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THE LOWLY DWELLING OF WILLIAM WORDSWORTH ESQ^{RE}

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In 1825, at the age of thirty-five, William Wordsworth decided to build a house for his family at Rydal in Westmorland. For twenty-five years they had lived in Grasmere searching for a piece of land on which to build. They acquired several, but built on none, and for the last twelve years had lived comfortably at Rydal Mount, Rydal, a house rented from Lady le Fleming of Rydal Old Hall. In 1825 there were rumours that the Mount was needed for Mrs Hudleston, Lady le Fleming's sister. Wordsworth's reaction was to commission designs from George Webster of Kendal for a new house to be built on an adjacent plot known as The Rash. These designs were unknown until 1973 when a group of four was lent by the Wordsworth Trust to *The Websters of Kendal* exhibition held at Abbot Hall, Kendal. What follows is an attempt to show how the poet's passionately held views on building in the Lakes is exemplified in these designs¹ and how Webster's co-operation with the poet affected his future practice.

In the twelve years after he left Hawkshead Grammar School for Cambridge in 1787 Wordsworth was in the Lakes briefly and infrequently. In 1799 he came with Samuel Taylor Coleridge and his brother John on a walking tour. When the party reached Grasmere he at once decided to build a house. 'You will think my idea a mad one but I have thought of building a house by the lakeside' he wrote to his sister Dorothy on 8 November. In the same letter he mentioned 'an empty house . . . which we might take'.² This was Dove Cottage, where they were indeed installed

two months later. The idea of building remained, however, and in the next four years he acquired three small estates.³ No building materialised. In 1802 Wordsworth married Mary Hutchinson and soon Dove Cottage became too small for family and friends.⁴ The only available house was Allan Bank which they had execrated daily as it rose over the church tower.⁵ In 1811 its builders, the Crumps,⁶ were ready to move in and the Wordsworths moved to the restored Rectory – the Rector living in Langdale.⁷ This was disastrous; in the two years they were here they lost two children.⁸ Then in 1813 Rydal Mount became vacant.⁹ Taking it meant leaving Grasmere, but from the first they liked the house, its garden and surroundings.¹⁰

In these years the Wordsworths had considered building four times.¹¹ They had looked at four houses from Troutbeck (Julius Caesar Ibbetson's)¹² to the village of Bouth between Lake Windermere and Morecambe Bay.¹³ Had Wordsworth's 'mad' plan of 1799 been realised what would the cottage have been like? At this time he had formulated no principles about building in Lakeland and it may have been the dismay he felt on returning after a long absence which led to his doing so. It was Coleridge's first visit, but they both excoriated the new buildings. They were 'much disgusted with the New Erections and objects about Windermere'.¹⁴ The whiteness of Rydal Hall was 'a trespass on the eye' and 'Mr Law's White Palace – a bitch'.¹⁵ The smart Assembly-Room at Hawkshead 'perk'd and flar'd with wash and roughcast'.¹⁶ The list suggests what Wordsworth's

house would *not* have been like. The writings which present his ideas most completely on how best to build in the Lake District are *Select Views* of 1810, an album of generalised views by the Rev J. Wilkinson for which Wordsworth wrote a commentary (towards which he later felt disgust),¹⁷ and the *Guide through the District of the Lakes in the North of England* which evolved from it in 1820.¹⁸ A letter to his friend Sir George Beaumont of 17th October 1805,¹⁹ the *Poetic Epistle* dedicated to Beaumont of 1811²⁰ and the letters of the family and their friends provide further evidence.

Wordsworth's own experience of building was limited to slight timber constructions in his gardens.²¹ He made grassy terraces. He had given advice on planting at Allan Bank to his landlord²² and designed the Winter Garden at Coleorton, Beaumont's seat in Leicestershire.²³ The Beaumonts spent much of their time in the Lakes²⁴ and when Sir George Beaumont bought Loughrigg Tarn and planned a summer residence there,²⁵ Wordsworth saw a vision of the house, 'such a residence as is alluded to in the *Epistle*'.

... the few grey cabins rose
That yet disturb not its concealed repose
... one chimney smoking and its azure wreath,
... a glimpse I caught of that Abode, by Thee
Designed to rise in humble privacy,
A lowly dwelling here to be outspread,
Like a small hamlet with its bashful head
Half hid in native trees . . .

The poem continues 'Alas 'tis not, nor ever was'²⁶ and in a note of 1841 Wordsworth regretted that 'local untowardness', emanating from Sir Michael le Fleming of Rydal Hall (who did not want a rival baronet or knight in his 'Lordship') prevented further progress,²⁷ for Wordsworth would have known that Beaumont would seek his advice at every turn in building an example for others to follow. Thus he lost the opportunity to demonstrate 'how building with all the accommodations modern Society requires might be introduced into

the most secluded parts of this country without injuring their natural character'.²⁸

The nucleus of Rydal Mount is an old gabled farmhouse, Keens, with a version of Wordsworth's favourite chimney, a cylinder on a square base. To this Michael Knott, married to a le Fleming and agent to the Rydal estate, added a wing with sashed windows in the mid-eighteenth century, turning it into a gentleman's residence and renaming it High House. A Liverpool family, the Norths, bought it in 1803 and called it Rydal Mount. They left in 1813 having sold the house to Lady le Fleming.

Just below the garden of the Mount was a field called the Rash. In 1825 the owner would sell it for £300, 'three times its value',²⁹ which Wordsworth was able to raise through a new edition of his poetry. He then wrote to his landlady asking if the rumours were true, telling her that, if they were, he must 'make preparations for building – that his family may not be without a house to remove to'.³⁰ Lady le Fleming replied verbally that Mrs Huddleston was coming in 1827.³¹ Others were less gloomy. Sara Hutchinson told Edward Quillinan that Wordsworth was 'resolved to build a house rather than quit Rydal – but we have hopes that . . . we may be permitted to stay to prevent the erection of another "genteel cottage" a thing very obnoxious to the dignity of the "Lady of the Manor"'.³²

In the discussions following the ultimatum from the hall the female household would as ever defer to William, the acknowledged authority on local building. His daughter Dora could draw and we may assume that 'the dwelling which Dora has already sketched upon paper'³³ was the visible synthesis of their ideas. By April Dorothy wrote 'for my part I can as little endure the thought of building as of quitting Rydal Mount'.³⁴ In the same month Henry Crabb Robinson had read in 'the public prints' that Wordsworth intended to 'exchange the happier occupation of building the lofty rhyme for the more vulgar architecture of

bricks and mortar'.³⁵ But when Wordsworth undertook to direct the alteration to the rectory at Grasmere in 1810 Dorothy wrote 'you know how unfit he is for anything of that kind'.³⁶

He did not have to look far for a professional architect. George Webster of Kendal was building the new gothic chapel for Lady le Fleming below Rydal Mount from 1822–24.³⁷ This was Webster's first church and in 1822 Wordsworth had written a poem, dedicated to Lady le Fleming, *On seeing the Foundation Preparing for . . . Rydal Chapel*.³⁸ The Websters had already worked for Lady le Fleming at Rydal Hall; there are bills from 1818 to 1836 in the Rydal papers.³⁹ There was a direct connection between the two men in 1824. Jemima Quillinan, staying at Lanty Fleming's cottage, Stepping Stones, in 1822, was severely burnt and later died.⁴⁰ The Wordsworths undertook to see to the installation of a memorial tablet to her by Sir Francis Chantrey, and George Webster was involved in ways that are not completely clear, but at least included setting it up in Grasmere Church.⁴¹ Francis Webster, George's father, rebuilt the Salutation Inn in the centre of Ambleside in 1821–22.⁴² It was passed by Wordsworth on his way to and from his official place of work, the Stamp Office.⁴³ Francis was also responsible for the Assembly Rooms at Hawkshead of 1790,⁴⁴ for which the poet had expressed his dislike in 1799.⁴⁵ In the one known letter from poet to architect of 18th February 1826 Wordsworth invited Webster to Rydal Mount ('I have a bed at your service') 'for the benefit of your plans and judgement in respect of the House I design building . . . bring as many plans as you think may be of use to me'.⁴⁶ The use of 'design' here is ambiguous. Does Wordsworth mean 'intend' or is it a recognition of his own part in the conception of the house?

