

HADDON HALL
FROM ARTICLES ON DERBYSHIRE
BY JOHN LEYLAND

1891

Edited by David Trutt

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John Leyland published a series of articles on Derbyshire in the 1891 edition of *The Portfolio, An Artistic Periodical*. These articles included Haddon Hall, Chatsworth and the Derwent, Dovedale, The Peak Castle. Included herein is the selection on Haddon Hall. This article is an excellent combination of the architectural details of the Hall combined with the family history of the Vernons and Manners, masters of the Hall from the thirteenth century through the nineteenth century.

The historical story is contained in the center of the article. It is in this font so that the casual reader may skip over it. The details may prove confusing or tedious to someone only interested in Haddon Hall as a visitor.

The Portfolio has included ten sketches of various aspects of Haddon Hall as part of the article. These are shown at the end of Leyland's writing.

When the Derbyshire Wye has pursued its winding way from its source in the millstone grit, and between the wooded steeps and precipitous limestone cliffs that curb and shape its course towards Bakewell, the hills on either bank recede, and the river flows through pleasant alluvial meadows, overlooked by occasional rocky scars, and by woods of fir, ash, beech, and oak, to its confluence with the Derwent at Rowsley. Some two miles below Bakewell, shortly before the stream of the Lathkil comes down from its enchanting valley on the right, with its narrow tributary, the Bradford, to swell the waters of the Wye, the limestone crops out as a platform on the opposite bank, and there, half-concealed by the umbrageous [shaded] woodland, stand the time-worn towers and walls of Haddon. Whether we approach the spot from the direction of Rowsley or of Bakewell, the prospect can scarcely be surpassed in its kind, either for the wondrous grouping of the grey towers and battlements on the slope of the hill, or for the rich beauties of the varied foliage on the height beyond, and the flower-decked meads and pellucid [transparent] stream below. These charms of a truly English landscape, and an old English mansion, have long had, and must continue to have, a spell of fascination for the artist and the lover of the picturesque; but it is not only for them that visitors come in a ceaseless stream to Haddon.

What other place can wake such impressions of old-time greatness touched by the witchery of bygone romance? It is here — better, perhaps, than in any other spot in England — that we can grasp the conditions of life of the mediaeval and Tudor gentleman. The long line of the Vernons passes before us. We witness them, generation by generation, adding to the majestic pile; the vacant chambers are peopled with stately ladies and mail-clad knights, the bowmen are ranged in the courtyard, and the sentinel keeps watch from the tower. We see the knight in anxious deliberation on questions of State, and wonder what answer shall be returned to the King-maker's letter. We partake of the bounteous hospitality of the King of the Peak, as many strangers have done before, bethinking ourselves anon of his daughter, fair Dorothy, and how that Manners is concealed in the woods, watching the light in her chamber. Then the sounds of revelry strike upon the ear, the door opens and she steals down the steps, and presently we hear the clang of hoofs upon the road. It is, indeed, such impressions as these that have given to the external beauties of Haddon Hall the additional charm of legend, poetry, and romance, and have contributed to make it a place to which visitors from afar will always delight to come.

Although the various parts of the celebrated hall have been built at widely different periods, and upon a sloping and irregular rocky platform, its plan is very easy to understand, and it may be well, at the outset, to explain the disposition of the buildings as clearly as may be. They surround two courtyards — the lower one, to the west, on the river front, and the upper one, separated from the first by the great hall and domestic offices, rising up to the east on the hillside behind it. The visitor enters the lower quadrangle at its north-western angle, placing his foot, as he passes the postern, in a hole which has been worn deeply by unnumbered strangers before him. He notices, on his right, beneath the archway, the porter's room, with a bedstead that may well have kept that functionary wakeful; and beyond it, still on the right-hand and western side, the so-called Chaplain's Room — with its hunting-horn, old musket, seventeenth-century boots, service of pewter platters, and other miscellaneous contents — as well as two other chambers, before the domestic chapel is reached. This edifice occupies the south-western angle, and extends about half-way up the southern side of the lower courtyard. Being not at right angles with the other portions of this quadrangle, it gives, with its picturesque bell-turret, a pleasing variety to the buildings within; and, externally, its east window, and the angles of its chancel and southern aisle, with the heavy buttress at the western end, add materially to the picturesque effect of the hall.

The chapel, moreover, contains, with some of the foundation walls, the oldest portions of the edifice, and the round column and chalice-like font are anterior, perhaps, to the coming of the Vernons to Haddon. The south side of the western quadrangle is completed by a range of constructions, including passages to the private apartments, and a turret stair to the battlemented wall; and leading up to the doorway is a flight of steps — added in the sixteenth century — which projects into the area of the courtyard. This space is further broken up by the three steps which extend across it from north to south, dividing it into an upper and a lower platform. Standing upon the slight elevation thus gained, the chapel, the buildings opposite on the western side, the entrance gateway, with the very curious corbelling and constructive ties over it in the angle, and the offices on the western side, with the turret, have a most pleasing and varied effect.

The main block of buildings, lying between the two quadrangles, is now entered by the porch, which leads into a lobby or passage separating the great hall on the right from the kitchen and its offices on the left. This arrangement was general in mediaeval dwelling places, and may be seen in many of the timber manor-houses of Lancashire and Cheshire, where, as we see it at Haddon, the Minstrels' Gallery is usually over the entrance passage, at the end of the hall opposite to the dais.

