



PAINTED HALL

Much of the house that you will visit today was built for the 1st Duke.

The Painted Hall was the largest and grandest room built in his lifetime and it was used to welcome and impress guests. Built between 1689 and 1694, the windows, arches and the decoration on the walls and ceiling are original features.

The 1st Duke was part of a group of nobles who invited King William III and Queen Mary II to take the throne. He was rewarded with the elevation from Earl to Duke.

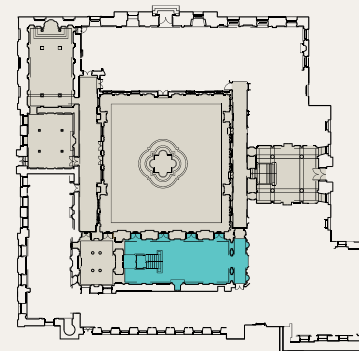
The paintings on the upper half of the walls, by Louis Laguerre, show scenes from the life of Julius Caesar and ancient Rome. These paintings and the magnificent ceiling connected the monarchy of the time to Caesar. They were made with the hope that King William and Queen Mary would visit Chatsworth and be flattered by this tribute to them.

YOUNG EXPLORERS

Look up at the ceiling – can you find the figure with the winged hat?
Ask a guide if you need help!
The figure is Mercury, the messenger of the Gods. You will see a sculpture of Mercury on the Great Stairs.

PLEASE LEAVE FOR OTHERS TO ENJOY

HOUSE PLAN Ground Floor



FAMILY TIMELINE

Bess of Hardwick
about 1527-1608

2nd Earl
1590-1628

4th Earl & 1st Duke
of Devonshire
1641-1707

3rd Duke
1698-1755

5th Duke
1748-1811

7th Duke
1808-1891

9th Duke
1868-1938

11th Duke
1920-2004

12th Duke
Peregrine
[Stoker]
Devonshire
b.1944

1st Earl of Devonshire
1552-1626

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10th Duke
1895-1950



PAINTED HALL

Continued

There has been a house on this site since the 1550s. The first house was built for Bess of Hardwick (about 1527–1608) and Sir William Cavendish (1501–1557). They established the Cavendish family line from which the earls and dukes of Devonshire are descended.

Elizabeth Cavendish, known as Bess of Hardwick, was instrumental in the creation of the Chatsworth estate. After her second marriage to Sir William Cavendish, the couple bought land here as it was close to Bess's childhood home. This was an incredibly important purchase as the family gained mineral rights in the area that contributed to their wealth.

The couple were happily married and had eight children but Bess was widowed for a second time aged only 30. She married twice more, amassing great wealth and influence.

SOMETHING TO SHARE

The courtyard outside, was conserved as part of a large scale restoration project by the 12th Duke and Duchess. The project began in 2005 and was completed in 2018.

Although the house itself has been rebuilt since Bess's time, her vision and passion for building can still be seen in the Hunting Tower on the hill in Stand Wood. You might have seen the tower as you arrived; take a look as you leave the gardens.

ASK THE GUIDE

to tell you more about the painted stories. Use the mirrors to help you look at the ceiling.





GROTTO

This cave-like space has four stone columns that hold up the Great Stairs above.

It's one of many spaces in the house that include intricate carvings by Derbyshire sculptor Samuel Watson. The fountain was fitted for the 1st Duke. Very few houses at the time had running water; he had hot and cold. The Duke had this fountain built, on the wall beside his bathroom, to show his guests that he had running water.

The fountain depicts the Roman goddess Diana and her nymphs bathing. She was seen as the protector of the countryside so her presence here is fitting.

The fountain was originally fed by water from the higher moors and powered by gravity. If you visit the garden, take a closer look at the Cascade and the Emperor Fountain, which are also gravity-fed waterworks.

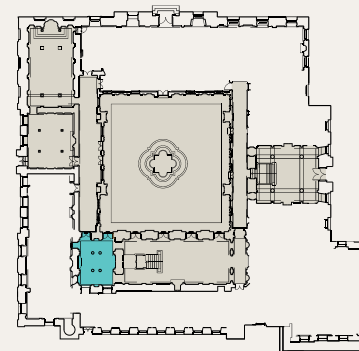
This space was new and innovative at the time that the 1st Duke had it built. It's now often used to show art collected by the family.

YOUNG EXPLORERS

It was unusual for a house in the 1600s to have running water. How do you think people collected water 400 years ago?

