



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



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



**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



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



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



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



**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.



The Beningbrough Family Album projection

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Spilling from the walls, this series of archive images ranges from the 18th century to the present day. They give a sense of some of the people who lived at Beningbrough and how they changed and altered the appearance of some of the rooms in the Hall according to their taste.

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.



George I
(1660–1727)
replica by Sir Godfrey Kneller, 1716
NPG 5174

2016 marks the 300 anniversary of George I consolidating Hanoverian power in 1716 following the failure of the Jacobite Rising in 1715. This portrait of George I is a replica of the original coronation portrait of George I painted in 1714 by Sir Godfrey Kneller which marked the start of the Hanoverian rulers ascending to the British throne to ensure a Protestant monarchy. Regal power is conveyed through traditional poses and symbols - for example the orb, crown and robes of state.