In 1825 Webster had begun his first two 'classic' Elizabethan houses, Underley and Eshton Halls,⁴⁷ with Longleat and Audley End amongst their

models. Wordsworth's views would have been sharpened by Beaumont's failure and the obligation he must have felt to take over his friend's role and follow 'ancient models' and the 'grace and dignity of traditional building'.⁴⁸ As he wrote to Beaumont, 'internal architecture seems to have arrived at great excellence in England but . . . I scarcely see the outside of a new house that pleases me'.⁴⁹

In April Webster submitted a set of three elevations and three plans entitled 'A residence for William Wordsworth Esq^{re} at Rydal'; all survive except for the front elevation (Figs. 1, 2 and 3). They show a long narrow house with none of the formal style of Underley or Eshton. It is asymmetrical, with a sequence of changing levels, gables of varying sizes, a bay window and groups of cylindrical chimneys. The windows to the main rooms are shown mullioned and transomed with, apparently, casement openings. There is a subterfuge here for, despite appearances, they are sash windows, the sashes passing through the transoms (Fig. 4). 'Ancient models' outside meet the 'great excellence' of new inventiveness inside.

Pencil markings on the April drawings show alterations no doubt agreed between client and architect. The projecting kitchen chimney is redesigned with more set-offs; the dining room chimney is shown corbelled out and with its 'pipes' fused into one mass. These vernacular refinements were transferred to working drawings dated May and June (Figs. 4, 5, 6 and 7). A more conspicuous alteration was made by Webster alone for technical reasons, as the architect explained in a covering letter with specifications. He had changed the canted bay of the dining room to a square one 'from the conviction that your Valley would never be able to execute it without the use of freestone', and there was very little of this available in south Westmorland. Most of the house was to be of 'the stone of the country', that is from the le Flemings' own quarry. Freestone of good quality for the front windows

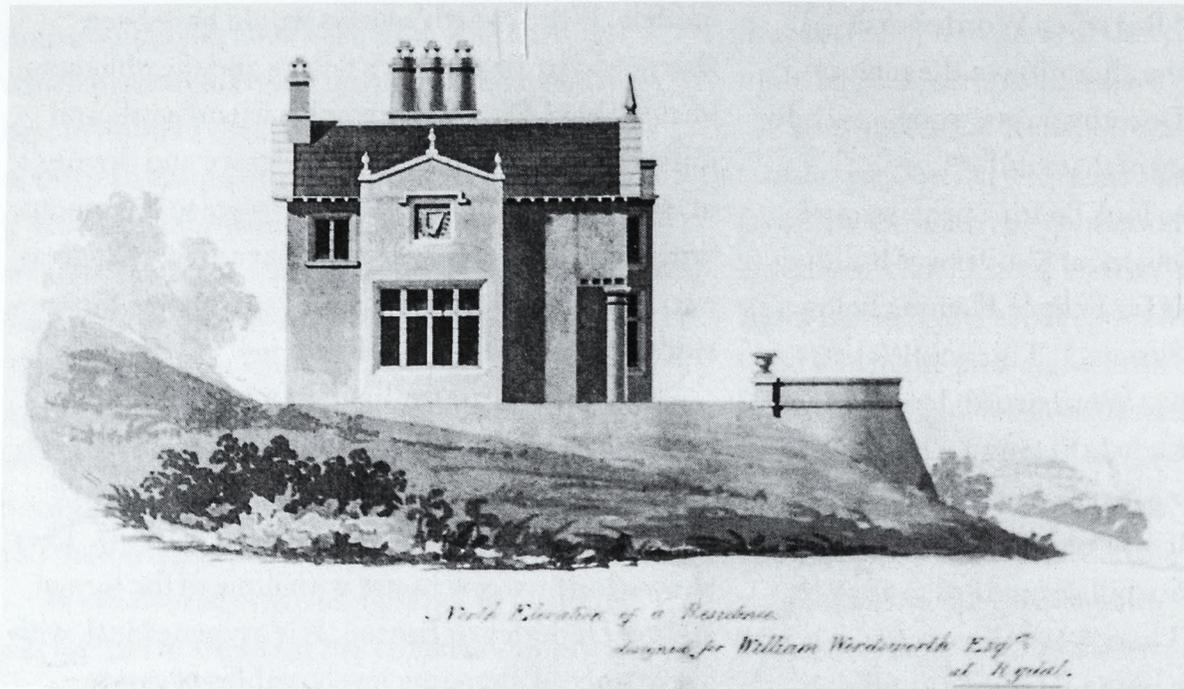


Figure 1. George Webster, proposal drawing for the Rash, Rydal, Westmorland, 1826. Wordsworth Trust, Grasmere.

