



## HATFIELD HOUSE.

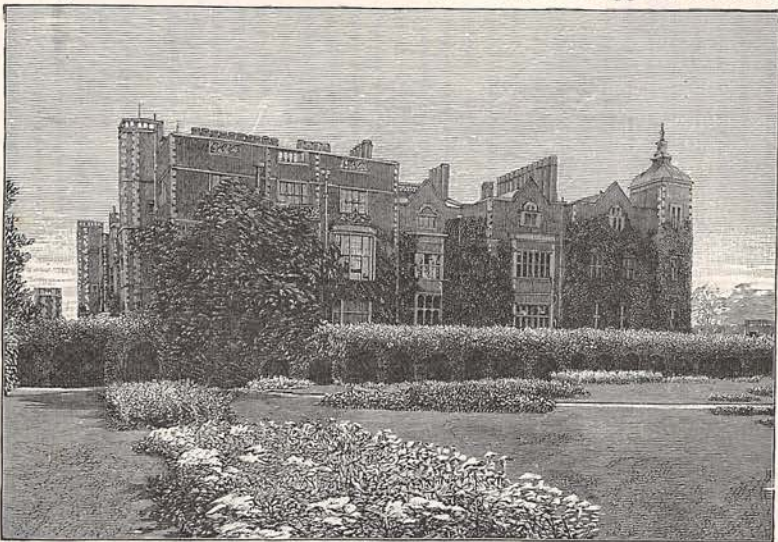
THE SEAT OF THE MARQUIS OF SALISBURY.

BY MRS. MARWOOD TUCKER  
(Née BERESFORD HOPE).



FEW places in England have a more interesting historical record than Hatfield House in the county of Hertford, the seat of the Marquis of Salisbury. We hear of it first in King Edgar's reign, when the manor of Hatfield was presented to the Abbey of Ely. The Abbey was made a bishopric by Henry I. and Hatfield became the Bishop's residence. The old palace was built by Morton, Bishop of Ely, between 1479 and 1486, but the only remaining portions of the building are the gateway and the banqueting hall now used as stables. Henry VIII. coveted the place, and when Thomas Goodrich wished to become Bishop of Ely, he granted his request on condition that Hatfield should be transferred to the Crown in exchange for some other land near Ely. Thus, in 1538, it became

royal property. Henry VIII. sometimes resided at Hatfield, and it is said that Edward VI. received there the announcement of his accession to the throne. Elizabeth lived at Hatfield in great retirement during the latter years of Queen Mary's reign, and an old oak, unfortunately now quite dead, marks the place where she received the news of her sister's death. Queen Elizabeth again visited Hat-



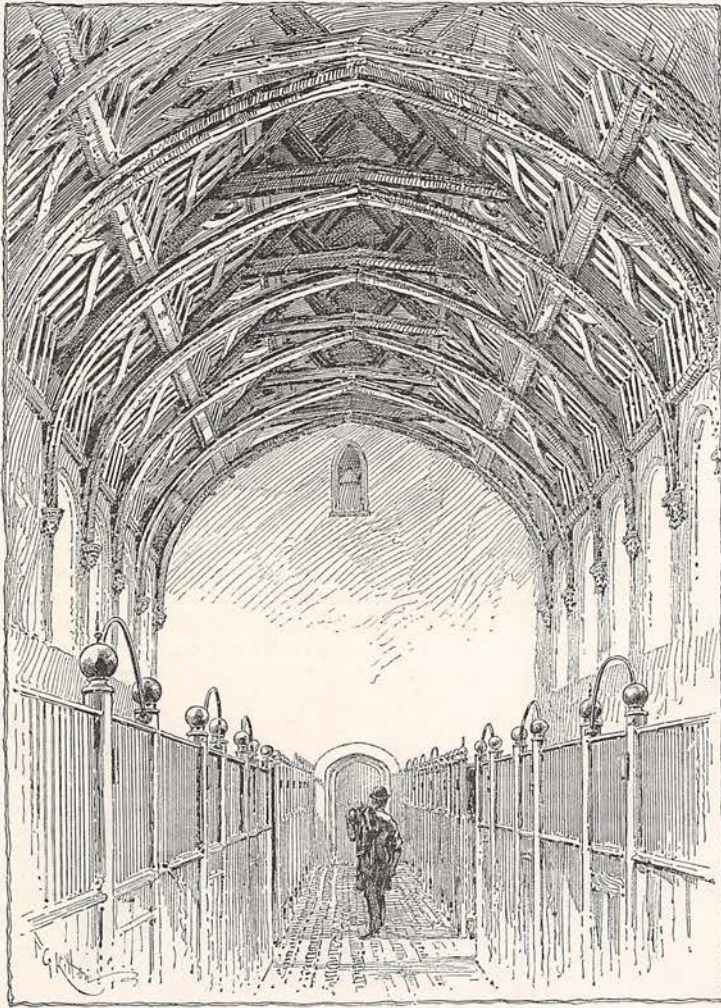
WEST SIDE WITH PRIORY GARDEN.

field in 1575, and received Fytton the Vice-Treasurer of Ireland underneath the same oak. James I. on his progress to London from Scotland stopped at Sir Robert Cecil's house at Theobalds, also in Hertfordshire, and took such a fancy to the place that in 1607 a deed was signed exchanging it for Hatfield. Since that date Hatfield has been held by the direct line of Salisbury Cecils.