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HOUSE PLAN Ground Floor



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GROTTO

Continued

The Garter star is the insignia of the Order of the Garter. Every duke of Devonshire, up to and including the 11th Duke, was a Knight of the Garter. The 1st Duke had the stars carved to celebrate becoming the first Cavendish

to be honoured in this way. The current Duke is a Knight Commander of the Royal Victorian Order, an honour that can only be bestowed by the monarch. There are four carved Garter insignia on the ceiling of the Grotto.

ASK THE GUIDE
more about Samuel Watson's time at Chatsworth.



The Order of the Garter breast insignia belonging to the 6th Duke.



The 1st Duke in his Garter robes.



The 12th Duke becoming a Knight Commander of the Royal Victorian Order in 2008, photographed with his daughter Celina, wife Amanda, and son William. (L-R).



OAK ROOM

This room was completely transformed for the 6th Duke with wood panelling he bought at an auction.

This room demonstrates the influence of the 6th Duke on Chatsworth. He bought the oak panelling, previously part of a German monastery, in 1837 because he really liked it and thought it would become a topic of conversation for guests and visitors.

'So inconsiderate a purchase was never made - however, look at the result. Is it not charming? What discussions might be raised upon it hereafter!'

6th Duke's Handbook, 1844.

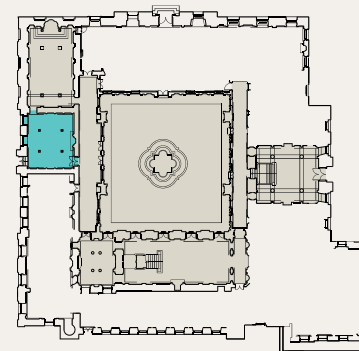
The room has had many different uses over the years. The 6th Duke used it to safely keep the library of his relative Henry Cavendish (1731-1810). Henry Cavendish discovered the element hydrogen and was the first person to design an experiment that calculated the

weight of the world. His library is now part of the book collection and his records are stored in our archives.

The room also includes some personal touches; inset in some of the panels are views from the 6th Duke's holidays and paintings of his dogs. In 2018, the Duchess of Devonshire's dogs were also added to the collection by artist Jemma Phipps. These modern additions show terriers Max and Susie and gundogs Rhum and Ricky.

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HOUSE PLAN
Ground Floor



SOMETHING TO SHARE

This room once housed a billiard table.

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OAK ROOM

Continued

This room provides a great view of one of the oldest features in the garden – the Seahorse Fountain. Four seahorses surround Triton, one of the Greek sea gods. It was built for the 1st Duke between 1688 and 1691 and has survived several changes in the garden.

The fountain was carved by Caius Gabriel Cibber – a very successful sculptor who worked for the monarchs Mary II and William III. Cibber also carved two of the sculptures that sit on Samuel Watson’s altarpiece in the Chapel.

The fountain is fed by water from another garden feature, the Cascade, which you

can see from the State Apartments on the next floor and when you visit the garden. After the water has flowed through the fountain, it travels to a turbine that generates electricity for the house.

In 2012, a project to restore the fountain began. A sketchbook belonging to Samuel Watson, master carver at Chatsworth, was found in the Chatsworth Archives. It contained detailed studies of Cibber’s sculptures and specialist conservators used these sketches to recreate missing parts of the horse’s legs and wings.

YOUNG EXPLORERS

Can you find the Narwhal tusks by the fireplace? They were bought by the 10th Duke. Narwhals are sea creatures; in some cultures the large tusk was thought to be the horn of a unicorn.





CHAPEL

This room has not changed much since it was built in the late 1600s, for the 1st Duke.

Only the best international and local craftsmen and artists worked for the 1st Duke.

Antonio Verrio made the oil painting at the centre of the altarpiece and Louis Laguerre, painted the ceiling (you have seen his work in the Painted Hall).

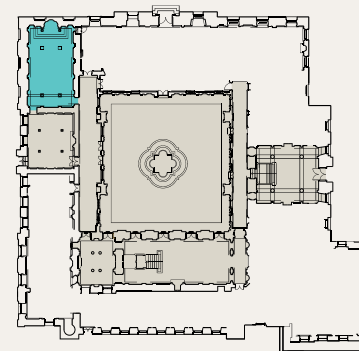
Derbyshire born Samuel Watson was amongst those who carved the altarpiece and other stonework in this room. You'll see more of his work as you walk through the house. The stone used in the altarpiece was quarried locally - the black marble is from Sheldon moor, about 8 miles away.