At Haddon, the table at the upper end still remains, supported on its three pedestal legs, and we think of the time when the King of the Peak held festival there, as we look upon its time-worn board. It is to be observed that the constructional conditions of the hall rendered it impossible to add the great bay, which was a chief feature of mediaeval banqueting-rooms — one that may be seen in its perfection in the magnificent, but roofless, hall of Wingfield, a few miles away. In the manor-houses of Lancashire and Cheshire, to which allusion has been made, the withdrawing-room lies in general immediately behind the great hall, and adjacent to the dais, but at Haddon we find, in that position, a private dining-room, with a fine recessed window; and the drawing-room, which is above it, is approached by a flight of stone steps. The drawing-room at Haddon is a beautiful tapestried chamber, with fine views from its bay window over the gardens and down the valley of the Wye; and from it access is had to the Earl's Bedroom and the Page's Room.

On the other side of the lobby from which the hall is entered is a sloping passage leading down to the kitchen, with its huge fireplace and curious culinary appliances, and other doors from the same passage open into the buttery, wine-cellar, and sundry offices. The great hall, and the domestic offices described, complete the enclosure of the first courtyard, and form the western side of the second. The northern side of this upper quadrangle is formed of a series of small chambers; and a staircase from the hall-passage leads up to the quaint tapestried rooms above them, which, if tradition may be believed, were the nursery and the rooms of Dorothy Vernon, of Lady Cranborne, daughter of John Manners, eighth Earl of Rutland, and of Roger Manners, whom we shall speak of later. By the same staircase from the passage, access is had to the Minstrels' Gallery, as well as to the gallery on the eastern side of the hall (a later addition), which brings the visitor to the top of the stone steps by which the drawing-room is reached. At that place are the segmental steps of solid oak, whereby the magnificent Long Gallery or Ballroom is entered. This great chamber, which is a chief glory of Haddon, will be alluded to later. It occupies the whole length of the southern side of the upper courtyard, and projects picturesquely at its eastern end upon the terrace, where a window affords a view of the winter garden towards Dorothy Vernon's Walk. From the Long Gallery a door leads into the range of buildings enclosing the second quadrangle on its eastern side.

These are the anteroom, with Dorothy Vernon's Steps leading down to the Terrace; the State Bedroom, with its Gobelins tapestry, its strange bas-relief of Orpheus taming the Beasts, its huge bed and ancient hangings, and its mirror, called "Queen Elizabeth's Looking-glass"; the Ancient Stateroom, a chamber coeval with the angle tower; and the little passage-room over the gateway — the original entrance to the castle — whence the winding-stair is reached, leading up to the Peveril Tower, which dominates the whole range of buildings. From this elevation the visitor sees the two courtyards below him, with the woods and terraces, and the upper and lower gardens on the south side, as well as the way leading down to the footbridge over the Wye, and a fine prospect of the winding vale of that river, and of many a distant hill.

Having thus before us the general plan of the buildings of Haddon Hall, we may proceed to consider the historical, legendary, and other considerations to which the venerable edifice very naturally leads us. There have been those who have chosen to see, in the lower parts of its construction, the evidences of Saxon work, and, indeed, very likely Haddon was a location in Saxon times. However that may be, we find it mentioned in Domesday Book as a berewick of the Manor of Bakewell, and the first possessor of whom we have authentic knowledge was that same William Peveril, a natural son of the Conqueror, to whom he granted "Peveril's Place in the Peke," and who also had custody of the Manor of Chatsworth.

Thus, at this very early period, we find Haddon associated in ownership with two of the most interesting places in the Peak district. The Peverils did not long enjoy their possessions, for William Peveril, probably a grandson of the first possessor, having, it was alleged, poisoned Ranulph, Earl of Chester, who supported Matilda, took to ignominious flight in order to avoid punishment, and his possessions fell to Henry II. It is possible that some parts of the foundations of Haddon belong to the time of the Peverils, but, at any rate, the memory of their association with it is preserved in the name of the north-eastern tower. At the date of their fall, Haddon — or, to speak more precisely, Nether Haddon, for Over Haddon lies some two miles away on the hills — was held by William de Avenell in knight's-service, and the king thus became direct lord of his fee. Towards the close of the twelfth century, Haddon came to the Vernons by the marriage of Richard de Vernon with Avicia, a daughter and one of the co-heiresses of William de Avenell, the other being married to Sir Simon Bassett. This Richard de Vernon was descended from the Barons of Shipbroke, the first of whom, William de Vernon, came over with the Conqueror, and received his barony at the hands of Hugh Lupus, Earl of Chester. The Vernon name is derived from the Lordship which the family held in what is now the Department of the Eure and Arrondissement of Evreux.

Richard de Vernon clearly prized the place which Avicia de Avenell brought him, and his descendants were proud of their heritage both in blood and possessions from her family, for the Avenell arms appear with the Vernon fret in many parts of the building. We have no means of knowing what edifices then stood on the site of Haddon Hall, but no sooner had Richard de Vernon come into his possessions than he exerted his influence to procure a license from the Regent, John, Earl of Moreton, afterwards King John, to build round them a wall twelve feet high, which was to be without 'kernell' or 'crenelle' (embrasures and loopholes) or battlements. It is obvious that Haddon was not a strong defensive position — and it is believed never to have been attacked — inasmuch as it is dominated by the hills behind, and holds no such commanding height as the early castle-builders were always careful to select. Richard de Vernon's curtain wall was not intended to enable him to resist a regular siege, but was merely a protection against lawless raids.

The original instrument by which he was permitted to build it is preserved at Belvoir, and was exhibited to the members of the British Archaeological Association by the Duke of Rutland, when he received them at Haddon in 1851. The disposition of the present buildings at the Hall is doubtless in a large measure due to the line taken by Richard de Vernon's wall, of which portions still remain at the base of the walls in several places. The chapel stood then, as now, at the south-western angle, and it may be that its round column, the south aisle with its lancet windows, and the font, are the work of this first possessor of the Vernon name, though at the same time it must be allowed that these portions may very well be of earlier date.

