



Real people revealed in
portraits and objects

21 March to 4 October 2020

Your Companion Guide
to our exhibition

Have you ever looked at a portrait, curious to discover more about the person staring back at you? Or glanced at an object and wondered what it meant to someone, or why they kept it?

Stories both unexpected and fascinating will be shared in this year's exhibition through pairings of people and things in the house, all of which have a link to Chatsworth in some way.

Look at the faces in the paintings and sculptures – people whose lives were captured at a moment in time. Appearances can be deceptive, and we'll shed light on things not apparent at first glance – the human, the intimate and the commonplace.

How a person is represented in an artwork can tell us about their personality, fashion or even the politics of the time. Sometimes a portrait reveals as much about the artist as it does about the person in the portrait. The way a portrait is displayed – and what it is displayed alongside – can reveal new meaning.

WELCOME TO CHATSWORTH

Generations of the Cavendish family have lived at Chatsworth for almost 500 years. All that you see is the result of layers and layers of individual choices made throughout the centuries. Though their lives might feel a million miles from yours we're hoping you will look at all the people you encounter along the way and find stories that mean something to you.

Portraits, even from centuries ago, are the selfies and family photos of our time and we can all relate to that.

Our knowledgeable team of guides are here to share so much more than we could include in this guide so do please ask questions, dwell for longer, and make your own connections between people and things.



Use this companion guide and the corresponding numbered keyholes to follow the exhibition. Below each image we have named the person or people in them, and the dates of their lives when we know them. More information is on pages 21 and 22, including details of materials, all of the artists, and the generous lenders to the exhibition: Burghley House Preservation Trust, C.W. Sellors, Dellasposa Gallery and The Portland Collection.



Dame Elisabeth Frink
(1930–1993)

Sculptor Angela Conner made this portrait bust of Dame Elisabeth Frink. She took Frink's strength and used it to tell us about her. Compare it to Frink's sculpture Tribute I, which is not a portrait of a real person, but a tribute to human suffering.



Elisabeth Frink
in her studio

Angela Conner saw her friend Elisabeth Frink as 'a Roman warrior, not fierce, but strong' and aimed to capture that quality in this portrait.

In her work, Frink explored the strengths and weaknesses of human nature – sorrow and salvation; pain and compassion; terror and tolerance. Frink said that the Tribute Heads were about 'peace and freedom of spirit: people who have been through the horrors and got through to the other side.'

Tribute I



'I'm actually most interested in looking beneath culture to nature underneath. What is it about the human brain that can welcome some and reject others? It's fascinating, and has roots in biological evolution and quests for safety and belonging.'

Natasha Daintry

In this group of portraits and objects, things are not what they seem. The two busts were made by sculptor Charles Cordier in the 19th century. Cordier observed the features of African models and used European ideals of expression and poise. The male figure was an artists' model called Seid Enkess, while the female 'Venus' is most probably a combination of several women. Cordier's process, and the fact the sculptures were commissioned for the ethnographic gallery at the Natural History Museum in Paris, means that the story behind these figures is much more complex than it first appears.

In contrast to Cordier's generalised approach, Natasha Daintry considers the perception of race in a highly personal way. Nearby, her artwork is a colourful arrangement of small ceramic pots. This contemporary piece, called Skin Deep, is about the relationship between the artist and her son. Her son, adopted from Ethiopia, is black whilst she is a white European woman. Daintry made this work to explore the colour of their skin and their family closeness.

2

Skin Deep by Natasha Daintry



'I find my way through the roots of colour, especially the trinity of blue, red and yellow, Skin Deep is one big colour test.'

When I open the kiln I am travelling the globe and see friends from Ecuador, Ethiopia, Colombia, Japan, Korea, China, Spain, Italy, England, Ireland, Denmark, Greece, India and Sri Lanka, the difference between us is a gentle smattering of blue, red and yellow.'

Natasha Daintry

**Saïd Abdallah
(Seid Enkess)**
(mid 1800s)

**The 'Venus
Africaine'**



'A superb Sudanese appeared in my studio. Within a fortnight I made this bust.'