Look at the altar at the other end of the room - the biblical story of Doubting Thomas is shown in Verrio's oil painting above the arch and again in the ceiling painting above the gallery. Thomas had to touch Christ to believe he had risen from the dead.

It might have been considered a good subject to match with the family motto, Cavendo Tutus, meaning safety through caution. Saint Thomas is also the patron saint of architects and the 1st Duke saw himself as the architect of Chatsworth.

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HOUSE PLAN Ground Floor



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CHAPEL

Continued

Look up at the Chapel Gallery – this is a near perfect example of Baroque room decoration. This is a style identified through detailed decoration, deep colour and grandeur designed to evoke an emotional response. Wall and ceiling paintings and wood carvings create a unified decorative scheme that envelops all who enter the room.

During the time of the 1st Duke, household staff would have attended daily prayers where you stand now. The Duke and his family would have gathered in the Gallery above.

YOUNG EXPLORERS

Look to the right of the altar – can you see the secret door? What do you think is behind it? Where might it take you?

SOMETHING TO SHARE

Some of the Duke and Duchess' grandchildren were christened here.

YOUNG EXPLORERS

Look up to the painting on the longest wall. Can you see a man wearing blue? This is Christ from the Christian bible. He wears blue to represent his holiness. There are more people on the ceiling and walls wearing blue. Can you find them?





GREAT CHAMBER

The series of rooms you are about to walk through are called the State Apartment.

It was built for Queen Mary II and King William III to hold court at Chatsworth should they have visited. It shares similar features with Hampton Court Palace that the monarchs had redesigned.

The Great Chamber was intended as a gathering room for those seeking an audience with the King and Queen. Any member of the court could wait here, but only a select few progressed further along the Apartment.

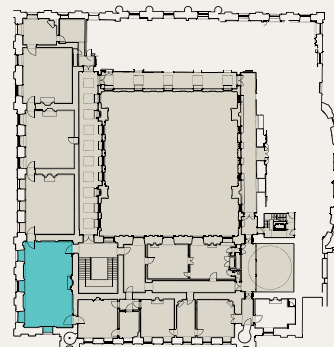
Just like the Painted Hall, this room was designed to make a grand impression. The ceiling was painted by Antonio Verrio, whose work you have already seen in the Chapel.

Verrio depicts the *Triumph of the Virtues over the Vices* with Astraea, goddess of justice, leading the victory. The scene suggests that justice was possible because of the reign of the monarchs.

Queen Mary and King William never visited Chatsworth. 200 years passed before a monarch stayed here, when King George V and Queen Mary visited Chatsworth in 1913.

PLEASE LEAVE FOR OTHERS TO ENJOY

HOUSE PLAN
Second Floor



ASK THE GUIDE

to tell you about the windowsills in this room.

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GREAT CHAMBER

Continued

Through the window to the left of the mirror, you can see the Cascade. This was the highlight of the 1st Duke's garden; it took 17 years and two attempts before it was finished. The Duke may have been inspired by water features he saw in France. He employed a French engineer, Monsieur Grillet, to design the Cascade. Each step is different so the sound of the water changes as it falls.

The water for the Cascade comes from the open moorland behind the top of the hill to the east, carried along a series of constructed streams and an aqueduct.



Detail of A View of Chatworth from the East, Jan Siberechts (1627-1703)

YOUNG EXPLORERS

The painted ceiling features animals as well as people – can you spot them?

In spring 2023, the Chatsworth House Trust, was awarded funding from The National Lottery Heritage Fund to help kick-start a fundraising campaign to restore the Cascade and run a public programme of events centred on it.

SOMETHING TO SHARE

This mirror creates the illusion of a second apartment. In royal palaces, there would be two sets of rooms, one for the queen and another for the king.



STATE DRAWING ROOM

This is the second room of the State Apartment.

It was intended as a withdrawing, or 'drawing' room for members of the visiting royal court and anyone who might be granted an audience with the monarchs.

