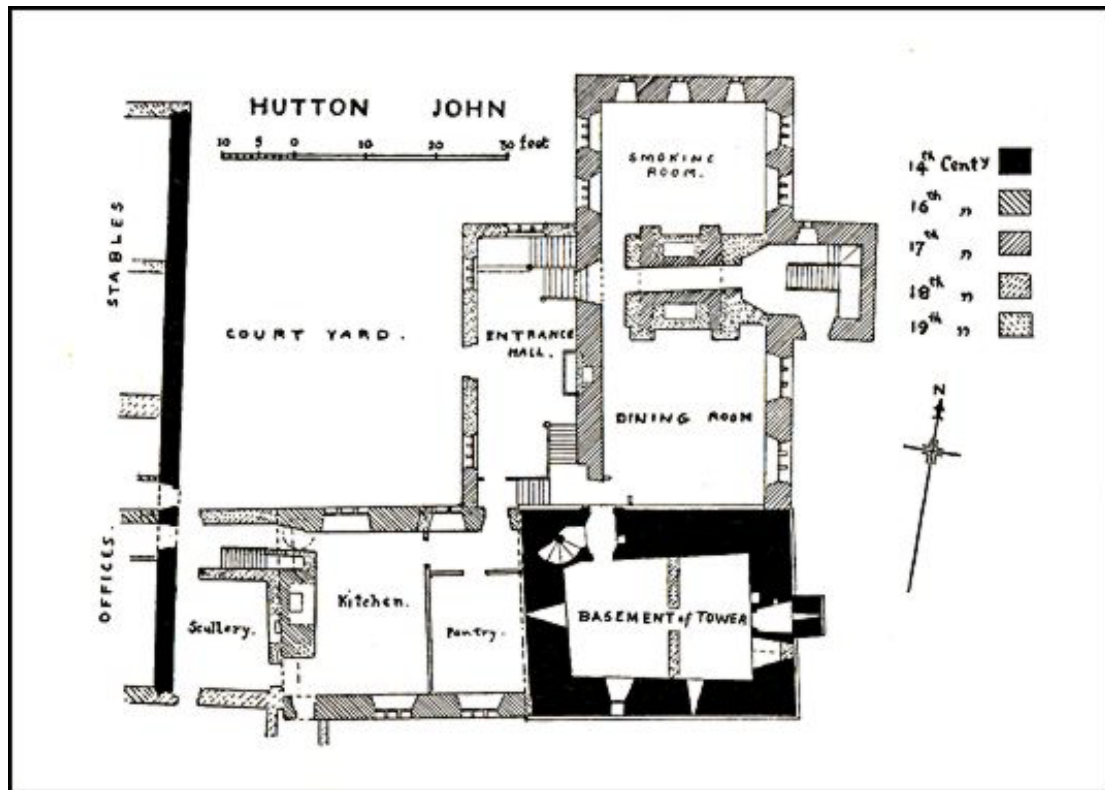




A Short Description of Hutton John by FERDINAND HUDLESTON.

Read at the site, July 6th, 1923.

THE Manor-house of Hutton John is one of the earliest fourteenth century fortalices of Cumberland. It is placed on a little spur of land jutting out into the valley of the Dacre beck, and were it not for the woods now planted to shelter it from winter gales, would be visible for several miles from every quarter save the north. The site of the old moated homestead which it supplanted is clearly visible in the park some 150 yards to the east.

The tower is roughly 38 feet long (E. and W.), 30 feet wide, and 41 feet high from ground level to coping of parapet. It is a good deal out of the square. Its walls are 6 feet thick immediately above the plinth on its east, south, and west sides, but the north wall, although 6 feet thick at its eastern end, widens to 8 feet at its western end, where the ground-level entrance door and the spiral stairs are placed. The entrance doorway and the doorway to the spiral stairs have pointed arches, while the doorway to the basement has a flat top spanned by a long stone lintel. The outer and inner faces of the tower walls are rough hammer-dressed ashlar-work of a sandstone from the basement beds of the carboniferous series, got from a quarry called "John Crag," about half a mile away to the north-west, while the hearting consists of rough pieces of the same stone and cobbles all bedded in and grouted up with lime mortar.

Three mason's marks, a cross, a vee, and an arrow, can be seen on the voussoir stories of various arches.

The basement is barrel-vaulted in one span with the haunches filled up to make the Solar floor, and it has three original slit windows, one on each of the east,

south, and west walls, and another, comparatively modern, square window in the south wall. The original east opening has been at some time widened on its north side, and it is now blocked up. The east wall has also a splayed-arched opening through its whole width of 6 feet, and this is closed up by a 3 feet wide buttress-tower which is carried up to the very top of the main tower, and is there adapted for use as an outlook and fire-beacon turret: this buttress tower has a smoke-hole through it. The opening seems to have been designed as a fireplace, and the same arrangement can still be traced on each of the two upper floors of the tower, although these floors were modified into sitting-rooms, bedrooms, etc., in 1730-5.

