

The original documents are located in Box 66, folder “Exhibit - "The Eye of Thomas Jefferson" - National Gallery of Art” of the John Marsh Files at the Gerald R. Ford Presidential Library.

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THE WHITE HOUSE

WASHINGTON

August 15, 1975

MEMORANDUM TO:

TED MARRS
JIM CANNON
JIM CONNOR
BOB GOLDWIN
RUSS ROURKE ✓
WARREN RUSTAND
PAUL THEIS

FROM:

JACK MARSH 

Carter Brown came to see me in reference to the proposed exhibit entitled, "The Eye of Thomas Jefferson" currently scheduled for June 1 at the National Gallery of Art. Because of the forthcoming visit about that same time of Giscard d'Estaing, he is suggesting a change in the opening of the visit to the 31st of May.

He thinks it would be helpful to tie in the opening of this exhibit with the visit of the President of France, who will be here at that time to present the sound and light gift to Mount Vernon.

Carter said that as a part of their exhibit, they are planning on having a French fireworks show similar to the type of display that would have occurred during Jefferson's time. In fact the fireworks company who will be making the fireworks for the display is the same company that manufactured the fireworks that Jefferson observed when he was in Paris.

Carter is very anxious to have Presidential participation in this event, and I think it is something that should be seriously considered.



AUG 26 1975

*R
advised
T/M*

THE WHITE HOUSE
WASHINGTON

August 25, 1975

MEMORANDUM FOR: JACK MARSH
FROM: TED MARRS *TM*

We have been advised by Carter Brown that the "Eye of Jefferson" exhibit will have its formal opening on May 31 or June 1, 1976. The visit of the President of France is scheduled for around the 20th of May. Consequently, there is no possibility of combining this event with the French President's visit.

A schedule proposal for Presidential participation in the opening of the "Eye of Jefferson" exhibit has been placed in the system. However, we will now amend that to reflect the new dates.

Suggest the Giscard d'Estaing visit and the "Sound and Light" show be a separate proposal.

oh!
agree!
M

sent to T. Mrs 9/9/75



SEP 13 1975

THE WHITE HOUSE
WASHINGTON

September 11, 1975

MEMORANDUM FOR: JACK MARSH

FROM: TED MARRS *JEM*

Attached is the Schedule Proposal which has been turned in concerning "The Eye of Jefferson" Exhibition.

Because of the separation of time between the Giscard visit and the opening of the exhibition, we have completely separated the two events and are suggesting the President participate in the J. Carter Brown dinner leaving the "Sound and Light Show" to the government of France to suggest.

I'll keep you informed of progress.

Attachment

Our intelligence is that Giscard is going to invite the President to be involved.

JEM



THE WHITE HOUSE SCHEDULE PROPOSAL FOR THE PRESIDENT

WASHINGTON
DATE: AUGUST 4, 1975
FROM: TED MARRS
THRU: JACK MARSH
VIA: WARREN RUSTAND

ATTEND: "The Eye of Jefferson" exhibit, and
deliver brief remarks

DATE: August, 1976

PURPOSE: To pay tribute to the cultural taste of
Jefferson which includes many international
works of art, most notably the "Venus de
Medici," and to give the President an
opportunity to recognize that side of
American life.

FORMAT: National Gallery of Art, Washington, D.C.
List of participants to be provided
45 minutes (10 minutes of remarks)

CABINET PARTICIPATION: None

SPEECH MATERIAL: Remarks to be provided by the Editorial
Division.

STAFF: Jack Marsh
Ted Marrs
Robert Goldwin
Milt Mitler

RECOMMEND: Jack Marsh
Ted Marrs
Robert Goldwin
Milt Mitler

OPPOSED: None

PREVIOUS PARTICIPATION: None

PRESS COVERAGE: Full press coverage

BACKGROUND: "The Eye of Jefferson" show will be the
largest exhibit ever held in the Washington
National Gallery. It will have 400 to
500 paintings, drawings (including the
Design Competition drawings for the White
House) and models. There will also be



pieces of furniture, a documentary film, a book of 12 essays also issued as separate tracts, 18th century style, and a catalogue by about 20 scholars. On view from June 3 through September 6, 1976, this exhibit will focus on Jefferson and his many far-reaching visual interests that have influenced this president, and through him, have influenced the Nation.

Moving from the cultural and social environment of Colonial Virginia, where he spent his youth and formative years, Jefferson grew to confront the political realities of England, the source of the very environment in which he had matured. As minister to France, Jefferson moved quickly and with utter assurance into the intellectual and artistic scene of Europe following his arrival there in 1784. That scene involved lively interests in science, archeology, national history, antiquities, paintings, sculpture, architecture, landscape design, and city planning. He pursued these interests not only in France, but also in the other countries he visited--- England, Germany and Italy. When he returned to the United States in 1789, he brought his interests to bear on the artistic and cultural, as well as the political development of his country.

The renowned third-century B.C. sculpture known as the Venus de Medici from the Galleria degli Uffizi, in Florence, Italy, will be part of "The Eye of Jefferson." The generosity of the Italian people is demonstrated by the fact that the only other comparable transatlantic event involving a world masterpiece of sculpture was the Vatican's loan of Michelangelo's "Pieta" to the New York World's Fair in 1964.

APPROVE _____

DISAPPROVE _____



OCT 9 1975

October 3, 1975

Dear Mr. Brown:

Through the courtesy of Jack Marsh, who forwarded your letter to the President together with his own personal endorsement, we have learned of your invitation to the President to be present for the Bicentennial salute "~~The Eye of Thomas Jefferson~~" sponsored by the National Gallery of Art on the evening of May 31.

The President was pleased to have this appealing invitation and while it is not possible to make a commitment to you at present due to the many variables in the President's schedule for next year, we are carrying your invitation forward for careful consideration. In the meantime, please be assured of his deep appreciation for your thoughtfulness and his warm good wishes.

Sincerely,

William W. Nicholson
Deputy Director
Scheduling Office

Mr. J. Carter Brown
Director
National Gallery of Art
Washington, D.C. 20565

cc: inf. copy to Mr. Marsh
cc: w/incoming to M. Widner

cc: 2 cys nancy gemmell

WVN:jem

sent to news - 10/10



"The Eye of Thomas Jefferson" at the Natl Gallery
of Art at the opening on May 31

SCHEDULING ROUTING MEMO

Subject: _____ Originator: John Marsh

To Individual _____ Processed _____ Comments for Carter Brown
1 W. Nicholson 8/18 of the Natl Gallery

_____ W. Rustand _____

_____ Staff to: _____

_____ H. Donaldson _____

3 _____ M. Widner _____ MAY 31, 76

2 _____ M. Rawlins _____ TV to Carter

_____ N. Gemmell _____ Brown:

Jack Marsh
referred + endorsed
We will
carry forward
for May 31

Return to: _____ and copy to New

Action: _____ and copy to

Mary Louisa



THE WHITE HOUSE

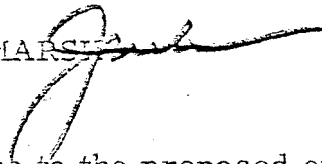
WASHINGTON

August 15, 1975

MEMORANDUM TO:

TED MARRS
JIM CANNON
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PAUL THEIS

FROM:

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Carter is very anxious to have Presidential participation in this event, and I think it is something that should be seriously considered.



National Gallery of Art

Washington, D.C. 20565

August 1, 1975

Dear Mr. President:

On behalf of the Trustees of the National Gallery of Art, I write to invite you and Mrs. Ford to be our guests at the opening of "The Eye of Thomas Jefferson", the Gallery's tribute to the nation's birthday. It has received unprecedented support with major loans and masterpieces coming from European as well as American collections. Your own role in securing the loan of the Venus de' Medici during your recent visit with President Leoni is itself a major contribution to the success of the exhibition.

I would appreciate it if the evening of June 1, 1976 could be marked on your calendar to participate in a gala event. We are planning a special 18th Century fireworks display on the Mall following an inaugural dinner.

Respectfully yours,



J. Carter Brown
Director

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



INTERNATIONAL STEERING COMMITTEE BICENTENNIAL EXHIBITION: *The Eye of Thomas Jefferson*

<i>Sir Francis Watson</i> , Chairman	<i>Frederick J. Cummings</i>	<i>Frederick D. Nichols</i>	<i>Robert Rosenblum</i>
<i>W. Howard Adams</i>	<i>Italo Faldi</i>	<i>Merrill D. Peterson</i>	<i>Jean Seznec</i>
<i>James A. Bear, Jr.</i>	<i>Basil Greenhill</i>	<i>Sir Nikolaus Pevsner</i>	<i>Adolf Max Vogt</i>
<i>J. Carter Brown</i>	<i>Hugh Honour</i>	<i>Jules David Proun</i>	<i>Gabriel White</i>
	<i>Graham Hood</i>	<i>Pierre Rosenberg</i>	

THE WHITE HOUSE

WASHINGTON

August 18, 1975

MEMORANDUM TO: WARREN RUSTAND
FROM: JOHN KING
SUBJECT: CARTER BROWN'S INVITATION

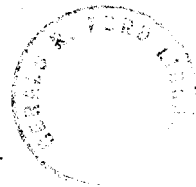
Attached is Carter Brown's invitation to the President to visit the opening of "The Eye of Thomas Jefferson" exhibit. Also attached is Jack Marsh's memo on the subject.

When Carter visited with Jack, his information was that President Giscard's visit would overlap with the opening of the exhibit. He therefore broached the possibility with Jack of tying in the opening of the exhibit with the visit. Since then, I checked with the NSC and learned that the dates for the Giscard visit are now set for May 17-20. I called Carter, told him this, and asked whether this changed his proposal. He mentioned that he cannot move the opening up because of commitments from lenders, and that the best he could do would be to offer to give Giscard a "sneak preview" of the exhibit during his visit. Carter would still like to invite the President to attend the formal opening of the exhibit on June 1st.

In case the 1st is not open, Carter could arrange for the opening to be held on May 31st if that would be more convenient. Carter also mentioned that he will write to Jack Marsh describing these changes and the reason for them.

Mr. Goldwin supports the President's attendance at the opening of the exhibit on June 1st (or May 31st).

Attachments



THE WHITE HOUSE
WASHINGTON

June 1, 1976

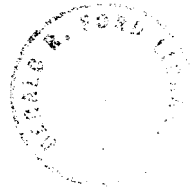
Donna:

Here is the paper on the Eye
of Thomas Jefferson.

I have a more complete background,
if you need it.


Milt Mitler

The exhibit opens to
the public on June 5th.



THE EYE OF THOMAS JEFFERSON

Of all the Founding Fathers, Jefferson alone sustained a life-long commitment to the visual arts both for his own edification and delight and for the cultural enrichment of this nation. The aesthetic and intellectual environment in which his eye and his imagination developed, and the works initiated and produced by that development, form the subject of the exhibition which will be opened at the National Gallery of Art with a preview on the evening of June 1, 1976, beginning at 8:30 PM.

The exhibition will evoke Jefferson's visual and intellectual environment through painting, sculpture, drawings and prints, books, decorative arts, architecture, and landscape design. Examples will range from antique sculpture to silver and furniture, and Jefferson's own drawings and designs will be extensively represented. Approximately 550 pieces will be included from more than 100 collections in Europe and Northern America.

The exhibition has been organized by the National Gallery of Art and is supported by a grant from the Exxon Corporation.

At approximately 10:00 PM, mini-buses will transport those attending the preview from the Gallery to the Reflecting Pool at the United States Capitol to view a spectacular pyrotechnics display supposedly similar to that which Jefferson saw when he was in France. In the event of rain, the fireworks display will be held on Wednesday evening, June 2nd.

There will be special seating at the Reflecting Pool as well as seating for the general public. It has been estimated that some 70,000 people may attend that part of the event.



THE EYE OF THOMAS JEFFERSON

A synopsis and revised checklist
of the exhibition to be held at
the National Gallery of Art,
June - September 1976.

William Howard Adams



December 1974

"You see I am an enthusiast on the subject of the arts."

THE EYE OF THOMAS JEFFERSON

A synopsis and checklist of
the exhibition to be held at
the National Gallery of Art,
June - September 1976.

William Howard Adams

"As this is the anniversary of our Independence our sensations of pleasure
are much increased from the idea that we are addressing ourselves to a man
who sustained so conspicuous a part in the immortal transactions of that
day ---"

Joel Barlow
Paris, July 4, 1789



THE EYE OF THOMAS JEFFERSON

INTRODUCTION

I. THE LAND OF PROMISE: BRITISH AMERICA

1. Virginia
2. The Sister Colonies

II. THE BRITISH CONNECTION: A SUMMARY VIEW

1. London
2. Politics
3. Arts and Letters
4. Society

III. THE PROGRESS OF THE HUMAN MIND

1. Science
2. Exploration
3. Antiquity

IV. "OUR REVOLUTION"

V. EUROPE: THE VAUNTED SCENE

1. Paris
Views of the City and Neighboring Areas
Political and Social Life
Intellectual and Artistic Life
French Revolution
2. Jefferson, Tourist

VI. THE JEFFERSONIAN CREATION

1. Decorative Arts
2. Domestic Architecture
3. Public Buildings
4. Planning of Cities
5. University of Virginia

THE PLEASURES OF NATURE
(East Garden Court)



THE EYE OF THOMAS JEFFERSON

Introduction

"Thomas Jefferson still survives."

