

The Landmark Trust

CULLODEN TOWER

History Album



View of Richmond by George Cuitt (Senior)

Compiled by Clayre Percy, 1982

Re-presented in 2015

The Landmark Trust Shottesbrooke Maidenhead Berkshire SL6 3SW
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BASIC DETAILS

Built	c 1746
Designed by	Daniel Garrett
Bought by Landmark	1981
Architect for restoration	Martin Stancliffe
Main Contractor	William Anelay Ltd of York
Work completed	1982
Decorative plasterwork	W Salter of TE Ashworth Ltd
General Plasterwork	Brian Mountford
Wood Carving	Dick Reid, Charles Oldfield of William Anelay Ltd
Decorations	D W Cook and Son
Electrical Works	Victor Wallis Ltd
Ironwork	Fred Bagley of Spennithorne
External Works	Ridings Construction Co Ltd, D H Willis
Weathervane	J H Shouksmith and Son

The Landmark Trust is grateful to Miss Jane Hatcher BA, Mphil, for permission to use extracts from her research on the Culloden Tower.

Contents

Summary	5
Introduction	9
The Yorke Family	11
The Architect	12
The Culloden Tower	14
The History of the Culloden Tower by Jane Hatcher	21
The Yorke family.....	25
Recent History of the Culloden Tower.....	31
The Restoration of Culloden Tower.....	32
Further material	46



Culloden Tower was named to mark the defeat of the Jacobites at the Battle of Culloden in 1745, after Bonnie Prince Charlie's failed invasion of England. The British victory over the Jacobites secured the Hanoverian regime once and for all.

Summary

The Culloden Tower was built in 1746 or soon afterwards. The architect is thought to have been Daniel Garrett, and his patron was one of Richmond's two Whig MPs, John Yorke, who had a fine house at the foot of the hill. It was originally called the Cumberland Temple and its purpose was clear: to commemorate the victory in April 1746 of the Duke of Cumberland's army over Charles Edward Stuart, the Jacobite Young Pretender Bonnie Prince Charlie, at Culloden, near Inverness. A great deal hung on the outcome of that battle. The Hanoverian kings had been on the throne for just over thirty years. The first, German, George had been succeeded by George II, who was more assimilated into English ways. His family was now regarded as fully representative of the Protestant Whig supremacy that, under Sir Robert Walpole, had made England a prosperous and stable place. The only cloud on the horizon was the possibility of a new Jacobite rising, carrying with it fears that had lain dormant since James II was deposed in 1688, of a Catholic king who would threaten his subjects' freedom of religious worship - and, it was somehow felt, deprive them of their ability to profit by trade as well.

The battle was fiercely fought and the victorious Duke became known as Butcher Cumberland after his cruel order to kill the wounded Jacobite soldiers after the battle. After Culloden, the Jacobite cause was a spent force, no longer supported even by the traditionally loyal Tories. The Whig regime could continue unchallenged, trade could increase, the New World triumph over the Old, the Classical over the Gothic - a point that was made in the interior decoration and arrangement of the Culloden Tower itself. Here, Gothic motifs are found in the tall main room, but set within an orderly Classical framework; and the scheme in the topmost room is entirely Classical.

The Tower replaced an earlier one, and the design of its exterior reminds us of this. A pele tower, called Hudswell's Tower, stood here from the 14th century until the 17th century. Its ruin may still have been visible when the Culloden Tower was built, to be commemorated in the square base of its very different successor.

Culloden Tower was built by John Yorke. He, too, held the family seat in Parliament until his death, in 1757. He was a Whig, but an independent one, who was known to vote against the Government at times. Lord Egmont described him as "a whimsical fellow but in the main will be with Government". He was most certainly "with" the Hanoverians, and the prosperity which they brought to his town.

Apart from showing off the builder's political affiliations, the Culloden Tower was of course intended as an ornament, crowning the hill opposite the town and acting as a foil to the castle's greater tower. It stood in the park of a large mansion, called Yorke House after the family that lived there. This stood close to the river at the foot of the hill, with its gardens around it. A fine view of

these, and of the town and surrounding countryside, would have been enjoyed by anyone in the Tower. With its comfortable and elegant rooms, each provided with a fireplace, the Tower would also have been a place where the Yorke family could enjoy some privacy, away from their large household.

The presumed architect of the tower Daniell Garrett, began his career as a follower of the Earl of Burlington, the great champion of the Palladian style of architecture. He went on to develop his own practice in the North-East, designing some rather dull Palladian houses which tend to confirm the judgement of the Architect-Earl, that he was more a man of business than of aesthetics. Garrett also had an extraordinary talent for the design of Rococo plasterwork and, as an extension of this, for the Rococo-Gothick in all its forms. His career in this field reached its highest point of fantasy in the Banqueting House at Gidside, Co. Durham, a building for which there is no equal anywhere. It, too, has been restored by the Landmark Trust.

Yorke House was demolished in 1823, after which the park, and the Culloden Tower, became attached to Temple View, a house some distance to the North. This had started life as a Gothic Menagerie, built by the last John Yorke in 1769. The tower was used less and less, especially in the 20th century, as such buildings became increasingly expensive to maintain. Although it is widely visible, it is also curiously isolated, which led to more problems. Thieves stole the lead from the roof, and the asphalt that replaced it leaked and caused dry rot. Vandals did appalling and systematic damage, so that little of its interior remained intact. It was in the nick of time that the Landmark Trust came to its rescue in 1981.

THE RESTORATION OF THE CULLODEN TOWER

Culloden Tower was in a sad state of decay in 1981. The roof had leaked, causing dry rot in the roof timbers. This, in turn, had led to half the ceiling in the top room falling in, whose interior had been thoroughly vandalised. The base of the tower was used as a cattle shed and hay loft.

The roof was renewed in lead. New pinnacles were made for the parapet, which also needed some repair. Stonework was repaired and the whole building repointed. Finally, a new weather vane was made, a copy of the original one which could be seen in a postcard of about 1900.

Some rearrangement was needed inside, but done in such a way as to respect the original design. The empty square base of the tower became a kitchen, with enough space for a bathroom and second bedroom below. A new window was made to give extra light to the kitchen, and the existing windows were given new stone surrounds. The floors and partitions on the two lowest floors are all new, of course.

The stair needed a lot of repair, but by far the most important work inside the tower was the restoration of the two richly decorated upper rooms. As much as possible of the original work was saved by careful repair. Luckily, enough of the top room ceiling survived for castings to be taken from it, to recreate the whole design in new plaster. Pieces of the chimneypieces had been saved and were used to reconstruct the design.

The doors, shutters, needed only minor repair to put them into working order thanks in part to the lead paint with which they had always been painted. When repainting, therefore, the same white lead paint has been used. Traditional paints have also been used on the walls, in colours known to have been used in the 18th century.

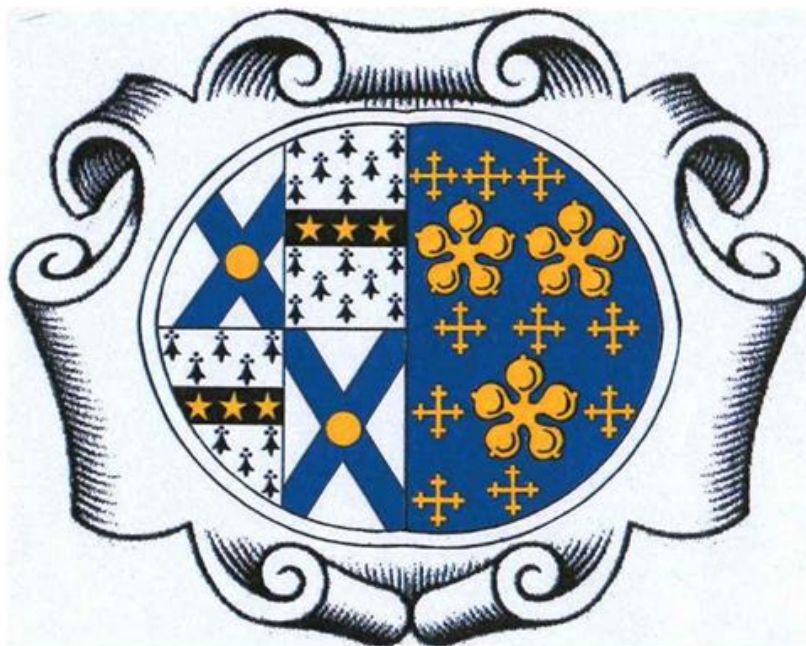
The final task was to improve the access; great care was taken to make the drive and parking place as unobtrusive as possible, so that the setting of the tower would not be changed. The gates on the road were also repaired.

The Yorke coat of arms, as carved above the front door.

Culloden Tower, Richmond, Yorkshire



The basic Yorke arms are: Argent, on a saltire azure a bezant. John Yorke (1685 - 1757)'s father, Thomas Yorke (1658 - 1716), married Katherine Lister, daughter and heir of Thomas Lister of Arnoldsbiggin (Yorkshire). Her arms are in the 2nd and 3rd quarters: Ermine, on a fess sable 3 mullets Or. John Yorke has impaled his arms with those of his wife, Anne, daughter of James Darcy (of Hedbury). These arms are: Azure, semy of cross crosslets & 3 cinquefoils Or.



drawn by Roland Symons *former Secretary, The White Lion Society, 2015*

Introduction

The Culloden Tower was built in 1746 or soon afterwards. The architect is thought to have been Daniel Garrett, and his patron was one of Richmond's two Whig MPs, John Yorke. It was originally called the Cumberland Temple since it was built to mark the victory of the Duke of Cumberland's army over Prince Charles Edward Stuart, the Jacobite Young Pretender, at Culloden, near Inverness, in April that year. The Duke of Cumberland is controversial figure, in his own time as much as today. Already a seasoned campaigner in Flanders, he was the most successful British general of his day and his appointment was initially a morale boost for a government alarmed by the success of Prince Charles's army in striking as far south as Swarkestone in Derbyshire. Cumberland's order to kill the wounded Jacobite soldiers after the Battle of Culloden and the army's subsequent reprisals against supposed 'rebels' in the Highlands led to widespread revulsion, not just among his political opponents the Tories (who named him 'The Butcher') but among the country at large. Perhaps this is why the tower's name was changed to the more neutral battlesite.

A great deal hung on the outcome of the battle at Culloden. The Hanoverian kings had been on the throne for just over thirty years. The first, German, George had been succeeded by his son George II who had become more assimilated into English customs. His family were now regarded as fully representative of the Protestant Whig supremacy that had made England a prosperous and stable place under George II's chief minister, Sir Robert Walpole. The only cloud on the horizon was the possibility of a new Jacobite rising, carrying with it fears that had lain dormant since James II was deposed in 1688. People feared a Catholic king who would threaten his subjects' freedom of religious worship - and, it was somehow felt, deprive them of their ability to profit by trade as well.

After 1746 the Jacobite cause was a spent force, no longer supported even by the opposition Tories who traditionally supported them. The Whig world of reason

could now continue unchallenged, trade could increase, the New World triumph over the Old, the Classical over the Gothic - a point that was made in the interior decoration and arrangement of the Culloden Tower itself. Here, Gothic motifs are found in the tall main room, but set within an orderly Classical framework; and the scheme in the topmost room is entirely Classical. The decoration of the Tower, in fact, has more in common with the light-hearted Rococo style fashionable on the Continent at that period, than with anything seen in England during the Middle Ages.

The Tower does not stand on a new site, however, and the design of its exterior reminds us of this fact. A pele tower, called Hudswell's Tower, stood here from the 14th century until the 17th century. Its ruin may still have been visible when the Culloden Tower was built, to be commemorated in the square base of its very different successor.

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Yorke House was demolished in 1823, after which the park, and the Culloden Tower, became attached to Temple View, a house some distance to the North. This had started life as a Gothic Menagerie, built by the last John Yorke in 1769. The tower was used less and less, especially in this century, when such buildings have become increasingly difficult to maintain. Although it is widely visible, it is also curiously isolated, which has led to more problems. Thieves stole the lead from the roof, and the asphalt that replaced it leaked and caused dry rot. More

recently, vandals did appalling and systematic damage, so that little of its interior remained intact. It was in the nick of time that the Landmark Trust came to its rescue in 1981.

The Yorke Family

In 1651, John Yorke of Goulthwaite, near Pateley Bridge, married Mary, the daughter of Mauger Norton of Richmond. Her dowry was the house on the Green which now passed to the Yorke family, and so came to be called Yorke House. It had been built in the early 1600s, but it was probably enlarged and improved by John Yorke, or his son.

John Yorke was knighted at the Restoration of King Charles II in 1660, and was the first member of his family to represent Richmond in Parliament, in 1661. He died two years later, however, when his son Thomas was only five years old, so that there is a gap of 25 years in the century-long record of his family's representation of the borough. Thomas was elected MP for the first time in 1688, and continued to be re-elected until his death in 1716.

Thomas's son was another John, and it was he who built the Culloden Tower. He, too, held the family seat in Parliament until his death, in 1757. He was a Whig, but an independent one, who was known to vote against the Government at times. Lord Egmont described him as 'a whimsical fellow but in the main will be with Government..' He was most certainly 'with' the Hanoverians, and the prosperity which they brought to his town.

John Yorke had no children. His brother Thomas succeeded him as MP, but after 1760 was not re-elected, and the family did not represent Richmond again. Thomas's son, another John, concentrated on local government, and was a popular figure in Richmond. He shared his uncle's taste in architecture, building the Crothick Menagerie (which later became Temple View) to celebrate his second marriage in 1769. It may have been he rather than his father who, in

1765, made improvements to the landscape along the river. After his death in 1813 Yorke House was sold and demolished.

The Architect

The architect Daniel Garrett began his career as a follower of the Earl of Burlington, the great champion of the Palladian style of architecture. He went on to develop his own practice in the North-East, designing some rather conventional Palladian houses which tend to confirm the judgement of the Architect-Earl, that he was more a man of business than of aesthetics.

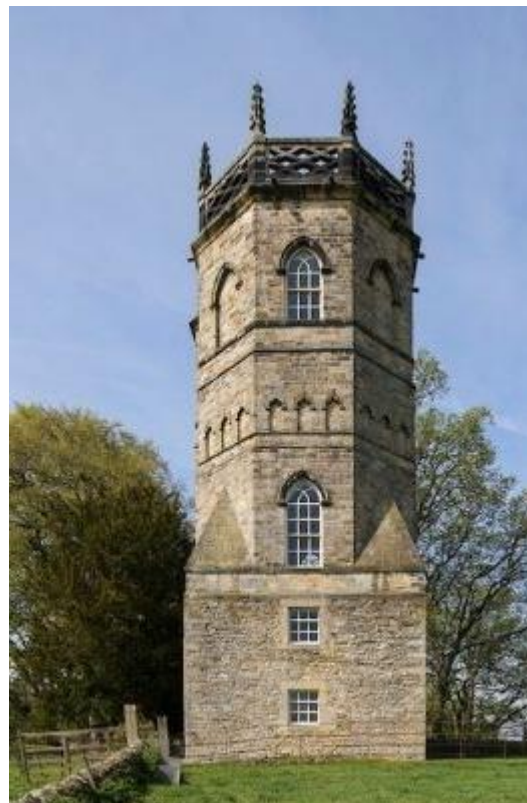
There was another side to Garrett, however. He had an extraordinary talent for the design of Rococo plasterwork and, as an extension of this, for the Rococo-Gothick in all its forms. Here he seems to have learned from William Kent, another architect in Lord Burlington's circle, but Garrett developed the style further and at a very early date. His career in this field reached its highest point of fantasy in the Banqueting House at Gibside, Co. Durham, a building for which there is no equal anywhere. It, too, has been restored by the Landmark Trust.

In a more restrained but quite as imaginative mood, Garrett may, it seems, have designed the Culloden Tower. The argument is based on another building close to Richmond: the Temple at Aske, built for Sir Conyers Darcy, fellow MP to John Yorke. The designs for this are in the hand of William Kent, but in many of its details and its decoration the building bears a close resemblance to work carried out elsewhere by Garrett, and to the Culloden Tower, for which no drawings survive. It is thought that Garrett executed the design at Aske for Kent, acting as site architect and adding finishing touches of his own. Using this experience, he then went on to design the Culloden Tower himself.

Culloden Towers has a noticeable external resemblance to one of the terminations on the North Transept at Durham Cathedral, making it is that Garrett took inspiration for John Yorke's folly from one of Britain's greatest Gothic cathedrals. This was a period when both architects and patrons were on the lookout for striking ecclesiastical forms and details to copy for other purposes.



**Detail of the North Transept
at Durham Cathedral**



Culloden Tower

The Culloden Tower

From *Pevsner's Buildings of England; Yorkshire: The North Riding*:

Introduction, page 46:

...the most amazing and nationally most interesting monument of the Early Gothic Revival in the riding is the Culloden Tower at Richmond of 1746, a building as early as Sanderson Miller's towers and almost unknown. It has delightfully mixed Gothic and classical interiors too. The house that goes with it is Temple Lodge, and this is quite large, Gothic too and partly of 1769.'

" And from the *Gazeteer*, page 297:

At the end of Newbiggin ie, Cravengate, is the entrance to Temple Lodge, a symmetrical essay in the Gothic. According to Speight it was built by John Yorke in 1769 and enlarged about the middle of the 19th century. Centre and two wings castellated, and the windows are mostly ogee-headed. The estate of the Temple Lodge is 35 acres in size. So it is quite distant to reach Culloden Tower from the house. The tower was erected in 1746 and is a monumental record indeed of the Jacobite defeat. It is high and substantially built, an octagon on a square base with an added staircase projection with lead cap. The tower has pointed windows and between the two upper stories a band of blind ogee arches. It is a very early essay in Gothic. Inside, the first floor room has a glorious chimney-piece, Gothic with Classical Kentian enrichments. Such enrichments also around the doorway and windows. Plaster vault with Gothic ribbing. The second floor room, however, is entirely classical. Flat ceiling with ribbon work stucco. Excellent chimney piece. The building ought to be far better known than it is. It is certainly for historical interest and aesthetic pleasure one of the major monuments of Richmond.'

