



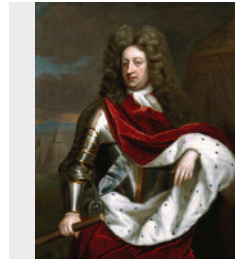
John Churchill, 1st Duke of Marlborough (1650–1722) with Colonel John Armstrong (1674–1742)
by an unknown artist
Oil on canvas, c.1711–20
NPG 5318



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



William Russell, 1st Duke of Bedford (1616–1700)
by Sir Godfrey Kneller (1646–1723)
Oil on canvas, c.1692
NPG 298



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



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



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 Burchier 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.

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 German-born 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.

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.

Grand Tour Souvenirs



Pope Clement XIV (1705–74)
by Christopher Hewetson, 1771
Marble
NT

This bust of Pope Clement XIV was carved in 1771 by the Irish sculptor Christopher Hewetson (1739–99) who lived in Rome. It was acquired by Giles and Margaret Earle – niece of John Burchier who built Beningbrough Hall – in Italy in the 1770s. They bought the bust after Mrs Earle received special papal permission to spend a day in a convent; on which subject her husband wrote that the Pope 'has shown us many marks of the most condescending distinction'.