

party through the hall, and explained the various objects of interest :—

Ladies and Gentlemen,—In a letter from Lord Byron to the Rev. Francis Hodgson, vicar of Bakewell, and afterwards Archdeacon of Derby, he says :—“ I do not think the composition of your poem a sufficient reason for not keeping your promise of a Christmas visit. Why not come ? I will not disturb you in your moments of inspiration ; and if you wish to collect any material for the scenery, Hardwick is not eight miles distant, and, independent of the interest you must take in it as the vindicator of Mary Queen of Scots, is a most beautiful and venerable object of curiosity.” Nearly 73 years have passed since those words were written ; but the circumstance of so large and intelligent an assembly being present here to-day, is a proof to me, if any were wanting, that the interest in Hardwick has not abated since Byron’s time ; and I therefore feel encouraged to offer a few remarks in compliance with Mr. Cox’s wish, and they shall be as brief as possible, bearing on the history of the place, and the objects of interest contained in it. Of its early history I will only say that in the year 1203, King John conveyed the manor of Hardwick to Andrew de Beauchamp, and 55 years after it passed to William de Steynesby, who held it by the annual render of three pounds of cinnamon and one of pepper. John de Steynesby, grandson of William, died possessed of it in 1330. Soon afterwards the family of Hardwick were established here, and held the estate for six generations. John Hardwick, the last heir male, was living in 1561, and dying without issue, the estate passed into the hands of his third sister and co-heiress, Elizabeth Hardwick, of whom Queen Elizabeth said, “ There ys no Lady yn thys land that I better love and lyke.” This remarkable woman was four times married : first to Robert Barley, Esq, of Barley, in the county of Derby, a young gentleman of large estates, all of which he settled absolutely upon his young wife ; secondly, to Sir William Cavendish, of Cavendish, in Suffolk, by whom she had six children ; thirdly, to Sir William St. Loe, Captain of the Guard to Queen Elizabeth, whose large

estates in Gloucestershire were settled upon her; and fourthly, to the then greatest subject of the realm, George Talbot, Earl of Shrewsbury, whom she survived 17 years. Hardwick passed to the descendants of her second husband, Sir William Cavendish, and is now the seat of the Marquis of Hartington. The two buildings which are the objects of your visit to-day, and which present so striking a feature in the landscape, are of stone quarried from the rock on which they stand. The more ancient of them was probably not erected any great length of time before the present mansion; but of the person who built it, undoubtedly one of the Hardwicks, we have no account. The central part is the oldest, the two ends of the building of the date of Henry VIII. being additions to it. One stately room may yet be seen, though in a very dilapidated condition, which has long been considered by architects a good specimen of grand proportions; and we have the authority of Bishop Kennet for saying "that it was on that account thought fit for the pattern of a room in the palace of Blenheim." A short passage connects this room with another, probably the drawing-room, over the fireplace of which was this inscription:—

"As fainting stagge the water-brooks desireth,  
Even so my soule the livinge Lord requireth."

The old hall was standing entire until the time of William III., when a great part of it was pulled down, and the timber used in the new buildings at Chatsworth. A short distance from the house in which the Countess was born, and which she left standing, "as if intending to construct her bed of state close to her cradle," is the present mansion, a magnificent relic of the Elizabethan age, and the building of which was commenced about the year 1576, and not finished until after 1607. Its exterior, as you will readily testify, is extremely imposing, and is of the style of architecture which prevailed in the last years of Queen Elizabeth and the first of James I. Horace Walpole selected Hardwick as an example. He remarked that "in ancient times the mansions of the nobility were built for defence and strength rather than for convenience. The walls thick; the windows pierced

wherever it was necessary for them to look abroad, instead of being contrived for symmetry, or to illuminate the chambers. To that style succeeded the richness and delicacy of the Gothic. As that declined, before Grecian taste was established, space and vastness seem to have made up their whole ideas of grandeur. This house, erected in the reign of Elizabeth by the memorable Countess of Shrewsbury, is exactly in this style. The apartments, especially the entrance hall, the presence chamber, and the great gallery—the latter extending nearly the whole length of the house—are, as you will see, large and lofty. The windows, filled with small diamond-shaped panes of glass, letting in floods of light, so that, as Lord Bacon remarked, when speaking of this peculiarity, “one cannot tell where to become to be out of the sun or cold,” are so numerous, that the old saying in the neighbourhood,

