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# Inventories and the Changing Furnishings of Canons Ashby, Northamptonshire, 1717–1819

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The country house is often seen as a stable and enduring feature of the landscape. Built to express power and wealth, Mingay argues that it gave its owner ‘family status, a sense of identity, of achievement, and of permanence’.<sup>1</sup> It also housed a wealth of luxury goods and artistic treasures accumulated over the years and passed down through generations of connoisseurs and collectors.<sup>2</sup> This image was always partial and the post-war loss of hundreds of historic houses, combined with large-scale auctions of family possessions, has exploded any aura of permanence.<sup>3</sup> Less dramatically, country house interiors have always been subject to change as new goods were added into existing schemes. This is what makes these houses such fascinating places to visit: they form a palimpsest of decorative styles, elite tastes and technical capabilities. The broad framework of rooms is reasonably resistant to the vicissitudes of time, but furniture is easily bought and sold; moved from one room to another, or disposed of via bequest, gift or sale.<sup>4</sup> Changes in the composition and location of furniture can therefore tell us much about elite tastes and consumption practices, and about the relative importance of family inheritance and fashion in shaping the country house.

Canons Ashby in Northamptonshire is an interesting place in which to explore these issues. It is not especially grand and its owners, the Drydens, were not particularly wealthy or well-connected — the estate income was between £2000 and £2500 through the eighteenth century, placing them towards the lower end of Massie’s 1756 typology.<sup>5</sup> In many ways, then, the Drydens were typical members of the English gentry, a status reflected in their house, which grew through piecemeal extensions added during the sixteenth and seventeenth centuries. In the early eighteenth century Edward Dryden, nephew of the famous poet, undertook extensive alterations to the structure of the house. These included re-facing the south front and replacing mullioned bay with sash windows to create a more uniform façade (Figure 1). Inside, he altered many rooms, converting an Elizabethan manor into a modern country house.<sup>6</sup> Amongst many other schemes, he put panelling into what was then called the *Right-Hand Parlour* (now the *Dining Room* — Figure 2) and commissioned his cousin, Mrs Elizabeth Creed, to paint the panelling in the *Chamber beyond the Best Parlour* (now the *Painted Parlour* — Figure 3).<sup>7</sup> He also bought several suites of furniture that survive at the house today,

<sup>1</sup> Mingay (1963), p. 209.

<sup>2</sup> Christie (2000), pp. 179–273.

<sup>3</sup> See: Mandler (1999); Worsley (2011).

<sup>4</sup> Cornforth (2004), pp. 217–26; Lewis (2009), pp. 336–63.

<sup>5</sup> Mathias (1979), pp. 171–89. For details of the income of the Canons Ashby estate in the early nineteenth century, see: Rothery and Stobart (2012), p. 19.

<sup>6</sup> See Cornforth (1981); Cornforth (1984).

<sup>7</sup> Cornforth (2004), pp. 116–17.



1 Canons Ashby, south front (remodelled c. 1710). *The author*

including a set of twelve walnut chairs with cane seats (which were originally supplied en suite with a marble-topped table) and another set of six needlework chairs, with ‘frames of the newest fashion’ from Thomas Phill, upholsterer to George I.<sup>8</sup> Both sets of chairs have been identified by Adam Bowett as important in marking new developments in English furniture, making these pieces significant in national terms as well as to the story of the Dryden family and Canons Ashby.<sup>9</sup> As a result of this, combined with the survival of many of the relevant bills, and the preservation of both furniture and decorative schemes at the house, attention has generally fallen on these early eighteenth-century developments. In contrast, the following decades are seen as a period of relative stability — an impression heightened by the lack of detailed documentary evidence and absence from the house of significant pieces from this period.

In this paper, I want to address this relative neglect by drawing on a set of inventories that survive for the years 1717 (after the death of Edward Dryden); 1756 (the reasons for which remain unclear); 1770 (death of John Dryden); 1791 (death of Elizabeth Dryden, his widow), and 1819 (drawn up for their adopted daughter, Elizabeth).<sup>10</sup> Inventories have long been used by historians and furniture historians to chart changes in the contents of houses, assess the value of different goods, track the presence of key

<sup>8</sup> Beard (1997), p. 145; Jackson-Stops (1985), pp. 217–18.

<sup>9</sup> Bowett (2003), p. 3.

<sup>10</sup> Northamptonshire Record Office (NRO), D(CA)901; D(CA)902; D(CA)201; D(CA)903; D(CA)904.





2 The Dining Room, Canons Ashby. *National Trust Images*



3 The Painted Parlour, Canons Ashby. *National Trust Images*

pieces and assess the different nature and use of various rooms in a house.<sup>11</sup> In ordinary houses, it is sometimes possible to assess domestic alterations made by widows or even the changes occurring from one generation to the next.<sup>12</sup> However, this depends on the survival of a sequence of inventories — something which is comparatively rare. For country houses, these runs of inventories can be found in greater numbers, allowing us to assess change in a single property over a much longer time. Unfortunately, what we gain in breadth of coverage is often lost in the depth of detail found in particular inventories: descriptions are sometimes rather terse, making it difficult to trace particular pieces with real confidence, unless they are very distinctive or important — as with the Phill chairs at Canons Ashby. Moreover, room names change and the order in which they appear is often different from one inventory to the next. Tracing the changes in the contents of particular rooms can thus be challenging and sometimes impossible to undertake with any degree of confidence — a problem that is particularly severe outside the principal rooms and especially in bed chambers and servants' rooms.

Despite these difficulties, analysis of the run of inventories for Canons Ashby allows us to address a number of important questions. First is the naming of rooms and the changing relationship between the name, use and contents of a room. At what point did room names become stable and 'modern' in their meaning, and is it possible to identify key figures in these processes at Canons Ashby? Second are changes to the furniture and furnishing of the house. Of particular interest here is the appearance of new goods and the persistence of older pieces within the houses of the gentry. Assessing the balance between old and new allows us to address questions about the relative importance to the gentry of fashion and patina: what did they prioritise and how did this reflect their identity? Third is the way in which change and stability affected different rooms. It has been argued that state apartments served as markers of lineage and status, and thus changed relatively little in terms of their character and contents.<sup>13</sup> To what extent were similar processes played out in the homes of the gentry? Fourth is the extent to which different owners preserved or changed the existing collections of furniture and furnishings. Were some more interested in family and lineage whilst others were driven by the dictates of fashion and display? Of course, it is not possible to offer categorical answers to many of these questions, especially in the space of a single paper. However, addressing such issues for a particular house and family serves to illustrate both the wider importance of changes in the domestic material culture of the gentry and the potential of inventories to offer answers to throw light on these matters.

#### WHAT'S IN A NAME? THE CHANGING NAMES AND CONTENTS OF KEY ROOMS

Very few rooms in the main house at Canons Ashby retained the same name throughout the eighteenth century, but the frequency of change varied considerably (Table 1). The *White Room* was consistently referred to as such once it was refurbished by Sir

<sup>11</sup> See, for example: Weatherill (1988); Overton et al. (2004); Arkell, Evans and Goose (2000); Cornforth, (2004).

<sup>12</sup> Ponsonby (2007), pp. 131–56; Vickery (2009), pp. 49–82.

<sup>13</sup> Cornforth, (2004), pp. 13–19.

Table 1 Rooms names at Canons Ashby: principal rooms, 1717–1819

1717	1756	1770	1791	1819	CURRENT
Right-Hand Parlour	Great Parlour	Best Parlour	Best Parlour	Dining Parlour	Dining Room
Left-Hand Parlour	Common Parlour	Dining Parlour	Dining Parlour	Billiard Room	Book Room
Withdrawing Room	Withdrawing Room		Room beyond the Dining Parlour	Room adjoining the Billiard Room	Painted Parlour
Large Bed-chamber over the Right-Hand Parlour	Room over the Great Parlour	3 Step Room	Stepped Room	3 Step Room	Tapestry Room
Dining Room	Dining Room	Dining Room	Dining Room	Drawing Room	Drawing Room
Over the Withdrawing Room	New White Room	White Room	White Room	White Room	Spencer Room
Great Hall	Great Hall	Great Hall	Hall	Entrance Hall	Great Hall
Old Parlour	Servants' Hall	Servants' Hall	Servants' Hall	[not listed]	Winter Parlour

Source: NRO, D(CA)901; D(CA)902; D(CA)201; D(CA)903; D(CA)904

John Dryden, probably in the 1740s or 1750s, and the *Dining Room* and *Servants' Hall* were only renamed once. By contrast, what is now called the *Book Room* experienced three changes, each name inferring a very different purpose, whilst the current *Dining Room* was also frequently renamed, but without such profound implications for use. Only the *Hall* was consistently named, although even there the shift from 'Great' to 'Entrance' might suggest some change in status.

Names alone do not tell us a great deal about the character and use of a room. In the 1819 inventory, the *Billiard Room* contained the requisite table, together with maces, cues and ivory balls, and the *Drawing Room* was furnished as a comfortable sitting room (see below). Similarly, the *Dining Parlour* was certainly used for eating. It contained a large mahogany sideboard (possibly that still present in the house), two marble wine coolers, two three-tier dumb waiters in mahogany, a large mahogany knife and spoon case, a pair of small mahogany knife and spoon cases, and a large mahogany dining table. Yet there was also a grand piano, a pair of globes, a 'handsome secretary bookcase of mahogany inlaid with satinwood' (which remains in the room today — Figure 2), and a square Pembroke table, which together suggest supplementary use as a study or music room.<sup>14</sup> In the 1770 inventory, the ground-floor *Dining Parlour* was also equipped for eating, with its 'two mahogany square dining tables', ten mahogany chairs and two basin stands.<sup>15</sup> The first-floor *Dining Room* may also have served this purpose, but the room was less obviously equipped for eating — nothing, in fact, beyond an oval table and eight flag bottomed chairs.<sup>16</sup> From the 1717 inventory, it is not clear where meals were being taken. The *Dining Room* was clearly unable to serve this function. It contained a cane couch, an 'old leather screen', tapestry hangings, two 'old white window curtains', and three beds, together with their furniture. The absence of chairs suggests that the room must have been primarily for sleeping and reflects the ambiguity of the title 'dining room' at this time.<sup>17</sup> Downstairs, the *Right-Hand Parlour* housed three tea tables and a marble sideboard, but apparently no table for dining, whilst the *Left-Hand Parlour* included two further tea tables, an inlaid stone sideboard, and a 'large oval cedar table'.<sup>18</sup> This, then, seems the most likely place for the family to have eaten, an association which is strengthened by the subsequent renaming of the room as the *Dining Parlour* (1770 and 1791).

Such arrangements confirm the often loose link that existed between names and functions of rooms, especially in the early decades of the eighteenth century. We are familiar enough with the idea that beds might appear in parlours and that bedchambers also served as private sitting rooms in which family and close friends could gather.<sup>19</sup> The greater specialisation of rooms and furniture that was a growing feature of large country houses in the early-modern period slowly spread to ordinary homes during the course of the eighteenth century. Charting this process at Canons Ashby ties its

<sup>14</sup> NRO, D(CA)904.

<sup>15</sup> These were probably the 'two good Mahog Dineing tables to Joyn' bought in June 1753 by Sir John Dryden from Vile and Cobb, cabinet makers and upholsterers of Long Acre in London. They cost £5 5s with another 8 shillings charged for packing materials [C(CA)17].

<sup>16</sup> NRO, D(CA)201.

<sup>17</sup> Cornforth (2004), p. 43.

<sup>18</sup> NRO, D(CA)901.

<sup>19</sup> Overton et al, (2004), pp. 131–34.

gentry owners into these broader shifts, but also underlines the way in which change was far from linear and progressive. Beds had been cleared from living rooms by the time of the 1756 inventory, but parlours continued to serve a range of functions — as rooms for dining, polite socialising or where the family might sit when there were no guests.<sup>20</sup> Moreover, in common with larger country houses as well as the homes of ordinary people, bed chambers and dressing rooms maintained their role as private sitting rooms. The 1791 inventory records a first-floor *Dressing Room* which contained a bed and its furniture, an easy chair, square table, four needlework chairs, two arm-chairs and a chimney glass with sconces. Similarly, in 1819, *Miss Dryden's Room* had a four-post bed, dressing table, chest of drawers and wash-stand, plus an easy chair, two arm-chairs, five other chairs, a writing bureau and a mahogany Pembroke table.<sup>21</sup>

#### OUT WITH THE OLD? PATINA IN THE COUNTRY HOUSE

Across Europe, the early-modern period witnessed profound changes in domestic material culture. There was a shift to less durable materials: china and glass replaced pewter; lighter furniture and imported woods replaced traditional heavier designs made from walnut or oak; window curtains replaced bed hangings, and wallpaper was used in place of tapestries.<sup>22</sup> As part of this process, goods became less important as stores of economic value and more important as cultural symbols which the marked status and identity of their owner. Within this, emphasis was increasingly placed on fashion and taste; patina (in the broad sense of older, inherited goods) became far less significant as the meaning and definition of gentility shifted away from pedigree and heritage and towards individual traits and behaviour.<sup>23</sup> Such is the theory. In practice, it is clear that many gentry and aristocratic families continued to place considerable store by markers of their lineage. For some, this meant setting coats of arms and crests into the fabric of their houses; for others, it involved the retention of established decorative schemes and a wide range of material goods, including furniture.<sup>24</sup>

At Canons Ashby, both decorative schemes and furniture were retained through the eighteenth century and beyond. Items such as the Phill and walnut and cane chairs acquired by Edward Dryden in the 1710s can be found in most of the inventories (Figures 4 and 5). The former are the most distinctive and easiest to trace, although they do not appear in the 1717 inventory. By 1756, they were to be found in the ground floor *Withdrawing Room*, along with a matching settee, which was supplied separately and covered with a rather different type of embroidery, perhaps undertaken by ladies of the house.<sup>25</sup> There was a bed in the room, the furniture of which was described as being of 'white needlework', and also a 'needleworked firescreen', which, together with the painted walls, would have created a strong visual impression.<sup>26</sup> The chairs and

<sup>20</sup> Cornforth (2004), pp. 38–42.