John Adams
July 4, 1826

In his History of the United States, Henry Adams observed that while a few broad strokes of the brush would paint the portraits of most of the early presidents, "Jefferson could be painted only touch by touch." Even though this exhibition will in no way attempt a full portrait, it will nevertheless reveal some of the least known and subtlest facets of that remarkable, Renaissance mind -- his constant and searching study of the visual world, the informing curiosity that fired his interest in the arts as well as the sciences, personifying the creative public man par excellence. It would indeed be presumptuous to pretend that "The Eye of Thomas Jefferson" encompasses more than a fragment of the field of "vision" of Jefferson, since nothing seems to have been beyond it. It will rather suggest, hint, evoke and in some few areas, make concrete, something of that aesthetic and intellectual world which he saw, recorded, assimilated and held to be an example -- both good and bad -- worthy of study by the New Republic.

To establish an immediate presence of the man and give a direct visual impression of his achievements, the Introduction to the exhibition will draw the visitor into the long undulating hall and elliptical room that he designed for the Rotunda at the University of Virginia, a unique Jeffersonian space constructed from his own plans. The entrance will be in the East Sculpture Gallery, and those approaching through the east entrance of the building can simply cross the Garden Court to reach the beginning of the exhibit. The atmosphere will be spare, dramatic



and light, with only a few life portraits and the Houdon bust lining the way. In the elliptical room there will be Trumbull's Declaration and the monumental Sully portrait of Jefferson from West Point, placed on the axis with the entrance to the exhibition. Some appropriate quotations, enlarged so as not to detain the visitor, will be spaced along the curving walls.

From this introduction, the visitor will then move into the remote, narrow, vanished colonial world in which Jefferson grew to maturity.

I. The Land of Promise: British America

1. Virginia

"Certainly it must be a happy climate, since it is very near the same latitude with the Land of Promise."

Robert Beverly
The History of the Present
State of Virginia, 1705

"They were truly Attic societies."

Jefferson to L.H. Girardin
January 15, 1815

The largest colony in America, proud, old, settled in the Tidewater; rough, plain and aspiring on its Piedmont frontier, the Virginia of Jefferson's youth was, in his own words, "a country isolated from the European world, insulated from its sister colonies, with whom there was scarcely any intercourse, little visited by foreigners...."

It was on the frontier of this self-contained and yet divided "country," at Shadwell in the edge of the Piedmont, that Jefferson was born, the son of an independent pioneer but through his mother, Jane Randolph, related to the great and rich planter aristocracy whose center was the capital at Williamsburg.

This opening chapter will attempt to give some idea of the cultural, social and aesthetic world of Jefferson's youth and formative years through a gathering of Virginia paintings and objects spanning in time the years 1740 to 1770. To establish the physical boundaries of this world, the first correct map of the province, drawn in 1751 by Jefferson's father, the pioneer-explorer Peter Jefferson, and Joshua Fry, Professor of Mathematics in the College of William and Mary, could not be improved upon. "For the particular geography of our mountains I must refer to Fry and Jefferson's map of Virginia," Jefferson wrote with some pride; elsewhere he calls it "the first map of Virginia which had ever been made; that of Captain



Smith being merely a conjectural sketch." A few family portraits -- all Randolphs and including Jefferson's first American ancestor, William Randolph I -- will lead naturally to his circle of friends and relatives among the gentry. "They trace their pedigree far back in England and Scotland, to which let everyone ascribe the faith and merit he chooses." While there are no portraits of Jefferson as a young boy, two of his childhood friends, John Page, Jr. and Thomas Nelson, Jr., have come down to us in handsome portraits from those early years. Indeed a number of appropriate Virginian portraits of children from the period, such as the large Children of the Honorable Philip Grymes and Mann and Elizabeth Page, will give this section an air of youth that will be very appealing.

At the age of sixteen the young Jefferson left Shadwell for Williamsburg and the College of William and Mary. "By going to the College," he wrote his guardian, "I shall get a more universal Acquaintance, which may hereafter be serviceable to me; and I suppose I can pursue my Studies in Greek and Latin as well there as here, and likewise learn something of the Mathematics." In Williamsburg he was to find, as an English traveler of the time described it, "one handsome street ... just a mile in length, where the view is terminated by a commanding object each way; the Capitol ... at one end of the street; and the College of William and Mary, an old monastic building, at the other end. About the center ... stood the Palace, the residence of the Governor, a large, commodious, and handsome building."

The personalities that moved between the Capitol, the Palace and the College and the social and intellectual life that flourished there and on the surrounding plantations will be evoked by some very good paintings and

decorative arts of the period. Portraits will include Peale's George Washington as Colonel in the Virginia Regiment; William Byrd II of Westover; the three Royal Governors, Bôtétourt, Fauquier, and Dunmore; Speaker Peyton Randolph; Mann Page and his wife of Rosewell, where Jefferson spent many days with his friend, John Page, Jr.; the actress Nancy Hallam as she appeared in the Williamsburg Theater; and even a copy of Correggio by Matthew Pratt which was exhibited in Williamsburg in 1773. A small but fine selection of documented Virginia church silver will mark the presence of the Established Church in colonial life and broaden the overall picture of Britain's largest and most important American colony.

Architecture, like the world of nature, is a vital interest that runs through Jefferson's life, and it is important to orchestrate this leitmotif to accompany the major themes of the exhibit. Each principal section will have a model of a building significant in Jefferson's own life or related to his development as a student of architecture. "Architecture being one of the fine arts," he observed in his Notes on the State of Virginia, "and as such within the department of a professor of the college, according to the new arrangement, perhaps a spark may fall on some young subjects of natural taste, kindle up their genius, and produce a reformation in this elegant and useful art."

Here Rosewell, the great Georgian mansion of the Page family built in 1730 on the York River, will be the architectural focus. Exemplifying the Virginia manor house of the period on the grand scale, it happens to be a house that Jefferson knew very well. "I reflect often with pleasure on the philosophical evenings ... at Rosewell." From its roof, where a good telescope

was installed, he was introduced to astronomy, and it was here that the young democrat exchanged some of his earliest political ideas, some say those of the Declaration itself, with his friend John Page. A model of this important early house, now a ruin, will contribute to the visual and intellectual content of this opening chapter.

Jefferson's early interest in music -- "the favorite passion of my soul -- is well known, and the vision of those evenings in the company of Governor Fauquier, playing quartets at the Governor's Palace and drinking in the Governor's example of "taste, refinement, and erudition," is one of the most affecting glimpses of his sojourn in that "truly Attic" society. A fine eighteenth-century harpsichord or early pianoforte and perhaps one or two other instruments will underline this lifelong interest as well as give visual variety to the selection of decorative arts.

To bring Jefferson into this first section, which covers a period when no life portraits exist, a small selection of his earliest drawings reflecting his interest in architecture, gardening and classical studies will be presented, including a garden pavilion from Kent, the earliest façade for Monticello, measured drawings of the Governor's Palace and plans for new buildings at William and Mary. These will be augmented by key books he is known to have collected and studied during this period, such as Palladio's Four Books of Architecture and works of Morris, Gibbs, Chambers, Whately and Shenstone. Portraits of Newton, Bacon and Locke, "the Trinity of Immortals" whose sentiments he had copied into his Commonplace Book during these formative years, will complete this brief statement on Jefferson's education in the arts and philosophy.

2. The Sister Colonies

"I Speak the Sentiments of America."

Jefferson
Works

This subsection, paralleling in time the presentation of Virginia, endeavors to portray something of the state of the arts in the colonies during the decades preceding the Revolution, coinciding with Jefferson's early years and education.

The paintings and decorative arts have been selected to indicate a few of the high points of artistic achievement in the colonial centers of Boston, New York, Philadelphia and Charleston. Colonial craftsmanship will be represented by outstanding examples of furniture and silver. The juxtaposition of the domestic scene in America with the British background of Section II will be instructive and will delineate the state of the arts in the political and cultural world of the colonies where Jefferson matured and achieved his earliest renown. Jefferson's travel during this period was limited but he did go to Annapolis, Philadelphia and New York in 1766, enlarging his limited vision of the arts by the collections that he saw and the architecture that he carefully noted.

As the visitor moves from this section into the larger scene of the seat of Empire in London, Ramsay's official portraits of George III and Queen Charlotte, versions of which were brought to Williamsburg by Lord Dunmore, will provide the link or bridge and should flank the doorway exit.



Vignette 1

The first of three slide presentations will footnote this opening section. It is to be fast-paced and impressionistic, with little or no narration but with contemporary quotes projected separately to give it structure. The slides themselves will be an unstructured assembly of architectural details, frontier artifacts, fabrics, farm equipment of the period, mountains, rivers, unbroken wilderness panoramas, anonymous faces from paintings of the period and engravings from books, including Catesby's Natural History, giving a rich, various picture of the physical world that Jefferson grew up in but which was not recorded in paintings and drawings. Here we will see Tuckahoe, the schoolroom where he first studied, the site of Shadwell, the Blue Ridge Mountains, houses that he knew, the ruins of Rosewell, plates from books he owned, all carefully edited so that each object, view and engraving will have some legitimate historical association with Jefferson's world as he knew it during this period. Where possible, these familiar scenes will be shown as they now appear in the twentieth century.

II. The British Connection: A Summary View

"Great Britain was their country as much as America. Many of them had been born there; multitudes of them had been educated there.... They were the Countrymen ... of Bacon, Locke, and Newton -- of Shakspeare and Milton.... The noble benefactions and accumulations of ages in philanthropy and in art, in many a priceless collection, were theirs. The ancient public and private customs -- the traditions and prejudices -- the social maxims -- the bravery and loyalty in man -- the stainless faith in women -- the happy and inviolable homes -- which were the birth rights of Englishmen, were theirs."

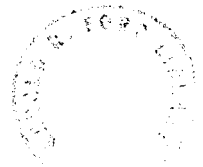
Henry Randall
Life of Thomas Jefferson

In the classifications of history and the generalizations with which we attempt to arrange the past into some order, divisions are made for seeming clarity. Kings, wars, heroes, scientific achievements and artistic watersheds are neatly grouped in ages, periods and movements.

One of the special advantages of an exhibition encompassing the life of a personality such as Jefferson is to break down those verbal, intellectual barriers and to let the viewer discover new insights and reorganize his "conventional wisdom," reinforced with works of art that communicate whole worlds of the past freed from traditional compartments.

An undesirable division and remoteness exists in the minds of many people between the colonial world that produced Jefferson, Adams, Franklin, Madison and Washington and the Empire of Great Britain -- of George III and Dr. Johnson, of Sir Joseph Banks and Dr. Burney, of Garrick and Reynolds, Robert Adam and the Royal Academy.

In a sense, this section is a continuation of the exploration of the visual, intellectual and social world in which Jefferson grew up three thousand miles from its political, social and cultural center.



The city of London on the eve of the Revolution; the British political background, particularly as it relates to the colonies; members of the high Whig society at ease in their country seats and townhouses; the best examples of paintings, drawings and watercolors of the period roughly paralleling the first section (but including Jefferson's one visit to England in 1786) will all be introduced here, as well as the leading artists of the period who recorded the chief personalities that figured in Jefferson's life.

In order to keep this section in appropriate scale, Jefferson's tour of English gardens and country houses will be included in a later section devoted to his travels. The topographical views of London will, however, allude to scenes Jefferson undoubtedly saw or actually commented upon during his brief stay.

The architectural reference will be views of Chiswick, the English villa which Jefferson visited and had early plates of, and which was, of course, inspired by his earliest architectural mentor Andrea Palladio. In the concluding section of the exhibition, where the competition drawings for the President's House will be shown, Jefferson's own entry echoes both Chiswick and the Villa Rotonda in its plan and elevation. A drawing by Kent in this later section will link Chiswick to Jefferson's architectural antecedents.

High style Chippendale pieces selected for a drawing room and Adam dining-room furniture showing early classical influence, along with some silver and porcelain, will enrich this section.

IV. "Our Revolution"

"You and I, my dear friend, have been sent into life at a time when the greatest lawgivers of antiquity would have wished to live. How few of the human race have ever enjoyed an opportunity of making an election of government...."

John Adams
Thoughts on Government in a Letter
from a Gentleman to his Friend
Philadelphia, 1776

"...we utterly dissolve & break off all political connection which may have heretofore subsisted between us & the people or parliament of Great Britain; and finally we do assert and declare these colonies to be free and independant states, and that as free & independant states they shall hereafter have power to levy war, conclude peace, contract alliances, establish commerce, & to do all other acts and things which independant states may of right do. And for the support of this declaration we mutually pledge to each other our lives, our fortunes, & our sacred honour."