Hardwick Hall,  
More glass than wall,

is literally true ; and nothing can present a more fairy-like appearance than Hardwick does when the setting sun throws its last rays upon it and lights it up with splendour. To identify the name of the architect who designed the plan and superintended the building of this house is, in the absence of positive proof, no easy matter ; but Huntingdon Smithson, who was afterwards engaged as the architect of Bolsover Castle, as well as of Wollaton Hall, has a probable claim to it. In going through the house, you will observe that the chimney-pieces in almost every room, as at Bolsover Castle, are very fine, being larger, as a rule, and of better execution than those in the old hall. The one in the dining-room is much decorated ; and in letters of gold you are admonished that the “Conclvsion of all Things is to feare God and Keepe His Commandementes.” In the Presence Chamber are the Royal arms, which seem to indicate that when the house was built the Countess intended to receive the Queen in one of her royal progresses. Above the fire-place in the Library is a piece of sculpture representing Apollo and the Nine Muses. On one side are the arms of Queen Elizabeth, and on

the other her initials—E. R.—in a knot and crowned. This fine group is supposed to have been presented to the Countess of Shrewsbury by the Queen, and it has, therefore, been appropriately placed in its present position. I must, in passing, call your attention to the tapestry, which is not, perhaps, excelled by that of any other house in the kingdom. In the entrance hall and on the grand staircase it is comparatively modern, the subjects of it being mostly taken from pictures by Rubens and Snyders. In other parts of the house it is of a date long anterior to it, as in the drawing-room for instance, where it represents the story of Esther and Ahasuerus, and in the Presence Chamber the history of Ulysses. The tapestry in this room is from Beauvais, and of great value. In the gallery it is still more ancient, bearing the date of 1428. But the tapestry in one part of the staircase, judging from the costume of the figures and treatment of the subjects, is probably even of an earlier period, and is very rare. The specimens of needlework scattered throughout the house are numerous, the most interesting being those which bear the monogram of the Countess of Shrewsbury and the oft-recurring initials of Mary Stuart. Other objects which will engage your attention are the Tudor chairs, the ancient cabinets, and the curiously carved and inlaid chests, one having the initials G. S., showing that it belonged to George Earl of Shrewsbury. A few of the cabinets and side tables have been drawn and published in Shaw's Book of "Specimens of Ancient Furniture," and deserve a careful inspection. But perhaps the object of greatest interest is a long table in the Presence Chamber, inlaid with representations of musical instruments, playing cards, chess and backgammon boards, and music with the notes familiar to those who are acquainted with the old style of writing it. The specimens of old furniture and tapestry, and the curious door leading into the Presence Chamber, with its highly-wrought lock, probably the work of some Nuremberg artist, formed part of the decorating of the old house. Of the many pictures at Hardwick, the most interesting are those of the period of the Countess herself. Here

is one of the unfortunate Mary Stuart, who for seventeen years was in the custody of the Earl of Shrewsbury. It is a full length in a mourning habit, with a white cap and gauze veil peculiar to her, taken in the thirty-sixth year of her age, and the tenth of her captivity, and bearing the date of 1578. It has been asserted that Mary Stuart never was at Hardwick, and I am not prepared to say that she spent any length of time here; but that she occasionally came on a visit with the Earl and Countess I fully believe, and there is no evidence that I know of to prove the contrary. There are several pictures of the Countess taken at different periods of her life, and one in particular, where she appears in a black dress, with a string of five or six rows of pearls hanging over it, will claim your attention. Left for the fourth time a widow, she spent the latter part of her long life in building; and the work she accomplished is indicated by the original accounts, which show that not a penny was expended without the sanction of her own name. The Countess was afflicted with what is often called a "building mania;" and Horace Walpole mentions a prediction believed in the neighbourhood, that the Countess would not die so long as she continued to build. In an old parchment roll of the events which occurred in the county of Derby, is this record:—"1607. The old Countess of Shrewsbury died about Candlemas—a great frost this year." So the masons could not work, and the end came. She died at Hardwick, and was buried in the church of All Hallows, Derby, where a fine mural monument with recumbent figure, erected in her lifetime, marks the place of her interment. Another interesting character, whose early life was spent at Hardwick, is the unfortunate granddaughter of the Countess of Shrewsbury, the Lady Arabella Stuart. Unknown to her husband, the Countess had married her favourite daughter, Elizabeth Cavendish, to Lord Lennox, younger brother of the murdered Darnley, and consequently standing in the same degree of relationship to the Crown. The Queen, in her consternation, ordered the old Countess to the Tower, from which she was afterwards released only to meet with another grief. The young Lady Lennox, while yet in all her

