

August 25<sup>th</sup> 1882

## Beckett House

I. George William Viscount Barrington, am not aware that any account of this house exists. Time passes on, and if two generations go by without some record being made, it is quite possible that its future possessors may know little or nothing about it. For their use and instructions I write some few remarks.

By his last Will, the Hon. the Right Reverend Shute Barrington, Lord Bishop of Durham, youngest son of John Shute 1<sup>st</sup> Viscount Barrington, who had five sons, all of whom may almost be said to have risen to the '*Top of the Tree*' in their respective professions, viz:- Minister, General, Judge, Admiral and Bishop, the last but one of Counts Palatine of Durham, left a considerable sum of money for the erection of a Mansion House at Beckett.

Under the Will of his brother, William Wildman, second Viscount Barrington, the Bishop was left one of the Trustees of the Beckett Estate, Lord Barrington being very properly of opinion that his two eldest Nephews had so disgraced themselves that they were unworthy to succeed to a landed property. Their male issue were not so debarred. Both these Viscounts had, I believe, sons, but they died, and the Title and the Estate accordingly fell to my Grandfather, George 5<sup>th</sup> Viscount, a clergyman of the Church of England, who married Elizabeth, daughter of Mr and Lady Caroline Adair, daughter of the 2<sup>nd</sup> Earl of Albemarle.

Mr Grandfather died at Rome in 1828, and was succeeded by my father William Keppel. In 1823, my father married Jane Elizabeth, fourth daughter of Lord Ravensworth. I was born in 1824 (14<sup>th</sup> Feb), and it was at the time of my Grandfather's death, that my father and mother, myself and my brother Percy were at Naples. We all returned at once to England. During my Grandfather's life, plans had been made for building a house at Beckett by an architect of the name of Atkinson. Some of these plans will be found in the Chancellor of the Exchequer's chest, now in the Hall of this house. As they are of a very ugly description, it is well that they were not carried out. Soon after their return to England I have been told by my father that they brought Lord Ravensworth down to see Beckett.

The old house was then standing, and I perfectly well remember it. Half of this house had been burnt down in the Civil Wars. What remained of it may be seen in a water colour drawing, given to me by the Rev. Edward Bouverie, who during my boyhood was Vicar of Coleshill. This drawing is now in the Billiard Room of this house. It presents the appearance of an old barrack, and was situated on a slop at the back of this house in front of two old walnut trees still standing. Two small stone pillars mark the wells of this old house. To return to Lord Ravensworth's visit, my father informed me that he exclaimed, "*Pull down the house and chuck it into the water, and we will get rid of two damned ugly things at once.*" My mother tells me that this is not true. The remark in question was made to my Grandfather, Lord Barrington, by a friend who

came with him to see the place some time after Lord Barrington succeeded.

On Lord Ravensworth first seeing Beckett, he suggested that it should be sold, and that my father and mother should settle elsewhere. But on a subsequent visit, after a good deal had been done, landscape gardening, etc, etc., Lord Ravensworth withdrew his objections, and told my mother that, "*Her lot had fallen on a goodly heritage.*" (B. January 4<sup>th</sup>, 83.)

Not to be daunted by this somewhat ungracious speech, my father consulted my mother's second brother, the Hon. Thomas Liddell, a man of singularly good taste, who at once saw that with caution, a good deal might be made of the place. Mr Liddell had great natural abilities as an architect, and kindly undertook the designed plans for the erection of an Elizabethan house. The site chosen was the flower garden of the old house, called, 'The Gem,' in the centre of which stood a sun dial, now placed close to the ornamental water on the South side of the present house.

In October 1829, I laid the first stone, then five years and 8 months old. This foundation stone will be found at the end of the cellar passage in the Eastern wall, close to the flagstone floor, duly dated. My uncle had the assistance of an able sub-architect and practical man, Mr Clephane (James Clapham), who had also a Mr Strut (John Streat) under him. The name of the head plasterer was Bass, who after the designs of my uncle, modelled the ornamental ceilings. The head carpenter's name was Birchall, who still lives. All these

men were the friends of my early years, and I used to watch their work with the greatest of interest, they flattering my youthful pride by their constant remarks that in laying the first stone, I had had a good deal to do with their business.

