



**The Royal Family: A Centenary Portrait**  
by John Wonnacott (b. 1940)  
Oil on canvas on foamboard, 2000  
NPG 6479  
© John Wonnacott/ National Portrait  
Gallery, London



**King George II (1683-1760)**  
by studio of Charles Jervas  
(1675-1739)  
Oil on canvas, c.1727  
NPG 368



**King George I (1660-1727)**  
replica by Sir Godfrey Kneller  
(1646-1723)  
Oil on canvas, 1716  
NPG 5174



**Prince George of Denmark  
(1653-1708)**  
by or after Michael Dahl (1659-1743)  
Oil on canvas, c.1705  
NPG 4163



**Queen Anne (1665-1714), when  
Princess of Denmark, with William,  
Duke of Gloucester (1689-1700)**  
after Sir Godfrey Kneller (1646-1723)  
Oil on canvas, c.1694  
NPG 325



**Frederick, Prince of Wales  
(1707-51)**  
by Philip Mercier (1691-1760)  
Oil on canvas, c.1735- 6  
NPG 2501



**Augusta, Princess of Wales  
(1719-72)**  
by Charles Philips (1703-47)  
Oil on canvas, c.1736  
NPG 2093



**John Churchill, 1st Duke of  
Marlborough (1650-1722) with  
Colonel John Armstrong (1674-1742)**  
by an unknown artist  
Oil on canvas, c.1711-20  
NPG 5318



**Pope Clement XIV (1705-74)**  
by Christopher Hewetson (1739-99)  
Marble, 1771  
NT

## 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 upstairs.



Grand, double height entrance halls like this were a flamboyant symbol of the owner's hospitality and social standing. The giant fluted pilasters – the flattened columns – with vaulting above, created a monumental feeling of grandeur that was typical of the baroque style of architecture that was fashionable in England from the late 1600s. The vaulting is based on churches John Bourchier would have seen on his Grand Tour in Rome. The fashion for double height halls continued until the mid-eighteenth century. By then such huge, cold spaces at the heart of a house were considered impractical and a waste of space.

## Royal Portraits and the House of Hanover



### George I (1660–1727)

replica by Sir Godfrey Kneller, 1716  
NPG 5174

The point of royal portraiture was to represent power rather than an individual person. Artists conveyed this using traditional poses and symbols: crown, orb and robes of state. Such repetition helped assert the continuity of the royal line. Although not great art patrons, such propaganda was important to George I and his son George II (over door). In order to ensure a Protestant monarchy, these Hanoverian rulers from Germany succeeded to the British throne in 1714. They faced constant challenges from the Catholic Jacobites until they were defeated in 1745.

## A Portrait of Majesty



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by John Wonnacott, 2000  
NPG 6479

© John Wonnacott/ National Portrait Gallery, London

This large group portrait was commissioned by the National Portrait Gallery to celebrate the 100th birthday of the Queen Mother (1900-2002). The artist John Wonnacott suggested the commission himself as a way of immortalising the royal family on the eve of a new millennium. They are shown in the White Drawing Room at Buckingham Palace. The Queen Mother sits centrally with the Queen and Princes Philip, Prince Charles, Prince Harry and Prince William around her. The informal air and interest in character is in stark contrast to Godfrey Kneller's portrait of George I, which hangs on the wall opposite this portrait.

## Philip Mercier Portraits for a Prince



### Frederick, Prince of Wales (1707–51)

by Philip Mercier, c.1735–6  
NPG 2501

Frederick, Prince of Wales, the eldest son of George II and father of George III, did not move to England until 1728. The following year he appointed the Germanborn Philip Mercier (1691–1760) as his 'Principal Portrait Painter'. Mercier, who later worked in York, introduced the rococo style from France. This elegant and informal portrait of the Prince spoke volumes about his passion for art and his fierce opposition to the King. Frederick died in 1751 leaving his son to be crowned George III in 1760.