Charles Cordier



3

William, 5th Duke of Devonshire
(1748–1811)

The portrait miniature was already over 100 years old when the Duke dropped and broke it. The captivating image of Rachel de Ruvigny was first painted by Anthony van Dyck, and later copied by master-miniaturist Jean Petitot. Rachel was a beautiful, witty and popular member of the Royal Court, depicted here as an otherworldly figure. Billowing drapery surrounds her as she touches a fragile and bubble-like orb.

Look closely and you will see that the portrait of Rachel bears scars from the repairs made by the miniaturist Henry Bone. Despite its damage, this precious object has been treasured by successive generations.

Rachel de Ruvigny
(1603–1640)



Rich colours and textures enliven these portraits - faces of people who lived hundreds of years ago. Despite coming from a powerful political family, the 5th Duke was not an ambitious politician. Actually, he is often defined by his marriages to Georgiana Spencer and, later, Elizabeth Foster.

The 5th Duke was a connoisseur of art, and many of the objects at Chatsworth would have been part of his daily life, including this portrait miniature.



4

Thomas Cavendish
(1560–1592)

Thomas Cavendish was an explorer from a distant branch of the Cavendish family, and he certainly has an air of derring-do about him in this portrait. However, there are stories behind his tales of adventure that bring into question how we remember such figures from the past.

Cavendish set out to circle the globe, following Sir Francis Drake. He pursued wealth, with the aim of identifying and exploiting new territories for their resources. Quickly becoming a skilled navigator and expedition leader, under his command he brought death and destruction to people



Traverse board

and places he encountered. How should we remember him now, with hindsight? We can praise Cavendish's achievements as a circumnavigator, but we can balance that view with the violence of his actions and the human cost of his voyages.

The curious navigational tool alongside is something that would have been familiar to sailors like Cavendish. A compass or stars indicated the direction they were travelling, and they could measure speed by throwing overboard a marked rope tied to a heavy object. They could record both these measurements on the traverse board.



5

Edmund Marsden
Worked at Chatsworth
in early 1800s

Cask end



Contrast the simplicity of the portrait with the splendour of carving on this large oak beer barrel end. Featuring the Cavendish family coat of arms, Edmund would have handled it daily as part of his job working in the cellar.

In the spirit of Edmund, do take a seat, and raise a cup to friends, family and colleagues who came before us.



6

King Henry VIII
(1491–1547)

Imagine Henry running this wooden rosary through his hands as a source of comfort and reassurance, at a time of great personal angst as he took the decision to separate the country from the Catholic Church. We all have our own way of finding peace at difficult moments in our lives ... with some 500 years between us and Henry VIII, this remains true as ever.

Surveying the scene from under the balcony you will find a large drawing of Henry VIII. Obsessed with providing a male heir as he grew older, in the portrait his own father stands over his left shoulder. The original portrait used to be at Chatsworth, before being gifted to the National Portrait Gallery in the 1950s.

Rosary



The oldest object in the exhibition is King Henry VIII's rosary, dating from the 1500s and each boxwood sphere is carved to tell a story in miniature. Rarely displayed at Chatsworth, take this opportunity to get up close to what is the most intimate and personal of keepsakes, once belonging to the Tudor monarch at a time of division in church and country.



From top left to
bottom right:

Angela Conner
(Born 1935)

**Andrew, 11th Duke
of Devonshire**
(1920–2004)

Sir John Betjeman
(1906–1984)

Sir Tom Stoppard
(Born 1937)

Harold Macmillan
(1894–1986)



7

Heading up the stairs out of the Painted Hall... meet Angela, Andrew, John, Tom and Harold. One is an artist, one a duke, one a writer, one a playwright and one a Prime Minister. Try and get into their line of sight, to make eye contact. The people in this group are here 'in conversation' with each other... and with you as you're standing here.

All five portraits are by Angela Conner. You could Google each person and decide if you think the artist has captured their physical likeness. Or you might think that's less important than capturing the 'essence' of the person?



8

Elizabeth Cecil
(1619–1689)

Lady Elizabeth Cecil lived at Chatsworth in the 1600s. The house was not as we know it today, but instead a brick and terracotta Tudor building, and somewhere within it were her apartments and a door with this intricate lock.