Sir Robert Cecil, afterwards first Earl of Salisbury and frequently called "Secretary 98. November, 1891



Cecil," was the second son of the great Lord Burleigh by Lady Mildred Coke his second wife, but there is no exact record of the date of his birth. He built the present house, and there seems to be very little doubt that he was his own architect, assisted by his mason Conn, and a carpenter called Lyminge; his steward Thomas Wilson acting as paymaster and foreman of the works. The bills for the building, which are still in existence, show that the cost was only a little over £7,000. The house



HALL OF OLD PALACE.

stands on a moderate hill, and as seen from the Great Northern railway seems to cap the town of Hatfield. The old approach from the railway and town was up a steep incline through the main street, leaving the church on the right close to the old gateway, then through what remains of the quadrangle of Queen Elizabeth's old palace, and under another archway. This approach did not do justice to Cecil's great house, for a few feet further on, on emerging from the last archway, the road takes an abrupt turn to the right, straight inside the parapeted gravel court, thus preventing any striking *coup d'œil* of the mansion, until quite close under it. Within the last thirteen or fourteen years the present Marquis of Salisbury has made a new drive approaching from the north-west, through some fine wrought-iron gates immediately opposite the

railway station, over a viaduct skirting the town on the right-hand side, and leaving the park to the left. The south front of the house is the most beautiful. A broad gravelled terrace through iron gates brings the carriage drive past the west side, round to the south entrance, where there is a very large gravelled court. As will be seen from the engraving, the central part is recessed back from the wings about one hundred feet, the whole façade including the wings being two hundred and eighty feet wide. The ground floor of the centre is entirely taken up by the Armoury. Doric pilasters mounted on pedestals between the arches, support the cornice on which stand Ionic pilasters, with the fine mullioned windows of the gallery in between. These again support the parapet, behind which are gables containing the windows belonging to many comparatively small rooms. In the projecting porch there are coupled columns instead of pilasters,



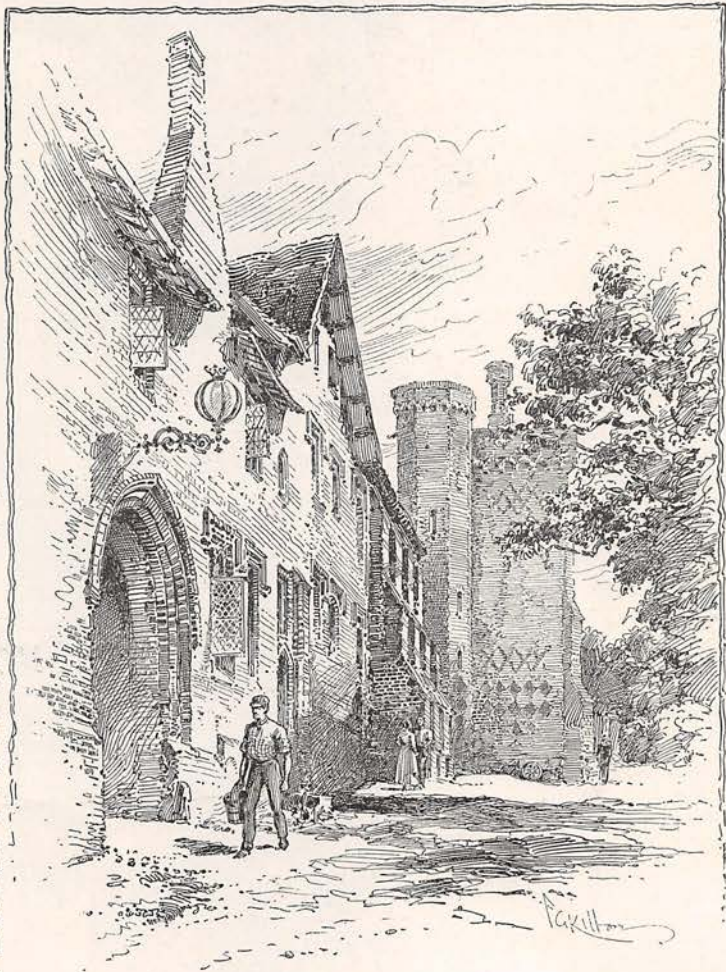
while in the tower the columns are of the Corinthian order, thus producing a richness and variety that is charming. The porch runs up three stories and in the upper one is a panel with the Cecil arms carved in high relief, while the piercing of the parapet is formed of the figures 1611, on which date the house was completed. All this central part is quite Palladian in character, whereas the rest of the outside is pure Tudor in style.

The part of the west wing adjacent to this central block of the house contains the chapel, which I shall describe later on, but the rest of the wing that projects forward is comparatively modern.

A terrible fire broke out on November 17th, 1835, which raged violently, gutting the whole wing until it reached the walls of the chapel. A large cistern then burst which checked the flames, while at the same moment the wind suddenly shifted from south-west to north-east, and a heavy snow storm came on, which effectually subdued the fire, just as the beams connecting the wing with the main body of the building were about to be severed, in the hope of saving the rest. The last Lord Salisbury rebuilt the wing exactly on the old plan, and in order to preserve the ancient look, dug up and used the bricks of the foundations of the destroyed parts of Queen Elizabeth's old palace. The walnut room, a bedroom on the first floor, corresponds in position to the old Lady Salisbury's room, where the fire is said to have originated,

