

NATIONAL GALLERY OF ART

NEWS RELEASE

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

Revised: October 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 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 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, Ireland, 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 800 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 are paintings by, among others, Rubens, Van Dyck, Velazquez, Canaletto, Hogarth, Gainsborough, Turner, Landseer and Sargent; sculpture by Praxiteles, 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 is 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 incorporates the entire Mezzanine and Upper Levels of the Gallery's East Building. Through an audiovisual presentation viewable either at the entrance or exit of the exhibition, with photography specially undertaken by James Pipkin and with a script by Gervase Jackson-Stops, the viewer is 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 rooms highlighting various chronological periods of collecting traces the development of the country house 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 rooms shows the dawn of the Renaissance in England following the beginning of the Tudor dynasty in 1485. It includes 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" 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 constructed in the exhibition - ninety feet in length - features 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 are highlighted by the unique set of silver furniture from Knole, exhibited, as it always has been, in front of a Mortlake tapestry, a 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 include "conversation pieces" by Hogarth from Houghton Hall and Ickworth, a masterpiece by Largillière - his portrait of Sir Robert Throckmorton from Coughton Court - and Canaletto's celebrated views of London from Goodwood. The furniture by William Kent includes 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, 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 recalls 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 recalls 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 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 are 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 are

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 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 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

The book room 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, are 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, complements a display of porcelain. The Oriental porcelains 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 porcelains are 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 are also 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 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 Scarborough 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 covers 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 ornolu perfume burner from Kedleston) and Paul Storr (part of a famous silver-gilt service from Attingham Park).

14. Waterloo Gallery

This tripartite gallery recalls 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 is Canova's life-size The Three Graces from Woburn Abbey, considered one of the sculptor's finest achievements. The pictures combine works by the greatest British artists with Old Masters collected at the same time. Among the outstanding portraits in the first category are 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 are 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 includes 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 are 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 - 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 includes 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 is accompanied by the work of Victorian painters including Sir David Wilkie, Sir Francis Grant, Clarkson Stanfield and Edward Lear. Furniture here includes an antler settee and chairs from Osborne House and torchères in the form of highlanders from Balmoral, both lent by Her Majesty Queen Elizabeth II, 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 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 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.

(MORE)

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, dominates this concluding section of the exhibition. The room also contains his portrait of The Countess of Rocksavage, from Houghton Hall, and paintings by Lavery and de Laszlo, Munnings' The Princess Royal on "Portumna" 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, presents 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 is also devoted to a country house in microcosm: the famous Dolls' 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 exhibition catalogue has been copublished by the National Gallery of Art and Yale University Press, New Haven and London. The catalogue documents the subject of the country house as a collecting institution. Every work of art is illustrated in more than 700 color photographs and the catalogue is available in both hard and soft cover. J. Carter Brown, Director of the National Gallery of Art, has written the introduction. Gervase Jackson-Stops, curator of the exhibition on temporary leave as Architectural Advisor to the English National Trust and editor of the catalogue, has contributed an essay entitled "Temples of the Arts," which reflects 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) describes "The Power House," its economic background, political importance and the machinery supporting it "behind the green baize door." Other contributors include John Cornforth ("The Backward Look," heritage and tradition as continuing themes), Sir Oliver Millar ("Portraiture and the Country House"), Sir Brinsley Ford ("The Englishman in Italy") and Professor Francis Haskell ("The British as Collectors"). A concluding essay by Gervase Jackson-Stops and Marcus Binney deals 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 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, omolu; 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 Lang, 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, Sèvres porcelain; Diana Scarisbrick, jewelry; 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 Bronmelle, 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 Neill Heath, Public Information Officer, Carolyn Amiot, Anne Hartzell, Ellen Stanley or Catherine Freedberg, 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) [T3].