This Richard de Vernon left an only daughter and heiress, who married one Gilbert le Franceys — a Frenchman, we assume — and their son, Richard le Franceys, came, happily, to be called Vernon. He married Mary, the daughter of Robert, Baron of Stockport, and died in 1296. His descendant, Sir Richard de Vernon, married the daughter and co-heiress of William de Camville, and their son again, William de Vernon, married another heiress in the person of Joan, the daughter of Rhees ap Griffith. We see thus far, and we shall see further, how, by marrying heiresses, the Vernons of Haddon became enriched, and it is gratifying to find, at the same time, that they went on adding to and beautifying their ancestral pile.

Before the death of William de Vernon much had been done to the works at Haddon. The middle block of buildings had been erected, doubtless upon the site of older structures, including the great hall and offices. This hall represents very well, in its general features, the type of a mediaeval banqueting-room. The open roof, be it remembered, is bare, and despoiled of some of its garnishments, the window in the southern gable is not an original feature, and the chamber has lost something of its spaciousness through the erection of the longitudinal gallery, which was put up to give easy communication between the upper floors of the north and south ranges. When the huge chimney-stack, which is a conspicuous feature externally in the lower courtyard, had been erected, we can well imagine that the hall was alight with a great fire in the winter-time, and that, when the walls were hung with arras, and the floor provided with rushes and rugs, there was much comfort for the household at their assembling there.

We can picture the lord and his family at the high table on the dais, and the retainers seated below, while the servants hurried up that sloping passage with steaming dishes from the kitchen. We are a little apt, perhaps somewhat unjustly, to suppose that the jovial hospitality of our mediaeval ancestors was rude and uncouth of its kind; and every guide-book to Haddon will tell us of a curious kind of lock, with something of the character of a manacle, affixed to the oaken screen at the lower end of the hall, in which, as we are assured, the hands were held of those who did scant justice to the bibulous hospitality of their hosts, while ale or some other liquid was poured down their sleeves. It will appear, however, upon inspection that this lock is somewhat awkwardly placed for the strange purpose described, and, much as he may shrink from discrediting legend, the judicious visitor may be permitted to suppose that the lock in question had perhaps some other and simpler use than the one attributed to it.

During the same period, or, we may say, before the year 1350, the great kitchen which we now see, with its offices, had been erected — perhaps the great salting-trough, the chopping-block, and other appliances which modern visitors marvel at, are as old — and much work had been done in the upper court, including the building of the Peveril Tower and other adjacent chambers, as well, probably, as others on the south side, where the Long Gallery now stands. The chapel also had been reconstructed, and of the work of that date now remaining are the two arches of the narrow north aisle, and the three-light west window with trefoil heads, which has been described as affording a fine example of solid plate-tracery (Parker's "Domestic Architecture of the Middle Ages").

The son of William Vernon was Sir Richard Vernon, who was born in 1312 and died in 1377. He married the sister and heiress of Sir Fulke de Pembrugge or Pembridge, Lord of Tonge in Shropshire, who brought great possessions to her husband, and he is hence often described as Sir Richard Vernon of Pembrugge, or even as Sir Richard de Pembrugge. Like his ancestors, he continued the works at Haddon, and, in particular, erected the present battlemented porch by which the hall is entered, with its charming two-light window in the upper chamber, and above the arched doorway may be seen the shields of Vernon and Pembrugge, which he placed there. He was succeeded by his son, Sir Richard, who died in 1401; and he, again, by his son, another Sir Richard Vernon, who married Benedicta, the daughter of Sir John Ludlow of Hodnet. This Sir Richard was a notable man in his time — Speaker in the Parliament at Leicester in 1426, Treasurer of Calais, and Captain of Rouen. It would seem, also, that he was somewhat arbitrary in his proceedings as Steward of the King's Forest in the Peak, for, as appears by a recent Report of the Historical Manuscripts Commission, a long series of complaints was made against him or his servants about the year 1401.

The chief work attributed to him at Haddon; is the building of the present chancel of the chapel, which has a fine Perpendicular east window of five lights, with intersecting tracery springing from the trefoil above the middle one. Much good stained glass was mysteriously stolen from the chapel early in the present century, but there are remains of the ancient glazing of the east window, at the foot of which may be read a solicitation for prayers for the souls of this Richard Vernon and his wife, with the date, 1427. It has often been stated that the Vernon who takes a notable part in Shakespeare's "Henry IV," having his head struck off after the battle of Shrewsbury, was a Vernon of Haddon; but, inasmuch as the battle was fought in 1403, and one Sir Richard died in 1401, while his successor lived long years after, this would seem to be an error. Yet it is certain that many of the Derbyshire gentry fought in that memorable battle, and the effigy of one of them — a neighbour of the lords of Haddon — Sir Thomas Wendesley or Wensley, who was mortally wounded there, may be seen in the church at Bakewell.

The eldest son of the Treasurer of Calais was Sir William Vernon, who married Margaret, the daughter and heiress of Sir Robert Pype, of Spernore, through whom he acquired possession of that lordship, but he was buried at Tonge, in Shropshire. He, too, continued the works upon the chapel at Haddon, and appears to have built the bell-turret, which is a picturesque feature of the lower courtyard. The Pype arms may be seen in the south window of the chancel, and, with those of Pembrugge, carved on the oaken vestment-chest at the west end of the church, as well as in other parts of the Hall. It remains for us to speak of the later buildings of Haddon, of the attitude of the Vernons during the Wars of the Roses, and their position in the days of the Tudors, how the 'King of the Peak' held festival there, and how his heritage passed to the house of Manners, with many interesting particulars touching the members of that family, and their association with the great possessions that fell to them.