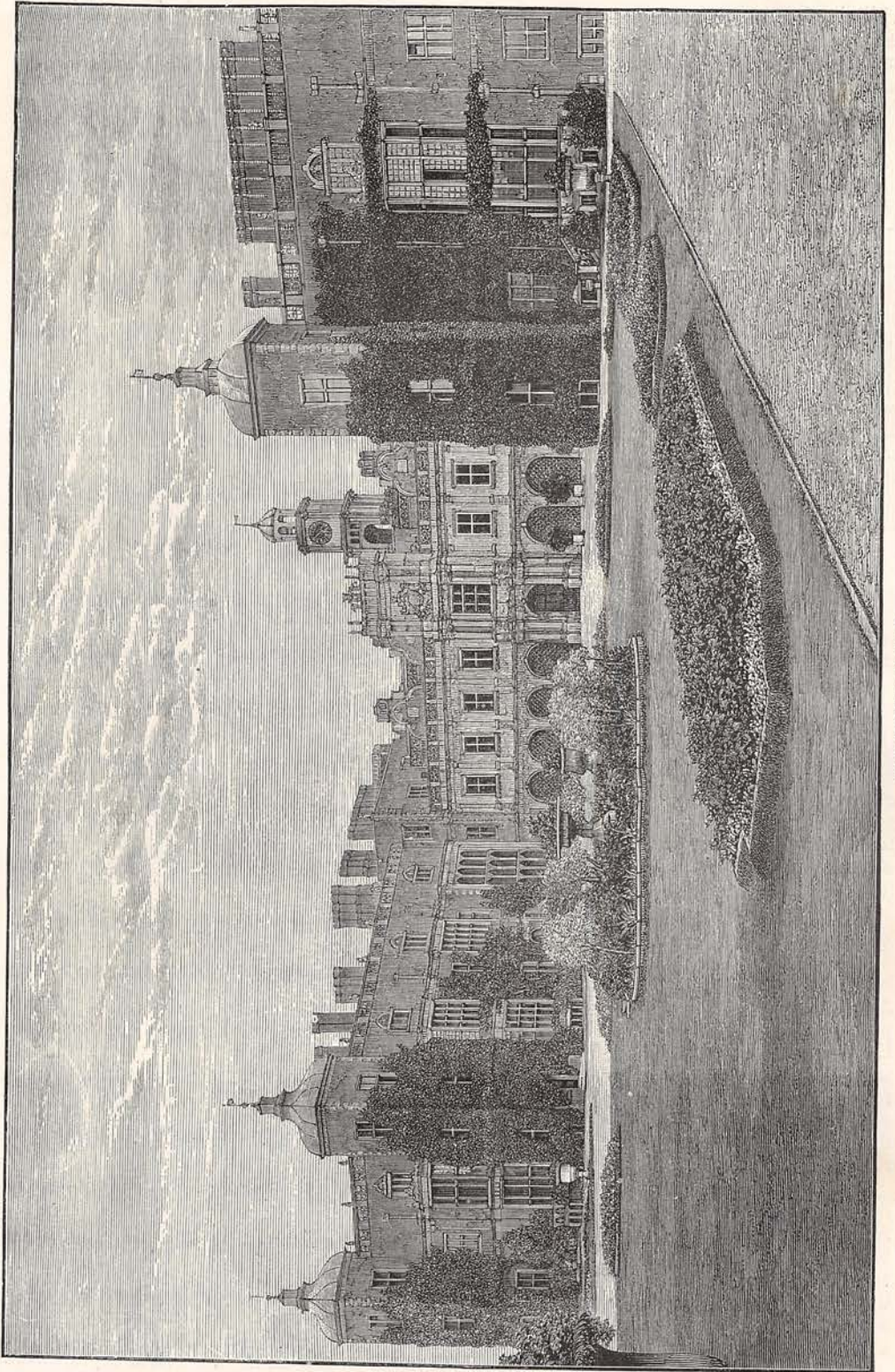
and a picture supposed to be of her is inserted in the chimney-piece. The ground floor of the projecting part of the east wing is almost entirely taken up by the private rooms of Lord and Lady Salisbury.

On entering the south and finest entrance we find ourselves in the armoury, one of the most beautiful features in the house, and occupying the entire length of the front part. The armoury has gone through many changes in its arrangement, for before the late marquis glazed the arcades it was open to the outer air. In his time too the walls were white and hung with numerous groups of Spanish armour picked up after the wreck of the great Armada. The effect of the white walls and ceiling, and the marble floor, was rather cold and colourless, and a great improvement has just been made. At the time of the Queen's visit in 1846, the last Lord Salisbury brought four fine pieces of tapestry to decorate her bedroom with. These represented



OLD PALACE FROM THE NORTH.





THE SOUTH FRONT.



the four seasons, and were brought from an old house in Wiltshire. They are the work of a foreigner, who in Henry VIII.'s time was brought to England to teach the art of tapestry weaving, and were sold when the family became extinct. These tapestries are now hung on the wall opposite the arcade in the armoury. The wall has also been panelled, and a figure in armour placed between the tapestries. This improvement brings in the warmth and colour wanted for artistic effect.

Opening out of the south-west corner of the armoury is the chapel, which is two stories high, and has rooms above. It was consecrated in 1815 by Richard Neile, Bishop of Lincoln. Unfortunately the chapel runs right across the wing, and the only

passages connecting the rest of the wing with the main body of the house are through the gallery of the chapel, and through a part of the ground floor partially screened off from one end of the chapel, from whence the sketch has been taken. The ceiling and panels were copied by the last Lord Salisbury from the Chapel Royal at St. James's. An organ stood on the right-hand side close to the chancel, the case of which is coeval with the chapel, although the inside is by Green and only dates from the latter part of last century. Musically this organ is an inferior instrument, and has been moved into the summer drawing-room. A superior one has been recessed back in very nearly the same



SIR ROBERT CECIL, FIRST EARL OF SALISBURY, BUILDER OF HATFIELD.

position, and has been decorated and the rest of the chapel touched up by an Italian painter, Taldini by name, who was at work for two years in the house in the present Lord Salisbury's time. At the east-end there is a fine old Jacobean stained-glass window, underneath which is a pure white carved alabaster altar, which, combined with the rich colouring of the frescoes and old carved oak seats give an effective combination of colour. A gallery runs round three sides of the chapel, and is divided into panels and arches with room in each for a single worshipper. At the west end of the gallery which goes back some little way, is an arm-chair raised on a dais and standing with its back to the west window, which belonged to Anne of Denmark, Queen of James I. Beyond the chapel the abutting part of the west wing consists entirely of visitors' bedrooms.