Colonel William Gordon, 1766, by Pompeo Batoni, [Fyvie Castle, Aberdeenshire, The National Trust for Scotland], (Room #6) [T136]

Coming Events Cast Their Shadow before Them: The Challenge, by Sir Edwin Henry Landseer, [Lesbury, Northumberland, The Duke of Northumberland], (Room #15) [T48].

Conversation Piece with Lord Hervey, (The Holland House Group), by William Hogarth, 1737, [Ickworth, Suffolk, The National Trust, Bristol Collection], (Room #5) [T18].

Democritus, by Jusepe de Ribera, Io Spagnoletto, c. 1635-37, [Wilton House, Wiltshire, The Earl of Pembroke and Montgomery], (Room #8) [T4].

Don Baltazar Carlos: The Riding School, by Diego Velasquez, 1636, [The Duke of Westminster], (Room #14) [T140].

Erminia Finding the Wounded Tancred, by Guercino, 1649-50, [Castle Howard, Yorkshire, The Castle Howard Collection], (Room #8) [T134].

Et in Arcadia Ego, by Nicholas Poussin, c. 1629-30, [Chatsworth House, Derbyshire, The Trustees of the Chatsworth Settlement], (Room #10) [T5].

A Family Group at St. Fagan's, by Sir John Lavery, 1905, [Private Collection], (Room #17) [T22].

A Fête at Petworth, by W.F. Witherington, 1836, [Petworth House, Sussex, The National Trust, Egremont Collection], (Room #15) [T1].

4th Earl of Bristol, by Louise Elisabeth Vigee-Lebrun, 1790, [Ickworth, Suffolk, The National Trust, Bristol Collection], (Room #6) [T6].

Frederick Howard, 5th Earl of Carlisle, by Sir Joshua Reynolds, 1769, [Castle Howard, Yorkshire, The Castle Howard Collection], (Room #14) [T7].

The Grosvenor Hunt, by George Stubbs, 1762, [The Duke of Westminster], (Room #13) [T17].

An Interior with a Couple Dancing, c. 1660, by Gerard ter Borch, [Polesden Lacey, Surrey, The National Trust, Bristol Collection], (Room #9), [T49].

An Iron Forge, by Joseph Wright of Derby, 1772, [Broadlands, Hampshire, The Lord Ronsey], (Room #14) [T141].

Lady Caroline Scott as "Winter", by Sir Joshua Reynolds, 1776, [Bowhill, Roxburghshire, The Duke of Buccleuch and Queensberry, KT], (Room #14) [T8].

Lady with a Lute, by Jacopo Negretti (Palma Vecchio), c. 1520, [Alnwick Castle, Northumberland, The Duke of Northumberland, KG], (Room #14) [T9].

The Landing of Aeneas, by Claude Lorrain, 1675, [Anglesey Abbey, Cambridgeshire, The National Trust, Fairhaven Collection], (Room #10) [T19].

The Lock, by John Constable, 1824, [Sudeley Castle, Gloucestershire, The Walter Morrison Collection], (Room #14) [T20].

Lord John Stuart with His Brother Lord Bernard Stuart, by Sir Anthony van Dyck, c. 1639, [Broadlands, Hampshire, Lady Pamela Hicks], (Room #2) [T10].

Love among the Ruins, by Sir Edward Burne-Jones, 1894, [Wightwick Manor, Staffordshire, The National Trust, Bearsted Collection], (Room #16) [T12].

Marchesa Caterina Grimaldi, by Peter Paul Rubens, 1606, [Kingston Lacy, Dorset, The National Trust, Bankes Collection], (Room #14) [T139].

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) [T13].

The Marlborough Family, by John Singer Sargent, 1905, [Blenheim Palace, Oxfordshire, The Duke of Marlborough], (Room #17) [T16].

Mr. and Mrs. Browne of Tunstall, by Thomas Gainsborough, c. 1754-55, [Houghton Hall, Norfolk, The Dowager Marchioness of Cholmondeley], (Room #10) [T14].