While this building was going on, my father and his family lived at Shrivenham House, in the village. In the course of three years the house was made habitable, and the Western side and offices were at once occupied. The house was built of stone found on the Estate, and the millions of stone brought from Bath by the Bath and Wilts Canal which runs through the Estate. My father has told me that, although none are to be seen, there are upwards of a million bricks in the house. These were made and burnt in a kiln not far from the house, where now stands a small plantation called the, '*brick kiln.*'

The rest of the house, including the Hall, principal staircase, Saloon, Library, Vestibule, and Billiard Room, with the Bedrooms above them, remained unfinished for several years, and was called, '*the skeleton.*' As children we used to play there, at least in such parts as were more or less floored, with impunity. The dangerous places were, of course, '*tabooed,*' though with the usual childish waywardness, such sports were the most coveted for, '*high jinks.*'

The finishing and decoration of the house took time, and occupied my father and mother for many years, but in due course all was finished, and they had the satisfaction of spending a long and happy time together in what may truly be

called, '*their own house.*'

To the infinite sorrow of the family my dear father died here after a short week's illness in February 1867. Although he had an inveterate dislike to taking strong exercise, he had never, in my recollection, been kept to his bed by illness, but a sudden attack of gout in the head carried him off. I firmly believe that a more conscientious man than my father never lived. I never heard a word said against his public or private character. He was one of the members for the County of Berks and Chairman of Quarter Sessions for over twenty years, and though shy and not a brilliant speaker his common sense and good judgement were most remarkable. Many members of the Bar have told me that his clear intellect made him a pattern Judge.

Beckett House is so constructed that the ground floor rooms are all of the same breadth, though varying in length. Opening out from the centre Hall, which is two stories high, the reception rooms are all sixteen feet and a half in height, and twenty two and a half feet wide. To my mind the fault of the house lies in the principal staircase which is too steep.

The dining room contains portraits of John Shute, the 1<sup>st</sup> Viscount and his wife, by Richardson. A full length portrait of Leopold, King of the Belgians, given to my great uncle Sir Robert Adair, G.C.B. by His Majesty as

a token of regard. Sir Robert was a special Ambassador appointed to settle the differences between Holland and Belgium. Having no room of his own large enough, Sir Robert sent this picture to Beckett. It was given by him to his sister, the Dowager Lady Barrington, who passed it on to her son, my father. It is painted by Perigmon, a moderate French artist. The head is good, and a striking likeness, but the figure is very indifferently painted. The *'pendant'* portrait is also painted by the same artist. It represents my eldest sister, the beautiful Countess of Strathmore, who died at Florence in 1854, and certainly does not do her justice. Attached to the lower part of the frame is a small prayer book, which belonged to her.

Over the chimney piece hangs a fine picture of the *'Deluge'* by Bassano. My father used to relate that the 2<sup>nd</sup> Viscount to whom this picture belonged, was offered and refused as many guineas for it as would cover it, placed side by side. This would represent a very large sum, certainly much more than the picture would be worth nowadays. There are several other portraits on the walls of this room, but only one is worth notice - Venetia, Lady Digby, ascribed to Van Dyck.

The sea pieces are by *'Serres'*, and depict naval exploits of Admiral Barrington - notably the defence of St Lucia, when the Admiral with a comparatively small number of ships, beat off the whole French Fleet, under the Count de Estaing. Another picture represents a night action between

two frigates, when the Admiral, then Captain Barrington commanding the Achilles, took the French ship, St Florentine. The white ensign of this last ship now hangs in the Chancel of Shrivenham Church, and in the Chancellor of the Exchequer's chest, in the Hall, will be found a small block, gilt, which also belonged to the St Florentine.

These three sea pieces were presented to Greenwich Hospital by Bishop Barrington (when Trustee of the Beckett Estate) and once hung in the '*Painted Hall*' of the Hospital, together with a portrait of the Admiral (The Hon Samuel Barrington) by Sir Joshua Reynolds, which is still there. The government of the day restored these three pictures to my Grandfather, but kept the portrait. The late King, William the fourth, promised my father that the portrait of the Admiral should also be returned, "*As it ought to be at Beckett*", but His Majesty died before the matter could be arranged. My father did not think it right to ask a personal favour of Lord Melbourne's government. When I was in Office, as Vice Chamberlain, the idea of making the application crossed my mind, but as it might have savoured of a '*Job*' I let the matter drop. This portrait is a very good one, and is carefully kept under glass at Greenwich, where, at all events, it is more seen by the public than it would be in this house.