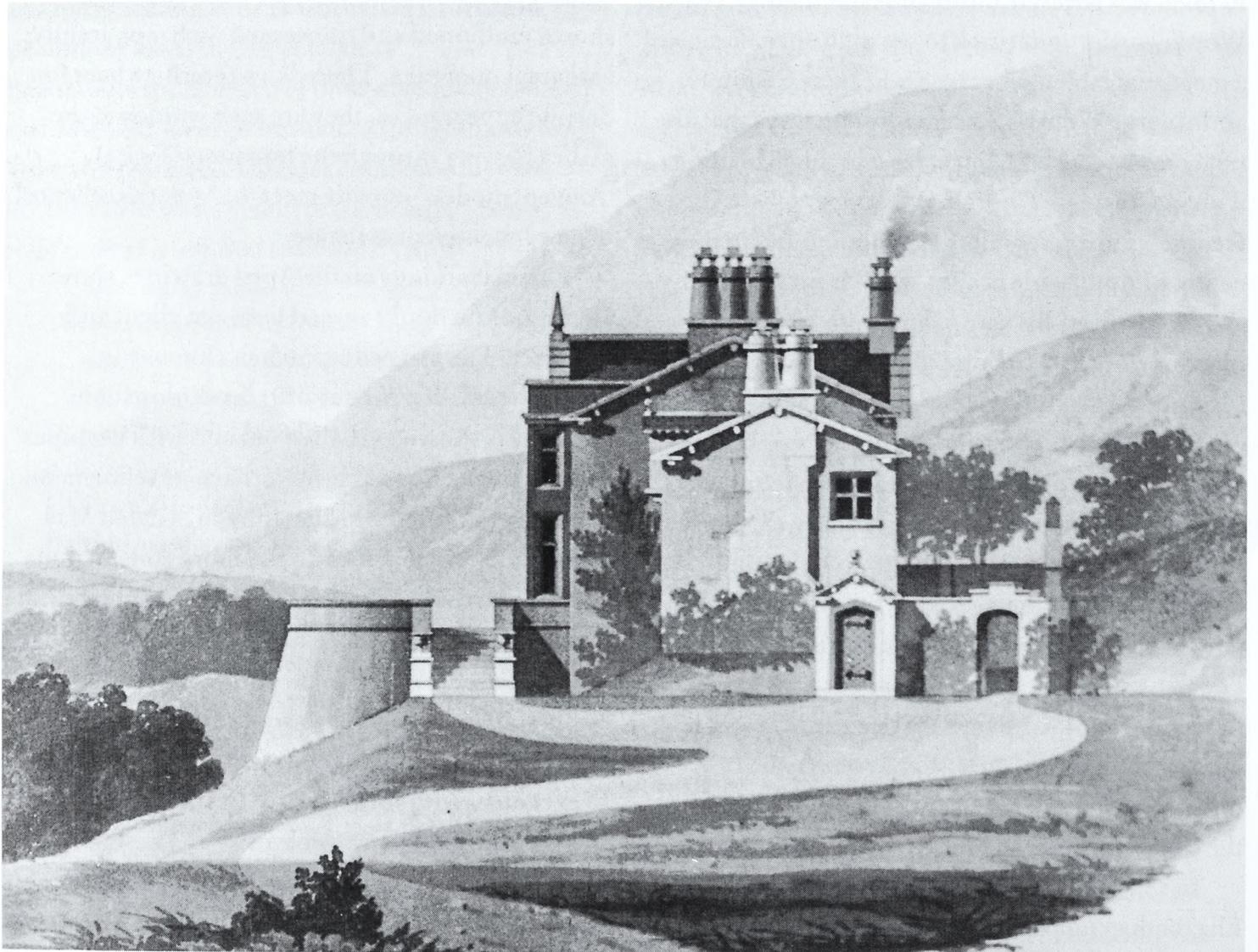


Figure 2. George Webster, proposal drawing for the Rash, Rydal, Westmorland, 1826. Wordsworth Trust, Grasmere.

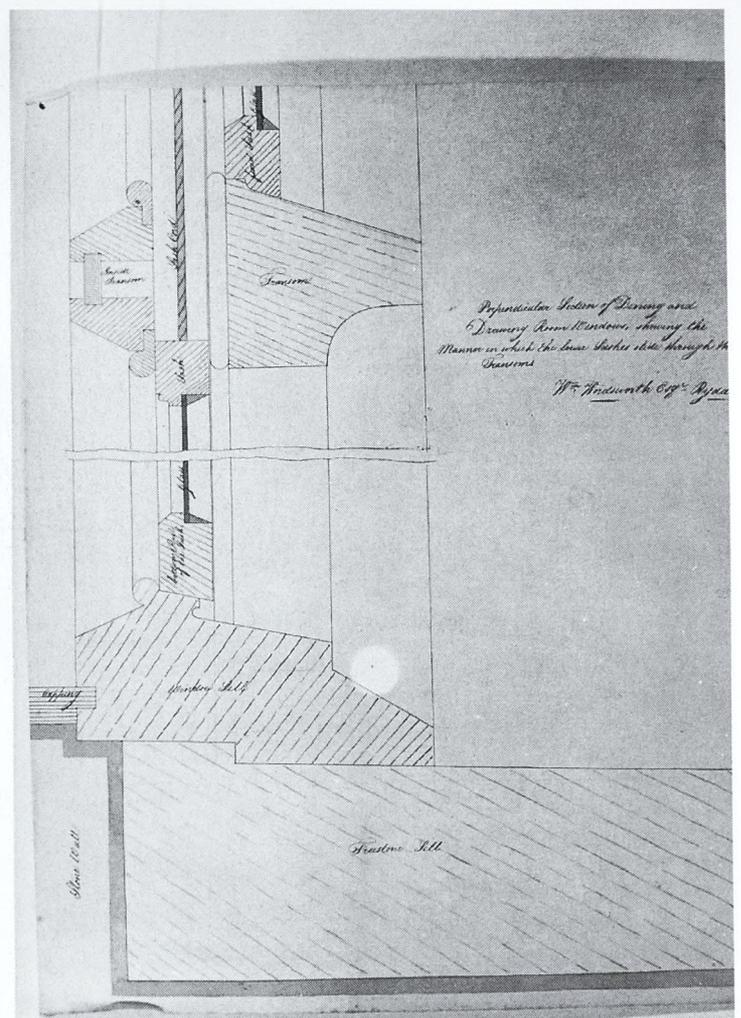
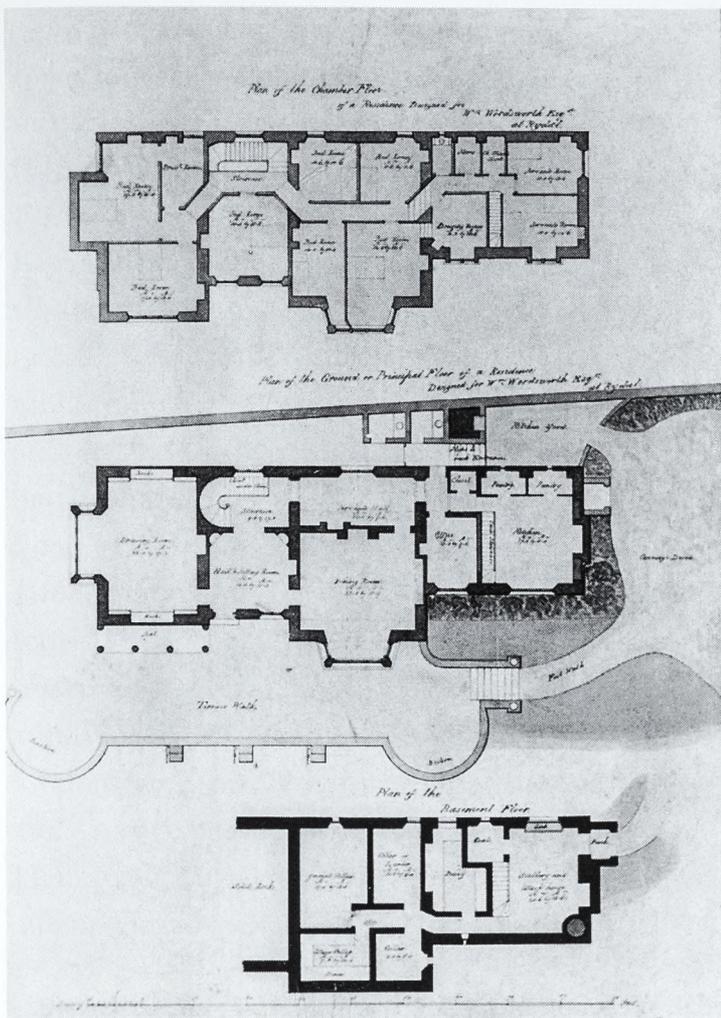


Figure 3. George Webster, proposal drawing for the Rash, Rydal, Westmorland, 1826. *Wordsworth Trust, Grasmere.*

Figure 4. George Webster, working drawing for the Rash, Rydal, Westmorland, 1826. *Wordsworth Trust, Grasmere.*

and door frame was to be brought from the quarries at Hutton Roof,⁵⁰ some twenty miles to the south. Other minor modifications include one design for all finials, a pierced ball.