An Old Woman Reading, by Rembrandt van Rijn, 1655, [Drumlanrig Castle, Dumfriesshire, Scotland, The Duke of Buccleuch and Queensberry, KT], (Room #9) [T2].

Portrait of the Artist, by Louise Elisabeth Vigée-Lebrun, [Ickworth, Suffolk, The National Trust, Bristol Collection], (Room #14) [T51].

The 2nd Lord Iliffe, by Graham Sutherland, c. 1970, [Basildon Park, Berkshire, Lord Iliffe], (Room #17) [T133].

Sir Christopher and Lady Sykes, by George Romney, c. 1786-93, [Sledmere, Yorkshire, Sir Tatton Sykes, Bart.], (Room #14) [T137].

Sir Robert Throckmorton, 4th Bart., by Nicholas de Largillière, 1729, [Coughton Court, Warwickshire, The National Trust, Throckmorton Collection], (Room #5) [T138].

The 6th Earl of Scarborough with Catton, His Jockey, and His Trainer, by Ben Marshall, 1816, [Sandbeck Park, Yorkshire, The Trustees of the Earl of Scarborough's Settlement], (Room #13) [T11].

Tancred and Erminia, by Pietro da Cortona, c. 1640-45, [Corsham Court, Wiltshire, The Methuen Collection], (Room #8) [T135].

The Thames and the City of London from Richmond House, c. 1747, by Antonio Canaletto, [Goodwood House, Sussex, The Earl of March and Kinrara], (Room #5) [T50].

Unknown Lady, 1590-3, Nicholas Hilliard, [Bowhill, Roxburghshire, The Duke of Buccleuch and Queensberry, KT], (Room #1), [T52].

View of Harewood, by John Piper, gouache, [Harewood House, Yorkshire, The Earl and Countess of Harewood], (Room #17) [T23].

A Wooded Landscape with a Waterfall, by Jacob van Ruisdael, early 1650s, [Bowhill, Roxburghshire, The Duke of Buccleuch and Queensberry, KT], (Room #10) [T15].

SCULPTURE

Fortuna, (Isis), Roman, 1st century A.D., [Holkham Hall, Norfolk, The Viscount Coke], (Room #7) [T24].

The Leconfield Aphrodite, attributed to Praxiteles, 4th century B.C., [Petworth House, Sussex, The National Trust, Egremont Collection], (Room #7) [T25].

The Lumley Horseman, c. 1580, [Sandbeck Park, Yorkshire, The Trustees of The Earl of Scarborough's Settlement], (Room #1) [T26].

The Three Graces, by Antonio Canova, 1815-17, [Woburn Abbey, Bedfordshire, The Marquess of Tavistock and the Trustees of the Bedford Estates], (Room #14) [T27].

METALWORK

The Aldobrandini Tazza, 1570-85, [Luton Hoo, Bedfordshire, The Wernher Collection, Nicholas Phillips, Esq.], (Room #14) [T143].

The Doncaster Cup, Emes and Barnard, 1828, [Lotherton Hall, Yorkshire, Leeds City Art Galleries], (Room #13) [T33].

"Maximilian" Armor, c. 1520, [Warwick Castle, Warwickshire, The Warwick Castle Collection], (Room #1) [T28].

The Princess Bagration's pink spinel and diamond tiara and hair comb, c. 1815, [The Duke of Westminster], (Room #14) [T34].

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) [T36].

The Shield of Achilles, designed by John Flaxman and made by Philip Rundell, 1822, [Anglesey Abbey, Cambridgeshire, The National Trust, Fairhaven Collection], (Room #14) [T35].

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) [T142].

Silver cigar humidor in the form of Easton Neston, David Cawte and Anthony Bedford, 1978, [Easton Neston, Northamptonshire, The Lord Hesketh], (Room #17) [T29].

Silver-gilt candelabrum, by Paul Storr, 1810, [Attingham Park, Shropshire, The National Trust, Berwick Collection], (Room #13) [T30].