Detail of door lock
Loan from Burghley
House Preservation
Trust

Married to the 3rd Earl of Devonshire, upon her death, and in an unusual move for the time, she left the entire contents of her apartments to her daughter, Anne, who married the Earl of Exeter. Everything went with Anne to Burghley House. All was catalogued on a schedule dated 1690; and we're not just talking about chairs and tables, but curtains, a marble hearth, pictures and jewels.

Successive layers of choices made over the centuries made Chatsworth what you see today. As in our own homes, people have moved in and out of the house, knocked down walls, opened up doorways, added extensions, removed fireplaces and repaired the roof ... just on a larger scale than we're used to.

We have brought the lock back to Chatsworth and reunited it with Elizabeth, who we invite you to imagine walking through this door in what is a memory, a trace of her life here.





9

William, 2nd Duke of Devonshire
(1672–1729)

We can ponder what the 2nd Duke might have wanted us to think when we see him painted this way. Unlike many other male portraits on the walls of Chatsworth, he sits with open arms, inviting us into his world of collecting, knowledge and scholarship.

The 2nd Duke would have walked these rooms, and this casket and contents are a snapshot of him, at that time. Look further into the room to see a group of ceramic works by Pippin Drysdale, an Australian artist whose work has been collected by the current Duke and Duchess. Again, a snapshot in time, illustrating their own passion for collecting and proving the point that everything was contemporary once. Even that casket before you, that dates from 1710.

Louis XIV casket and stand



12

Meet William, the 2nd Duke of Devonshire. An avid collector of carved gems, he amassed a significant collection of these miniature carvings... mini sculptures really.

He kept his treasures in this casket and he sits proudly beside them in this painting. All the drawers would have been crammed with gems and those collectors amongst you, whatever your passion, might identify with that sense of pride visible in the portrait.



10

Elizabeth Talbot
(1527–1608)
Loan from The Portland Collection

The pearls were all natural, harvested by pearl divers in South East Asia. Assembling a necklace like this in the 1500s was a lifetime's work and shows Bess's immense wealth – our replica is made of cultured pearls that are much easier to find.

Step up to the glass case to see yourself 'wearing' this newly-made necklace of 1,000 pearls, and share your self-portraits at #ChatsworthLifeStories

On her death, Bess of Hardwick split the four strings of pearls between her female relatives, dismantling and distributing a treasured keepsake.

Necklace of 1,000 pearls
Loan from C.W. Sellors

Elizabeth Talbot, better known as Bess of Hardwick, the founder of Chatsworth, built the first Tudor mansion house on this site. From this painting she's staring back at you with... is it defiance? authority? pride? Perhaps all three? Most striking, alongside her flaming red hair and starched ruff, is the four string pearl necklace that we estimate contains 1,000 pearls – a symbol no doubt chosen by Bess for the portrait, to convey her status and wealth at that time.



13



Georgiana, Duchess of Devonshire
(1757–1806)

To the left is Georgiana, Duchess of Devonshire, who was a political campaigner 200 years ago. Married to the 5th Duke (who you met earlier, in the Chapel Corridor), Georgiana's active role in politics earned her much opposition and criticism.

A selection of things that were important or familiar to Georgiana are in the central cabinet, giving some clue to the complexities of her character.

Courage Calls to Courage Everywhere

by Alicia Paz
Loan from Dellasposa Gallery



'Courage calls to courage everywhere, and its voice cannot be denied.'

Millicent Garrett Fawcett

These words, from the leader of the National Union of Women's Suffrage Societies, inspired the title of this painting in blue, white and gold by Alicia Paz. Take a closer look and you will spot the faces of politically active women including Angela Davis and Golda Meir, with their speech bubbles, calling out to be heard.



12

Have you ever gone to stay with friends or family, left something behind, saying you'll return to collect but it's remained there for years? These painter's materials are just that.

Artist Lucian Freud, a friend of the 11th Duke and Deborah, Duchess of Devonshire, was staying here in the 1950s whilst painting a mural of cyclamen (Freud's favourite flower) on the bathroom wall. He made a start, but left the work unfinished. Some time later this box was discovered here, a time capsule of Freud's paints, oils and pots that he was using to create what is called Cyclamen Mural.