In the Breakfast room, which is twenty two and a half feet square, there is nothing worthy of note, except two Buhl glass cabinets containing some good Oriental china. The chess board, which belonged to Charles 1<sup>st</sup>., and a valuable

collection of rare books, viz: the primer of the time of Henry 8<sup>th</sup>, one of Salisbury use, a Prayer Book, with manuscript notes by Bishop Cosin, one of the time of Charles 1<sup>st</sup>., which old Lily, (the bookseller in King St. Covent garden) told me was very rare, as nearly all the prayer books of that time were destroyed by the Parliament, and many other curious specimens of rare prayer books, Bibles, Testaments and other books. One especially with pencil notes by J.J. Rousseau. There are two good '*Chippendale*' mirrors on the Eastern wall of this room. I bought the square Turkey carpet last year. On the chimney piece, some China and a small bronze of '*John of Bologna Mercury*.'

The drawing room is about 36 feet long with two bay windows, and contains some objects of interest, especially a Buhl commode, formerly used as a wardrobe in one of the bedrooms. This fine piece of furniture was in very bad repair and first seen by William Torres, (of the firm of Torres and Luscombe in Bond Street) who informed me that it was almost identical with two such at Grosvenor House, for which the present Duke of Westminster gave £4000 at the Dimidoff sale in Paris some years ago. This Cabinet contains the portrait of the '*Baronly of Shute*' granted to me by the Queen in 1880. By this Title I sit in the House of Lords. At my express wish Her Majesty granted a '*remainder*' to my next brother Percy, and his heirs. When first repaired by Toms at a considerable expense, I placed it at the end of the Saloon, but being too near one of the fireplaces, the heat damaged it,



and on being again repaired by Toms, I removed it to its present situation. At the Duke of Hamilton's sale this year several pieces of the same kind fetched enormous prices. The porphyry table at the north end of the room, together with a similar table under the principal staircase, was bought by my father at the '*Stowe Sale*.' The modern glass cabinet, opposite the large commode, contains some good specimens of Dresden China, amongst others a tea service which belonged to Queen Charlotte. The Italian marble chimney piece was in old Beckett House.

The picture representing George the third and the Prince of Wales reviewing the 10<sup>th</sup> Hussars on Hounslow Heath, is the original finished sketch by Sir William Beechey of the large picture at Hampton Court. Underneath is a pretty example of '*Old Crome*' bought by me. The glass frames on each side of the chimney piece contain family miniatures by Cosway and others, two very good '*Portraits*' of Louis 14<sup>th</sup> young and old, and two very pretty miniatures of Madame de Serigne, and a Princess of Savoy, given to my mother by Queen Adalaide, (some say Madame de la Valliere). Above these hang four small sea pieces by '*Brooking*' called '*The English Vande Velde*.' There is on the same wall a pretty Venus and Cupid, ascribed to Titian, and a copy of a portrait by Sir Joshua Reynolds of my Great Grandmother, Lady Caroline Adair. The original is at Woburn or Middenham. On the north wall is a good '*Petet*,' an oval picture. On the East wall hang some very moderate portraits by

*'Fancourt'* of my father and brother, the Hon Percy Barrington in the uniform of the Scots Fusilier Guards, a bad portrait of my Grandmother, Elizabeth, Viscountess Barrington by Atkins, an early *'Watts'* of my late uncle, the Marquess of Normandy, given to me by his widow, a copy of my maternal Grandmother, Lady Ravensworth by Sir T. Lawrence. The original is at Ravensworth Castle, a portrait of myself by the Hon Henry Graves and a large fancy landscape by Lady Ravensworth besides some other pictures of no great merit.