This rich anthology of local detail is drawn from buildings which Wordsworth knew well and praised in his writings. They can be visualised as he knew them through contemporary drawings, like the volumes of naturalistic etchings by William Green, such as *Studies from Nature* of 1809⁵¹ (Fig. 8). Wordsworth was ‘fond o’ steans and mortar’ and ‘chimleys square up hauf way and round t’other’ and ‘so we built ‘em that road’, local builders recalled after his death.⁵² In the *Guide* he writes of ‘the singular beauty of the chimneys . . . sometimes a low chimney . . . is overlaid with a slate supported on four slender pillars . . . others [are]

quadrangular . . . surmounted by a tall cylinder, giving the most beautiful shape in which it is ever seen’. He noted ‘the pleasing harmony between chimney . . . and the living column of smoke ascending from it through the still air’.⁵³ Cylindrical chimneys, built so because of a lack of good building stone, are widespread in south Westmorland and Furness (Fig. 9). They tend to be massive and single but are sometimes grouped. They are difficult to date and were still built ‘naturally’ into the nineteenth century. There are no less than ten circular chimneys in the Rash design, each with a formalised adaptation of the cap on four slender pillars. Traditional chimney construction includes stacks through the roof, stacks corbelled out and stacks rising from ground level. In the Rash designs all three find a place.

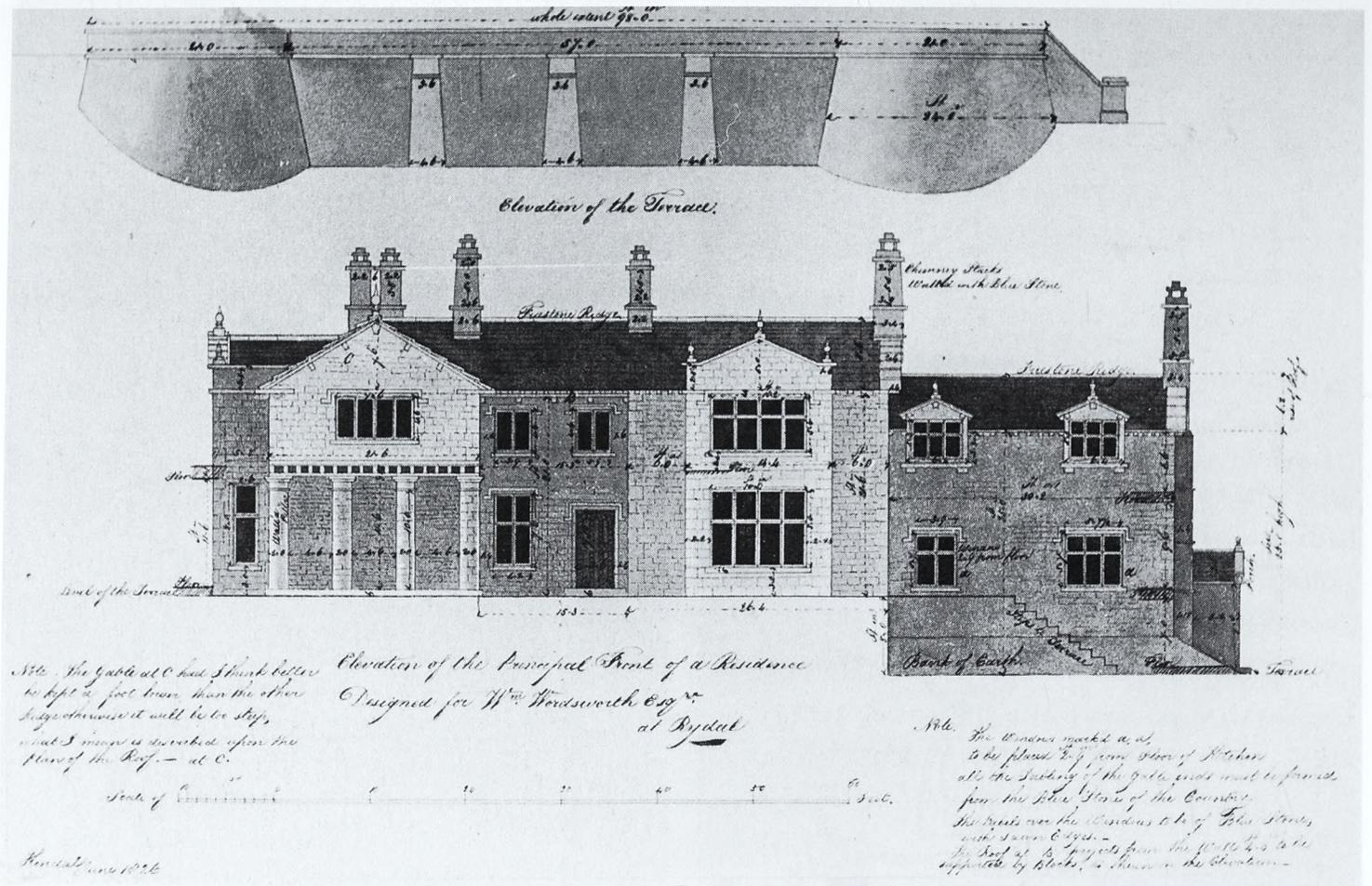


Figure 5. George Webster, working drawing for the Rash, Rydal, Westmorland, 1826. Wordsworth Trust, Grasmere.