At the east end of the armoury, we find a set of summer sitting-rooms opening from Lord and Lady Salisbury's private rooms, and which contain some of the best pictures in the house. The room at the south-east corner used to be the summer dining-room, but is now Lady Salisbury's sitting-room. Here is the very



well-known picture of Sarah Price and two lambs by Sir Joshua Reynolds, also a large Van Dyck representing the family of a Duke of Northumberland, and a portrait by the same painter of the Earl of Pembroke. A door in the north-east corner leads to the yew room, where a lovely oval portrait, said to be Mary Queen of Scots when only seventeen, by L. de Heere, is embedded in the chimney-piece opposite the window. On another side of the room is the famous picture of Queen Elizabeth by Zuccherò, with eyes and ears all over her dress and serpents on her sleeves.



THE OLD ORGAN IN THE SUMMER DRAWING-ROOM.

Other pictures in the same room by Zuccherò are Dudley, Earl of Leicester, Dudley, Earl of Warwick, Mrs. Wentworth, and Sir William Cecil, afterwards the famous Lord Burleigh, and father of Robert Cecil. There is also a picture of the first Earl of Exeter, Thomas Cecil, son of the former and elder brother of the latter. A set of three portraits labelled as three Ducs de Guise, after Pourbus, are on another wall, but two of them are supposed to be kings of France. One is undoubtedly the portrait of Henri de Guise, nicknamed Le Balafré, for there is a curious symmetrical oval hole in one cheek representing the scar. A handsome head in one corner of the room is Catherine Cornaro, Queen of Cyprus, who died in 1489. Besides these there are pictures of the Earl of Macclesfield, attributed to Kneller, Admiral Coligni by Pourbus, Lady Hunsden by Lucas de Heere, the Duke of

Suffolk by Mark Garrard, Gondemar by C. Jansen, and a picture of a Lady Cecil who must have been of great age when taken.

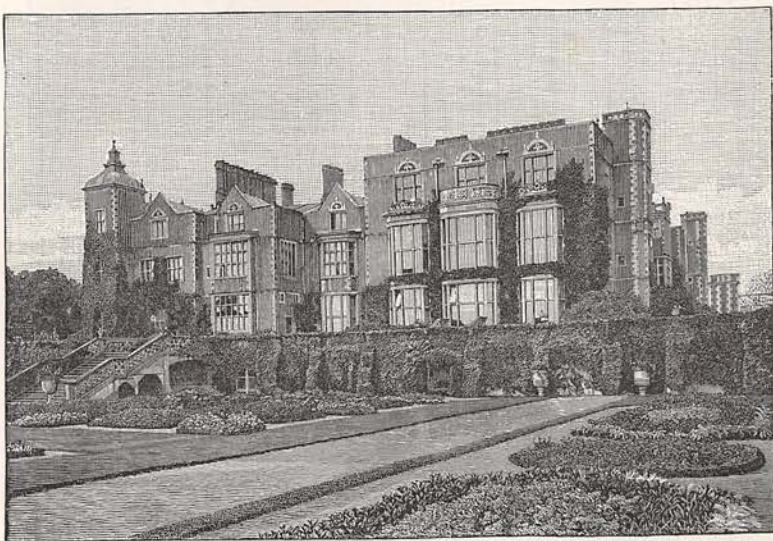
Still proceeding northwards we come to one of the brightest rooms in the house, the summer drawing-room. The east side is mostly occupied by two large windows, one being a bay, opening on to a flight of steps leading down to the same eastern terrace as Lady Salisbury's sitting-room. Opposite the windows is the chimney-piece, and on one side of the room the old chapel organ. The room is panelled, and not so long ago it was found that a set of sconces hung round the walls, painted the same colour as the old oak, were really silver. A curious picture hung here is "A Marriage



Fête at Bermondsey." It was formerly labelled "Entertainment given by Cardinal Wolsey for Henry VIII. to meet Anne Bullen," but on examination proved only to be a wedding procession at Bermondsey. A forbidding-looking lady, but marvellously learned, it is said, is the Lady Mildred Coke, whose portrait by Zuccherò is also placed in this room. There are also portraits of Lord Burleigh and his son Robert, by Zuccherò, and a picture of James I., who appears as a red-haired canny Scotchman. The Countess of Cumberland, by Old Stone, is an extraordinary figure dressed up with brilliant red and yellow bows.

A door in the corner through the west side of the room leads us to the foot of the great staircase, and a door opposite leads into the great hall, which we will explore before going up stairs. This hall is the grandest feature of the house, being of the dimensions of a good-sized college-hall. It is panelled about half-way up, and above on the side opposite the windows are hung tapestries procured by the great Duke of Wellington, the subject being the Garden of the Hesperides. At the east end is a projecting musicians' gallery, and from it are hanging two large colours which belonged

to the Coldstream Guards, and were presented by Lord Frederick Paulet to the last Lord Salisbury, and four smaller banners, part of the set that the great Napoleon had made for the proposed Champs de Mai, and which fell into the hands of the Duke of Wellington when the allies marched into Paris in 1814. On the north side of the hall the windows are placed high up, and the walls



THE EAST SIDE.

above the panelling are frescoed.<sup>1</sup> On the west side a central door leads into the north hall, and the whole partition is panelled with carved oak. Among the pictures in the hall are a full-length portrait of Mary Queen of Scots hung under the musicians' gallery, dated 1578, a celebrated one of Queen Elizabeth dressed as Diana the huntress, with a black and gold gown holding hunting gear, and with a white rat climbing up her sleeve, a portrait of Queen Mary holding a chalice with a skull, and Philip II. of Spain, and a picture by Mabuse of Richard III., representing him toying with three rings on different fingers, and giving him a very interesting but wicked face.