The next room, called the Saloon, is forty five feet long, and like the Drawing Room, looks almost due South. In this room I placed the best pictures of the house. The ceiling is taken from Wolsey's Hall at Hampton Court, and Bass the plasterer, told me that each pendant weighed over a hundred weight. The wooden Jacobean chimney pieces were made for me by Toms, and replaced two rather unsightly stone chimney pieces. I also had the walls repainted, for they were formerly a very ugly green, unsuited for pictures. The black ebony Italian cabinet (there is a French inscription on it) was bought by my father for Bishop Barrington. In this is a curious miniature of *'L. Vives'* Queen Mary's preceptor, attributed to Holbein. Relics of Lord Beaconsfield, a Sevres plaque portrait of the late Duke of Wellington, and other objects. The old English Mahogany and brass bureau (in this bureau are the travelling maps of the Hon Daines Barrington, with notes in his hand, also a Proclamation by the old *'Pretender'* dated from Plombieres and several curious manuscripts and records, some of myself,

also Mrs Siddon's letters to my Grandmother, Lady Barrington.) was bought by me of *'Toms and Luscombe'* (The Duke of Westminster has its fellow) as well as two good French Writing Tables. (Also two good old French Screens bought by me from Toms and Luscombe for something under a hundred pounds.) Opposite the black cabinet on the East Wall is a modern buhl glass cabinet (the fellow to the one in the Drawing Room) which contains two curious sets of china, one set in biscuit Indian egg shell, with the Barrington Arms painted on each piece, and the other a Dresden imitation of a Tea and Coffee Chinese tea service. This latter set is very rare.

The equestrian portrait of Charles I is said to be the original finished sketch of the life size portrait by Van Dyck of the same subject. It was bought in the last century at the sale at *'Lumley Castle'* having always been in the possession of the *'Lumley'* family, and believed by them to be original. Bishop Barrington ordered a hundred guineas to be bid for it. It went for a larger sum, was bought by a clergyman who requested permission to give it to the Bishop. His Lordship refused the offer but eventually gave the clergyman the price he had paid for it, and then it came to my family. Four portraits hang on each side of King Charles, William Wildman, when young, General Barrington and his wife, by Sir Joshua Reynolds, and Lord Suffolk by Wilson. The portrait of my Great Grandmother, (Miss Vassall, who was called the *'beautiful Mrs Barrington'*) was bought for my father at the late Lord Northwick's sale by Martin Henry Colnayhi.

On the same wall are portraits of Admiral Barrington by '*Stewart*' and the Duke of St Albans, father of Bishop Barrington's first wife, Lady Diana Beauclerk, by an unknown artist.

On the north wall of this room, are portraits of Oliver Cromwell by '*Walker*' the second Viscount when old by '*Sir Thomas Lawrence*', a very fine head, signed and dated, said to be one of the first portraits Sir Thomas painted, Bishop Barrington by '*?*' and also when a curate by '*Sir Joshua Reynolds*' very much faded. Admiral Barrington by '*Copley*' (Lord Lyndhurst's father) my Great Grandfather, Mr Adair by Lemual Abbot. The Hon Daines Barrington the celebrated antiquarian in his Judge's robes, a copy of Sir Joshua Reynolds' portrait of Admiral Barrington (the original of Greenwich Hospital), a portrait by '*Mireveldt*' of some unknown Dutchman. Colonel Shute, who commanded a Regiment of Cavalry, and was wounded at the Battle of Blenheim, artist unknown, (subsequently Governor of New England). He was elder brother of John Shute, the first Viscount, and a small head of Sir Thomas More by Holbein. This curious picture belonged to the celebrated Dr Donne, who left it by will to Sir Christopher Guise, with a note that he knew no more ingenious head than his. This extract from Dr Donne's will is pasted on the back of the picture, (which is in panel) but the ink is very much faded. Bishop Barrington's second wife was Miss Guise of Rencomb Park, Gloustershire, descended from the above mentioned Sir Christopher. She was heiress of Rencomb, and thus this curious portrait came into my family. (I am told and this statement is incorrect. Mrs Barrington possessed Rendcomb during her life only, and the Bishops).

Also in this room an oval portrait of Charles I when Prince of Wales, by C. Janssen, or perhaps D. Mytens, hangs over the Judge.