The first floor ("Solar") has now a modern floor laid upon the old stone floor, and its present windows and partitions are insertions of 1730, when the Solar was divided into two rooms. One wide-arched original window opening in the north wall has been used for centuries as a means of access to the eastern wing of the house; the more modern windows have obliterated all the other arched window openings on this floor. The north wall has also in it an arched sleeping chamber, 10 feet long by about 5 feet wide, with doorway opening into the Solar, and a cupboard recessed into the wall at either end, but its window has been obliterated by the music cupboard of the present drawing-room. The entrance from the spiral stair to the Solar is unchanged so far as its masonry is concerned, although it has now a deal Georgian door and door-frame inserted. The west wall has in it an original garderobe, 8 feet by 3 feet, with arched roof, now used as a Muniment chamber and entered from the south wing of the house. The narrow passage through the west wall was only cut in 1850 for convenient access from the first floor of the south wing.

The second floor ("Bower") still has its original oak floor laid on beams, 18 inches apart, spanning the whole width of the Solar, and these beams carry the lath-and- Georgian ceiling of the present first-floor rooms. The present partitions, which make it into two bedrooms and the windows date from 1730, but the north wall still has its original arched window-opening converted into a cupboard and entered from a bedroom (the "Blue Room" in the eastern wing), and its arched sleeping chamber, 9 feet by 5 feet, with a doorway (now blocked up) from the spiral stair (it is now used as a cupboard, and has a doorway cut through the inner "skin" of the thick wall to give access from the "Red Room" inside the tower), and the little round-headed window that lighted and ventilated the sleeping chamber can still be seen in the "Blue Room". The west wall has a garderobe like that on the Solar floor, now converted into a cupboard for a bedroom on the second floor of the south wing. - The narrow curved passage-way now giving access to this south wing was only cut through the west wall in 1866.

The spiral stair well is 7 feet diameter from ground floor to Solar, but only 6 feet diameter from Solar level to Bower and roof; it has only two narrow slit windows in it, one to light the first floor landing, which is a fairly commodious landing with a large lofty doorway into the Solar, and one to light the doorways into the Bower and top sleeping chamber, both of which doorways are low and narrow, with little pretence of any landing at all, and I fancy were purposely made difficult to enter if defended.

There is no indication of any masonry turret to cover the top of the spiral stairway. The present covering is merely a modern timber one built upon shallow

walls of dressed stone, and the roof is a few inches below the coping of the parapets; perhaps it may be a rough copy of an original cover, for the top steps do not show any signs of weathering from exposure to rain, and a couple of "peep-holes" to the north and west seem to indicate some kind of chamber for a watchman. The present slate roof and lead flats over the walls date from 1730, but beneath the lead is the original "fighting deck" with stone gutters next the battlemented parapet walls, discharging into numerous gargoyles, some of which have been knocked off to make room for modern cast-iron rain-water pipes, while others are covered now by the roofs of the south and east wings. A drip-course runs all round the tower at the level of the gargoyles.

The parapet round the little projecting "smoke hole" turret has four recesses cut into it which seem to have been made to carry a couple of beams to support a fire crate that could be visible to a watchman at Dacre Castle, which is the only tower in sight of Hutton John.

I have not yet found any documentary evidence as to who was the actual builder of the tower, but it would seem to have been the William de Hoton who in 1297 was the ward of John de Geveleston (*Bain's Calendar of Documents relating to Scotland*, nos. 736 and 834), and in 1335 was exempted from serving upon " assizes, juries, etc., against his will " (Cal. Patent Rolls, Ed. III, vol. 3).