Christopher Clarkson's *History of Richmond* (1821) contains a description of the Culloden Tower (then called the Cumberland Temple), and its surroundings:

'Among a variety of objects lower down (the river), there present themselves as in a new scene, ornamented grounds, plantations, walks and avenues, with artificial caves dug in the rock; whilst above, a handsome tower rears its lofty head, boldly situated upon an eminence, and proudly overlooking the surrounding country. This tower was erected on the site of an old decayed castle, commonly known by the name of Hudswell Peele, to commemorate the victory gained over the Scotch rebels in 1746 at

Culloden, and was called by the loyal builder the Cumberland Temple, in compliment to the royal Duke who commanded in that battle. This old peele or castelet, also called a Keep, so frequent on the northern Borders, formerly consisting of a square battlement tower with a walled court for the protection of cattle by night, and other valuables was built in the time of Edward II by William de Huddeswell, as a protection from the inroads of the Scotch, and was suffered to fall into gradual decay upon the union of the two Kingdoms of England and Scotland in the same sovereign, James I.

To the north of it is a neat building in the Gothic style, with an open piazza before it, used as a menagerie, built in the year 1769 by the late John Yorke, as appears from some painted glass over the door of the northern entrance, on which are the arms of Yorke impaling those of Campbell with the above date beneath them. On the south is seen the river flowing under a noble hanging wood, which by a sudden turn seems to vanish underground. This wood extending itself towards the left, forms a fine natural segment of rocks and trees, terminated by the town and the ruins of the castle. All these objects exhibit a contrasted landscape of natural grandeur and artificial beauties rarely to be met with. As you pass along the bottom, the chord of the segment, these same objects catching the eye through the various openings of the trees and avenues, present every variety of picturesque scenery.'



1—THE GOTHICK BANQUETING HOUSE AT GIBSIDE, CO DURHAM. It was designed by Garrett in 1751

IN THE GOTHICK VEIN

THE ARCHITECTURE OF DANIEL GARRETT—III *o* By PETER LEACH

Garrett now appears as Kent's principal heir in the Gothick tradition, and in this article attention is concentrated on his documented and attributed work at Wallington, Gidside, Raby, Kippax and Aske. His relations with Paine are also discussed.

NOT the least interesting aspect of Daniel Garrett's career was its epilogue. In these articles the name of James Paine has cropped up more than once, and this is no accident. There is a number of places where Paine succeeded Garrett as architect, too many in fact for this to be dismissed as coincidence. What seems to have happened is that when Garrett disappeared from view in the mid 1750s, either into retire-

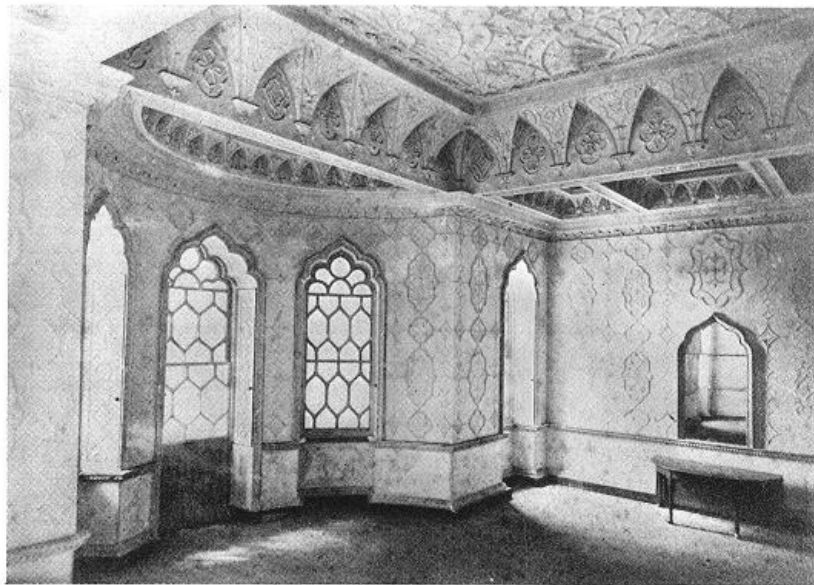
ment or the grave, Paine took over his practice through some deliberate arrangement, and it was by this means that, having already established himself in south Yorkshire, he first extended his activities to Northumberland and Co. Durham, and to London.

Quite how the arrangement came about is not clear, but Garrett and Paine, with their common Burlingtonian background, could have been acquainted for a number of years

and it could well have been a matter of an independent agreement between the architects themselves. The first of these commissions was at Raby Castle, where Paine appeared probably in 1753, the year in which the 2nd Lord Barnard was succeeded by his son; and this in turn led to a repeat performance at the St James's Square house of the brother-in-law, the Duke of Cleveland, probably in the following year. But for Paine the most important was the building operations of the Earl of Northumberland, which he took over in 1753 or 1754. Then he took over in a small way at Wallington in 1755, and in a big way at Gidside, probably in the same year. He was also consulted at Blagdon Hall in 1753, but does not appear to have designed anything there.

Paine was a much more gifted architect than Garrett, and for the main body of his work, in the Palladian style, he owed nothing to the older man, while his own interest in Rococo decoration had developed quite independently. But in one area of his art he may well have learnt something from Garrett. This was as a builder in the Gothick style; and it is to Garrett's activities in this field that we must now turn.

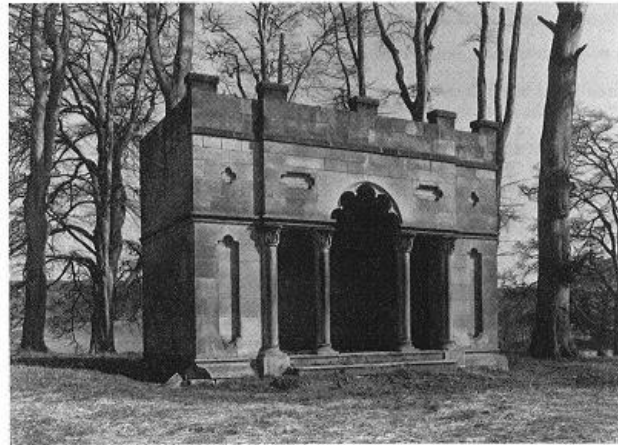
The first clue is provided by his book of farmhouse design, in which some of the examples display very simple Gothick detail—battlements and arrow slits to stockyard walls. But the executed buildings are considerably more interesting. One can begin with the most straightforward example, one of the buildings erected for Sir Walter Blackett of Wallington, an eyecatcher called Rothley Castle, some three miles from the house, which was built in about 1745. The Countess of Northumberland described it as "a vast ruin'd Castle built of Black Moor Stone by Sir Walr. on a plan of Garretts on an immense craggy Rock". It is indeed ruined now, but a drawing in one of the Countess's albums shows that this was not the original intention. Also straightforward enough



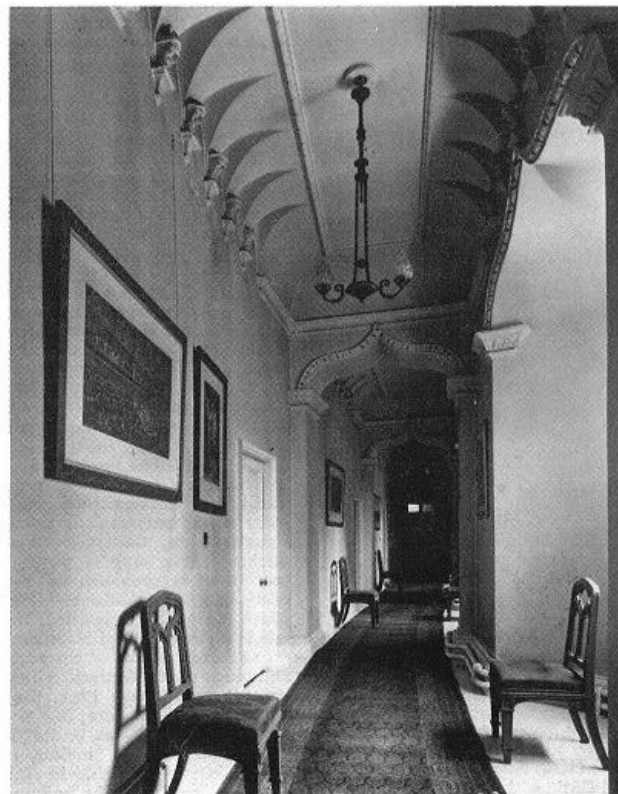
2—THE INTERIOR OF THE BANQUETING HOUSE. This old photograph shows it before it decayed



3—ROTHLEY CASTLE, NORTHUMBERLAND. Erected by Garrett for Sir Walter Blackett of Wallington in 1745 and now a ruin

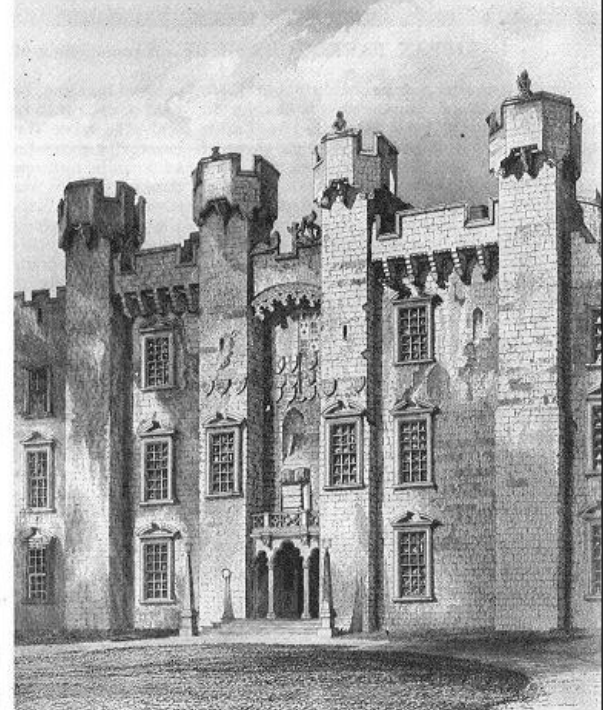


4—A GOTHICK SEAT AT RABY, CO. DURHAM. (Below) 5—THE HUNTER'S GALLERY AT RABY CASTLE. Gothic decoration of 1750-51 by Garrett



but hardly very illuminating are two of which no visual record survives. According to Sanderson Miller, Garrett was in 1750 "going to make Gothic bridges" at Horton Park, Northamptonshire, for the 2nd Earl of Halifax. And at Northumberland House the chapel erected by the Duke of Somerset was, according to his lady, ornamented "with a Gothic wainscot, ceiling and painted windows".

More revealing is the situation at Gibside, Co. Durham, where the buildings erected for George Bowes included a Gothick tower and a Gothick banqueting house, dated by Bowes's memo book to 1743 and 1751 respectively. The lower does not figure in Garrett's designs for Gibside, though since he is the only architect known to have been employed by Bowes at this time there can be little doubt that it was designed by him; but it has, once again, disappeared without trace. For the banqueting house, however, there is a design by Garrett for the ceiling of the "Gt. Room", and although the building is now in ruins it is adequately recorded in photographs, including one which shows that the ceiling design was carried out. It was a remarkably elaborate little building. At the front was a big semicircular bow surmounted by three steeply pitched crocketed gables, and at the back a recessed three-bay portico, while all the openings—the windows and the portico—had cinquefoil heads. Inside, the portico was flanked by a kitchen and an ante-room, while the front was taken up by the



6—A 19th-CENTURY ENGRAVING OF HILTON CASTLE, CO. DURHAM. The Gothic porch has detail similar to that of the seat of Fig 4, and both can be attributed to Garrett

"Great Room", 32ft long with matching apses on each side, one of them formed by the bow. Here was Garrett's ceiling, its most remarkable feature a curious arcaded cove, while this and the walls of the room were covered with delicate Gothic ornament.

For better-preserved examples one must return to Raby Castle. The main item is the corridor in the west range, giving access to the State Rooms, mentioned last week and known as the Hunter's Gallery, which is dated by the accounts to 1751-52. There is a very similar unexecuted design, in Garrett's hand, for another corridor in the south range. The corridor is immediately recognisable as by the same hand as the Gibside banqueting house. Here is the same type of ceiling, with the arcaded cove, though this time it lacks the decorative overlay and is supported by a curious series of corbels treated as heads. In addition there are depressed ogee arches decorated with egg-and-dart moulding.

Still at Raby, there are some Gothic buildings in the park, but here we are on slightly less firm ground. A castellated dog-kennel, built according to the account in 1740 but removed in the 19th century may have been by him, and a little Gothic seat, which is undated, certainly is, for here we find the same cinquefoil-headed opening which was used at Gibside and which reappears in the unexecuted corridor design. But a bath-house which was built in 1752 appears to be by a different hand, probably Sir Thomas Robinson's, for the details are the same as those of the gatehouse he designed for the Bishop's Palace at Bishop Auckland in 1760.

But Garrett's most ambitious essay in the style once again does not survive. This was the remodelling of Kippax Park, Yorkshire,



7—KIPPAX PARK, YORKSHIRE. A remodelling of an earlier house by Garrett about 1750. It is now demolished

which was carried out, probably about 1750, for Sir John Bland. In the past it has, for no particular reason, been attributed to Paine, but Kippax is not far from another scene of Garrett's activities, Temple Newsam, and some designs for the house which are in his hand have recently turned up in the Bland papers. Of these, the designs for interior decoration, in a simple Palladian style, are very similar to work which did exist in the house, and those for extending the building, while they lack the all-important Gothick detail, do accord in part with what was actually carried out and are recognisable as preliminaries to the executed work. This was a *tour de force* of Rococo Gothick; but the alterations also included more down-to-earth matters. To the compact Elizabethan house was added a pair of matching three-storey blocks, one to each side, and the back was refaced, all, like the interiors, in a simple Palladian style. The Gothick embellishments consisted of an elaborately decorated three-storey porch to the front of the

original building, big three-sided bow windows with ogee caps to the fronts of the new blocks, and—the most surprising part of the whole enterprise, extending the front of the building to a quite outrageous length—a pair of big flanking service wings, linked to the house by screen walls, which were repeated again beyond the wings, a recognisably Palladian scheme beneath the exotic ornament.

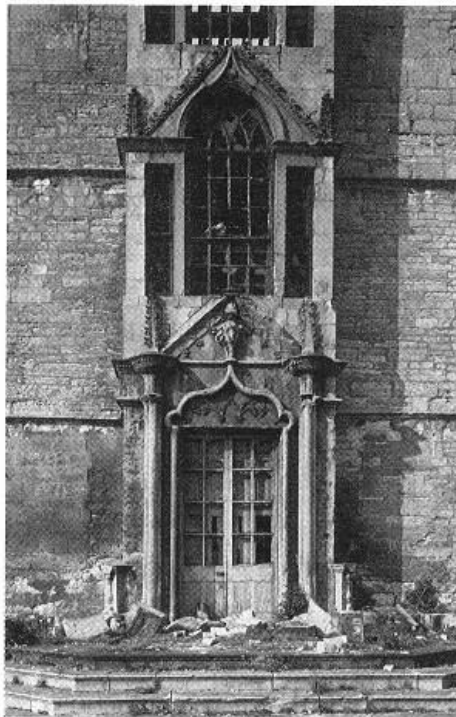
After this comes a more problematic case. In an intriguing passage in her *Journal* the Countess of Northumberland mentions Garrett as being at Warwick. On the basis of this it has been suggested (*COUNTRY LIFE*, January 31, 1974) that he may have designed the hunting lodge in the grounds of the castle, but this does not accord with his Gothick style elsewhere. If he was employed at Warwick at all the item for which he is most likely to have been responsible for is the fitting-up of the castle chapel for Lord Brooke in 1748. The chapel was much altered in the 19th century, but it retains its ceiling, which is similar in character

to the central flat of that in the Gibside banqueting house.

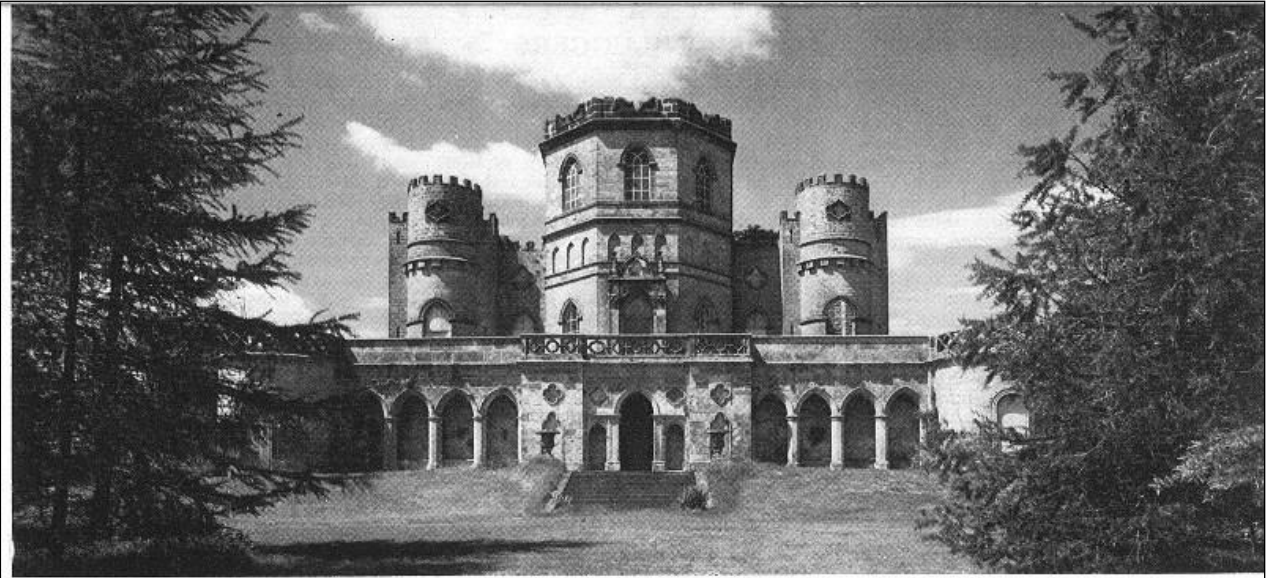
Finally, there is a probable attribution, the work carried out at Hilton Castle, Co. Durham, for John Hilton, by whom the medieval fortress was said to have been "adorned and beautified beyond what was done in past ages". A south wing, battlemented but basically classical in detail, was added, and the north wing, probably of 17th-century date, was raised and castellated to match. A Gothick porch was added to the west front and two single-storey Gothick bows with a screen or porch between them to the east front. It was noted last week that Garrett's associate, the plasterer Pietro la Francini, was employed here at the same time to carry out internal decorations, and although these additions have long since disappeared they are known from engravings which show that they accord with Garrett's Gothick elsewhere. The porch has the now familiar cinquefoil-headed opening and an openwork parapet similar to the panels in the parapet here provided for the Charing Cross front of Northumberland House, illustrated last week.