Besides these portraits there are in the Saloon three very fine Landscapes by 'J. Botts', two by De Heusch, one by 'Origonte', one by 'Hobbema' signed, and two large bird pictures by 'Hundecoeter', one of these by 'Milchior Hundecoeter' is not, to my mind, surpassed by any of this great artist's work. The other by 'Milchior's' brother or father, is a very inferior production.

There are two marble busts in this room, one of them is a portrait of my sister, Lady Strathmore, by 'Baron Marochetti'. My uncle, the late Lord Hardwicke, for whom the bust was executed, left it to me by will.

The other bust, an ideal portrait of the 'Maid of Saragossa', was made to order for me by my friend Charles Fuller. I gave him a hundred guineas and he was to give me his idea of beauty. He sent me from Florence, where he worked, two examples of his idea (photographs) and the other represented the 'Maid of Athens', but I thought it a weak production, and declined taking it. Besides which my order was for one, and not two busts. The 'Incogesure' on which it stands was bought by me, also the modern Franch Candelabra by Prosper Minssel. China vases and other porcelain adorned the room, and it should be remembered that nearly all the china and pictures in this house

were collected by Bishop Barrington and at his death many of these works of art were bought at a valuation by my father, and brought here from 20 Cavendish Square, the family house in London. The carpet in this Saloon was made in Glasgow for the room, and was given to me this year by my mother. It is an Indian pattern '*Axminster.*'

Next comes the Library at the South East angle of the house with the bay window. It corresponds inside exactly with the Drawing Room. The middle part of the flooring is of Chestnut wood, and in the centre is a trap door leading under several principal rooms, to a passage which comes out through an iron barred door under the Yews Trees West of the conservatory. A large full length life size picture hangs over the marble chimney piece (another relic from the old house), Italian, but much simpler than the one in the Drawing Room, (this in my younger days was always called by my father '*Elijah*' because a raven is bringing him a roll of bread). A rosary in the left hand, a rude cross behind the figure which is seated clearly shows that it must represent a Saint of the early Christian Church. A book at the feet might indicate '*St Jerome,*' but that Saint is almost invariably represented with a '*lion*' near him. I believe it to be '*Saint Benedict,*' whose legend tells that he was fed by a raven in the wilderness. This was told me by a monk belonging to the Benedictine Monastery at Fort Augustus in Scotland. On the same wall hangs an interior of a Dutch Church, artist unknown, and a Landscape said to be by '*Zuccarelli.*'

(On a bracket is a '*Parisian replica*' of the bust of Lady Strathmore by '*Mocchetti*', smaller than the original). Taken away and replaced by prints of Wilkes the Duke of Grafton. I gave the bust to my sister, Mrs Maclagan. There are bronzes of Napoleon dying (original in marble by Vela of Milan). Bought by me in Paris for £20. William the Silent by '*Mocchetti*', and the late Earl of Derby by '*Read*', (the original in St George's Hall, Liverpool). I gave Mr Read fifty guineas for this Statuette. (My old chief, Lord Derby, was very angry because he had to pay ninety guineas for the first of these casts. Only three or four were made by '*Read*'.) Several Italian bronzes are on the chimney piece. There is also a bad bronze cast of the '*Amazon*', by '*Kip*' on the map table. On the writing table are sometimes placed two fine old Silver inkstands, and two Silver taper pots. They are the '*Spoils of Office*', marked with the Royal Arms and belonged to the second viscount who, under George II and III had different offices, notably that of Secretary to War, during upwards of thirty years. He belonged to the party called '*The Kings's friends*', and was duly reviled by '*Walpole*' and '*Junious*'. My family have always held that Sir Philip Francis was author of '*Junious*'? Lord Barrington was Francis' patron, but officials, past and present, are not famed for gratitude. Whatever may be alleged against Lord Barrington as a '*King's friend*', he cannot be accused of having enriched himself at the expense of the Estate, which is more than can be said of many Politicians of this last century.