There are two main staircases at Hatfield, one at either end of the central part of the house, and also two good ones in each of the wings. Besides these there are numerous small ones, leading up through the turrets with access from many of the bedrooms on the first and second floor. The two main staircases only lead up to the first floor, and are called the Great Staircase, and the Adam and Eve Staircase.<sup>2</sup> The former starts from a landing between the summer drawing-room and the great hall, and leads to King James's room on one side, and the musicians' gallery on the other. The carved wicket-gate, which is placed a few steps up, is supposed to have been made to prevent dogs getting up into the state-rooms. The carvings on the staircase are very beautiful. The most striking picture hung on the staircase is the one presented to Robert Cecil in 1590 by Queen Elizabeth, representing the white horse which she rode to Tilbury Fort. Other pictures are a portrait of the fourth Earl of Salisbury

<sup>1</sup> The work was done by Taldini in the present Lord Salisbury's time.

<sup>2</sup> So called from a picture hung there of Adam and Eve, supposed to be by Albert Dürer.



painted on an old canvas, a Lord Cranborne by Van Dyck, Van Tromp the Dutch admiral, a nice picture by Cuyp, and Beaumont the French ambassador to James I., by Mytzens.

The marble chimney-piece in King James's room has an enormous bronze statue of James I. filling the central niche. It is never deemed safe to shake this room too much, for fear of this figure descending unexpectedly. The walls of the room are now hung with crimson damask, with a panelled dado of oak about seven or eight feet high, picked out with gold, and executed entirely by Hatfield workmen. The pictures have also been added to and re-hung. A more than life-sized portrait of the German Emperor looks



QUEEN ELIZABETH, PAINTED BY ZUCCHERO.

down upon us from the centre of the south end. It was painted by Wimmer in 1889, and has just been presented to Lord Salisbury. He is represented as an admiral with a telescope under his arm, on the very polished deck of a war-ship. On either side of the room are full-length portraits of the present Marquis and Marchioness, the latter leading Lord Cranborne by the hand, when he was a youth of about fifteen. They are both by the elder Richmond, and the one of Lord Salisbury is a striking picture in his robes as Chancellor of Oxford. At the opposite end of the room is a picture of Charles X., an heirloom, and on either side King George and Queen Charlotte. On one side of the chimney-piece are two portraits of the first Marquis and Marchioness. Lord

Salisbury is by Romney, and Lady Salisbury is one of Sir Joshua Reynolds's best. On the other side are full-length portraits of the last Lord and Lady Salisbury, the latter (who was a Miss Gascoigne) is a very beautiful picture by Sir Thomas Lawrence. Over the doorways are two very poor pictures of Lady Salisbury, now Countess of Derby, second wife of the last Lord Salisbury, and of the late Viscount Cranborne, eldest brother of the present peer. A great many curiosities are kept in this room: underneath the picture of the German Emperor is a large glass case almost entirely filled with addresses, caskets, &c., presented to the present Marquis of Salisbury. On either side of this case are two tables with glass tops, containing, amongst other things, the garden hat of Queen Elizabeth which she was wearing when her accession to the throne was announced to her underneath the oak; a pair of silk stockings, the



first imported into England, and given to Queen Elizabeth by Mrs. Montague, a tortoise-shell cane mounted with gold and cut amber, which belonged to James I., and a purse, the property of James II. In some fine Italian gilded carved wood and glass cabinets presented lately by Sir Philip Currie, and which stand between the windows, are two tea-caddies of tortoise-shell and silver, said to have belonged to Queen Elizabeth, and some fine old china. The door to the left of the chimney-piece leads straight into the gallery which on the story above corresponds exactly in area and position to the armoury below, the only difference being that the loggias are on the same level as the rest of the floor, and two carved oak-pillars at each end support main beams at their entrance. The ceiling is entirely gilded, the idea being taken by the last Marquis from a ceiling at Venice, and the cost of the gold leaf alone was £1,700. The globules for the electric light follow the pattern of the ceiling, and when lighted give a very fairy-like effect.

To the left of the door where we entered from King James's room is another door that leads into the billiard room, which like the chapel in the west wing, is on this floor in the east wing the only communication with the abutting part. On the south side of the gallery are the windows, and the loggias are hung with small pictures, and filled with curiosities. Small recessed shelves in the panelling of the east one contain a crystal goblet and spoon, a



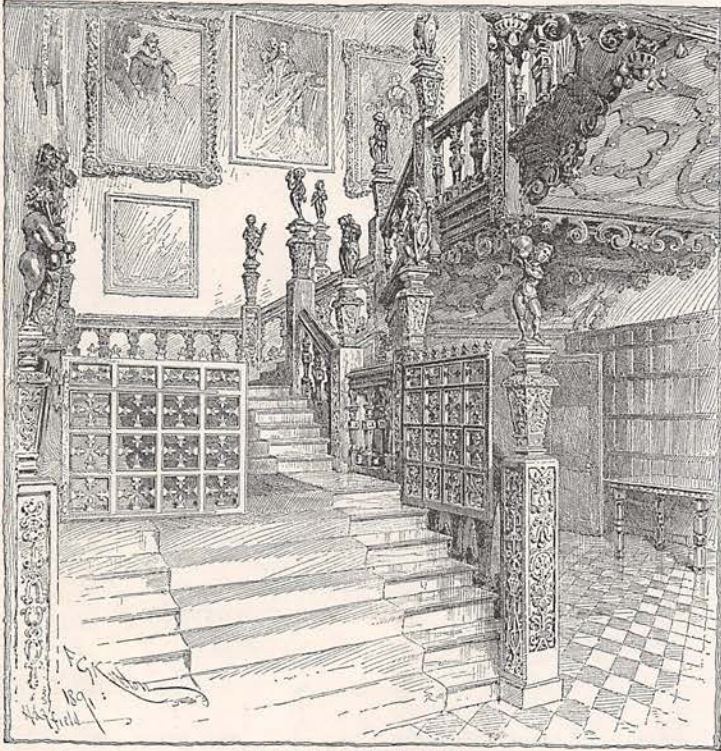
LADY MILDRED COKE, WIFE OF SIR WILLIAM CECIL, LORD BURLEIGH.