These works reveal Garrett as an accomplished and sometimes highly individual practitioner of Rococo Gothick and as one of those responsible for introducing the style into the north of England, a soil in which it was to flourish handsomely. But one can, perhaps, go further than that. As is well known, the ultimate originator of the Rococo Gothick style, in such works as his alterations to Hampton Court and to Esher Palace, his choir-screen for Gloucester Cathedral and his illustrations to Spenser's *The Faery Queen*, was Garrett's fellow Burlingtonian, William Kent. There is perhaps enough here already to suggest that Garrett can be regarded as Kent's principal heir in this field—that he learnt his Gothick quite independently of the pattern-book popularisations of the style; and further strong support for this contention is provided by two particularly fine Gothick buildings which have long exercised the minds of architectural historians.

The first is one of the most ambitious of all Gothick follies, the temple at Aske Park, near Richmond in Yorkshire; it is not dated and all that can be said is that it was built for Sir Conyers D'Arcy, who bought Aske in 1727 and died in 1758. The building



8—GOTHICK DETAIL ON THE ENTRANCE FRONT AT KIPPAX. Photographed shortly before demolition. (Right) 9—CULLODEN TOWER, RICHMOND, YORKSHIRE. Although undocumented there are many similarities with Garrett's rococo and Gothick detail



10—THE TEMPLE AT ASKE, YORKSHIRE. One of the most ambitious of all Gothick follies, it was apparently designed by William Kent and probably built by Garrett sometime between 1727 and 1758

consists of a central octagonal tower joined by short passages to two similar square towers fronted by semicircular bows, the whole standing on an arcaded base. Now, the base is capped with the same openwork parapet that we have noticed in Garrett's work, and in the main room, within the octagon tower, there is a ribbed plaster vault, with the same arcaded coving, and the same anthropomorphic corbels that appear not far away in the Hunter's Gallery at Raby Castle.

The other building, a few miles away on the other side of Richmond, is the Culloden Tower built by John Yorke of Richmond, for self-evident commemorative reasons, in 1746. This is a simpler structure, an octagon on a square base with a taller stair turret, but the similarities between the two make the conclusion that they are both by the same hand seem inescapable. Both have identical arched window-openings, similar bands of small blind arches, three to each side—and similar openwork parapets. Inside the Culloden Tower there is another ribbed plaster vault, though this time without the arcaded cove and the corbels. But there are Gothick features, including a depressed ogee, decorated with egg-and-dart moulding, once again like the Hunter's Gallery at Raby, and in an upper room there is a Rococo ceiling unmistakably of the same type as those by Garrett, illustrated last week. Finally, back at Aske, there is another rather simpler Gothick building, called Oliver's Duckett, which is similar in general character to Garrett's Rothley Castle.

Who designed these buildings? The obvious answer, in view of the detailed links between them and his work elsewhere, would be Daniel Garrett; but the situation is more complicated than that. The only documentary evidence that there is for any of them is a pair of designs for the Aske Temple,

now in the Drawings Collection of the Royal Institute of British Architects, one a much simpler preliminary design, the other as built. The preliminary design is accepted as being by William Kent, but the executed one appears to be by a different hand. This,

however, is certainly not Garrett's, and careful examination of the drawing in comparison with others by Kent in the Gothick style indicates that it, too, is by Kent. The Aske Temple must be given its place within the Kentian Gothick canon.

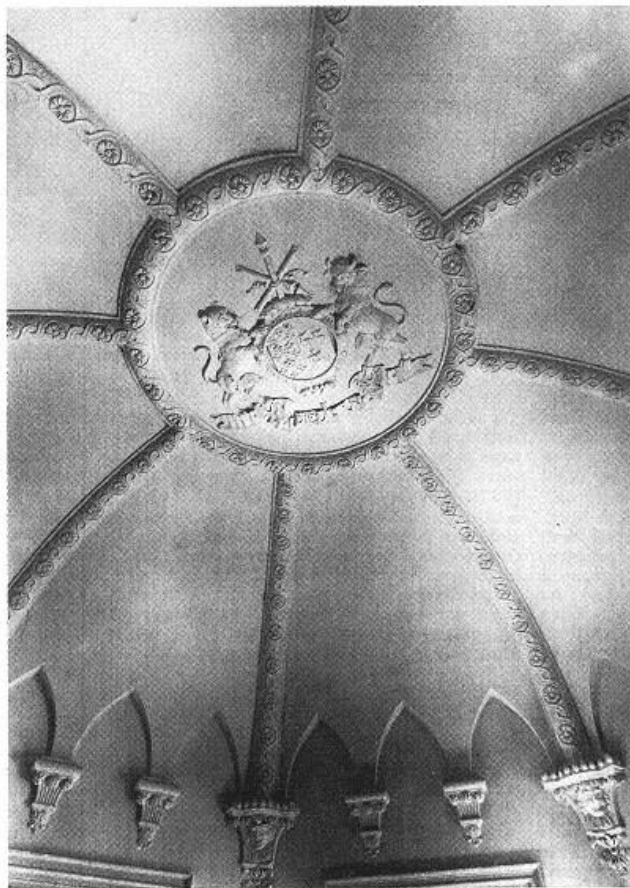
So, how does Garrett fit in?

We must go back to where we started, to Garrett as Lord Burlington's man of business. It was suggested last week that at nearby Stanwick Park, Garrett may have acted as clerk of works, to "conduct" a building designed by Burlington or Kent. The case for his involvement at Aske is much stronger than at Stanwick, and if he was involved it must have been in this capacity. So, he had the opportunity to learn his Kentian Gothick in the most direct manner possible, by building a Gothick work designed by the master himself. At the Culloden Tower the situation is not so clear, but one must assume either that Garrett was simply copying from the Aske Design, or that he was again working to a design of Kent's but that now only two years before Kent's death, he was given a greater degree of freedom and was allowed to introduce at least one element—the Rococo ceiling—of his own. With Oliver's Duckett one probably has an independent design of Garrett's own making.

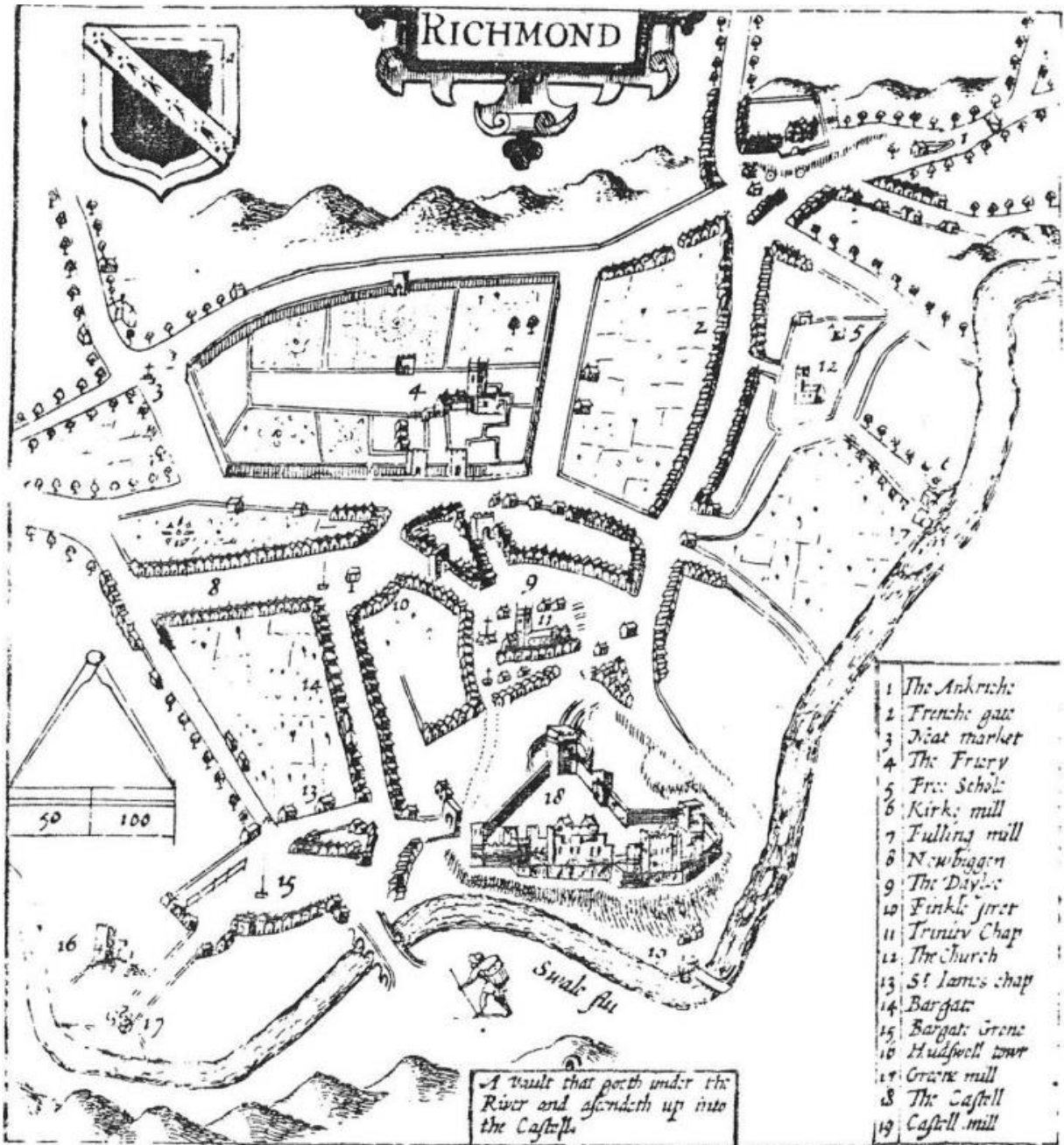
So we conclude on a speculative note. Appropriately, because it is not claimed that these articles provide a complete tally of Garrett's work, and no doubt there are more documented commissions to be unearthed and plausible attributions to be made. But if they have shown that Garrett is an architect who is worth rescuing from oblivion, the exercise will have been worthwhile.

Illustrations: 1, 2, 7 and 8 *National Monuments Record*; 3 *Mrs G. F. Pettit*; 6, *Society of Antiquaries*; 9 to 11, *Jonathan M. Gibson*.

(Concluded)



11—THE CEILING OF THE PRINCIPAL ROOM, WITHIN THE OCTAGON TOWER, IN THE TEMPLE AT ASKE. "The same anthropomorphic corbels appear not far away in the Hunter's Gallery at Raby"



Speed's map of Richmond 1610

Figure 1

The History of the Culloden Tower by Jane Hatcher

The history of the site

This natural defence point became in medieval times the site of a pele tower, which is shown on the earliest map of the town, John Speed's Map of Richmond dated c.1610 (figure 1). The pele is labelled "Hudswell Towr" (sic) and depicted as a small tower with battlements. These ruins are also shown schematically as a small group of castellated buildings on Robert Harman's "Plan of Richmond" of 1724 (figure 2).

Hudswell Tower took its name from the family who built it, not the village of Hudswell, two miles to the west on the south bank of the river. Clarkson, the 19th century historian of Richmond, says;

'This old peelee, or castelet, called also a Keep, so frequent on the northern borders, formerly consisting of a square battlemented tower with a walled court for the protection of cattle by night, and other valuables, was built in the time of Edward II by William de Huddeswell, as a protection from the inroads of the Scots, and was suffered to fall gradually into decay upon the union of the two kingdoms of England and Scotland in the same sovereign, James the first.'

The pele tower must therefore have been in use from the early 14th century to the beginning of the 17th century.

William de Huddeswell and his son, also William are named in several 14th century documents. In 1354 the assignee of the Castle Mills complained to their owner, the Crown, that their trade was being adversely affected by a new mill built by William de Huddeswell of Richmond. This was the Green Mill, which ground corn and fulled cloth for over 300 years. Other members of the Hudswell family were Bailiffs of Richmond in the 15th century.

The site of Hudswell Tower was eminently well-suited to a pele, but during more peaceful Tudor times, when other peles in the Richmond area were enlarged and made more comfortable, its site precluded expansion, and this probably contributed to its being abandoned. The hillside became known as Tenter Bank, for on its slopes were set the tenter frames on which pieces of cloth were dried after they had been fulled at the fulling mill or dyed in the dyehouse by the river.

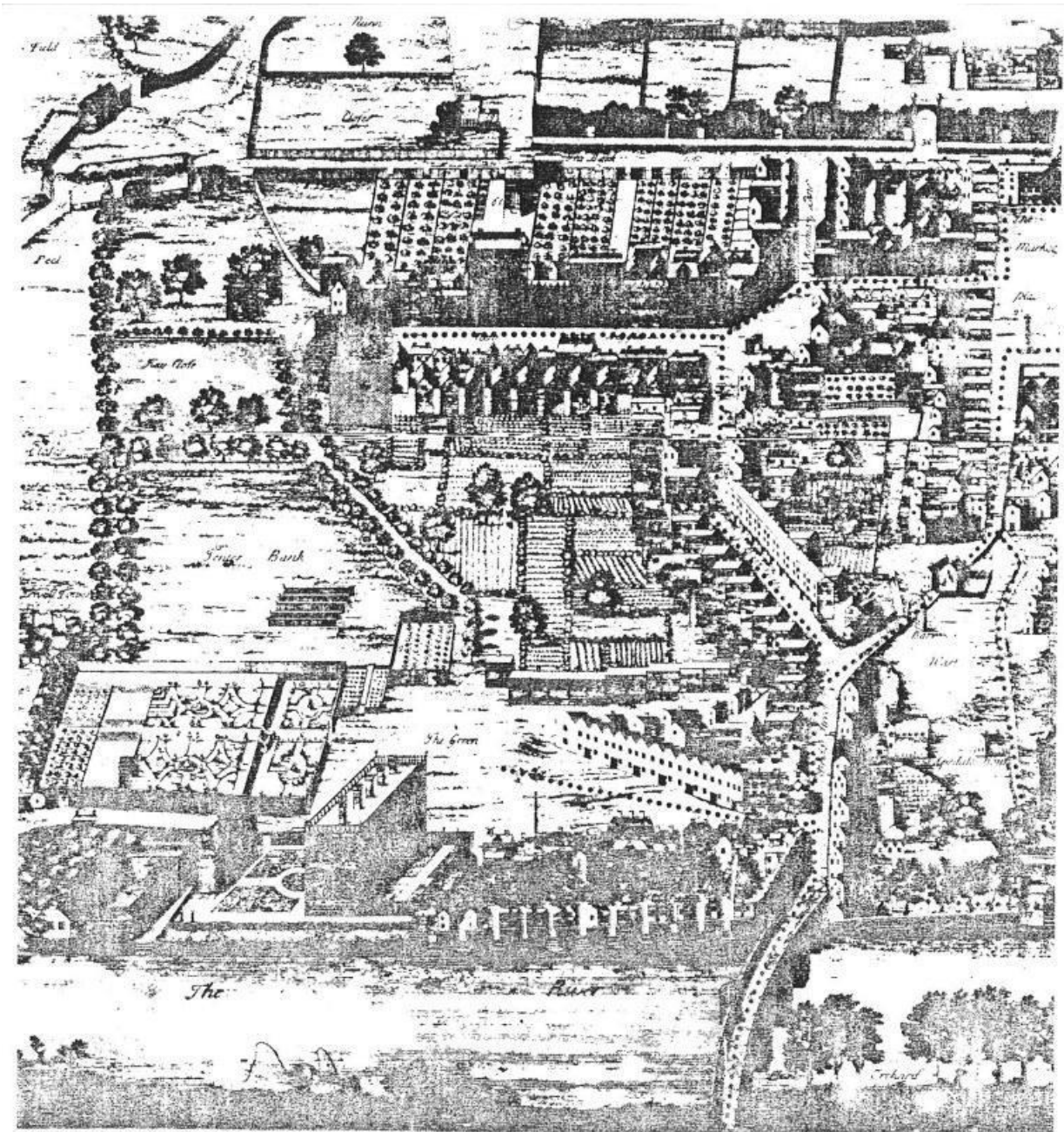


Figure 2 Yorke House, part of Robert Harman's Map of Richmond 1724

Cloth production was an important industry in medieval and Elizabethan Richmond, and although the inhabitants were concentrating on knitting by the time of Daniel Defoe's visit in the 1720s, the name of Tenter Bank is still used on Harman's contemporary map, and on George Jackson's plan of Richmond of 1773.

Early in the 17th century the building later to be known as Yorke House was built to supersede Hudswell Tower as the principal residence in the Green area. It is not shown on Speed's map (which may, of course, have been drawn before its publication date), but Clarkson traces the ownership of 'the mansion called the Green' and says that on 18th August 1608 'the mansion then newly rebuilt' was sold to Sir William Gascoigne of Sedbury, a few miles to the north of Richmond, who 'was then living in the same as his town residence.'