"Henry, I pray you fail not now as ever I may do for you," wrote Warwick, the King-maker, with his own hand, to Henry Vernon, of Haddon, in March, 1471. "Yonder man, Edward," as the letter said, had lately landed in the North, and was fast coming southward, "with Flemynges, Esterlinges, and Danes," and the Squire of Haddon was bidden to betake himself, therefore, to Coventry with such force as he could, "in all haste possible, as my very singular trust is in you and as I mowe doo thing to your wele or worship hereafter." There is very good reason to believe, however, that, instead of faring forth with his men, and sharing in those operations which ended some three weeks later in the disastrous defeat at Barnet, Henry Vernon, who had succeeded to his estates in 1467, was well content to remain upon them, and to follow that policy of masterful inactivity which was so safe in the Wars of the Roses. In fact, so successful was his diplomacy, that he appears to have stood high in the favour, and to have been closely in the confidence, of both parties. At any rate, no sooner had Margaret been defeated at Tewkesbury, than Clarence, the brother of Edward IV, wrote to inform him that "Edward, late called Prince," had been "slain in plain battle." This Henry Vernon was squire of the body to both Edward IV and Richard III, and the latter King had such trust in him that, before the battle of Bosworth Field, he summoned him "with such number as ye have promised unto us, sufficiently horsed and harnessed." Nevertheless, when Henry VII was established on the throne, Vernon was received into high favour, corresponded often with the King, was made a Knight of the Bath, and given the Controllership of the Household of Prince Arthur.

Tradition says that the young prince often stayed at Haddon, and that a room there was formerly called the "Prince's Chamber." The sagacious knight attested the articles of the marriage with Katharine of Aragon, and, shortly after the death of her youthful husband, was deputed to escort the Princess Margaret, "without any mourning or sorrowful clothing," to Scotland, for her marriage with James IV.

Sir Henry Vernon was a courtly knight, shrewd in his counsels, and a man deep in the understanding of his fellowmen. He gained the ear of several kings, steered the family barque across troubled waters, trimming his sails with rare skill to the ever-shifting breeze, and kept clear of the dangerous rocks and shoals upon which many others foundered. The Vernons of the Tudor period were all men of fine artistic taste, who delighted to enrich their mansion and to emblazon it with the many honours of their family. At Tong Church, too, in Shropshire, they added a beautiful chantry-chapel to the south aisle, and its roof is an exquisite example of the fan-vaulting of the late Perpendicular style. There, the effigies of Sir Henry Vernon and Anne, his wife, may be seen, as well as a half-length upright figure representing Arthur Vernon, rector of Whitchurch (ob. 1517), whose features, it has been pointed out, bear a strong family resemblance to those of the knight lying near. The shrewd courtier, Sir Henry, carried on the work of his predecessors at Haddon, completed the range of buildings on the western side of the lower quadrangle (overlooking the River Wye), did much at the embellishment of the drawing-room, placed the fine armorial glass in the windows of the dining-room, panelled its walls and enriched its ceiling; and the shields and devices which he added may still be seen there. At his death, the lower courtyard had assumed much of the appearance which it still retains.

His grandson, Sir George Vernon, the celebrated 'King of the Peak' [father of Dorothy Vernon], was also a man of strong personality, but of very different character from the astute Sir Henry. We think of him as a bluff country gentleman, principally perhaps from the story that when he had executed a felon without due warrant near the toll-gate at Ashford — or, as another writer says, in a place afterwards called the 'gallows acre' — and had been summoned to Westminster to account for his trespass, he refused to respond when the crier of the court called thrice for the 'King of the Peak,' but answered "Here am I" at the call for plain 'Sir George Vernon.'

Chroniclers tell us of the thirty manors he held, of the immense possessions which were his, and of the fourscore retainers who thronged his halls. We read of his bounteous hospitality, picture to ourselves the coming of his many guests, and think of the jollity which he contributed to spread through all the country-side. Sir George Vernon treasured his ancestral house as much as any who had lived there before him. It was he who built, or more probably completed, the present north-western entrance tower, and gave it its embellishments. Within the courtyard the structural devices, by which the lower walls supporting this erection were braced together, add much to the picturesque effect of the grey buildings. In the year 1545 Sir George Vernon completed the adornment of the dining-room, where the date, with the words 'Monseigneur de Vernon,' and the initials of the knight and his wife, appear over the mantel. Above these again are the royal arms of the Tudors, with the motto, 'Drede God and Honor the Kyng'; and on the walls are the shields and quarterings of the Vernons, and of Gernon, Pembrugge, Pype, Spernore, and many other families whom they represented in blood and possessions. In the fine recessed window, from which the gardens and the valley of the Wye make a most pleasant prospect, there are also hung interesting portraits of Henry VII and Elizabeth of York, as well as of the Court jester, Will Somers, which Sir George, or his father, probably placed there. To him also must be attributed some of the decorations of the drawing-room, and we shall not be wrong if we trace his hand in other parts of the building. It may be remarked here that there was nothing unusual in the Earl's bedchamber being entered almost directly from the drawing-room. In the Middle Ages the close proximity of the sleeping and living rooms was customary, as is shown, for example, in the fabliau *Du sot chevalier* ('Barbazan,' iv. 255), where, after a dinner in the hall, the knight and his lady retire to their chamber which is separated from it only by a doorway — *Ainz qu'il aient le sueil passé* — and the practice was continued long afterwards; indeed, the want of corridors often rendered such proximity unavoidable.