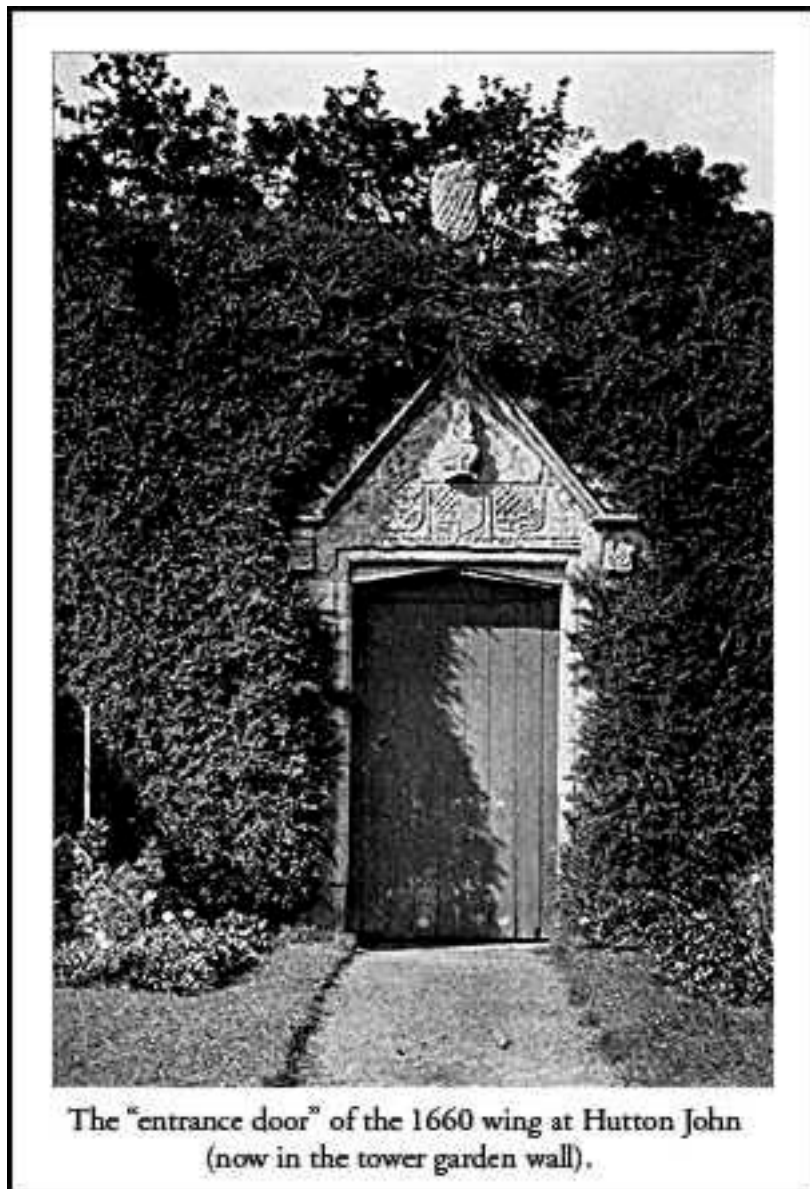
The "curtain wall" is still in existence on the west side of the courtyard, but has been raised a few feet, and has had some openings for doors and windows cut through it to serve the comparatively modern buildings built outside the enclosure; the north wall has disappeared save for the short length at its eastern end, upon which the 1660 wing has been built; the east and south walls have been partially used as foundations for the wings that now exist. There is no visible sign of any fortified entrance gateway to the courtyard, but the way the old roadway approaches the house would indicate that the original entrance was in the north wall, and consequently disappeared when Andrew and Dorathie rebuilt the east wing in 1660. The space enclosed by the old curtain walls is about 90 feet square.

Sometime about 1460 Thomas Hutton erected a building which he commemorated by the heraldic stone (Described by Curwen in *Castles and Towers* p.438) that was brought to light in 1874, and was then built in as a lintel to the modern opening from the top floor of the 1660 wing to the top floor of the tower; this building would seem to have been a hall and offices resembling those still existing at Yanwath, and to have had incorporated in it the whole of the east curtain wall and part of the north one; for the end of this north curtain wall is still to be seen projecting beyond the west end of the north wall of the 1660 wing; but Andrew and Dorathie's work has incorporated or obliterated Thomas' work to such an extent that one has little evidence to found an opinion upon, save that the lower part of the existing north wall of the east wing is very rude masonry, although of unusual thickness, and might well be some survival of Thomas' work.

The south wing is mainly the work of Cuthbert Hutton in 1540 or thereabouts. His work was a two-storied building with a spiral stair in its north-west corner, and two windows to each floor on both north and south sides; its entrance from the courtyard was by a doorway close to the west wall of the tower, and is still in use

regularly as a way from the modern entrance hall to the south wing. In 1830 Andrew Fleming Hudleston built a third story to this wing, and he then rebuilt the south wall, putting other windows into it and carried Cuthbert Hutton's four south windows over to the north side of his own new top story and the other building, built at some unknown period in the south-west corner of the old court between the west curtain wall and Cuthbert's building, thus obtaining the present old-world effect of the south wing when viewed from the courtyard. It must be admitted however, that this additional story has somewhat dwarfed the tower when one looks at it from the drive up to the house. The 1830 operations have altered the internal work of Cuthbert Hutton in the first floor, but the ground floor, which is now kitchen and pantry, has much of the panelling and ceiling of his hall in its original position.