Lucian Freud
(1922–2011)

The tubes of oil paint bear the imprints of Freud's fingers. That imprint is mirrored in the way that Angela Conner has pressed her fingers and thumbs hard into the clay to create the texture you can see all over the surface of this portrait bust. As Freud painted, Conner sculpted.

We have reproduced a small detail of the mural here, for you to see Freud's technique up close, and further down the corridor is a grouping of oil paintings by the artist.



Detail of Cyclamen Mural

Lucian Freud's paints and materials

Covering the walls on both sides, **The North Sketch Sequence** is the name given to this enormous artwork, made of 659 handmade ceramic panels by the artist Jacob van der Beugel. The pattern shows DNA sequences of the Duke, Duchess, their son and daughter-in-law the Earl and Countess of Burlington.

The North Sketch Sequence

by Jacob van der Beugel

13



Golden Window

by Tarka Kings



Contrast this with the tiny portrait miniatures on display in the glass cases. Miniatures were designed to be held close – in pockets or attached to necklaces. It meant that you could keep the likeness of a loved one very close and very private. Equivalent to having a photo of a loved one in your wallet, or on your phone.

We invited artist Tarka Kings to make new works to add to our collection of miniatures. She has made portraits of the current Duke and Duchess, and represented many things they have added to the collection and garden. The pieces are also jewellery. It is a contemporary version of the historic miniatures that have inspired it.

Portrait miniatures from The Devonshire Collections



14

Mary, Duchess of Devonshire (1895–1988)

Mary Cecil married Edward Cavendish, who went on to become the 10th Duke of Devonshire. Mary was Mistress of the Robes to Queen Elizabeth II in the 1950s and 1960s and she truly lived a life of public service, allied with experiencing human tragedy and heartache. Edward and Mary had five children but their eldest son William ('Billy') died in World War II.

Renowned for her humility, these tactile hardstones and magnifying glass were what she kept close to hand, at all times, on her writing desk. The box contains things collected and kept safe by her. This is another form of portraiture through objects. What do they say about her, and how does it compare to what you have at home? Few of us have writing desks but perhaps on the table in the hallway, or in the kitchen, there is a drawer full of essentials.



Objects from Mary, Duchess of Devonshire's desk



**‘a puckish
thistledown with
the energy of a
hurricane’
Vogue**

**‘.. the heavy doors
opened and there
stood this tiny girl.’
Mary, Duchess of
Devonshire**

15

Adele Astaire
(1896–1981)
on her wedding day
with her husband Lord
Charles Cavendish

Adele Astaire married into the Cavendish family in the 1930s. We’ve all heard stories about meeting the in-laws but can you imagine Adele, dancing partner of brother Fred and recently arrived from America, meeting the 9th Duke and Evelyn, Duchess of Devonshire for the first time? That first encounter took place here, in the Library. Adele, for reasons unknown, entered the room by turning a cartwheel and landing at their feet by way of introduction.

The moving image in the Library brings a fleeting memory of that moment, a trace of Adele into the space in which she made such an impression.

If our resident piano player is here today, close your eyes and take in the sounds of 1920s piano music, the songs to which Adele and Fred would have danced together. Or use your phone to search Adele and Fred Astaire music online, listen quietly by yourself and enjoy the moment.



16

**Christian Bruce (1595–1675) with
her sons William (1617–1684),
Charles (1620–1643), and
daughter Anne (1611–1638)**

**Stand face on to this
magnificent family portrait and
there’s no doubt that Christian
Bruce, the matriarch in black,
asserts her authority. Recently
widowed after the death of
her husband the 2nd Earl of
Devonshire, in 1628 it was by no
means certain that the estate
and children would remain with
her.**

Set on preserving the family and its assets, this painting was commissioned by Christian to reinforce that sense of strength and unity, magnified by the sheer scale of this painting by Mytens.

Notice their positions in the painting – Christian is strong and central. On the left, William is already standing like the Earl he was to become. Christian has a protective hand on the shoulder of Charles and Anne stands, independent.