Jefferson
Declaration of Independence
Original Rough Draft, 1776

The Revolution will be presented through the works of Trumbull, a few portraits and sculptures of American, British and French officers, and a small selection of French works recording military events. It will be kept in scale with Jefferson's own limited role in the military aspects of the event. Trumbull's scenes from the Revolution, so intimately connected with Jefferson's interest in and patronage of the young artist in Paris, along with portraits of the French officers Lafayette, Chastellux and Rochambeau, who made up an important part of his circle of friends in Paris, will provide the bridge to the section that follows.



V. Europe: The Vaunted Scene

"Behold me at length on the vaunted scene of Europe! It is not necessary for your information that I should enter into details concerning it. But you are perhaps curious to know how this new scene has struck a savage of the mountains of America."

Jefferson to Bellini
September 30, 1785

1. Paris

From his arrival in Europe in 1784 to his departure in 1789, Jefferson entered upon a totally new phase of his education and development in the arts. With Maria Cosway, the Adamses, Trumbull, Bulfinch, William Short or alone, he was to devote every spare moment to the pursuit of paintings, sculpture, architecture, antiquities, landscape design and city planning. For the first time he was actually to see and experience all those things he knew secondhand from books and engravings. It was a turning point in his development as architect and landscape-design enthusiast.

An important part of this section will be given over to exploring the actual works of art he discovered in Paris, notably in the Salons of 1785, 1787 and 1789. Some thirty paintings and drawings from these exhibitions will be hung in the style of the period, in close rank from floor to ceiling, and together with the sculpture will recreate something of the Salon atmosphere. Paintings and architectural drawings will also document Paris topography and the buildings which actually influenced Jefferson's own later work, such as Chalgrin's Saint-Philippe du Roule and Ledoux's Pavilion for Mademoiselle Guimard. Other architects whose work interested Jefferson include Boullée, Rousseau and Clérisseau, and examples of their works will carry forward the architectural theme. The impressive Roberts from the Salon

of 1785 will further highlight the contemporary interest in antiquities and archaeology. Portraits of the personalities that Jefferson knew, including members of the Court of Louis XVI, ministers of state and intellectual and artistic figures will also give a fair survey of French painting during the period without manipulating the selection of artists or subjects. Following the Salon evocation, a small gallery will be devoted to works of art Jefferson specifically commented upon and admired, including Houdon's Diana, Diana and Endymion by Michael-Angelo Slodtz, and paintings by Van Der Werf.

For the model in this section, the river façade of the Hôtel de Salm, because of its influence on the rebuilding of Monticello, will be constructed. "While in Paris," Jefferson wrote, "I was violently smitten with the Hôtel de Salm, and used to go to the Tuileries almost daily to look at it."

Jefferson's earliest portrait by Mather Brown and those of John Adams and Bulfinch done at the same time will be reunited in this section. Only those events of the French Revolution that Jefferson saw or recorded will be covered here, beginning with the events leading up to the Revolution and concluding with the demolition of the Bastille.

French furniture collected by Americans during the early years of the Republic, notably by Jefferson himself, Gouverneur Morris, Washington, Monroe and the merchant Swan, will be assembled to illustrate the decorative arts of the period. A few pieces of furniture commissioned by Louis XVI for Washington but not delivered will also be included.



Vignette 2

The second vignette, again of slides and brief narrative, will present a picture of the creative architectural ferment of Paris during the critical decade of Jefferson's residence there. It is a subject that should be explored in some depth, with photographs of surviving buildings and an explanation of the importance of French theory and practice to the Neo-Classical style then emerging.

2. Jefferson, Tourist

Jefferson's travels in France, England, Germany, Italy and Holland are famous and well-documented. Topographical views of the cities he visited, historic sites and scenes of antiquity will highlight a reconstruction of his itineraries. His friendship with Maria Cosway, who shared some of these travels, will be touched on in this part of the exhibit by including her portrait and the portrait of Jefferson which she prevailed upon Trumbull to copy for her from his original and which still hangs in the convent she founded in Italy. Portraits of other traveling companions will also be assembled.

The English garden tour of 1786 with John Adams will be a self-contained interlude and will provide a natural link to the next section, "The Jeffersonian Creation."

A wall map showing Jefferson's travels will greet the visitor at the start of this section.



VI. The Jeffersonian Creation

"It is not flattering to say that you have planted the arts in your country. The works already created are the monuments of your judgment and your zeal and of your taste. The first sculpture that adorns an American public building perpetuates your love and your protection of the fine arts."

Latrobe to Jefferson
August 13, 1807

"You see I am an enthusiast on the subject of the arts. But it is an enthusiasm of which I am not ashamed, as it's object is to improve the taste of my countrymen, to increase their reputation, to reconcile to them the respect of the world, and to procure them it's praise."

Jefferson to Madison
September 20, 1785

In this closing portion, an American president will be presented for the first time as a major artist. Jefferson's contributions to architecture, the decorative arts, the planning of cities and landscape design will be fully explored through his drawings and through photographs of surviving buildings.

As a possible order of organization, the first gallery might be devoted to all of Jefferson's designs and commissions in the decorative arts: the tea urn, the silver goblets, furniture, and window treatments for Monticello. Where possible, the actual objects and the sources of their design, along with the drawings, will give this segment a scholarly dimension never presented before.

The design and production of commemorative medals was yet another interest of Jefferson's eye and imagination. In 1780 he caused to be executed a medal for Virginia. His role in the design of the medals of the Revolution is well known, and during his administration the production of Indian peace medals was regularized. A group of these medals and original designs will be introduced at this point in the exhibition.

From the presentation of Jefferson's decorative designs, the visitor will then move into a gallery devoted to his contributions to domestic architecture, where we shall assemble the largest exhibition of his drawings ever organized. Since they are small and can be mounted in groups, we shall be able to have a great many examples, showing Jefferson's range, growth and creative achievements. In addition, enlarged photographs of the houses along with details and interiors will be mounted next to the original drawings. Not only will the visitor see elevations but a myriad of details that could not be singled out or shown in any other way. Moldings, orders, doors, upper windows, site plans, privies, outbuildings, larders, all the utilitarian areas of these houses that the public could never possibly visit or see can be shown in photomurals.

Because Poplar Forest is considered by many to be Jefferson's finest design, a model of it will be included at this juncture along with Monticello. The evolution of the design of Monticello will be presented through both enlargements of original drawings and photographs. Other houses documented will be Farmington, Barboursville and Bremo.

More than one hundred of Jefferson's architectural drawings from the Massachusetts Historical Society, the University of Virginia and the Library of Congress have been committed to the exhibition, allowing the third President to be presented as an accomplished artist and architect.

A high point in this last section will be Jefferson's public buildings at Richmond and Washington. Latrobe, Mills, Hadfield and Thornton will be introduced through their portraits and works that relate to Jefferson's own personal interests, including the capitols of Richmond and Washington, the President's House, and other public buildings of the new Federal City.



All of the competitive drawings for the President's House, including Hoban's winning and Jefferson's losing designs, will be presented as a group for the first time, not only for their historic interest but as a survey of the generally limited state of architectural thinking that existed at this period, in contrast to Jefferson's own bold, avant-garde conceptions.

Plates from Palladio, Morris, Piranesi, Chambers and others will be shown as they relate to Jefferson's own works, in some cases enlarged and silk-screened for visual interest in the galleries.

The closing statement of this section and of the exhibition will be an exploration of the creation of the University of Virginia through original drawings, plans, enlarged photographs and the relevant sources for Jefferson's inspiration. Here, enlarged and dramatic wall photographs will be used to convey something of the space, scale and ingenuity of this, the supreme statement of Jefferson's imagination.

Vignette 3

The planning of cities is an important aspect of Jefferson's creativity, particularly as it shaped Richmond and Washington, but the scale of these projects make them difficult to present visually and clearly. The third vignette will focus on the planning of Washington and Jefferson's role in the enterprise as Secretary of State.

The Library of Congress is lending the earliest views of Washington, and these along with a portrait of L'Enfant and an early map of the city will be the principal original works.

The Pleasures of Nature
(East Garden Court)

"The greatest service which can be rendered any country is, to add a useful plant to its culture."

Jefferson
Letters

"Mr. Madison and myself ... visited ... the principal scenes of General Burgoyne's misfortunes. ... We were more pleased, however, with the botanical objects which continually presented themselves."

Jefferson to Thomas Mann Randolph
June 5, 1791

"My old friend Thouin of the National garden at Paris has sent me 700 species of seeds. I suppose they will contain all the fine flowers of France, and fill all the space we have for them...."

Jefferson to Martha Jefferson Randolph
October 18, 1808

"I take the liberty of making it known to the botanist by the name of Jeffersonia, in honour of Thomas Jefferson, Esq., Secretary of State I have had no reference to his political character My business was with his knowledge of natural history. In the various departments of this science, but especially in botany and in zoology, the information of this gentleman is equalled by that of few persons in the United-States."

Benjamin Smith Barton
Transactions of the
American Philosophical Society, 1793

Botany and natural history were consuming interests of Jefferson throughout his life. The strange flora and fauna of colonial Virginia spawned both amateur and serious students among its earliest settlers. The subject was well covered in the early libraries, and Jefferson's own holdings were comprehensive for the period. Clearly it is a subject that should be present as an integral part of the exhibition, and the central position of the East Garden Court will make it the perfect setting for a Jeffersonian botanical garden. Along the arcade, the wall space will be used for



contemporary drawings and plates of botanical and natural history subjects. Portraits of the explorer-naturalist von Humbolt and Linneaus; Rubens Peale with the first geranium plant in America; sketches of plants gathered by the Lewis and Clark Expedition; and the Frederick Church painting of Natural Bridge, which Jefferson once owned, will provide some moments of visual delight. Houdon's bust of Buffon, whose attacks on American species in part provoked the writing of Jefferson's Notes on the State of Virginia, will find a logical setting.

Jefferson is a key figure in the early development of landscape architecture in America. Before the Revolution he was composing plans on the grand scale for his county seat. His ideas were further developed and refined during his five years in Europe, where he took every opportunity to study and observe the art. A presentation of Jefferson's interests and contribution in this field, along with historical sources, will be included in this section through drawings, engravings and photographs.

It is intended that the garden can be entered from four different parts of the exhibition and thus be used as a place to rest, where the visitor will be refreshed with a visual change. Garden furniture will be specially constructed from Jefferson's own designs. An aviary in the center will contain his favorite mockingbirds, "which he cherished with peculiar fondness," a diarist of the period recorded. "It was a constant companion of his solitary and studious hours [in the White House]. Whenever he was alone he opened the cage and let the bird fly around the room ... when he retired to his chambers it would hop up the stairs after him and while he took his siesta, would sit on his couch and pour forth its melodious strains."

The fountain figure in the Garden Court is from the garden of Versailles and is appropriately from a garden Jefferson knew quite well and often visited with pleasure.

The plantings will include not only specimens of Jefferson's own favorite plants and special American varieties that he collected, but also some of the European varieties that he received regularly from "his particular botanical friend[s]," including the Comtesse de Tesse, whose garden and house outside Paris, designed by Boullée, were a botanical paradise where Jefferson spent much time and contributed many specimens.