In 1660, when "the King enjoyed his own again," Andrew Hudleston, the Cavalier (i.e. Andrew II, the great-grandson of Cuthbert Hutton), got hold of his own house, and he and his wife (Dorathie Fleming) began their rebuilding of the east wing that Thomas Hutton had put up two centuries earlier. The scale of their work was far more extensive than anything his ancestors had dreamt of. It was a three-storied building with its roof ridge level with the very top of the parapet wall of the tower, and a huge chimney-stack about 13 feet square between their hall and their withdrawing-room. These two rooms were on the first floor, with kitchen and other offices below them, bedrooms above them, and they put a small wing 16.5 feet wide and projecting 12 feet on the east front abreast the chimney-stack to give room for a chapel at the top with a priest's room below it. *Their* hall, 24 feet square (now the drawing-room), had a ten-light window to the east and a smaller window-now obliterated-on the west; the withdrawing-room (now the library), 24 feet by 18 feet, and oak panelled all round, had a ten-light window on each of its three outer walls, east, north, and west. Above the withdrawing-room was the great bed-chamber, with a ten-light window to the east, another to the west, and two six-light windows in its north wall. These four windows are still just as they built them, and all their old glass is *in situ*, but the ceiling is one that was put up in 1886. The chapel in the small eastern projecting wing was 11 feet wide and perhaps 15 feet long, and it had three three-light windows, i.e. on north, east, and south sides, while above the east window was the heart-shaped window which now lights the attic there above the ceiling of the present main staircase. Below this chapel was a smaller priest's room, with a three-light window on its north and east sides, and somewhere between these two apartments and the great chimney-stack were stairs to give access to them and to the bedrooms of the top floor, but the precise arrangement of all this work is now unknown, because the "Counsellor" (Andrew V), great-grandson of the "Cavalier," cleared out the whole little wing of rooms, stairs, etc., when in 1730 he "Georgianised" the place and erected the principal staircase which survives to this day.



Andrew and Dorothie's entrance doorway was on the first floor in the west wall, immediately opposite the great chimney stack, approached by a flight of steps in the open (like that at Catterlen) and adorned by a crest, motto, legend, date, and three shields of arms, *(see footnote) which tell us about the marriages of the three generations of the Hudleston family who had held Hutton John up to that time. All this fine display was removed by the Counsellor in 1730, and it eventually found a resting place in the west wall of the tower garden, where it is now surmounted by a gateway Lion (now headless), who supports a shield impaling Hudleston and Fleming and the letters

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This entrance door opened into a small lobby on the west side of the great chimney-stack, about 13 feet long and 5 feet wide, and a doorway at either end gave access to the hall and the withdrawing-room.



On the outside of his north wall the Cavalier put up a fine heraldic device over the window of the withdrawing-room, impaling his own arms with those of his wife's family beneath a legend, "This was built by Andrew and Dorathie his wife 1662"; while still higher up he put the Heart window with a cross and Constantine's famous motto, "Hoc Signo Vincas," and the date, 1660 He was a strong adherent of the Old Faith., The two dates seem to give the time of the start and the finish of his enterprise, and a rough relieving arch above the heraldic stone tells us that it was not ready for insertion when the walls had reached that level.

A third elaborate heraldic stone obviously of this date was displaced by the Counsellor in 1730, and built into a blocked-up window of the little building 1 shall next describe. It was in 1867 built into the north wall of the present entrance hall, but it is terribly destroyed by weather, and one can make nothing of the blazoning of the shield. Taken altogether, the heraldic adornment of Andrew and Dorathie's work must have been rather imposing in its original state.

In the south-east corner of the courtyard, Andrew and Dorathie put up a small square building which overlapped Cuthbert Hutton's entrance door to the south wing and gave a covered connection between the east wing, the entrance of the tower, and the two stories of the south wing; this small building was carried up to a still higher level, and had a small room in it. The "Counsellor" cleared all this out in 1730 and used the building for his new main entrance arrangement, which survived until 1866, when the present entrance hall was built.

Two other old carved doorways of Andrew and Dorathie's building were used in the Highgate Farm house, when it was built in 1737; and the arched gateway that now leads to the stables is their own entrance gateway removed - when the new road was made in 1835 - from its original position some thirty yards further north.

The "Georgianising" of the house by the Counsellor in 1730 was extremely drastic, and the outward appearance of the place much spoilt by him, although the internal layout was distinctly improved. He turned the 1660 hall into a drawing-room, with three sash windows in its eastern wall in place of the older ten-light mullioned window, and he brought an Italian craftsman down from London to design and erect the ceiling, which still exists. Dr. Taylor, in his "Manorial Halls," and Mr. Curwen, in his "Castles and Towers," are both in error when they refer to this ceiling as a specimen of seventeenth century work; it is in the style which was introduced into England in "Dutch William's" time, and it was beyond all shadow of doubt erected here in 1730.



The North Front of Hutton John in 1913

Photo - Ferdinand Hudleston

The Counsellor then converted his great-grandfather's withdrawing-room into a dining-room, blocking up the western window and turning the eastern one into a couple of sash windows; he drove a passage right through the great chimney stack from west to east to lead to the main staircase that he put up in the little wing to the

east, where the chapel and priest's chamber of 1660 had been; he discarded the 1660 entrance doorway and built an atrociously ugly passage along the outside of the west wall of that wing to connect the old entrance lobby with the small square building in the south-east corner of the courtyard, where he built the fine doorway of Italian Renaissance design, which is now removed a few feet north to the centre of the present entrance hall. He also turned all the south windows of the tower and many other mullioned ones of the east wing into sash windows, but happily he did not destroy those of the "north room," and the "slip" next it, or the northern one of the old withdrawing-room. He re-arranged the Solar and Bower of the tower, and converted the fireplaces of these two chambers somewhat ingeniously into modern closets, but his window insertions in the tower have given it a decidedly modern appearance to anyone who cannot appreciate the ancient type of its masonry. The Solar of the tower he made into two rooms and a passage; the eastern room was a lady's boudoir, daintily decorated, and entered from the passage leading to his new drawing-room through the old north window of the Solar, and the western one was a kind of "justice room" for himself, with one doorway from the same passage and another one in the ancient entrance from the spiral stairs of the tower for business visitors. He was Recorder of Carlisle, and Chairman of Quarter Sessions for forty years, and what was then described as a "man of parts."

