

Opening Today at Sotheby's New York: TREASURES FROM CHATSWORTH

A Fully-Immersive Exhibition Showcasing
Extraordinary Art & Objects Spanning 500+ Years of Collecting
By the Cavendish Family and the Dukes of Devonshire

Masterworks from Leonardo da Vinci to Lucian Freud,
Exceptional Jewels Made for Royal Events,
And Many More Treasures Bring England's Chatsworth House
To Life in the United States





ADMISSION IS FREE & OPEN TO THE PUBLIC
From 28 June through 18 September
In Sotheby's Newly-Expanded Galleries at 72nd St & York Avenue

Docent Tours Available Daily Mondays through Saturdays
At 11AM and 3PM

Exhibition Designed by Creative Director David Korins,
Whose Award-Winning Work Includes the Set Designs for
Hamilton and *Dear Evan Hansen*

Exhibition Highlights Include:

Leonardo da Vinci's *Leda and the Swan*,
An Exceptional Drawing Not on View in the United States
For 15+ Years

**

The Devonshire Parure, a Seven-Piece Jewelry Set
Created for the Coronation of Tsar Alexander II in 1856

**

Rembrandt Van Rijn's Masterly *Portrait of an Old Man*

Immersive Exhibition Experiences Include:

An Interactive Augmented Reality (AR) Experience
Bringing the Cavendish Family Tree to Life

**

QR Code Access to Audio Commentary and
Panoramic Views of Chatsworth House & Grounds

Also on View:

INSPIRED BY CHATSWORTH: A SELLING EXHIBITION

Featuring 85 Paintings, Sculptures, Drawings, Furniture & Objects Available
for Immediate Private Sale,
Spanning the 17th Century to Today and
Reflecting the Chatsworth House Taste

[EXHIBITION & OBJECT IMAGES](#)
[NOW AVAILABLE FOR DOWNLOAD](#)

NEW YORK, 28 June 2019 – Sotheby’s New York opens its doors today to [*Treasures from Chatsworth*](#) – a rare, public exhibition in the United States of works from the fabled Devonshire Collection, held at historic Chatsworth House in the United Kingdom.

Chatsworth is home to the Duke and Duchess of Devonshire, and has been passed down through 16 generations of the Cavendish family. The house is renowned for the quality of its art, landscape and hospitality, and has evolved through the centuries to reflect the tastes, passions and interests of succeeding generations, standing today among the most important stately homes in the United Kingdom. Rich with thousands of objects, the Devonshire Collection represents a grand tradition of collecting by the Cavendish family spanning half a millennium, which ranks as one of the most significant collections of art and objects in Europe.

Coinciding with Sotheby’s 275th anniversary in 2019, as well as the opening of our expanded and reimagined New York galleries, the *Treasures from Chatsworth* exhibition has been designed by the award-winning creative director and designer David Korins, whose work includes the set designs for the Broadway musical phenomena *Hamilton*, *Dear Evan Hansen*, and the recent Tony Award-nominated *Beetlejuice: The Musical*, as well as past Sotheby’s exhibitions.

The extended exhibition will offer viewers an immersive experience, featuring extraordinary objects illustrative of the Devonshire Collection while simultaneously bringing to life the experience of Chatsworth House and its spectacular grounds.

More than 40 masterworks have been selected for the *Treasures from Chatsworth* exhibition to represent the remarkable breadth of the Devonshire Collection – fine art from Leonardo da Vinci and Rembrandt van Rijn to Lucian Freud, furniture and decorative objects from the 16th century to 21st-century design, and historic jewels,

costumes, and archive materials commemorating historic occasions will all be on view to the public. A selection of individual highlights is below.

The exhibition will also incorporate a special augmented reality (AR) experience for guests to explore the Cavendish family tree through a series of interactive portraits for a closer look at the lives of past Dukes and Duchesses. In addition, QR Codes throughout the exhibition will allow visitors to access additional audio commentary and to experience panoramic views from the Chatsworth House and grounds.

