

Blue Bedroom



Charles Wilson, 1st Lord Nunburnholme (1833–1907)
British School
Oil on canvas, c.1880–90
NT



Susannah Wilson (1865–1943)
by Ellis Roberts (1860–1930)
Pastel, 1890
NT



Lady Victoria Dawnay (d.1922)
British School, c.1890
Pastel
NT

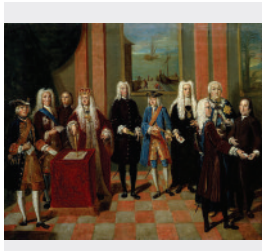


Philip Dormer Stanhope, 4th Earl of Chesterfield (1694–1773)
by Allan Ramsay (1713–84)
Oil on canvas, 1765
NPG 533

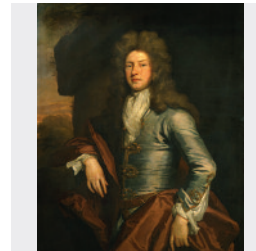


Florence Wellesley, Lady Nunburnholme (1853–1932)
by Edward Hughes (1832–1908)
Oil on canvas, 1887
NT

Closet and Dressing Room



Group Associated with the Moravian Church
attributed to Johann Valentin Haidt (1700–80)
Oil on canvas, c.1752–4
NPG 1356



Charles Montagu, 1st Earl of Halifax (1661–1715)
by Sir Godfrey Kneller (1646–1723)
Oil on canvas, c.1690–5
NPG 800

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.

Family Portraits



Lady Victoria Dawnay (d.1922)
British School, 1890
Pastel
NT

The pastel portrait over the chimneypiece is Lady Victoria Dawnay (d.1922) whose husband Lewis Payan (1846–1910) inherited Beningbrough in 1891. Over the next twenty years they revitalised the house and gardens, installing electricity, adding the conservatory and modernising the estate farms.

Flanking this portrait are Lord and Lady Nunburnholme, Lady Chesterfield's parents. Lady Nunburnholme purchased Beningbrough for their daughter in 1917. Charles Wilson, created 1st Baron Nunburnholme in 1906, was a wealthy Hull shipping magnate who turned the Wilson Line into the largest privately-owned shipping company in the world. To the left of the bed, the full-length portrait depicts Susannah Wilson (1865–1943), one of Lady Chesterfield's cousins.

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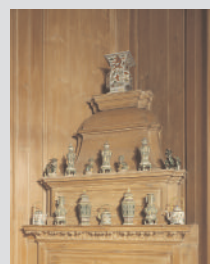
Chesterfield and his Heirs



**Philip Dormer Stanhope,
4th Earl of Chesterfield** (1694–1773)
by Allan Ramsay, 1765
NPG 533

The 10th Earl of Chesterfield (1854–1933) and his wife Enid (1878–1957) were the last private owners of Beningbrough. They were descended from the politician, diplomat and writer Philip Dormer Stanhope, 4th Earl of Chesterfield. His lasting fame is for his *Letters to his Son*, published in 1774, which encouraged youths to grow into cultured men of the world. Chesterfield was an art lover and an ardent Francophile. This may have led him to choose Ramsay to paint this portrait; Ramsay's work was noted for its French elegance, soft colours and ability to convey character.

Closet and Dressing Room The Taste for Chinoiserie



The stepped overmantel
with porcelain display

The next two small rooms show the impact of exports from the Far East on country house furnishings in the eighteenth century. The porcelain is early eighteenth-century Chinese *famille verte* (green glazed), while the Chinese lacquer cabinet and wall-mounted panels are painted with varnish made from the sap of the East Asian lac tree. This black and coloured decoration created a dazzling effect and was very fashionable. The side chairs show how lacquering was copied in Europe by a painted technique called 'japanning'.