

The original documents are located in Box 6, folder “6/1/76 - "Eye of Jefferson" Exhibition” of the Betty Ford White House Papers, 1973-1977 at the Gerald R. Ford Presidential Library.

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Carolyn/Nancy

THE WHITE HOUSE

WASHINGTON

May 31, 1976

MEMORANDUM TO: RED CAVANEY
FROM: SUSAN PORTER
SUBJECT: Action Memo

Mrs. Ford has accepted the following out-of-house invitation:

EVENT: Preview and Fireworks of the "Eye of Jefferson" Exhibition

GROUP: National Gallery of Art

DATE: Tuesday, June 1, 1976

TIME: To Be Determined
(perhaps around 9:00 p.m.)

PLACE: National Gallery of Art
Fireworks: U.S. Capitol Reflecting Pool

CONTACT: Mr. Carter Brown, Director, National Gallery of Art
737-4215, ext. 242

COMMENTS: The "Eye of Jefferson" Exhibition is supposed to be the finest exhibition put together in celebration of the Bicentennial. Prior to the preview and fireworks, Mr. and Mrs. Mellon will host a special dinner at the Gallery. Although the President and Mrs. Ford have been invited, they will not attend the dinner. She will, however, attend the preview and then will attend the fireworks. Additional guests have been invited to the preview besides the dinner guests. The fireworks are an extension of the exhibition. They are manufactured by the same French firm which manufactured the fireworks in 1776. The dinner and preview guests will sit in a special section. The evening should be completed a little before 11:00 p.m. There is no file. Thank you.

c: BF Staff
William Nicholson
Sara Massengale
Milt Mitler
Rex Scouten
Staircase

*Business Suits
long Dresses*

62-68"

60% tonight + Wednesday



6/1/76
5:30 p.m.

PROPOSED SCHEDULE

THE FIRST LADY'S ATTENDANCE AT
THE OPENING OF THE EXHIBITION:
"THE EYE OF THOMAS JEFFERSON,"
AND VIEWING OF FIREWORKS PROGRAM

The National Gallery of Art
Tuesday, June 1, 1976

ATTIRE: Long Dress
WEATHER: 60% chance of showers
ADVANCE MAN: Donald Clarey

8:10 p.m. ^{AND MILITARY AIDE, CHARLIE MEAD (THRU-OUT)}
The First Lady boards motorcade on South Grounds.

MOTORCADE DEPARTS South Grounds enroute National
Gallery.

(Driving time: 5 minutes)

8:15 p.m. MOTORCADE ARRIVES National Gallery
(Constitution Avenue entrance)

The First Lady will be met by:

Mr. Paul Mellon

8:18 p.m. The First Lady and Mr. Mellon enter the Exhibition:
"The Eye of Thomas Jefferson," escorted by
Mr. J. Carter Brown, Director of National Gallery,
and Mr. Howard Adams, Program Manager of the
Exhibition.

PRESS POOL COVERAGE

Note: Mr. Mellon bids farewell at this
point.

9:20 p.m. The tour of the Exhibition is completed and The
First Lady proceeds to the West Court to join a
dinner in progress.



9:25 p.m. The First Lady arrives at the West Court and is seated next to Mr. Mellon.

9:30 p.m. Remarks by Mr. Mellon, concluded by a toast to the President and Mrs. Ford.

Note: The First Lady has the option of answering the toast with a few remarks.

9:40 p.m. The First Lady, accompanied by Mr. and Mrs. Mellon, proceeds to 4th Street entrance and boards motorcade.

Note: If it is raining at 9:40, Mr. and Mrs. Mellon and Mrs. Ford will go into Gallery 72 and wait until 10:05.

9:45 p.m. MOTORCADE DEPARTS enroute to viewing location for Fireworks Program.

9:50 p.m. MOTORCADE ARRIVES viewing location. The First Lady, escorted by Mr. and Mrs. Mellon, proceeds to her seat.

9:55 p.m. The First Lady takes her seat.

10:00 p.m. The Fireworks Program, "The Triumph of Reason and Order Over Chaos and War" begins.

11:00 p.m. The Program concludes.

11:03 p.m. The First Lady, escorted by Mr. and Mrs. Mellon, depart viewing area enroute to motorcade.

Note: Mr. and Mrs. Mellon will bid farewell at the motorcade.

11:05 p.m. MOTORCADE DEPARTS viewing area enroute to South Grounds.

(Driving Time: 5 minutes)

11:10 p.m. MOTORCADE ARRIVES South Grounds.