A century later, in 1830 when Andrew Fleming Huddleston (Andrew VII of Hutton John), the Counsellor's grandson, had retired from the service of the old East India Company and came home for good, he made the changes in the south wing that I have described above, adapting part of Cuthbert Hutton's hall as his kitchen which office it still serves-and in 1866 his cousin William - father of this present writer - with the advice and supervision of his father-in-law, George Ledwell Taylor (sometime F.R.I.B.A. and F.S.A.), modified the house as it now is, i.e. made the new entrance hall to embrace Cuthbert Hutton's entrance to the south wing, as well as Andrew and Dorathie's entrance to the east wing; drove a second passage through the great chimney-stack at ground-floor level, adapted the Counsellor's dining-room as library, converted the basement kitchen and offices of Andrew and Dorathie into a dining-room and smoking-room, and replaced most of the Counsellor's sash windows by mullioned ones.

The timber floors of the east wing were showing signs of failing-probably wood was not well seasoned in the year of Charles II's Restoration, and the floors of the library, dining-room, and north room were then renewed, while eight years later, in 1874, the ceiling beams of the drawing-room were condemned and replaced; the room was then redecorated by Gillow of Lancaster, and the Italian ceiling of 1730 carefully taken down and replaced after the new beams had been erected. It was during this work in 1874 that the old heraldic stone of Thomas Hutton, and the carved door (or window) head now over the "Blue Room" cupboard entrance, the little window of the upper mural sleeping chamber in the tower wall, and the quaint old Creeing trough were discovered, built up in old window openings of the tower wall obviously just as "filling" to close them when the 1660 wing had been erected.

In the six centuries of its existence the old manor house has seen many changes, but, as Jefferson said in his "History of Leath Ward," it "still retains a venerable appearance," and fascinates most of its visitors.

Let us now turn to the lesser details of the house, using the present names of each room for convenience of description, and first as to *chimneys* and *fireplaces*. The oldest one of all is that in the Tower basement, and this is still just as it was built 600 years ago, probably because it could not be adapted for more elaborate cooking. The next in point of age is that of the kitchen in Cuthbert Hutton's sixteenth century wing; this has had to accommodate various inventions from the eighteenth century smoke-jack, which is still mostly in place, down to the present range that is barely ten years old. The huge single chimney-flue of 1540 now (i.e. since 1913) holds five separate flues of circular fireclay pipes, and it must be admitted that the five rooms are better off now than they used to be when each fireplace, as it was added for more comfort, merely had a smoke-hole knocked through the side of the big flue.

The great chimney-stack of 1660 had five separate flues at three different levels built in it at that time, and all are of the usual liberal dimensions. These are unaltered, but the fireplaces themselves are changed, for the chimney-stack had to be strengthened somewhat when the two fairly wide passages were driven right through it.

The stone fireplaces of dining-room, smoking-room, and entrance hall are the design of G. L. Taylor in 1866. The oak framing of the drawing-room fireplace is by Gillow of Lancaster in 1874, and every other fireplace in the house is commonplace eighteenth and nineteenth century design.

Next as to *windows*. The only unaltered window opening in the tower, except, of course, the narrow slits in basement and stair well, is that of the upper mural sleeping-chamber, which is round headed, and has at one time had a couple of iron bars across it, but shows no sign whatever of any glass to it.

Cuthbert Hutton's eight windows in the south wing are flat-topped with two mullions and a "door-knocker" label. They are of the pattern termed Elizabethan nowadays, but Cuthbert died in 1554, and therefore they must be regarded as early examples of the style. Sixty years ago they still had leaded lights of a diamond pattern, but these were badly perished, and gave place in 1865 to the cast-iron frames and small squares of glass now in position.

The north room still retains the pretty leaded lights, that Andrew and Dorathie put up in 1660-2, and you will notice that thirteen out of the thirty-two lights have lead framing of a slightly different pattern to the others, and that *their* glass is of a different texture and tinted by sunlight. I fancy they were old even in 1660, and that they may have belonged to a window in Thomas Hutton's hall when it was demolished, and that they are probably Venetian glass, while the other nineteen, which are still clear and not sun tinted, are English made. All thirty two lights have been protected from weather since 1867 by a sheet of modern glass outside, while in 1914 the ten in the western window had sheets of plain glass put on both sides of the leaded glass and all three thicknesses, i.e. the old leaded lights and the two new plain sheets, are set in a channel-shaped frame of lead so that the, old glass is hermetically sealed up and no flies can now crawl in and die between the lead lights and the outside sheet, as they persist in doing in the other twenty-two lights, where they can actually reach the leading.