<sup>21</sup> NRO, D(CA)903; D(CA)904.

<sup>22</sup> See de Vries (2008), pp. 123–33; Blondé (2005), pp. 37–52; Overton, et al. (2004), pp. 87–120.

<sup>23</sup> McCracken (1988), pp. 31–43; Berg (2005), pp. 5–6, 199–246; McKendrick (1982), pp. 9–20; Smith (2002), pp. 41–43; Vickery (1998), pp. 13–37, 161–64. On changing definitions of gentility, see Corfield, (1991), pp. 101–30; Heal and Holmes (1994), pp. 6–19, 98–101, 178–84.

<sup>24</sup> Mingay (1963); Stobart (2011), pp. 885–904; Lewis (2009).

<sup>25</sup> Cornforth (2004), pp. 100–01.

<sup>26</sup> NRO, D(CA)902.





4 One of a set of six embroidered chairs supplied to Edward Dryden by Thomas Phill, 1716. *National Trust Collections*



5 One of a set of twelve walnut chairs supplied to Edward Dryden, c. 1715. *National Trust Collections*

settee remained in this room right through to 1819. Similarly persistent was the collection of armour and guns displayed in the Hall, discussed in detail later in this paper. Other specific pieces of furniture are more difficult to trace with confidence because the descriptions in the inventories are rarely detailed enough to be certain which objects are being described. We can be more certain with pictures as their subjects are often included. Thus we can see portraits of Mrs Shaw and Mrs Allen retained throughout the century, along with another of Sir Frederick Cornwallis (the notable seventeenth-century Royalist) and a set of seven family paintings which were hung in the *Great Parlour* (later the *Dining Parlour*).

There were also some strikingly new pieces introduced to the house at various points through the eighteenth century. In 1756 a whole range of decorative china appeared in the newly created *White Room*; the large carpet in *Best Parlour* was new in 1770, and the harpsichord was a new introduction to the *Dining Room* in 1791. However, it is in the 1819 inventory that new goods are most apparent: the billiard table; the secretary bookcase and grand piano in the *Dining Room*; satinwood furniture in the *Drawing Room*, and a large number of pictures (see below).<sup>27</sup>

<sup>27</sup> NRO, D(CA)902; D(CA)201; D(CA)903; D(CA)904.

Old and new clearly existed alongside one another at Canons Ashby. In order to offer a more systematic assessment of their relative importance, it is useful to distinguish these as types of goods as well as individual items. On the one hand, there were what might be termed 'old luxuries'; things like tapestries, turkey-work chairs, marble-topped tables and walnut furniture which had long been important in marking the wealth and status of elite groups.<sup>28</sup> On the other, there were novel and fashionable items: the Phill chairs might be included here, with their innovative cabriole legs, but more broadly there were new materials (mahogany and later satinwood), wall-hangings, carpets, prints and engravings, and ornamental china. Such pieces demonstrated taste and awareness of national and metropolitan trends.

Tapestries were important status symbols in the early-modern period. They were costly to acquire and were often carried between houses as aristocrats or monarchs moved about the country.<sup>29</sup> At the start of the eighteenth century, they were found in considerable numbers at Canons Ashby, both in the principal rooms, such as the *Room over the Right-Hand Parlour*, and some less prominent locations, including the *Tower Garret* (Table 2). In general, they seemed to be favoured for bed chambers, a pattern which persisted through the rest of the century, despite a decline in their overall number. As late as 1791, tapestries were still hung in the principal bed chambers (the *White Room* and the *Three Step Room*) where they formed important elements of the decorative schemes favoured by Sir John and Elizabeth Dryden. A generation later, they had gone from these rooms, swept away in the decorative modernisation undertaken by Lady Elizabeth and Sir John Turner Dryden (d. 1797).<sup>30</sup> It is possible that they were removed to lesser rooms, not included in the 1819 inventory, but, if true, this relegation is significant: tapestries no longer being seen as useful as displays of wealth and status.

Other 'old luxuries' enjoyed a similar fate, but were perhaps more resilient to change. Marble-topped tables, sometimes acquired on the Grand Tour and often imbued with classical or renaissance associations, were found in the two main reception rooms at Canons Ashby. The 'marble sideboard' found in the *Right-Hand Parlour* in 1717 remained there in 1756 and may be the same piece described as a 'marble slab and frame' listed in both 1770 and 1791. Similarly, the 'stone inlaid sideboard' listed for the *Left-Hand Parlour* was probably still in place in 1770. By 1819, both these pieces had been removed in favour of mahogany, although it is possible that one was the 'table with a grey marble top' located in the passage between the two rooms.<sup>31</sup> Turkey work chairs, with their richly decorated seats and backs, were again favoured in early-modern England.<sup>32</sup> They apparently increased in number at Canons Ashby, but were generally restricted to bed chambers and private rooms, such as *Sir Robert's Room* (1717 and 1770) and the *Lower Tower Room* (1756 and 1791). Again, they were either gone or relegated to the margins of the house by 1819, perhaps being seen as too old fashioned and not amenable to re-presentation in a way that was possible with walnut chair frames.

<sup>28</sup> De Vries (2008), pp. 44–45.

<sup>29</sup> Beard (1997), pp. 26–31, 51, 57–58.

<sup>30</sup> NRO, D(CA)903; D(CA)904.

<sup>31</sup> NRO, D(CA)901; D(CA)902; D(CA)201; D(CA)903; D(CA)904.

<sup>32</sup> Beard (1997), pp. 16, 26–27.

Table 2 The presence of selected 'old luxuries' at Canons Ashby, 1717–1819

	1717		1756		1770		1791		1819	
	Rooms	Pieces	Rooms	Pieces	Rooms	Pieces	Rooms	Pieces	Rooms	Pieces
Tapestries <sup>a</sup>	6	16+	2	7	5	4+	5	5+	0	0
Turkey work chairs	2	4	2	8	2	6	4	9	0	0
Marble tables	2	2	2	2	2	2	1	1	1	1
Walnut chairs <sup>b</sup>	3	32	5	42	1	10	1	10	2	29
Other walnut furniture	1	2	2	2	1	2	1	2	2	2

Notes: <sup>a</sup> the number of tapestries in particular rooms is not always specified

<sup>b</sup> the inventories from 1770 and 1791, and to a lesser extent that from 1819, do not always specify the type of wood. The number of pieces in particular sets strongly suggests the continued presence of earlier sets of walnut chairs.

Source: NRO, D(CA)901; D(CA)902; D(CA)201; D(CA)903; D(CA)904.

The precise fortunes of walnut furniture are more difficult to trace, not least because not all the inventories were assiduous in detailing the wood from which particular pieces were made. In 1717, there were twelve walnut chairs and a settee in the *Right-Hand Parlour*; twelve cane-bottomed chairs and a matching 'marble sideboard' (Figures 5 and 6), a 'walnut weather glass' and two 'looking glasses with walnut frames' in the *Left-Hand Parlour*, and a further eight walnut chairs in the *New Apartment*. Forty years later, there had been a marked increase in the distribution and quantity of walnut furniture, with at least two sets of chairs being added, along with a table and chest of drawers in the *Bathing Room* and *Withdrawing Room* respectively. As with other traditional luxuries, walnut furniture remained important into the early nineteenth century, but was increasingly pushed out of the main public rooms. The 1819 inventory lists chairs in two bedrooms, but most telling perhaps is the presence in the *Brown Gallery*, at the back of the house, of eighteen 'old walnut chairs', ten with 'satin and silver seats' and eight with rush seats.<sup>33</sup> By this date it appears that at least some pieces of walnut furniture, even when finished with unequivocally luxury materials, were not merely old in chronological terms; they were also deemed old-fashioned and relegated very much to the back stage. It is equally significant, though, that many of these older goods, with their patina glow of history, were stored rather than being disposed of. Indeed, it is telling that the 1819 refers to the 'Furniture and Effects, Heirlooms of the Mansion of Canons Ashby'.<sup>34</sup>

<sup>33</sup> NRO, D(CA)904.

<sup>34</sup> NRO, D(CA)904 — emphasis in the original.



6 Sideboard made *en suite* with the chairs in Figure 5.  
(Photo reproduced from Ralph Edwards, (ed.), *Dictionary of English Furniture*, Vol. 3, p. 123, fig. 1.)

#### IN WITH THE NEW? FASHION AND COUNTRY-HOUSE INTERIORS

The decline of walnut, turkey work and tapestries was matched by a concomitant rise in mahogany, satinwood, wallpaper and carpets (Table 3). The uptake of mahogany for furniture-making has been well documented. It spread in popularity from the early decades of the eighteenth century and became increasingly synonymous with genteel respectability and a cornerstone of the English furniture trade. Its appearance in the Canons Ashby inventories is thus surprising only in its lateness, perhaps suggesting that Sir John Dryden, the owner between 1718 and 1770, was a little conservative in his tastes. As late as 1756 there were only five pieces of mahogany furniture in the house: one table in the *Room over the Great Parlour* and another four tables in the *Common Parlour*, where they sat alongside eight walnut chairs, an inlaid walnut stand (possibly that now situated in the *Drawing Room*) and a walnut settee.<sup>35</sup> At his death in 1770, there were six tables spread across four rooms, including three in the *Dining Parlour*, where they were matched by a new set of ten mahogany chairs with hair bottoms. This arrangement remained in place for the next twenty years so that, when his widow Elizabeth died in 1791, the house still contained a preponderance of walnut furniture, much of it acquired over seventy years earlier.<sup>36</sup>

New tastes clearly did not spread to all country houses at the same pace. That said, things changed very rapidly at Canons Ashby when Lady Elizabeth and Sir John Turner Dryden took ownership in 1791. They added large amounts of mahogany to bedrooms, parlours, dining rooms and dressing rooms. There were two mahogany tables in the *Hall*; a mahogany chest of drawers, dressing table and wash stand in *Miss Dryden's Room* (a bed chamber) and a wide variety of pieces in the *Dining Parlour*. This influx must have had a profound impact on the appearance of many rooms, with walnut

<sup>35</sup> NRO, D(CA)902.

<sup>36</sup> NRO, D(CA)201; D(CA)903.

dominating only in the *White Room*. In addition to at least twenty-six new pieces of mahogany furniture, Elizabeth and John Turner Dryden further demonstrated their fashionable good taste through the acquisition of a small number of pieces in satinwood. These were principally placed in the *Drawing Room* and comprised a writing table, a small inlaid work table, three inlaid chiffonier pier tables, and a pair of fire-screens. Here, they complemented a number of pieces of inlaid mahogany furniture, and a set of twelve japanned elbow chairs with cane seats. Whilst relatively modest in relation to the range of satinwood bought by their near contemporary, James Henry Leigh at Stoneleigh Abbey in Warwickshire,<sup>37</sup> these changes made the *Drawing Room* a model of refined good taste.