We reach now the celebrated episode of Dorothy Vernon, upon which the fate of Haddon hung, and which has lent the glamour of romance to the scenes in which she moved. Sir George Vernon, her father, the last heir male of the Haddon line, was twice married, and his effigy now lies in Bakewell Church, with those of his two wives, Margaret, daughter of Sir Gilbert Tayleboys, and Maude, daughter of Sir Ralph Langford. Of his two daughters, Margaret, the elder, was married to Sir Thomas Stanley of Winwick, in Lancashire, son of the third Earl of Derby; and Dorothy, the younger — who ultimately became sole heiress — to John Manners, the second son of Sir Thomas Manners, first Earl of Rutland. It is not easy to say at this date what could have been the strong objection which the ‘King of the Peak’ is averred to have had to his daughter’s marriage with John Manners, whose father was of high descent, and died, covered with honours, in 1543, having had a royal augmentation granted to his arms, by reason of his descent from Anne Plantagenet, sister of Edward IV. It may, indeed, be that Sir George had planned some great alliance for his daughter, and was ill-content with a younger son, or perhaps differences of religion were at the root of his objection, or, we may suppose again, that some personal antipathy, of which there is no record, was felt by the knight to his daughter’s lover. However this may be, tradition tells us that the attachment was a secret one, or, at least, that the meeting of Manners and Dorothy Vernon was under her father’s ban.

Legend has grown up about the episodes, and it is related that Manners lingered in the woods of Haddon, disguised as a forester or a hunter, gaining speech at times with the lady, and watching the light in her window. As to the actual circumstances of the elopement — if elopement there was, which seems probable — we have tradition alone to guide us. It is said that, on the occasion of certain festivities at the Hall — held, as some aver, in honour of the marriage of her elder sister — Dorothy stole away from the gay scene, ran down to the terrace by the steps from the ante-room which now bear her name, and joined her lover, who had horses waiting near. The pair then mounted, and galloped, as the story goes, all through the night, until they reached Aylston, in Leicestershire, where they were married on the morrow. The memory of Dorothy Vernon will linger long about the tapestried chambers and sweet-scented gardens of Haddon, and, whatever there may be of truth or falsehood in the story of her elopement, the visitor who passes down the steps and walks beneath the low-hanging boughs of the yew-trees on the terrace, or is shadowed by the limes and sycamores in Dorothy Vernon’s Walk, where the banks are carpeted with flowers in the spring-time, will do well to cherish this legendary history, which has given an unfailling charm to Haddon.

[Note by author John Leyland] {*Mr. Henry Duesbury, in the 'Archaeological Journal' (vol. vii.), has objected to the story of the elopement on the ground that it is not easy to see where the ball could have been held at the time, that it is not clear that the doorway and steps then existed, and that the elopement was quite unnecessary. It is, however, improbable at least, that Haddon Hall would have been without a dancing chamber until the present Long Gallery was erected; it is not essential to the truth of the story that the present doorway and steps should have existed, and we cannot know at this day what might be Sir George Vernon's reasons for objecting to his daughter's suitor. That he had such an objection, and that the marriage took place without his consent, is attested by a very strong body of tradition, which it would otherwise be difficult to explain.*}

In Bakewell Church, moreover, where both Dorothy and her husband lie buried, he may see her kneeling effigy, and, if her features should strike him as homely, and somewhat unattractive withal, he will bethink him what profound depths of feeling, and what strange capacities for romance, exist unsuspected in the life of every day. It will be of interest here to record the fact that, in the year 1841, when the church of Bakewell was being restored, excavations were made on the site of the monument of John Manners and his wife, and remains believed to be theirs were found in wooden coffins. "The head of the female," we read, "was still covered with hair, cut short on the forehead, but long behind, extremely friable, remarkably soft, and of a beautiful auburn colour, and in it were found six brass pins." The wife of John Manners died on Midsummer Day, 1584, but her husband survived many years, being knighted after her death, and died on the 4th of June, 1611. He continued to reside at Haddon, and showed no lack of interest in the great house that had become his own.

There can be no reasonable doubt that the Long Gallery was built by him, and thus one of the chief beauties of the Hall is attributed to its first possessor of the Manners' name. Both within and without, the three great bays relieve it from all monotony, and the first impression on entering it is of its grandeur and dignity. The Long Gallery or Ball-room was a customary feature in great houses of Tudor and Stuart times, and may yet be seen in many places — as, for example, in very stately form at Belvoir, and characteristically at Astley Hall, in Lancashire, but nowhere more attractively than at Haddon. There its length is more than 109 feet, its width 18 feet, and its height 15 feet. The heavy steps of solid oak by which it is entered, and the whole flooring of the room, are said to have been cut from one gigantic oak which grew in the woods.

The wainscot is divided by fluted pilasters into panels, which have arched tops, and, above, the boar's-head crest of the Vernons, and the Manners' peacock, with roses and thistles, are alternated. In the windows also there is blazonry of the arms of Rutland and Shrewsbury, with the royal shield of England; and over the mantel hangs a very remarkable picture, representing Thomyris, Queen of the Massagetæ, victorious over Cyrus, whose head is being presented to her.

John Manners, during the long years that followed the death of his wife, lived prosperously but quietly at home, visiting his friends and receiving them in return, occupying an important position in the county, and intimate with many of the great figures of his age. His brother Roger, of Uffington, a gentleman of the Court, and a Mentor to all his family, had a chamber in the house which may still be seen; and doubtless he was often there, for the two, from youth to age, were closely associated. Indeed, in February, 1601, Roger wrote to John, "I desire no worldly thing more than that I may end my days with you in contemplation." John Manners was one of the escort of Mary, Queen of Scots, when she was removed to Tutbury in 1585. He was much distressed, as was his brother Roger, when their nephew, the Earl of Rutland, entered into the design of Essex in 1600; and he found great difficulty, as appears, in raising funds in the county for the Queen's levies.

After the death of John Manners in 1611, few other works were executed at Haddon Hall. His son, Sir George, who succeeded him, placed a new roof upon the chapel, and probably at the same time inserted the late window over the ancient western one; and the music gallery may be of his date, with other of the woodwork. The rood-screen had already, in all probability, been taken down, but the door, reached by a winding stair, from which the rood-loft was entered, may still be seen high up in the northern wall. Sir George Manners married Grace, daughter of Sir Henry Pierrepont, and of her a bust, from a cast taken after death, stands at the eastern end of the Long Gallery at Haddon.