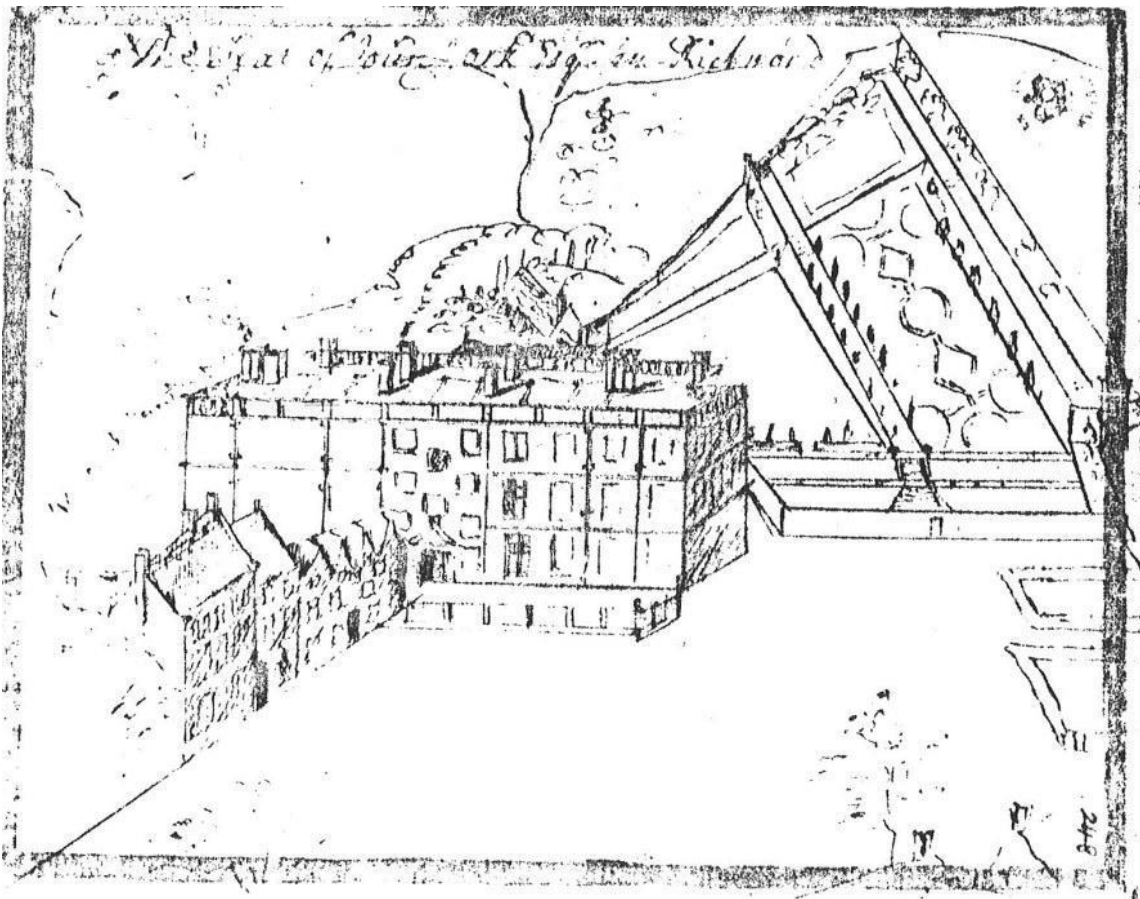
Samuel Buck's sketch of "The Seat of John York Esq in Richmond" made about 1723 (Samuel Buck's Yorkshire Sketchbook, Wakefield Historical Publications (1979), pp viii and 380) shows a building in the Jacobean style (figure 3). It is rectangular in plan, ten window-bays long by three wide. The central two bays look older than the rest, with four shallow storeys of small square windows and the front door. The other bays are divided into three storeys by string courses and contain larger windows, those on the ground and first floors having a mullion and two transoms.

Several lead rain-water pipes descend from the flat roof which was apparently also of lead, dressed on rolls. Lead was mined in Swaledale, so it is not surprising to find it used extensively in Richmond. The roof, surrounded by a balustrade, had numerous chimneys. Clarkson does not give any architectural description of the house, but illustrates a carving of the Mouth of Hell from its interior.

The Yorke family acquired the house in 1651, and owned it until the early 19th century. The house apparently underwent relatively little change, although the

grounds were extensively altered. After the erection of Culloden Tower, the Green Mill and the mansion's stables down near the river behind the house were taken down c 1765 and the area was landscaped. The mill must have been something of an embarrassment, for it would generate traffic very close to the house.

In 1821 the York property was sold to Leonard Jaques of Easby, and in 1823 Jaques demolished Yorke House. Temple View became the main house and has remained so until the present day, despite having changed hands many times. The Culloden Tower became the summer house of a medium sized house, rather than a folly attached to a large mansion.



3 Samuel Buck's Yorkshire Sketbook "The Seat of John York Esq^r. in Richmond"

The Yorke family

The Yorke family's associations with Richmond began in the 17th century. John Yorke (d.1635) of Goulthwaite near Pateley Bridge married twice. By his first wife he had a daughter, Jane, who married Major-General David Leslie, later Lord Newark. After the battle of Marston Moor in 1644, Leslie commanded the Scottish army which occupied the north of England for the Parliamentarians for the next two years. He established his military headquarters at St Nicholas, an ancient house on the outskirts of Richmond.

By his second marriage this John Yorke had a son, John, who was knighted. In 1651 Sir John (d.1663) married a Mary Norton, whose father, Mauger Norton owned St Nicholas during the Civil War. He gave the couple the house on the Green, having bought it in 1632 from Sir Timothy Hutton of Marske in Swaledale.

Sir John Yorke sat as member of Parliament for Richmond in 1661. He had twin sons, John and Edward, born in 1653, who died in infancy, and another son, Thomas I (1658-1716) who was MP for Richmond in all but one of the eleven parliaments between 1688 and 1714. This Thomas had two sons, John I (1685-1757), the builder of Culloden Tower, and Thomas II (1688-1770), (information from Mr LP Wenham, who has compiled a family tree of the Yorke family from various sources, including Clarkson, Burke's Landed Gentry and documentary evidence. It is included here as figure 5). John was MP in nine parliaments between 1710 and 1754, overlapping at first with his father.

In 1732, John I married Anne, daughter of Sir Conyers Darcy of Sedbury and Aske, estates a few miles north of Richmond, but they had no children.

John I was succeeded by his brother, Thomas II, MP 1757-61. His son John II (1735-1813), apparently had a penchant for sea-faring ladies; his first wife, Sophia Glynne, died on a voyage from Lisbon; his second wife, Elizabeth Campbell, for whom he built Temple View, came from Jamaica.

John II was not involved with politics, and therefore spent less time in London than his predecessors, and more at Yorke House, where he was host to a salon of young Whigs from Richmond and district. Many of these were of humble origins, and included George Cuit, the painter, and James Tate, Master of Richmond Grammar School, and later Canon of St Paul's Cathedral. Both men confusingly produced sons of the same name who followed their fathers' professions.

John Yorke II had no children, and he and his second wife both died in 1813, breaking the family's links with Richmond. Having spent most of his time in the town, he was regarded locally with great affection. On the last John Yorke's death, James Tate wrote on 16 February to Dr Disney of London, a fellow Church of England clergyman, but of the Unitarian persuasion, and son-in-law of the Rector of Richmond, Rev. Francis Blackburne, the leader of the Unitarians within the Church of England. The Mr Blackburne mentioned in the letter is his son, also the Rev. Francis Blackburne, Vicar of Brignsll, and also a Unitarian. The original letter is now in the possession of Mr LP Wenham:

'You will see that poor Mr Yorke is gone at last. He lies buried in Hudswell churchyard, by his own particular request. The situation is rather bleak; but commands a fine prospect, looking right across into Whitcliff Wood, and down the river to Mr Yorke's grounds, to the Castle and thence to a rich tract of the Vslle of Mowbray, with the Hamilton (sic) hills in the distance. He has left some MSS behind him, chiefly I suppose in essays of the belles lettres kind, to the care of Mr Blackburne, who from opportunities of nearness and leisure has been much at the Green for some years past. There were conflicting interests in the disposition of his property. Whether he has satisfied expectation, I really know not. But if he has erred, which, for ought I know, there is no ground to fear; it was in the execution of a task very nice and arduous. And with the kindest of hearts in secular business even I could discover, that he was more anxious than able. Heaven be his bed! He has left not his better behind. The Green has flourished! No more.
I am ever, my dear Sir,
Affectionately yours,
James Tate.

Another branch of the Yorke family lived in Bewerley near Pateley Bridge, and Hellifield near Skipton, where their descendants still live today.

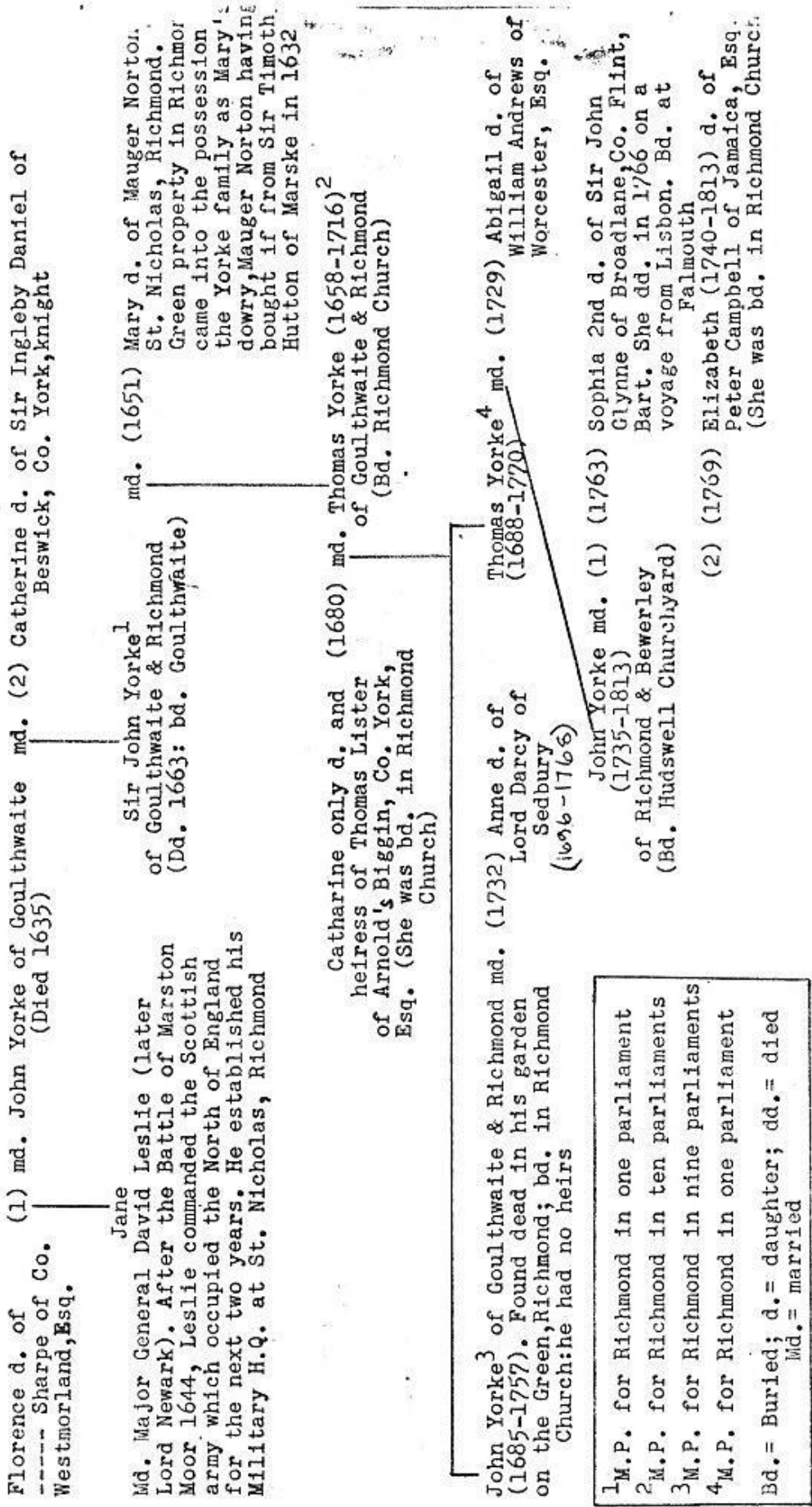
Richmond Politics in the 18th Century

Richmond was a borough which returned two members to parliament from the Elizabethan charter of 1575 until the Reform Act of 1832. Both members were usually Whigs, and between 1722 and 1747 were John Yorke I, and his father in law, Sir Conyers Darcy, who from 1727 until his death owned Aske, the nearest large estate to Richmond. Coincidentally both men died in 1757. Their relationship is important to the building of Culloden Tower.

Few of Richmond's parliamentary elections in the 18th century were contested, both members usually being returned unopposed. Voting in elections at that time was restricted to owners of the 273 burgage houses in the borough. The Yorke and Darcy families had bought up considerable numbers of burgage houses, which they leased to suitable occupiers while retaining the voting rights themselves. In 1773, the Yorkes owned 53 burgages.

It seems that Richmond townspeople were quite happy with this 'pocket borough' arrangement: members of both the Yorke and the Darcy families are referred to in contemporary documents with respect and, apparently, with affection. However, if the Jacobites had won the Battle of Culloden, Whig families would have lost not only their parliamentary seats, but also their country seats and property. John Yorke had good reason to commemorate the Hanoverian victory with a splendid piece of unnecessary architecture.

Yorke family of Goulthwaite, Richmond and Bewerley



¹M.P. for Richmond in one parliament
²M.P. for Richmond in ten parliaments
³M.P. for Richmond in nine parliaments
⁴M.P. for Richmond in one parliament
 Bd. = Buried; d. = daughter; dd. = died
 Md. = married

Figure 5 Family Tree of the Yorke Family compiled by Mr L P Wenham

The two Whig families were destined to lose their parliamentary seats in any case. Sir Conyers Darcy had no son, and left Aske to his nephew, Lord Holderness, who sold the estate in 1760 to Sir Lawrence Dundas. The Dundas family was of Scottish descent, and had made money in trade. They hoped to enter parliament, and were seeking a pocket borough to fulfil this ambition. The Aske estate provided just such an opportunity. They eventually bought up a total of 161 burgage houses in Richmond, and used their monopoly of votes to nominate the members for both parliamentary seats. Thus from 1760 there were no Yorkes in parliament. Though the Dundas MPs were also Whigs, they were of a different political generation, younger and more aggressive. The building of Culloden Tower therefore marks the peak of the old order of Whig parliamentarians.

The overmantel in the Classical room formerly contained an oil painting, now destroyed, but fortunately photographed in a damaged state. The photograph is in the possession of the former owner of the Culloden Tower. The picture is a still life composed of many objects, and is a 'memento mori'; Mr Richard Green, Curator of York City Art Gallery thought it probably of the Dutch school and of 17th century date, in which case it is older than Culloden Tower. On a cloth, apparently over a table, is a partially burnt legal document with a seal, an inkwell and quill pen, a stalk of wheat, also a small box on which rests a skull, with behind it a sword, an hour glass, a candlestick and a large tome with a clasp. At the back, a 'cello leans up against the table, and on the other side is a globe.



Photograph of the 'memento mori' oil painting that once hung above the mantelpiece at Culloden Tower. ('Memento mori' means literally "a reminder of death": the genre presents reminders of human mortality as a reminder to live life well.)

Recent History of the Culloden Tower

After the Yorkes sold Culloden Tower to Leonard Jaques in 1821 it went to Mr Smurthwaite, a wine and spirit merchant in Richmond and then to Canon Lawson, his nephew. It was sold after his death to Mrs Murray in 1950. Vandalism was then a problem for many years. The lead was stolen from the roof in Canon Lawson's time. In 1962 the Tower was re-roofed in asphalt, but this leaked, which led to an outbreak of dry rot in the top of the building, causing the collapse of half of the plaster ceiling. Vandals threw the pinnacles down from the roof top and burnt the picture over the chimney piece in the top bedroom. They also tore up floorboards, smashed the carved woodwork of the fireplaces and damaged the plasterwork. On a cold day in winter 1975, architectural historian Richard Hewlings also 'broke in without difficulty, and found a fire of wood carvings prepared in the middle of the floor. As I was wearing several coats I had many pockets to fill. If the building was to be demolished or burned down I would have kept the carvings as souvenirs, but when I heard that it was to be rescued I wrote to Sir John, and took them in to the office in Deans Yard.'¹ The Landmark Trust acquired the tower from Mrs Murray's daughter, Miss Murray, on 19 September 1981.

In October 1981 work to restore the building began. The Tower is now once again roofed in lead and the weathervane has been put back copied from a postcard of c.1900). The ground floor was changed from a rough cattle shed into what it is now. A second window was made in the hay loft which is now the kitchen. The two principle rooms were extensively repaired and returned to their original state.

How the work was done is explained in the photographs which were mostly taken by the architect of the restoration, Martin Stancliffe, who forty years later in 2012, became a Landmark trustee.

¹ Email to CS, 12 February 2015.

The Restoration of Culloden Tower

In 1981 the Culloden Tower was in a sad state of decay. The roof had leaked, causing dry rot in the roof timbers. This, in turn, had led to half the ceiling in the top room falling in. In this room too, a Dutch painting over the fireplace had been burned by vandals. Plasterwork and carved woodwork had been picked off and trampled on. Floorboards were torn up. Several pinnacles on the roof parapet had been thrown down. The base of the tower was used as a cattle shed and hay loft.

The first priority was clearly to make the building sound and weather-proof. The roof was renewed in lead. New pinnacles were made for the parapet, which also needed some repair. Some other sections of stonework were very worn - the main cornice, for example, no longer shed water properly, allowing wet into the walls to do further damage. New stone was let in, and the whole building was repointed. Finally, a new weather vane was made, a copy of the original one which could be seen in a postcard of about 1900.

Since the tower was to be made habitable, some rearrangement was needed inside, but done in such a way as to respect the original design. The empty square base of the tower was clearly the best place to put a kitchen, with enough space for a bathroom and second bedroom below. There was no access from this lower part to the spiral stair leading to the upper floors, however, so new doorways had to be knocked through. A new window was made to give extra light to the kitchen, and the existing windows were given new stone surrounds. The floors and partitions on the two lowest floors are all new, of course.