bridal bloom, died in the arms of her mother, and left an infant daughter, Arabella Stuart, whose picture you will see as a child with a doll in her hand. There is no evidence that Lady Shrewsbury indulged in any ambitious schemes for this favourite grandchild, "her dear jewel, Arbell," as she terms her. On the contrary, she kept her in seclusion at Hardwick, lest the Queen should rob her of her treasure. You remember her end. She became attached to Sir Wm. Seymour, the second son of Lord Beauchamp, and deciding to unite her destiny with his, took the dangerous step, and from that moment the doom of Arabella was sealed. She was shortly afterwards imprisoned, and died a maniac in the Tower. If I may detain you a few minutes longer, it will be to remind you of another person whose history is bound up with that of Hardwick—I mean Thomas Hobbes, of Malmesbury, the friend of the poet Cowley and the learned Selden. His portrait, which you will shortly see, is most characteristic, conveying the idea of a truthful likeness of the great philosopher. He became tutor to the Earls of Devonshire when 20 years of age, and never afterwards left them. Although the author of many books, he was a professed enemy to reading, on which subject he was accustomed to say, "that if he had read as much as others, he should be as ignorant as they were." Towards the close of his life he was unwilling to be left alone; and his patron, the Earl of Devonshire, removing from Chatsworth to Hardwick, the old man, though extremely ill at the time, requested he might be carried with him. He bore the journey without much inconvenience, but in a few days afterwards he lost the use of speech and of his right arm, and in December, 1679, he died in his 91st year, and was buried in the parish church of Hault Hucknall. And now, ladies and gentlemen, as you have but little time to spare, I will not detain you by any further remarks on the history of Hardwick, and the objects of interest connected with it, but reserve them until you pass through the house, when every step you take will remind you of departed greatness, and forcibly bring before you scenes of other days. I shall indeed be glad if, when you leave Hardwick, you carry away with you impressions, which,

in after times, will pleasantly reserve the memories of this day's visit to it.

Tea was taken at the Hardwick Inn, after which the party drove to Chesterfield, and returned to Derby by the 8.7 p.m. train.

A third expedition to Wilne and Sawley was arranged for September 7th, but as not ten names were sent in to the Hon. Sec. of members proposing to join the expedition, it was postponed.

A winter general meeting of the Society was also unavoidably postponed, at the last moment, on account of the illness of the gentleman who had promised to read a paper. In the month of October, a barrow in North Derbyshire was opened, under the auspices of several members of the Society, but with no results of interest. There are other barrows in the county, which it is hoped may be examined before long with more successful returns.

During the past year your Council has exerted itself to influence for good more than one proposed "restoration" in the County. With what results in the now notorious case of Hope Chancel, the paper specially devoted to this subject in another part of the Journal will show. But another example of Vandalism is even closer to us; in November, the Council was specially summoned "to consider the work of Vandalism now in progress on the north aisle of the Church of S. Peter." It was reported to this meeting that the act of Vandalism complained of was the plastering over of the decayed stonework with unsightly patches of Roman cement! The result of this meeting was that a Special Committee was formed to meet the Churchwardens of S. Peter's with a view to discussing some possible modification of their plan. The Churchwardens declined to meet this Committee, and asked for a statement in writing of the Society's suggestions. In answer, the Council informed the Churchwardens wherein lay the defections to the work at S. Peter's as already done, suggested an improved plan, and offered further advice if desired. In reply, the Churchwardens of S. Peter's say "they cannot see their way to carry out the suggestions of the Council of the D. A. and N. H. S., unless the Council is