wedding present to Queen Mary on her marriage with Philip II. of Spain, and inscribed with the name of Don Diego Lopez de Mendoza, Marquis de Santillana, who accompanied Philip to England, and a modern card case, with very fine diamonds, a gift of the Sultan of Turkey to Lord Edward Cecil, one of the sons of the present Lord Salisbury. Amongst the pictures at this end of the gallery are portraits of Philip III. of Spain, Elizabeth of York, Margaret of Austria, Henry VII., Catherine de Medicis (a repulsive face with a receding chin), Margaret, Countess of Richmond, and Ravaillac. At the west end of the gallery is a set of small pictures of Henry VIII. and his six wives, Charles V. and his wife a handsome woman, Elizabeth Queen of Bohemia, the Duke of Alva, the Countess of Holland, and a set of miniatures, chiefly of ancestors. But perhaps the most curious possession in the house is the pedigree of Queen Eliza-



beth, which stands here in a corner in a wooden case, wound on double rollers turned by handles, as it is of great length. It was drawn up by her own order, and in it her descent is traced from Adam and Eve through every mythical or celebrated person she could think of, such as Helen of Troy, Arthur, king of Britain, &c., down to herself.

We will now go into the library which at this end of the gallery exactly corresponds in size and position with King James's room at the other end. The whole of its walls are lined with books, and a light balcony running round about two-thirds up enables the higher books to be reached. The chimney-piece contains a mosaic of Robert Cecil, copied from one of his portraits in 1608, and given him by Sir Henry Wootton, ambassador at Florence. The famous Cecil papers, which are now being



THE GREAT STAIRCASE.

published by the Historical Manuscript Commission in separate reports, used to be kept locked up behind the grated pillars, but now they have been moved to a strong room down stairs. The late Dr. Brewer examined them and wrote an interesting article on Reports III. and IV. in the *Quarterly Review* of January 1876. These unique and valuable historical papers extend from Edward III.'s reign to the Georges. The manuscript journal of Lord Burleigh is almost all in his own handwriting, and embraces nearly the whole of his public life. There are also two contemporary copies of the famous

casket letters of Mary Queen of Scots. Besides these historical manuscripts there are many curious books, some belonged to Lord Burleigh, others to Lady Mildred Coke his wife, the mother of Robert Cecil. Several of them are annotated in a beautiful Italian hand by Sir Roger Ascham, tutor of the Princess Elizabeth before she was Queen, and one of the two belonged to Sir John Cheke, tutor of Edward VI., and whose sister was Lord Burleigh's first wife and ancestress of the present Marquis of Exeter. These books include a copy of Valerius Maximus, which formerly belonged to Nicolas Udal, head-master of Eton and Westminster Colleges. There are in the library several early editions of the classics published before Henry VIII.'s reign, two copies of Parker's Bible, two early copies of Boccaccio, an early edition of Dante dated 1497, a long poem of Sir Walter Raleigh, called "Cynthia," in his own handwriting, and two sonnets and two letters by Ben Jonson. The library also contains a beautifully executed volume of the manuscript Bible on vellum of the fourteenth century, and a fine illuminated copy of *The Pilgrimage of the Soul*, in which Bunyan's idea for the *Pilgrim's Progress* is foreshadowed. An interesting copy of Nicholas Ferrars's *Harmony of the Gospels* is bound up with the royal arms on it, and we also find a manuscript chronicle of the fifteenth century by Roger de Hoveden, and a copy of *Vox Clamantis* by John Gower, an English poet of the fourteenth century.

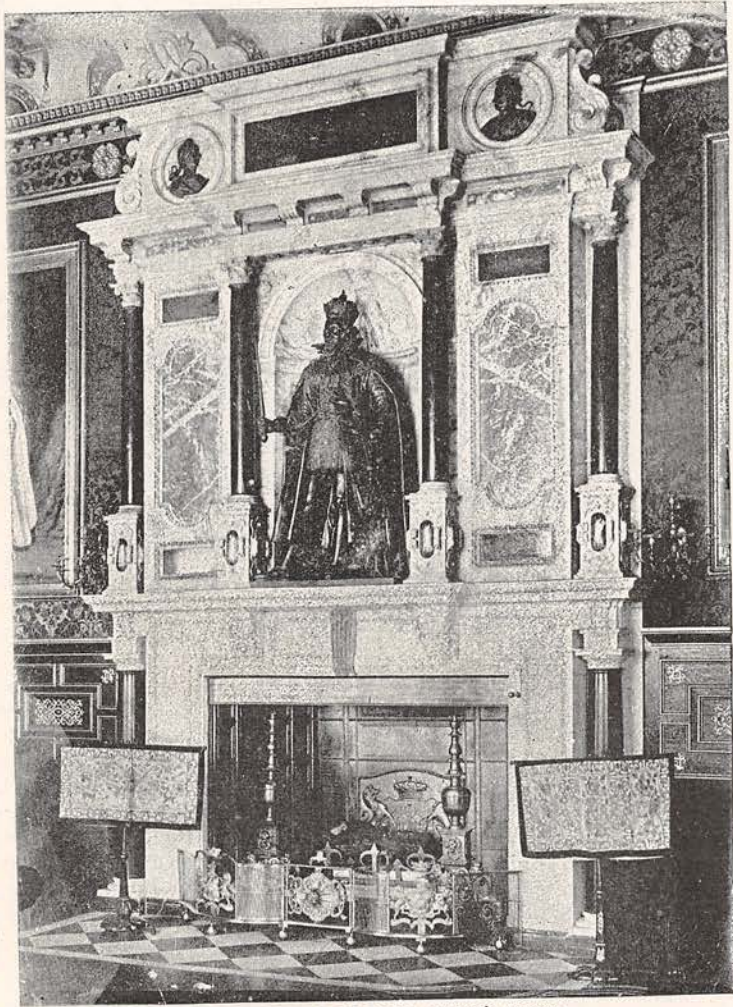
A door seldom used, similar to the one leading from the gallery, but on the other