6/1/76
5:30pm

SEATING ARRANGEMENT FOR
FIREWORKS PROGRAM, JUNE 1, 1976

REFLECTING POOL



AISLE

Mr. Martin
Atlas

Mrs. Gwendolyn
Cafritz

Mr. Mellon

Mrs. Ford

Mrs. Mellon

Military
Aide

AISLE

USSS

USSS





View of a French eighteenth-century fireworks display

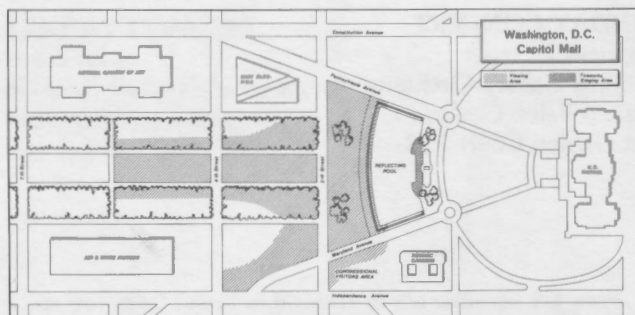
EIGHTEENTH-CENTURY FIREWORKS SPECTACLE

An eighteenth-century *feu d'artifice*, the opening event of the National Gallery's *The Eye of Thomas Jefferson* exhibition, will be held Tuesday evening, June 1 at 10:15 p.m. The public is cordially invited to attend the twenty-minute display. Music popular in France during the period, performed by the National Gallery Orchestra, will be played for approximately one-half-hour prior to the program. The fireworks will be set off at the reflecting pool below the Capitol. No tickets are being issued and no seating will be provided. Sight lines are expected to be excellent throughout the large Mall areas shown shaded on diagram below.

The theme of the fireworks will be "The Triumph of Reason and Order over Chaos and War." The fireworks will parallel as closely as possible those presented in the eighteenth century on great occasions. They will be produced by Ruggieri, the firm responsible for the fireworks Jefferson enjoyed in Paris and Versailles as United States Minister to France.

A musical prelude will initiate the pyrotechnics, which first evoke the theme of the misfortunes visited on humanity when a society is in the grip of disorder, anarchy and the calamities of war. Next comes the wrath of God and, after a brief silence, all returns to calm and reason. Then, a radiant sun, the "grande girande" of the eighteenth century, representing the triumph of culture over violence, will burst behind a full-scale facade of Monticello, expressing order, the establishment of peace and the blossoming of the arts.

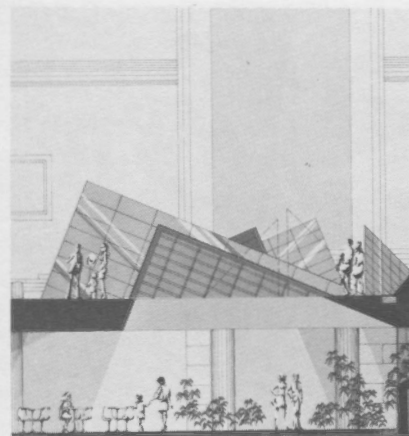
Beginning in mid-June, an audio-visual reportage of the fireworks will be shown in the Gallery's auditorium daily for the duration of the exhibition (through September 6).



Drawing by Kenneth B. Dresser

NEW CAFÉ/BUFFET

The Gallery's new restaurant facilities in the Connecting Link, the first stage of the East Building project to be completed, will be available in time for the Fourth of July weekend. There will be two kinds of service: the Buffet, where hot and cold food can be selected from independent serving counters, including a fast-food line, and the



Architectural drawing showing Concourse and Plaza levels of the Connecting Link

Concourse Café, a more leisurely facility with table service, offering wine, beer and espresso, as in European sidewalk cafés. Daylight will enter through the plaza crystals, and patrons will look out on the "chadar" or Islamic-style waterslide which comes from the fountain above. Summer hours of the Buffet service are 10 a.m. to 7:30 p.m. Monday through Saturday and 1 to 7 p.m. Sunday. The Concourse Café will be open 11 a.m. to 7:30 p.m. Monday through Saturday and 12:30 to 7 p.m. Sunday. The area will also include a lounge and sales shop. Visitors may enter the Concourse through the remodeled East Entrance off the new plaza at Fourth Street, or from the present building, descending by elevator, escalator or stairs.

The concept and design for the Café/Bufferet has been developed by the architectural firm of I.M. Pei and Partners, food service consultants Cini-Grissom, Government Services Inc., and consultants Joseph Baum and James Beard. The graphics for the Connecting Link have been designed and produced by Herman and Lees Associates, Cambridge.

NEW ACQUISITION

A marble bust of Louis XVI by Simon-Louis Boizot has been given to the National Gallery by the Versailles Foundation as a contribution to the U.S. Bicentennial. Boizot was commissioned by Marie-Antoinette to make a bust of the King in 1777. The first version of the bust,



BOIZOT. Louis XVI

which bears that date, is at Versailles. The Gallery's new acquisition is representative of early neo-classical portrait style in eighteenth-century France. This gift makes the fourth French royal bust to enter the Gallery's collections and marks its first likeness of the King of France at the time of the American War of Independence. All four portrait busts are now on view in Lobby C off the East Garden Court.