Carpets were a central part of early-modern domestic interiors, where they were generally placed over wooden furniture. The eighteenth century saw a growing move towards carpets as floor coverings, with prominent designers and craftsmen such as Adam and Linnell incorporating carpets into their decorative schemes.<sup>38</sup> This is a trend picked up at Canons Ashby, with a growing number of rooms containing carpets. Details are sketchy in the eighteenth-century inventories, but their presence in the *Great Parlour* and later the *Room beyond the Dining Parlour* suggests that they were favoured in sitting rooms, as in grander country houses where drawing rooms and saloons were favoured locations for elaborate carpets.<sup>39</sup> By 1819, they were also found in bed chambers, that in the 3 *Step Room* being described as being 'round the bed'. This was a Kidderminster — as were those in the *White Room*, *Lady Dryden's Sitting Room* and the *Billiard Room* — a non-pile reversible carpet, woven in narrow strips and thus flexible in terms of size and shape. Such carpets offered comfort rather than luxury, a hint of which might be found in the 'handsome hearth rug' which formed a centre-piece to the *Drawing Room*.<sup>40</sup>

Changing taste was also manifest in the growing use of wall-hangings (i.e. wallpaper) during the second half of the eighteenth century (Table 3). Amanda Vickery discusses in some detail the ways in which wallpaper could be used not only to demonstrate refinement, but also the ability to moderate fashion to ensure that it was appropriate to the nature and function of a room.<sup>41</sup> Wallpapers for staircases and passages would be very different from those intended for drawing or dining rooms. Moreover, there was keen awareness that colours signified particular virtues and qualities, so that greens for instance were associated with Venus and love, and were thus appropriate to bedrooms. At Canons Ashby, we know little about the quality or colour of the hangings found in the *Bathing Room*, the *Next room to Sir Robert's* or the *Yellow Room*, although in the last of these we might surmise that a colour would have been chosen to match the yellow camlet window curtains. In the *Dining Room*, though, we know that 'crimson flock wall hangings' had replaced earlier tapestry hangings.<sup>42</sup> Red was a colour associated with nobility and dignity, and was frequently used for the furnishings

<sup>37</sup> See, for example, Shakespeare Central Library and Archive, DR18/5/6999; DR18/5/7063.

<sup>38</sup> Beard (1997), pp. 29–31, 212, 219, 323, 326.

<sup>39</sup> Girouard (1979), pp. 188 and 260.

<sup>40</sup> NRO, D(CA)904.

<sup>41</sup> Vickery (2009), pp. 166–83.

<sup>42</sup> NRO, D(CA)201; D(CA)901.



Table 3 The presence of selected novel goods at Canons Ashby, 1717–1819

	1717		1756		1770		1791		1819	
	Rooms	Pieces	Rooms	Pieces	Rooms	Pieces	Rooms	Pieces	Rooms	Pieces
Mahogany chairs	0	0	0	0	1	10	1	10	2	10
Other mahogany furniture	0	0	2	5	4	6	4	6	14	32
Satinwood	0	0	0	0	0	0	0	0	2	7
Carpets	0	0	1	1	4	4	4	4	6	9
Wall hangings	0	0	0	0	4	n/a	4	n/a	—	—
Pictures	5	9	7	18	8	42	8	52	12	81
Ornamental china	0	0	2	27	2	61	2	41+	0	0

Notes: <sup>a</sup> the 1819 inventory does not include wall hangings, but there is nothing to suggest that these were replaced by a different form of wall covering.

Source: NRO, D(CA)901; D(CA)902; D(CA)201; D(CA)903; D(CA)904.

in state apartments, as at Stoneleigh Abbey and Leicester House.<sup>43</sup> That said, the *Dining Room* at Canons Ashby would hardly fit this description, despite it being the largest room on the first floor. In 1770, it contained an unremarkable set of furniture: a large settee, eight flag bottomed chairs with red and white plaid cushions, an oval mahogany table and an oak folding table. Twenty years later, these same items had been joined by a harpsichord and the mahogany table was now described as ‘old’, but things were otherwise unchanged. Indeed, it is notable that none of the other principal rooms appear to have been adorned with wallpaper: the *Great Parlour* retained its wood panelling throughout the eighteenth century, as did the *Withdrawing Room*; upstairs, the *3 Step Room* and *White Room* were furnished with tapestries through to 1791 and possibly beyond. Wallpaper may have allowed the demonstration of restrained good taste, but the Drydens appear to have largely preferred the old luxuries of wood and tapestry.

Taste was also expressed through decorative items, often presented as collections. Initially these were the curiosities assembled by virtuosi and displayed in closets or cabinets, as at Ham House. By the eighteenth century, however, taste had shifted to books, antiquities and art, and great collections were housed in grand libraries, such as that at Althorp in Northamptonshire, or specially constructed rooms like the Pantheon at Ince Blundell.<sup>44</sup> There were no such grand collections at Canons Ashby; indeed, there is no mention of a library before the 1830s, when Sir Henry Dryden installed his books in what had previously been the *Billiard Room*. There were, however, two important sets of decorative items: chinaware and pictures. Small quantities

<sup>43</sup> Vickery (2009), p. 174; Cornforth (2004), p. 98.

<sup>44</sup> Girouard (1979), pp. 164–80; Cornforth (2004), pp. 68–74; Purcell (2002).

of ornamental china were found in the *Best Parlour*, where the 1770 and 1791 inventories list a 'fine cabinet with eight pieces of ornamental china'.<sup>45</sup> However, the vast majority was located in the *White Room* and its closet. From a modest pair of candlesticks and five jars in 1756, this mushroomed to a collection of over fifty pieces in 1770, including bowls, jugs, bottles, flower pots and candlesticks. It is interesting to note that several items were listed as damaged. There was '1 large china jar, cracked', another with a broken top, and a 'broken china coffee pot', all of which appear again in the 1791 inventory.<sup>46</sup> This suggests that chinaware did not have to be in pristine condition to be valued, perhaps for its continued utility or more likely for its aesthetic or sentimental qualities.<sup>47</sup> That said, the collection had reduced in size by 1791 and was either gone or thought insufficiently important to list by 1819. The decorative potential of chinaware was not entirely forgotten — the *Drawing Room*, for instance, contained two 'inlaid stands for china with twisted pillow and claws' — but pictures were clearly seen as the more important ornament to rooms.

Much has been written about significance of paintings in elite self-identity and their placement in country houses, and it is beyond the scope of this paper to add much to the discussion.<sup>48</sup> The Drydens appear to have followed conventional practice in that their collection of paintings grew considerably over the course of the eighteenth century and spread to more and more rooms in the house (Table 3). Initially, it was family portraits that predominated, although the *Left-Hand Parlour* also included the picture of Sir Frederick Cornwallis and another of the Regalia. These, and the portraits that were principally hung in the *Great Parlour*, were clearly for public consumption, the latter forming what Retford has termed a 'complex pictorial family tree', designed to communicate dynastic lines and wider familial connections.<sup>49</sup> But there was also a growing number of pictures in more private rooms, such as the *Dressing Room* and the *Room beyond the Dressing Room* which between them contained eight framed prints in 1770 and twenty-five by 1791.<sup>50</sup> We have few details of the subject matter of these paintings, but their presence reflects the personal taste of the owner and perhaps a growing awareness of visual culture and the wider world. It appears that Sir John and more particularly Elizabeth Dryden had a growing taste for fashionable prints. This is certainly the case for their successors, Lady Elizabeth and Sir John Turner Dryden, the 1819 inventory recording twenty-four 'oval and square prints and drawings framed and glazed' in *Lady Dryden's Breakfast Closet* together with a further five drawings in gilt frames, and three landscape paintings.<sup>51</sup> Elsewhere in the house, there were still lifes, landscapes, allegorical scenes and historical figures; some were mixed with family portraits in the *Dining Parlour* (formerly the *Great Parlour*) whilst others hung in the *Hall* and the *Drawing Room*.

<sup>45</sup> NRO, D(CA)201; D(CA)903.

<sup>46</sup> NRO, D(CA)201.

<sup>47</sup> Pennell (2010).

<sup>48</sup> See Pointon (1993); Retford (2006 a); Lewis (2009)

<sup>49</sup> Retford (2006 b), p. 327.

<sup>50</sup> NRO, D(CA)201; D(CA)903.

<sup>51</sup> NRO, D(CA)904.

## CHANGING ROOMS? ASSEMBLAGES OF NEW AND OLD FURNITURE

The furnishing of Canons Ashby thus comprised a layering of traditional 'old luxuries' with newer pieces that reflected current tastes and fashions. In some ways, this mixing of new and old is very unsurprising. Indeed, it is exactly what visitors to country houses expected to see. When visiting Knole in Kent, Lybbe Powys noted its rich furniture; the collection of art and sculpture recently bought in Rome by the Duke of Dorset, and the 'portraits of the family for many generations'.<sup>52</sup> In short, she recognised the ways in which the house reflected the influence of both fashion and patina, and that both were a necessary part of aristocratic status. What is also apparent from her commentary on Knole, and has been confirmed by recent research elsewhere, is that fashion and patina interacted differently from room to room.<sup>53</sup> Indeed, it is possible to argue that country house owners used some rooms to communicate their taste and adherence to current trends in décor and lifestyle, and others to signify their lineage and rank.

State apartments were important status symbols in any country house. Originally conceived as the rooms in which the monarch would stay if they deigned to visit, this function was rendered increasingly redundant by the marked absence of George I and George II from the country, let alone the country house. Instead, they began to take on rather different meanings. At one level, they marked the rank and dignity of the owner, operating in effect as a badge of aristocratic status — an association which probably lay behind the decision of Sir John Griffin Griffin to add a state apartment to Audley End in Essex when he was elevated to the peerage in 1784.<sup>54</sup> Linked to this was their use as 'rooms of parade' through which guests could walk to enjoy the fine furniture and paintings, as at Kedleston Hall in Derbyshire. At the same time, there was a growing recognition that they could also signify the lineage of the family and the permanence of the house. Something of this can be seen in a letter written in 1772 by T. F. Pritchard to the earl of Powis, suggesting that 'this whole apartment has a most Elegant appearance, and shou'd be preserved to keep up the Stile and Dignity of the Old Castle'.<sup>55</sup>

There is nothing resembling a state apartment at Canons Ashby, but it is possible to see certain rooms being viewed and used in a similar manner. In some ways, the *Great Parlour* served as a marker of Dryden family history. The panelling installed by Edward around 1710 was unaltered over the following century (Figure 2) and some of key items of furniture remained in place until 1791 at least, most notably the set of walnut chairs and settee, and the marble sideboard, both mentioned earlier. Together, these meant that the overall feel of the room was retained, even when other pieces were installed or removed. Yet it was the persistent presence of a group of family portraits, first mentioned in 1756, that really marked the room as significant in dynastic terms. There is no indication of the subjects before the 1819 inventory, when they are simply listed as 'seven family pictures with gilt frames',<sup>56</sup> but it is likely that this group remained the same. It comprised portraits of Mrs Allen (the wife of Edward Dryden), Sir John

<sup>52</sup> Climenson (1899), pp. 149–50.

<sup>53</sup> Stobart and Rothery (forthcoming).

<sup>54</sup> Waugh (forthcoming), chapter 2.

<sup>55</sup> Quoted in Cornforth (2004), p. 13.

<sup>56</sup> NRO, D(CA)902; D(CA)201; D(CA)903.



7 Sir John Dryden. *National Trust Collections*

Dryden (Figure 7), two of Lady Dryden (né Rooper, Sir John's wife), Mr Puleston (Sir John's brother-in-law), Mr Rooper (Elizabeth's father) and Mrs Dryden.<sup>57</sup> Although more modest in scale, this is exactly the kind of pictorial family network constructed by the Leighs at Stoneleigh Abbey, Henrietta Cavendish at Welbeck, and many others.<sup>58</sup>

If the *Great Parlour* marked family connections, then the *Hall* was used to underline the longevity of the house and family. With its collection of swords, scimitars, pikes, bayonets, flintlocks, pistols and blunderbusses, and embroidery of William III's arms, the room is redolent of a glorious past (Figure 8). Yet it was constructed in this way by Edward Dryden some time after 1708. The inventory of that year lists nothing more than two long tables and four forms — a layout which suggests its use as a communal dining hall. Edward

transformed it into a pseudo-medieval great hall, anticipating later developments at Warwick Castle, Strawberry Hill and elsewhere.<sup>59</sup> His precise motivations are unknown and seem a little at odds with the manner in which he swept away the Jacobean fabric and furnishings in many rooms. A taste for the historical is apparent, but the assemblage was probably more closely linked with desire to proclaim the long lineage of the Dryden family, a message repeated in the motto which he had inserted into the overmantel in the former Great Chamber (remodelled as the *Dining Room*) which read 'Ancient as the Druids'. The success of this room is apparent from its largely unchanging character over the following century. By 1756 twelve Windsor chairs, a table and twelve pictures had been added in place of an ash settee, a slate table and two 'solid wood chairs', but the arms and armour remained. In 1770, the pictures had apparently gone along with two tables, although seven were listed again in 1791. Once more, the weapons were retained. Even the dramatic changes wrought by Lady Elizabeth and Sir John Turner Dryden passed lightly over the *Hall*: whilst the earlier table and chairs were replaced by four green chairs and a mahogany flap table, the armour, guns and swords were kept in place. Indeed, the messages of permanence and status were underlined by the presence of three 'oval paintings of the family arms' not previously listed.<sup>60</sup>

Such constancy was rare at Canons Ashby. We saw earlier that new items were introduced throughout the eighteenth century, often being placed alongside existing pieces or sets. Yet certain rooms were subjected to more thorough alteration than were others,

<sup>57</sup> NRO, D(CA)904. What is particularly intriguing about this list is that the names were clearly added after the inventory had been drawn up. It appears that someone intervened to ensure that the inventory accurately recorded these family members.