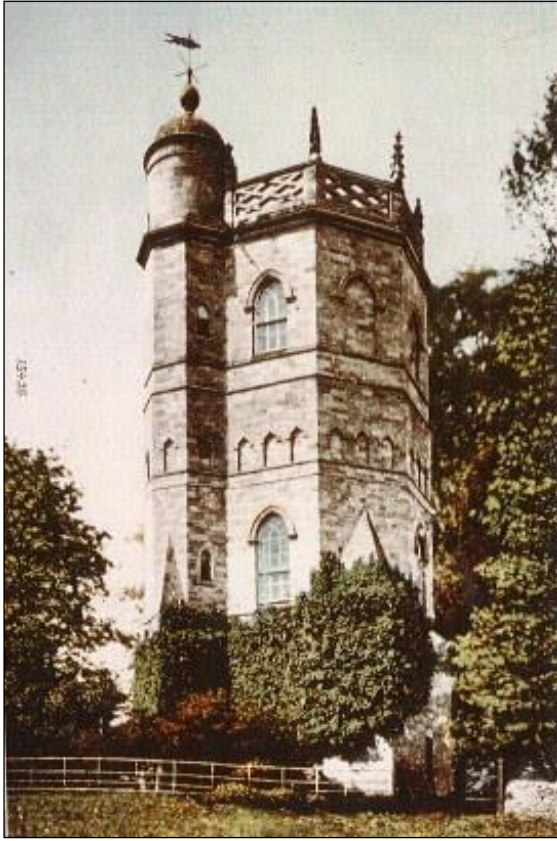
The stair itself needed a lot of repair, but the major part of the work inside the tower, and by far the most important, lay in the restoration of the two richly decorated upper rooms. As much as possible of the original work was saved by careful repair. Luckily, enough of the top room ceiling survived for castings to be taken from it, to recreate the whole design in new plaster.

Next came the fireplaces and overmantels. Several fragments of carving lay on the floor, which formed the basis for the new work. By studying these, and by tracing the marks left where mouldings had been picked off, the woodcarver, Dick Reid of York, was able to piece together and reconstruct the design. To help, there were some old photographs of the tower before it was so damaged. It is now almost impossible to tell which is the new work and which the original.

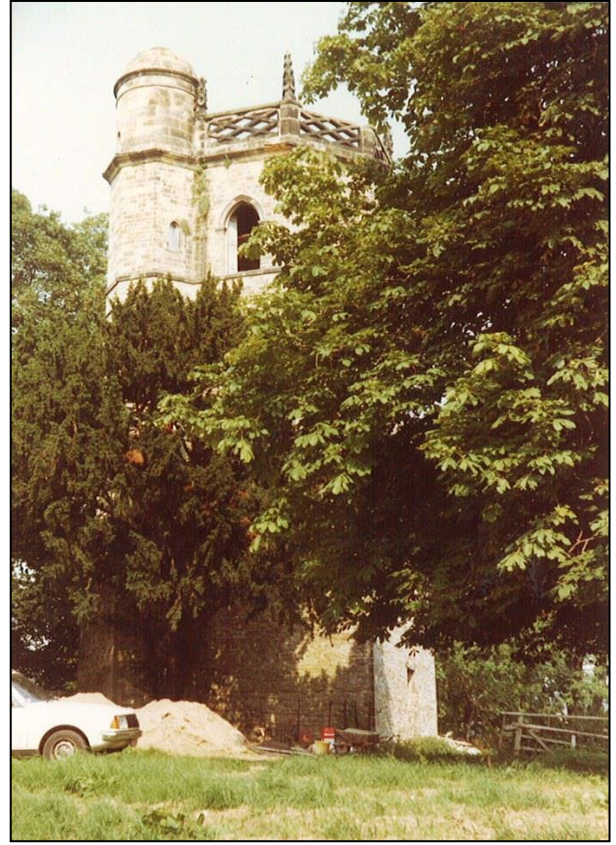
Luckily the doors, and particularly the shutters, were in reasonably good condition and only needed minor repair to put them into working order. This good state of preservation was due in part to the lead paint with which they had always been painted. When repainting, therefore, the same white lead paint has been used. Traditional paints have also been used on the walls, in colours known to have been used in the 18th century.

The final task was to improve the access; great care was taken to make the drive and parking place as unobtrusive as possible, so that the setting of the tower would not be changed. The gates on the road were also repaired.

The architect for the restoration was Martin Stancliffe, of York. The main contractor was William Anelay Ltd, also of York, and the decorative plasterwork was repaired by W. Salter of T.E. Ashworth Ltd. The work was completed in 1982.



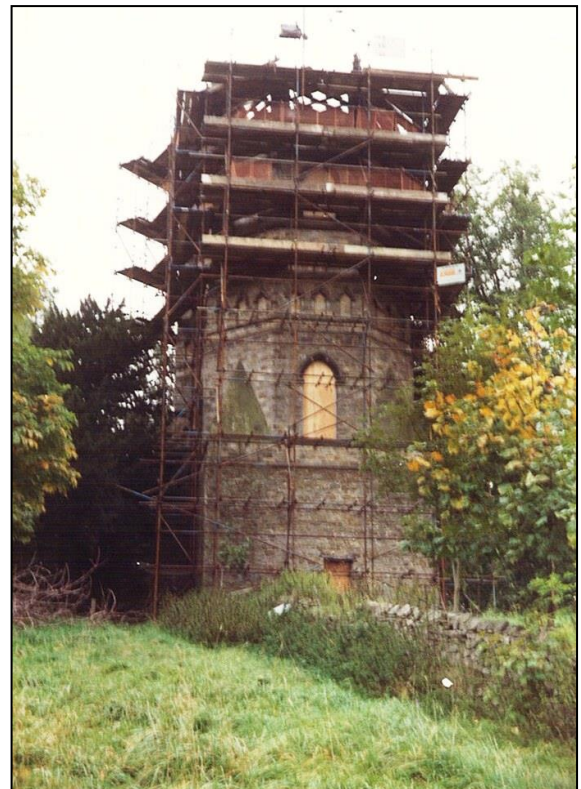
From the South East about 1905



From the South East about 1981



From the North June 1981



From the North October 1981



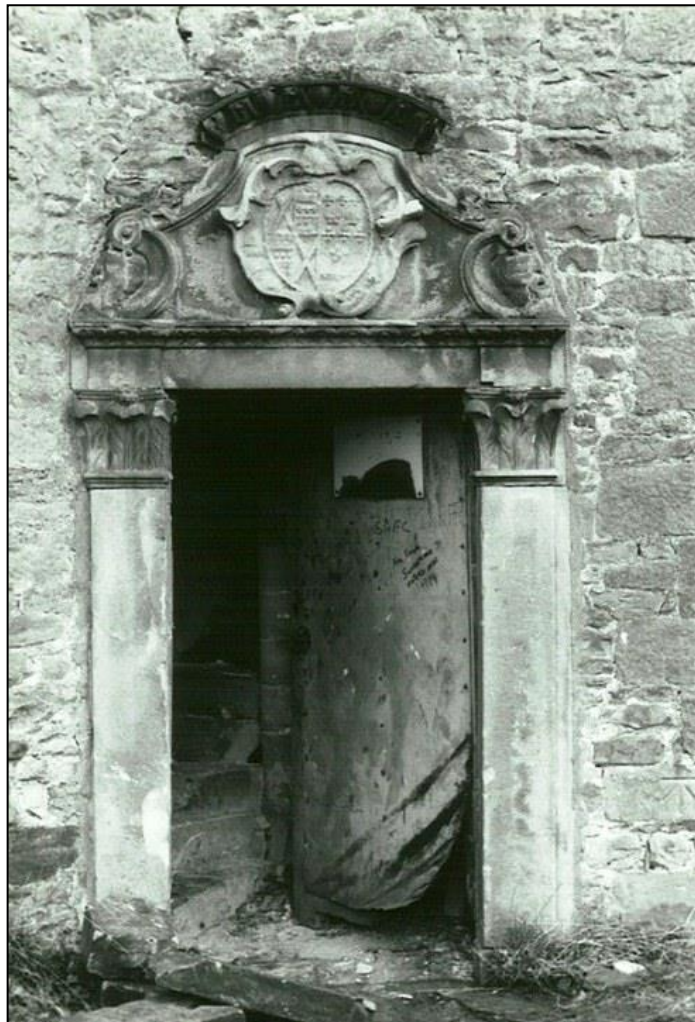
The Gate, before



Door and window and North side, before



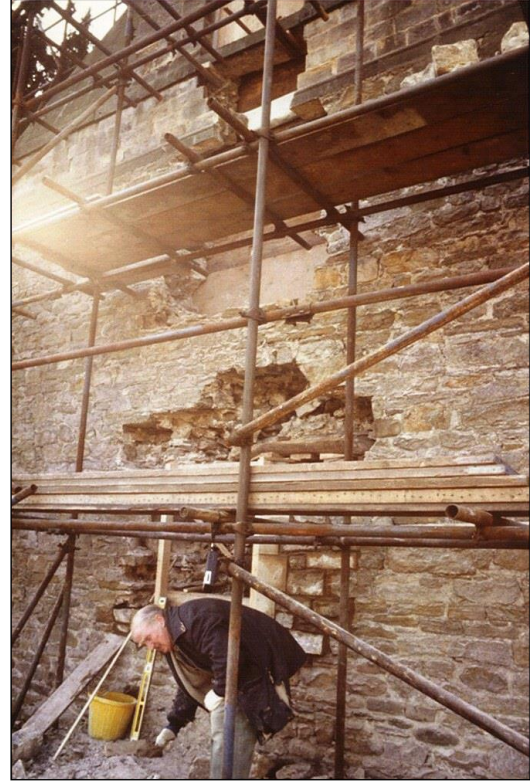
The front door, before



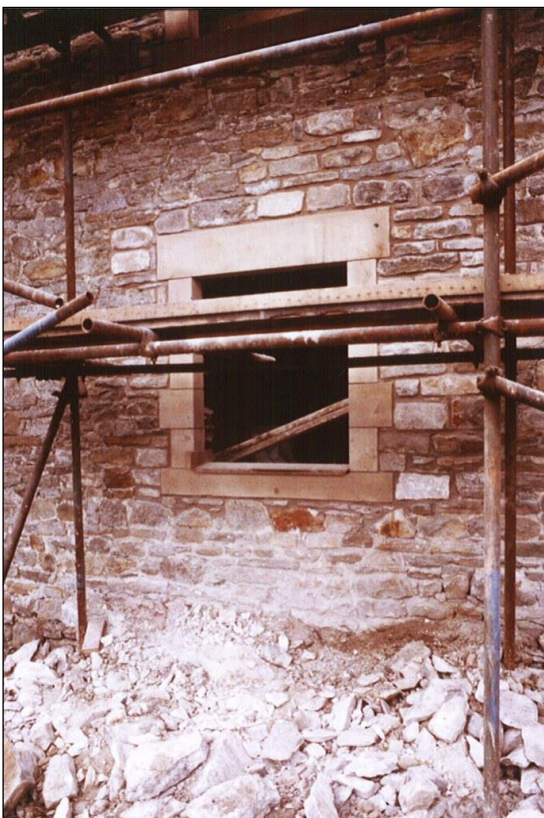
Remaking the bottom bedroom window. Three stages:



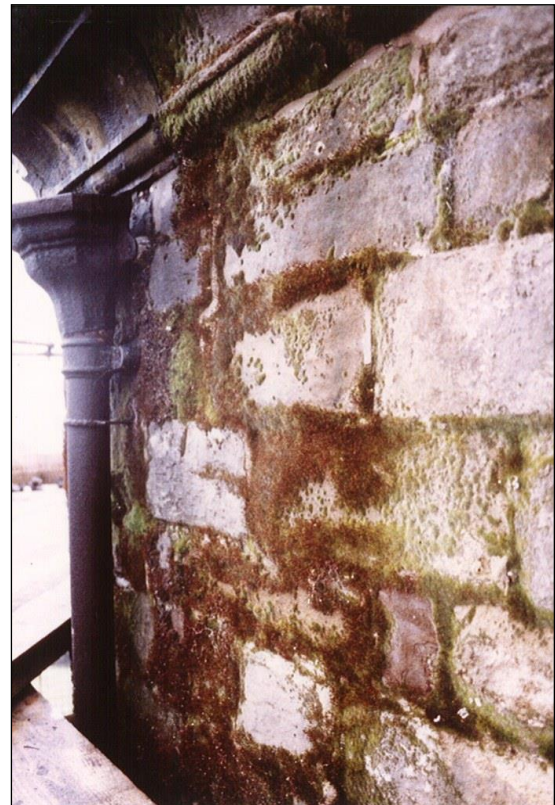
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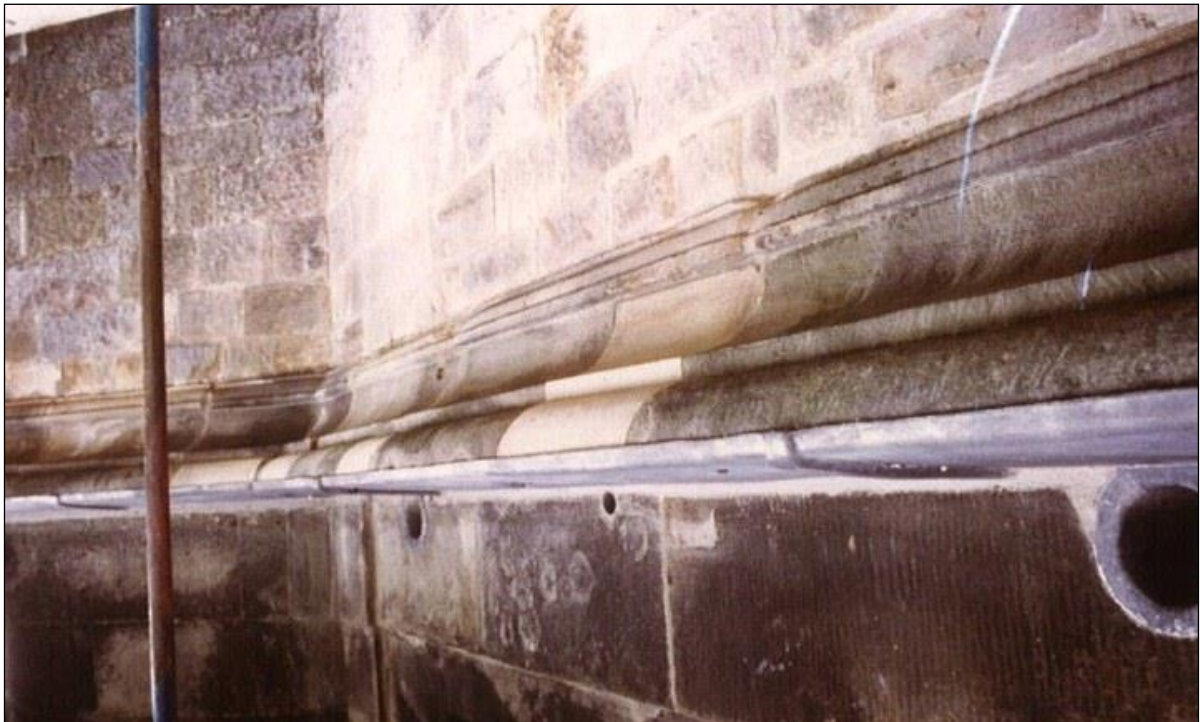
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Condition of stonework, before



Condition of main cornice stonework, before



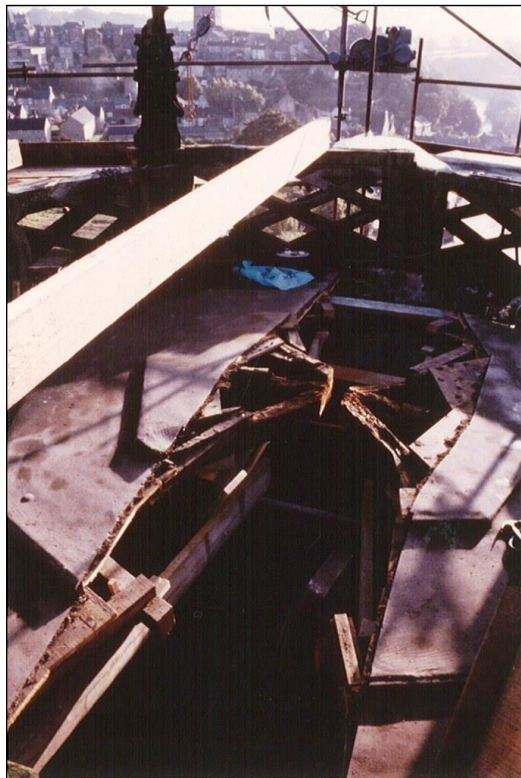
Main cornice restored



Main roof beam exposed



From below



Inserting new main roof beam



Inserting dowels for pinnacles



Completion of leadwork and stonework on roof

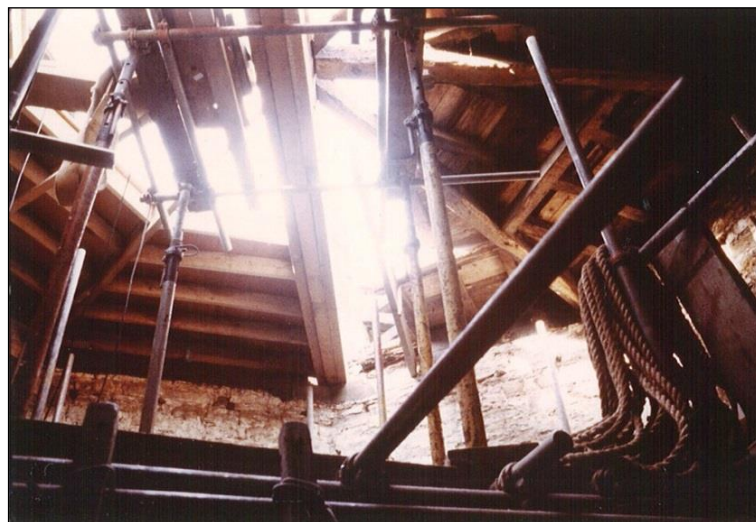
The Upper Room, Intermediate Stages:



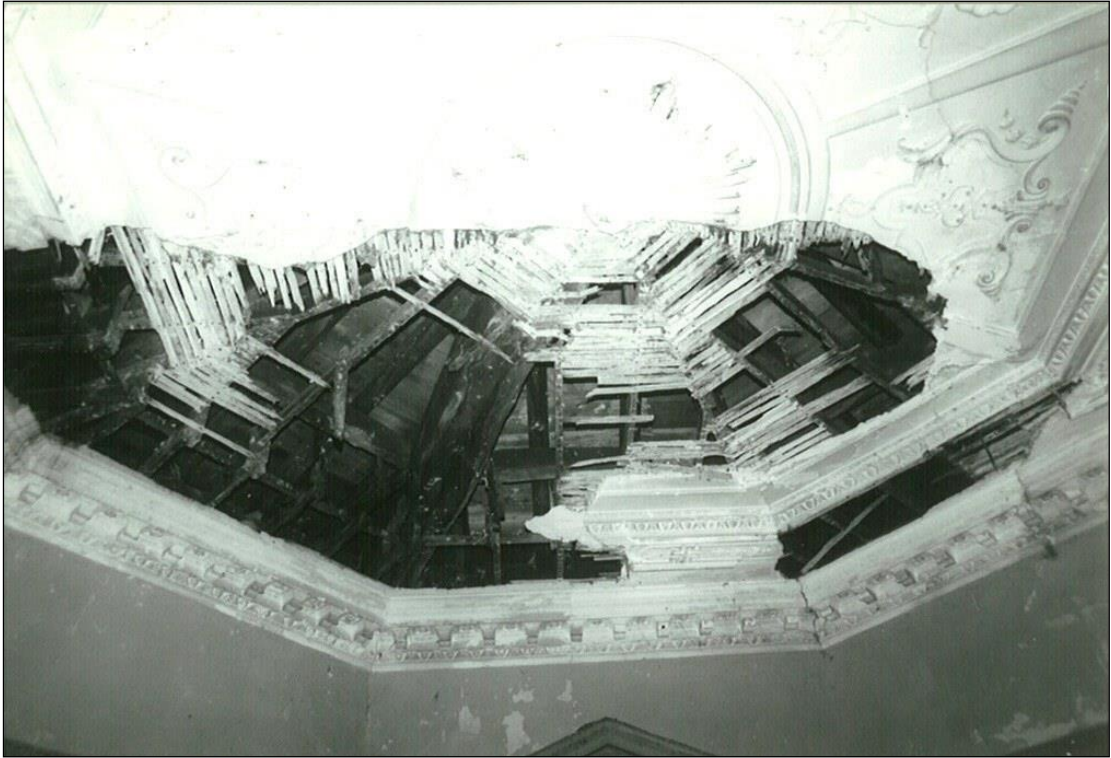
The existing ceiling propped



The roof structure exposed following removal of remaining plaster ceiling



During construction work. The dry rot was worse than expected



Ceiling in Upper Room, before



Restoring plasterwork, 1982



Original plasterwork salvaged from Upper Room ceiling before re-fixing



Joinery repairs in Upper Room





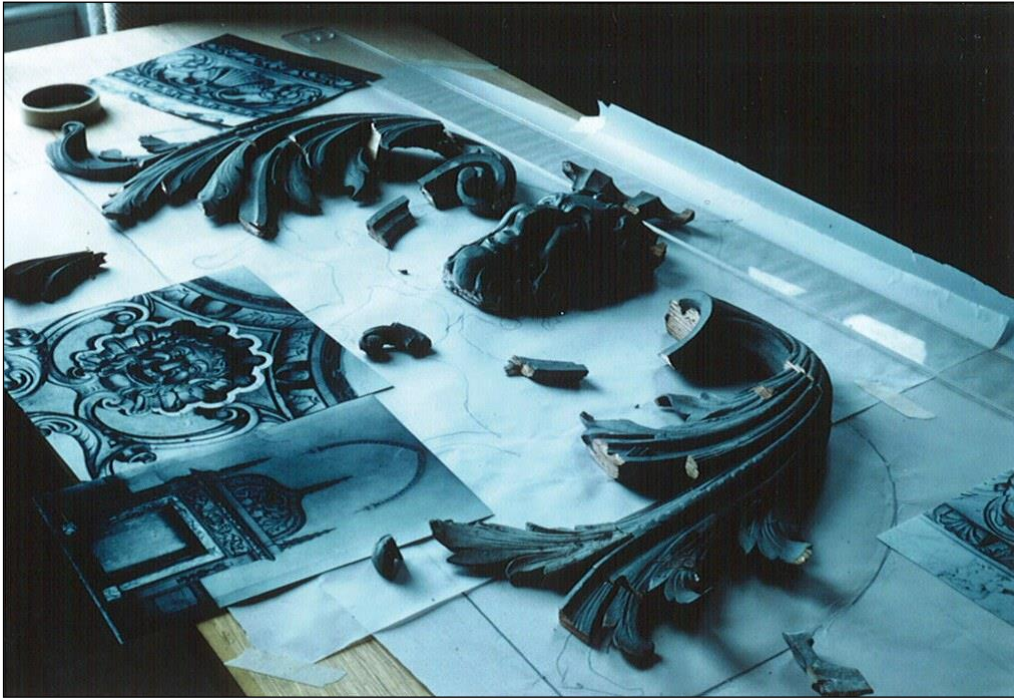
Fireplace in the upper room, before



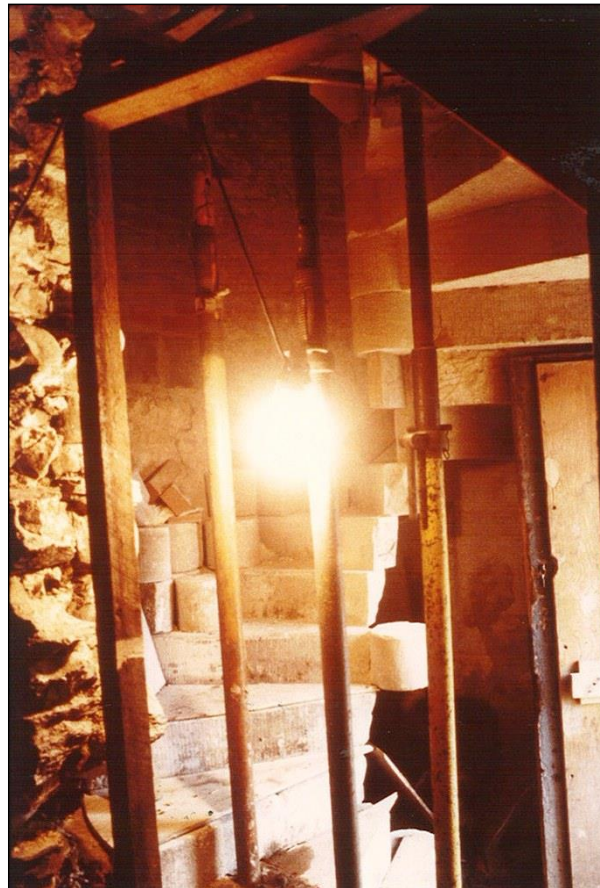
Doorcase in Upper Room, before



Fireplace in Gothic Room, before



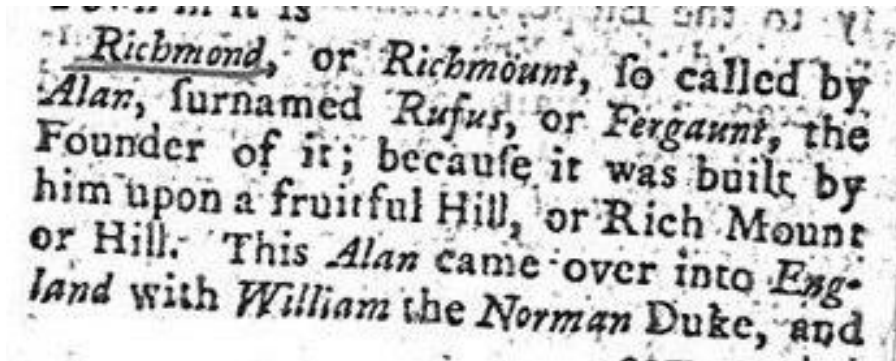
Assembling salvaged fragments of carving from Gothic Room chimney piece



Repair work to spiral staircase

Further material

Extract from Cox's *Magna Brittanica* – Yorkshire 1731



Richmond, or *Richmount*, so called by *Alan*, surnamed *Rufus*, or *Fergant*, the Founder of it; because it was built by him upon a fruitful Hill, or Rich Mount or Hill. This *Alan* came over into *England* with *William* the *Norman* Duke, and

continued next page

Y O R K S H I R E .

599

commanded the Rear of his Army in the memorable Battle at *Hastings*; where being Victorious, he received for the Reward of his Valour and Conduct the Manor of *Gilling*, and Earldom of *Richmond*, (which was before the Honour of *Edwin* Earl of *Merca*) with all the Northern Part of this County, called *Richmondshire*. After his Possession of this Earldom, he began to build a strong Castle and Fort near to his Capital Mansion of *Gilling*, for the better Safe guard of himself and Tenants, against the Attempts of the *Saxons* and *Danes*; who having been stript of their Inheritances by the *Normans*, made frequent Assaults upon their Invaders to recover their Right. He called his Castle *Richmont*, because it was situate upon the highest and pleasantest Place of all that Territory, the River running at the bottom of it, and almost half encompassing it. This Earl being a devout Man, contributed much to the Repairs of the Abbey of *St. Mary's* at *York*, and gave to it this Church of *Richmond*, with the Chapel of the Castle there, and Tithes of his Demesne belonging to it. He was succeeded in this Earldom and Manor by his Son *Alan Niger*, and Grandson *Stephen*, whose Grandson *Conan* gave the Tithes of the Mills here to the Cell of *St. Martin's* near the Town. Earl *Conan* left onely one Daughter, named *Constance*, whose Marriage made her three Husbands Earls of this Place, which had no less than 140 Knights Fees belonging to it. In King *John's* Time, this Castle and Honour was in the Crown, by Reason of the Minority of *Alice*, the Daughter of *Constance*, by her last Husband *Guy de Trenchant*, and then it was that *Hugh de Nevill* was Governour of this Castle, *Reg. 8*. At length *John de Dreux* succeeded them in this Earldom, after some Difficulties in obtaining it. He went into the *Holy Land*; and to raise Money for that Expedition, obtained a License, *3 Hen. III.* to mortgage Parcel of this Honour. He buried his Wife *Beatrix*, Daughter of King *Henry III.* in the *Grey Friars* Church at

London, *3 Edw. I.* and covenanted with the Canons of *Eglestone* in *Durham* to find six of the Convent to sing Mass for her Soul, and after his Death for his, and all faithful Mens in the Castle of *Richmond*; and for that End to be constantly Resident there; and for their Support gave them his Capital Messuage in *Multon*, &c. and provided them Lodgings near the great Chapel there: He obtained of the same King a Grant of all the Liberties in diverse Counties belonging to this Honour. In his Posterity this Honour continued, till Issue failing in *John* Earl of *Richmond* *15 Edw. III.* That King gave this Earldom to *John* Earl of *Montfort*, who had had his Earldom taken from him by the King of *France*, for his Adherence to King *Edward*, to hold it till he was restored to his Earldom of *Montfort*, or an Equivalent for it:

Howbeit, the next Year *John* of *Gant*, 4th Son of King *Edward III.* was created by his Father, *Reg. 16.* (being then not above three Years old) Earl of *Richmond*, having therewith a Grant in Tail general of all the Castles, Manors, and Lands belonging to that Earldom, with all the Prerogatives and Royalties which *John* Earl of *Richmond* did therewith enjoy; which Grant was afterwards, *Reg. 27.* confirmed to him by his Father, and *John* released and quit-claimed all his Right and Title to them. But this notwithstanding, upon another Agreement King *Edward III.* *Reg. 46.* restored unto the said *John* and *Joan* his Wife, and the Heirs of their Bodies, this Castle and Honour; and *John* their Son, surnamed the *Valiant*, enjoy'd them after them, till falling off to the King of *France*, his Lands were seized, and he was deposed from all Honours, yet was *Joan* his Sister, then the Wife of *Ralph* Lord *Basset* of *Drayton*, suffered by King *Richard* to have the Livery of the Castle, County, and Honour of *Richmond*. *John* of *Gant* being long before raised to the Honour of Duke of *Lancaster*, in Right of *Blanch* his Wife.

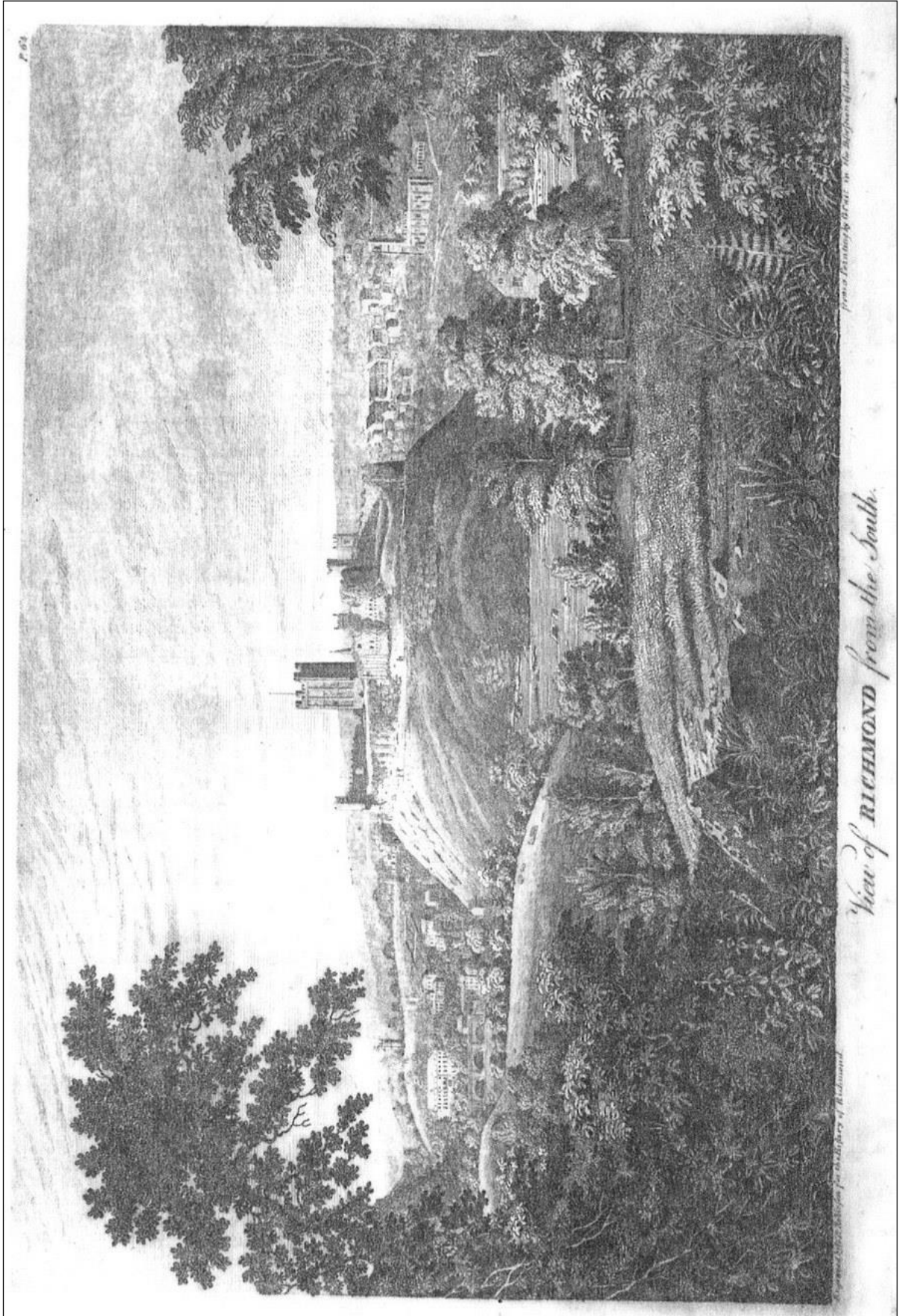
King

King Henry IV. being now raised to the Throne, this Earldom was taken to the Crown by the Death of Joan Lady Basset; whereupon that King, Reg. 1. bestowed the County and Honour of Richmond upon Ralph Nevil Earl of Westmorland, for Life; he having been Instrumental in furthering his Access to the Throne. After his Decease they returned to the Crown, and were given to John Duke of Bedford, the third Son of King Henry IV. who dying without Issue 14 Henry VI. that King created Edmund of Huddham, his half Brother, Earl of Richmond, Reg. 31. giving him at the same Time the whole Earldom, Honour, and Lordship of it. After his Death 35 Henry VI. his Son Henry (then but 15 Weeks old) inherited this Earldom, which he retained to himself when he was King, by the Name of Henry VII. and leaving it to his Son and Successor King Henry VIII. that Prince created his Natural Son Henry Fitz-Roy, Duke of Richmond and Somerset, who being a very hopeful young Man, and forward in Martial Affairs, he made him also Lord Warden of the Marches of Scotland, Lieutenant General of all the Northern Parts, &c. but he dying without Issue, we meet with no other Persons honoured with this Title, till the Reign of King James I. when Lodowick Lord Darnley in Scotland was Reg. 11. created Lord Settrington and Earl of Richmond, and afterward Reg. 21. Duke of Richmond. He died without Issue, and his younger Brother Esme Stuart succeeded him in this Title of Duke of Richmond. He enjoyed this Earldom but one Year; and dying 1624. left several Sons, but none of them succeeded to this Honour, till James his eldest Son was created Duke of Richmond 76 Car. I. 1641. He died in 1655. and Esme his only Son succeeded him, but died young, viz. at Ten Years of Age, in 1666. George his Brother was slain at the Battle of Kineton in 1642. but left Issue, Charles Lord D'Aubignie, who assumed the Title of Duke of Richmond, but died without Issue; and so this Honour lay dormant till King Charles II. Anno 1675.

created Charles Leroy, his Natural Son by the Duchess of Portsmouth, Duke of Richmond, whose Son now enjoys that Honour.