CASTAGNO. *The Youthful David*

National Gallery of Art

MONDAY, May 31 through SUNDAY, June 6

***PAINTING OF THE WEEK**

Castagno. *The Youthful David*
(Widener Collection) Gallery 4
Tues. through Sat. 12:00 & 2:00; Sun. 3:30 & 6:00

TOUR OF THE WEEK

Jefferson and Colonial America. Auditorium
Tues. through Sat. 1:00 (NOT ON SUNDAY)

TOUR

Introduction to the Collection. Rotunda
Mon. (Memorial Day) 11:00, 1:00, & 3:00
Tues. through Sat. 11:00 & 3:00; Sun. 2:30 & 5:00

SUNDAY LECTURE

Painting in Jefferson's Paris, 1784-1789
Speaker: Robert Rosenblum
Professor of Fine Arts
Institute of Fine Arts, New York University, New York
Auditorium 4:00

SUNDAY CONCERT

"Music at Monticello"
Donna Lerew, *Violinist*,
Thea Cooper, *Cellist*
Neil Tilkens, *Pianist and Harpsichordist*
East Garden Court 7:00

*11" x 14" color reproduction with text for sale this week—25c each. Minimum mail order, \$1.00



MORISOT. *In the Dining Room*

National Gallery of Art

MONDAY, JUNE 7 through SUNDAY, JUNE 13

***PAINTING OF THE WEEK**

Morisot. *In the Dining Room*
(Chester Dale Collection) Gallery 88
Tues. through Sat. 12:00 & 2:00; Sun. 3:30 & 6:00

TOUR OF THE WEEK

Jefferson's European Experience. Auditorium
Tues. through Sat. 1:00 (NOT ON SUNDAY)

TOUR

Introduction to the Collection. Rotunda
Mon. through Sat. 11:00 & 3:00; Sun. 2:30 & 5:00

SUNDAY LECTURE

Thomas Jefferson's Architecture
Speaker: Frederick D. Nichols
Chairman, Division of Architectural History
The University of Virginia, Charlottesville
Auditorium 4:00

SUNDAY CONCERT

Americana I
National Gallery Orchestra
Richard Bales, *Conductor*
East Garden Court 7:00

All concerts, with intermission talks by members of the National Gallery Staff, are broadcast by Station WGMS-AM (570) and FM (103.5).



GAUGUIN. *Haystacks in Brittany* (detail)

National Gallery of Art

MONDAY, JUNE 14 through SUNDAY, JUNE 20

†PAINTING OF THE WEEK

Gauguin. *Haystacks in Brittany*
(Gift of the W. Averell Harriman Foundation) Gallery 84
Tues. through Sat. 12:00 & 2:00; Sun. 3:30 & 6:00

TOUR OF THE WEEK

Jefferson's Public Architecture. Auditorium
Tues. through Sat. 1:00 (NOT ON SUNDAY)

TOUR

Introduction to the Collection. Rotunda
Mon. through Sat. 11:00 & 3:00; Sun. 2:30 & 5:00

SUNDAY LECTURE

Jefferson's Paris: Garden Design to City Planning
Speaker: Dora Wiebenson
Professor of Architectural History
University of Maryland, College Park
Auditorium 4:00

SUNDAY CONCERT

Americana II
National Gallery Orchestra
Richard Bales, *Conductor*
East Garden Court 7:00

†Color postcards with texts for sale this week—10c each, postpaid



GLACKENS. *Family Group* (detail)

National Gallery of Art

MONDAY, JUNE 21 through SUNDAY, JUNE 27

***PAINTING OF THE WEEK**

Glackens. *Family Group*
(Gift of Mr. and Mrs. Ira Glackens) Gallery 65
Tues. through Sat. 12:00 & 2:00; Sun. 3:30 & 6:00

TOUR OF THE WEEK

Jefferson's Domestic Architecture. Auditorium
Tues. through Sat. 1:00 (NOT ON SUNDAY)

TOUR

Introduction to the Collection. Rotunda
Mon. through Sat. 11:00 & 3:00; Sun. 2:30 & 5:00

SUNDAY LECTURE

Thomas Jefferson's Art Gallery for Monticello
Speaker: Seymour Howard
Professor of the History of Art and Archaeology
University of California, Davis
Auditorium 4:00

Inquiries concerning the Gallery's education services should be addressed to the Education Office or telephoned to (202) 737-4215, ext. 272.