The family tomb, including these statues and busts, was designed for All Saints Church Derby, now Derby Cathedral, but dismantled in 1876, at which point they were brought to Chatsworth. We have placed the portrait sculpture of each below their painted selves, and reunited them with their father and other sibling, who died in childhood before this portrait was painted. They might have imagined their tomb lasting for eternity, but here, at least, we can take a moment to observe the family reunited in a place, still home to their family fourteen generations later.

William Cavendish
(later 3rd Earl of Devonshire)
(1617–1684)



A woman sits and looks intently at a miniature portrait in her hand.

Her name is Pauline Borghese, the sister of Napoleon Bonaparte. Napoleon had been defeated in a war with the English several years earlier, and it was fashionable to collect objects relating to him.

Napoleon Bonaparte (1769–1821)



Pauline is looking intently, and is herself a portrait with an object. We can imagine her comparing the miniature in her hand to the portrait ahead of her. The 6th Duke designed the entire Sculpture Gallery to create the best conditions for looking at his collection in this space, a space that is full of portraits and objects.

We hope you're encouraged to come back and keep looking for the stories that lie behind portraits, and wonder at the objects that were part of their lives.



17

Pauline Borghese (1780–1825)

Exhibition object listing

11

Dame Elisabeth Frink
(1930–1993)
Angela Conner
(born 1935)
1993
Bronze

Tribute I

Dame Elisabeth Frink
(1930–1993)
1975
Bronze

12

Saïd Abdallah
Charles-Henri-Joseph
Cordier (1827–1905)
1848
Bronze

The 'Venus Africaine'

Charles-Henri-Joseph
Cordier (1827–1905)
1850–1851
Bronze

Skin Deep

Natasha Daintry
(born 1966)
2013–2019
Porcelain

13

**William Cavendish, 5th
Duke of Devonshire**
(1748–1811)
Anton von Maron (1733–
1808)
1768–1769
Oil on canvas

Rachel de Ruvigny, Countess of Southampton

(1603–1640)
Jean Petitot (1607–1691)
1643
Enamel on copper

14

Thomas Cavendish
(1560–1592)
British School
Around 1610
Oil on panel

Traverse board

Maker and date unknown
Wood, bone, metal, twine

15

Edmund Marsden
(died 1862)
W Baker (active 1835)
1835
Oil on canvas

Cask end

Samuel Watson
(1662–1715)
1702
Oak

16

King Henry VIII
(1491–1547)
Reproduction
Hans Holbein the Younger
(1497–1543)
1536–1537
Ink and watercolour

Rosary

Adam Dircksz (active 1500
–1530)
Early 1500s
Boxwood, string, metal

17

Angela Conner
(born 1935)
Self Portrait
1978
Bronze

**Andrew Cavendish,
11th Duke of Devonshire**
(1920–2004)
Angela Conner (born 1935)
Bronze
1973

Sir John Betjeman

(1906–1984)
Angela Conner (born 1935)
1973
Bronze

Sir Tom Stoppard

(born 1937)
Angela Conner (born 1935)
2003
Bronze

Harold Macmillan

(1894–1986)
Angela Conner (born 1935)
Bronze
1972

18

**Elizabeth Cecil, Countess
of Devonshire** (1619–1689)
Theodore Russell (1614–1689)
1640–1689
Oil on panel

Door Lock

William Partridge
1665
Silver, steel

19

**William Cavendish, 2nd
Duke of Devonshire**
(1672–1729)
Charles Jervas (1675–1739)
Around 1710
Oil on canvas

Louis XIV contre-partie marquetry casket and stand

André-Charles Boulle (1642
–1732)
1725–1729
Wood, brass, gilt bronze,
tortoiseshell, gilding

110

**Elizabeth Talbot,
Countess of Shrewsbury,
known as 'Bess of
Hardwick'**
(1527–1608)
Rowland Lockey
(around 1565–1616)
1592
Oil on canvas