side of the chimney-piece, takes us on to a landing at the top of the Adam and Eve staircase which we will describe later on, but now we must first return to the gallery. The side of it facing the windows has two fireplaces, and a central transept running back to a window in the north front of the house. Opening out from the other ends of this side of the gallery, are on one side a door leading to the musicians' gallery and on the other doorways leading to the Adam and Eve staircase, and to the winter dining-room, which has a large folding door into the central transept. In this transept is a carved wooden cradle with A.R. upon it. It was Queen Elizabeth's, and the letters signify Anne (Boleyn) Regina.

From here we will now enter the winter dining-room, which originally was divided into three rooms, used as state bedrooms, the improvement of throwing them into one is great, for it makes a fine room of almost the same superficial area as the Great Hall. Opposite this door is a full-length portrait of the great Duke of Wellington by Wilkie, also pictures of Peter the Great, Charles XII. of Sweden, Henri IV. of France, George III., James I., and Charles I. of England. There are small pictures of Nell Gwynne, and Sir Simon, an ancestor and a Lord Mayor of London, and Lady Bennet, his wife, and portraits of Robert Cecil, first Earl of Salisbury, and Sir Crisp Gascoigne, ancestor of the present peer's mother, and also a Lord Mayor of London.

A fine old model of a ship is at the foot of the staircase, on a landing which has a door that brings us back to the armoury. The space on the ground floor, under the winter dining-room, is devoted to offices, the pantry, and the servants' hall, and the basement of the whole house is indeed a perfect labyrinth of kitchens, cellars, offices, &c. All the principal visitors' bedrooms are situated in the two wings abutting on the south front, and are mostly called by names recording distinguished visitors who have stayed at Hatfield. There are the Queen and Prince Consort's rooms, King James's rooms, Queen Anne's, and a Cromwell room; but the name in this case comes from the bed which belonged to Richard Cromwell, and was at the old family house of the Cecils at Hoddesdon. Then there is the Beaconsfield room, and other rooms of less distinguished nomenclature. Most of these rooms are panelled or hung with tapestry, procured from abroad and elsewhere by the last Lord Salisbury.

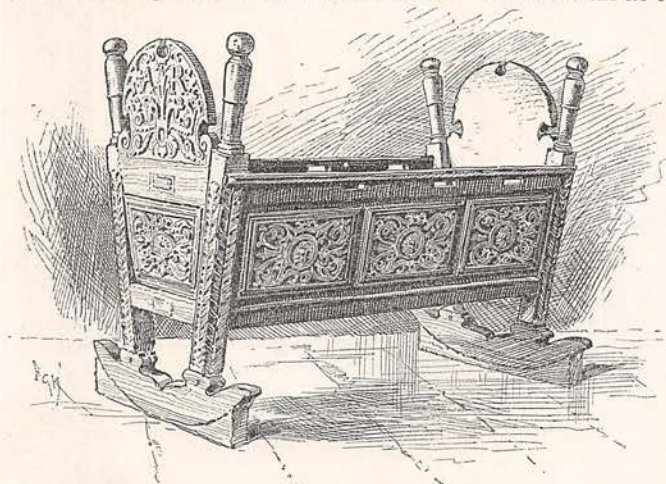


CHIMNEY-PIECE IN KING JAMES'S ROOM.



It would be impossible to give a list of all the great personages who have been at Hatfield; but I will mention, besides Queen Elizabeth, who of course was only in the old palace, James I. and his Queen, George III. and Queen Charlotte, the Queen<sup>1</sup> and Prince Consort, who stayed in the house in 1846, the Shah of Persia, and the German Emperor.

A curious feature of the ground plan is that the south front of Hatfield House is very much broader than the north, projections and gable gradually expanding on each side. The engraving of the east end will show what I mean. From this side of the house the ground slopes away very rapidly and on a hill in the park opposite is a private race-course. On the west side of the house below the gravelled terrace drive is a most interesting old garden called the Priory Garden. It evidently belonged to the old palace, for it is adjacent, and is said to have been laid out by James I. Avenues of lime-trees trained into arcades run right round the four sides of the garden, which is square, and a rockwork pond stands in the middle. In the wall at the west end of the north lime



QUEEN ELIZABETH'S CRADLE.

arcade has lately been put up a bas-relief, part of the pediment of the second Royal Exchange which was built on the site of Sir Thomas Gresham's burnt in 1666. It represents Queen Elizabeth opening the first Royal Exchange, and contains figures of her, Sir Thomas Gresham presenting the keys, and Lord Burleigh as Prime Minister. It came into the possession of the last Lord Salisbury, and was lodged in an outhouse until just lately, and it is all charred and cracked with the flames. From the side parapets of the