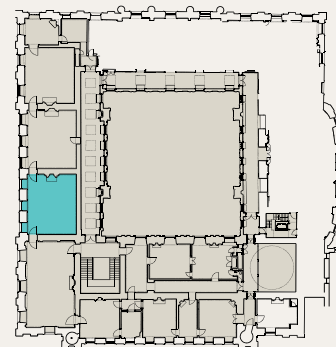
This use is reflected in the subject of the painted ceiling where there is an assembly of Roman Gods. Through this painting, the 1st Duke is telling his guests that a meeting here is like a meeting of the gods.

The tapestries lining the walls are English Mortlake tapestries, dating from the 1630s. Based on designs for textiles for the Sistine Chapel by the Renaissance artist Raphael, they depict scenes from the life of Christ. They are the oldest textiles on display in the house.

We do not know when the tapestries were first hung in this room, but we do know the 6th Duke had them reframed in the 1830s. They remained in place until 2014 when a large conservation project began. The tapestries were removed from the walls and carefully cleaned and restored. Each tapestry took over a year to conserve. Lighting levels are kept low to protect the delicate textiles.

PLEASE LEAVE FOR OTHERS TO ENJOY

HOUSE PLAN
Second Floor



ASK THE GUIDE

to show you the tapestry samples.

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STATE DRAWING ROOM

Continued

In 1700, a room known as the 'Japan Closet' was dismantled. The room had been panelled entirely with Chinese lacquer - wood coated and decorated to create a hard shiny surface. That lacquer was recycled to create the three cabinets you see here. At this time, countries in Asia, and objects produced there, were grouped together and described inaccurately. Although pieces made in lacquer, porcelain and textiles were highly prized, there was an othering of the producers of them and the techniques used.



YOUNG EXPLORERS

If you were here to meet the King, what questions would you ask him?

The thrones were given to the 4th Duke by George III and Queen Charlotte. The King and Queen sat on these during their coronation. The Duke, in his role of Lord Chamberlain, had played a part in organising the event and the thrones were a perquisite or 'perk' of the job. They were carved by Catherine Naish, 'Royal Joyner and Chair maker'.

Crowded on the cabinets are the displays of Chinese porcelain. For centuries the strong but fine material was only made in and available from China, Korea and Japan so these pieces were very rare. Pieces from Japan rarely ever left the country. It wasn't until 1708 that the first European porcelain was fired in the Meissen factory in Germany.



STATE MUSIC ROOM

This room celebrates the influence of the 6th Duke and contains one of Chatsworth's most famous artworks.

The gilded leather walls and much of the furniture was placed here in the early 1800s, when the 6th Duke redecorated Chatsworth. This room was known as the Second Withdrawing room but the 6th Duke's musically themed additions, meant that the new name was adopted.

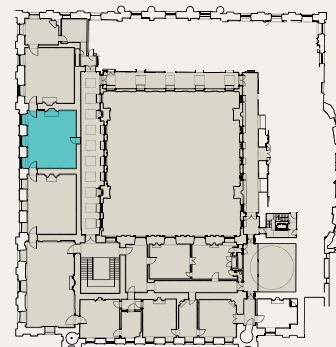
Through the open doorway at the back of the room, you see a violin and bow suspended on a blue ribbon on the back of another door. Or do you? The violin is an example of trompe l'oeil (a trick of the eye). Artists used this technique to create optical illusions. Successfully tricking the eye requires high levels of technical skill.

The 6th Duke brought this work to Chatsworth from his house in London. We are lucky to be able to enjoy this artwork as it survived a fire

that destroyed Devonshire House in 1733. The violin is painted but the door is real and leads into a corridor. This was added to the house to provide a short cut, avoiding the need to walk through lots of rooms to move around the house.

PLEASE LEAVE FOR OTHERS TO ENJOY

HOUSE PLAN
Second Floor



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STATE MUSIC ROOM

Continued

The painting on the right of the violin door is based on a story from Ovid's *Metamorphoses*.

Ovid, a Roman poet from the 1st century, remains a popular source for artists up to the present day. Here, the Italian Baroque painter Luca Giordano depicts Acis and Galatea. This is no ordinary love story. Galatea - the sea nymph draped in blue - is immortal.

Acis, seated on the right and reaching out towards her, is mortal. The jealous Cyclops, Polyphemus, sits below him on the rocks. In the story, Polyphemus crushes Acis with a boulder but Galatea's love is strong and she makes Acis immortal by turning him into a river spirit.

YOUNG EXPLORERS

Have you seen the violin behind the door? What other instruments can you find in this room?

