



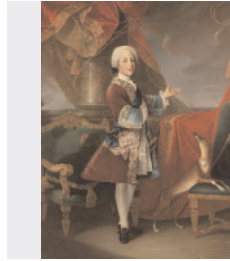
Grinling Gibbons (1648–1721)
after Sir Godfrey Kneller (1646–1723)
Oil on canvas, after 1690
NPG 2925



Sir Hector Munro (1725/6–1805/6)
by an unknown artist
Oil on canvas, 1785
NPG 1433



Thomas Ripley (1682–1758)
by Joseph Highmore (1692–1780)
Oil on canvas, 1746
NPG 5743



Henry Benedict Maria Clement Stuart, Cardinal York (1725–1807)
by Louis Gabriel Blanchet (1705–72)
Oil on canvas, 1738
NPG 5518



**Constantine John Phipps,
2nd Baron Mulgrave** (1744–92)
attributed to Johan Zoffany
(1733–1810)
Oil on canvas, c.1774
NPG 1094

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.



The audio tour ends here. Please deposit your audioguide in the drop-off bin provided.



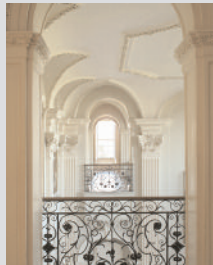
Sound Guide orientation for blind and partially sighted visitors continues for *Making Faces*.

Making Faces – Eighteenth Century Style



The National Trust, in partnership with the National Portrait Gallery, and with support from the Heritage Lottery Fund, presents **Making Faces – Eighteenth Century Style**, a series of cutting-edge, interactive galleries that bring portraiture to life.

Making Faces starts on this floor with **Family Matters** where you can get to grips with eighteenth-century portraits and domestic life. On the top floor, have fun with hands-on portrait displays in **Portraits Tell Stories**, **Getting the Picture** and **Turning Heads**.



View over the Hall

A feature of many baroque houses is the way that vistas stretch from one end of the building to the other. Here, on the first floor, the drama is intensified by the view down into the Hall. These great vistas were also influenced by the idea of a formal processional route, associated with access to apartments. At Beningbrough, on both ground and first floor, a long 'enfilade' vista could be created by leaving open all the connecting doors along the garden front.

Grinling Gibbons (1648–1721)



Grinling Gibbons (1648–1721)
after Sir Godfrey Kneller, after 1690
NPG 2925

An immigrant from Rotterdam, Grinling Gibbons became Britain's greatest decorative woodcarver. He is best known for his realistic and fluid limewood carvings of swags and festoons of fruit, flowers and game for architectural interiors. He was also a skilled stone sculptor and is shown here holding a bust of a woman and a pair of callipers.

In the 1660s, Gibbons had worked in York and so the skill of Beningbrough's carvers may derive from direct contact with the greatest craftsman of the day.

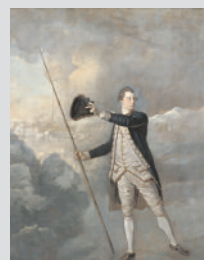
Thomas Ripley (1682–1758)



Thomas Ripley (1682–1758)
by Joseph Highmore, 1746
NPG 5743

The architect Ripley is supposed to have walked to London from Yorkshire to make his fortune. In 1715, he obtained a post in the Office of Works and rose through the ranks, designing various Palladian-style buildings like the Admiralty (1723–6). He succeeded Sir John Vanbrugh as Comptroller of the King's Works.

Constantine John Phipps (1744–92)



**Constantine John Phipps,
2nd Baron Mulgrave** (1744–92)
attributed to Johan Zoffany, c.1774
NPG 1094

Mulgrave was a naval officer who commanded a voyage in 1773 to discover a route through the Arctic to the Pacific. Posing with an ice-spear, as men in the background haul a ship across the ice, this portrait records his struggle with the ice around the North Pole.



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