<sup>58</sup> Retford (2006); Stobart and Rothery (forthcoming).

<sup>59</sup> Cornforth (2004), p. 219.

<sup>60</sup> NRO, D(CA)904.



8 The Great Hall, Canons Ashby. *The author*

apparently in an attempt to make them more comfortable and in keeping with current furnishing trends. It was through these rooms that the Drydens were best able to communicate their fashionable taste. One of the most striking transformations occurred when Sir John Dryden created his *New White Room*. Out went an ‘old wrought bed’, an ‘old couch’, four turkey work chairs, and another ‘old chair; and in came a ‘white damask bed and window curtains to match’, eight walnut chairs ‘bottoms same as bed’, a walnut bureau, two further walnut chairs, a washstand, a ‘looking glass with drawers to the frame’, and a wealth of ornamental china.<sup>61</sup> The overall effect was to produce a comfortable and fashionable bed chamber. A similarly dramatic change saw the old *Dining Parlour* (1791) become the *Billiard Room* (1819) — a rather late transformation that might be explained by the absence of a man from the house since the death of Sir John Dryden in 1770. Dining tables were replaced by the billiard table; ten mahogany chairs were removed in favour of six white and two dark japanned rush-bottomed chairs, and the room was filled with light from six new lamps. The feel of the room was completely different, not least because of the presence of a range of tables which allowed informal social groupings of the kind envisioned by Humphrey Repton in his ‘Modern Living Room’.<sup>62</sup>

Perhaps most important in terms of expressing taste and fashion were drawing rooms, in part because their use changed according to developments in domestic living.

<sup>61</sup> NRO, D(CA)901; D(CA)902.

<sup>62</sup> Repton (1816).



They moved from being small ante-rooms to the parlour (as with the *Withdrawing Room* in the 1717 and 1756 inventories at Canons Ashby), to larger social rooms where tea and coffee were taken after dinner, and eventually to elaborate show rooms where costly tapestries and gilded chairs created a showy display of wealth.<sup>63</sup> The *Drawing Room* itemised in the 1819 inventory probably falls somewhere in the middle of these, but has modest pretensions to the latter. It was created from the rather unprepossessing and sparsely furnished *Dining Room*, from which nothing was carried forward other than the basic structure of the room and an impressive fireplace with its Jacobean overmantel. The furniture assembled represented fashionable good taste: inlaid mahogany and satinwood furniture, a comfortable sofa, light japanned chairs and display stands for flowers and chinaware. It also encouraged informal sociability around card tables and virtuous feminine pursuits at the work or writing tables.<sup>64</sup> There were even the requisite landscapes, still lifes and allegorical paintings to add interest and perhaps spark conversation. This room, together with the refurnished *Dining Parlour* downstairs, would have allowed Elizabeth and John to live in comfort and receive guests in a setting that befitted their wealth, rank and dignity. It showed their taste and discernment, whilst the *Hall* demonstrated the longevity of their adoptive family.

#### MOVERS AND SHAPERS. THE IMPACT OF PERSONALITY

From this analysis, a number of individuals have emerged as key players in the refurbishment and refurnishing of Canons Ashby during the eighteenth century. The considerable attention paid to Edward Dryden is unsurprising given the extensive changes which he made to the structure and appearance of house; his remodelling of many rooms, and the purchase of significant quantities of walnut and other furniture, much of it from London suppliers.<sup>65</sup> Before he inherited, Edward had been a successful grocer in London and he continued in trade until 1715, amassing £4000 in government and South Sea securities to add to an income of about £1100 per annum derived from the Canons Ashby estate.<sup>66</sup> Whilst he chose to sink significant sums into his Northamptonshire country residence, he retained a house on Bolton Street in Piccadilly. This was modest in size, comprising a total of seven rooms and three garrets, but it had a well-appointed parlour, large amounts of table and bed linen and enough china to facilitate polite rituals of tea and chocolate drinking.<sup>67</sup> Clearly, Edward's connections with London remained strong and may help to explain his desire to modernise Canons Ashby as well as providing the financial means to do so. That said, he was no slave to metropolitan fashions and was anxious to present his ownership of the house as part of a longer family association, not least through the *Great Hall*.

Such is the importance of Edward to the current fabric and furnishing of Canons Ashby, that his eighteenth-century successors have been somewhat overshadowed. His son, Sir John Dryden, added to his own imprint, bringing in growing amounts of mahogany furniture, extending the family's collection of paintings and, in the *White*

<sup>63</sup> Cornforth (2004), pp. 52–58; Girouard (1979), p. 205, 224, 233.

<sup>64</sup> Vickery (2009), 231–56.

<sup>65</sup> NRO, D(CA)50; D(CA)901; Jackson-Stops (1985).

<sup>66</sup> Rothery and Stobart (2012), p. 20.

<sup>67</sup> NRO, D(CA)901.

*Room*, creating a comfortable and tasteful new bed chamber. If nothing else, the inventories indicate that the house was much fuller with furniture and decorative items when Sir John died than it had been when he inherited. And yet the overall feel of the house was not so different; his purchases were slotted in alongside the furniture bought by his father so that new sat alongside old. In part, this muted impact was the result of financial problems arising from his father's overly generous provision for his younger children; but changes in the domestic environment remained incremental long after the estate had been back in credit.<sup>68</sup> Indeed, they remained so through the time of his widow, only changing when she died in 1791.

Her successors at Canons Ashby, Lady Elizabeth and Sir John Turner Dryden, are presented as profligate spendthrifts who effectively ruined the estate, shaping both the fortunes and the attitudes of their grandson, Sir Henry Dryden, who inherited in 1837 and owned the estate for the remainder of the nineteenth century.<sup>69</sup> They were certainly enthusiastic consumers and had a dramatic impact on the furnishing of their country house, acquiring new pictures, carpets and lamps, along with large quantities of elegant mahogany, satinwood and japanned furniture. Moreover, the modern arrangement of rooms was largely shaped by them, including a fashionable and comfortable drawing room and a handsome dining room. A measure of the extent of their impact can be found in the structure of the 1819 inventory, which distinguishes those goods 'belonging to Lady Dryden'.<sup>70</sup> In some rooms, she laid claim to very little. In the *Hall*, only the grate, fender and fire irons were listed as the property of Lady Dryden; in the *Gallery*, two white painted presses were hers, whereas eighteen walnut chairs, two armchairs, an old sofa, an old couch, a linen press and a piano all belonged with the house. Elsewhere, it seems that the majority of the furniture was Lady Dryden's: everything except a circular yew table and a small japanned table in her amply-furnished first-floor *Breakfast Closet* and *Sitting Room*, and all but a cabinet, two stands, two pictures and a pair of pier glasses in the *Drawing Room*. The latter is perhaps especially telling as it underlines the fact that new ways of presenting key rooms were built around furniture acquired by Lady Elizabeth and Sir John Turner Dryden. They were content to leave some rooms untouched, recognising their importance in communicating ideas of lineage and permanence, and they retained a number of what we now view as significant pieces, including sets of early eighteenth-century chairs, the inlaid or marquetry cabinet attributed to Gerrit Jensen, and several tapestries. The status of such goods was again made explicit in the 1819 inventory which refers to 'Heirlooms of the Mansion of Canons Ashby' as a counterpoint to Lady Dryden's property.<sup>71</sup> Yet many of these heirlooms were relegated to secondary rooms and corridors, centre-stage being substantially dressed with the couple's own purchases. Their motivations are impossible to know for certain. London connections and the maintenance of a town house meant that metropolitan influences were probably felt quite strongly. More importantly, they had inherited a house in which new furniture had been acquired largely piecemeal over the previous 70 years. It was perhaps understandable, therefore, that they would wish

<sup>68</sup> Rothery and Stobart (2012), p. 21.

<sup>69</sup> National Trust, (2001), p. 40.

<sup>70</sup> NRO, D(CA)904.

<sup>71</sup> NRO, D(CA)904.

to update the *décor* to make it more comfortable and *a la mode* — much as happened at Stoneleigh Abbey when James Henry Leigh took ownership of the estate in the early nineteenth century.<sup>72</sup>

#### CONCLUSIONS: INVENTORIES AND FURNISHINGS

Inventories can give us tremendous insight into the changing ways in which country houses were furnished. The aggregate studies of Weatherill, Overton et al., and Shammass provide an invaluable framework into which we can place the particularities of individual houses. Yet it is in the long series of inventories available for some country houses that we can see the processes of change unfold most clearly. Inventories inevitably leave many questions unanswered: the provenance and cost of items is unknown, and the value of individual items was seldom recorded after the early decades of the eighteenth century; they tell us little about the processes through which items were acquired or even when they were bought or by whom, and tracing the location of particular pieces is often problematic. Nonetheless, the five inventories for Canons Ashby analysed here reveal much about the changing character of the house and how this related to the shifting priorities of its different owners. There was a steady flow of furniture into and around the house as new pieces were acquired and existing ones moved between rooms. This resulted in new and old pieces being placed alongside one another creating ever-changing assemblages, of which we catch only periodic glimpses through the inventories. The appearance of novel or fashionable items and the remodelling of rooms — most marked during the ownership of Edward Dryden and Lady Elizabeth and Sir John Turner Dryden — showed the family to be in tune with new developments in taste and comfort. At the same time, the retention of older pieces and traditional luxury goods (what the 1819 inventory refers to as ‘heirlooms’) suggests even these fashion-conscious consumers placed value on the patina and permanence of inherited furniture. Importantly, although these different priorities were played out across the house, particular rooms appear to have significant in communicating novelty and taste (Edward’s *Right-Hand Parlour*; Sir John’s *White Room*, and Elizabeth and Sir John Turner Dryden’s *Drawing Room*) whilst others symbolised lineage and heritage (most notably the *Great Hall*). Overall, the inventories reveal that the interiors of country houses such as Canons Ashby were never static or unchanging; rather, they formed temporary tableau in the unfolding drama of domestic lives of England’s elite.

<sup>72</sup> Stobart and Rothery (forthcoming).

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## APPENDIX

*Canons Ashby Inventories*

Included here are transcriptions of the inventories upon which this article is based. Some of the outbuildings and service rooms are not included in full, although the names of all rooms are included.

D(CA)901: An Inventory then taken of all the household goods, Chattels & co of Edward Dryden Esq, deceased, in his House at Canons Ashby in the County of Northampton, 27 November 1717.

*1. The Great Hall*

1 Ash Satee Matted  
 1 Large Oval Table  
 Two solid wood chairs with backs  
 2 Centinells painted on wood  
 Silk embroidery of the Kings arms on green cloth in gilt frame  
 2 Painted sconces  
 (Over the Chimney)  
 4 Water buckets  
 2 carbines with copper barrels  
 5 fowling pieces  
 2 pistols  
 5 swords, 4 daggers, one gorgett  
 2 Halberts, 7 spears  
 2 green holsters & caps  
 Mr Drydens coat of arms painted  
 (Opposite side of the Hall)  
 2 water buckets  
 1 coat of armour  
 4 head pieces with 4 breasts  
 2 holsters  
 2 brass blunderbusses  
 6 scymitars and hangers  
 2 spears, 1 halbert  
 1 carbine, 4 pistols  
 3 swords  
 4 breast pieces  
 (End of the Hall)  
 1 old picture  
 1 slate table  
 1 half pike, 2 bows, 31 arrows  
 2 grey pistol cases  
 1 mathematical instrument

*2. Right Hand Parlour*

Mrs Allens picture  
 1 large inlaid looking glass, table and stands  
 2 looking glasses, lacquered frames

Mrs Shaws picture  
 Glass over the chimney  
 1 Satee, 12 walnut chairs  
 1 marble sideboard  
 Indian teatable, 2 hand teatables  
 2 lamp stands  
 2 brass Andirons  
 Iron dogs, firs shovel and tongs

*3. Left Hand Parlour*

1 cane couch with green bed and bolster  
 12 cane chairs with 12 green cushions  
 1 clock, walnut weather glass  
 2 looking glasses with walnut frames  
 1 picture of the Regalia  
 1 picture of Sir Frederick Cornwallis  
 [C17 Royalist]  
 1 large oval cedar table  
 1 inlaid stone sideboard  
 2 oval tea tables  
 1 brass fire shovel, iron tongs and dogges  
 1 pair of bellows

*4. Withdrawing Room*

Yellow Camlett window curtains  
 Glass over the chimney  
 Fire shovel, tongs and dogges