The books form a good ecclesiastical Library, and I inherit them in fee as well as the family plate, from the Bishop, (together with many things in this house, erroneously marked as Heirlooms). There is a fine collection of Bibles in different languages, and other rare books. There is a curious manuscript of the history of the '*Guise Family*' which I had bound, and a transcript by a clerk in the British Museum, I think, made in writing more easily legible. A copy of Lord Bute's work on Botany of which only twelve were printed. This copy was given to Mrs Barrington (herself no mean botanist, the Bishop's second wife) by Lord Bute. Among other curiosities is a Navy List, and a book of general naval instructions, both in manuscript, and dated 1660. Many presentation copies, some to myself, amongst the latter the present Lord Orford's curious work on the laws of Venice against '*Courtezans*', a diary of the Cardinal of York. A copy of Lord Mahon's works given me by the late Queen Dowager, and several re-publications of the Roxburgh Society, given me by the late Mr Paul Butler. Nearly all the modern books in this room and the Billiard room, and the front Hall, were collected by myself. Among the old books in the Library well worth looking at are the beautiful copy of the Vulgate, printed at Mayence, 1472. An Aldine edition of Thucydides, a black letter English translation of Boccaccio's Decameron, (for which I gave £15.15.0), '*Biblia de Serveti*' with two splendid autographs of '*De Thon*', and many other valuable old works marked in the catalogue.



There are valuable maps and portfolios containing old and modern prints. The '*Official*' boxes belonged to Sir Robert Adair and contain curious letters etc.

By opening the folding doors into the Saloon and Drawing Room, a length of 90 feet is obtained from the East to the West inner walls of the House. A like effect is produced by opening the doors of the Breakfast room into the Hall.

A side door opens from the Library into the front Hall, which rooms call for no particular remark. This year, 1882, I placed the oak bookcase on the South wall containing only very modern works. A side door opposite the one from the Library leads to the Billiard Room. Over the chimney piece is a curious old chalk tinted drawing of '*Leonardo da Vinci's*' Last Supper. A good chalk drawing of Reubens' '*Descent from the Cross*' at Antwerp hangs over it. It is signed, but I can hardly believe the signature to be that of the Master. The prints, (excepting the Relief of Gibraltar by Lord Howe and Admiral Barrington given me by one of my brothers) were collected by me, many of them having been in my room at Christ Church. The  $\frac{3}{4}$  length small print of my father is taken from a photograph and is the best likeness of him that I know of. Lord Beaconsfield told me he had no recollections of having sat for '*recumbent*' drawing signed C.M. 1844. He sat for the larger vignette photograph over the door when at Osborne, by command of the Queen. Also to '*Richter*' at Berlin for the picture of the Congress held there in 1878.

The mahogany knee table removed to the Library belonged to Admiral Barrington, and my father told me that he always had it in his cabin when he went to sea. I replaced a very old Billiard table by the present one.

The centre Hall runs up two stories high, is 45 feet long and 22 feet wide. The plaster ceiling, the middle portion being a skylight, is handsome, but should not be stone colour, for it is impossible that stone should be cut at that angle, and be strong enough to support the roof. The shields painted in heraldic colours are those of the '*Barrington Family*' whose arms and name were given to John Shute, 1<sup>st</sup> Viscount Barrington by Act of Parliament. There are altogether six niches, of an ecclesiastical type, in the walls of this Hall, which, in my opinion should be done away with. An easy way would be by placing an oaken dado against the walls. It would give colour, which is much wanted. In my father's time the Hall had no furniture in it, and was merely used as a passage room. The addition of furniture is generally considered a great improvement. The organ, placed there by me in lieu of a very small instrument is not in a satisfactory position. If removed, care should be taken that it is not put against a hot wall. The statue of '*Narissus*' by Gibson, was made at Rome to order for my father who gave a large sum for it, and used to complain that Gibson had allowed several copies of this statue to be taken, which was against his agreement. The Terra Cotta bust of Lord Beaconsfield was given to me by my mother. It is a good likeness although he never sat for it.