Silver-gilt tea service, by Digby Scott, Benjamin Smith, and others, 1805-09, [Attingham Park, Shropshire, The National Trust, Berwick Collection], (Room #13) [T31].

Silver three-light candelabrum, by Simon le Sage, 1758, [Ickworth, Suffolk, The National Trust, Bristol Collection], (Room #13) [T32].

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) [T37].

Delft Orange-tree Vase with the Arms of William and Mary, late 17th century, [Erddig, Denbighshire, Wales, The National Trust, Yorke Collection], (Room #3) [T38].

Dish with Rhinoceros Painted Decoration, (Tureen and centerpiece from the Northumberland Service), Meissen, [Alrwick Castle, Northumberland, The Duke of Northumberland], (Room #12) [T53].

The Music Lesson, bocage group, Chelsea - gold anchor, c. 1765, [Upton House, Oxfordshire, The National Trust, Bearsted Collection], (Room #12) [T42].

Pair of Cranes, Chinese, Qianlong, [Clandon Park, Surrey, The National Trust, Gubbay Collection], (Room #12) [T54].

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) [T39].

Pair of pug-dogs, Chinese Export, Qianlong, c. 1760, [Saltram, Devon, The National Trust, Morely Collection], (Room #12) [T40].

Portland Vase, Wedgwood, c. 1790, [Nottingham Castle, Nottinghamshire, Nottingham Castle Museum and Art Gallery], (Room #12) [T144].

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) [T41].

Two Beakers and Covers with Chinoiserie Decoration, Meissen, 1750, [Wallington, Northumberland, The National Trust, Trevelyan Collection], (Room #12) [T145].

**The last number listed in each of the above entries is for Information Office use only.

Vase "pot-pourri a dauphins", Sèvres, 1759, [Boughton House, Northamptonshire, The Duke of Buccleuch and Queensberry, KT], (Room #12) [T43].

DECORATIVE ARTS/FURNITURE

Dolls' House, James Paine and Thomas Chippendale, c. 1740-45, [Nostell Priory, Yorkshire, The Lord St. Oswald], (Room #18) [T151].

Drop-front Secrétaire, Mme. Jean-François Oeben, c. 1765, [Dalmeny House, West Lothian, The Earl of Rosebery], (Room #14) [T153].

Ebony Clock with Silver Mounts, Jonathan Puller, c. 1685-90, [Montacute House, The National Trust], (Room #4) [T147].

Five Pieces of Fabergé from the Wernher Collection, Peter Carl Fabergé, 1892-1914, [Luton Hoo, Bedfordshire, The Wernher Collection, Nicholas Phillips, Esq.], (Room #17) [T146].

Giltwood Pier Table with Caryatid Supports, Alexander Murray, c. 1773, [Basildon Park, Berkshire, The National Trust, Iliffe Collection], (Room #8) [T154].

The Harewood Commode, by Thomas Chippendale, 1773, [Harewood House, Yorkshire, The Earl and Countess of Harewood], (Room #8) [T47].

Japanned Cabinet on Silvered Stand, c. 1690, [Athelhampton, Dorset, Sir Robert Cooke, Bt.], (Room #4) [T152].

Mahogany armchair, carved and parcel-gilt, designed by William Kent, c. 1731, [Houghton Hall, Norfolk, The Marquess of Cholmondeley], (Room #5) [T44].

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) [T149].

Millefleurs Tapestry with the Arms of Jean de Daillon, 1481-82, [Montacute House, Somerset, The National Trust], (Room #1) [T45].

Silver Looking Glass, Table and Stands, 1676-80, [Knole, Kent, The National Trust, Sackville Collection], (Room #4) [T46].

Silver Mounted Tortoise Shell Punch Bowl, Paul Crespin, 1750, [Longleat, Wiltshire, The Marquess of Bath], (Room #13) [T148].