National Gallery of Art

Washington, D.C. 20565

Official Business

Penalty for Private Use, \$300



CALENDAR OF EVENTS

June 1976

Goya IN THE PRADO
EXTENDED THROUGH MAY 31
The Gallery is open until 9 p.m.
will close at 7 p.m. on May 31

MISS SUSAN A PORTER
EAST WING
THE WHITE HOUSE
WASHINGTON, DC 20500

Postage
and Fees
Paid
National
Gallery of
Art



Third Class Bulk Rate
Return Postage Guaranteed

1

Looking Through 'The Eye of Thomas Jefferson'

18th Century Fireworks to Launch Gallery's Bicentennial Exhibit . . .

By Frank Getlein
Washington Star Staff Writer

The National Gallery of Art will celebrate its principal Bicentennial exhibition tomorrow night with a fireworks display the likes of which few, if any, people now living have ever seen. The late 18th century-style pyrotechnics, starting at 10:15, will last only a total of 20 minutes, surrounded and intermissioned by appropriate music from the Gallery's orchestra under Richard Bales' direction.

The exhibition, in contrast, extends itself through time in several ways, and there's one timely caution we must make: The exhibit does not open to the public until four days after the opening celebration - this Saturday to be precise.

BUT IT WILL be on the walls of the Gallery until Labor Day, and visitors will find that the more time they at the exhibition, the more they'll get out of it, a rule for most big shows but especially applicable here. Finally, the scope of the show is even more vast in time than it is in the space of the Gallery. It is the largest, most ambitious exhibition ever mounted, taking in the entire ground floor temporary exhibition area plus the west stairway and Garden Court, which houses horticultural specimens Jefferson was connected with, along with a pair of his favorite feathered friends, the mockingbirds.

And it looks back not only to the Virginia of Jefferson's Revolutionary activities, but also to the England and France that so affected his thought and to classical Rome and Greece, filtered through the 18th century.

"THE EYE OF Thomas Jefferson" brings together a representative sample of the things Jefferson actually did see at home and abroad. More important — and the real point of the show — the exhibition re-creates fragments of atmospheres which allow us to apprehend something of what Jefferson may have been thinking and feeling as he moved from the mountains of savage America,

as he called his home, to "the vaunted scene off Europe."

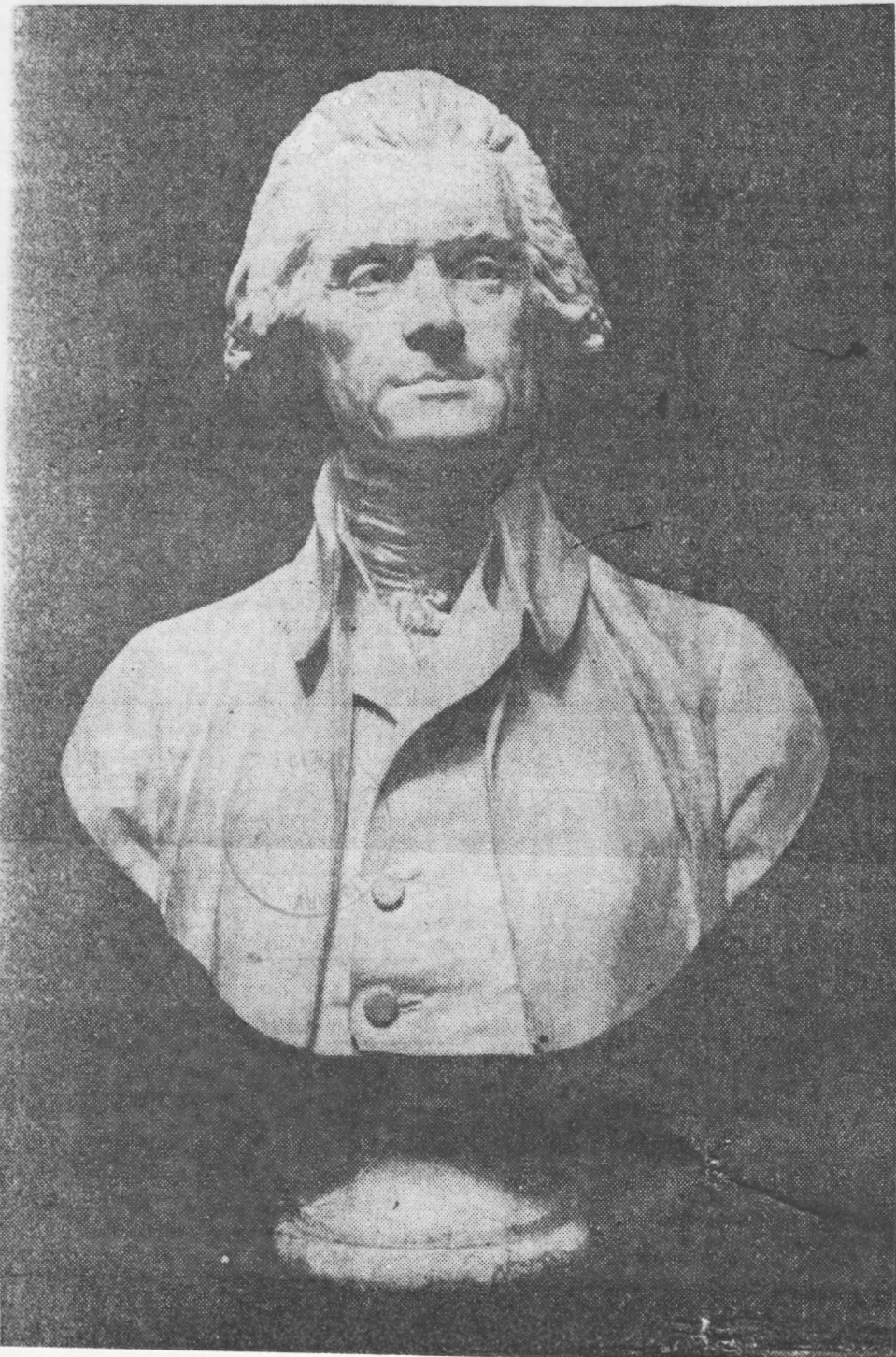
Jefferson was aware of Europe and the European legacy at least as early as his student days at William and Mary. In spite of his occasional lamentations that the raw materials of culture barely existed in his country, he was early making contacts with the main European tradition through books and pictures, listening and thinking.