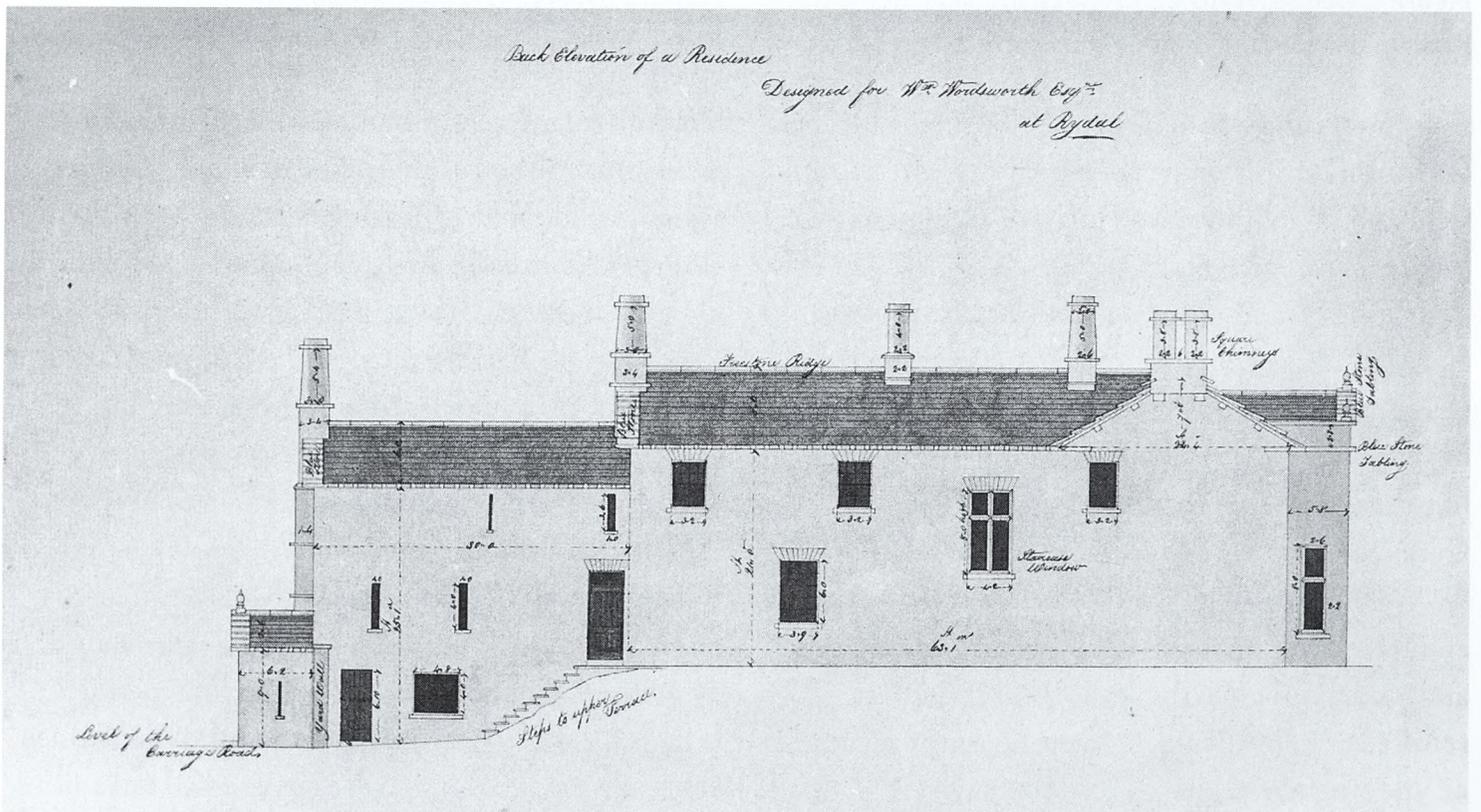


Figure 6. George Webster, working drawing for the Rash, Rydal, Westmorland, 1826. Wordsworth Trust, Grasmere.

There are three types of gable finish used in Lakeland, crow-stepped, continuous freestone slabs or the latter laid so that the slabs or slates overlap (Fig. 8). The last is the method formalised for the Rash. A continuous edging was proposed on both bays and was called ‘tabling’, usually the term for the flat stones built into chimneystacks to deflect rain. In the specifications all copings are called tabling and here Webster referred to his plans, adding ‘but for better examples reference must be had to some of the old houses in the neighbourhood’. He proposed windows which were mullioned and transomed, of timber not specifically local. They were to have plain stone labels. He proposed doors which were vertically panelled and oak studded (Fig. 7). The semi-dormer windows of the kitchen wing, pushed forward on corbels (Figs. 2 and 5), have precedents, for example at Coniston Hall (Fig. 9), a particular favourite of Wordsworth’s and essentially what he was recreating at Rydal.⁵⁴

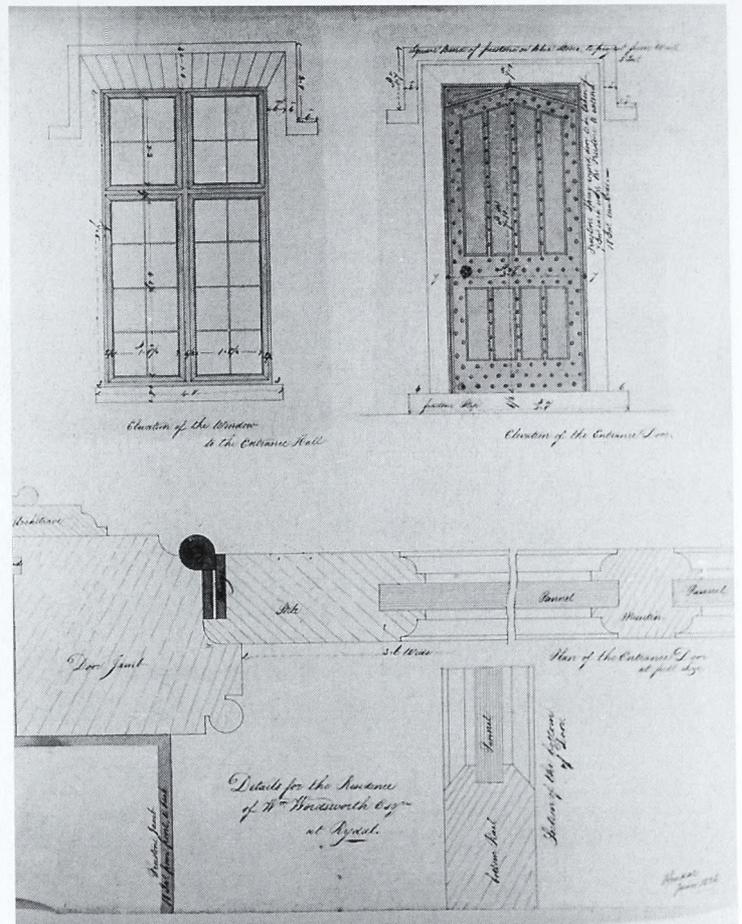
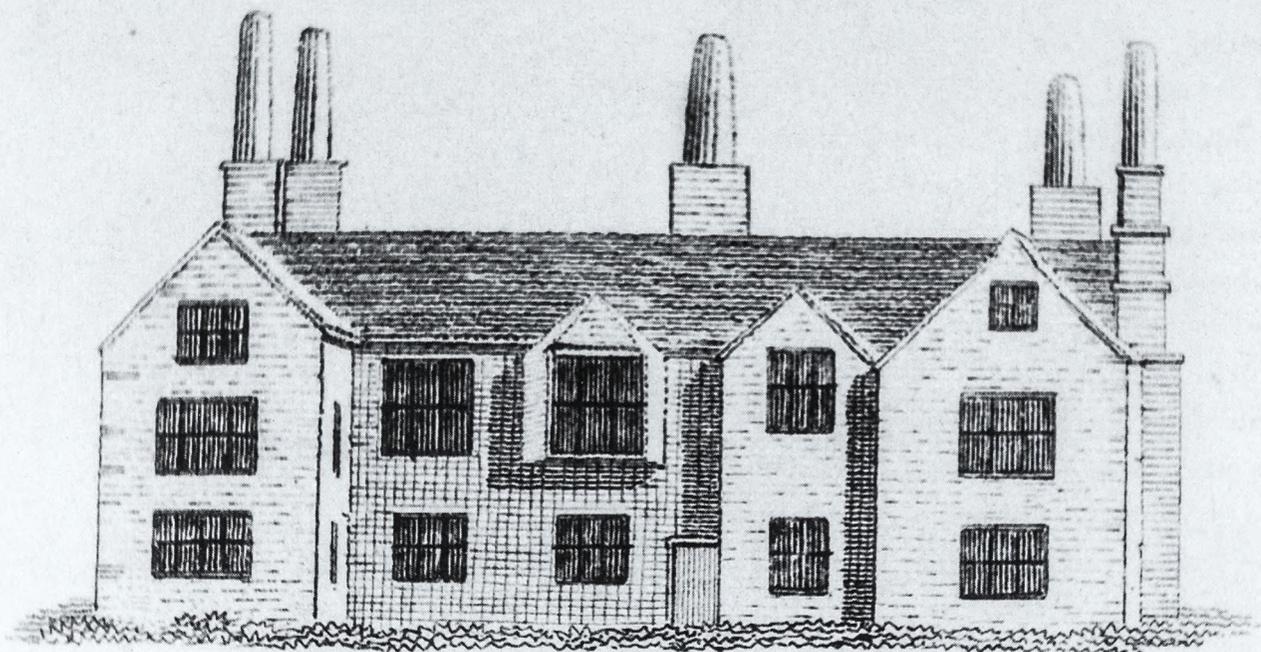


