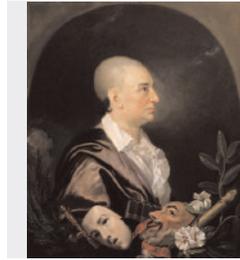




John Churchill, 1st Duke of Marlborough (1650–1722)
possibly by John Closterman (1660–1711) after John Riley (1646–91)
Oil on canvas, after c.1690
NPG 501



David Garrick (1717–79)
studio of Johan Zoffany (1733–1810)
Oil on canvas, 1763
NPG 1167



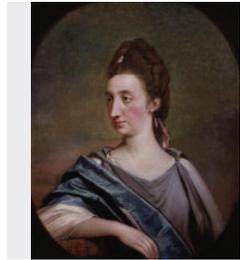
Unknown youth
by John Closterman (1660–1711)
Oil on canvas, c.1702–5
NPG 1261



Augustus Henry Fitzroy, 3rd Duke of Grafton (1735–1811)
by Pompeo Batoni (1708–87)
Oil on canvas, 1762
NPG 4899



Charles Talbot, 1st Duke of Shrewsbury (1660–1718)
after Sir Godfrey Kneller (1646–1723)
Oil on canvas, after c.1685
NPG 1424



Catherine Macaulay (1731–91)
by Robert Edge Pine (1730–88)
Oil on canvas, c.1775
NPG 1357



Abraham Tucker (1705–74)
by Enoch Seeman (1689/90–1744)
Oil on canvas, 1739
NPG 3942



Philip Metcalfe (1733–1818)
by Pompeo Batoni (1708–87)
Oil on canvas, c.1766–7
NPG 2001



George Frideric Handel
(1685–1759)
attributed to Balthasar Denner
(1685–1749)
Oil on canvas, 1726–8
NPG 1976



Unknown cardinal, formerly thought to be **Henry Benedict Maria Clement Stuart, Cardinal York** (1725–1807)
circle of Anton Raphael Mengs (1728–79)
Oil on canvas, c.1750
NPG 129

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.



Stag Hunting in Galtres Forest

in the manner of Jan Wyck

(c.1645–1700)

Oil on canvas, n.d.

NT



Maurice Ashley-Cooper (1675–1726)

and **Anthony Ashley-Cooper**

3rd Earl of Shaftesbury (1671–1713)

by John Closterman (1660–1711)

Oil on canvas, 1702

NPG 5308



The Children of John Taylor of Bifrons

by John Closterman (1660–1711)

Oil on canvas, 1696?

NPG 5320



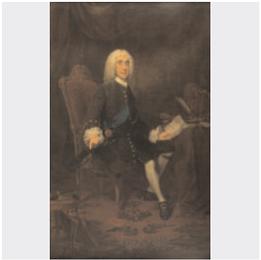
Stag Hunting in Galtres Forest

in the manner of Jan Wyck

(c.1645–1700)

Oil on canvas, n.d.

NT



Philip Dormer Stanhope,

4th Earl of Chesterfield (1694–1773)

by George Knapton (1698–1778)

Oil on canvas, c.1745

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.



The idea of a grand reception room on the first floor, used for formal dining and entertainment, developed from the 'Great Chamber' of Elizabethan times. Within a generation of the building of Beningbrough Hall such reception rooms had gone out of fashion. This room may have originally been called the 'Great Dining Room'. On grand occasions, guests would have approached via the Great Staircase and, after dining, the room would have been cleared in preparation for dancing.

The portrait above the chimneypiece is of Philip Dormer Stanhope, 4th Earl of Chesterfield, author of a series of famous letters to his natural son. The painting was brought to Beningbrough by the Chesterfields, in 1917, and hung in this position.

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.

George Frideric Handel (1685–1759)



George Frideric Handel (1685–1759)
attributed to Balthasar Denner, 1726–8
NPG 1976

Born in Saxony, Handel moved to London in 1712 from the court in Hanover. By 1714 he found himself working for his old master, now George I, for whom he composed the *Water Music* in 1717. For the next fifty years Handel poured out opera, oratorios and concertos. His *Messiah*, first performed in Dublin in 1742, was a national institution in his lifetime. This picture was probably painted by Balthasar Denner, a fellow German. It is thought to be the earliest portrait of the composer.

The Taylor Family A Symbolic Portrait



The Children of John Taylor of Bifrons
by John Closterman, 1696?
NPG 5320

In this great baroque portrait, the artist has taken the Taylor family's motto 'Fame is sweeter than a white rose' as his organising motif. The oldest child, Mary, seated centrally, holding a cornucopia of flowers, extends a white rose to her brother Nathaniel. The toddler below Nathaniel is Bridges; he offers a rose to the youngest child, Upton, who is supported by his brother John. On the left side, Olive and Margaret crown their brother Brook with laurel. Brook, who later became a distinguished mathematician, holds a recorder that symbolises family harmony.

John Closterman and his Patrons



Maurice Ashley-Cooper (1675–1726)
and **Anthony Ashley-Cooper,**
3rd Earl of Shaftesbury (1671–1713)
by John Closterman (1660–1711)
Oil on canvas, 1702
NPG 5308

The German painter John Closterman arrived in England in 1681. By the 1690s, he attracted important patrons like the Duke of Marlborough (see east wall) and the Taylor family (left of main wall). In 1698, Closterman went on a Grand Tour to Italy and Spain to study art. This was probably funded by the Earl of Shaftesbury, a classical scholar and philosopher. On his return, he designed two grand portraits that convey his patron's philosophical beliefs. Set in an idealised landscape, this one shows Shaftesbury with his brother gesturing towards the light of knowledge. Behind them is a temple dedicated to Apollo, god of the liberal arts.

Grand Tour Portraits



Philip Metcalfe (1733–1818)
by Pompeo Batoni, c.1766–7
NPG 2001

John Bouchier, who built Beningbrough, went on an early Grand Tour to Italy in 1702. His study of Roman architecture influenced the design of Beningbrough Hall. As the eighteenth century progressed, many more young noblemen (though rarely women) embarked on lengthy voyages to Italy to complete their education. A Grand Tour was a mark of status and good taste, so travellers were keen to bring home souvenirs of their experience. They collected classical sculpture and commissioned portraits of themselves on tour. The favourite artist with British travellers was Pompeo Batoni (1708–87), who understood what was required. His painting of Philip Metcalfe (west wall), with a view of the Roman Colosseum in the background, is typical.

Overdoors



Stag Hunting in Galtres Forest
in the manner of Jan Wyck
(c.1645–1700)
NT

In the late seventeenth century, the idea of fixed paintings as part of the overall design of a room was fashionable. These were usually placed above doors or chimneypieces. At Beningbrough, the bedroom overdoors are Bouchier family portraits, but here the subjects reflect the room's original use as the 'Great Dining Room'. The two paintings of *Stag Hunting in Galtres Forest* were made for these specific locations. They refer to the Bouchiers' ancient role as Rangers of this local Royal Forest and their right to hunt deer.

Catharine Macaulay (1731–91)



Catharine Macaulay (1731–91)
by Robert Edge Pine, c.1775
NPG 1357

Catharine Macaulay wrote a ground-breaking *History of England* in seven volumes between 1763 and 1783. Her achievement excited strong feelings – because of her republican sympathies and her sex. This portrait shows her dressed as a Roman matron, reflecting her belief that the ancient Roman republic was the example to which England should aspire.