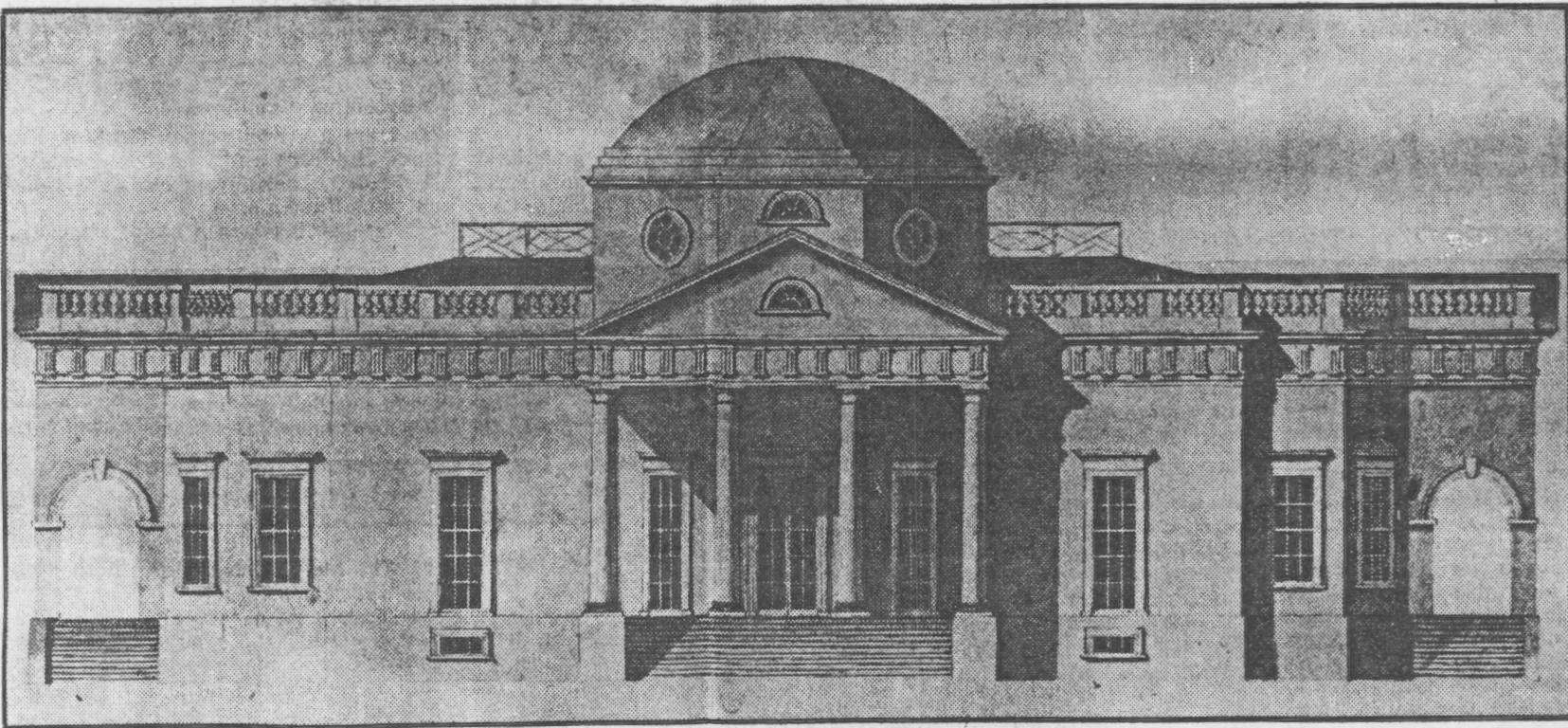
BESIDES THE incomparable contributions he made to politics and education in this country, he principally expressed his preoccupation with the European tradition through architecture and architecture appropriately occupies a substantial — perhaps the dominant — part of the exhibition: the Virginia architecture he was early and late exposed to; the architecture he saw and studied in England, France and Italy; the architecture he worked at, in detail, at full scale and in plan for much of his life; the architecture he influenced in America, the largest example of that being, of course, the National Gallery building itself.