Necklace of 1,000 pearls

C.W. Sellors
2020

111

**Georgiana, Duchess of
Devonshire** (1757–1806)
Thomas Gainsborough
(1727–1788)
1785–1787
Oil on canvas

Courage Calls to Courage Everywhere

Alicia Paz (born 1967)
2019

Mixed media and oil on linen

Georgiana, Duchess of Devonshire assemblage

Minerals, gaming box,
porcelain plaque,
hardstones, archaeological
material

12

Lucian Freud

(1922–2011)
Angela Conner (born 1935)
1974
Bronze

Paints & materials used by Lucian Freud at Chatsworth

Oil paint, spirit, metal, glass,
plastic

Cyclamen Mural

Reproduction
Lucian Freud (1922–2011)
1959
Mural

13

The North Sketch Sequence

Jacob van der Beugel
(born 1978)
2014
Ceramic, glass

Golden Window

Boxes by Tarka Kings (born
1961)
Jewellery designed by Tarka
Kings (in collaboration with
Louisa Guinness) and made
by Smith & Harris
2020
Gold, silver, precious and
semi-precious stones, paper

A selection of portrait miniatures from The Devonshire Collections

14

Mary Cecil, Duchess of Devonshire when a young woman

(1895–1988)
Florence Kate Upton
(1873 –1922)
Around 1913
Oil on canvas

Mary Gascoigne-Cecil, Duchess of Devonshire

(1895–1988) when
Marchioness of Hartington
Sir James Jebusa Shannon
(1862–1923)
1917–18
Oil on canvas

Portrait of a Woman (Mary Cecil, Dowager Duchess of Devonshire)

(1895–1988)
Lucian Freud (1922–2011)
1969
Oil on canvas

Mary, Duchess of Devonshire assemblage

Hardstone carvings
Amethyst, quartz, jade

Magnifying glass

Glass, shagreen, silver

15

Animation

Transmitta
2020

16

Christian Bruce, Countess of Devonshire (1595–1675) with her sons William, 3rd Earl of Devonshire (1617– 1684) Charles (1620–1643) and her daughter Anne (1611–1638)

Daniel Mytens
(around 1590 to 1647)
Around 1629
Oil on canvas

Sculptures and busts:
**Christian Bruce, Countess
of Devonshire** (1595–1675)

William Cavendish, 3rd Earl of Devonshire

(1617–1684)

Colonel Charles Cavendish

(1620–1643) second son of
the 2nd Earl of Devonshire

William Cavendish, 2nd Earl of Devonshire

(1590–1628)

Anne Cavendish

(1611–1638)

The Hon Henry Cavendish

(died before 1628, in
childhood)

All Jasper Latham
(around 1636–1693)
Around 1675–1676
Marble

17

Napoleon Bonaparte

(1769–1821)
Antonio Canova
(1757–1822)
Early 1800s
Marble

Pauline Borghese

(1780–1825)
Thomas Campbell
(1790–1858)
1830–1840
Marble

All objects are from The
Devonshire Collections
unless otherwise noted.

Co-curators, Sash Giles, Curator
of Decorative Arts and Dr
Alexandra Hodby, Curator of
Exhibitions and Engagement,
would like to thank all of the
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Portrait bust of Elisabeth Frink
Portrait bust of 11th Duke of Devonshire
Portrait bust of Angela Conner
Portrait bust of Sir Tom Stoppard
Portrait bust of Harold Macmillan
Portrait bust of Sir John Betjeman
Portrait bust of Lucian Freud
© Angela Conner

Page 3

Tribute I
© The Elisabeth Frink Estate and Archive.
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Photograph of Dame Elisabeth Frink
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Skin Deep
© Natasha Daintry

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Portrait of Henry VIII
© National Portrait Gallery, London
Rosary
© Ian Lefebvre, Art Gallery of Ontario

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Silver door lock
© The Burghley House Collection

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Portrait of Elizabeth Talbot, Countess of Shrewsbury,
known as 'Bess of Hardwick', 1592
(oil on canvas)
Rowland Lockey (circa 1565–1616)
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Cyclamen Bathroom, 1959 (mural),
by Lucian Freud (1922–2011)
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North Sketch Sequence
© Jacob van der Beugel
Golden Window
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Portrait of a Woman, 1969 (oil on canvas),
by Lucian Freud (1922–2011)
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