The old lead is terribly frail, but the 1914 scheme of preservation seems to be quite successful, and will be eventually extended to the other twenty-two lights.

Although the Counsellor in 1730 spared the north window of the library, it was found in 1866 that the mullions could no longer support the wall above them, and the whole window was replaced by Blencow stone worked pretty closely to the old pattern.

The oldest *panelling* in the house is in Cuthbert Hutton's 1540 wing, where some of it is probably in its original position. Oak panelling can be easily re-arranged, and much of his work has been shifted to other parts of the house, such as the smoking-room and the lower passage through the 1660 chimney-stack, but several of the 1540 oak-framed and panelled doors will be found round about the present kitchen and offices.

The 1660 panelling of the library (the old withdrawing-room) is still *in situ* on three sides, but is re-arranged to suit the alteration to the east window, and that which was behind the great 1866 bookcase has gone to other parts of the house. It was all "pickled" in 1866 to remove the paint that had been applied to it at some period. The somewhat fanciful heraldic overmantel in the library would seem to have replaced, a century ago, an earlier overmantel which was found lying in an outhouse in 1865, and then used to make the canopy of the great oak bed in the north room; this bedstead, by the way, is a *really old* bedstead which has been *improved* into a four poster resembling the pictures of the "Great bed of Ware."

The dining-room panelling and ceiling dates only from 1866, and is the design of G. L. Taylor, and he also designed the present floor beams and ceilings of smoking-room, library, and north room.

As regards *furniture*, other than modern nineteenth century make or adaptations, the old oak "Court-cupboard" near the south window of the dining-room is probably the oldest piece of furniture in the house, and is a very interesting specimen of early seventeenth century work; it has been in the house from time immemorial. The large carved oak chest in the hall is a good example of late seventeenth century work. The oak settle in the hall was made up by one of my brothers forty years ago out of various pieces of old panelling and carving which he found in the outhouses, and they are well worth inspection. There are also two good specimens of seventeenth century chairs in the hall.

In the library is a good specimen of a twelve-leg gate-leg table, and a writing-table whose top is part of an old oak-framed billiard-table top. Here too will be found the seventeenth century clock that Father John Hudleston sent to Hutton John when Charles II died, and a rare engraving of the "Royal Martyr" by Simon "after Vandyke" (Simon was Engraver to Catherine of Braganza). You will notice that Charles's face is much more mystic than any of Vandyke's pictures actually represent. Hanging up in the recess of a window is a complete specimen of "Davis' Backstaff," a seventeenth century instrument for "shooting the sun": and the "Nocturnal" which completed the outfit of a navigator of those days is kept shut up in a drawer. Both these instruments have been in the house for a long time.

The drawing-room has two specimens of small gate-leg tables, and a handsome eighteenth century "Secretary" of what is termed Chippendale design, and a looking-glass of Queen Anne's time.

Scattered about the hall, library, and drawing-room will be found a set of six old "Chippendale" chairs, and five hall chairs of eighteenth century type.

In the eastern room, on the top floor of the Tower (*now* called the "Priest's Room") is a large eighteenth century "tall boy" chest of drawers and a Heppelwhite commode.

In the north room and in the Black Passage are four washstands of eighteenth century date, and a couple of Georgian looking-glasses.

As regards *Pictures*, nearly all the oil paintings are family portraits; one, in the drawing-room, painted by Romney in 1790, of Honoria (nee Marshall), wife of John Hudleston, is far the best painting in the house, The drawing-room also contains Huysman's portrait of Father John Hudleston, painted in 1685, just after the death of Charles II, and sent up to Hutton John by Father John himself; the portrait by James Ward in 18224 of Elizabeth (nee Fleming), wife of Andrew Hudleston VI; an early Reynolds of Mary (nee Burland), wife of the Rev. William Hudleston, whose marriage was in 1744; and also one of the fairly numerous portraits of Lady Anne Clifford, which came to Hutton John from Kelston Hall near Bath, some years after that place was sold by the Harington family, and would seem to have been presented by Lady Anne to Lady Dioness Harington, whose grand-daughter Helena married Archdeacon Lawson Hudleston in 1711. A landscape of John Glover's, entitled, "The Vale of St. John," is worthy of notice, as also is the portrait of the "First Protestant" (Andrew III), apparently in the year he was High Sheriff.

In the dining-room is Sir William Beechey's portrait of John Hudleston (a director of the old East India ,Company), husband of the Honoria whom Romney painted, and among other portraits are those of Archdeacon Lawson Hudleston and his wife Helena (nee Harington), as well as that of "Big Andrew" (Andrew Hudleston IV), whom Clarke speaks of in his *Survey of the Lakes*.

The best picture in the hall is that of John Berkeley Burland, but we are not certain who was the painter, nor do we know who painted the large picture, immediately below, of his father, Sir John Burland, judge of the Exchequer, who was buried in Westminster Abbey in 1776. The other large portrait is another one by Beechey of John Hudleston that was painted for the Rajah of Tanjore in early nineteenth century years, and was given to my father by the Rajah's grandson after it had been for fifty years in India.