Figure 7. George Webster, working drawing for the Rash, Rydal, Westmorland, 1826. *Wordsworth Trust, Grasmere.*



Figure 8. William Green, view of Lakeland farm, 1809, from *Studies from Nature.*



CONISTON HALL,
Sir Michael le Fleming's Bar!

Figure 9. Peter Crosthwaite, view of Coniston Hall, 1810, from his map of Coniston Lake.

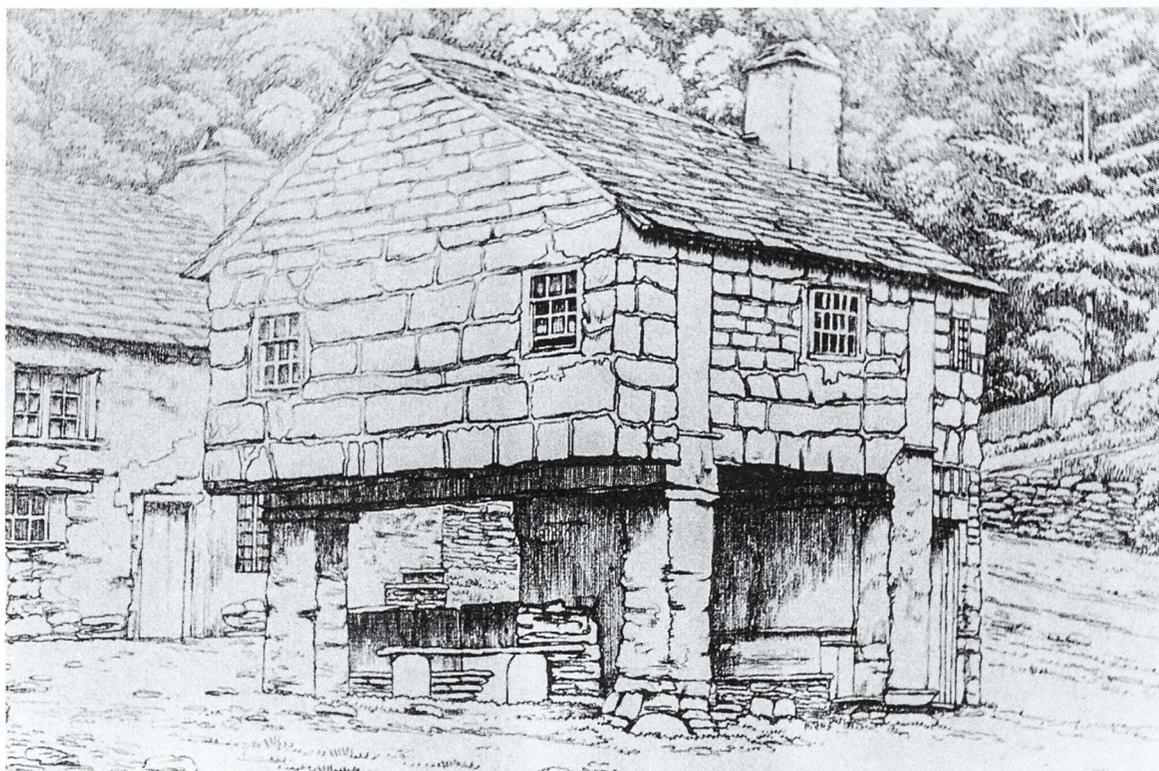


Figure 10. William Green, view of The Cross, Ambleside, 1809, from *Studies from Nature*.



Figure 11. Lancrigg, near Grasmere. *Angus Taylor.*



Figure 12. Birklands, Kendal, Westmorland, by George Webster, 1831. *Angus Taylor.*

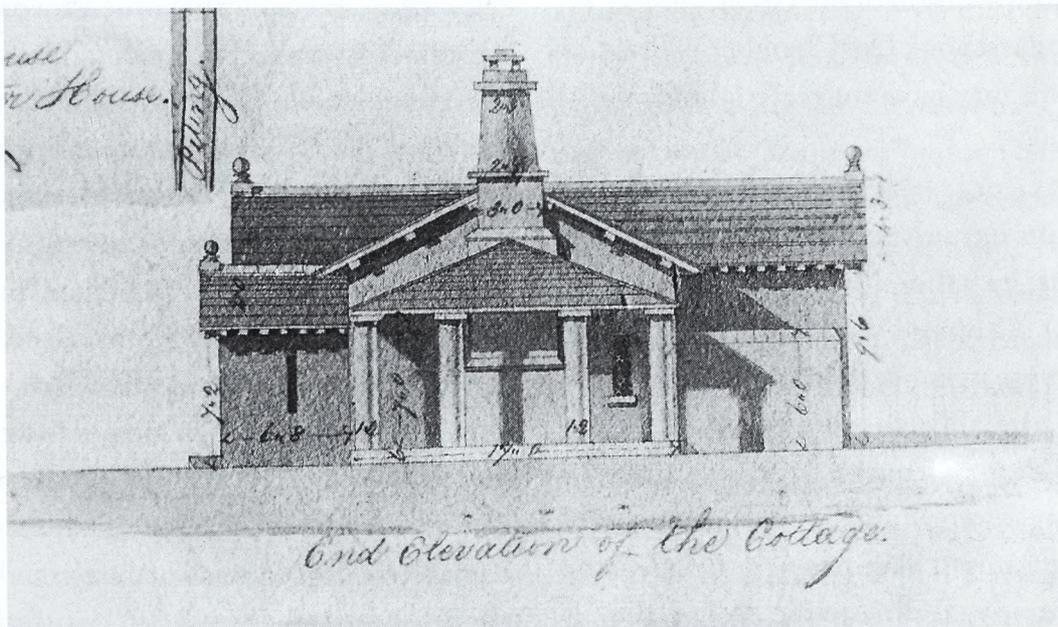


Figure 13. George Webster, working drawing for cottage, court of farm offices, Dallam Tower, Milnthorpe, Westmorland, 1826. *Cumbria Record Office.*



Figure 14. Birket Houses, Windermere, by W. L. Dolman, 1907. *Angus Taylor.*

In both houses the main entrance is modest and far from prominent, although at first sight the Rash has a four-columned porch (Fig. 5). This turns out to be a verandah or 'piazzia with seat', as the plan has it. Its four baseless columns support the gabled room above and reflect the form of the chimneys.

