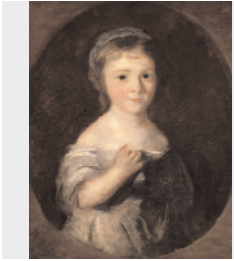


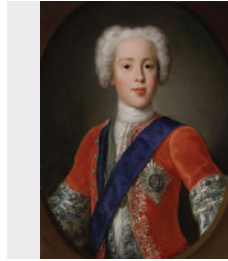
Lady Chesterfield's Room

24



Georgiana Cavendish, Duchess of Devonshire (1757–1806)
by Sir Joshua Reynolds (1723–92)
Oil on canvas, c.1761
NPG 1041

25

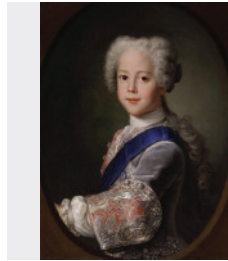


Prince Charles Edward Stuart (1720–88)
studio of Antonio David (1698–1750)
Oil on canvas, c.1729–32
NPG 434

25



?Frances Bouchier (1624–76)
British School
Oil on canvas, c.1650–5
NT



Henry Benedict Maria Clement Stuart, Cardinal York (1725–1807)
studio of Antonio David (1698–1750)
Oil on canvas, c.1729–32
NPG 435

25



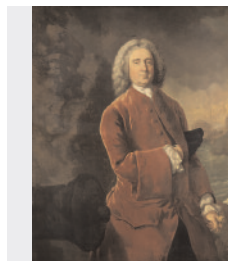
Margaret ('Peg') Woffington (1720?–60)
by an unknown artist
Oil on canvas, c.1758
NPG 650



Joseph Gibbs (1699–1788)
by Thomas Gainsborough (1727–88)
Oil on canvas, c.1755
NPG 2179



Princess Louisa Maria Theresa Stuart (1692–1712)
attributed to Alexis Simon Belle (1674–1734)
Oil on canvas, c.1704
NPG 1658



Admiral Edward Vernon (1684–1757)
by Thomas Gainsborough (1727–88)
Oil on canvas, c.1753
NPG 881

26



?Barrington Bouchier (1627–80)
British School
Oil on canvas, c.1650–5
NT



Edward Boscawen (1711–61)
by Sir Joshua Reynolds (1723–92)
Oil on canvas, c.1755
NPG 5302

Further Information

If there are other things that interest you, please ask the Room Steward.

More information on the portraits can be found on the Portrait Explorer.

Lady Chesterfield's Room

24

Lady Chesterfield's Suite

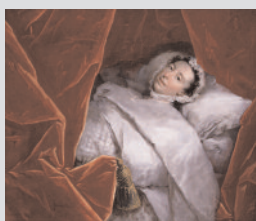
24



This bedroom suite with linked dressing room and bathroom was used by Lady Chesterfield until her death in 1957. The bed is an earlier and simpler example than the two grand ones seen on the ground floor. But the embroidery on the headboard, with its shell and scroll trimmings, is of superb quality.

The Victorian period saw the introduction of plumbed bathrooms into country houses. Here the sunken bath, with its slate tiles, apricot-stipple and black-marbled decoration, was the height of fashion when it was installed in the 1920s. Lady Chesterfield loved fox-hunting and her maid was instructed to look out for her return so that she could have her bath ready on time.

Peg Woffington



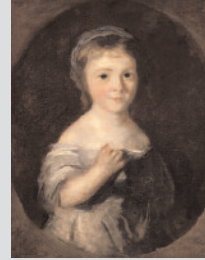
Margaret ('Peg') Woffington
(1720?–60)
by an unknown artist, c.1758
NPG 650

This unusual sick-bed portrait shows the celebrated Irish actress 'Peg' Woffington after she collapsed on stage and was paralysed in 1757.

During the previous twenty years she had made her name in comedy. She was notorious for bitter rivalries with other actresses – even stabbing one during a performance – and for her love affair with Britain's leading actor, David Garrick.

Portraits of Children

25



**Georgiana Cavendish,
Duchess of Devonshire** (1757–1806)
by Sir Joshua Reynolds, c.1761
NPG 1041

Ideas of childhood vary with historical period. Early in the eighteenth century, portraits tended to represent children as miniature adults. This is seen in the portraits of Princess Louisa, Prince Charles Edward and Henry Stuart which were designed to answer adult needs. As descendants of the exiled James II, these children held public positions and their portraits were meant to encourage hope and support for the Jacobite cause. But when Reynolds painted two-year old Georgiana, attitudes had softened. After Rousseau's writings on education, childhood was viewed more sentimentally as a special state of innocence and vulnerability.

'Grog' Vernon

26



Edward Vernon (1684–1757)
by Thomas Gainsborough, c.1753
NPG 881

Admiral Edward 'Old Grog' Vernon led the capture of the Spanish colonial possession of Porto Bello (now in Panama) during the War of Jenkins' Ear in 1739. Vernon's greatest claim to fame was his 1740 order that his crew's rum rations should be diluted with water and lemon juice to prevent scurvy. The rest of the Navy rapidly followed, calling the new drink 'grog' after Vernon's nickname.