They lie together, buried in Bakewell Church, beneath a large and curious monument, which, in addition to their own kneeling effigies, has also those of all their children. It was a remarkable circumstance that John Manners, the son of Sir George, and the grandson of Dorothy's husband, should have succeeded as eighth Earl of Rutland, but the rapid devolution of the title was due to the fact that Henry, the second Earl, was followed in succession by his two sons, and the fourth Earl, John, again by three sons, none of whom left any heir to inherit the earldom.

The subsequent relation of the Manners family with Haddon Hall need not occupy us very long, for the building itself was completed, and the addition of the terraces and some features of the gardens left it as we see it now, save that its chambers were not yet bare. John, the eighth Earl, who lived at Belvoir and Haddon alternately, espoused the cause of the Parliament, and took the Solemn League and Covenant. Belvoir Castle was captured by the Royalists, and suffered sadly in the subsequent troubles, the Earl meanwhile living mostly at Haddon, where his magnificence, it would seem, rivalled that of the 'King of the Peak.' He shared in the Restoration; and, as we read in Lysons, between 1660 and 1670, although the family were then living mostly at Belvoir, there was a prodigious consumption of beeves and sheep at Haddon, and particularly that an open Christmas was held there in 1663, when, as appears by the bailiff's charges, outlay was made for much work in the kitchen, and for pipers and dancers to make the guests merry withal. John, the ninth Earl, was created Marquis of Granby and Duke of Rutland by Queen Anne, and was succeeded, upon his death at Belvoir in 1711, by his son John, the second Duke, who died in 1721, and he again by his son, also named John, the third Duke, who lived occasionally at Haddon. It was, however, during his lifetime that the family finally quitted their ancient home by the Wye, and the Hall was dismantled about the year 1740. Yet, ever since that time, the successive Dukes of Rutland have safeguarded the venerable edifice, and, without attempting restoration, by structural supports and careful watching, have preserved it from decay. It is to them that the public owe the inestimable privilege of being allowed to linger within the time-worn walls and chambers, which, besides being of abounding interest in themselves, awaken so many delightful memories of history and romance.

When the Hall ceased to be a place of residence not all its adornments were removed. The tapestry deserves special attention, there being, in several of the rooms, some fine remains of Gobelins and other work. The graceful drawing-room is partially hung with it, as was customary, in such manner as to conceal the entrance to the Earl's dressing-room, and there are curious iron hooks for holding it back. The Earl's bedroom itself is tapestried with representations of the chase. One of the rooms in the western range, as well as several small chambers on the north side, including Dorothy Vernon's room, and others not usually shown to visitors, contain much good work of Flemish and French manufacture.

In addition to the large picture in the Long Gallery, and the portraits in the dining-room which have been alluded to, there are many paintings in various parts of the house. A number of them are in the ante-room leading from the Long Gallery, including portraits of Queen Elizabeth and Charles I. There is a portrait, also, in the drawing-room, of the sixth Earl of Rutland, who died in 1632, and several of less importance are in the great hall. Many of the pictures are Italian, and little seems to be known about them; but they are thought to have been brought or sent to England by Sir Oliver Manners, a younger brother of Dorothy's husband.

The visitor to Haddon will notice some other objects of curiosity and interest, and he will do well not to hurry through the vacant rooms, for, if the plan of the house be understood, and something of the several dates of its erection, very much may be learned of the ways, manners, and surroundings of Mediaeval and Tudor gentlemen. Then, passing down through the pleasant gardens, and recrossing the River Wye, the stranger will look back gratefully upon the grey towers, lighted perchance by the setting sun, and will bear away with him an impression of beauty, grandeur, and romance which surely will never fade.