The 6th Duke bought this bust from a French duchess in 1836. It is of King Louis, dressed in Roman costume. While the bust is bronze, his garments are made from onyx marble and gilt ornaments. We think the 6th Duke took inspiration from him when he created some of his most daring decoration.

SOMETHING TO SHARE

The 6th Duke's inspiration for the gilded leather walls in this room was a visit to the French royal chateau of Fontainebleau.





STATE BEDCHAMBER

This is one of the most private rooms in the State Apartment, only those closest to the visiting King and Queen would have spent time here.

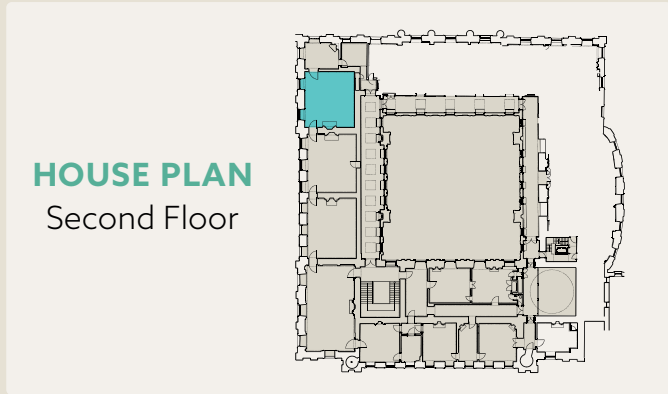
In recognition of this, the 1st Duke spent more money furnishing this room than any other in the State Apartment. It contains many rare and expensive items. The bed, like the thrones you saw in the drawing room, was a 'perk' claimed by the 4th Duke after the King died.

As part of an extensive renewal of the house, this room was refurbished in 2006-7. This included the conservation of the bed and its fabrics. The restoration revealed that at some point in its history, the bed had been lowered by almost 50cm.

The fluted column 'feet' you can see, were revealed by raising the bed back to its original height. The bed fabric was copied and rewoven to make festoon blinds and pelmets for the windows.

The Brussels tapestries were rehung to cover the gilded leather that covers the walls in this room.

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STATE BEDCHAMBER

Continued

Look up at the painted ceiling of this bedroom. It shows Aurora, goddess of the dawn, chasing away the Roman goddess Diana who is often described as a moon goddess. Diana's hunting dogs are painted around the edge of the ceiling. A fitting scene to wake up to.

YOUNG EXPLORERS

Look at the bed in this room. It is hung with curtains to help keep the bed warm. This room can get very cold at night!



This large and impressive mirror features the Cavendish heraldic beast, the stag. You'll see the stag motif in many areas of the house.

A more unusual feature is the etched signature and date of the maker, John Gumley, at the bottom. Mirrors like these were very expensive - when this was made in 1703, glass was more difficult to produce than it is today.



OLD MASTER DRAWING CABINET

This room was redesigned in 2012 to display Chatsworth's world-class collection of Old Master Drawings.

The 1st, 2nd and 3rd Dukes and the 3rd Earl of Burlington collected around 3000 drawings, including works by Raphael, Leonardo da Vinci, Rubens and Rembrandt. Private spaces like this first appeared from the 1500s and were created to display works of art, natural curiosities and other prized collections.

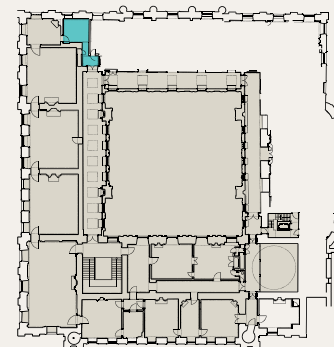
The phrase 'Old Master' is used to describe some of the most famous and influential artists working in Europe during the Renaissance. The Renaissance was a period of innovation and development that began in the 1300s and continued until the 1600s.

The drawings shown here represent a small section of an important art collection. Some drawings were completed to help develop larger paintings, to design sculptures or

because the subject fascinated the artist. Materials used for drawing can fade fast if exposed to daylight. This room is purposefully low-lit to help conserve this part of the collection. We regularly change the display in here to help protect the work and share more of the collection with visitors.