The present State of this Town, which is the Capital of Richmondsire, is this, It is a large and well built Town, containing two Churches; and being fortified with a Wall and Cattle, now inhabited by Gentry. It sends Burgesses to Parliament, which it first did in 2 Edward III. It is a Borough, governed by a Mayor, Recorder, twelve Aldermen, and their Officers; and hath Courts by them kept for all sorts of Actions. The Market, which is a very good and plentiful one for Cattle and other Provisions, is kept weekly on Saturdays, in a very spacious Market-Place, and Fairs yearly, upon St. Thomas the Martyr's Day, July the 7th, and upon the Feast of the Holy Cross, Sept. 14. It hath three Gates, which lead into as many Suburbs. The Houses are many of them built with Free-Stone, and the Streets are well paved. It enjoys large Immunities, of which some were granted them by Alan Niger, the second Earl; and hath a very good Trade for Stockings, and Woollen knit Caps for Seamen. This Town gives Name to a considerable Tract of Land which lies round it, and hath many Villages and Towns in it (of which we shall treat so far as any of them are come to our Knowledge in this Wapentake and Hang-West) called Richmondsire, a barren, rocky and mountainous Country; which as it was the Possession of Edwin Earl of Mercia; so it was given entire by the Conqueror to Alan Earl of Britain, when he made him Earl of it. The Charter, by which that Grant was made, deserves our Notice for the Brevity of it, and is thus, I William, surnamed the Bastard, King of England, do give and grant to thee my Nephew Alan, and to thy Heirs for ever, all the Villages and Lands which of late belonged to Earl Edwin in Northshire, with the Knights Fees, and other Liberties and Customs, as freely and honourably as the same Edwin held

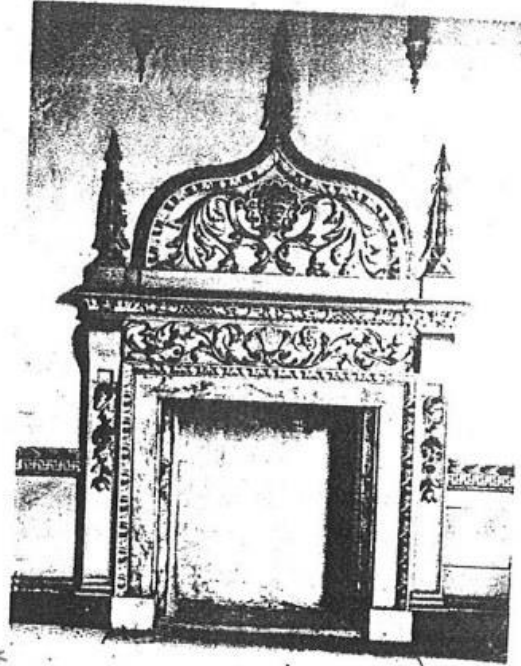
them. Dated from our Siege before York. We suppose that the Jurisdiction of this Shire was always included in the Honour of Richmond, ever after this Grant, and so shall not enquire more of it; but refer what is necessary to be said of the Nature of it to our Natural History; and so proceed to the Villages, which are



52



(a) Hovingham Hall, by Sir Thomas Worsley, c. 1745-55



(b) Richmond, Temple Lodge, Culloden Tower, 1746, chimneypiece

53



Constable Burton Hall, by John Carr, 1762-8

GARRETT, DANIEL (c. 1720–1753), was one of Lord Burlington's protégés, assisting him as clerk of works in many of his early building projects. In 1736, when proposing to bring Garrett to Castle Howard, in order to give advice on the completion of the Mausoleum, Sir Thomas Robinson wrote to Lord Carlisle that 'My L^d Burlington has a much better opinion of Mr. Garret's knowledge and judgment than of Mr. Flitcroft's or any person whatever, except Mr. Kent, he lives in Burlington House and has had care and conduct of the Duke of Richmond's house [in Whitehall], my L^d Harrington's [at Petersham] and all my L^ds designs he ever gave'. In 1727 Garrett was given a subordinate post in the Office of Works as Labourer in Trust at Rich-

mond New Park Lodge, where his immediate superior was Roger Morris, and subsequently in 1729 at Windsor also. In due course he might have risen to a clerkship of the works, but in 1737 he was dismissed for 'not attending his duty'. By now he had in fact begun to build up an architectural practice of his own which, being largely in the north of England, was no doubt incompatible with the performance of his duties at Windsor and Richmond. From about 1735 onwards he was engaged in remodelling Wallington Hall in Northumberland for Sir Walter Blackett; in 1736 his services were in demand at Castle Howard; and in 1737 Sir Thomas Robinson reported that he had introduced Garrett to Lord Derby, 'for whom he has drawn some plans, and who is greatly pleased with his works'. In 1741 Garrett was one of the architects consulted by Sir James Dashwood before rebuilding his house at Kirtlington in Oxfordshire, and in the course of the next few years he is known to have designed two country houses in Northumberland and various buildings at Gbyside in Durham. In 1747 he published a book of engravings entitled *Designs and Estimates of farm-houses, etc. for the County of York, Northumberland, Cumberland, Westmoreland and Bishoprick of Durham*. This was the first publication ever to be devoted entirely to farm-houses, and originated 'from the great complaint of gentlemen, who have built farm-houses, that they were irregular, expensive, and frequently too large for the farms they were intended for'. At a time when many new farm-houses were required as a consequence of enclosure, the book appears to have had some success, for there were two further editions, in 1759 and 1772. Garrett died intestate early in 1753, leaving an only daughter. James Paine was his successor in so many instances (e.g. at Wallington, Gbyside and Northumberland House) as to suggest that there may have been some connection between these two men, both of whom were remarkable (among London-trained architects) in having an extensive North Country clientèle.

Garrett was, as might be expected, a conscientious disciple of Lord Burlington. He does not appear to have been a very original designer, but provided his clients with handsome houses in a straightforward Palladian style. Thus the entrance to Nunwick has obvious Burlingtonian prototypes, the stairs at the Castle Howard Mausoleum are taken from Chiswick, and the pilastered front at Forcett derives presumably from Lindsey House in Lincoln's Inn Fields. In internal decoration, however, he was something of a pioneer in the use of rococo plasterwork, and he designed several Gothick buildings in the manner of William Kent. The best authenticated of these are the Banqueting House at Gbyside and the additions to Kippax Park. Other Gothick

buildings which may be by Garrett, including the Temple at Aske and the Culloden Tower at Richmond in Yorkshire, are discussed by Peter Leach in the article cited below.

[Peter Leach, 'The Architecture of Daniel Garrett', *C. Life*, 12, 19, 26 Sept. 1974; *History of the King's Works* v. 89; P.R.O., Works 4.7, 11 Aug. 1737; P.R.O., PROB 6.129, f. 162; *London Evening Post*, 3–6 March 1753.]

WALLINGTON HALL, NORTHUMBERLAND, reconstructed south front, north front and interior, and probably designed service court, for Sir Walter Blackett, c. 1735–53 [drawings by Garrett at Wallington; mid-eighteenth-century list of country houses in library at Alnwick Castle gives 'Mr. Garret' as architect of Wallington; John Cornforth in *C. Life*, 16–23 April 1970]. Garrett was also responsible for the adjoining folly known as Rothley Castle [*C. Life*, 26 Sept. 1974, 834 and fig. 3].

attributed: NEWCASTLE, ST. NICHOLAS CHURCH (now Cathedral), addition of classical library on south side at expense of Sir Walter Blackett of Wallington, 1736 [stylistic attribution].

FORCETT HALL, YORKS. (N.R.), for Richard Shuttleworth (d. 1748), c. 1730–40; altered 1795 [list at Alnwick Castle (see above) gives 'Mr. Garret' as architect of 'Forcett, for Richard Shuttleworth'].

CASTLE HOWARD, YORKS. (N.R.), THE MAUSOLEUM, added balustraded steps and outer court for the 3rd and 4th Earls of Carlisle, 1737–42 [G. F. Webb, 'Letters ... relating to the building of the Mausoleum at Castle Howard', *Walpole Soc.* xix, 160–2].

GBYSIDE, CO. DURHAM, works including New Laundry, 1744, Stables, 1748, and Gothic Banqueting House, 1751, for George Bowes [drawings by 'Mr. Garret' in Charter Room at Glamis Castle]. Garrett may also have been responsible for a Gothick tower built in 1743 (*C. Life*, 8 Feb. 1952, illustrates stables and banqueting house).

FENHAM HALL, NORTHUMBERLAND, for William Ord, c. 1744–8; refronted and wings added by W. Newton c. 1770 [list at Alnwick (see above) gives 'Mr. Garret' as architect of Fenham 'for Wm. Ord'].

TEMPLE NEWSHAM HOUSE, YORKS. (W.R.), designed decoration of 'the Long Passage' executed by Thomas Perritt, plasterer, 1745 [Leeds City Libraries, Archives Dept., Temple Newsham papers, EA 12.10, *ex inf.* Mr. P. Leach]. Garrett may well have been responsible for the decoration of the Long Gallery executed by Perritt in 1738–45, and perhaps also for the contemporary stables.

NUNWICK, NORTHUMBERLAND, for Lanclot Allgood, 1746–50; altered by I. Bonomi 1829 [payments to Daniel Garrett in Allgood's

GARRETT, DANIEL

GARRETT, JAMES

accounts: Northumberland County Record Office, ZAL 46-1, 4 June and 1 July 1948] (*C. Life*, 12-19 July 1956).

RABY CASTLE, CO. DURHAM, internal alterations for the 2nd Duke of Cleveland, including the state rooms in Clifford's Tower, c. 1745-50 [Alistair Rowan in *Architectural History* xv, 1972; figs. 3a, 4a, and in *C. Life*, 4 Jan. 1970].

LONDON, NO. 19 ST. JAMES'S SQUARE, internal alterations, including staircase, for the 2nd Duke of Cleveland, 1747-8; dem. 1854 [accounts at Raby Castle, *ex inf.* Mr. Peter Leach] (*Survey of London* xxix, 161-3).

LONDON, NORTHUMBERLAND HOUSE, STRAND, extensive works for the 7th Duke of Somerset, 1748-50, continued by the 1st Duke of Northumberland, 1750-3, including the rebuilding of the north front to the street (of which Garrett published an engraving in 1752) and the addition of the wings extending south and containing the Ball Room and Gallery. The latter was completed by James Paine c. 1754-7. The house was dem. 1874 [Ainwick Castle muniments, U IV 2a: Duke of Somerset's accounts with Messrs. Child and Messrs. Hoare 1748-50, *ex inf.* Mr. Peter Leach] (*London and its Environs described*, R. & J. Dodsley, 1761, v, 53 and 59, engravings after Samuel Wale showing Garrett's work before later alterations).

HORTON HOUSE, NORTHANTS. According to Horace Walpole ('Visits to Country Seats', *Walpole Soc.* xvi, 52) Garrett was employed by George Montagu, 1st Earl of Halifax (d. 1739), to alter and refront this house, which was subsequently further altered by Thomas Wright (*q.v.*) and dem. 1936. However, a letter from Sanderson Miller in B.M., Stowe MS. 753, f. 145, shows that Garrett was at Horton in 1750, designing 'Gothic Bridges etc.' for the 2nd Earl. Either he worked there for both Earls over a period of some years, or else Walpole's account was confused. The house is illustrated in Neale's *Views of Seats*, 1st ser., i, 1818, *V.C.H. Northants.* iv, 259-60, and *C. Life*, 26 Aug. 1971, 495.

KIPPAX PARK, YORKS. (W.R.), alterations for Sir John Bland, c. 1750, partly Gothic [unsigned drawings among Bland papers in Leeds City Libraries, Archives Dept., identified as in Garrett's hand by Mr. Peter Leach. The house was in course of reconstruction in 1750; see Dr. Pococke's *Travels through England*, Camden Soc. 1888, i, 62]. (Neale's *Views of Seats*, v, 1822).

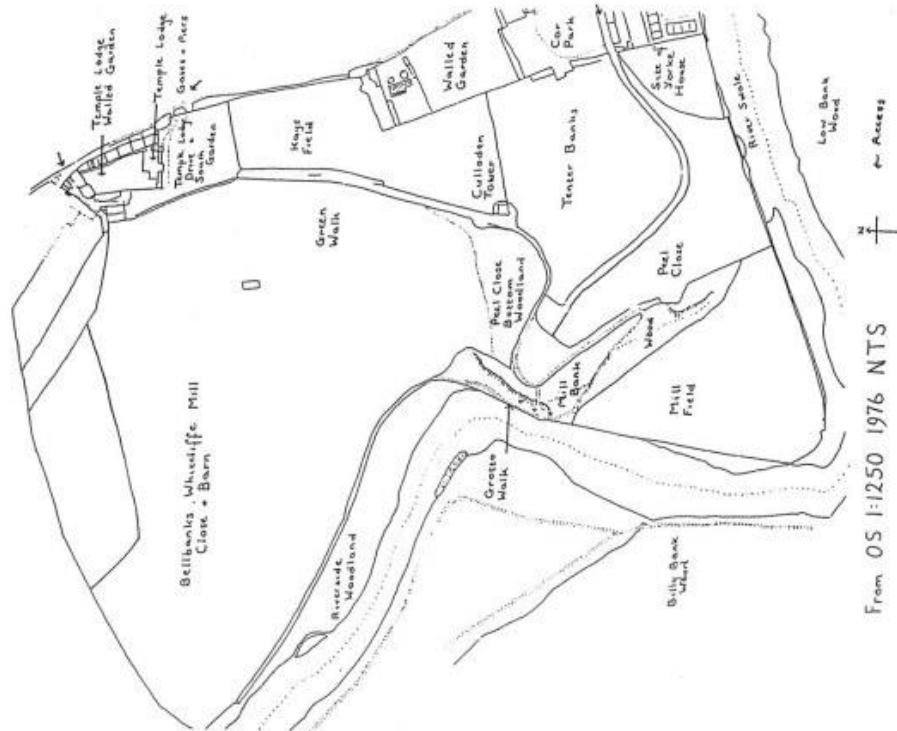
GARRETT, JAMES, of Exeter, a joiner by trade, received an annual salary as surveyor at POWDERHAM CASTLE, DEVON, and was paid in 1754 and 1755 for 'drawings for buildings' and for 'designs and directing works' there for Sir William Courtenay. He presumably designed the great

staircase, which he supplied [Mark Girouard in *C. Life*, 11 July 1963]. He was described as 'architect' in 1760, when his son John was admitted to St. John's College, Cambridge, in that year [*Admissions to St. John's College, Cambridge*, ed. R. F. Scott, iii, 1903]. In 1753 he supplied a classical altar-piece for KERN CHURCH, DEVON, removed 1862 [W. Vining's *Kern*, c. 1910, 80].

GATLIVE, JOHN, *see* GARLIVE

GAYFERE, THOMAS (1755-1827), was the son of Thomas Gayfere (c. 1721-1812), who was appointed Master Mason to Westminster Abbey in 1766 and was Master of the London Masons' Company in 1773. The younger Gayfere exhibited a view of Norton Church, Leics., at the Society of Artists in 1774, and a drawing of the ruins of Furness Abbey in 1777. He subsequently exhibited topographical views at the Royal Academy in 1778, 1779 and 1780. In December 1802 he was appointed Master Mason to Westminster Abbey jointly with his father, and retained the post until his retirement in 1823. In 1807-8, when funds were voted by Parliament for the restoration of Henry VII's Chapel, he was commissioned to visit stone-quarries in various parts of the country to select the best stone for the purpose, and pronounced in favour of Combe Down Bath stone. The repairs were begun in 1809 and completed in 1822, at a total cost of £42,000. Although James Wyatt, as Surveyor to the Abbey, was nominally in charge, it was Gayfere who really directed as well as executed the restoration. Before starting work, he examined every part of the decaying structure and took plaster-casts of such fragments of mouldings and other details as survived. From these, full-size working drawings were made at his house in Abingdon Street, and he took great pains to discover suitable masons and to instruct them in what was then an unfamiliar style of architecture. The result was an authentic restoration carried out in a manner unique in the eighteenth and early nineteenth centuries. In 1819-22 Thomas Gayfere restored the north front of Westminster Hall with Bath stone under the direction of J. W. Hiorst of the Office of Works. He died at Burton-on-Trent on 20 October 1827, and was buried at Newton Solney in Derbyshire, where a tombstone commemorates his 'qualities as a Man' and 'his Abilities as an Architect'. [*A.P.S.D.*; obituary in *Genl's Mag.* 1828 (i), 275; *P.R.Q.*, Works 10 B/11; *Genl's Mag.* 1811 (i), 341; J. L. Chester, *Westminster Abbey Registers*, Harleian Soc. 1875, 483; J. P. Neale & E. W. Brayley, 'Henry VII's Chapel', *Abbey, Church of Westminster* i, 1818, 21-7; E. N. Cottingham, *Plans, &c. of King Henry VII's Chapel at Westminster* i, 1822, 7-24; sale catalogue of Gayfere's Library (B.M., S.C.S. 138/7).]

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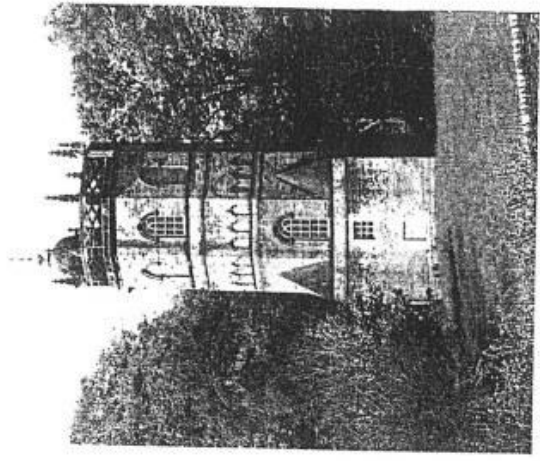


From OS 1:1250 1976 NTS

Map showing the landscape areas, Temple Grounds



YORKSHIRE GARDENS TRUST
THE TEMPLE GROUNDS
RICHMOND, NORTH YORKSHIRE



The Temple or Culloden Tower

This booklet was published to accompany a guided walk around Temple Grounds on June 20th 1998 by kind permission of Dr and Mrs Lawson. Please note that there will only be permissive access for the public to the southern area of the site and details will be displayed on the notice board by York Square car park. Please respect private property. The proceeds from the sale of this booklet will be donated to the Yorkshire Gardens Trust

Introduction

'I am never absent from this place three or four months but it appears the most charming of any I see at my return. I now, when alone, live in my Gardens where the works now going on afford me greater pleasure than ever they did...'

Anne Yorke, Richmond
June 12th 1753

This extract from one of Anne Yorke's letters (Durham University MSS) written to her husband's nephew George Clavering of Greencroft, County Durham captures the essence of the affection and care with which the Yorke family laid out their gardens and grounds at Richmond.

The Yorkes were a prominent local Whig family who held extensive estates in Nidderdale and the manor of Bewerley near Pateley Bridge acquiring their small Richmond estate by marriage in 1651 and owning it until 1824. It is during this period that the landscape of what is now called Temple Grounds was laid out. Today Temple Grounds covers an area of 14.5 ha. (c. 36 acres), a little less than when it was the Yorke estate due to fragmentation after the sale of 1824. (See map on back page.) It is of outstanding scenic, historic and scientific interest lying within the Richmond Conservation Area on the banks of the river Swale, and its importance as an example of a small estate probably designed as a ferme ornée and later as a Picturesque landscape, has been recognised by its inclusion on the English Heritage Register of Parks and Gardens of Special Historic Interest in England (Grade II). The unimproved hay meadows, Kays Field and Mill Field, are classified as MG3 *Anthoxanthum odoratum-Geranium sylvaticum* (sweet vernal grass-wood cranesbill) grassland, a nationally scarce vegetation now restricted to the Pennine Dales and of only local distribution where hay meadows are managed traditionally.