The handsome brass nailed Russia leather chest, called the '*Secretary's Chest*' belonged to the second Viscount when Chancellor of the Exchequer. There are two like it at Holland House. It contains a vast deal of letters, family relics, some of an interesting character, and a small box containing Charles the 1<sup>st</sup>'s chessmen, also a red velvet bag which I conclude held them, with a label attached stating that they were sold by the Parliament, with the exception of the white King and Queen, (both of which have their hair or wigs tied in the fashion of the last century). The other pieces in ebony and ivory bear the appearance of greater antiquity, though in good preservation. They have been for a long time in my family, but neither my father nor any of my relations could ever tell me anything positive as to their authenticity. There is no reason why they should not have belonged to Charles I, but more I cannot say. An old oak chest full of musty and useless parchment deeds is placed against the South wall of this Hall. Another chest covered with old red cloth L.B. in brass nails, is in the passage near the Billiard room. Also an old iron chest, nothing worth of notice in either that I know of.

There is a romantic legend (believed in by my Grandfather who was a great Chess player) that Charles I was playing Chess with these identical men when he was informed that the hour of Execution has come. How the chess board and men came into my family I have never heard.

Whenever I pick up anything interesting relating to my

family, (viz. the Shutes especially) it is placed in this old chest. Of real Barrington relics there are but few. When created an English Peer (the patent, by the way, is in the Buhl commode in the Drawing Room) I expressly took '*Shute*' as my title, in order to keep up the family name. A pedigree of the Shutes sent to me by General Shute will be found here in the Secretary's Chest. Also appointments as Vice Chamberlain and Privy Councillor, and other warrants, and a '*White Staff*' carried by me, officially, at the wedding of the Duke of Connaught. '*White Staves*' are not nowadays given as '*spoils of office*,' they are furnished to their different bearers, when on duty by a Page in waiting. I therefore had this one made purposely for the occasion just mentioned. The Chinese chairs belonged to my father but the rest of the chairs and seats were placed in the Hall by me. The small Venetian tables were carved for me at Venice after well known old patterns. I also bought the large brass cisterns, holding flowers, at Venice. It bears the '*Mocenigo*' arms.

Under the staircase is the original plaster bust of Bishop Barrington, left to me by Philpotts, Bishop of Exeter in his Will. He was Bishop Barrington's Chaplain. Hence the inscription ' (not present).' The bust stands on one of the '*Stowe*' tables. In a glass case in the somewhat dilapidated model of one of Admiral Barrington's ships. I fear that as children we all aided in spoiling this relic! Against the walls of the staircase

hang portraits of Sir William Daines and his wife, artist unknown, and two very inferior large pictures. The disagreeable subject of the martyrdom of St. Lawrence and boar hunt. The latter probably a very bad copy of '*Snydens*,' the former said to be by '*Rena de Tivoli*.' (also Salisbury Cathedral), and a large bird's eye view of Rome. The Barrington and Liddell arms in stained glass were presented to my father by his brother-in-law, the Rev. I. Miles). The large pictures in the Hall were bought in Holland by my uncle T. Liddell. They are by '*Dirk Deylias*,' and make not a bad '*covering for walls*.' Some long pictures above them would not be amiss. I always hope to pick some up one day or another. The busts on the mantelpiece over the stove in the front Hall are by '*Belenes*,' portraits of my Grandfather, Lord Barrington, and his eldest daughter, the Hon. Mrs Thomas Liddell. Between these busts hang over a roebuck's head two French hunting horns, brought by me from Paris. During my residence there between 1852 and 1859, among other follies, I was taught the questionable art of sounding these unmusical instruments by a Professor de cor de Chassie! These '*ibex*' horns (hartebeest?) I believe were given to my father, and most of the red deer's heads came from Laggan Forest, and were given to my sister, Lady Strathmore, by the present Lord Bagot. The '*Elephant Trophy*' was arranged by '*Ward*' for the modest price of £20. Half one of the tusks is of wood. The thigh bones are in

the old Summer House. These bones were sent to me from the Cape of Good Hope by my uncle, H. Barrington, a colonist. On a table in the centre Hall are two volumes of Lord Palmerston's manuscript and autograph letters to Sir R. Adair when he was Ambassador at Brussels. They are well worth careful inspection. The glass inkstand weighs 24 pounds and 9 ounces (given by my brother William, second Secretary at our Paris Embassy.) The folding doors on the left of the Landing lead, by an Oak staircase to the attic storey. This staircase was in old Beckett House. These mahogany doors were in old Beckett House.