State Bed with Chinese Embroidered Hangings, English, [Calke Abbey, Derbyshire, The National Trust, Harper Crewe Collection], (Room #12) [T175].

Tripod Candlestand with Entwined Dolphins, attributed to Thomas Johnson, 1757, [Temple Newsam House, Yorkshire, Leeds City Art Galleries], (Room #12) [T150].

WORKS ON PAPER

The Canterbury Tales, Geoffrey Chaucer, c. 1420-30, [Petworth House, Sussex, The National Trust, Egremont Collection], (Room #11) [T157].

The Palmer Pedigree, Roger Jenyns, 1672, [Dorney Court, Buckinghamshire, Peregrine Palmer, Esq.], (Room #11) [T156].

Portrait of an Ecclesiastic, Raphael, 1513-20, [Wilton House, Wiltshire, The Earl of Pembroke and Montgomery], (Room #11) [T155].

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	Cawdor Castle
Alnwick Castle	*Charlecote Park
Alscot Park	Chatsworth
*Anglesey Abbey	Chevening Park
Arbury House	Chicheley Hall
Arniston House	Cirencester Park
Arundel Castle	*Clandon Park
Aske Hall	*Claydon House
Athelhampton	*Clevedon Court
*Attingham Park	Compton Wynyates
Audley End	Corsham Court
	*Cotehele
Badminton	*Coughton Court
Balmoral Castle	Courteenhall
Bardrochat	Cowdray Park
*Basildon Park	*Cragside
Beaufront Castle	
Beaulieu, Palace House	Dalmeny House
*Belton House	Deene Park
Belvoir Castle	Denton House
*Beningbrough Hall	Dorney Court
Bereleigh	The Dower House, Boughton
Berkeley Castle	Drayton House
Birdsall House	Drumlanrig Castle
Blair Castle	Duncombe Park
Blenheim Palace	*Dunham Massey
*Blickling Hall	Dunrobin Castle
Boughton House	*Dyrham Park
Bourne Park	
Bowhill	Eastnor Castle
Bowood	Easton Neston
Bramham Park	Elton Hall
Breamore House	*Erddig
Brechin Castle	Euston Hall
Brighton, Royal Pavilion	Exbury
Broadlands	
Brocket Hall	*Felbrigg
Brocklesby Park	Firle Place
*Brodict Castle	Flintham Hall
Browsholme Hall	Floors Castle
Burghley House	*Fyvie Castle
Burton Agnes Hall	
Burton Constable	Garrowby
*Buscot Park	Glamis Castle
	Glynde Place
Cadland	Glyndebourne
*Calke Abbey	Goodwood House
Carlton Towers	Gorhambury
Castle Ashby	Gosford
*Castle Fraser	Grimsthorpe Castle
Castle Howard	

Haddon Hall
Hagley Hall
*Ham House
*Hardwick Hall
Harewood House
Harwood
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
Lanport 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

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
Starway House
Stoneleigh Abbey
*Stourhead
Stowe
Stratfield Saye
Sudeley Castle
Syon House