INTRODUCTION

- *Houdon AB Jefferson 1789
Museum of Fine Arts, Boston
- *Peale, R. AB Jefferson 1800
The White House
- *Sully AB Jefferson 1822
U.S. Military Academy, West Point
- *Trumbull IJ Sketch for the Declaration of Independence 1786
Yale University Art Gallery
- *Trumbull IJ Declaration of Independence 1786-1797
Yale University Art Gallery

I. THE LAND OF PROMISE: BRITISH AMERICA

1. Virginia

- *Bridges TT Children of the Honorable Philip Grymes
Virginia Historical Society
- *Chamberlain TT Thomas Nelson, Jr.
Virginia Museum of Fine Arts
- * WHA Frenchman's Map of Williamsburg 1782
College of William and Mary facsimile
- *Fry and Jefferson Map 1751
Wilton, Richmond
- *Attributed Hesselius TT Mary Randolph
Virginia Historical Society
- *Attributed Hesselius TT William Randolph I
Virginia Historical Society
- *Hoare RW Lord Boretourt
Duke of Beaufort
- *Hogarth RW An Election 1755-1758
four engravings
National Gallery of Art, Washington
- *Jefferson FN Early Drawings for Monticello
Nichols 28 and 29
Massachusetts Historical Society
- *Jefferson FN Study for plan of a rotunda house
(probably a new Governor's Palace
Huntington Library facsimile Nichols 420
- *Jefferson FN "Plan for an addition to the College of
William and Mary..." facsimile
Huntington Library Nichols 421
- *Jefferson FN Measured Plan of Governor's Palace,
Williamsburg Nichols 422
Massachusetts Historical Society



*Jefferson FN Study for remodeling Governor's Palace with temple-form roof and two pediments.
Massachusetts Historical Society Nichols 425

*Kneller TT William Byrd II
Virginia Historical Society

*Kneller RW John Locke
Virginia Museum of Fine Arts

*Larkin RW Sir Francis Bacon
Sir Edmund Bacon

*Peale, C.W. CS Nancy Hallam as Imogen in "Cymbeline"
Colonial Williamsburg

*Peale, C.W. CS George Washington as Colonel in the 22nd Regiment of Virginia 1772
Washington and Lee University

*Pratt, After Correggio WC Madonna of St. Jerome 1764-1766
National Gallery of Art, Washington

Ramsay RW George III
British Embassy, Washington

Ramsay RW Queen Charlotte
British Embassy, Washington

*Reynolds RW Lord Dunmore
Mrs. E. Murray, Edinburgh

*After Rysbrack RW Bust of Sir Isaac Newton bronze
~~anonymous~~ *anonymous*

*Wilson RW Governor Fauquier
Coram Foundation, London

*Wollaston TT John Page, Jr.
Virginia Museum of Fine Arts on loan from the College of William and Mary

*Wollaston TT Mann and Elizabeth Page
Virginia Historical Society

* Original Gold Medal for Classical Studies
Awarded by Lord Botetourt
Virginia Historical Society

*Unknown TT Isham Randolph
Virginia Historical Society

* FN Model of Rosewell

Decorative Arts

Jefferson Architect's Table
Monticello

Music:

Kirkmann Harpsichord
Mrs. Charles F. Willis, Washington

Hawkins Piano 1801
Smithsonian Institution

Preston Guitar
Smithsonian Institution

Jefferson Music Stand
Monticello

Furniture:

*Secretary-Desk, Eventon, Virginia 1760-1780.
John R. Gwathmey, Burlington Plantation, Virginia.

Armchair, Virginia.
Mary Washington House, Fredericksburg, Virginia.

*Cellarette, Southern.
Colonial Williamsburg.

*Blanket Chest, Southern.
Colonial Williamsburg.

*Pair of Side Chairs, Virginia.
Virginia Historical Society.

*Benjamin Waller Chair.
Colonial Williamsburg.



*Side Chair, Virginia.
Colonial Williamsburg.

Silver, Secular:

Two Beer Cans, London 1753-1754.
Mrs. John F. Brown, Warwick, Rhode Island.

*Coffee Pot, John Jacob, London 1734-1735.
~~London 1734-1735.~~ *anonymous*

Cake Basket, London 1752-1753.
Mrs. John F. Brown, Warwick, Rhode Island.

*Tankard with Peyton Randolph Arms.
Colonial Williamsburg.

*Salver with Peyton Randolph Arms.
Colonial Williamsburg.

Silver, Ecclesiastical:

*Paten, Richard Gurney, London 1751-1752.
College of William and Mary

*Cup and Cover, Pierre Harache, London 1686.
College of William and Mary.

*Chalice, Flagon and Alms Basin, Thomas Heming, London 1764-1767.
Bruton Parish Church.

*Chalice and Paten, London c.1660.
Bruton Parish Church.

*Basin, London 1739-1740.
Bruton Parish Church.

*Paten, Benjamin Pyne, London 1691-1692
Bruton Parish Church

Books

Bacon Essays 1663

Chambers Treatise on Civil Architecture 1759

Cicero De officiis 1614

- Coke Four Parts of the Institutes of the Laws of England 1639, 1662, 1670, 1648 3 vols.
- Dezallier
d'Argentville,
trans. James The Theory and Practice of Gardening 1728
- Gibbs A Book of Architecture 1728
- Hutcheson An Inquiry into the Origin of Our Ideas of Beauty and Virtue 1753
- Kames Elements of Criticism 1765 2 vols.
- Jefferson Notes on the State of Virginia 1785
- Kent The Designs of Inigo Jones 1727 vol. 1, pl. 73
- Locke Letter on Toleration 1790
- Morris Select Architecture 1755
- Newton Philosophiae Naturalis Principia Mathematica 1760
- Ovid Metamorphoseon 1751
- Palladio, ed. Leoni The Architecture of A. Palladio 1715 2 vols.
- Plutarch Lives 1517-1564 13 vols.
- Seneca Opera (selection) 1782-1795 10 vols.
Book of Common Prayer 1662
2. The Sister Colonies
- *Benbridge Charles Cotesworth Pinckney 1773-1774
National Portrait Gallery, Washington
- *Copley Portrait of Mary Toppen 1763
Yale University Art Gallery
- *Copley Young Lady with a Bird and a Dog 1767
Toledo Museum, Toledo



- *Hesselius Charles Calvert 1761
Baltimore Museum
- *Peale, C.W. CS William Buckland 1774-1787
Yale University Art Gallery
- *Peale, C.W. CS John Beale Bordley c.1770
Mr. Robert L. McNeil, Philadelphia
- *Peale, C.W. CS Colonel John Harleston 1775
~~Mr. Robert L. McNeil, Philadelphia~~ anonymous
- *Pratt TT Mary Jemima Balfour 1773
Virginia Historical Society
- *Pratt TT James Balfour 1773
Virginia Historical Society
- *Stuart Francis Malbone and His Brother Saunders 1773-1775
Mrs. Francis Malbone Blodget
- *Theus John Faucheraud Grimke c.1762-1764
Mr. James A. Williams, Savannah
- *Theus Ralph Izard as a Boy c.1753
Mr. and Mrs. Ray J. Eford, Atlanta

Decorative Arts

Furniture:

- *Highboy and matching Lowboy, Philadelphia.
Metropolitan Museum of Art, New York.
- *Secretary-Desk, Charleston.
Museum of Early Southern Decorative Arts.
- *Secretary-Desk, Massachusetts.
Essex Institute, Essex, Massachusetts.
- *Card Table, New York.
Metropolitan Museum of Art, New York.
- Tripod Table, Philadelphia,
Museum of Fine Arts, Boston.
- *Secretary, Massachusetts
American Antiquarian Society

*Chairs, Philadelphia.
Colonial Williamsburg.

Silver:

Coffee Pot, Philip Syng, Philadelphia.
Philadelphia Museum.

*Cake Basket, Myer Myers, New York.
Metropolitan Museum of Art, New York.

*Coffee Pot, Paul Revere, Boston 1773.
Worcester Art Museum.

Salver, Sugar and Creamer, Paul Revere, Boston.
Museum of Fine Arts, Boston.



II. THE BRITISH CONNECTION: A SUMMARY VIEW

1. London

- *Canaletto RW London Seen through an Arch of Westminster Bridge 1746-1747
Duke of Northumberland
- *Canaletto RW "The Lord Mayor's Procession, The Thames at Westminster Bridge, 1746" Paul Mellon
- *Collett RW Temple Bar from the West c.1760
Earl of Jersey, Channel Islands
- *Marlow RW View of Whitehall looking North-East
Paul Mellon
- *Marlow RW Ludgate Hill Looking Towards St. Paul's Bank of England c.1775
- *Sandby RW St. Paul's, Covent Garden, seen through the Arches of the Piazza
Paul Mellon

2. Politics

- *Copley RW Death of the Earl of Chatham 1779
National Gallery of Art, Washington
- *Dance RW Lord North
National Portrait Gallery, London
- *Gainsborough RW Pitt c.1787
Paul Mellon
- *Nollekens RW Fox 1792
Paul Mellon
- *Ramsay RW Earl Temple
National Gallery of Victoria, Australia
- *Reynolds RW Burke 1767-1769
Earl Fitzwilliam
- West Death of Wolfe
Royal Ontario Museum, Toronto
- Zoffany RW Wilkes and His Daughter
Sir Humphrey Sherston-Baker

Decorative ArtsFurniture: EH

- * Table, 1755-1760, 65.155.28
Metropolitan Museum of Art, New York
- * Kneehole Desk, c.1755, 1971.203
Metropolitan Museum of Art, New York
- * Sofa, c.1740, 51.186.3, Untermeyer catalogue
Metropolitan Museum of Art, New York
- * Side Chair with strapwork splat en suite with above, c.1740
Metropolitan Museum of Art, New York, 51.186.2, Untermeyer catalogue pl. 97
- * Armchair, Chippendale, ribbon back, c.1750, 57.41.1
Metropolitan Museum of Art, New York
- * Tea Table, 64.101.1097
Metropolitan Museum of Art, New York, Untermeyer catalogue fig. 255
- * Pair of brackets, c.1755, 64.101 1173 1174 fig. 354
Metropolitan Museum of Art, New York
- * Fire Screen, c.1760, 65.155. 10
Metropolitan Museum of Art, New York
- * Dressing Table, English
Colonial Williamsburg
- * Pair of upholstered armchair, c.1755
Colonial Williamsburg
- * Mirror, Chinoiserie
National Gallery of Art, Washington

Books

- Burke Thoughts on the Present Discontents 1770
- Fox Speeches
- Journal of the House of Lords with Chatham's Last Speech



Wilkes No. 45 of the 'North Briton' 1763
North Conciliatory Proposals of 1775, to which
Thomas Jefferson replied

3. Arts and Letters

*Reynolds RW Dr. Charles Burney 1781
National Portrait Gallery, London

*Reynolds RW Sir William Chambers 1780
Royal Academy, London

Reynolds RW Dr. Johnson 1770
Mrs. Donald Hyde, New York

*Reynolds RW The "Out of Town" Party 1759
Bristol Art Gallery

*Reynolds RW James Macpherson 1772
Lord Egremont

*Zoffany RW David Garrick as Lord Chalkstone, Ellis Ackman
as Bowman. and Astley Bransby as Aesop in
"Lethe" c.1766
Birmingham Museum and Art Gallery

Books

Macpherson ("Ossian") The Poems of Ossian 1784-1785

Burney A General History of Music 1766-1789 4 vols.
The Present State of Music in France and Italy 1771

Johnson Dictionary 1775 2 vols.

Kent Inigo Jones, open at Chiswick

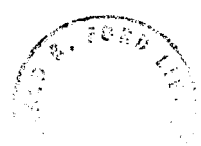
Gaelic Bible sent by Charles Macpherson to Jefferson

Adam, Robert and James The Works in Architecture of Robert and James Adam
Esquires vol. 1, 1778

Chambers Designs of Chinese Buildings...1757

4. Society

- *Hogarth RW The March of the Guards 1746
Coram Foundation, London
- *Lambert RW Chiswick, View from the South-West 1742
Duke of Devonshire
- *de Louthembourg RW A Midsummer's Afternoon with a Methodist
Preacher 1777
National Gallery of Canada, Ottawa
- de Louthembourg RW Warley Camp: The Mock Attack 1779
The Royal Collection, London
- *de Louthembourg RW Coalbrookdale by Night
Science Museum, London
- Stubbs RW Mr. and Mrs. Wilson of Hull with Their Hunt
Servants c.1757
Paul Mellon
- *Wheatley RW The Browne Family c.1778
Paul Mellon
- *Zoffany RW The Dutton Family c.1765
Honorable Peter Samuel
- *Zoffany RW The Sharp Family on a Yacht on the Thames
Miss Olive Lloyd-Baker 1779-1781
- *Zoffany RW John Peyto, 14th Baron Willoughby de Broke
and Louisa His Wife 1771-1772
Lord Willoughby de Broke, London
- Zoffany RW Queen Charlotte and Two Princes c.1773
Royal Collection, London



Decorative Arts (3 and 4)Furniture: EH

- * Sideboard c.1775, 64.101.893, Untermeyer catalogue pl. 30
Metropolitan Museum of Art, New York
- * Pair of Urns c.1775, 64.101.894
Metropolitan Museum of Art, New York
- * Pedestals c.1775, 64.101.895
Metropolitan Museum of Art, New York
- * Side Table c.1770, 11.117.5
Metropolitan Museum of Art, New York
- * Urn, c.1775, 11.117.8
Metropolitan Museum of Art, New York
- * Card Table, 1770, 11.117.5
Metropolitan Museum of Art, New York
- * Pair of Candle Stands, c.1765, 64.101. 1056 a,b; 1057 a,b; fig. 210
Metropolitan Museum of Art, New York

Silver: RW

Pair of Candlesticks, John Carter after a design by Adam, London 1767
Temple Newsam House, Leeds

Pair of Candelabra, John Carter after a design by Adam, London 1774
Lloyd's of London

Cup and Cover, Louisa Courtauld and George Cowles, London 1771
Victoria and Albert Museum, London

Slaver, Frederick Kandler, London 1775
Victoria and Albert Museum, London

Wine Cooler, Frederick Kandler, London 1775
Victoria and Albert Museum, London

Jug, Boulton and Fothergill, Birmingham 1776
Museum of Fine Arts, Boston

Pair of Candlesticks, Boulton and Fothergill, Birmingham 1774
Museum of Fine Arts, Boston

Pair of Sauce Tureens, Boulton and Fothergill, Birmingham 1776
Birmingham Assay Office