An open gallery all round the Hall leads to Bedrooms and Dressing Rooms numbering eleven. Besides these a mahogany door in the passage (North or South) leads to a Bedroom, Dressing Room and Boudoir. These were always occupied by my father and mother. Another passage leads to a Bathroom and a Dressing Room, and down a flight of steps are the Schoolroom and two Nurseries, now converted into Bedrooms. In these rooms are bad portraits of my sister, Lady Strathmore, and myself by 'Fancourt,' Sir Robert Adair, painter unknown, my wife by '*Swinton*' in chalks, and in No.11 two portraits in chalks by 'Hastings,' of my uncles, Capt. Barrington, R.N., and Samuel Barrington, William at '*Quatre Bras*.' In my mother's Bedroom is a good old Walnut and Ebony Wardrobe given her by her brother-in-law, the Earl of Dartmouth. In No.9 are some fairish pictures, and in No.10 some small Dutch pictures.

Close to the Boudoir is another staircase leading up to the attic storey where are Bedrooms for Servants and Guests, lettered from A to P, and the large cisterns. Below this staircase leads to my Study, immediately under the Boudoir, and a waiting room with door opening on to the West Terrace, and the Strong Room. Thence to the Offices and Cellars there is an inner small Courtyard in which is a room containing hot water apparatus for warming the house and conservatory, but chiefly used for the latter. The Servants' Hall, Pantry, Housekeeper's room and still rooms, besides the Kitchen, Store room Scullery, are in the main body of the house. Above these, on both stories, are several more Servants' bedrooms. The large Courtyard is surrounded by Offices, and a four stall Stable. My brother did not add a Stable Yard to the new house because the old Stables, though at an inconvenient distance, were so good. At the extreme North end of this Yard are the Laundries and Brewhouse, with an outer room having a gable end between them in which is the large clock of the house. The large House Dinner Bell is on the roof above the Kitchen. I dismantled the Brewhouse, finding it much cheaper, and more sure, to buy good beer than to brew it on the premises.

My study and the Boudoir above have Bay windows looking West. The study is fitted all round with book cases containing a good collection of useful books, many of them curious, e.g. presentation copies to Bishop Barrington of Bewick's Birds and Quadrapeds, with the Vignettes.

Lempriere's Dictionary with autograph letter from the author to the Bishop, 'Elzevir' copies of many of the classics. General and Admiral Barrington's letters bounds, Family account and Estate books, on or in cupboards below the book cases contain tool chests, and many odds and ends. There are boxes containing letters belonging to Lord Barrington, the Secretary at War, and some tin cases. (The Title Deeds of the family Estate are kept by my Agents, Messrs Carlisle & Orshell, of No.8 New Square, Lincoln's Inn, together with other papers.)

In one of the cupboards of the knee writing table in this room is a curious relic of the great actress, Mrs Siddons, a very intimate friend of my Grandmother, Lady Barrington. It is a small bust of herself, modelled by herself out of some clay taken from a pond at Sedgefield, Co. Durham, of which Parish Lord Barrington, my Grandfather, was incumbent. The authenticity of this '*relic*' is attested by a note written by my aunt, Mrs T. Liddell, who knew Mrs Siddons well. On the mantelpiece are miniatures (2) of my mother, and a miniature of my father, and three of his brothers when children. Above is a portrait (posthumous) of my Grandfather in Canonicals.

In the Boudoir are some good miniatures, Charles I by Cooper, said to be an original, a seated picture of Bishop Barrington by '*Edridge*,' which belonged to Princess Elizabeth, daughter of George III, and Landgravina of Hesse Hamburg. (Bishop Barrington had been H.R.H's Tutor.)



When Hamburg was annexed to Prussia, most of the things in the Landgrave's Castle were sold, and I bought this miniature among them for some thirty thalers. A pencil miniature of my Grandfather, and a like one of the Bishop, are also in this room. These were left to me by Bishop Phillpots. Some good water colour drawings by '*Robson*' of Bishop Auckland, Co. Durham, oil paintings by Lady Ravensworth (no mean artist as an amateur) an Italian cabinet with painted ivory plaques, and some good china and books are also here.

For the present my story is finished, and I can only express a hope that the information conveyed in these few sheets will not be found altogether useless.

(signed) Barrington

Beckett, September 2<sup>nd</sup> 1882