Free of charge and open to the public, *Treasures from Chatsworth* will be on view from 28 June through 18 September 2019 in Sotheby's New York galleries, located at 1334 York Avenue. Docent tours will be led daily Mondays through Saturdays, at 11:00am and 3:00pm.

The Duke of Devonshire said: "We are so excited to have works from The Devonshire Collections among the first pieces to be displayed in the new gallery spaces at Sotheby's in New York. Together, Sotheby's and David Korins have created a space that presents these works in an entirely original and inspiring way, evoking the experience of visiting Chatsworth while also sparking new dialogues and views. Since I became Deputy Chairman in 1996, the relationship between Chatsworth and Sotheby's has developed exponentially, and continues to present new and exciting opportunities for us both. This exhibition gives us the chance to share Chatsworth with a new audience, tell people about the invaluable work of the Chatsworth House Trust charity, and to demonstrate the way in which The Devonshire Collections continue to evolve with each generation of our family. We are so pleased to welcome you into our Collection."



The Duke and Duchess of Devonshire

Tad Smith, Sotheby's CEO, commented: "Sotheby's has been fortunate to share a special relationship with the Duke and Duchess of Devonshire and Chatsworth for nearly 25 years. From bringing monumental sculpture to life on the estate's stunning grounds with *Beyond Limits*, to the spectacular *House Style: Five Centuries of Fashion* exhibition, we have been inspired by their commitment to share their home and history with the public. It is truly an honor for Sotheby's to host treasures from this legendary collection and to share them and the mission of the Chatsworth House Trust with the American public."

David Korins, award-winning creative director and designer of Treasures from Chatsworth, stated: "Bringing the Chatsworth House and Devonshire Collection to life with this exhibition has been such an enriching experience that I hope our guests will find as intriguing and exciting as I did throughout the creative process. This experience offers a rare peek at not only one of the world's most important art collections, but into the storied history of the Cavendish family. I can think of no better way to celebrate Sotheby's 275th anniversary than with this historic project."

EXHIBITION HIGHLIGHTS

LEONARDO DA VINCI LEDA AND THE SWAN

One of the jewels of the famed Devonshire Collection is Leonardo da Vinci's **Leda and the Swan**, which also marks one of the greatest drawings of the artist's legendary career. Created by da Vinci in Florence or Milan *circa* 1506 – while he was working on the *Mona Lisa* – *Leda and the Swan* is a mythological preparatory drawing in pen, ink



and wash. The work represents one of Da Vinci's earliest designs for a composition of Leda, wife of the King of Sparta, and Jupiter, who has taken the form of a swan to seduce her. Hatching from the eggs at Leda's feet are their offspring: the twins, Helen (later Helen of Troy) and Clytemnestra, and Castor and Pollux.

Leda and the Swan is even more remarkable for its history, having almost been lost in the chaos of World War II. The work was requested for loan to an exhibition of Da Vinci's work in Milan in 1939. Knowing that war was imminent, the 10th Duke of Devonshire was reluctant to do so, but was convinced knowing that King George VI was sending requested works from the royal collection. The work was not able to leave Italy after the exhibition, and survived World War II in storage at the Castel Sant'Angelo, Rome. When returned to Chatsworth following the war, it bore the white marking now seen in the center of the drawing.

REMBRANDT VAN RIJN
PORTRAIT OF AN OLD MAN

This masterly painting of an old man by Rembrandt van Rijn is signed and dated 1651 – a period during which the artist painted rarely and received few portrait commissions.

Formerly one of three Rembrandt paintings in the Devonshire Collection, the work was seen in the collection of Richard Boyle, 3rd Earl of Burlington, as early as 1728, marking it as one of the earliest Rembrandt paintings ever acquired by an English collector.

It is not certain whether this work is a commissioned portrait. Alternatively, it may show an old male model, dressed in a rich exotic costume, sitting for a ‘tronie’ – a popular Dutch genre painting of the time. Such works gave the artist the opportunity to show off their technique: here, with directional lighting, Rembrandt shows his mastery through lighting in depicting character and old age, with his broad brushstrokes bringing to life the texture and weight of the man’s rich costume.



