, Northamptonshire, (The Lord Hesketh).

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

Silver-gilt tea service, by Digby Scott, Benjamin Smith, and others, 1805-1809, Attingham Park, Shropshire, (The National Trust, Berwick Collection).

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

#### CERAMICS

Black figure hydria with Herakles scene, Follower of Exekias, c. 525 B.C., Charlecote Park, Warwickshire, (The National Trust, Fairfax-Lucy Collection).

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

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

Pair of Sevres Vases painted with Oriental Scenes, by Charles Nicholas Dodin, 1763, Firle Place, Sussex, (The Trustees of the Firle Estate Settlement).

Pair of figures of pug-dogs, Chinese, Ch'ien Lung, Saltram, Devon, (The National Trust, Morely Collection).

Snuff box with miniature of Caroline Lennox, Meissen, 1748, Goodwood House, Sussex, (The Earl of March and Kinrara).

Vase "pot-pourri a dauphins", Sèvres, Boughton House, Northamptonshire, (The Duke of Buccleuch and Queensberry, KT).

#### DECORATIVE ARTS

The Harewood Commode, by Thomas Chippendale, 1773, Harewood House, Yorkshire, (The Earl and Countess of Harewood).

Mahogany armchair, carved and parcel-gilt, designed by William Kent, c. 1730, Houghton Hall, Norfolk, (The Marquess of Cholmondeley).

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

Silver Table, Mirror and Candlestands, 1676-80, Knole, Kent, (The National Trust, Sackville Collection).

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.

Revised: April 17, 1985

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.

Abbotsford House  
Alnwick Castle  
Alscot Park  
\*Anglesey Abbey  
Arbury Hall  
Arniston House  
Arundel Castle  
Aske Hall  
Athelhampton  
\*Attingham Park  
Audley End  
  
Badminton  
Balmoral Castle  
Bardrochat  
Barons Court  
Basildon Park  
Beaufront Castle  
Beaulieu, Palace House  
\*Belton House  
\*Beningbrough Hall  
Bereleigh  
Berkeley Castle  
Birdsall House  
Blair Castle  
Blenheim Palace  
\*Blickling Hall  
Boughton House  
Boughton, The Dower House  
Bourne Park  
Bowhill  
Bowood  
Bramham Park  
Breamore House  
Brighton, Royal Pavilion  
Broadlands  
Brocket Hall  
Brocklesby Park  
\*Brodick Castle  
Burghley House  
Burton Agnes Hall  
Burton Constable  
Buscot Park

Cadland  
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  
Drayton House  
Drumlanrig Castle  
Duncombe Park  
\*Dunham Massey  
Dunrobin Castle  
\*Dyrham Park  
  
Eastnor Castle  
Easton Neston  
Elton Hall  
\*Erddig  
Euston Hall  
  
Firle Place  
Floors Castle  
\*Fyvie Castle

(MORE)

Glamis Castle  
Glynde Place  
Glyndebourne  
Goodwood House  
Gorhambury  
Gosford  
Grimsthorpe Castle

\*Haddo House  
Hagley Hall  
Ham House  
\*Hardwick Hall  
Harewood House  
Hatfield House  
Hever Castle  
Highgrove Park  
Holkham Hall  
Hopetoun House  
Houghton Hall

\*Ickworth

Kedleston Hall  
Kenwood House  
\*Kingston Lacy  
Knebworth House  
\*Knightshayes Court  
\*Knole

Lacock Abbey  
Lamport Hall  
Lennoxlove  
Levens Hall  
Longleat  
Loseley House  
Lotherton Hall  
Lulworth Castle  
Luton Hoo

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

Newby Hall  
Nostell Priory

Okeover Hall  
Osborne House  
Osterley Park

Pencarrow  
Penicuik  
Penshurst Place

\*Petworth House  
\*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  
Squerryes Court  
St. Osyth's Priory  
Stanton Harcourt Manor  
Starway House  
Stoneleigh Abbey  
\*Stourhead  
Stratfield Saye  
Syon House