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

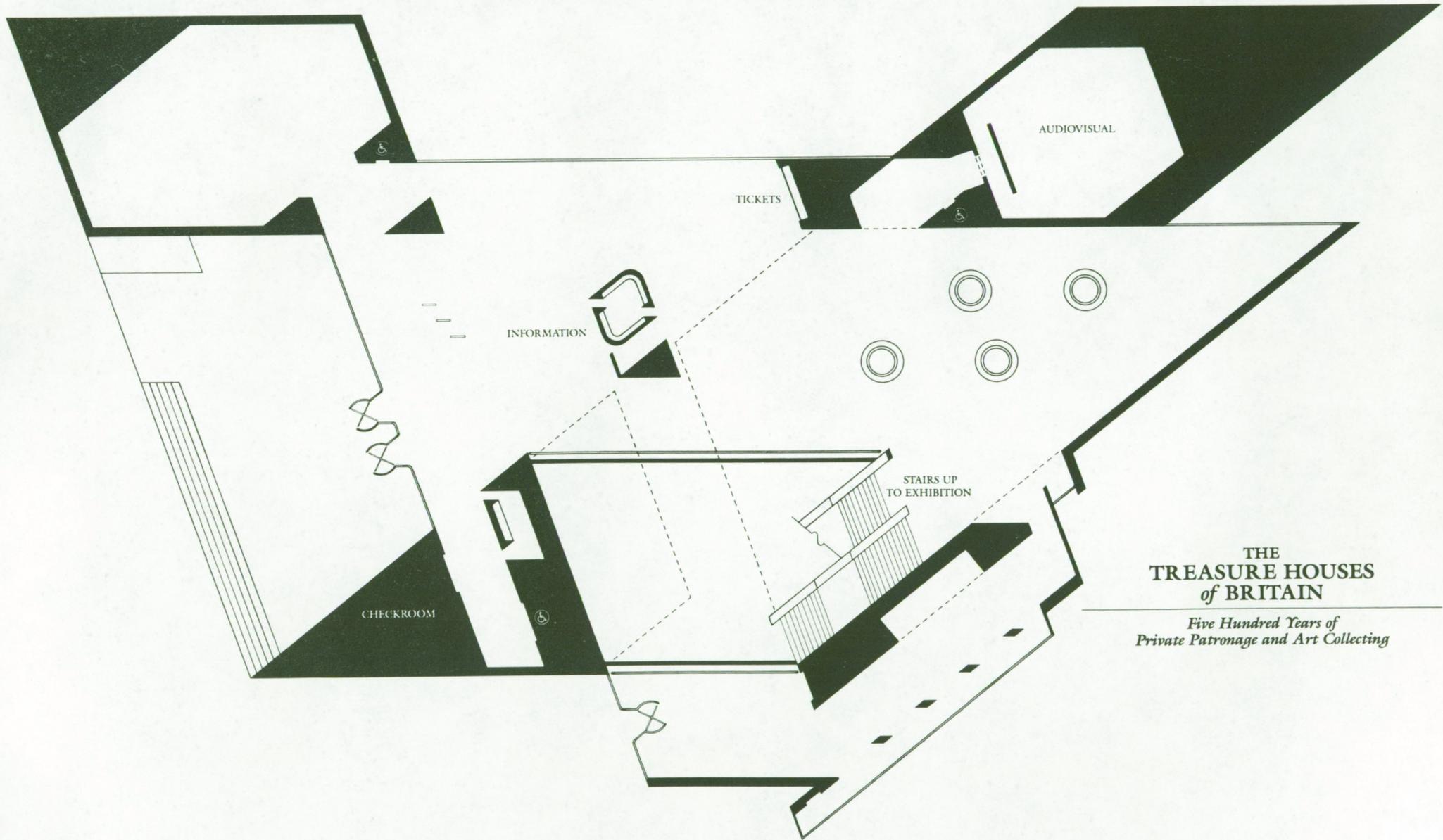
Ugbrooke Park
*Uppark
*Upton House

*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 Neill Heath (Public Information Officer), Carolyn Amiot, Anne Hartzell, Ellen Stanley, or Catherine Freedberg, Information Office, National Gallery of Art, Washington, D.C. 20565 (202) 842-6353.