*5. The Bathing Room*

The Bath

*6. Large Bedchamber over the Right hand Parlour*

1 large blue mohair bed with a large down feather bed, bolster and 2 pillows  
 3 blankets and quilt with the same lining  
 4 tapestry hangings, Forest work  
 1 large inlaid cabinet with a chest of drawers under it

12 cane chairs  
 1 large japan table with a small glass before it  
 1 old picture over the chimney  
 2 brass andirons and shovel

7. *The Dining Room*

3 beds, 3 feather beds  
 3 bolsters, 6 pillows, 9 blankets, 3 callico quilts  
 1 cane couch, squab and bolster  
 1 old leather screen  
 Tapestry hangings  
 2 old white window curtains

8. *Over the Withdrawing Room*

1 old wrought bed, feather bed, bolster,  
     2 pillows, 3 blankets, 1 callico quilt  
 1 table, 2 glasses  
 1 old couch  
 4 turkey chairs  
 Tapestry hangings  
 Pair of bellows, iron dogges  
 1 old chair  
 Stool in the closet

9. *New Apartment, Room over the wash house*

1 flour dimity bed with feather bed,  
     2 pillows, little pillow, 3 blankets, calico  
     quilt, stripe dimity cover, 1 quilt on the  
     featherbed  
 Stripe dimity window curtains  
 2 tapestry hangings  
 8 walnut chairs, matted  
 1 looking glass  
 Iron dogs with brass knobs

10. *Room over the Bakehouse*

1 camlet lined bed, featherbed, bolster,  
     2 pillows, 3 blankets, silk quilt same as  
     the lining  
 6 dutch chairs  
 3 tapestry hangings

11. *Late Sir Robert's Room*

1 silk damask bed, featherbed, bolster,  
     2 pillows, 3 blankets, calico quilt  
 Room hung with irish stitch  
 Green Shalloon window curtains  
 1 turkey work chair  
 1 cane elbow chair

12. *In the Store room*

1 large copper Alimbeck

13. *In Sir E Drydens room*

1 Camlet bed, with bed furniture  
 2 red bays window curtains  
 2 old tapestry hangings  
 1 old arm chair  
 1 cane chair  
 1 cane couch  
 1 old chair without a back

14. *Passage room for servants*

1 bedstead, bed  
 [other goods]

15. *In the nursery*

2 bedsteads, set of bed curtains  
 2 beds with bed furniture  
 1 red window curtain  
 1 table  
 1 old carpet  
 2 old chairs

16. *In the Matted Room*

1 bedstead with bed furniture  
 Calico bed curtains  
 2 white window curtains  
 2 blue and white curtains  
 1 looking glass  
 1 chair, 1 stool  
 1 wooden form  
 1 blue and white cushion

17. *Mr Wyches Room*

1 bedstead, bedcurtains and other furniture  
 2 window curtains  
 2 arm chairs  
 1 table  
 1 looking glass

18. *Joseph Garners Room*

1 bedstead and bed furniture  
 1 red rug  
 1 chair  
 1 chest

19. *Christopher room*

1 bedstead with furniture  
 1 green rug

20. *Thomas Garnars room*

3 bedsteads with furniture  
 2 rugs  
 1 table  
 1 cupboard  
 1 old map  
 1 picture  
 1 old chair  
 1 stool  
 (In the closet)  
 1 table  
 1 large candle box

21. *First room in the tower*

2 Bedsteads and furniture  
 1 green rug  
 2 camblett curtains  
 Striped stuff nailed to the bed  
 2 tables  
 1 looking glass  
 2 chairs

22. *Uppermost room in the tower*

2 bedsteads with furniture  
 2 rugs  
 2 red and yellow curtains  
 1 curtain to the bed  
 5 old stools

23. *Tower Garrett*

5 tapestry hangings  
 1 old carpet in a large old trunk

24. *Account of Plate (viz)*

Set of casters in a frame  
 3 salvers  
 15 spoons  
 1 tankard  
 1 large cup and cover  
 1 tumbler  
 3 cups  
 1 small saucepan  
 4 salt spoons

25. *Account of Linen*

1 small damask table cloth  
 16 napkins  
 6 large fine diaper table cloths  
 4 large not so fine diaper table cloths  
 3 small old diaper cloths  
 17 fine diaper napkins

19 old diaper napkins  
 16 holland napkins  
 5 huccabuck napkins  
 25 holland sheets  
 15 flaxen sheets  
 6 fine Holland pillow biers  
 17 other pillow biers  
 30 diaper towels  
 15 huccabuck table cloths  
 30 servants sheets

26.

1 Cooper cistern  
 Pewter monteth [?]  
 Brass frame to warm plates

27. *In the old Parlour*

1 leaden cupid painted white  
 2 neptunes to throw water

28. *In the room next the late Sir Robert Dryden*

2 Charriot glasses  
 2 marble basons  
 1 picture of Daniel in the den  
 1 picture with a gold frame  
 (Militia accoutrements)  
 1 pair of boots  
 2 beles  
 1 bridle  
 1 saddle  
 Housing  
 Spurs  
 Hatt  
 A coat in press by the nursery  
 (more in the said press by the nursery)  
 1 large red silk quilt  
 1 long damask cushion  
 10 blue and yellow silk cushions  
 4 striped calico curtains  
 8 blue mohair chairs  
 1 blue cloth side saddle  
 1 green cloth panel  
 1 new calico quilt  
 (From Preston school when master Robert came home)  
 His bedstead and feather bed with furniture  
 2 green curtains  
 1 piece of red and white stuff for the top of the bed

*29. In the dairy*

A frame for a cheeseboard

5 buckets

1 cheese rack

1 old chest

1 old chair

16 cheeseboards

3 tubbs

5 leads for milk

2 kettles

1 brass pan

11 cheese fats

1 kever for butter

Cheesepress

9 milk pans

2 cream pots

1 churn

1 frame

4 boards

1 churn staff

2 trenchers

2 skimming dishes

*30. The Laundry**31. Brewhouse**32. Bakehouse**33. Wash house**34. Kitchen goods**35. Room within the bakehouse**36. The Larder*

‘The appraisement of all the forementioned household goods, made by Mr Beauchamp and Mr Fremantle the 30th of July 1718 as appears by the particulars under their hands amounts unto the sum of £240-10-0’

Also dead and livestock, wheat and other goods to the value of £309-0-0

This includes:

1 Coach and chariot £15-0-0

2 wagons and 2 dung carts £18-0-0

2 ploughs and a boat £2-0-0

D(CA)902: An account of the furniture in the Mansion House in Canons Ashby taken in November 1756

*In the Upper Tower Room*

2 beds with white curtains flowered with black

Window curtains matching bed curtains

Bed furniture

1 red rug

Delft chamber pot

1 turkey worked chair

## Fire equipment

1 chest, with bed furniture

1 deal chest, with bed furniture

3 pairs red and white checked stuff

1 chest with blue curtains, 1 small carpet, bed furniture

1 deal box

*In the Lower Tower Room*

1 brown camblet bed

Bed furniture

Linen window curtains

3 turkey worked chairs

2 cane chairs

1 small flag bottomed chair

1 covered elbow chair

1 swing looking glass

1 pewter chamber pot

2 delft chamber pots

1 delft bason

1 delft stool pan

*In the Garret next the Tower room*

1 large chest with two pairs of irish stitch, two pairs of tapestry

1 folding bedstead

2 large packing leather cases

1 close stool

1 box for the coach boot

5 old [illegible]

3 quilting frames

1 leather gilt [illegible]

1 hanging press with a coach cushion

2 flag baskets

*In the Room over the Great Parlour*

1 yellow camblet bed with furniture  
 2 delft chamber pots  
 10 walnut chairs with silk flowered bottoms  
     and check covers (two of them elbow  
     chairs)  
 1 mahogany table  
 1 table with a toilet and a looking glass  
 2 delft basons  
 1 Indian covered chimney board  
 1 picture over the chimney  
 1 japan cabinet  
 3 large china jars on the cabinet  
 1 china bowl  
 2 china lions couchant  
 Yellow camblet window curtains  
 1 wood highball cup

*The Dining Room*

10 walnut cane bottomed chairs with check  
 cushions  
 1 slate table  
 1 oval oak table  
 1 india covered chimney board

*The New White Room*

1 white damask bed and window curtains to  
 match  
 Bed furniture  
 8 walnut chairs (2 of them elbow chairs)  
     bottoms same as bed with flannel covers  
 1 table with a toilet  
 1 looking glass with drawers to the frame  
 1 Indian chimney board  
 2 china candlesticks over the chimney  
 5 china jars over the chimney  
 14 various little pieces of chinaware  
 2 delft chamber pots  
 (In the closet)  
 1 walnut bureau  
 2 walnut chairs with flowered silk bottoms  
     and check covers  
 1 table  
 12 delft basons  
 2 water bottles  
 1 washball wood cup  
 1 extinguisher

*At the foot of the Tower Stairs*

Fire equipment  
 1 salamander

*The Bathing Room*

1 inlaid flower walnut table  
 1 couch  
 3 chairs with yellow covers  
 2 yellow camblet curtain  
 1 round close stool

*The Withdrawing Room*

1 white needlework fringed bed with furniture  
 1 needleworked firescreen with a check cover  
 White silk frosted worked window curtains  
 1 picture of an old man between the curtains  
 1 picture over the chimney  
 6 needleworked chairs  
 1 needleworked settee  
 2 window seats to match the curtains with  
     yellow covers  
 1 carpet  
 Fire equipment  
 1 walnut case of drawers  
 1 inlaid walnut stand  
 2 china chamber pots  
 1 delft chamber pot  
 2 chimney brass candle sconces

*The Common Parlour*

8 walnut chairs with leather cushions  
 1 inlaid walnut stand  
 1 walnut settee  
 1 Indian fire screen  
 1 Indian chimney board  
 Fire equipment  
 4 mahogany tables  
 1 spinnet  
 1 clock  
 1 inlaid sideboard table  
 1 copper labor  
 1 weather glass  
 2 beer glasses  
 Blue cloth window curtains  
 1 picture of the Regalia  
 1  $\frac{3}{4}$  length picture of an old man  
 1 tea chest  
 1 chess board  
 1 reading frame

*The Great Parlour*

1 marble sideboard table  
 2 tables  
 10 chairs with brocaded bottoms



1 settee with brocaded bottom with white covers  
 2 chimney glass candlesticks  
 3 pier looking glasses with brass washed candle sconces  
 White camblet window curtains  
 7 family pictures  
 1 large carpet  
 1 Indian chimney board

*The Great Hall*

12 windsor chairs 6 of them elbow  
 1 large cedar table  
 1 oak table  
 In the chimney 3 china jars  
 12 oil painted pictures  
 The Kings arms embroidered on green cloth  
 2 large copper barrelled blunderbusses  
 2 little brass blunderbusses  
 9 guns  
 21 pistols  
 4 bayonets  
 16 spears of various sorts  
 6 leather buckets  
 2 fencing ?  
 3 swords  
 3 scimitars  
 3 antique weapons  
 4 leather pistol cases  
 1 japan shield  
 Fire equipment  
 5 bows, 24 arrows  
 4 small spears  
 1 dinner bell

*The Butlers Pantry*

1 table  
 1 cane elbow chair  
 1 oak chair  
 1 little ?  
 1 wood tray  
 1 plate basket  
 1 linen press  
 2 forms  
 1 press to brush clothes on  
 3 brushes  
 1 linen window curtain  
 6 water plates  
 2 delft basons  
 2 delft chamber pots

1 looking glass  
 1 lemon ?  
 1 bucket  
 1 whiting box and brush  
 4 deal boxes  
 1 knife box  
 3 iron snuffers  
 4 quartz glass decanters  
 2 pint decanters  
 2 glass crouets  
 84 glasses of various sorts

*The Servants Hall*

10 flag bottomed chairs  
 1 oval deal table  
 2 pictures  
 1 japan picture frame  
 12 duck hafted knives and forks  
 2 drinking horns  
 2 white jugs  
 Fire equipment  
 Linen[?] wheel

*The Long Gallery*

2 tables  
 2 couches with furniture, one blue cloth the other flowered satin  
 2 red flag bottomed chairs  
 2 elbow cane chairs  
 1 india chest  
 1 flag bottomed settee

*The Blue Room in the Gallery*

Blue cloth window curtain  
 Two stools covered in blue  
 1 short couch with a blue bed  
 Bed furniture  
 1 walnut case of drawers  
 1 black flag bottomed chair  
 1 table with a toilet  
 1 swing looking glass with drawers  
 1 indian chimney board  
 3 printed pictures  
 Fire equipment  
 (In the closet)  
 1 large trunk  
 3 water bottles  
 2 delft chamber pots  
 2 delft basons  
 1 tin eating ?  
 1 wood washball cup

*The Middle Gallery Room*

1 chimney looking glass  
 1 swing looking glass  
 1 yellow watered round half headed bed  
 Bed furniture  
 3 turkey worked chairs  
 1 table  
 White dimity window curtains  
 1 large linen press

*The Yellow room in the gallery*

Yellow camblet bed and window curtains  
 Bed furniture  
 4 walnut chairs 2 of them elbow with  
     flowered silk bottoms and check covers  
 1 swing looking glass  
 1 table with a toilet

*In the Garret over the men's room*

2 painted grenadiers  
 1 squirrel cage  
 1 bird cage  
 1 quilt frame and 2 trossets [?]  
 1 multiplying wheel  
 1 broken linen wheel  
 Fire equipment  
 2 japan frames  
 2 broken chairs  
 2 plaster of paris monks  
 1 half headed bedstead  
 1 chimney ? in four white ? with drops  
 1 round chimney top in two stories?  
 1 broken ?  
 1 militia saddle with a curb ?  
 4 leather upholsters for pistols  
 1 leather rest for the butt end of a gun

*In the Garrett over the gallery*

The great clock  
 The Powdering room  
 2 wig clocks  
 1 little wig boa  
 2 deal boxes  
 1 pint oil bottle  
 3 stone jugs

*The Mens Room*

3 bedsteads with curtains  
 Bed furniture  
 1 stool

1 chair  
 4 deal boxes  
 1 pewter chamber pot  
 1 green saddle cloth  
 1 velvet pillion cloth  
 2 leather cases for saddle furniture  
 4 leather pistol cases  
 Blue cloth laced furniture for saddle  
 Pistols with needleworked crests  
 1 press and in it bed furniture and 1 blue  
     laced caparison cloth, bed furniture  
 2 leather portmanteaus  
 1 pillion and cloth  
 1 saddle with gold fringed crimson velvet  
     furniture  
 ?