For Jefferson, it seems clear, the political and architectural accomplishments were part of the same unified reality, the clarity of the Declaration, for example, mirroring that of the design of Monticello, just as the architectural layout of the University of Virginia embodied physically its author's idea of education.

AFTER TURNING down a whole series of opportunities, choosing instead the opportunities or requirements of domestic politics both Virginian and national, Jefferson finally did get to Paris in 1784, as minister to France. He served in Paris until 1789, returning home to become Washington's Secretary of State, going on to become president himself, founding the University of Virginia, never returning to the Europe he so loved.

See EXHIBITION, C-3





Jefferson's Monticello, at left, and an enigmatic neoclassical vision by Ledoux, below. Jefferson shared many ideas of radical French architects of the 1780s.

... Highlighting the Virginian's Involvement in Architecture

By Benjamin Forgey

Washington Star Staff Writer

If the preeminent theme running throughout the National Gallery's exhibition, "The Eye of Thomas Jefferson," is the great Virginia Gentleman's involvement with architecture, there is good reason. For during his lifetime, Jefferson not only studied and thought about architecture, he produced it.

Architecture was far from an idle occupation for his fertile mind.

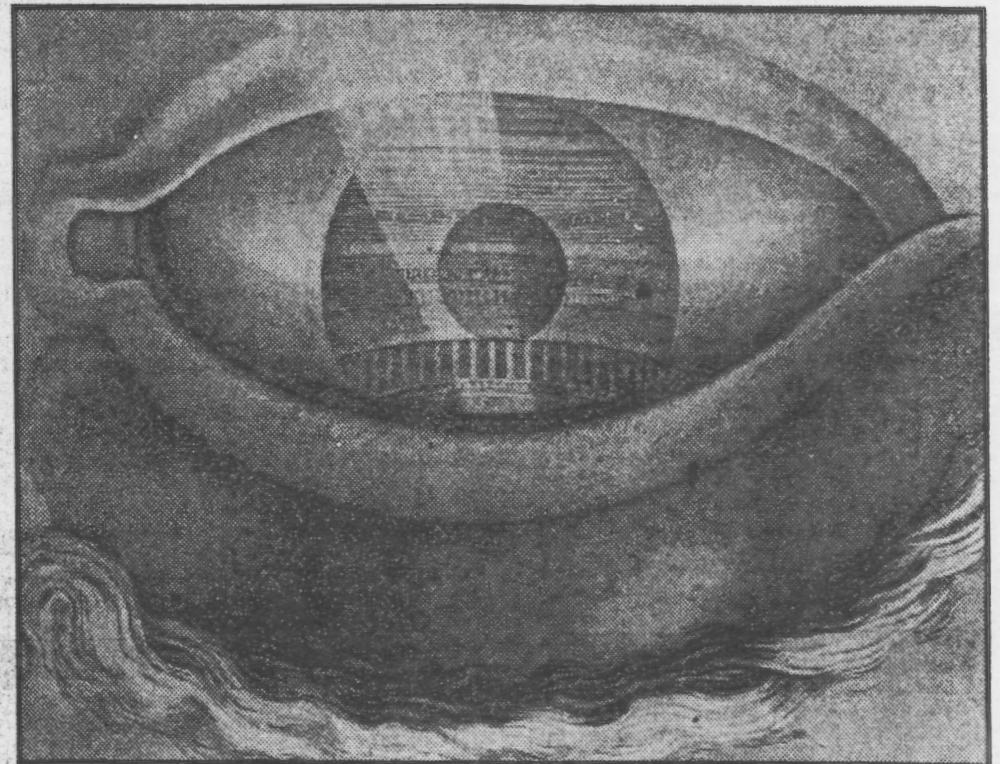
His architectural contributions to America, indeed to the world, have not been neglected by scholars and specialists but they have been rather overlooked by a public too worshipful of his endless ingenious mechanical improvements at the beloved hilltop estate of Monticello.

Jefferson the amateur-architect becomes in this view the inspired tinkerer, and his better architectural conceptions but a facet of this tinkering.

NOTHING COULD be further from the facts, as is demonstrated time and again in the National Gallery's ample "aesthetic biography" of the man. Gallery Director J. Carter Brown has remarked on the chief difficulty of architectural exhibitions — one cannot, after all, exhibit the authentic raw material, which consists of the buildings themselves.