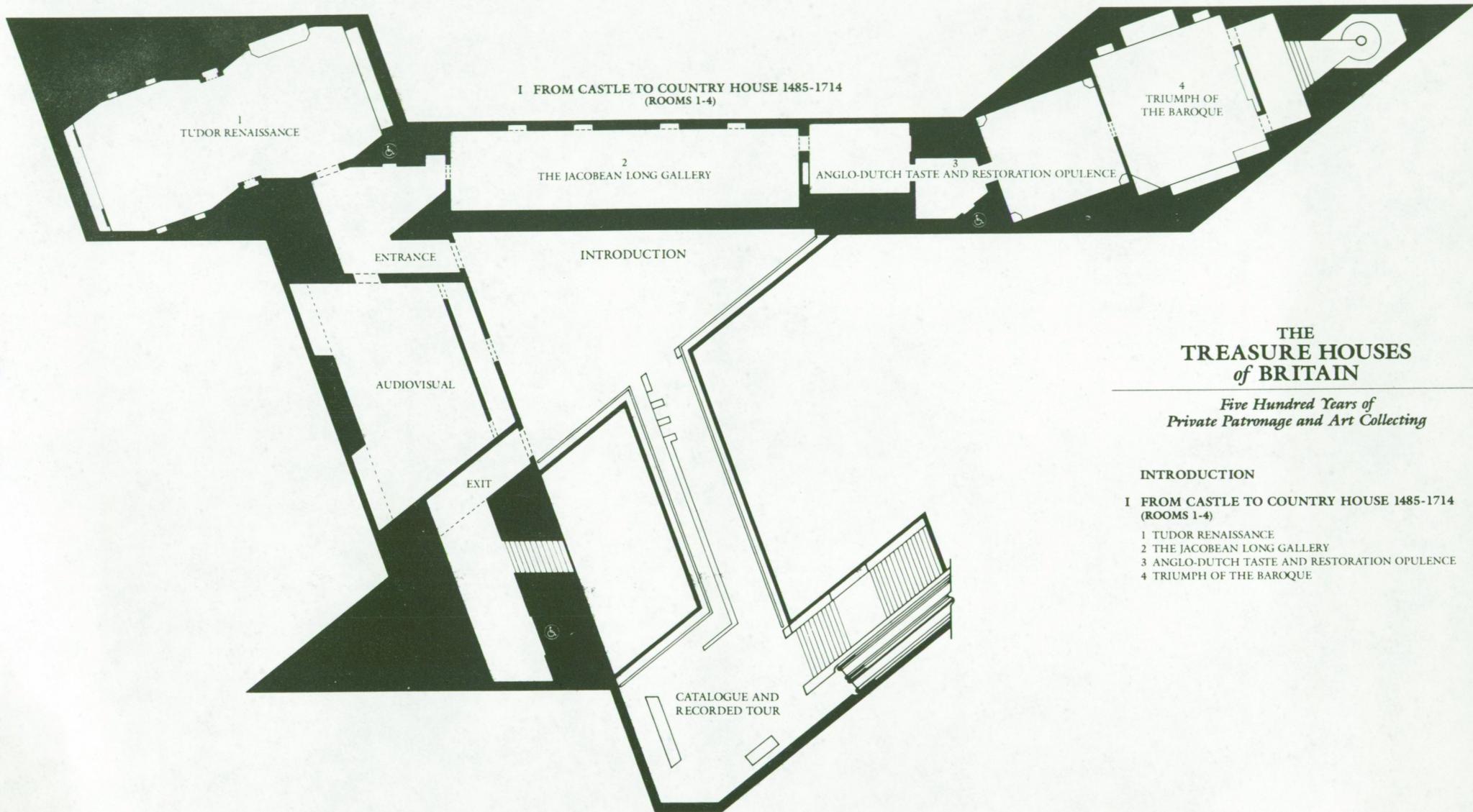
NATIONAL GALLERY OF ART, WASHINGTON
East Building, Ground Level