*The Little Inner Room*

1 green bed and furniture  
 2 old chairs  
 1 coach box  
 2 pewter chamber pots

*The Little Passage Room*

1 speckled toad  
 Bed furniture  
 1 green rug  
 1 old stool

*The Little Brown Room over the Pantry*

1 red striped bed  
 Bed furniture  
 Flowered window curtains  
 1 black japan table  
 1 case of drawers  
 1 little table  
 1 delft bason  
 1 swing looking glass  
 3 cane chairs  
 1 covered brown stool

*The room over the servants hall*

6 Latin books in quarto and folio  
 25 Latin books of a lesser sort  
 3 French stilled books  
 Nine other stitches books  
 A parcel of books and accounts in a deal box  
 A trunk with the titles of several ?  
 A deal box with wax flowers in it  
 2 gilt bed feet

2 japan sconces  
 1 brass sucker?  
 3 iron ? for the hall stands  
 1 parcel of cording  
 1 deal box with receipts & co in it  
 1 deal box with loafs & co in it  
 1 large old map of the world  
 1 old gun powder horn  
 2 old chairs  
 1 ink jug  
 2 ink print bottles  
 1 chafing dish  
 1 delft bason  
 1 pewter chamber pot  
 1 hammer  
 4 brass wheels for a table or bed  
 1 checked lined bed with checked window  
   curtains  
 Bed furniture  
 3 old deal boxes  
 1 iron winch belonging to the smoke jack  
 7 old brass cocks  
 1 nail box

*The Kitchen*

*The Larder*

*The Back House*

*The Wash House*

*The Brewhouse*

*The Laundry*

*The Dairy*

*The Ale Cellar*

*The Small Beer Cellar*

*The China Closet (no details)*

*The Room over the Dressing Room*

1 blue bed lined with yellow silk  
 Bed furniture  
 7 blue chairs  
 Blue window curtains  
 1 india chimney board  
 3 tapestry hangings (in closet)  
 1 delft chamber pot  
 1 delft bason  
 1 oak stand table  
 1 elm case of drawers  
 1 swing looking glass

*The next room on the same floor*

1 corner cupboard  
 1 oak case of drawers  
 1 swing looking glass  
 2 deal boxes  
 3 turkey worked chairs  
 1 stand table  
 1 blue bed  
 Bed furniture  
 1 cover stool  
 1 check window curtain

*The Pump Room*

*The Dressing Room (No details)*

*Inventory of Plate taken 12 June 1756*

1 large cup with a cover  
 1 tankard  
 1 large salver  
 2 small salvers  
 3 connfiers[?] with a frame and 2 tops  
 Oil and vinegar bottles  
 4 salts  
 1 large spoon  
 Common spoons  
 12 ? spoons  
 ? dozen tinned forks  
 4 candlesticks  
 1 coffee pot  
 1 scalloped bason  
 1 tea kettle and frame  
 1 cream cup  
 Salt spoons  
 1 rim  
 17 tea spoons  
 Sugar Tongs  
 'The weight of the above named plate is 38  
   pounds...equal to 554 ounces...'  
 12 deport knives and forks with plate handles  
 30 common knives, 18 common forks plate  
   handles  
 1 worked candlestick  
 The communion plate a large cup and 2  
   salvors

D(CA)201 An Inventory of the Household goods plate and linen belonging to the late Sir John Dryden bart of Canons Ashby, taken by John Pratt of Helindon, Northamptonshire, 18 April 1770

*In the Storeroom*

38 Deal boxes  
3 trunks  
2 old japan tea boards  
1 backgammon table  
1 board of fore and goos [?]  
12 flag bottom chairs  
30 tin canisters  
1 cheney frote [?] bason  
14 flower glasses  
1 large glass tumbler  
80 desert glasses  
10 large glass salvers  
48 cheney plates  
2 cheney fish plates  
6 cheney plates  
4 delph tea pots  
6 cheney cotey [?] plates  
10 tea cups  
1 spinning wheel  
4 glass lamps  
2 portmanteau trunks  
1 spice box with drawers  
1 flag bottom chair  
1 pewter bed pan  
1 pair of brass seals  
2 pair of brass weights  
72 pewter plates  
18 pewter dishes  
1 still  
1 copper limbick [?]  
1 brass shaving dish  
4 silver candlesticks  
2 brass dogs  
1 breeding bird cage

*The Garret*

1 clock and frame  
2 [illegible]  
1 squirrel cage  
2 rundlets

*The Best Parlour*

1 chimney board, a brush and 2 cats for wood  
1 settee, 10 chairs with gold stuff bottoms  
1 marble slab and frame

1 pier glass with carved and gilt frame and 2 cornices  
1 round clad table  
1 mahogany card table  
1 pair of cornish glasses  
1 fine cabinet with 8 pieces of ornamental china  
4 sets of white window curtains  
1 large carpet  
7 family pictures with gilt frames  
2 small pictures with gilt frames  
1 china punch bowl  
1 fruit dish  
1 walnut card table  
1 chimney glass  
1 pair glass sconces

*The Dining Parlour*

2 mahogany square dining tables  
10 mahogany chairs with hair bottoms  
1 small worked stool  
1 eight day clock and case  
2 pair of glasses with carved and gilt frames  
1 carpet  
3 sets of blue window curtains  
1 large stone table and frame  
Fire equipment  
1 round mahogany table  
2 bason stands  
3 window blinds  
1 weather glass  
2 large pictures with gilt frames

*The room beyond the dining parlour*

1 sacking bottom bedstead with stuff damask curtains and bed furniture  
1 settee  
6 chairs with needlework bottoms and stuff covers  
2 sets of silk window curtains  
Swabs for the windows of the same material  
1 small nest of drawers  
Fire equipment  
1 chimney glass  
2 gilt sconces

1 needlework fire screen  
 1 carpet  
 2 pictures  
 1 small bason and bottle and pot

*The Bathing Room*

1 old couch, 3 chairs with stuff bottom covers  
 1 square inlaid table  
 1 round close stool  
 1 white stone pan  
 1 set of yellow window curtains  
 Paper hangings

*The Three step room*

1 sacking bottom bedstead with yellow camblet curtains  
 Bed furniture  
 1 large set of yellow hariteen curtains  
 1 toilet table  
 1 swing glass  
 3 sets yellow window curtains  
 1 large cabinet  
 8 chairs with silk bottoms  
 1 two armed chair  
 1 mahogany dressing table  
 Fire equipment  
 1 chimney glass with carved and gilt frame  
 1 large picture  
 Tapestry hangings  
 1 dressing box

*The Dining Room*

1 chimney board  
 1 large settee  
 8 flag bottomed chairs with red and white plad cushions  
 1 oval mahogany table  
 Crimson flock paper hangings  
 1 oak folding table

*The white room*

1 sacking bottom bedstead with a set of needlework curtains  
 Bed furniture  
 1 bedside carpet  
 1 cabinet  
 1 toilet table  
 1 swing glass  
 2 sets of needlework window curtains

1 chimney board  
 1 two armed chair  
 6 small chairs with white damask seats and stuff covers  
 1 large piece of tapestry hangings  
 4 pictures with gilt frames  
 3 large cadney jar  
 Fire equipment  
 1 large red and white china bowl  
 3 large china jar  
 1 white candlesticks  
 2 china jugs  
 2 china bottles  
 1 large china flower pot  
 2 small china flower pots  
 10 small pieces of ornamental china  
 2 china chamber pots, one broken  
 (In the Closet)  
 2 chairs with silk bottoms  
 1 large china jar cracked, 1 with broken top  
 1 pair of china flower pots  
 2 china bottles  
 2 delph flower pots  
 1 broken china coffee pot  
 6 pairs of china flower pots  
 5 small china flower pots  
 2 boards of the family arms  
 1 bottle, bason and cup

*The Pump Room*

*The Dressing Room*

1 sacking bottom bedstead with yellow camblett curtains  
 Bed furniture  
 1 easy chair  
 1 square table  
 Fire equipment  
 1 chimney glass  
 3 large prints framed and glazed  
 4 small prints framed and glazed  
 1 picture with a gilt frame  
 1 dressing table  
 1 swing glass  
 4 chairs needlework bottom and backs and green covers  
 2 stools with gold stuff tops  
 1 turkey carpet  
 1 two armed chair with silk bottom  
 2 flag bottom chairs plad cushions



*The Room beyond the dressing room*

1 sack bottomed bedstead with dimity  
needlework cushions  
Bed furniture  
1 flag bottomed chair  
1 large tapestry hanging  
Fire equipment  
1 swing glass  
1 set of dimity window curtains  
2 basons, a pot bottle  
(The Closet)  
1 pair of deal steps  
1 chimney board  
1 brush  
1 chimney glass with gilt frame  
4 flag bottomed chairs  
1 deal box  
6 large prints with gilt edge on frames  
15 small prints framed and glazed  
1 swing glass  
1 pair of winding blades

*In the Cupboard in the Passage*

[Various plateware]

*The Closet in the Passage*

[Ditto]

*Sir Roberts Room and Closet*

1 sacking bottom bedstead with blue moreen  
curtains  
Bed furniture  
1 armed chair  
7 cane chairs with plad cushions  
2 small chair and cushion  
1 square towel table  
3 blue window curtains  
Fire equipment  
1 chimney board and brush  
1 linnen wheel  
42 gosbery bottles  
2 tapestry hangings  
1 swing glass

*The Next room to Sir Roberts*

1 sacking bottom bedstead with set of blue  
sarg curtains  
Bed furniture  
1 set of window curtains  
1 chest of drawers

1 corner cupboard  
3 turkey worked chicharsold [?] chairs  
1 chair  
Paper hangings

*The Brown Gallery*

1 large settee  
2 armed cane chairs  
1 chest  
1 slate table  
2 flag bottomed chairs 1 with plad cushions  
2 cane couches  
1 square table  
1 old spinet  
3 cane chairs with plad cushions  
1 cane couch  
2 brown flag bottomed chairs  
1 square table

*The Blue Room and Closet*

1 sacking bottomed bedstead with blue stuff  
curtains and window curtains  
Bed furniture  
1 nest of drawers  
1 dressing glass  
1 square table  
Fire equipment  
1 chair  
2 stools with blue covers  
1 large leather trunk  
3 prints with glass  
1 small deal box  
1 bason, 1 pot

*The Linnen in the Linnen Room**The Plate and Linen belonging to the  
communion table in the church*

1 table cloth, 2 napkins, 1 case with a silver  
gilt cup inside, 2 silver salvors

*The yellow room*

Yellow camblet window curtains  
1 bureau  
1 square table  
1 stand table and swing glass  
2 chairs with silk cotton  
5 old deal boxes  
Hangings  
1 bason

*Mr Peacocks room*

1 sacking bottom bedstead with check  
curtains and window curtains  
Bed furniture  
4 flag bottom chairs  
Drawers  
3 deal boxes  
1 hair bag  
1 chain for measuring land  
10 arrows  
1 swing glass  
1 putter pot  
1 velum of nelsons justice  
First and second velums of burns justice  
One velum of Daltons justice  
The militia act

*The mens room*

2 bedsteads with mats and cords and brown  
cushions  
Bed furniture  
1 bedstead with striped curtains  
1 chair  
2 chamber pots  
1 hanging press  
2 cloak bags