THE DEVONSHIRE PARURE



In 1856, William, 6th Duke of Devonshire, commissioned a seven-piece set of jewelry known as the Devonshire Parure, incorporating 88 carved gems from the large gem collection at Chatsworth that was assembled primarily by the 2nd and 4th Dukes of Devonshire.

The commission was a response to the Duke’s nephew’s attendance at the coronation of Tsar Alexander II of Russia, as a representative of Queen Victoria. Having previously attended the coronation of Tsar Nicholas I, the Duke could be certain that Maria, Countess Granville, would need a large and remarkable suite of jewels to furnish her wardrobe for the many functions she would attend and host.

Today the engraved gem collection at Chatsworth represents the largest such collection in private hands. Whilst prominent collections such as those of Thomas Howard, Earl of Arundel (1586-1646) and George Spencer, Fourth Duke of Marlborough (1739-1817) are now in the British Museum or dispersed through other collections both public and private, the Devonshire gems remain in the family which collected them.

LUCIAN FREUD
WOMAN IN A WHITE SHIRT
DEBORAH CAVENDISH, DUCHESS OF DEVONSHIRE
&
PORTRAIT OF A MAN
ANDREW CAVENDISH, 11th DUKE OF DEVONSHIRE

A highlight of the Treasures from Chatsworth exhibition will be two works reflecting the long association between the leading 20th century artist Lucian Freud and the 11th Duke and Duchess, whose portraits he was commissioned to paint. The strikingly-informal nature of the works speaks to the close association between sitter and artist: many of Freud's works in the Devonshire Collection were completed while he stayed as their guest at Chatsworth.



These two informal portraits show Andrew Cavendish, 11th Duke of Devonshire (1920–2004), father of the current duke of Devonshire, and his Duchess, Deborah (née Mitford) (1920–2014). They form part of a group of oil paintings of the 11th Duke's family that were painted over a period of approximately 20 years. As Freud used to explain: "I work from the people that interest me... I use them to invent my pictures with".

Of the two portraits, **Woman in White**, the portrait of Duchess Deborah, was the first to be painted, in 1958-60. It marked a transitional point in Freud's career, when he started to paint in a broader, looser style. He painted the portrait of the Duke a decade later, in 1971-72. It is also unconventional and disquieting. In it he appears to be unwilling to submit to the intense scrutiny of the artist, with his head is lowered and his eyes – 'the mirror of the soul' – hidden.



THE PEERESS ROBE



The Peeress robe was worn by Duchess Deborah when she attended the Coronation of Elizabeth II in 1953. The Duchess writes in her book, *Wait for Me*, about the worry of what she was going to wear to the coronation and about finding a crimson peeress's robe in tin trunks at Chatsworth, “with velvet of exceptional quality, so soft your fingers hardly know they are touching it”.

The one problem with the robe was that the bodice was cut off the shoulder, unlike the other peeress gowns. The 11th Duke and Duchess had to seek a dispensation from the Queen to allow Deborah to wear it. The bodice had been clearly altered and the neck line is typical of the 1830s, so it is thought that this dress was originally made for the 6th Duke's sister, Lady Georgiana Cavendish, wife of the 6th Earl of Carlisle, to wear to the coronation of William IV in 1831.

RAFFAELE MONTI THE VEILED VESTAL

On display in America for the first time ever will be one of Chatsworth's visitors' favorite objects: the **Veiled Vestal** by Victorian sculptor Raffaele Monti. Commissioned in Milan in 1846 by the 6th Duke of Devonshire – who was ahead of his time in recognizing the artist's genius – this marble sculpture is now familiar to millions thanks to its star turn in the 2005 film adaptation of *Pride and Prejudice*.

A virtuoso piece of illusionistic carving, the statue is made up of four sections of Carrara marble. It shows a veiled Vestal Virgin guarding the sacred flame. In Ancient Rome, the six Vestals were virgin priestesses whose lives were dedicated to the goddess Vesta. They were responsible for ensuring that the sacred flame in Vesta's temple in the Forum was never extinguished. The Vestals' duty was regarded as fundamental to the safety of Rome.