Tea Urn, Thomas Heming, London 1777
Cleveland Museum of Art

III. "THE PROGRESS OF THE HUMAN MIND:" SCIENCE, EXPLORATION AND ANTIQUITY

I. Science

- *Blanchet R/R Fathers Lesueur and Jacquier c.1772
Musée des Beaux-Arts, Nantes
- *Ceracchi RW Medallion of Priestley
Wedgwood Museum
- *Colson R/R Portrait of Balthazar Sage 1777
Musée des Beaux-Arts, Dijon
- *David R/R Portrait of M. and Mme Lavoisier 1788
Rockefeller University, New York
- David R/R Alphonse Lercy 1783
Musée Fabre, Montpellier
- Desbordes R/R An Inoculation c.1822
Musée de Douai, Douai
- *Ellis after Rooker RW The Cast Iron Bridge near Coalbrookdale 1782
Ironbridge Gorge Museum Trust engraving
- *Houdon HHA Robert Fulton c.1803
Mrs. Sarah Hunter Kelly, New York
- *Ibbetson RW The Ascent of Lunardi's Balloon from St. George's
Field 1788-1790
London Museum
- *Lépicie R/R The Astronomer
Gulbenkian Museum, Lisbon
- *Peale, C.W. CS Exhuming of the First American Mastodon 1806
Peale Museum, Baltimore
- *Peale, C.W. CS Benjamin Rush 1783
Mrs. T. Charlton Henry, Chestnut Hill,
Pennsylvania
- *Peale, R. CS Pierre Samuel du Pont de Nemours
~~_____~~
anonymous



- *Rooker RW An Electrical Experiment in the Pantheon 1778
Mr. Appleby, Channel Islands drawing
- Wright RW Experiment with an Air Pump 1768
Tate Gallery, London
- *Zoffany RW William Hunter Lecturing on Anatomy
Royal College of Physicians, London
- Unknown R/R L'Abbé Buffon et Daubenton recherchant les
animaux spermotiques from L'Histoire Générale
des animaux drawing
Bibliothèque Nationale

Scientific Instruments

Bowdoin Orrery
Harvard University

Air Pump

Microscope

Leyden Jars

Jefferson's Theodolite
Monticello

Jefferson's Telescope
Monticello

Books

- Lavoisier Traité Élémentaires de Chimie 1789
Library of Congress
- Jenner An Inquiry into the Cause and Effect of the
Variolae Vaccinae 1800 2nd edition
Library of Congress
- Hunter Anatomia Uteri Humani Gravidi Tabulis Illustrata 1774
Library of Congress
- Rittenhouse Oration Delivered February 24, 1775 before the
American Philosophical Society
Library of Congress
- Priestley Experiments and Observations on Different Kinds of
Air 1774-1777
Library of Congress
- de Vaugondy Uranographie ou Description du Ciel en deux Hémispheres
1764

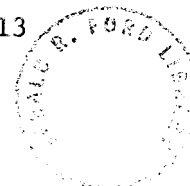
Volumes of Encyclopédie open at plates showing industrial and technological processes.

2. Exploration

- *Hodges RW Matavai Bay, Tahiti 1776
Paul Mellon
- *Monsiau R/R Louis XVI Giving La Pérouse His Instructions
on Going Round the World 1817 Versailles
- *Parry RW Sir Joseph Banks, Omai and Dr. Solander
Mr. and Mrs. P.A. Tritton, Parham
- *Saint-Mémin Indian Chief of the Little Osages drawing
New-York Historical Society
- *Saint-Mémin Portrait of Cachasunghia, Osage Warrior drawing
New-York Historical Society
- *Saint-Mémin Portrait of a Chief of the Little Osages drawing
New-York Historical Society
- *Saint-Mémin Portrait of an Osage Warrior drawing
New-York Historical Society
- *Saint-Mémin AB Jefferson
Worcester Art Museum
- *Stubbs RW Green Monkey 1774
~~████████████████████~~ *anonymous*
- *Stubbs RW Rhinoceros
Royal College of Surgeons, London
Pair of Globes
Mr. Arthur Davidson, London.
Jefferson's Surveying Instruments
Monticello
Chief White Hair Medal
Lewis and Clark Material

Books

- Ledyard A Journal of Captain Cook's Last Voyage 1783
Library of Congress
- Lewis and Clark History of the Expedition...to the Sources of the
Missouri 1814 Library of Congress
- Von Humboldt Voyage de Humboldt et Bonpland 1803-1813
- Cook and King A Voyage to the Pacific Ocean 1784
Library of Congress



3. Antiquity

- *Burney RW The Antique School at Old Somerset House
Royal Academy, London drawing 1779
- *Clérissimeau McC Design for the Ruin Room at Santa Trinità dei
Monti c.1765 drawing
Fitzwilliam Museum, Cambridge
- Clérissimeau McC Arch of St. Rémy drawing
Victoria and Albert Museum, London
- *Cozens RW The Two Great Temples at Paestum after 1782
The Three Great Temples at Paestum after 1782
Oldham Museum and Art Gallery, England
2 drawings
- *David R/R The Lictors Returning to Brutus the Bodies
of His Sons 1787
Wadsworth Atheneum, Hartford
- *Hadfield WHA Reconstructed Elevation of the Temple of
Fortune, Palestrina 1791
Royal Institute of British Architects,
London drawing
- *Hadfield WHA Remains of the Interior of the Temple
of Fortune at Palestrina 1791
Royal Institute of British Architects, London

- *Hadfield WHA Interior Room on the Third Platform of the Temple of Fortune, Palestrina 1791
Royal Institute of British Architects, London
- *Hadfield WHA The Remains of the Roof of One of the Arcades of the Temple of Fortune on the Fourth Platform, Palestrina 1791
Royal Institute of British Architects
- Kauffmann RW Dr. John Morgan 1764
Washington County Historical Society
- Mengs RW Winckelmann c.1774
Metropolitan Museum of Art, New York
- *Piranesi AR A Large Gallery of Statues etching
~~██████████~~ *anonymous*
- *Piranesi AR View of the Ruins of Paestum, two views pls. 3 and 9,
From Différentes vues de quelques restes de trois grands édifices qui subsistent encore dans l'ancienne ville de Pesto
National Gallery of Art, Washington
- Piranesi A Capriccio of Buildings in a Classical Seaport c.1755 drawing
Philip Hofer, Cambridge, Massachusetts



- *Ramsay RW Robert Wood c.1753
National Portrait Gallery, London
- *Reynolds RW Sir William Hamilton 1777
National Portrait Gallery, London
- *Robert R/R The Discovery of the Laocoon 1773
Virginia Museum of Fine Arts
- *Zoffany RW Charles Towneley in His Gallery 1782
Burnley Art Gallery, England

Antiquities

Bronze Askos
Nimes

Silver Askos
Monticello

Wooden Model of Askos
Monticello

Originals/copies of Sculpture Admired by Jefferson

Farnese Hercules
National Museum, Naples

Apollo Belvedere
Vatican

Venus de' Medici
Uffizi, Florence

Messenger Pulling out a Thorn (Spinario)
Capitoline Museum, Rome

Hermes
Vatican

Ariadne
Vatican

Books

Adam Ruins of the Palace of the Emperor Diocletian at Spalatro 1764
Library of Congress

- Caylus Recueil d'antiquités Egyptiennes, Etrusques, Grecques et Romaines 1752-1767
Library of Congress
- Clérisseau Antiquités de la France 1778
Library of Congress
- Desgodets Edifices antiques de Rome 1779
Library of Congress
- D'Hancarville Antiquités Etrusques, Grecques et Romaines 1785-1788
Library of Congress
- Perrier Twelve plates of classical sculpture from Segmenta nobilium signorum e statuaru 1638-1653
Library of Congress
- Stuart and Revett The Antiquities of Athens vol. 1 - 1762
Library of Congress
- Winckelmann History of Ancient Art
Reflections on the Influence of Greek and Ancient Sculpture
- Wood Ruins of Balbec 1757
Library of Congress
- Wood Ruins of Palmyra 1753
Library of Congress



IV. "OUR REVOLUTION"

- *Boze R/R Lafayette
Massachusetts Historical Society
- *Copley RW Lord Cornwallis before 1793
Guildhall Art Gallery, London
- *Elliott RW "Bonhomme Richard" vs. H.M.S. "Serapis"
Naval Academy, Annapolis
- Gainsborough RW Admiral Earl Howe c.1765
Earl Howe
- *Houdon HHA John Paul Jones 1781
Naval Academy, Annapolis
- *Latrobe BS Headless Statue of Lord Botetourt at Williams-
burg drawing
Maryland Historical Society
- *Peale, C.W. CS Marquis de Chastellux 1782
Independence Hall, Philadelphia
- *Reynolds RW General Sir Banastre Tarleton 1782
National Gallery, London
- *Trumbull IJ Surrender of General Burgoyne at Saratoga c.1816
Yale University Art Gallery
- *Trumbull IJ George Washington Resigning His Commission
Yale University Art Gallery c.1817-1822
- *Trumbull IJ The Surrender of Lord Cornwallis at Yorktown
Yale University Art Gallery before 1797
- *Trumbull IJ Death of General Mercer at the Battle of
Princeton 1786-1787
Yale University Art Gallery
- *Van Ysendich R/R Publication of the Treaty of 1783 in Paris
Versailles

- Wille R/R Le patriotisme français ou le départ 1785
Musée Blerancourt
- Wille R/R La double récompense ou la retour 1781
Musée Blerancourt
- *Wright IJ Washington
Massachusetts Historical Society
- Set of Revolutionary Medals struck in France

Books

- Jefferson A Summary View of the Rights of British America
Library of Congress 1774
- Tarleton History of the Campaigns of 1780 and 1781 1787
Library of Congress



V. EUROPE: THE VAUNTED SCENE

1. Paris

Views of the City and Neighboring Areas

- Bélanger deM Plan de la nouvelle Amérique à construire
Bibliothèque Nationale drawing
- Bernard after Franque Elevation of the Chapel and Buildings of
the Abbey of Pentemont c.1769 engraving
Bibliothèque Nationale
- *Attributed Carmontelle FN View of the Column House and the Temple of
Pan, Désert de Monville drawing
Nationalmuseum, Stockholm
- Chalgrin deM Hôtel de Langeac, Elevation of the Garden
Front drawing
Bibliothèque Nationale
- Lallemand deM Hotel de Bronoy drawing
Bibliothèque Nationale
- Ledoux FN Elevation of Louveciennes engraving
Bibliothèque Nationale
- Lespinasse deM Place Louis XV 1778 drawing
Musée Carnavalet, Paris
- Lespinasse HR Panoramic View of Paris from the Belvedere
of M. Fournel Looking North 1786 drawing
Musée Carnavalet, Paris
- Lespinasse HR Panoramic View of Paris from the Belvedere
of M. Fournel Looking South 1786 drawing
Musée Carnavalet, Paris
- Lespinasse HR Château de Madrid c.1780
Musée Carnavalet, Paris

de Machy	R/R	<u>Place Louis XV with the Balloon Ascent of M.M. Robert and Hullin 1784</u> drawing Musée Carnavalet, Paris
de Machy	R/R	<u>Auction of Paintings c.1780</u> Musée Carnavalet, Paris
de Monchy after Lantara	HR	<u>Mont Calvaire 1766</u> engraving Bibliothèque Nationale
Maréchal	FN	<u>Halle au Blé</u> drawing Bibliothèque Nationale
Maréchal	deM	<u>Hôtel Guimard</u> drawing Bibliothèque Nationale
Martinet	deM	<u>Plan of Hôtel de Langeac and Garden Second Floor of Hôtel de Langeac</u> 2 engravings From Bégouillet, <u>Description historique de Paris, Grille de Chaillot</u> 1779 Bibliothèque Nationale
Meunier	HR	<u>Procession in Front of Sainte-Geneviève 1788</u> Musée Carnavalet, Paris drawing
Meunier	HR	<u>Le Guichet du Louvre c.1785</u> drawing Musée Carnavalet, Paris
Meunier	HR	<u>Le Cirque du Palais-Royal c.1788</u> drawing Musée Carnavalet, Paris
Née after Moreau l'aîné	HR	<u>View of the Gardens at Bagatelle</u> engraving Bibliothèque Nationale
Palaiseau	deM	<u>Barrière de l'Etoile</u> drawing Bibliothèque Nationale
Rittmann and Junie		<u>Cul-de-Sac Taitbout</u> engraving From <u>Atlas des plans de la censive de l'archevêché dans Paris</u> 1786 Bibliothèque Nationale
Robert	R/R	<u>Demolition of Houses on the Notre Dame Bridge</u> Musée Carnavalet, Paris 1786