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HOUSE PLAN
Second Floor



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OLD MASTER DRAWING CABINET

Continued

In the 1600s, Florence was famous for inlaid stone as seen on this *pietra dura*, or hard stone, cabinet. We think this cabinet was made in The Grand Ducal Workshops of Florence, possibly by Giuliano di Piero Pandolfini. The cabinet is made of oak with an ebony veneer. It has 18 drawers and a central door opening to reveal 14 more drawers.

The front is decorated with birds, flowers, ships, hunting dogs, dolphins and rabbits. Stones of different colours are used to make these scenes, including blue lapis lazuli, green jade, mottled agate, white marble, and red and yellow jaspers.

The cabinet is enclosed in a gilt-bronze frame resting on lioness-shaped feet. It may have been bought in Florence by William, 3rd Earl of Devonshire, when he was on his Grand Tour of Europe. It appears in the Inventory of the Furniture at Chatsworth in 1764, recorded as 'A Florance Cabinet'.

Cabinets like these were made to display interesting and precious objects.

YOUNG EXPLORERS

Have you seen the cabinet in the case? Can you see what animals it's decorated with?





OAK STAIRS LANDING

The stairs were created when the 6th Duke added the North Wing.

This space connects the older parts of the house you've just visited, with the more recent North Wing, built between 1818 and 1832.

Like a family album, these portraits bring together many generations of the Cavendish family. They capture their likenesses, and give us clues about their characters.

Look at the full length painting of the woman in the white and pink dress. Blanche Georgiana Howard was the much adored niece of the 6th Duke, and married William Cavendish, who later became the 7th Duke in 1858.

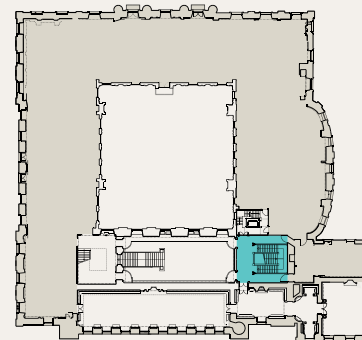
Sadly, Blanche died very young; the 6th Duke was heart-broken and placed a large stone urn at the end of the Broad Walk as a memorial to her. It is still there and you can see it when you visit the garden.

The portraits include family or family friends. Most of the dukes and three duchesses can be seen here alongside Tsar Nicholas I and Tsarina Alexandra, and King George IV.

Above: *Portrait of Blanche Georgiana Howard (1812-1840), Countess of Burlington (2nd creation), John Lucas, 1841-1842*

PLEASE LEAVE FOR OTHERS TO ENJOY

HOUSE PLAN
First Floor



FAMILY TIMELINE

Bess of Hardwick
about 1527-1608

2nd Earl
1590-1628

4th Earl & 1st Duke
of Devonshire
1641-1707

3rd Duke
1698-1755

5th Duke
1748-1811

7th Duke
1808-1891

9th Duke
1868-1938

11th Duke
1920-2004

12th Duke
Peregrine
[Stoker]
Devonshire
b.1944

1st Earl of Devonshire
1552-1626

3rd Earl
1617-1684

2nd Duke
1673-1729

4th Duke
1720-1764

6th Duke
1790-1858

8th Duke
1833-1908

10th Duke
1895-1950



OAK STAIRS LANDING

Continued

Take a look at the faces of these young women and you'll detect a family likeness; they are sisters posing for a portrait made for their grandmother, Louise, Duchess of Devonshire.

Three sisters wearing similar dresses, all in different poses. The artist has arranged them to show off their figures in the fashion of their time. It is possible they were intended to remind the viewer of the Three Graces – a popular subject from classical mythology. This, you might say, is the ultimate flattery. The sisters were initially going to be painted wearing their golfing clothes but the idea was overruled in favour of this representation of elegance.

Above: *The Acheson Sisters*, John Singer Sargent, 1902

This lavishly dressed rider on horseback has been painted with great attention to detail. The man is William Cavendish, later to become 4th Earl and then 1st Duke of Devonshire. The man is caught in a moment, raising a baton towards the distant landscape. His horse, a grey charger, rears on its back legs, foaming at the bit. The history of representing people on horseback stretches back to classical antiquity. It is connected to men and women in leadership roles.

Below: *Lord William Cavendish on Horseback* by Adam Frans van der Meulen, 1669-1673



YOUNG EXPLORERS

Choose a painting and take a close look at the clothes. Would you be comfortable if you wore these clothes?



LIBRARY, ANTE LIBRARY AND DOME ROOM

Over 17,000 books are kept in these two rooms. The whole Chatsworth book collection contains around 40,000 volumes.