On the wall facing you, as you go up the stairs from hall to drawing-room, is Ward's painting (in 1824) Of Andrew Fleming Hudleston (Andrew VII), when he came home on furlough from India after his father's death, and he and his mother Elizabeth both sat to Ward for their portraits.

Several well preserved eighteenth century engravings by Bartolozzi, Jones, Sherwin, and others will be found in "Miss Hudleston's room," i.e. the eastern room of the tower first floor.

The *Needlework* bed-hangings that are usually displayed on the oak four-poster bed of the north room are an unusually fine example of seventeenth century linen hangings, embroidered with coloured wools of various shades of green and brown, forming a conventional representation of a wood. They were sent here a few years ago, to be preserved as heirlooms, by a younger branch of the family, descended from the second son of the Rev. William Hudleston and his wife Mary (nee Burland), and are reputed to be an old family possession given, in the casual manner of older days, to a younger son who was a favourite of his mother. In the Black Passage will be seen a small screen of wool-work representing a gentleman and lady in a garden with sheep, birds, and a dog around them.

As regards *Documents*, we still have the Kingmaker's grant of £5 a year to Thomas Hutton, dated 20th August, 1461, just after the Yorkists had won the Wars of the Roses, bearing his own autograph, besides the confirmation of the same pension by Richard, Duke of Gloster "Crookback Richard"-in 1473, after the Kingmaker had come to grief at Barnet and all his possessions had passed to Crookback, his son-in-law.

The Agreement of the Cumberland Gentry with Colonel William Hudleston of Millom Castle, dated 23rd November, 1642, i.e. a month after the battle at Edgehill, concerning the raising of a regiment for the King, has the signatures of sixteen of the local Royalists, and illustrates the initial difficulties of equipping the forces of both sides in the Civil War.

Chief among the *swords* we preserve is one that we believe to be the sword of the cavalier, Andrew Hudleston II, but it was badly disfigured a century ago by a London swordmaker, who fitted a fantastic hilt for "Andrew VI," on what he describes in his letter with the sketch of his design as the "old sword " sent him by his client. Happily the blade is perfect and tells its period. Other family swords are a good example of a "Colichemarde," of Dutch William's time; a small-sword of some twenty-five years later date; and a horseman's basket-hilted sword with "Sir J. Lowther Bart." on the scabbard, believed to be a relic of the "Glorious Revolution" of 1688. But perhaps the one which will appeal most to visitors is the blade with an unusual hilt that was found on Hutton John manor some fifty years ago, and has been pronounced by Colonel Leatham, of the United Service Museum, to be beyond doubt the sword of one of the French officers who came over with Prince Charlie and probably died of wounds and exposure while trying to get to Carlisle after the skirmish at Clifton in December, 1745.

The lover of *books* can be shown a Virgil printed by Jean 'Petit of Paris in 1529; a folio Bible of 1613, and numerous volumes of the old Fathers of sixteenth and seventeenth century dates; a first edition of the quarto size of Camden's *Britannia*, 1594; a prayer book of the time of "our Lady Elizabeth," bound up with Sternhold's "Psalms in English Metre," of 1598, and the quaint "Histori of Bees," by C. Butler, printed at Oxford in 1634.



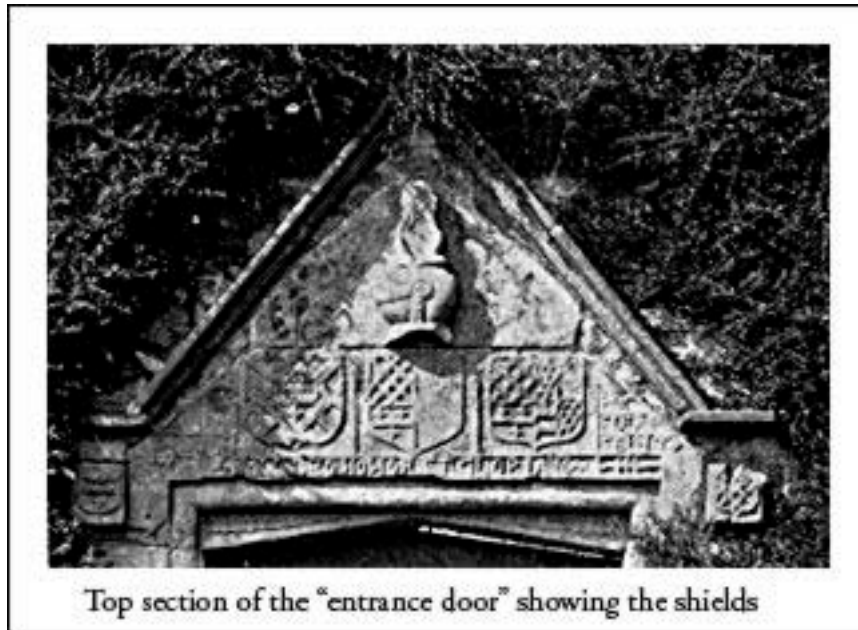
Nobody who knows the gardens at Hampton Court can fail to see that the terraces at Hutton John were inspired by the style of Henry VIII's period. Cuthbert Hutton, who made them, was a gentleman of the Court when his wife Elizabeth (nee Bellingham) was Mother of Maids to her cousin Queen Katherine Parr, and his long hedge of yew and holly has still twelve of the yew-trees left, of which number eight now constitute one of, the finest rows of clipped yews in the kingdom. The wall of the upper terrace was rebuilt about eighty years ago, but the two large carved stone flower-pots at either end of it are part of Cuthbert Hutton's work. The present shape of the eight clipped yews is due to Andrew Fleming Hudleston in 1830-5, for when he came home from India they had grown to such a size that they almost blocked out the view to the east, and he had scaffolds put up to every tree for the work of cutting them to shape. When, I first knew them as a boy in 1865, they still looked, very "scraggy," but now, in 1923, their coats are as fine as one could wish, and their symmetry is almost perfect.