Partly due to Duke's patronage and partly for political reasons, Monti moved permanently to London in 1848. His output became prolific and his veiled figures became very popular in Britain. His career was assured with the display of his sculpted veiled figures at the capital's Great Exhibition of 1851 – including the present work.

**LETTER SENT TO MARY CAVENDISH,
DUCHESS OF DEVONSHIRE,
BY JOHN F KENNEDY
21 SEPTEMBER 1944**

One of the more poignant objects in the exhibition highlights aspects of the collection that relate directly to the lives of the Cavendish family. One such treasure is a deeply personal condolence letter from President John F Kennedy to the 10th Duchess, whose son – only recently married to the president's sister Kathleen 'Kick' Kennedy – had been killed during World War II.

**CANALETTO
VENICE: A VIEW OF SANTA MARIA DELLA SALUTE AND
THE ENTRANCE TO THE GRAND CANAL FROM THE PIAZZETTA
&
VENICE: A VIEW OF THE DOGE'S PALACE AND
THE RIVA DEGLI SCHIAVONI FROM THE PIAZZETTA**



A pair of exceptional paintings on copper panels by 18th-century artist Antonio da Canale, (called Canaletto) show views of Venice looking West and East from the Piazzetta by St. Mark's. The copper support renders these classic sunlit Venetian scenes with increased luminosity. They belong to a small group of Canaletto's views on copper painted dating to the late 1720s, and primarily sold to English patrons. The pair was last on view in New York 30 years ago, at The Metropolitan Museum of Art's major Canaletto exhibition in 1989-90.

INSPIRED BY CHATSWORTH: A SELLING EXHIBITION

28 June – 18 September

Concurrent with the Treasures from Chatsworth exhibition, Sotheby's is pleased to present Inspired by Chatsworth, a selling exhibition of paintings, drawings, jewelry, furniture and works of art, which draws its inspiration from the many ways in which Chatsworth has influenced the history of collecting and the formation of taste from the late-17th century right up to the present day.

The exhibition features works by various painters, sculptors, potters and draughtsmen who were patronized or collected by successive Dukes of Devonshire, including the rare violin trompe l'oeil by Jan van der Vaart, which is a version of the example at Chatsworth House, as well as the superb bronze sculpture of Mercury after a model by Giambologna, similar to the piece that is displayed in the Dome Room at Chatsworth. Works by major artists in the Devonshire Collection are also represented in our exhibition, most notably a monumental early masterpiece by Canaletto, a lively portrait of a man by Hals, a fine studio version of the Devonshire Rembrandt of a man in oriental costume (or King Uzziah), and even a contemporary portrait by Lucian Freud. Further works which exemplify the Chatsworth taste include a rare Madonna and Child with Saint Julian by the great Florentine mannerist Rosso Fiorentino, of which there are fewer than 30 known paintings by the artist.

Additionally, the show includes a selection of top quality decorative arts, such as a beautiful set of Meissen birds modelled by Kändler for the Japanese Palace at Dresden, fine pieces of 18th and 19th-century furniture, and, with the invaluable help of Adrian Sassoon, a wonderful array of modern decorative objets d'art and sculptures by contemporary artists such as Felicity Aylieff, Edmund de Waal, Pippin Drysdale, and Andrew Wicks, whose work is collected by the Duke and Duchess of Devonshire and are at Chatsworth today.



Frans Hals
Portrait of a gentleman in black
with lace collar and cuffs, and
wearing a broad brimmed black
hat
oil on canvas



Giovanni Antonio Canal, Called Canaletto
Architectural capriccio with classical
ruins
oil on canvas



Jan van der Vaart
Portrait of a violin
oil on canvas



Giovanni Francesco Barbieri, Called Guercino
The Head of a Man in Profile, Looking Up
pen and brown ink and wash



Alessandro Algardi
Jupiter victorious over the Titans
circa 1650-54
bronze and gilt bronze, on an ormolu base



Two Important and Rare Meissen
Figures of Guinea Fowl
1735
modelled by J. J. Kändler for the Japanese
Palace, Dresden



Formerly in the collection of Princess Armand
d'Arenberg
A pair of silver-topped gold and diamond
pendant-earrings, early 19th century



Lucian Freud
Portrait of a Man
1955
oil on canvas



Felicity Aylieff
Blue & White Monumental Vase
2018
thrown and glazed porcelain, hand-painted with
cobalt blue oxide; made by the artist in Jingdezhen,
China

About Chatsworth House & the Devonshire Collection

Chatsworth is a family home and a much-loved visitor attraction at the heart of a working estate in the Derbyshire Peak District. Home to the Cavendish family since 1549, it is a place that combines innovation with long-held traditions of commissioning and collecting.