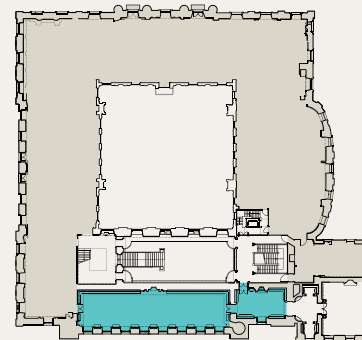
This is one of the most significant private book collections in Britain. The 6th Duke was responsible for the most active period of growth for the library. He converted this room from a picture gallery to house them. He merged at least four separate book collections and added his own purchases including medieval illuminated manuscripts.

The ceiling's plasterwork and paintings, by Antonio Verrio, are the only features that remain from the 1st Duke's interior.

The library floor is covered with a British Axminster carpet. This Devon-based company was inspired by French carpet making. Axminster carpets were hand-knotted and, like the French carpets, featured architectural or - as you see here - floral patterns. The carpet was made for this location; the design mirrors the roundels you see in the ceiling.

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LIBRARY, ANTE LIBRARY AND DOME ROOM

Continued

Most of the house was built for the 1st Duke in the late 1600s but here, the Dome room forms the entrance to the wing of the house that was built later for the 6th Duke during the mid-1800s.

We know a great deal about the 6th Duke's time at Chatsworth as he wrote a handbook about the additions he had installed. He employed architect Sir Jeffry Wyattville to build a new suite of rooms so that he could entertain more guests. He was particularly keen for the new rooms to include a 'good dining-room' and wrote in his handbook that 'Sir Jeffry managed the additions to this house most admirably'.

SOMETHING TO SHARE

Before the 6th Duke built the library, this room was the picture gallery – a place where the family could exercise in bad weather.

YOUNG EXPLORERS

The 6th Duke wrote a book to tell people about his home here at Chatsworth. What would you tell people about your house?

YOUNG EXPLORERS

One of the Duke's favourite books is a collection of large pictures of birds from America. It is a metre tall - that might be taller than you! Do you have a favourite book at home? What is it about?



GREAT DINING ROOM

Built as part of the 6th Duke's renovation, this room is still used for formal dinners.

The first dinner in this room was hosted in 1832, for Princess Victoria, the future Queen. She was 13 and it was her first experience of a formal dinner.

Of all the rooms you have experienced on your visit today, this is the one most frequently used for its intended purpose. It can take up to 40 hours to clear and reset the table. It is also a room in the house where we can get a sense of both history and the present day.

Some of silver candelabras on the table were commissioned from one of the best known silversmiths of the 1800s, Paul Storr. Some of them feature the Cavendish stag. Other pieces are by Garrard, the company responsible for caring for the Crown Jewels.

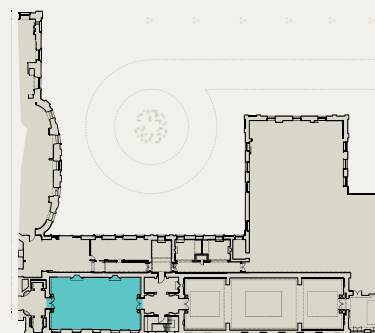
There are often 5 candelabras so there may be as many as 41 candles to be trimmed and fitted for every meal.

SOMETHING TO SHARE

The 6th Duke commissioned the statues on either side of the fireplaces to represent gleeful abandon. Unfortunately, he thought they turned out 'too composed and sedate'.

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HOUSE PLAN North Wing



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GREAT DINING ROOM

Continued

Countess Christian Cavendish was a remarkable woman. Here you see her as head of the family – her husband had recently died. She stands with one hand protectively touching her younger son. Her older son – the 3rd Earl – stands independently on the left. The eldest child, Anne, stands to the right. The family are lavishly dressed – note the silver thread on the children’s costumes.

Following the death of her husband, the 2nd Earl of Devonshire, Christian personally fought off over thirty lawsuits filed by creditors against her husband and lobbied parliament to allow her to sell land to pay off his debts. Charles I said of Christian Cavendish, *‘Madam, you have all my judges at your disposal as what courts would not be influenced by such commanding charms to do justice?’*

Next to the painting of Countess Christian and her children, is another portrait of the 3rd Earl, now a grown man. This portrait, by Anthony van Dyck, portrays a confident figure. He is dressed in fine clothes, with an ornate lace collar and red heeled shoes, which were a sign of wealth. We can see from this portrait that Countess Christian’s struggle to protect her family paid off and the family prospered.