They are a monument to the artistic taste and self-denial of "A.F.H.," who, in his middle age (he died in 1861), realised the wonderful effect they would eventually give to the home he loved, although he could never hope to see them at their best, since a yew tree cut to shape in the fourth century of its life is a terrible eyesore for many a long year. But "A.F.H." knew what he was about, for he grubbed up hedges, and laid down new fences and walls to all the land in sight of the house, altered the approach road from the "four road ends," planted the wood between the new road and the house, built the wall between "Dove cote" and "South Wing" to shut in the old Dutch garden properly, converted the mass of limestone deposit by the "Well" into the rock-garden we now see, and planted the trees to the south-east of the terrace for his successors to make use of in the present "Wild Garden."

The flower beds of the Lower Terrace were only made by my father in 1885, but the beautiful outlook to the east of the house is principally due to the excellent taste of Andrew Fleming Hudleston when he took the job in hand on his return from India, for in *his* father's time the place - so an old statesman's wife told my mother in 1865 - "looked like a prison of owt," whereas now when the traveller approaches it by the footpath that leads from Dacre to Hutton John he sees what I have often heard others describe as a "home to be proud of."

Footnotes:

1.0 The entrance shields.



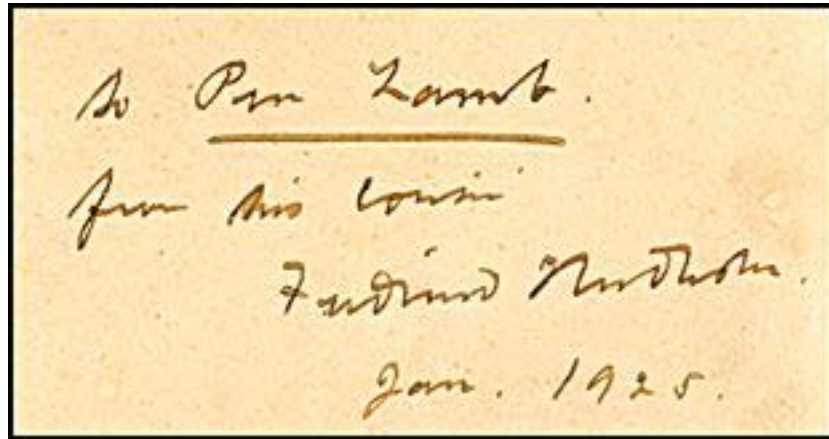
* Shield No. 1 shows Hudleston bearing Hutton on an escutcheon of pretence, and refers to the marriage of Andrew Hudleston with Marie Hutton, sister and co-heiress of Thomas Hutton.

Shield No. 2 shows on its dexter side, half of a quartered coat of Hudleston and Hutton, and impales the coat of Sisson. It refers to the marriage of Joseph Hudleston with Eleanor Sisson.

Shield No. 3 has the same dexter impalement as shield No. 2, while the sinister half shows the quartered coat of Fleming, i.e. 1 and 4 Fleming, 2 Urswick and 3 Lancaster. It refers to the marriage of Andrew Hudleston with Dorathie Fleming.

The legend is "Andreas Huddleston Hoe Fieri Fecit." The motto is "Soh Deo Honor et Gloria," and the date is " 1660."

2.0 Signature on my bound, privately printed, presentation copy.



A photograph of a rectangular piece of aged, cream-colored paper with a black border. The paper contains a handwritten inscription in dark ink. The text is written in a cursive script and is arranged in four lines. The first line reads 'To Mr Lamb.', with 'Mr Lamb.' underlined. The second line reads 'from his cousin'. The third line reads 'Ferdinand Hudleston.'. The fourth line reads 'Jan. 1925.'.

To Mr Lamb.
from his cousin
Ferdinand Hudleston.
Jan. 1925.

Which reads: To Mr? Lamb from his cousin Ferdinand Hudleston, January 1925