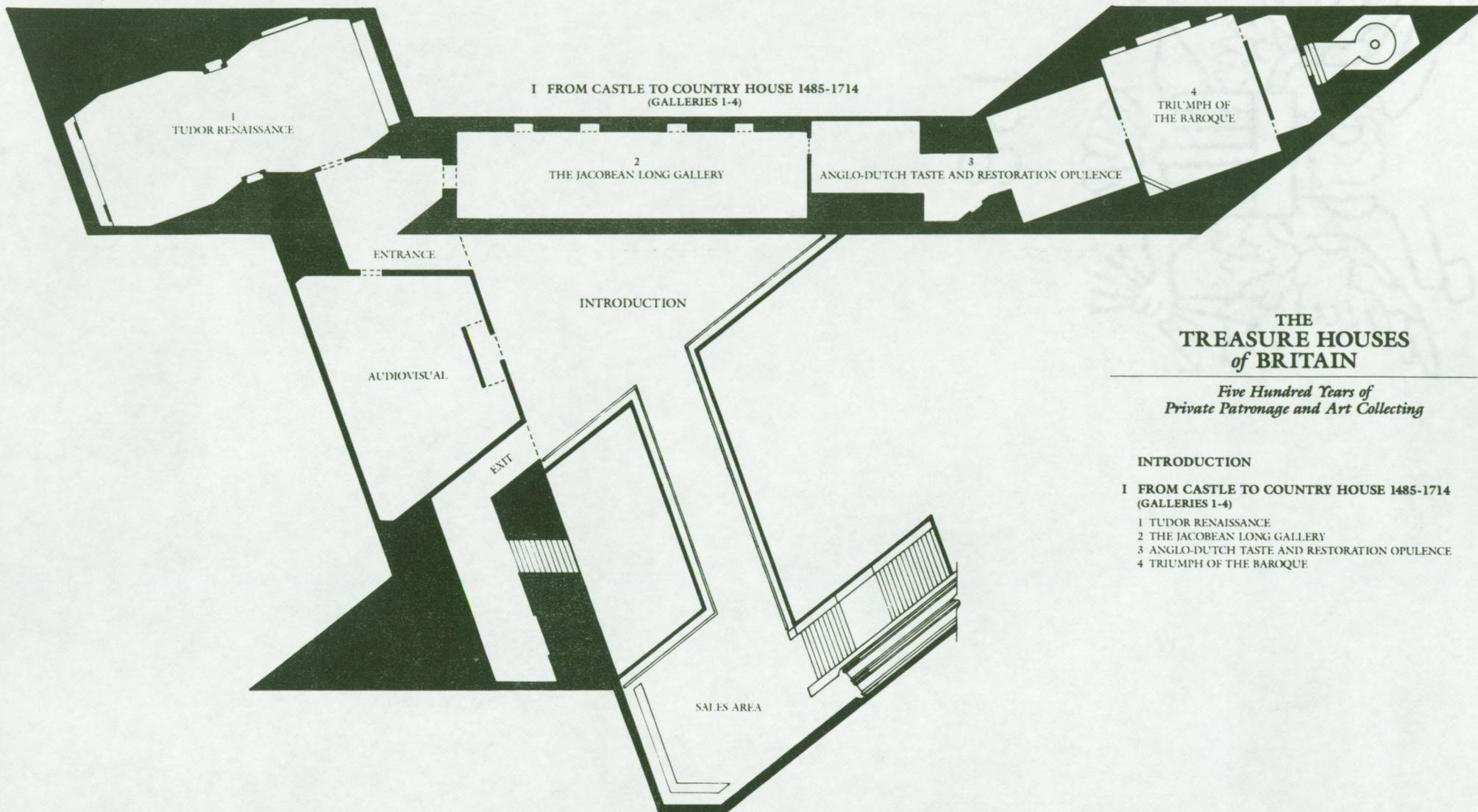
Tabley House  
\*Tatton Park  
Temple Newsam House  
Townley Hall