Above: *Christian Bruce, Countess of Devonshire with her sons William and Charles and her daughter Anne, Daniel Mytens, about 1629*

Left: *3rd Earl of Devonshire by Anthony van Dyck, 1638*



YOUNG EXPLORERS

If you had dinner here, where would you sit? How do you think Queen Victoria felt when she dined here when she was 13 years old? Ask the guide to tell you more about her visit to Chatsworth.



SCULPTURE GALLERY

As part of his extensive renovation of Chatsworth, the 6th Duke bought and commissioned new sculptures from Europe's best artists.

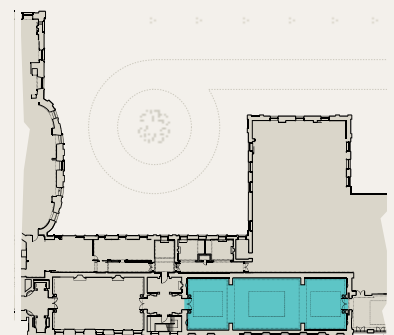
We know from our records, that the layout of this gallery is very similar to how the 6th Duke planned it. Sculptures displayed here include real people: the 6th Duke, Napoleon, his sister and mother. Figures from mythology are also represented: Achilles, Venus, Cupid, Apollo and Artemis and Latona with her children, Apollo and Diana.

The original plan was to have coloured stone walls and floor. This was abandoned after advice from artists who thought the local gritstone would make a better backdrop for the white sculpture. It was also a much cheaper option!

The 6th Duke notes: *'It was with mingled feelings of grief and exultation, of boundless admiration and recent bereavement, that I first saw my group... the contents of this room afford me great satisfaction and pleasure, and are among the excuses for an extravagance that I can neither deny nor justify, nor (when I look at Endymion) repent!'*

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HOUSE PLAN
North Wing



ASK THE GUIDE

to show you Antonio Canova's working tools.

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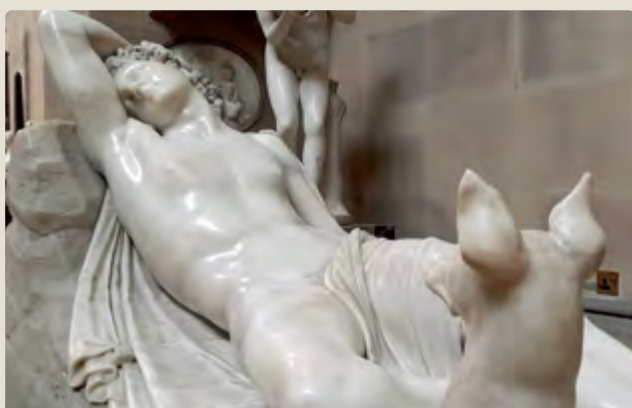
SCULPTURE GALLERY

Continued

In a handbook that the 6th Duke wrote about his renovations at Chatsworth, he writes about his great pleasure in working with artists and commissioning pieces. It's a tradition that continues to this day.

Antonio Canova (1757-1822) sculpted six of the artworks in this gallery. Regarded as one of the best sculptors in Europe at the time, he was a friend of the 6th Duke.

One of the final pieces that Canova sculpted before his death in 1822 is *Endymion*. The sculpture depicts Endymion, a shepherd from Greek mythology. The 6th Duke describes Canova's incredible skill and understanding of marble:



YOUNG EXPLORERS

Choose a sculpture and try to pose just like it!

'The quality of the marble is so fine, so hard, so crystalline, that Canova would not change it on account of the stain in the arm; that on the cheek he liked, and thought it represented the sunburnt hunter's hue.'

In tribute to his friend, the 6th Duke had the final sculptures you see in this gallery commissioned. Sculptors Francesco Benaglia and Rinaldo Rinaldi sculpted the lions guarding the door to the Orangery. They are copies of Canova's lions at St Peter's Basilica in the Vatican.

**We hope you've enjoyed the house today;
your visit continues in the garden.**

Chatsworth House Trust is a registered charity, by visiting today you are helping us to care for the house, collections, gardens, park and woodlands.

To find out more, visit: www.chatsworth.org