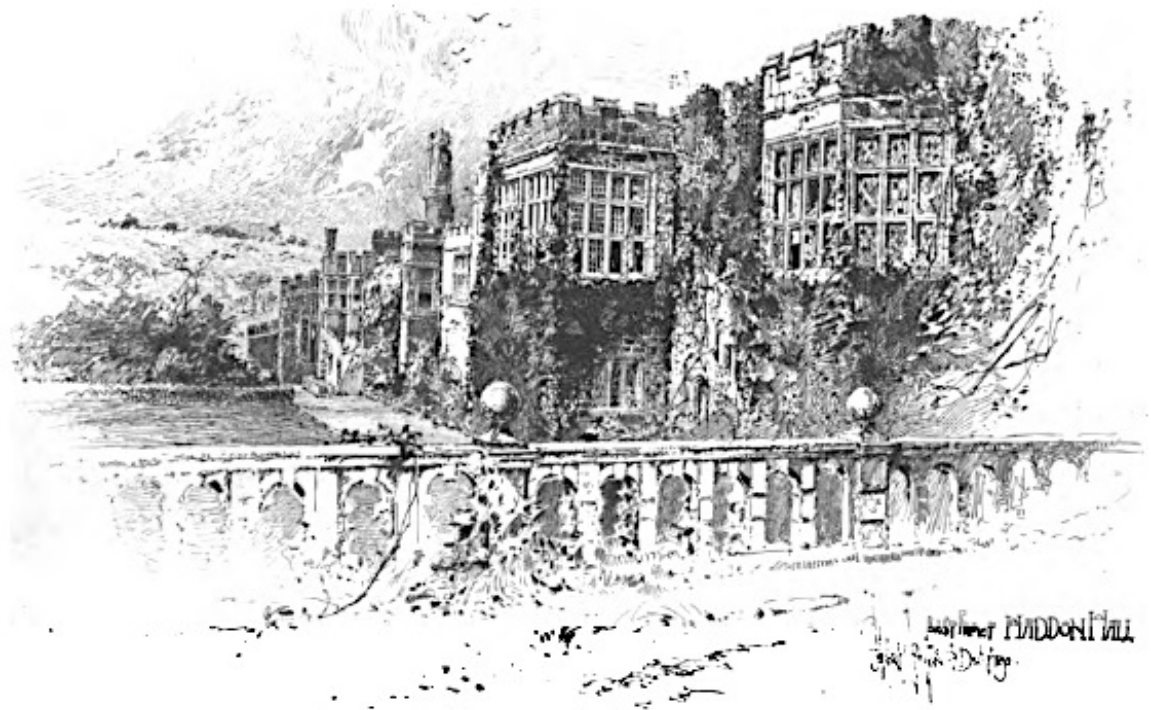
Haddon Hall From The River



Haddon Hall — North Front



Haddon Hall — Drawing Room



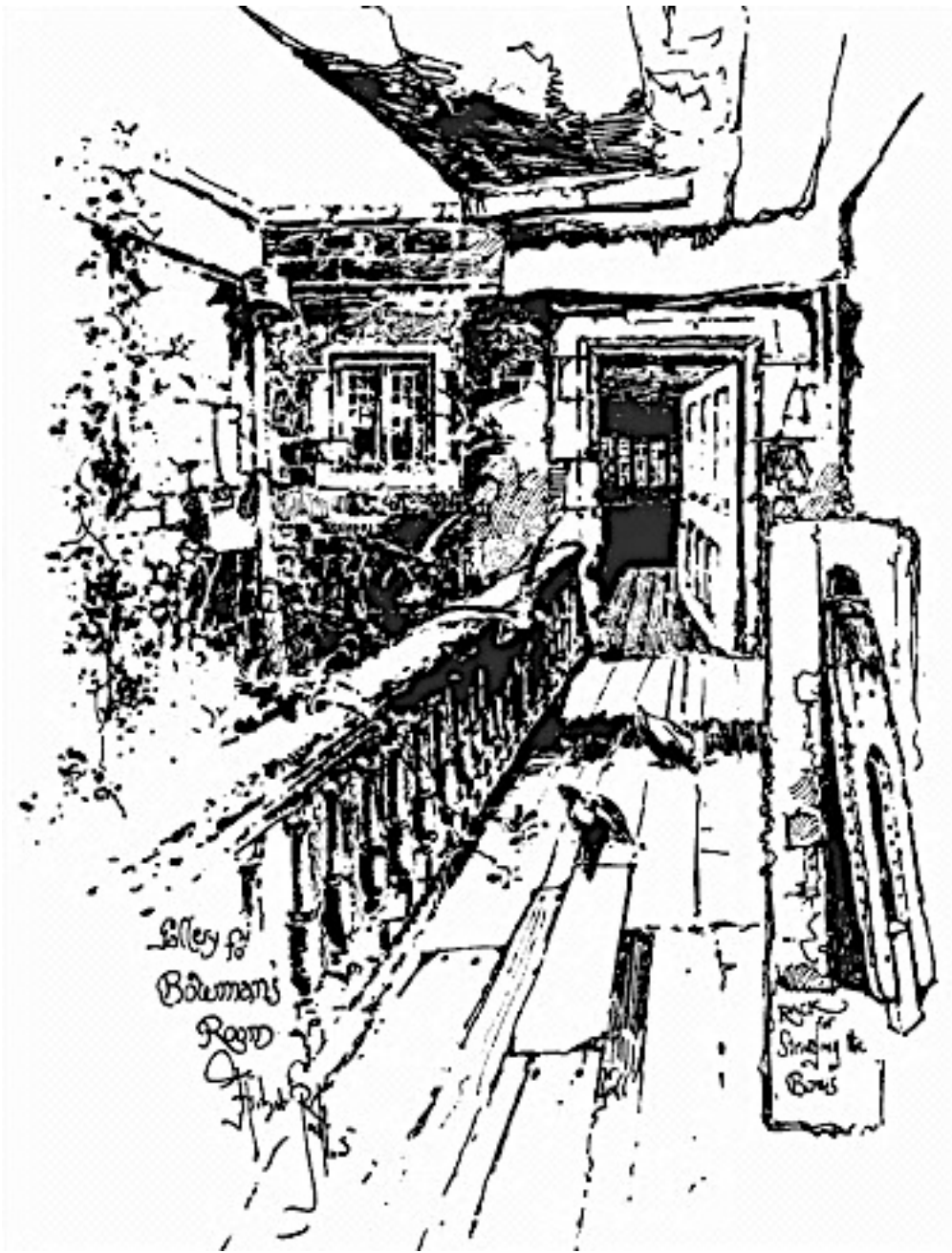
Haddon Hall — East Front



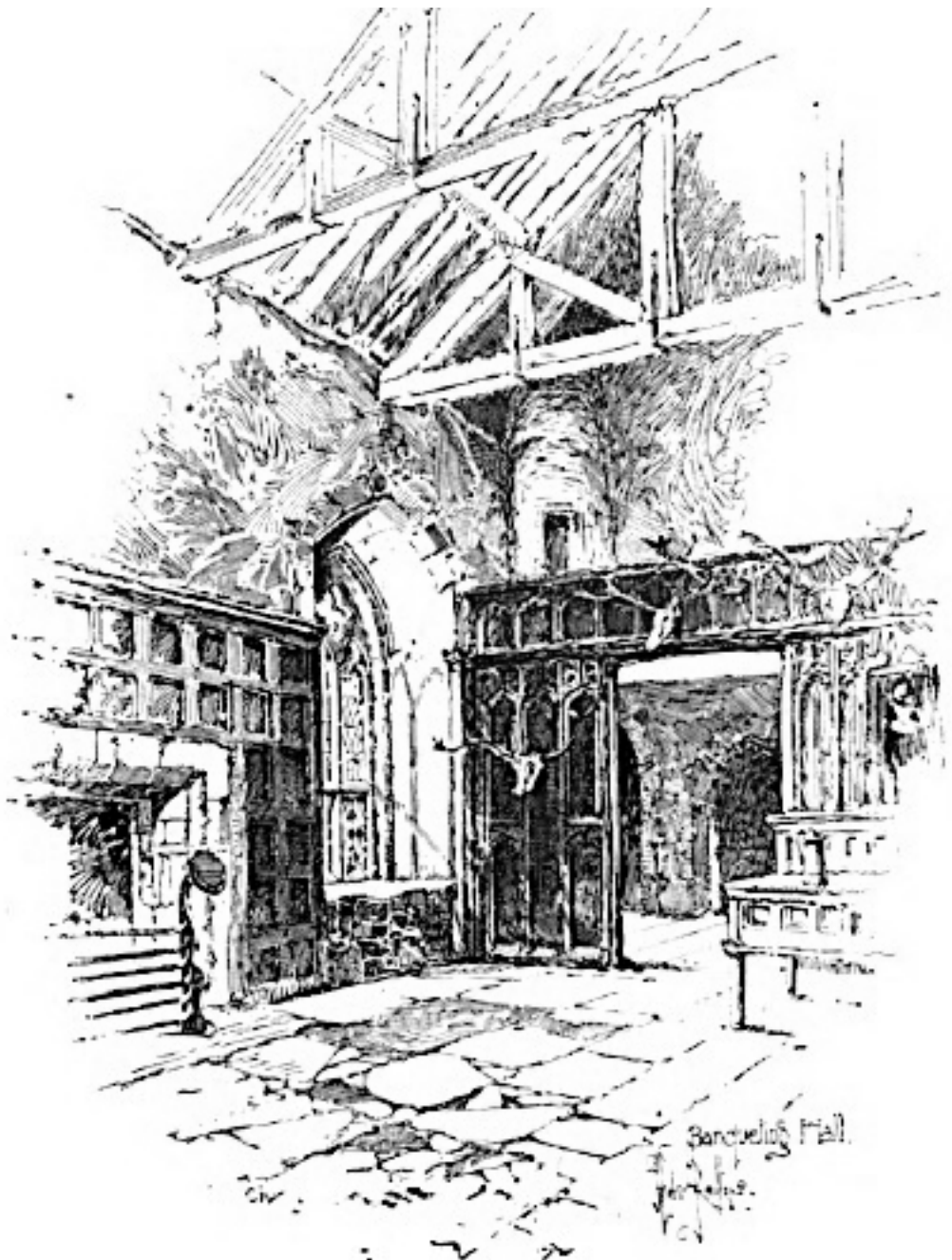