*The powder room*

The braisher and stand [?]  
1 cane chair  
2 deal boxes  
1 rat trap

*The little brown room*

1 bedstead with striped curtains  
Bed furniture  
Window curtains  
2 cane chairs  
2 flag bottom chairs  
1 stool  
1 japan table  
1 swing glass  
1 stand table  
1 chamber pot  
Tapestry hangings

*The next room to the washers*

1 bedstead and curtains  
Bed furniture  
1 flag bottom chair  
1 stool

1 close stool  
Ether pan

*The washers room*

1 bedstead and green curtains  
Bed furniture  
1 leather chair  
1 turkey worked chair

*The Upper Tower*

1 bedstead and crimson curtains  
Bed furniture  
Window curtains  
1 cane chair  
2 flag bottomed chairs  
1 chamber pot

*The lower tower*

1 bedstead and brown curtains  
Bed furniture  
1 swing glass  
3 turkey worked chairs  
3 large chests  
2 old window curtains  
3 deal boxes  
Bed furniture  
2 window curtains and valons  
9 old cushions  
1 small carpet  
2 rugs  
Linen curtains for a half headed bedstead  
Part of a set of red silk curtains  
1 putter pot

*The garrett beyond*

Part of a bedstead  
1 press  
1 gilt leather screen  
1 trunk with tapestry  
1 broken table  
2 trestles

*At the bottom of the tower stairs*

2 candle lamp and stand  
1 close stool and ether pan  
Fire equipment

*The great hall*

1 folding table  
12 large/small Windsor chairs  
1 glass lamp with gilt frame

1 large picture of the kings arms in a gilt frame  
 3 flower pots  
 The dinner bell  
 6 leather buckets  
 4 leather pistol cases with 2 pistols  
 5 large blunderbusses  
 9 guns  
 20 pistols  
 16 spears  
 3 long swords  
 1 fencing sword  
 5 bows  
 29 arrows  
 5 iron caps  
 4 breast plates  
 6 hangers

*The Butlers Pantry*  
*The Servants Hall*  
*The cupboard on the stairs*  
*The Kitchen*  
*The Larder*  
*Mrs Norcots Room*  
*The Bakehouse*  
*The Washhouse*  
*The Passage*  
*The Laundry*  
*The Dairy*  
*The Courtyard*  
*Ale Cellar*

D(CA)903: An Inventory of the effects of the late Sir John Dryden, 20 May 1791, taken by Mr Turner

‘An inventory of the plate, household goods, linen, household effects heretofore the property of Sir John Dryden Bart now delivered over by John Rooper Esq the executor of Lady Dryden his widow by the privity of Samuel blenicoe esq to John Turner esq in pursuance of the wife of the said Sir John Dryden’

*The Best Parlour*

Fire equipment  
 1 settee  
 10 chairs with gold stuff bottoms  
 1 marble slab and frame  
 1 pair of glasses with carved and gilt frames and sconces  
 1 round clawed tea table  
 1 mahogany card table  
 1 pair of scone glasses  
 1 fine cabinet with eight pieces of ornamental china  
 1 large carpet  
 7 family pictures with gilt frames  
 2 small pictures with gilt frames  
 1 china punch bowl  
 1 china fruit dish  
 1 walnut card table  
 1 chimney glass with a pair of glass sconces

*The Dining Parlour*

2 mahogany dining tables  
 10 mahogany chairs with hair bottoms  
 1 small worked stool

1 eight day clock and case  
 2 pier glasses with carved and gilt frame  
 1 copper tray  
 [Fire equipment]  
 1 mahogany table  
 2 bason stands  
 3 window blinds  
 1 weather glass  
 2 pictures with gilt frames

*The room beyond the dining parlour*

1 sacking bottomed bedstead with stuff damask curtains  
 Bed furniture  
 1 settee, six chairs with needlework bottoms and stuff covers  
 2 sets of silk window curtains  
 1 small nest of drawers  
 Fire equipment  
 1 chimney glass with gilt sconces  
 1 needlework firescreen  
 1 carpet  
 2 pictures  
 1 bason bottle and pot

*The bathing room*

1 old couch  
 3 chairs with stuff bottom covers  
 1 square table  
 1 round close stool with a white stone pan  
 1 set of yellow window curtains  
 Paper hangings  
 The Stepped Room  
 1 sacking bottomed bedstead with yellow  
   moreen curtains  
 Bed furniture  
 2 large sets of yellow hariteen curtains  
 2 bedsteads  
 2 feather boas  
 1 swing glass  
 3 sets of yellow window curtains  
 1 large cabinet  
 Eight chairs with silk bottoms  
 1 two armed chairs  
 1 small bureau  
 1 mahogany dressing table  
 Fire equipment  
 Chimney glass with carved and gilt frame  
 Tapestry hangings  
 1 dressing box  
 The dining room  
 Fire equipment  
 1 large settee  
 8 flag bottomed chairs with red and white  
   plad cushions  
 1 old mahogany table  
 1 harpsicord  
 Crimson flock paper hangings  
 1 oak folding table

*The white room*

1 sacking bottomed bedstead with a set of  
   needlework cushions  
 Bed furniture  
 1 bedside carpet  
 1 indian cabinet  
 1 toilet table with quilt and cover  
 1 swing glass  
 2 sets of needleworked window curtains  
 Fire equipment  
 1 two armed chair  
 6 small two armed chairs with white damask  
   seats and stuff covers  
 1 large tapestry hanging

4 pictures with gilt frames  
 3 large/small china jar  
 Fire equipment  
 1 large red and white china bowl  
 2 white candlesticks  
 2 china jugs  
 2 china bottles  
 1 large flower pot  
 2 small flower pots  
 10 small pieces of ornamental china  
 2 china chamber pots one broke  
 (In the closet)  
 1 square table  
 2 chairs with silk bottoms  
 2 large china jar cracked  
 2 flower pots  
 2 delph flower pots  
 1 broken china coffee pot  
 Other china flower pots  
 1 white china statue  
 2 beards of family arms  
 1 bottle, bason, cup

*The Pump Room**The Dressing Room*

1 sacking bottomed bedstead with yellow  
   moreen curtains  
 Bed furniture  
 1 easy chair  
 1 square table  
 Fire equipment  
 1 chimney glass with sconces  
 4 small prints framed and glazed  
 1 picture with a gilt frame  
 1 dressing table with quilt and cover  
 1 swing glass  
 4 needleworked chairs with green covers  
 2 stools gold stuffed  
 1 turkey carpet  
 1 two armed chair with a silk bottom  
 1 plad cushion

*The room beyond*

1 sacking bottomed bedstead with dimity  
   needleworked cushions  
 Bed furniture  
 1 flag bottomed chair  
 1 large piece of tapestry  
 1 swing glass

*Window curtains*

1 bureau  
 1 pot, bottle, bason  
 (The Closet)  
 1 Chimney board and brush  
 1 chimney glass with gilt frame  
 1 deal box  
 6 large prints with gilt edge  
 14 small prints framed and glazed

*The Cupboard in the passage**The Closet in the Passage**Sir Roberts Room*

1 sacking bottomed bedstead with yellow  
 damask curtains  
 Bed furniture  
 1 arm chair  
 1 small cane chair with plad cushion  
 1 square table  
 1 oval table  
 3 blue window curtains  
 1 Staffordshire grate  
 1 linen wheel  
 2 tapestry hangings  
 1 swing glass

*The next room*

1 sacking bottomed bedstead with blue serge  
 curtains  
 Bed furniture  
 Window curtains  
 1 corner cupboard  
 3 turkey worked chairs  
 Paper hangings

*The brown gallery*

1 large settee  
 2 armed cane chairs  
 1 chest  
 1 slate table  
 2 flag bottomed chairs  
 3 cane couches  
 2 blue beds  
 1 old spinet  
 3 cane chairs  
 2 brown flag bottomed chairs

*The blue room*

1 sacking bottomed bedstead with yellow  
 stuff curtains  
 Window curtains  
 Bed furniture  
 1 nest of drawers  
 1 square table  
 Fire equipment  
 1 chair and 2 stools with blue covers  
 3 prints with glass  
 1 bason, 1 pot

*The Middle Room*

1 half headed bedstead with yellow curtains  
 Bed furniture  
 1 nest of drawers  
 2 bird cages  
 Tapestry hangings  
 1 deal box  
 2 turkey worked chairs  
 1 square table  
 1 swing glass  
 1 pot  
 1 bason

*The yellow room*

Set of yellow camblett window curtains  
 1 square table  
 1 stone table  
 Swing glass  
 2 chairs with silk bottoms  
 2 old deal boxes  
 Paper hangings  
 1 bason

*Mr Peacocks room*

1 sacking bottomed bedstead with checked  
 curtains and window curtains  
 Bed furniture  
 Flag bottomed chairs  
 Drawers  
 3 deal boxes  
 1 hair bag  
 1 chain for measuring land  
 10 arrows  
 1 stake  
 1 swing glass  
 1 pewter pot  
 1 volume of nelsons justice  
 1 volume of Daltons justice  
 The militia act



*The mens room*

Two bedsteads with mats and cords and  
brown curtains  
Bed furniture  
1 sacking bottomed bedstead with striped  
curtains  
1 chair  
2 pewter chamber pots  
1 hanging press  
2 cloak bags

*The Powder room**The Store room**The little brown room*

1 bedstead with striped curtains and  
window curtains  
Bed furniture  
2 cane chairs  
2 flag bottomed chairs  
1 stool  
1 japan table  
1 small stand table  
Tapestry hangings

*The next room*

1 bedstead, curtains with a cord  
Bed furniture  
1 flag bottomed chair  
1 stool  
1 close stool

*Washers room*

1 bedstead and green curtain  
Bed furniture  
1 leather chair  
1 turkey worked chair

*The upper tower*

1 bedstead with linen curtains  
Bed furniture  
Window curtains  
1 cane chair  
2 flag bottomed chairs  
1 chamber pot

*The lower tower*

1 bedstead with brown curtains  
Bed furniture  
3 turkey worked chairs

3 large chests  
2 old window curtains  
3 deal boxes  
7 old cushions  
1 small carpet  
Set of linen curtains for a half headed  
bedstead  
Part of a set of red silk curtains  
1 pewter pot

*The Garrett beyond*

Part of a bedstead  
1 press cupboard  
1 gilt leather screen  
1 trunk with tapestry  
1 broken table  
2 trussels  
1 under bedstead

*At the bottom of the tower stairs*

2 small/large console lamp and stand  
A parlour grate  
1 close stool  
1 earthen pan  
Fire equipment

*The Garrett*

1 turrett clock  
2 warriors cut in wood  
1 squirrel cage  
Fire equipment

*The hall*

2 folding tables  
12 small/large Windsor chairs  
1 glass lamp with gilt frame  
Seven pictures in frames  
3 flower pots  
The dinner bell  
6 leather buckets  
4 leather pistol cases  
2 pistol housings  
20 pistols  
16 spears  
3 long swords  
1 fencing sword  
5 bows  
29 arrows  
5 iron cases  
4 breast plates

6 choppers  
 2 brass blunderbusses  
 2 copper blunderbusses  
 1 iron blunderbuss  
 9 guns

*The butlers pantry*

*The servants hall*

*The cupboard upon the stairs*

*The kitchen*

*The larder*

*Mrs Novoutelles room?*

*The bakehouse*

*The wash house*

*The wash house*

*The passage*

*The brewhouse*

*The laundry*

*The dairy*

*The courtyard*

*The cellar*

*The middle room in the brown gallery*

*An account of the plate*

*An inventory of the coach horses etc*

One saddle horse, one mare, thirty years old  
 each, no coach horses, no cart horses

*Belonging to the best saddle horse stable*

1 saddle with girths in the house  
 1 red velvet gold fringed saddle cloth  
 1 blue fringed side saddle cover  
 2 old blue holsters  
 Saddle cloth with the family arms  
 3 old leather holsters  
 One old green holster  
 2 old body girths  
 2 old blue cloths with yellow binding  
 1 old blue horse cloth with the family arms  
 One old side saddle  
 One pair of saddle bags

*In the stable*

*In the coach house*

1 coach  
 1 hammer, pincers, 4 hempen halters  
 Harness for 4 horses with false collars in the  
 coach house stable  
 3 coach poles with pole pieces to two of  
 them  
 Etc

*In the middle stable*

*In the coach horse stable*

*Belonging to the garden house gardens*

[States that a true inventory etc of all goods except:]

‘... some small articles which in the course of 21 years whilst they were in the possession of the said Lady Dryden were by reasonable use and wearing worn out and totally decayed ...’