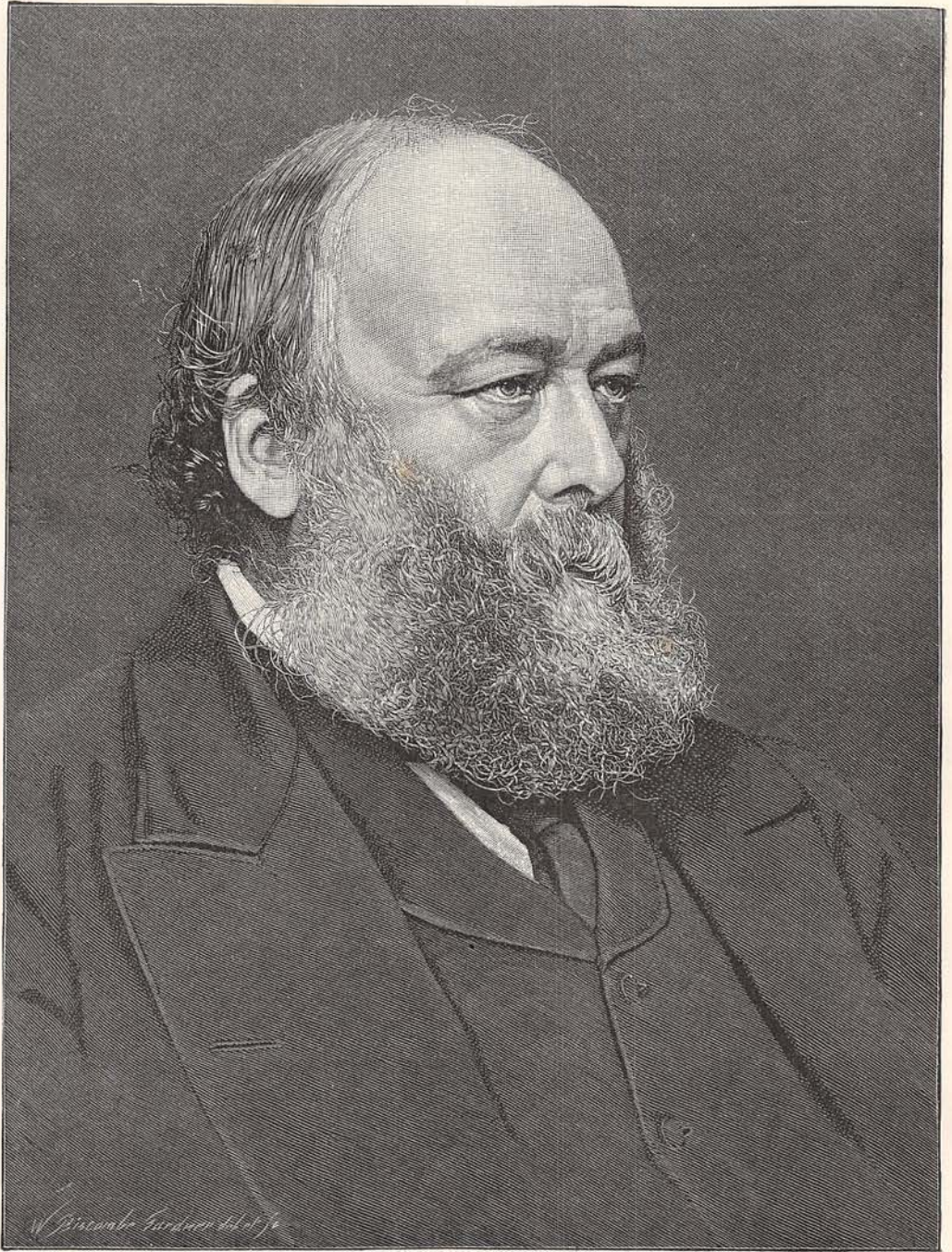
gravelled court in the south front a double avenue of limes on each side encloses a broad band of grass, the width of course of the court, and which stretches away as far as the eye can see up a slightly inclined plane. This is the road to London but now it is so seldom used that the drive up the centre has been made into a grass road. The drive straight opposite to the north front leading out of that courtyard is the direct road to Hertford, and passes through a very fine old lime avenue, whilst of the two drives from the north-west corner, one leads to the station by the new drive, and the other is the old one leading through Queen Elizabeth's palace to the town. Turning to the right of the lime avenue further on brings us shortly to her oak tree, and it is said that the present Queen had the last acorn it bore when she was at Hatfield in 1846. Here turning to the left another avenue leads us to a most curious old garden, called the vineyard. It consists of avenues and terraces flanked by fantastically cut yew trees and hedges, right down a steep slope to the river Lea, on the opposite side of which an old kitchen garden is visible, where no doubt if there ever were vines they grew. The engraving gives a view from the centre vista through the yew terraces on to the garden opposite.

It is well worth while to pay a visit to the old parish church, which lies close to the old gateway. It is a fine building beautifully restored, and on the north side of the chancel is a chapel erected by the second Earl of Salisbury to the memory of his father, the great Robert Cecil in the year 1618.

It contains a recumbent figure, a striking likeness of the first Earl, lying on a slab of marble. Although in the future the lustre of Hatfield House will be as much enhanced by the historical interests of the present Prime Minister, the third Marquess of Salisbury, yet it has been so identified with the fortunes of the great "Secretary Cecil" we cannot take leave of it in a more suitable way than by this visit to his mortuary chapel.

<sup>1</sup> The Queen also spent an afternoon at Hatfield in her jubilee year of 1887.





SIR ROBERT CECIL, MARQUIS OF SALISBURY, K.G.

ENGRAVED BY W. BISCOMBE GARDNER, AFTER A PHOTOGRAPH BY RUSSELL AND SONS, 17 BAKER STREET, W.