The main building on the estate, the mansion Yorke House (also known as The Green), stood on the banks of the river Swale at the south east corner of the site overlooking the Green.* It was demolished between 1824 and 1827. The two remaining buildings are the Culloden Tower (Listed Grade II*) built in 1746 and the menagerie, Temple Lodge (Listed Grade II) built in 1769. The Culloden Tower has in the past been called the Cumberland Temple or simply The Temple - hence the name Temple Grounds which appears to have originated in the

* This part of Richmond with buildings surrounding a grass area is called the Green. Yorke House and the estate at the western end of the Green were also sometimes called The Green and The Green Estate particularly by the Yorke's.

nineteenth century. In 1981 the Culloden Tower was rescued from near fatal decay by the Landmark Trust and its delightful architecture and exceptional landscape setting is much appreciated by the visitors who holiday there. Temple Lodge is now the home of Dr and Mrs Lawson and their family.

Seventeenth Century and Earlier Landscape

The Temple Grounds have made an important contribution to Richmond for several centuries. From the fourteenth century it was a strategic and defensive position for a pele-tower known as the Hudswell Tower and a riverside site for a fulling and later two corn mills called the Green Mill. Possibly even earlier the land may have been used for cultivated ridge and furrow on the higher ground - part of the Westfield, one of Richmond's three 'open' fields - and pasture near the river. Ridge and furrow is still evident in Kays Field, one of the hay meadows, indicating that it has not been under the plough for a very long time.

It is probable that from the sixteenth century the area became a small estate, with the mansion near the river, fulling and corn mills at the eastern edge of Mill Field, a tenter field on the hillside to the north/north west of the mansion, and the land either pasture or meadow nearer the river and under cultivation on the higher ground. In the medieval and Elizabethan period the Green was an 'industrial' suburb of Richmond known for cloth manufacture, hence the fulling mill and Tenter Bank where the fulled or dyed cloth was hung on tenter frames to dry.

Christopher Clarkson in *The History of Richmond in the County of York*, published in 1821, writes that on 18th August 1608 'the mansion then newly rebuilt' was sold to Sir William Gascoigne of Sedbury, (a few miles to the north of Richmond), who used it as his town residence. Eventually the mansion and gardens were sold to Mauger (or Maulger) Norton of St Nicholas, Richmond in 1631 who added more land by means of a purchase from Sir Timothy Hutton in 1632.

On the marriage of Mary, Mauger Norton's daughter to John Yorke of Gouthwaite (1633-63) in 1651, the property came into the possession of the Yorke family. John was knighted at the Restoration court by Charles II in 1660 and sat as member of Parliament for Richmond in 1661. Unfortunately his time in the House of Commons was to be short-lived. Just before the Easter recess in 1663 he was taken ill and died on April 3rd leaving Dame Mary, a young widow, to manage the Richmond and Nidderdale estates - which she did with considerable skill - and his son Thomas (1658-1716), then five years old, to inherit in due course.

Early Eighteenth Century Landscape - the Ferme Ornée

The first known illustration of the mansion and gardens dates from Samuel Buck's visit to Richmond c.1718 when he sketched a Jacobean style house with formal gardens apparently on rising ground. At this date John Yorke (1685-1757), would have recently inherited the estate from his father Thomas who had perhaps laid out the geometric formal gardens in the latter part of the seventeenth century.

The Harman Plan of 1724 (NYCRO) and the Map of Esquire Yorke's Hall, 1729 (Lawson) flesh out the Buck sketch and show an orchard along the riverbank in addition to the formal gardens both near the mansion and across the lane which connected the mills with the Green. The remainder of the estate is divided into closes with woodland on Mill Bank and trees planted on either side of Green Walk.

John Yorke's marriage to Anne, daughter of James Darcy MP of Hill House, Richmond (cousin of Sir Conyers d'Arcy of Aske), in 1732, linked the Yorke's to another of the old Yorkshire families. John was MP for Richmond in five parliaments between 1710 and 1754, overlapping at first with his father, Thomas. It is clear however that despite his duties in London and Nidderdale and Anne's frequent visits both with her husband and to her brother-in-law's family at Helperry near Boroughbridge, they were devoted to their Richmond estate. Their many letters (Yorke Family Archive, Anne Ashley Cooper), written in the 1730's to their steward Francis Lodge speak of chickens, horses, cows; spreading dung and lime; a walk in the low close, turning oats; apples, asparagus, seeds, their greenhouse, quick (hawthorn) and yew hedges and Telfords receipts - probably Telfords of York, the most distinguished nursery in the north:

Helperry, February 13th 1734, from Anne Yorke :

I would have you tell Tom Leaming not to neglect firing air into my greenhouse in the middle of the days. I want to know how all our quick [live] goods does of every species, and if either of my cows are calved yet.....I am glad the Rabble are so civil in our absence not to spoil our gardens, but as the fine weather approaches should be glad to hear the wall was up to prevent mischief in time.

London, February 21st 1735, from John Yorke :

.....I shall be glad to hear the work in the Garden goes well forward, and that it is followed close when the weather allows.

Helperry, March 31st 1736, from Anne Yorke :

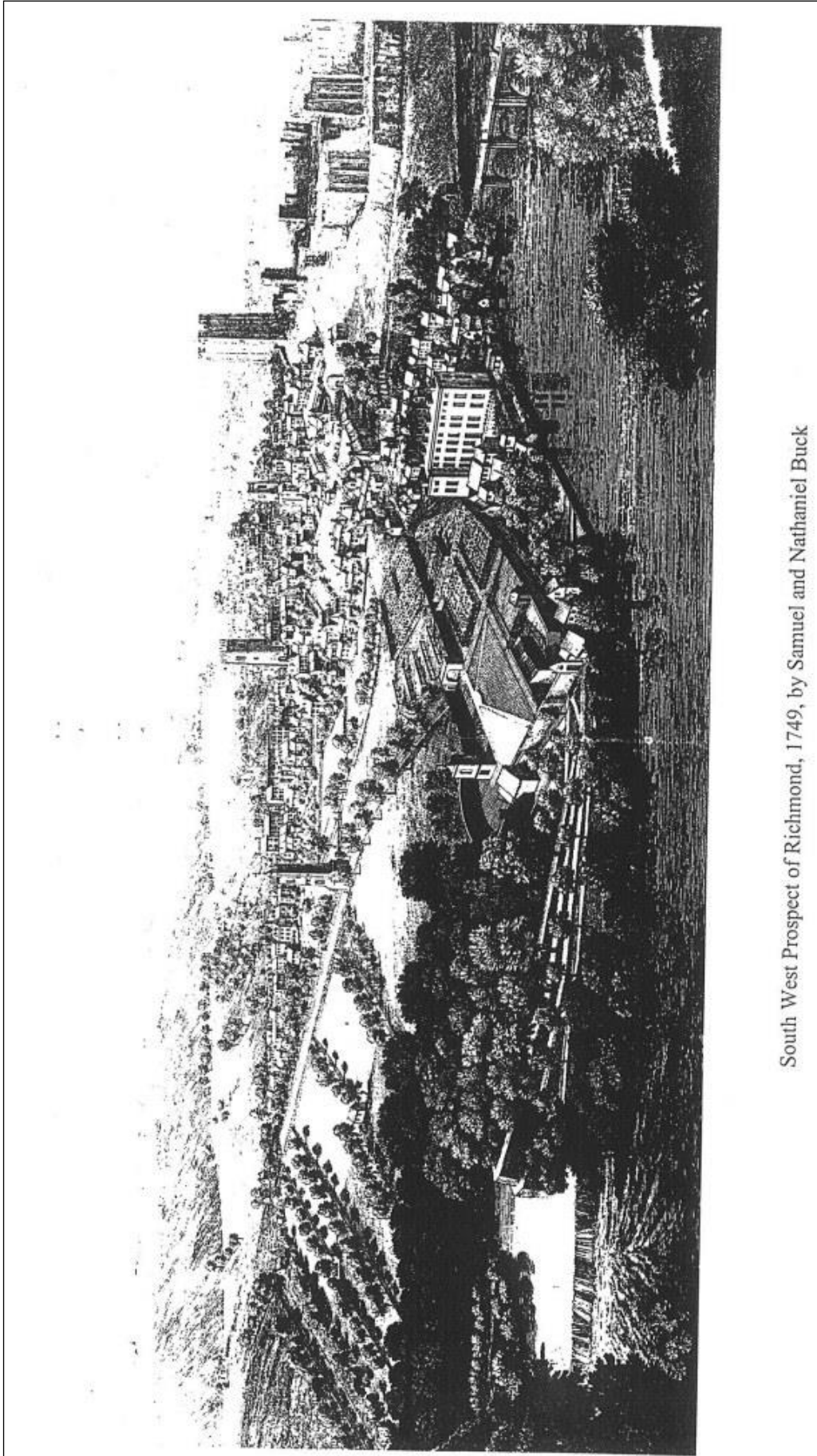
...I hope my seeds I sent to Tom Leaming came safe, if he can spare us a little basket of Apples, to keep some for your masters eating for he returns, send me some by next weeks carrier hither, I enclose you both Telfords receipts if you may book them according to order.

London, February 25th 1737, from John Yorke :

I hope the weather continued and favoured manuring the low close without any damage to the walk. When the season offers you must take care to have my ground well dressed and scal'd (lime) at a reasonable charge...

The letters and plans describe what may be called a *ferme ornée* - a farm for enjoyment as well as productivity, a theme first described by Stephen Switzer in his influential book, *The Nobleman, Gentleman, and Gardener's Recreation*, (1715). In this he writes of '...mixing the useful and profitable Parts of Gard'ning with the Pleasurable ... My Designs are thereby vastly enlarg'd and both Profit and Pleasure may be agreeably mixed together.' Certainly the Yorke's were busy improving their small estate to be both productive and pleasurable - and a feature for travellers like Lady Oxford who wrote in 1745 '...Mr Yorke, then representative, has a good house there with hanging gardens on the side of the hill.'

The Culloden Tower, described by Nicholas Pevsner as 'a very early essay in Gothic', was built by John (and probably also paid for by his brother Thomas) in 1746 to commemorate the Hanoverian victory at the Battle of Culloden which secured the parliamentary seats and property of Whig families like the Yorkes. The design of the tower has been attributed on stylistic grounds to Daniel Garrett (Leach) who worked at country seats near Richmond including Forcett Park c.1740 and the Gothick Temple at Aske Hall in the 1740's. Leach has suggested that Garrett acted as clerk of the works for William Kent's design for the Gothick Temple and then perhaps used his expertise to design the Culloden Tower. Could it be that Sir Conyers d'Arcy who was also a Whig MP for Richmond recommended Garrett to John Yorke, his relative by marriage? Certainly the tower is a marvellous monument commanding the landscape and would have made an outstanding contribution to the gardens as well as a very visible statement of the Yorke's taste and influence. Pevsner writes: 'Inside, the first floor room has a glorious chimney-piece, Gothic with Classical Kentian enrichments. Such enrichments also around the doorway and windows. Plaster vault with Gothic ribbing. The second floor room, however, is entirely classical. Flat ceiling with ribbon-work stucco. Excellent chimney piece.'



South West Prospect of Richmond, 1749, by Samuel and Nathaniel Buck

Samuel and Nathaniel Buck's South West Prospect of Richmond published in 1749 (centre pages) indicates that by the middle of the century John Yorke had extended and elaborated his walled gardens, making paths and planting trees and developing the rocky escarpment of Grotto Walk. The letters written by John and Anne Yorke between 1748 and 1754 (Durham University MSS) describe work continuing in the gardens, probably building the riverside wall and canalising the mill leat - the request for 'a brace of wild ducks' for the canals, and the key stone with John Yorke's initials and '1748', part of a stone arched entrance found below soil level at the western end of the mill leat in Mill Field in 1983, could all possibly point to the embellishment of the leat and the Grottoes as part of the pleasure garden circuit. Perhaps the building of the tower whilst being the peak of the formalised geometric layout also set in motion the later large-scale alterations which led to a more naturalised design, taking advantage of the inherent picturesque qualities of the site.

Clarkson records that John Yorke was found dead in his garden on the 14th July 1757. There were no children from the marriage and he was succeeded by his brother Thomas (1688-1768/70)

Later Eighteenth Century Landscape - the Picturesque

It is probably to Thomas that we owe the building of the Gothic menagerie (Temple Lodge) in 1769, although Clarkson suggests that it was his son, another John (1733-1813).

From the 1750's the Yorke family had begun to consolidate their estate by buying up small parcels of land. Additionally demolition of the Green Mill in 1765, removing the inconvenience of public access dividing their land near the house (several letters emphasise concerns with the 'rabble!'), and the building of the Richmond to Lancaster Turnpike along the eastern boundary, would enable them to feel secure enough to embellish their estate with new buildings and advance its wonderful picturesque qualities - the developing fashion of the time.

The demolition of the formal gardens at Temple Grounds must have been quite a major undertaking involving the resculpting of the slopes and the movement of tons of soil. New stables thought to have been designed by John Carr of York were built c.1772 to the north of the house, on the side of the hill, along with a new walled garden. The architect of the menagerie is unknown, perhaps Thomas designed it himself as there were several architectural pattern books available at this time.

The Jackson Plan of Richmond, 1773 (NYCRO) shows the dramatic changes which have taken place and in 1770 Arthur Young advises that:

'Mr. Yorke's gardens are well worth seeing, as the beauty of the situation is not only naturally great, but much improved by art. Upon a rising ground near the house is erected a tower, not a bad object in itself, and commands a good view: To the right is seen a fine sheet of river, under a hanging wood, which bearing round towards the left, forms an amphitheatre, terminated to the left by the town, and the old castle on a rising part of it. Beyond it, a distant prospect: The whole fine.'

By the time of Viscount Torrington's visit in 1792, John Yorke had laid out his estate incorporating all the Picturesque elements which were either part of his grounds or readily available in the outstanding scenery beyond. The rocky cliffs, the woods and hills, the ruined castle, the grottoes, the foaming river, the bridge, and the Gothic tower and menagerie; all could be viewed. It is not surprising that Viscount Torrington's mind turned to Hackfall when he saw Temple Grounds.



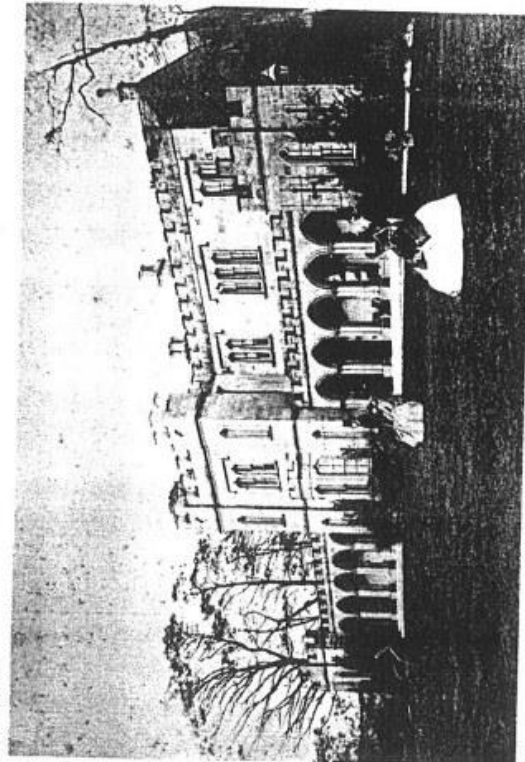
'A View of The Green, Richmond, Yorkshire, the seat of John Yorke Esq. by Mr Cuit, 1799' (Courtesy Anne Ashley Cooper)

The estate was included in a number of paintings including those of George Cuit (a friend of John Yorke) and J.W.M. Turner who visited Richmond in 1797. The close-up view of the west front of Yorke House with its flowers and walks painted in 1799 by Cuit shows how the fashions in landscape and gardening were as influential here as they were on the greater estates. The 1824 sale description

of 'Grounds laid out with great taste, Walks delightfully diversified, full of Rich, Grand, and romantic Scenery' and Clarkson's description: 'The propertylaid out in an open spacious demesne.....various summerhouses were built, caves cut through the rocks, fences pulled down and walks made in several directions, ornamented with clumps of trees and beautiful plantations... Great alterations have been made here at different times, either by erecting new buildings or pulling down old ones, and where nature has been only assisted, not tortured nor thrown into absurd and monstrous shapes.' indicates how beautifully the Yorke's had managed their small Richmond estate.

Nineteenth Century Landscape

After the death of John Yorke II in 1813, the estate was tenanted before being sold in 1824. Soon afterwards Yorke House was demolished. This marks the beginning of a gradual decline certainly at the southern end of the site when the walled garden and stable block became separated. The purchase of the rest of the estate by the Smurthwaite family (ancestors of Dr Lawson), in 1844 ensured that for the remainder of the century little was changed apart from the planting of evergreens, and trees along the boundary and the conversion of the menagerie into the domestic dwelling, Temple Lodge, with its own garden. The landscape remained important and was opened to the public regularly for fetes and other gatherings.



The Smurthwaite Family in front of Temple Lodge, c.1860 (Courtesy Richard Lawson)

Twentieth Century Landscape

For many years there has been a gradual erosion of the Temple Grounds site; the stable block was demolished in 1958 and the area became the Yorke Square car park, substantial numbers of trees have been lost and not replaced and the buildings, walls, walks, grottoes and gates have all deteriorated. However in 1981 the Landmark Trust rescued the Culloden Tower and in the 1990's Dr and Mrs Lawson have begun the task of repairing and conserving the remainder of this beautiful landscape assisted by the Countryside Stewardship scheme. They hope to ensure that in the next century Temple Grounds will be as fine as it was in the eighteenth century, when Anne Yorke wrote that she was 'better entertained with seeing the work [in her little gardens] than to hear the finest opera.'

Val Hepworth

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