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  
Wynward Park

NATIONAL GALLERY OF ART, WASHINGTON  
*East Building, Mezzanine Level*



**THE  
TREASURE HOUSES  
of BRITAIN**

*Five Hundred Years of  
Private Patronage and Art Collecting*

**INTRODUCTION**

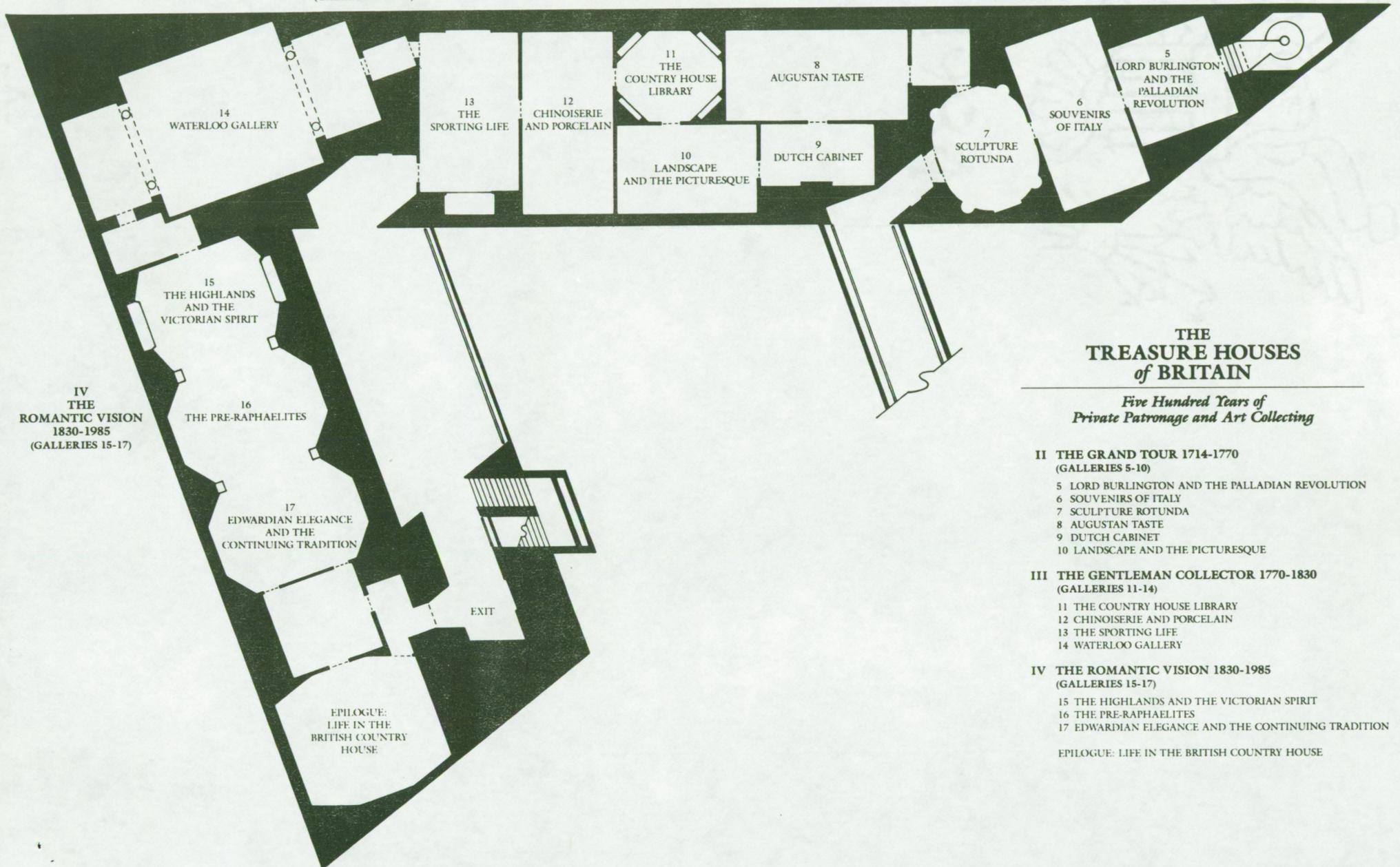
**I FROM CASTLE TO COUNTRY HOUSE 1485-1714  
(GALLERIES 1-4)**

- 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*

III THE GENTLEMAN COLLECTOR 1770-1830  
 (GALLERIES 11-14)

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



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**TREASURE HOUSES**  
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 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  
 (GALLERIES 11-14)

- 11 THE COUNTRY HOUSE LIBRARY
- 12 CHINOISERIE AND PORCELAIN
- 13 THE SPORTING LIFE
- 14 WATERLOO GALLERY

IV THE ROMANTIC VISION 1830-1985  
 (GALLERIES 15-17)

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

EPILOGUE: LIFE IN THE BRITISH COUNTRY HOUSE