D(CA)904 A Schedule of Furniture and Effects Heir Looms of the Mansion of Canons Ashby also a Schedule of Furniture, the Property of Lady Dryden taken in September 1819

*The Large Entrance Hall*

A picture of Sir C Cornwallis leaning upon  
 the hilt of his sword in a rich gold lace  
 dress  
 A picture of Sir C Cornwallis with a stick in  
 his hand and the other ? in his girdle both  
 half length size  
 A painting of the insignias of the royalty

A picture of flowers

A picture of objects of still life omnia nana  
 a picture of the companion lobster and dead  
 birds  
 a picture of a female at confession  
 a picture of the village doctress  
 the kings arms in needlework  
 3 oval paintings of the family arms

1 suit of half armour  
 4 helmets and 4 suits of back and breast plates  
 Nine arrows  
 1 very ancient sword  
 1 ancient decapitating knife  
 2 scotch broad swords  
 14 various pikes  
 4 pairs of pistols, damaged  
 One pair of blunderbusses damaged  
 4 guns without locks  
 2 very large blunderbusses  
 6 leather buckets  
 Stags antlers  
 6 green elbow chairs  
 Four green chairs  
 1 large green hall seat  
 2 mahogany flap tables  
 1 eight day clock by Godfrey  
 1 large square hall lamp  
 (Belonging to Lady Dryden)  
 1 insulated grate fender and fire irons

*Billiard room*

1 pair of mahogany card tables  
 1 old table inlaid with scaglioli  
 2 stools covered with moreen  
 1 chair with a horsehair cover  
 2 pier glasses size 27 by 22 in gilt  
 Frames with 2 branches to each for lights  
 1 old plated wine cooler  
 (Belonging to Lady Dryden)  
 1 large billiard table 15 maces 2 cues, 8 ivory balls  
 6 lamps  
 6 white japanned rush bottomed chairs  
 2 dark japanned rush bottomed chairs  
 1 fire screen  
 Fire equipment  
 1 half round mahogany table  
 1 mahogany writing table on pillow and claw

*Room adjoining billiard room*

1 four post bedstead with white moreen furniture  
 Bed furniture  
 1 wainscot bookcase with glazed doors  
 1 walnut chest of drawers  
 1 sofa and four chairs with needleworked seats, backs and covers

1 needleworked fire screen  
 Fire equipment  
 1 chimney glass in 3 plates 35 by 18, side plates 18 by 11  
 1 dressing glass 19 by 16  
 1 portrait of Mrs shaw ? size  
 A painting of the head of moyses  
 (Belonging to Lady Dryden)  
 1 palliat [?] and 1 pillow  
 1 mahogany wash stand  
 1 night table  
 1 Kidderminster carpet  
 2 pieces carpet round bed  
 1 hearth rug  
 Fire equipment  
 2 striped stuff window curtains

*Dressing closet adjoining room adjoining billiard room*

1 inlaid dressing table  
 3 chairs with needleworked seats and backs with yellow covers  
 1 couch with yellow cover  
 1 old arm chair with cushions  
 1 dressing glass 13 by 9  
 (Belonging to Lady Dryden)  
 1 red striped window curtain

*Passage between billiard room and living parlour*

1 table with a grey marble top  
 2 green painted chairs  
 1 mahogany round 2 flap table  
 (Belonging to Lady Dryden)  
 1 square hall lamp  
 1 bust of Dryden upon a bracket

*Dining parlour*

1 chimney glass in three plates the middle circular top 32 by 28 the side 20 by 19  
 6 mahogany chairs with horsehair seats  
 2 mahogany elbow chairs with horsehair seats  
 2 pier glasses in ornamented gilt frame and 2 branches to each  
 A portrait of Mrs Dryden  $\frac{3}{4}$  length over the chimney  
 1 portrait of Mr Rooper  $\frac{1}{2}$  length (right side)  
 1 portrait of Sir J Dryden Bt (left side)  
 1 portrait of Mrs Allen between the large pier open bookcase half length

1 portrait of Lady Dryden over the sideboard  
 1 portrait of Lady Dryden  $\frac{3}{4}$  length between pier  
 1 portrait of Mr Puleston  $\frac{3}{4}$  length between pier  
 2 marble wine coolers  
 1 large fire screen  
 (Belonging to Lady Dryden)  
 1 large turkey carpet  
 1 piece of oil cloth round sideboard  
 1 large mahogany sideboard  
 2 three tier dumb waiters in mahogany  
 1 large mahogany knife and spoon case  
 1 pairs of small mahogany knife and spoon cases  
 1 handsome secretary bookcase of mahogany inlaid with satinwood  
 2 mahogany circular front bookcases with doors between the piers  
 1 grand pianoforte  
 1 music chair with hair seat  
 1 pair of firescreens  
 1 weatherglass  
 1 square mahogany Pembroke table  
 1 large mahogany dining table with two footstools and needleworked covers  
 1 pair of globes  
 Fire equipment  
 Prints in gilt frames and glazed  
 Portrait of sir Edward turner Bt  
 Portrait of Lord Loughborough  
 Portrait of Bonaparte as first consul  
 A scene from henry 4th Shakespeare

### 3 *step room*

1 walnut wardrobe inlaid  
 5 elbow chairs with orange moreen seats  
 1 pier glass in a gilt frame 31 by 22  
 1 dressing glass  
 1 chimney glass in 3 pieces  
 Bed furniture  
 (Belonging to Lady Dryden)  
 1 four post bedstead and furniture  
 1 handsome library table  
 2 white and 2 dark japanned chairs with rush bottomed seats  
 3 window curtains with japanned cornices  
 Fire equipment  
 1 Kidderminster round bed carpet

1 old rug  
 (on the landing)  
 1 small square lamp

### *Drawing room*

1 brass bound india cabinet on a stand  
 2 inlaid stands for china with twisted pillow and claws  
 1 picture of fruit  
 1 pair of small pictures by G Houet of Venus and Cupid  
 1 pair of pier glasses in ornamented gilt frames with glass borders 42 by 36  
 (Belonging to Lady Dryden)  
 1 Brussels carpet planned to room  
 12 light japanned elbow chairs with cane seats, cushions in cotton covers  
 1 handsome hearth rug  
 1 large oval mahogany table with inlaid border  
 1 satinwood writing table with 2 drawers  
 1 small satinwood work table inlaid  
 1 pair of satinwood inlaid chiffonier pier tables  
 1 inlaid satinwood pier table  
 1 pair of satinwood firescreens  
 1 mahogany card table  
 1 large sofa with cushions, three squabs, two pillows and two elbows  
 1 painted flower stand  
 Fire equipment  
 2 footstools with needleworked covers  
 3 cotton window curtains with japanned cornices  
 2 oval drawings in gilt frames  
 1 large landscape in oil  
 1 small landscape in oil  
 1 large telescope in a mahogany box

### *White room adjoining drawing room*

1 four poster bed with embossed white dimity furniture  
 Bed furniture  
 6 walnut chairs  
 2 walnut chairs with white moreen seats  
 2 white dimity window curtains  
 1 India cabinet on stand  
 1 deal table with yellow cover  
 1 rush bottom stool  
 1 dressing glass

2 small landscape paintings  
 (belonging to Lady Dryden)  
 1 Kidderminster carpet  
 2 mahogany chest of drawers  
 Fire equipment  
 1 bookshelf  
 (In the closet)  
 3 walnut chairs  
 1 oval deal table on pillow and claw  
 1 oval beechwood table on pillow and claw  
 1 large trunk covered with leather and  
 halfheaded nails

*Lady Drydens breakfast closet*

1 circular top table of yew burr wood on  
 pillar and claw  
 (belonging to Lady Dryden)  
 2 japanned elbow chairs with rush seats  
 1 small square mahogany table with shelf  
 under  
 1 fluted pillar stove with stand [etc]  
 24 oval and square prints and drawings  
 framed and glazed

*Lady Drydens sitting room and room  
 adjoining*

1 small japan table  
 (Belonging to Lady Dryden)  
 1 Kidderminster carpet  
 1 small hearth rug  
 Fire equipment  
 2 green japan rush bottomed chairs  
 1 music chair with cushioned seat  
 1 yellow japan music seat with cane bottom  
 and loose cushion  
 2 japan stools with satin seats and canvas  
 covers  
 1 mahogany Pembroke table with satinwood  
 border  
 2 ottoman footstools with needleworked  
 covers  
 1 mahogany circular front pier table  
 3 landscape paintings in gilt frames  
 5 rosewood stained chairs with rush seats  
 A green baize on the floor  
 1 mahogany table with a drawer  
 1 wainscot top round table on a mahogany  
 pillar and claw  
 1 inlaid circular table made by joining two  
 small pier tables together

1 mahogany bookcase with drawers  
 5 drawings in gilt frames  
 1 oval looking glass

*Sir Edwards room*

1 four post bedstead with white camblet  
 furniture  
 Bed furniture  
 4 chairs with needleworked seats  
 1 large armchair with needleworked seats  
 2 stools  
 1 wainscot bureau chest of drawers  
 1 wainscot dining table with 2 flaps  
 1 wainscot breakfast table on pillar and  
 claw  
 1 chimney glass with side plates 36 by 15  
 1 portrait of a lady in oil  
 2 small landscapes  
 3 prints and four drawings in black frames  
 (Belonging to Lady Dryden)  
 1 kneehole writing table  
 1 mahogany swing dressing glass  
 1 green painted table  
 Fire equipment  
 1 white japan chair with rush seat

*Miss Drydens room*

1 four post bedstead with white dimity  
 furniture  
 2 arm chairs  
 2 chairs  
 1 easy chair with cushions  
 1 wainscot dressing table  
 1 small wainscot bureau writing table  
 1 portrait in oil of rev Erasmus Dryden  
 (Belonging to Lady Dryden)  
 1 carpet round bed  
 1 mahogany chest of drawers  
 1 dressing table with drawers  
 1 mahogany wash hand stand  
 1 dressing glass  
 (adjoining closet)  
 1 japan chimney glass frame in 3 plates  
 25 by 18  
 (Belonging to Lady Dryden, in closet)  
 1 green baize on the floor  
 1 hearth rug  
 1 mahogany Pembroke table  
 3 rose woodstain chairs  
 1 green wire fender



*Sir Roberts room*

1 tester bedstead with yellow moreen furniture  
 Bed furniture  
 2 chairs with damask seats  
 2 chairs with rush seats  
 1 old armchair  
 1 wainscot chest of drawers  
 1 linen press  
 Fire equipment

*Tapestry room*

1 tester bedstead with blue furniture  
 Bed furniture  
 Window curtains  
 1 wainscot chest of drawers  
 1 dressing glass  
 3 chairs and 2 stools  
 1 corner cupboard

*Adjoining room to tapestry room*

1 wainscot dressing table  
 1 wainscot swing dressing glass  
 2 old chairs  
 Fire equipment  
 (Belonging to Lady Dryden)  
 1 wool mattress

*Brown gallery*

10 old walnut chairs with satin and silver seats  
 8 old walnut chairs with rush seats  
 2 armchairs with yellow covers  
 1 sofa with damask and silver seats  
 1 old sofa with cane seat  
 1 old couch with cane seat  
 1 linen press  
 1 pianoforte  
 (Belonging to Lady Dryden)  
 2 white painted presses

*Lower gallery room*

1 four post bedstead with yellow furniture  
 Bed furniture  
 1 old dressing table  
 1 bureau chest of drawers in laid with yew tree  
 2 chairs and 1 stool with yellow covers  
 1 small painting of Dryden  
 3 prints  
 1 shield shape dressing glass  
 (Belonging to Lady Dryden)

1 window curtain and cornice  
 Fire equipment

*Study room*

2 very old chairs with cane seats  
 1 old armchair and 1 without arms  
 2 mahogany chairs with horsehair seats  
 1 old green painted table  
 1 old green painted table on pillar and claw  
 1 old green painted table on scrole legs  
 (belonging to Lady Dryden)  
 1 mahogany table with a drawer  
 1 writing desk and a stool  
 Fire equipment

*Upper gallery room*

1 four post bedstead with yellow furniture  
 Bed furniture  
 1 inlaid bureau chest of drawers  
 4 chairs with cotton covers  
 Bed furniture  
 (belonging to Lady Dryden)  
 1 mahogany dressing table with drawers  
 1 swing dressing glass 18 by 14  
 1 mahogany washboard stand  
 Bed furniture  
 1 window curtain with japan cornice

*Tower room*

1 four post bedstead with yellow furniture  
 Bed furniture  
 1 armchair with orange seat  
 (belonging to Lady Dryden)  
 1 mahogany dressing table with drawers  
 1 dressing glass 14 by 10  
 1 mahogany night table  
 1 mahogany chest of drawers  
 1 mahogany square wash handstand  
 3 white japan chairs with rush seats  
 1 mahogany table with open cut border on pillar and claw  
 1 cotton window curtain  
 1 print in gilt frame  
 1 mattress

*Plate belonging to Ashby*

*My mother's plate, or presumed to be*