- Robert R/R Demolition of Houses on the Exchange Bridge
Musée Carnavalet, Paris 1788
- *Robert R/R Terrace of the Château de Marly
William Rockhill Nelson Gallery, Kansas City
- Robert R/R Place Louis XV drawing
Musée Carnavalet, Paris
- Tardieu and Aubert Map of Paris showing the new customs barriers
Bibliothèque Nationale 1788
- *Trumbull HR Paris as Seen from the House of the Abbé Chalut
Mrs. Norman Holmes Pearson drawing 1786
- *Trumbull HR Place Louis XV 1786 drawing
Mrs. Norman Holmes Pearson
- Unknown, after Chalgrin St. Philippe du Roule 2 engravings
Musée Carnavalet, Paris
- Unknown deM Building of the Hôtel de Salm 1786
Musée Carnavalet, Paris
- Unknown HR Main Façade of the Château de Bagatelle
Bibliothèque Nationale engraving
- Unknown HR Philosopher's Grotto at Bagatelle engraving
Bibliothèque Nationale
- Unknown HR Machine de Marly-le-Roi engraving
Bibliothèque Nationale
- FN Model of the Hôtel de Salm (river side)
- Political and Social Life
- *Collet Bust of Comte de Montmorin
Versailles
- *Duplessis R/R Louis XVI
Versailles
- *After Fragonard R/R Allegory to the Genius of Franklin 1778
National Gallery of Art, Washington engraving
- *Houdon HHA Cagliostro 1786
National Gallery of Art, Washington
- *Houdon HHA Benjamin Franklin c.1778
Metropolitan Museum of Art, New York
- Lundberg R/R Vergennes
Musée Biérancourt

- Ollivier R/R Thé à l'anglaise at the Prince de Conti's with Mozart Playing 1766
Louvre
- Quenedy and Chrétien Physiognotrace Portrait of Gouverneur Morris
- *Trumbull Portrait of Angelica Schuyler Church, Her Son Philip, and a Servant
Mrs. Amy Johnson, Farmington, Connecticut
- Vallièrè R/R Madame d'Houdetot
M. Louis de Crèvecoeur
- *Vigée-Lebrun R/R Duchess of Orleans 1789
Versailles
- Vigée-Lebrun R/R Calonne 1784
The Royal Collection, London
- Vigée-Lebrun R/R Portrait of Marie-Antoinette 1778
Private Collection, New York
- Unknown R/R Les Plaisirs de Chaville drawing
Madame Michel de Larminat, Château de Beaumont,
Chartre-sur-le-Loir
- Unknown R/R Madame de Tott Painting the Portrait of Madame de Tessé miniature
Comte de Pusy-Lafayette, Paris
- Artistic and Intellectual Life
- Boilly R/R L'Atelier de Houdon 1804
Thomas Henry Museum, Cherbourg
- Cathelin after Rolineau R/R Nicolò Piccini engraving
Bibliothèque Nationale
- *David R/R Pierre des Maisons 1782
Albright-Knox Art Gallery, Buffalo
- Duplessis R/R Vien 1785
Louvre



Duplessis	R/R	<u>Comte d'Angivillers</u> c.1779 John Sheffield, England
*Gérard	R/R	<u>Ledoux and His Family</u> Baltimore Museum
*Houdon	HHA	<u>Gluck</u> c.1775 Michael Hall, New York
Houdon	HHA	<u>Condorcet</u> c.1785 Louvre
Lenoir	R/R	<u>Madame Vestris as Elektra</u> Comédie Française
Nattier	R/R	<u>Beaumarchais</u> 1755 Comte de Beaumarchais
*Quenedy and Chrétien	AB	<u>Physiognotrace Portrait of Jefferson</u> 1789 Yale University Art Gallery engraving
Roslin	R/R	<u>Marmontel</u> 1767 Louvre
Vestier	R/R	<u>Doyen</u> 1787 Louvre
*Vigée-Lebrun	R/R	<u>Grétry</u> 1785 Versailles

Salons of 1785, 1787 and 1789

Painting - 1785

David	R/R	<u>Bélisaire</u> Louvre
*Duplessis	R/R	<u>M. de Chabanon</u> Orléans
*Labille-Guiard	R/R	<u>Charles A. Van Loo</u> Versailles
Lépicie	R/R	<u>Intérieur de ferme</u> Louvre
de Parme	R/R	<u>L'Etude répand des fleurs</u> Caen

Robert	R/R	<u>Portique d'Octavie à Rome</u> Louvre on loan to French Embassy, London
Robert	R/R	<u>Ancien portique de l'Empereur Marc-Aurèle</u> Louvre on loan to French Embassy, London
Taillasson	R/R	<u>Antolion</u> Musée Fabre, Montpellier
*Taillasson	R/R	<u>Mezena</u> drawing Musée des Beaux-Arts, Nancy
*Vigée-Lebrun	R/R	<u>Bacchante assise</u> California Palace of the Legion of Honor, San Francisco
Painting - 1787		
Hue	R/R	<u>Cascatelles de Tivoli</u> Musée des Beaux-Arts, Tours
*Labille-Guiard	R/R	<u>Madame Adelaïde de France (version)</u> Phoenix Art Museum
Lespinasse	R/R	<u>Vue du port au bié</u> drawing Musée Carnavalet, Paris
Lespinasse	R/R	<u>Vue du port Saint Paul</u> drawing Musée Carnavalet, Paris
de Machy	R/R	<u>Démolition de l'Eglise des Saints Innocents</u> Musée Carnavalet, Paris
de Machy	R/R	<u>Intérieur de l'Eglise des Saints Innocents</u> Musée Carnavalet, Paris
*Taillasson	R/R	<u>Electre</u> Robert Rosenblum, New York
Valenciennes	R/R	<u>Cicéron découvrant le tombeau d'Archimède</u> Louvre
Valenciennes	R/R	<u>L'Ancienne cité d'Agrigente</u> Louvre
*Vestier	R/R	<u>Portrait of the Governor of Guadeloupe</u> _____ <i>Anonymous</i>



- *Vigée-Lebrun R/R The Marquise de Pézé and the Marquise de Rouget with Her Two Children
National Gallery of Art, Washington
- Painting - 1789
- Le Barbier R/R Coriolan drawing
Musée Tavet-Delacour, Pontoise
- Gauffier R/R Jacob venant trouver les filles de Laban
Louvre
- *Hue R/R Naval Battle off Granada
Versailles
- Monsiau R/R Mort de Cléopâtre drawing
Musée Rolin, Autun
- *Mosnier R/R Lagrenée l'aîné
Versailles
- Regnault R/R Le Déluge
Louvre
- Vallayer-Coster R/R Nature morte aux animaux
La Baronne de St. Palais, Paris
- *Voiriot R/R Sue
Versailles
- Wailly R/R Engraving of Salon of 1789
Musée Carnavalet, Paris
- Wailly R/R Chaire de Saint-Sulpice drawing
Cooper-Hewitt Museum, New York
- Sculpture - 1785
- Caffieri R/R Corneille
Comédie Française
- Houdon HHA La Rive as Brutus
Comédie Française
- Pajou R/R Buste de Claude-Edmé Labille
Louvre

Sculpture - 1787

Caffieri R/R Buste de J. Baptiste Rousseau
Comédie Française

Deseine R/R Mucius Scaevola
Louvre

Houdon HHA Lafayette plaster
Boston Athenaeum

Houdon HHA Life Mask of Lafayette
Cornell University, Ithaca, New York

*Houdon HHA George Washington
Mrs. Sarah Hunter Kelly, New York

Sculpture - 1789

Boquet R/R Archimède
Louvre

Giraud R/R L'Achille
Aix-en-Provence, Musée Granet

*Pajou R/R Madame Wailly
Metropolitan Museum of Art, New York

Paintings and Sculpture Particularly Admired by Jefferson

*David R/R Death of Socrates 1787
Metropolitan Museum of Art, New York

Drouais R/R Marius at Minturnae 1787
Louvre

Houdon HHA Diana 1776 plaster
Schlossmuseum, Gotha

Slodtz Diana and Endymion

Robert R/R Maison Carrée, the Arenas and the Tower
at Nîmes
Louvre

Van der Werff Example of his painting
Alte Pinakothek, Munich



French Decorative Arts FW

Side Table, Weisweiller.
Museum of Fine Arts, Boston.

Two Armchairs, Sene.
Museum of Fine Arts, Boston.

Fire Screen, Sene.
Museum of Fine Arts, Boston.

Commode, Schwerdfeger.
Museum of Fine Arts, Boston.

Pair of Firedogs.
Museum of Fine Arts, Boston.

Pair of Sèvres Vases.
Museum of Fine Arts, Boston.

*Tapestry, Beauvais.
Mr. Michael Menzies.

*Two Settees.
Mr. Michael Menzies.

*Régulateur.
Mr. Michael Menzies.

*Bergere.
Mr. Michael Menzies.

*Arm Chair from President's House, Philadelphia.
The White House

*Arm Chair given by Lafayette.
The White House.

*Bergère.
Mr. Philip Bonsal, Washington, D.C.

*Original Tapestry frame.
Mr. Philip Bonsal, Washington, D.C.

Pair of Chairs, from a suite to be presented to Washington.
Elysée Palace, Paris.

Candelabrum designed for presentation to Washington.
Louvre.

Panels from the Hôtel de Montmorency, Ledoux.
Museum of Fine Arts, Boston.

Chair, Louis XVI, Monticello
Sèvres Biscuit Fiques, Monticello

French Revolution

- *David R/R Serment du Jeu de Paume 1789
Versailles drawing
- Horiet R/R Taking of the Bastille 1789
Musée Carnavalet
- *Houdon HHA Lafayette 1790
Versailles
- Lallemand R/R Charge of the Prince de Lambesc 1789
Musée Carnavalet, Paris
- *Moreau R/R Meeting of the Etats Généraux 1789
Versailles drawing
- *Moreau R/R Meeting of the Assemblée des Notables 1787
Versailles drawing
- Robert R/R Demolition of the Bastille 1789
Musée Carnavalet, Paris
- Vestier R/R Chevalier de Latude 1789
Musée Carnavalet, Paris
2. Jefferson, Tourist
- *Beaumont RW Heidelberg drawing
Paul Mellon
- Bellotto RW Turin with the Palazzo Reale 1745
Mr. and Mrs. John Koch, New York
- *Birch after Cosway and Hodges RW A View of Mr. Cosway's Breakfast-Room, Pall Mall
New York Public Library 1789 engraving
- *Brown AB Thomas Jefferson 1786
Mr. Charles Francis Adams, Massachusetts
- *Brown John Adams 1788
Boston Athenaeum
- *Brown Bulfinch
Fogg Art Museum



*Piper WHA Smeaton's Engine at Kew
View of Painshill
Plan of the Grotto at Painshill
3 drawings 1776
Royal Academy, Stockholm

*Rigaud RW Chiswick Villá and Gardens from the South East
Duke of Devonshire 1734

Robert R/R The Interior of the Temple of Diana at Nîmes 1787
Louvre

Robert R/R The Pont du Gard 1787
Louvre

Robert R/R Arc de Triomphe at Orange 1787
Louvre

*Rooker RW Gate at Blenheim drawing 1787
Paul Mellon

*Rooker RW Merton College, Oxford 1772
Paul Mellon

Rowlandson RW The Fish Market at Amsterdam drawing c.1794
Bolton Museum and Art Gallery

Rowlandson RW Main Square at Dusseldorf drawing 1791
Stadtgeschichtliches Museum, Düsseldorf

Rowlandson RW Vauxhall Gardens c.1784 drawing
Paul Mellon

*Sandby RW The North Terrace, Windsor Castle, Looking West
Paul Mellon c.1785

*Smith RW Maria Cosway and Her Daughter drawing
Paul Mellon

Trumbull AB Jefferson 1788
Lodi, Italy

*Trumbull IJ Self-Portrait 1777
Museum of Fine Arts, Boston

Vernet R/R Première vue de Bordeaux 1758
Musée de la Marine, Paris



- Vernet R/R Intérieur du port de Marseille 1754
Musée de la Marine, Paris
- *Wilson RW Kew Gardens with the Pagoda and Bridge 1762
Paul Mellon
- *Wilson RW Dover c.1747
National Museum of Wales, Cardiff
- *Unknown RW Maria Cosway
Mr. and Mrs. Richardson Dilworth, Princeton
- Unknown View of the Garden of Chanteloup drawing
Bibliothèque Nationale
- Books
- Whately Observations on Modern Gardening

VI. THE JEFFERSONIAN CREATION

1. Decorative Arts

- Chantrot Clock Designed by Jefferson
~~_____~~
~~_____~~ *anonymous*
- *Jefferson Sketch for a Dumbwaiter
Massachusetts Historical Society
- *Jefferson Drawing for the Urn
Massachusetts Historical Society
- *Jefferson Drawing for Silver Goblets
Massachusetts Historical Society
- *Jefferson Drawings for Curtains
Massachusetts Historical Society
- Window arrangement based on Jefferson design
- *Jefferson Study for Parquet Floor
Massachusetts Historical Society
- *Jefferson Sketch for Combined Writing Desk and Dressing Table
Massachusetts Historical Society
- Jefferson Sketch for a Candlestick facsimile
Library of Congress
- Pair of Sheffield Plate Candlesticks
- Jefferson Sketch for an Obelisk Clock
College of William and Mary
- Odiot - Jefferson Silver Urn
Monticello
- Randolph, C.J. Drawing of a Table and Chair from Poplar Forest
Monticello
- Pair of Chippendale Chairs
Monticello
- Campeachy Chair
Monticello
- Dumbwaiter
Miss Ellen Coolidge Burke, Arlington, Virginia