Haddon Hall — Upper Courtyard



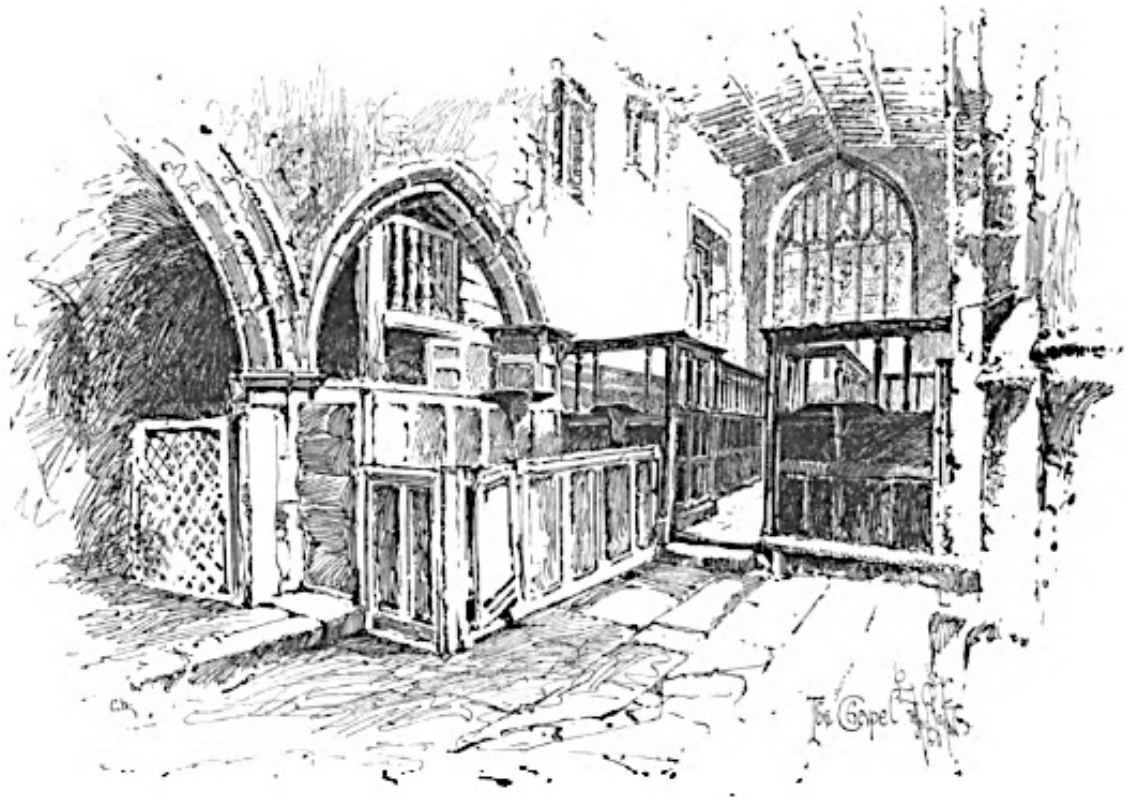
Haddon Hall — Peveril [Eagle] Tower



Haddon Hall — Gallery To Bowman's Room



Haddon Hall — Banqueting Hall



Haddon Hall — Chapel



Haddon Hall — Postern [Present Visitor Entrance]