Curator Howard Adams and the exhibition staff went some lengths to do the next best things, however. These in-

See JEFFERSON, C-3



Continued from C-1

The architecture, the pictures and statues, the furniture and accessories Jefferson everywhere encountered during his European sojourn, in every detail tempted him to accept the possibility of a Golden Age embodied in a classically perfect style applied to most modes of endeavor. That Golden Age had existed in classical antiquity. It could be bought into existence again in a New World uncorrupted by the experiences and transgressions of the Old. Even in the Old, there was a perceptible drive toward that classical perfection.

BALANCING that vision of classical perfection at rest was a certain restlessness soon to be called the romantic movement and visible in such fashions as grottoes and ruins scattered among the symmetrical columns. There was even a sense, we can see now, in which Jefferson's and his age's drive toward classicism was itself romantic—yearning for the unattainable and so on, exquisitely expressed in the Piranesi prints in the exhibition.

The exhibition itself is an endless outpouring of the specific objects implied in the generalities above. Spaces, rooms, vista and prospects are constantly suggested, duplicated, imitated, in the setting of the show.

Within those spaces, images of the real 18th century world move along without clash with images of that classical dream the 18th century invoked from Rome and Greece and projected backwards upon those anything but classically calm societies.

ANY EXHIBITION of this general nature is as much detective story as it is scholarly enterprise. Curator Howard Adams, ringmaster of the whole remarkable circus, has been remarkably lucky in his Sherlockian endeavors, no less rewarded here and there in his toils as scholarly drudge.

For instance: he has managed to bring together for the first time ever three objects that link Jefferson to the classical past on the one hand, the Virginian New World on the other: an antique wine or oil pitcher in base metal, its shape obviously derived from some antediluvian wine-skin, slightly stylized, a copy of same in wood commissioned by Jefferson and brought back home, and the silver copy of the copy he caused to be cast in the New World.

For instance again: a group portrait and interior shows the three visitors and a roomful of his finest antique marbles. Dominating these is the large piece known as the "Towneley Vase," which, in the British Museum, a generation later inspired Keats to write his "Ode to a Grecian Urn." The piece thus represents both the classical interests of the 18th century and the romantic movement of the 19th.

GOOD FORTUNE of a different kind brought the Venus de' Medici to the exhibition, as a loan from the Italian government. That first century statue was universally considered the ideal human form by Jefferson's contemporaries, also

or for a projected, never realized, art gallery at Monticello. Happily, the exhibition provides the statue at last with a Jeffersonian-Palladian Temple of Venus as housing.

One of the most fascinating furnishings on view came from some 25 feet away, the large Chinese Chippen le mirror from the Gallery's own board room, where it has for years been admired surreptitiously by visitors stealing time from the sherry and the chatting.

The silver and crystal in such profusion, the chairs and tables, the architectural detail, both real and reproduced in a great variety of methods and scales, all present a vision of an orderly life in startling contrast to the political confusion observed, participated in, even caused by a statesman-philosopher who was also, in the best remembered part of his life, a professional revolutionist.

THE APPARENT contradiction is resolved in the other great motif of Jefferson's "eye," both inner and outer, Science. The faith in Science, often not entirely, even at all, distinguished from technology, was as much a part of Jefferson's legacy to his country as political independence. That faith powered the 19th century, moving in directions Jefferson might very well have thought distressing, created the American 20th century and has only in our own time, from Hiroshima to the Concorde, begun to create agnostics, even downright atheists, outside its temple.

Science in the exhibition is represented by a large assortment of instruments, many of them owned, even designed, by Jefferson. Science appears, too, in a number of pictures, most of them indifferent as art, fascinating as record, such as Peale's excavation of the mastadon, balloon ascensions in Paris, anatomy lectures and the like. Two images compel: the rhinoceros of George Stubbs, which not only ranks with Durer's but improves upon Durer, anatomical precision imparting a kind of hypnosis to the painting.

THE SECOND is Wright of Derby's "Experiment with an Air Pump," with its masterly handling of light, natural and artificial, contrasted at once for painterly and philosophical reasons, the intensity of the experimenter, the emotions of the spectators, especially the woman who turns away from the view of the bird suffocated for science.

The exhibition requires and repays that "slow time" to which Keats ascribed the parentage of Towneley's vase. A great deal of the art on view is not at all to modern taste, most of it falling between that utterly charming late afternoon of the French rococo and the fresh dawn of the English pre-Impressionists.

An awful lot of meticulously painted gentlemen dolled up in Roman robes seem to be standing about making extravagant gestures, as if caught in the middle of a game of living pictures. Yet Jefferson was awe-struck by such a work as Drouais' "Marius at Minturno." As we regard those two draped actors with their furniture that is just not quite Directoire but has moved a long way from Louis the Anything, it is up to us, after all, to figure out why, not up to Jefferson to explain.