2. Domestic Architecture

- Bélanger deM Bagatelle: Elevation from the Street; Elevation Seen from the Courtyard; Cross Section from East to West
3 drawings
Bibliothèque Nationale
- * Gibbs Book of Architecture 1728
Rules for Drawing the Several Parts of Architecture 1738
Plates
- * Hallet FN West Elevation of the Capitol at Washington
Library of Congress drawing
- * Jefferson Drawings of Bremono, Poplar Forest, Barboursville and Farmington
- * Jefferson Drawings of Monticello to show evolution of the house
- Jefferson FN Drawings
See Attached List
- * Kent Chiswick Villa from the South East c.1730
Duke of Devonshire drawing
- * Kent The Designs of Inigo Jones 1727 vol. 2 pl. 17
Juxtaposed to Cornelia Jefferson Randolph's floor plan for Poplar Forest
- *Latrobe BS View of Richmond from the South Side of the James River showing the Capitol drawing
Maryland Historical Society
- *Latrobe BS City of Richmond, River at Left, Capitol at Right Center drawing
Maryland Historical Society
- *Latrobe BS Two Drawings of a Tobacco Plant and the Capital Derived from It.
Library of Congress
- *Latrobe BS "View of the Capitol from my shop" drawing
Maryland Historical Society

- *Latrobe BS U.S. Capitol in Course of Construction drawing
Maryland Historical Society
- *Latrobe BS Principal Story of the U.S. Capitol 1806
Library of Congress
- *Latrobe BS Ceiling of the House of Representatives 1805
Library of Congress drawing
- *Latrobe BS Cross Section of the Library of Congress
Library of Congress drawing
- *Latrobe BS Cross Section of the House of Representatives
Library of Congress drawing
- *Latrobe BS Sketch for a Classical Figure drawing
Library of Congress
- *Latrobe BS South Elevation of the President's House 1807
Library of Congress drawing
- *Latrobe BS East Front of the President's House 1807
Library of Congress drawing
- *Latrobe AB Thomas Jefferson c.1799 drawing
Maryland Historical Society
- Meunier Hôtel de Salm drawing
Bibliothèque Nationale
- *Mills FN West Elevation of Monticello 1803 drawing
Massachusetts Historical Society
- *Morris Select Architecture 1755 pl. 43 "Elevation for a
Garden House" Juxtaposed to Mills' drawing of
Monticello facsimile
- *Morris Select Architecture 1755 pl. 2 Juxtaposed to
Jefferson's plan of Monticello as originally
built Nichols 49 facsimile
- *Morris Select Architecture 1755 pl. 37 "Design for a
Retreat" Elevation and Plans Juxtaposed to
Jefferson's first study of Monticello facsimile
- *Morris Select Architecture 1755 pl. 30 "Plans for
a Hilltop House." Juxtaposed to Cornelia
Jefferson Randolph's floor plan for Poplar
Forest facsimile



- * Morris Select Architecture 1755 pl. 3. Juxtaposed to Jefferson's early study of Monticello Nichols 26 facsimile
- * Palladio Villa Rotonda engraving Juxtaposed to Monticello
- * Palladio Enlarged plate of orders juxtaposed to Jefferson's drawings of orders
- *Randolph, Cornelia J. FN Poplar Forest: First Floor Plan; Garden Elevation c.1820
2 drawings
University of Virginia
- *Troye FN View of Brems
Mr. John Elliott, Charlottesville
- * FN Model of Monticello
- * FN Model of Poplar Forest
Photographs of: Brems, South Elevation
Ruins of Barboursville
Farmington
Poplar Forest

3. Public Buildings

- *Birch EM View of the Capitol
Library of Congress drawing
- Bugniet Plan for a Prison engraving
Lyon, Bibliothèque Municipale
- Chalgrin Longitudinal Section of Saint-Philippe du Roule
Latitudinal Section of Saint-Philippe du Roule
2 engravings
Musée Carnavalet, Paris
- *Clérisséau FN Model of the State Capitol of Virginia
Virginia State Library, Richmond
- *Clérisséau Antiquités de la France 1778
open at the Maison Carrée

- *Davis, after Hadfield WHA Plan of City Hall... Washington 1833 drawing
Columbia Historical Society, Washington
- *Davis, after Hadfield WHA Design for the City Hall, Washington 1833
Columbia Historical Society, Washington drawing
- *Davis, after Hadfield WHA The Capitol, Washington 1833 drawing
Columbia Historical Society, Washington
- *Diamond, Faws, Hoban, FN Competition Design for the President's House
Jefferson, Small Maryland Historical Society 1792
- *Hadfield WHA Washington, First Treasury Office drawing
Massachusetts Historical Society
- Latrobe Tobacco Leaf Capital
Monticello
- After Latrobe Plaster Copy of Tobacco Leaf Capital, Restored
- *Latrobe BS Penitentiary, Main Floor Plan drawing
Virginia State Library
- *Latrobe BS Perspective of Entrance of Penitentiary
Virginia State Library drawing
- Legrand and Molinos deM Cross Section of Halle au Blé drawing
Musée Carnavalet, Paris
- *Peale, C.W. CS Portrait of Latrobe
White House
- *Saint-Memin Portrait of William Thornton drawing
American Institute of Architects, Washington
- Thiery FN Interior of the Halle au Blé engraving
From Thiery, Almanach du voyageur à Paris,
1758-1786 pl. 6
Bibliothèque Nationale
- *Thornton FN Elevation of the North Wing of the Capitol
Library of Congress drawing
- * Conjectural Drawing of Elevation of Christ
Church, Charlottesville, Virginia
University of Virginia
- * Photograph of Christ Church, Charlottesville
University of Virginia



4. Planning of Cities

Chalmandrier Plan of Montpellier engraving
Library of Congress

Delagrive Reprint of plan of Versailles 1746
Library of Congress

Ellicott Map of Washington engraving
Library of Congress

Esnauts and Rapilly Plan of Paris 1777 engraving
Library of Congress

*Jefferson Drawings
See Attached List

*Parkyns EM View of Washington 1795 engraving
Library of Congress

*Parrocel Portrait of L'Enfant
Nationalmuseum, Stockholm

*Pfaunz Plan of Karlsruhe 1739 engraving
Stadtbibliothek, Karlsruhe

Saige Plan of Bordeaux 1787 engraving
Library of Congress

Seutter Plan of Turin 1744 engraving
Library of Congress

5. University of Virginia

* de Chambray, E. and F. Parallèle de l'architecture antique avec la
moderne 1766 facsimile
Plate showing the "Doric of Palladio"
Juxtaposed to Pavilion VII

* de Chambray, E. and F. Parallèle de l'architecture antique avec
la moderne 1766 facsimile
Plate showing the Corinthian order from
Diocletian's Baths
Juxtaposed to Pavilion VIII

* de Chambray, E. and F. Parallèle de l'architecture antique avec la
moderne 1766 facsimile
Plate showing the Doric order from Diocletian's
Baths -- Juxtaposed to Pavilion I

- *de Chambray, E. and F. Parallèle de l'architecture antique avec la moderne 1766 facsimile
Plate showing the Doric order of Albano
Juxtaposed to Pavilion IV
- *de Chambray, E. and F. Parallèle de l'architecture antique avec la moderne 1766 facsimile
Plate showing the Doric of Theatre of Marcellus
Juxtaposed to Pavilion X
- *Desgodets Edifices antiques de Rome 1779 pl. 4
Juxtapose to Pavilion VII facsimile
- Ledoux FN Hotel Guimard c.1772 engraving
Bibliothèque Nationale
Juxtapose to Pavilion IX
- *Le Rouge FN Ground Plan of the Column House, Désert de Monville facsimile
engraving
- *Neilson Peter Maverick's Plan of Dome Room of Rotunda Nichols 385
University of Virginia
- *Piranesi Pantheon from Vedute di Roma 1748 pl. 60
Juxtaposed to the Rotunda
- *Piranesi Vedute di Roma 1748 pl. 46 "Temple of Fortuna Virilis"
Juxtaposed to Pavilions II IX
- *Piranesi Vedute di Roma 1748 pl. 33 "Theatre of Marcellus"
Juxtaposed to Pavilion VI
- *Palladio, ed. Leoni The Architecture of A. Palladio, in Four Books 1742 Plate showing the Corinthian order
Juxtaposed to Pavilion III facsimile
- *Palladio, ed. Leoni The Architecture of A. Palladio, in Four Books 1742 Plate showing the Ionic order facsimile
Juxtaposed to Pavilion V
- *Palladio, ed. Leoni The Architecture of A. Palladio, in Four Books 1742 Plate showing the parapet of the Temple of Nerva
Juxtaposed to Pavilion X facsimile



*Randolph, Cornelia Jefferson FN University of Virginia: South Elevation
of the Rotunda with South Elevations of
Pavilions IX and X drawing
University of Virginia

*Stuart

AB Thomas Jefferson 1805
Mrs. Donald B. Straus

*Unknown

FN Le Château de Marly
Versailles

Enlarged photographs of the buildings of the University of Virginia

PLEASURES OF NATURE

(East Garden Court)

Jefferson and Landscape Design

I. The Renaissance Garden

1. The European Heritage

- Knyff EM Prospect of Mr. Pierrepont's House at Nottingham
Mr. Paul Mellon

- Perelle EM Le Jardin de M. de Chamlay etching
Dumbarton Oaks, Washington

2. Colonial Interpretation

- * EM Plan of Mount Airy (Photo reproduction from Alice
Lockwood's Gardens of Colony and State 1931-1934)

- * EM Photograph of Mount Vernon Garden and plans by
Samuel Vaughan (facsimiles)

- EM Bodleian Plate of Topiary Garden, College of
William and Mary engraving
facsimile

II. The Landscape of Nature: Romantic Transformation

I. England

- Attributed Bridgeman Bird's Eye Persepctive of Stowe House c.1720
Bodleian Library

- Unknown Plans for Stowe 1773 engraving
New York Public Library

- Unknown Stowe from Vergnaud's "L'Art de créer les jardins"
New York Public Library 1739

- James The Leasowes engraving
King's Topographical Collection, British Museum
36-21-3

- Woollet Painshill engraving
Victoria and Albert Museum E.1063.12-1889



Kent

The Exedra, Chiswick
Duke of Devonshire

- EM Hagley engraving
Map Room, British Museum
- EM Woburn Farm engraving
Victoria and Albert Museum 92.c.8.E.1063.1-12.1889

2. France

- Blaikie EM Plan of the Gardens of Bagatelle drawing
Bibliothèque Nationale
- Le Rouge EM Plan of Madame de Tessé's Gardens at Chaville
Dumbarton Oaks, Garden Library engraving
- * de Laborde View of Ermenonville from Les Nouveaux Jardins de
la France engraving
Mrs. Sarah Hunter Kelly, New York
- * Jefferson FN Garden of Hôtel de Langeac facsimile
Huntington Library, California
- Dugourc EM Garden Scene gouache
Metropolitan Museum

III. Jeffersonian America

- *Parkyns EM View of Washington from Georgetown 1793 engraving
Library of Congress
- Birch EM "The Woodlands" from "Country Seats in America"
The Library Company of Philadelphia engraving
- Unknown EM Solitude
Historical Society of Pennsylvania
- Unknown EM View of West Front of Monticello and Garden c.1820
Mrs. Catherine Coolidge, Massachusetts drawing

Jefferson Garden Plans:

- * FN Plan of the Monticello House and Rectangular
Flowerbed Nichols 57
Massachusetts Historical Society
- * FN Jefferson's Survey of Fields 1794
Huntington Library, California facsimile
- * FN Monticello: General Plan of the Estate 1806
Massachusetts Historical Society Nichols 209

FN Jefferson's Plan of the Winding or Roundabout Walk 1807 Betts plate 24
Massachusetts Historical Society

Monticello: Survey Showing House, Offices and Four Roundabouts Nichols 225 Massachusetts Historical Society 1809

* FN Jefferson's Plan for Laying out Lots for Minor Articles of Husbandry Betts pl. 26
Huntington Library, California facsimile

* FN General Plan of Top of Mountain Nichols 61 Reverse of 34
Massachusetts Historical Society

* FN Monticello: Sketch of the Garden Showing Flowerbeds Nichols 147gg
Massachusetts Historical Society

Photomural of Monticello Garden

Jefferson Garden Buildings and Furniture

* FN "A Temple for a Garden" from Gibbs Nichols 62
Massachusetts Historical Society