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

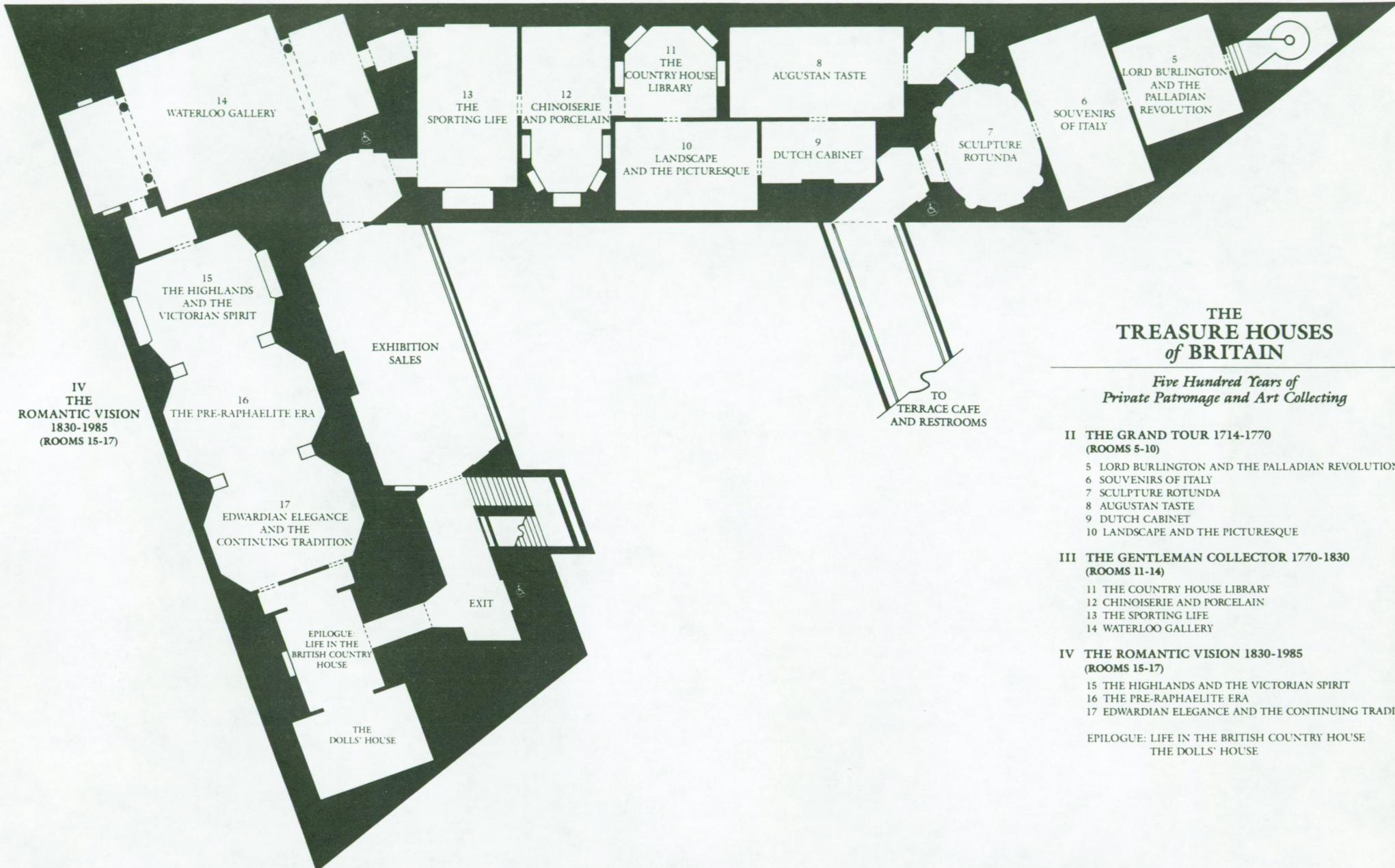
I FROM CASTLE TO COUNTRY HOUSE 1485-1714
(ROOMS 1-4)

- 1 TUDOR RENAISSANCE
- 2 THE JACOBAN 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
 (ROOMS 11-14)

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



THE
 TREASURE HOUSES
 of BRITAIN

*Five Hundred Years of
 Private Patronage and Art Collecting*

II THE GRAND TOUR 1714-1770
 (ROOMS 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
 (ROOMS 11-14)

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

IV THE ROMANTIC VISION 1830-1985
 (ROOMS 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