Chatsworth is brought to life by its people. This exhibition, curated by Chatsworth with support from Oxford University, highlights some of those individuals who have made significant contributions to the Devonshire Collection and explores the personal stories and relationships behind beautiful objects.

The Devonshire Collection at Chatsworth is one of Europe's most significant private art collections. Including 17th-century portraits, Old Master drawings and twenty-first century art and sculpture, the Devonshire Collection is a record of one family's far ranging taste and interests over five centuries.

The Devonshire Collection is constantly evolving. It is a place where old and new co-exist. From the 1st Duke's baroque interiors and decorative arts, through the new sculpture acquired by the 6th Duke in the 19th century, to the renaissance in collecting which began with the 11th Duke and Duchess and continues under the present Duke and Duchess, contemporary art has always been at the heart of Chatsworth.

About the Chatsworth House Trust

The Chatsworth House Trust was set up and endowed by the Devonshire family in 1981. A registered charity. Its principal purpose is the long-term preservation of the house, its art collection, garden, woodlands and park for the benefit of the public.

The Trust does not receive funding direct from the government; instead it depends on other sources; including visitor admissions, memberships, sponsorships, and donations. It is also home to the 12th Duke and Duchess of Devonshire, who pay a market rent for the rooms they occupy. All income goes directly to pay the operating and running costs of the charity – which includes caring for the collection, house maintenance, staff salaries, events and exhibitions, security, sales and marketing – as well as administration and support. Any surplus generated through the charity's activities, this is spent on conservation and restoration of the house, garden and park to ensure their continued preservation.

In 2018 the charity celebrated the completion of the most ambitious and expensive restoration programme in nearly 200 years. The project, which took over 10 years and £32m to complete, encompassed both external conservation and essential internal improvements to restore the historic architecture to its former glory, with the intention to ensure the preservation of Chatsworth for the next 200 years and deliver an enhanced visitor experience for all.

About Sotheby's

Sotheby's has been uniting collectors with world-class works of art since 1744. Sotheby's became the first international auction house when it expanded from London to New York (1955), the first to conduct sales in Hong Kong (1973), India (1992) and France (2001), and the first international fine art auction house in China (2012). Today, Sotheby's presents auctions in 10 different salesrooms, including New York, London, Hong Kong and Paris, and Sotheby's BidNow program allows visitors to view all auctions live online and place bids from anywhere in the world. Sotheby's offers collectors the resources of *Sotheby's Financial Services*, the world's only full-service art financing company, as well as the collection, artist, estate & foundation advisory services of its subsidiary, *Art Agency, Partners*. Sotheby's presents private sale opportunities in more than 70 categories, including S|2, the gallery arm of Sotheby's Global Fine Art Division, and three retail businesses: Sotheby's Wine, Sotheby's Diamonds, and Sotheby's Home, the online marketplace for interior design. Sotheby's has a global network of 80 offices in 40 countries and is the oldest company listed on the New York Stock Exchange (NYSE).

**Estimates do not include buyer's premium. Prices achieved include the hammer price plus buyer's premium and are net of any fees paid to the purchaser where the purchaser provided an irrevocable bid.*

[Instagram](#) | [Facebook](#) | [Twitter](#) | [YouTube](#) | [Pinterest](#) | [Snapchat](#) | [Weibo](#) | [WeChat](#) | [Youku](#)

Images are available upon request

Browse sale catalogues, view original content, stream live auctions and more at sothebys.com, and through Sotheby's apps for iPhone, iPad, Android, Apple TV and Amazon Fire

#