Apparently without domestic precedent, it seems to derive from public buildings like the Cross House in Ambleside (Fig. 10), where rough square piers support an upper floor.⁵⁵ The Cross House was visible from the Stamp Office, Wordsworth's place of work. Webster must have known of the 'primitive hut' as the origin of the Greek temple, if only from a standard book like Chamber's *Treatise* of 1759,⁵⁶ and this may have suggested the idea of baseless columns.

A terrace was a necessity at the Rash and the steep site explains its massive structure, its semi-circular bastions, its battered and buttressed walls (Figs. 1, 2 and 5). Although Wordsworth had made terraces, these were no more than broad grassy paths. Webster probably contributed this feature, which no doubt derives from his years of training. Over the drawing-room window, where a datestone or armorial device might have been expected, is the only purely decorative feature of the design, the framed relief carving of a harp (Fig. 1). Is it the poet's 'harp of yore'⁵⁷ marking his house, or is it a talisman against the drying up of poetic inspiration? Wordsworth wrote little in the early eighteenth twenties. Later in life, when the problem was more acute, he wrote he 'hoped to retouch a harp which I will not say with Tasso, oppressed by misfortune and years, has been hung upon a cypress but which has however for some time been set aside'.⁵⁸

On 18 May 1826 Wordsworth wrote to Robert Jones, 'I have no hope of visiting Wales this spring or summer I am entangled in preparing to build a house'.⁵⁹ A week later Sara Hutchinson wrote 'the timber is bought – the plan and the elevation all upon paper etc. and he is eager to begin in good

earnest!'⁶⁰ Webster's reference to 'the floor now staked out' in the specifications shows work in progress, yet in July Wordsworth declared his 'text was to build or not to build'.⁶¹ Mrs Hudleston visited Rydal and declined the Mount. She wrote to her son 'the Wordsworths are all ready for building just below the chapel though not without hopes of remaining on as your cousin must consider a building so near her quite a nuisance'.⁶²

Lady le Fleming did relent and no more is heard of building on the Rash until 1844. Webster's designs were brought out then, when Isabella Fenwick wished to be near the Wordsworths. Various cottages were concocted from them and a surviving drawing shows a plan of a reduced version of the original. There was talk of asking Anthony Salvin, Miss Fenwick's cousin, for his opinion, or even a plan of his own.⁶⁴ On 14 August 1844 'there were 50 men looking at the marked out ground before bidding for jobs',⁶⁵ when a letter was put into Wordsworth's hand by Lady le Fleming's attorney to the effect that 'no new house had been erected except on an old house stead, in the memory of man on the Rydal Manor' and this would continue to be the case.⁶⁶ Wordsworth rejected a courteous offer from Lady le Fleming to buy the land on the grounds of his daughter Dora's 'attachment to this country is so strong that she lives in the hopes at some future date to build a cottage on some site interesting to her affections'.⁶⁷ His suggestion that the Rash field could be exchanged for the Wishing Gate field at the Grasmere end of the estate was rejected.

Wordsworth must have felt that the idea of providing a paradigm begun with Beaumont's dreams at Loughrigg had died at Rydal on the Rash Field. Nevertheless the Rash designs had their effect on client and architect. Wordsworth gained an understanding of how buildings were put together and embarked on a career of advising friends on their houses, in the process no doubt promoting

Webster's interest. When Dr. Arnold of Rugby began his house at Fox How in 1833 Wordsworth 'set forth his ideas'.⁶⁸ When Charlotte Brontë visited the Arnolds she saw 'the chimneys . . . which were Wordsworth's "architectural creation and special care" (so the architect averred)'.⁶⁹ The architect may well have been George Webster. Mrs Fletcher of Edinburgh read *Lyrical Ballads* (1789) and determined to move to be near the poet. In 1835 he was looking for a suitable house for her and four years later they met at Lancrigg near Grasmere to discuss alterations to the farmhouse (Fig. 11). These were on a larger scale, but entirely rustic and it is impossible to identify the new chimneys 'like those at Troutbeck . . . Mr Wordsworth thinks they are the best for this country'.⁷⁰ Lesketh How at Ambleside of 1844 is perhaps by Webster. It is a crisp design of slate with its share of tidied-up local features like the Rash designs.⁷¹ The Knoll of 1845, nearby, was, Harriet Martineau claimed, of her own planning whilst admitting to Wordsworth's help.⁷² The semi-circular bastion in front must be a memory of the Rash terrace.

For the architect the collaboration opened his eyes to the vernacular. Details from the Rash entered his vocabulary, as, for instance, at Birklands, Kendal (1831) (Fig. 12); and others were added or reconsidered. Features accepted only for the office wing at Eshton came round to the façade at Moreton Hall (1829) and Whittington Hall (1831).⁷³ Part of

Webster's reconstruction of Dallam Tower (1826) was a 'Court of Farm Offices' with a cottage exactly copying the columns, porch and chimneys of the Rash⁷⁴ (Fig. 13).

With the arrival of the railway in 1845 the crowds predicted by Wordsworth duly arrived at the terminus at Birthwaite, the hamlet which consequently developed into modern Windermere town. The station was designed by Webster's draughtsman and new partner Miles Thompson.⁷⁵ The adjoining Riggs (now Windermere) Hotel, Italianate with a tower, and on a new scale for the Lakes, was designed by both the partners.⁷⁶ Where they used a post-Rash local style, as at the Lake Hotel and Posting House, later the Prince of Wales, on the Lake at Grasmere⁷⁷ which has banks of Rash chimneys, the detail barely alleviates the great bulk of the slate masses. Ironically the Prince of Wales stands where the young Wordsworth contemplated building a cottage in 1799, half a century before.

Had the Rash been built would the example of such a house lived in by a man of Wordsworth's eminence have had imitators? Did the failure in 1826 in effect postpone a domestic vernacular revival to the end of the century, when Voysey and Baillie Scott built their splendid houses on Windermere? Looking at an example by a lesser contemporary, W. L. Dolman, at Birket Houses (1907)⁷⁸ (Fig. 14), it is hard not to conclude that he knew Webster's designs in Wordsworth's library.