Continued from C-1

cluded assembling a large selection of Jefferson's original architectural drawings (the largest exhibition of Jefferson's drawings ever organized, in fact), and putting them together with a large selection of architectural drawings and numerous paintings illustrating the European buildings that most intrigued the American.

FURTHERMORE, stepping up in scale, the gallery commissioned the construction of scale models (meticulous and quite large) of two buildings that influenced Jefferson and two of his own (including Monticello, outbuildings and all). Stepping up to life-size, the gallery built a full-scale version of two rooms designed by Jefferson (one of them in his favorite octagonal shape) and a little Greek pavilion he designed for a park (this used as a setting for the Venus de' Medici).

The volume of this material is almost physically overwhelming but it does establish in clear

outline the fact that Jefferson's involvement in architecture was found, lifetime most important architecture something ren his life as a polit

IN THE LA the two princip to remember ferson's archi that he concei exemplary, syr in the broadest litical terms, a was, in his own much in the ar

He Conce Of It Political

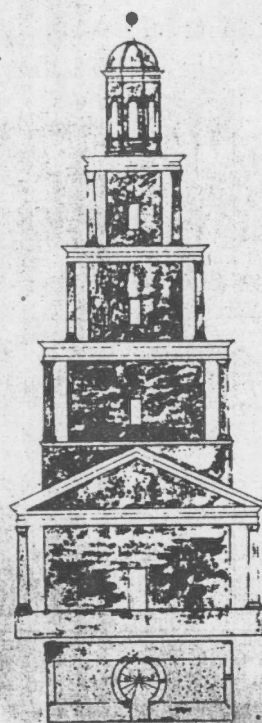
vanguard, an M "modernist. scholar rece argued, indeed ferson was a "ary" architect.) Jefferson's mind, for ins him to reject t Palladianism a burg architect very buildings

om C-1 outline the fact that Jefferson's involvement with architecture was a profound, lifetime affair and, most importantly, that his architecture was not something remote from his life as a political man.

IN THE LARGE view the two principal aspects to remember about Jefferson's architecture are that he conceived of it in exemplary, symbolic and in the broadest sense, political terms, and that he was, in his own time, very much in the architectural

He Conceived Of It in Political Terms

vanguard, an 18th-century "modernist." (One scholar recently has argued, indeed, that Jefferson was a "revolutionary" architect.) Jefferson's critical mind, for instance, led him to reject the cautious Palladianism of Williamsburg architecture (the very buildings so treas-



Observation tower, one of Jefferson's most ambitious designs for a garden ornament. Probably intended for the summit of the mountain which rises above Monticello, with windows directing attention toward Monticello. The design, like many of Jefferson's, was never executed.

ured today) as so many "misshapen piles." It is difficult today; when one classical pediment looks to us more or less like another, to appreciate the forward-looking originality of Jefferson's attitudes, but it is important to realize that Jefferson, condemning Williams-

His Borrowings Have an Awkward Look

burg, was aligning himself with the architectural radicals of his day in looking forward to an architecture that was simpler and more forceful in form, grander in conception and more ennobling in public function. (It is particularly difficult in Washington, where we have been ennobled to the point of absurdity in, say, the Federal Triangle.)

THIS POLITICAL content was an important part of what the neoclassical revival was all about — not just a frivolous change of taste but a new, idealistic way of thinking about the interrelationship between architecture and society — and Jefferson was its first proponent in America. As early as 1768, when he was but 25, Jefferson drew a measured plan of the governor's palace in Williamsburg that, most likely, was part of a scheme to remodel the place, signalling the restless urge to pull down and put up that would stay with him throughout his life.

Ten years later he drew

carried out, would have been the first temple-form residence in America or Europe. This signalled his life-long adherence to neoclassical principles (informed, always, by a boundless respect for the harmonious proportions of the 16th-century Italian architect, Palladio), a strategy of intellect and building that would have lasting consequences for the architecture of the new nation.

THUS JEFFERSON by reading and temperament was predisposed to learn from the more advanced French architects such as Ledoux and Boullee whose projects were being built during his sojourn in Europe during the 1780s. The exhibition, besides being rich in anecdotal content, provides numerous opportunities to make detailed comparisons between buildings Jefferson would later design and buildings he studied first-hand in Europe (in addition to those he studied in his exceptional, up to date library of architectural books and treatises).

Jefferson was a great borrower, to be sure, and often his borrowings have an awkward look, as in the design he submitted to the White House competition, based upon Palladio's famous Villa Rotunda. (He was neither the first nor last architect to stumble upon this formidable composition.) But in his best buildings, especially in his great design for the "academical village" in Charlottesville including its focal point, the Rotunda (a marvelous adaptation of the Pantheon in Rome), he proved himself an inspired borrower and an original force as well.

The great service of this