* FN A Garden Temple Nichols 63
Massachusetts Historical Society

FN Garden Pavilion in Various Styles with Notes 1807
Nichols 182 4 pages
Massachusetts Historical Society

* FN Decorative Outchambers from Jones Nichols 91-92
Massachusetts Historical Society

Sources for Above:

*Gibbs Book of Architecture 1739 Plates 67 and 69

*Kent The Designs of Inigo Jones 1727

Rigaud and Baron after Sarah Bridgeman Stowe Gardens in Buckinghamshire

EM View of the Queen's Theatre from the Rotunda 1739
British Museum engraving



- Jefferson FN Chinese Lattice Gate Nichols 67
Massachusetts Historical Society
- * Full Scale Model of Gate
- * FN "A Garden Seat by Mr. Jones" Nichols 497 1763
University of Virginia
- Chambers Plans...of the Gardens and Buildings at Kew in
Surry
- *Jefferson FN Third Variant for Range and Gardens Showing
Serpentine Walls Nichols 369
University of Virginia
- Jefferson FN
IV. NATURAL HISTORY
- Bannister EM Magnolia drawing
British Museum (Natural History)
- Bannister EM Trumpet Honey Suckle drawing
British Museum (Natural History)
- Barton EM Jeffersonia engraving
American Philosophical Society
- Bartram EM Franklinia
drawing from the Fothergill Album
British Museum (Natural History)
- Bartram EM Strawberry Fragaria drawing
Historical Society of Pennsylvania
- * Catesby EM Natural History of Carolina, Florida and the
Bahama Islands
Mr. Walter Chatham, Washington
- Catesby EM Stewartia
Mountain Laurel Kalmia Latifolia
Magnolia Grandiflora
engravings (3)
New York Public Library
- Church EM Passenger Pigeon
Purple Finch
engravings (2)
Dumbarton Oaks

- *Church ER View of Natural Bridge
University of Virginia
- *Houdon HHA Buffon 1782
California Palace of the Legion of Honor
- *Latrobe BS The Ground Squirrel 1796
Cypredium acaule... Richmond--Lady Slipper from
Blossom to Roots 1798
Representative of the Leaf of the Sumac Tree 1809
View of the Great Falls of the Potomac 1809
Jefferson's Rock, Harper's Ferry
Luna Moth on a Marble Slab 1796
Spiraea, Hanover Co. 1797
Bloodwort, Hanover Co. 1797
drawings (8)
Maryland Historical Society
- Le Rouge EM General Plan of the Jardin des Plantes
- *Peale, C.W. CS Portrait of William Bartram
Independence National Historical Park,
Philadelphia
- *Peale, C.W. CS Falls of the Schuylkill c.1770 drawing
Charles Sellers
- *Peale, C.W. CS Rubens Peale with a Geranium 1801
Mrs. N.B. Woolworth, New York
- *Peale, C.W. CS Harper's Ferry 1814
Walker Art Center, Minneapolis
- Peale, R. after CS F. André Michaux engraving
Hunt Library, Pittsburgh
- Redouté EM Azalea
Larkspur
Geranium
Honeysuckle
engravings (4) from Rousseau's Botanique 1815
Dumbarton Oaks
- Redouté EM Dogwood
Sassafras
Luliptree
Gordonia
engravings (4) from François André Michaux's
Histoire des arbres forestiers de l'Amérique
septentrionale 1810-1812
Dumbarton Oaks



*Reinagle EM View of Elgin Botanic Garden drawing
New York Public Library

Rush Linnaeus
Corcoran Gallery, Washington

Wilson EM Clark's Nutcracker
Lewis' Woodpecker
Mockingbird
engravings (3) from "American Ornithology"
Academy of Natural Sciences, Philadelphia

Wilson EM Magpie drawing
Museum of Comparative Zoology

Books:

Gronovius and Clayton Flora Virginica . . 1762

Heely Letters on the Beauties of Hagley, Envil and the Leasowes 1777

Jefferson Notes on the State of Virginia 1787 P. Mellon

Langley New Principles of Gardening 1728

Miller The Gardeners Dictionary 1768

Whately Observations on Modern Gardening 1770

Chambers Dissertation on Oriental Gardening 1772

Parkyn Appendix to Sketches in Architecture by Sir John Soane 1793, "Six Designs for Improving and Embellishing Grounds"
Dumbarton Oaks, Garden Library

Payne Observations on Gardening

PLANTS FOR EAST GARDEN COURT for THE EYE OF THOMAS JEFFERSON

I. ZONE I - Exotic Shrubs and Trees in Planter Boxes and Tubs

Botanical Name	Common Name
Citrus aurantium	Sour or Seville Orange
Citrus aurantifolia	Lime
Punica granatum	Pomegranate
Ficus	Fig (Turkey or Celeste)
Acacia farnesiana	Opapanax
Olea Europea	Cultivated Olive
Franklinia	Franklinia
Prunus domestica	Plum
Koelreuteria paniculata (To be introduced on or near the 4th of July)	Golden Raintree
II. ZONE II - <u>Native Trees and Shrubs</u>	
Magnolia grandifolia	Southern Magnolia
Magnolia virginiana	Swamp Bay
Viburnum prunifolium	Black Haw
Oxydendrum aboreum	Sourwood
Kalmia latifolia	Mountain Laurel
Clethra alnifolia	Sweet Pepperbush
Euonymus americanus	Strawberry Bush
Rhododendron viscosa	White Swamp azelia
Illix vomitoria	Yaupon Holly
Sassafras albidum	Sassafras
Lonicera sempervirens (Mount Vernon will furnish some cuttings)	Trumpet Honeysuckle
Juniperus virginica	Virginian Cedar



III. ZONE III - Annuals and Perennials (Fountain Zone)

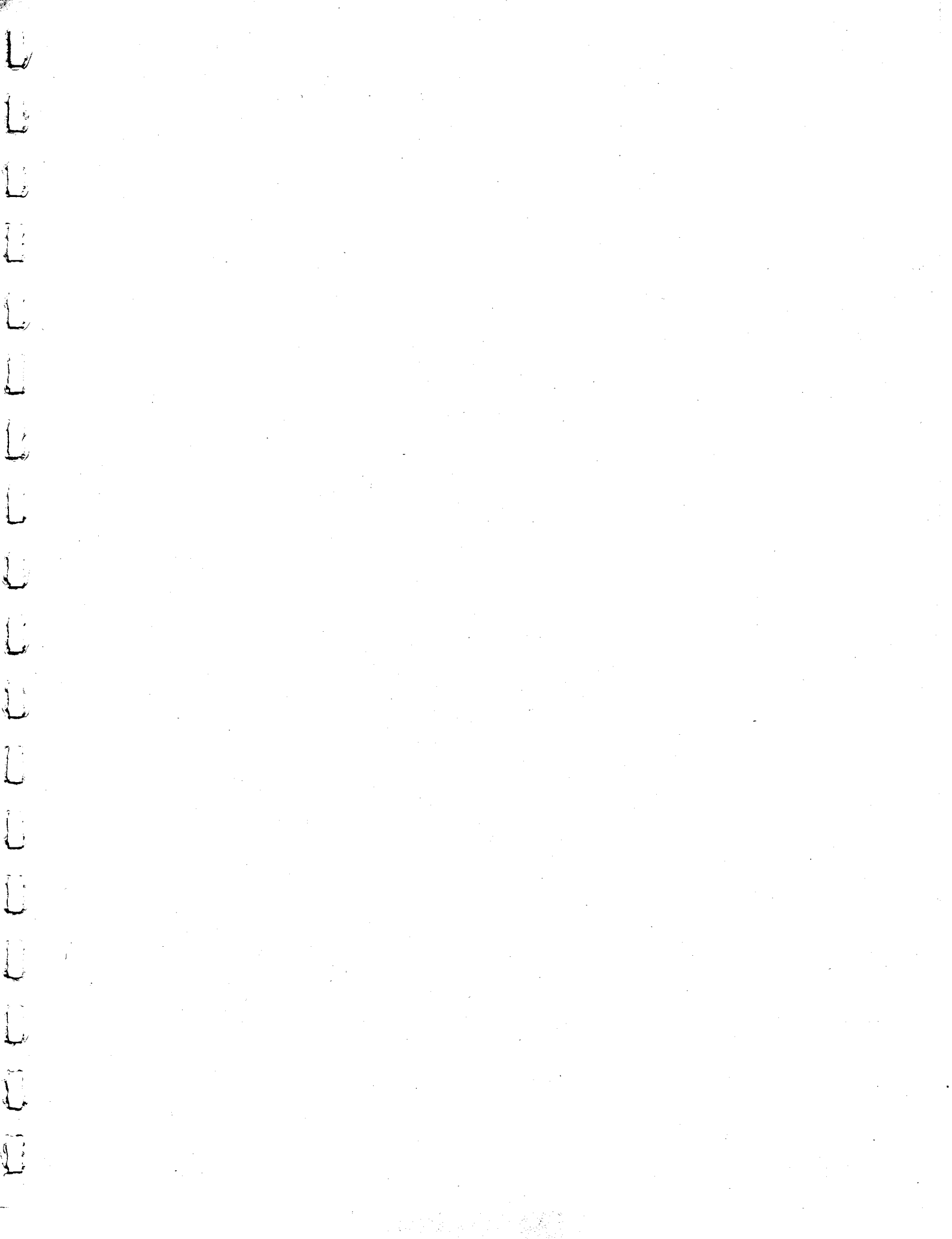
Botanical Name	Common Name
Iris bicolor	Iris
Iris xiphium	Spanish Iris
Amaryllis belladonna	Belladonna Lily
Lilium candidum	Madonna lily
Lilium superbum	Swamp lily
Heliotrope	Heliotrope
Tagetes patula	French marigold
Tagetes erecta	African marigold
Nicotiana	Tabacco
Special at base of sculpture - Jeffersonia diphylla	

THE EYE OF THOMAS JEFFERSON

Special Essays

Sir Francis Watson	American Collectors of French Furniture in the Early Republic
Thomas McCormick	Clérisseau and Jefferson
Paul Foote Norton	Jefferson, Latrobe and the National Capitol
Edward Dumbauld	Jefferson and the Adamses in Europe
H.C. Rice, Jr.	Jefferson in Paris
Harold E. Dickson	Jefferson as Art Collector
Frederick Nichols	Influences on Jefferson's Major Buildings
Samuel Roberson	Jefferson and Landscape Gardening
George Green Shackelford	Jefferson's Italian Travels
Alfred Bush	The Life Portraits of Thomas Jefferson, a new edition with an introduction by Walter Muir Whitehill





August 15, 1973

MEMORANDUM TO:

TED MARRS
JIM CANNON
JIM CONNOR
BOB GOLDWIN
RUSSE ROURKE
WARREN RUSTAND
PAUL THEYS

FROM:

JACK MARSH

Carter Brown came to see me in reference to the proposed exhibit entitled, "The Eye of Thomas Jefferson" currently scheduled for June 1 at the National Gallery of Art. Because of the forthcoming visit about that same time of Giscard d'Estaing, he is suggesting a change in the opening of the visit to the 31st of May.

He thinks it would be helpful to tie in the opening of this exhibit with the visit of the President of France, who will be here at that time to present the sound and light gift to Mount Vernon.

Carter said that as a part of their exhibit, they are planning on having a French fireworks show similar to the type of display that would have occurred during Jefferson's time. In fact the fireworks company who will be making the fireworks for the display is the same company that manufactured the fireworks that Jefferson observed when he was in Paris.

Carter is very anxious to have Presidential participation in this event, and I think it is something that should be seriously considered.

JOM:cb



August 1, 1975

Dear Mr. President:

On behalf of the Trustees of the National Gallery of Art, I write to invite you and Mrs. Ford to be our guests at the opening of "The Eye of Thomas Jefferson", the Gallery's tribute to the nation's birthday. It has received unprecedented support with major loans and masterpieces coming from European as well as American collections. Your own role in securing the loan of the Venus de' Medici during your recent visit with President Leoni is itself a major contribution to the success of the exhibition.

I would appreciate it if the evening of June 1, 1976 could be marked on your calendar to participate in a gala event. We are planning a special 18th Century fireworks display on the Mall following an inaugural dinner.

Respectfully yours,

SIGNED

J. Carter Brown
Director

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



JCB:WHA:po
cc: DAN

Eye of TJ

September 11, 1975

MEMORANDUM FOR: JACK MARSH
FROM: TED MARRS

Attached is the Schedule Proposal which has been turned in concerning "The Eye of Jefferson" Exhibition.

Because of the separation of time between the Giscard visit and the opening of the exhibition, we have completely separated the two events and are suggesting the President participate in the J. Carter Brown dinner leaving the "Sound and Light Show" to the government of France to suggest.

I'll keep you informed of progress.

Attachment

MEM/sjd

Hand written note by Dr. Marrs: "Our intelligence is that Giscard is going to invite the President to be involved." Ted/