NOTES

- 1 Grasmere, Wordsworth Trust, drawings and specifications; catalogue of *The Websters of Kendal* exhibition, Abbot Hall, Kendal, 8 September to 14 October 1973. The house was never named but referred to as the Rash, after the site.
- 2 C. L. Shaver (ed.), *The Letters of William and Dorothy Wordsworth*, 1, Oxford, 1967, 271.
- 3 Applethwaite, near Keswick, the gift of Sir George Beaumont, Bart., 1803 [Mary Moorman, *William*

- Wordsworth, A Biography*, Oxford, 1966, II, 137]. Broad How, Ullswater, bought with the secret help of Lord Lonsdale [*ibid.*, 60–61], and an estate near Keswick, bought by Wordsworth on the repayment of a debt and the receipt of a legacy [*ibid.*, 241].
- 4 Shaver, *op. cit.*, 506.
- 5 *Ibid.*, 533, 536, 635.
- 6 The Crumps were from Liverpool where he was an attorney and merchant. They built a house on a hill-

- top near the village of Grasmere and only too visible from Dove Cottage. To the Wordsworths and their friends it seemed to sit on top of the church tower.
- 7 Mary Moorman (ed.), *The Letters of William and Dorothy Wordsworth, II*, Oxford, 407.
 - 8 Moorman, *op.cit.*, 228.
 - 9 *Idem.*
 - 10 K. Coburn (ed.), *The Letters of Sarah Hutchinson, 1800–1835*, London, 1954, 53.
 - 11 On the sites in notes 2 and 3 above.
 - 12 Shaver, *op.cit.*, 468.
 - 13 Moorman, *op.cit.*, 394.
 - 14 Shaver, *op.cit.*, 271.
 - 15 K. Coburn (ed.), *The Notebooks of Samuel Taylor Coleridge, I*, London, 1957, 511.
 - 16 Stephen Parrish (ed.), *The Prelude 1798–99*, 1977, 55, lines 37–8; Blake Tyson, 'Francis Webster and the Market House at Hawkshead', *Quarto*, xxxi (3) 1993, 8–11.
 - 17 Moorman, *op.cit.*, 404.
 - 18 Ernest de Selincourt (ed.), *William Wordsworth, A Guide Through the District of the Lakes in the North of England*, Oxford, 1978, *passim*.
 - 19 Shaver, *op.cit.*, 622.
 - 20 E. de Selincourt and H. Darbishire (eds.), *William Wordsworth, The Poetic Works*, Oxford, 1940–49.
 - 21 Russel Noyes, *Wordsworth and the Art of Landscape*, New York, 1973, 127, 130.
 - 22 *Idem.*
 - 23 Moorman, *op.cit.*, 159.
 - 24 *Ibid.*, 112.
 - 25 Shaver, *op.cit.*, 490.
 - 26 de Selincourt and Darbishire, *op.cit.*, 142–150.
 - 27 *Ibid.*, 151.
 - 28 *Idem.*
 - 29 E. Morley (ed.), Henry Crabb Robinson, *The Correspondence with the Wordsworth Circle*, I, Oxford, 1927, 79.
 - 30 A.G. Hill (ed.), *The Letters of William and Dorothy Wordsworth*, III, Oxford, 1978, 415.
 - 31 *Ibid.*, 411.
 - 32 Coburn, *op.cit.*, 1945, 314.
 - 33 Hill, *op.cit.*, 411.
 - 34 *Ibid.*, 431.
 - 35 Morley, *op.cit.*, 78.
 - 36 R. Gittings and Jo Manton, *Dorothy Wordsworth*, Oxford, 1985, 189.
 - 37 Kendal, Cumbria Record Office (hereafter CRO), Rydal papers, WD/RY, Box 22; Howard Colvin, *Biographical Dictionary of British Architects, 1600–1840*, New Haven and London, 1995, 1034.
 - 38 de Selincourt and Darbishire, *op.cit.*, 155–68.
 - 39 CRO, *loc.cit.*, Box 16.
 - 40 Moorman, *op.cit.*, 427.
 - 41 A. C. Taylor, 'The Wordsworths, the Websters and Chantrey's Quillinan Monument', *Quarto*, xxxi (2) 1993, 12–14.
 - 42 Colvin, *op.cit.*, 1033.
 - 43 In 1813, through the influence of Lord Lonsdale, Wordsworth became Distributor for Stamps for the Westmorland part of the Inland Revenue. The Salutation Inn lay on the route from his office to Rydal Mount [Moorman, *op.cit.*, 244].
 - 44 Tyson, *loc.cit.*.
 - 45 Parish, *op.cit.*, 37–8.
 - 46 A.G. Hill (ed.), *The Letters of William and Dorothy Wordsworth: A Supplement of New Letters*, Oxford, 1993, 191.
 - 47 Colvin, *op.cit.*, 1034.
 - 48 de Selincourt, *Guide . . .*, *cit.*, 74.
 - 49 Shaver, *op.cit.*, 497.
 - 50 A. C. Hyelman, *The Development of Quarrying in Rural Areas of Lonsdale and South Westmorland*, unpublished thesis, 1984 (copy in CRO). Hutton Roof quarries had a 'wide variety of stone' including 'fine creamy-white sandstone' [*ibid.*, 228]. George Atkinson contracted to supply fine dressed stone to George Webster at Underley and Whittington Halls, [*ibid.*, 242].
 - 51 William Green, *Studies from Nature*, Kendal, 1809, n.p.. A Manchester surveyor, Green settled as a topographical artist in Ambleside. Wordsworth bought a drawing of Glencoyne with its cylindrical chimneys and stepped gables from his friend in 1808.
 - 52 H. D. Rawnsley, *Reminiscences of Wordsworth among the Peasantry of Westmorland*, London, 1968, 39.
 - 53 de Selincourt, *Guide . . .*, *cit.*, 63.
 - 54 W. J. Bowen and J. W. Symser (eds.), *William Wordsworth, Prose Works*, II, 308, An Unpublished Tour, 'Coniston Hall is the most interesting piece of architecture these Lakes have to boast of'.

- 55 Green, *op. cit.*.
- 56 Sir William Chambers, *A Treatise on the Decorative Part of Civil Architecture*, London, 1862, f.p. 78; Angus Taylor, 'George Webster, The Education of an Architect: a Proposal', *Quarto*, xxxi, No. 1, 1993, 13-16.
- 57 de Selincourt and Darbyshire, *op. cit.*, 270.
- 58 Moorman, *op. cit.*, II, 560.
- 59 Hill, *op. cit.*, 448.
- 60 Coburn, *Letters . . . , cit.*, 318.
- 61 Hill, *op. cit.*, 480.
- 62 Moorman, *op. cit.*, 422.
- 63 With the Webster drawings at Grasmere.
- 64 A. G. Hill (ed.), *The Letters of William and Dorothy Wordsworth*, VII, Oxford, 1988, 571.
- 65 Wordsworth Trust, MS. Letter, Dora Wordsworth to Isabella Fenwick, 21 August 1844.
- 66 *Idem.*
- 67 Hill, *op. cit.*, 571.
- 68 Moorman, *op. cit.*, 485.
- 69 Winifred Gerin, *Charlotte Brontë*, Oxford, 1967, 449.
- 70 Elizabeth Fletcher, *Autobiography*, private, 1875, 217.
- 71 For Dr. Davy, Mrs Fletcher's son-in-law.
- 72 Harriet Martineau, *Autobiography*, 3rd. ed., London, 1887, 235
- 73 E. Twycross, *The Mansions of England and Wales*, Lancaster, 1847, I, 20 (Moreton Hall); II, 9 (Whittington Hall).
- 74 CRO, WD/D plans, /4.
- 75 *Westmorland Gazette*, 31 October 1846.
- 76 *Ibid.*, 8 November 1845, 'Plans at the offices of Webster and Thompson, Kendal.'
- 77 Lake Hotel and Posting House, datestone 1853, almost certainly by Thompson. The extension is in the same style, ten years later, by Thompson [*Westmorland Gazette*, 21 November 1863].
- 78 CRO, WDX/400, Birket Houses for Myles Higgin Birket, by W. L. Dolman, 1907.