

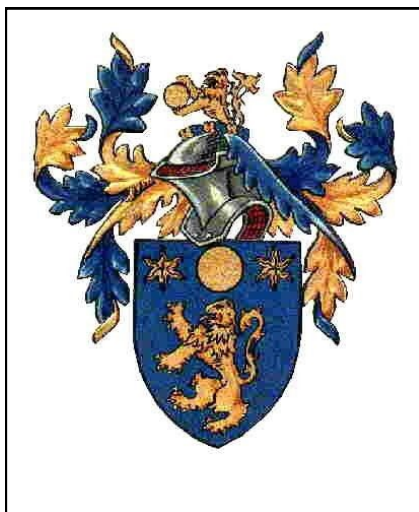
THE SOMERSET DRAGON

THE JOURNAL OF THE SOMERSET HERALDRY SOCIETY

No. 41
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The Arms of the Dryden family
of Canons Ashby



Azure a lion rampant and in chief a sphere between two estoiles or

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THE HERALDRY AT CANONS ASHBY

BY
STEPHEN TUDSBERY-TURNER

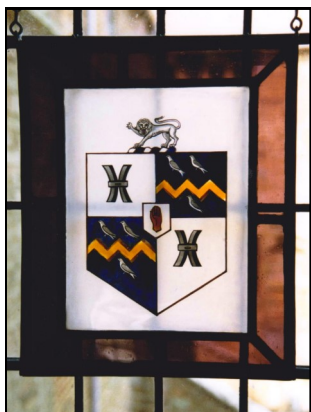


Canons Ashby is an Elizabethan manor house located about 11 miles south of Daventry in Northamptonshire. It has been owned by the National Trust since 1981 when the house

was close to collapse and the gardens had turned into a meadow. The house has been the home of the Dryden family since its construction in the sixteenth century, and indeed members of the family still occupy the donor's flat in the property. John Dryden, the first of the family to live at Castle Ashby, married Elizabeth Cope in 1551 and inherited, through his wife, an L-shaped farmhouse which he gradually extended. In the 1590s his son, Sir Erasmus Dryden completed the final north range of the house, which enclosed a pebble courtyard. Inside the house is a wealth of heraldry, which also extends to the nearby church.



The heraldry is to be found for the most part in the Drawing Room, originally the Great Chamber of the Elizabethan house, on the staircase in the form of armorial stained-glass panels that represent late eighteenth and early nineteenth century marriage alliances, and in the Winter Parlour, once the family's dining room but, since 1710



and the creation of a grander room, demoted to become the servant's hall. Here painted panels dating from the 1590s contain arms, crests, Latin inscriptions, emblems and technical drawings set in strap work cartouches against a gold background.

(Now, for those who would like a change from the crossword, can anyone identify the two heraldic glass panels illustrated above. This counts as Heraldic Quiz Number 10 and I await your answers with anticipation. I have yet to sort them out myself!)

Back to Canons Ashby. There are also two splendid sixteenth century armorial panels in the over mantel of the Book room as well as an eighteenth century cast-iron fire-back in the same room that contains the Dryden arms.



The Drawing Room is dominated by an immense chimneypiece and over mantel that date from the time of Sir Erasmus Dryden, who inherited Canons Ashby in 1584 and was created a baronet in 1619. The arms above the chimneypiece are those of Sir John Dryden, who inherited in 1632. They are quartered with those of his third wife, Honor Bevill, whom he married that same year. The two painted armorial panels in the over mantel date from 1710. They were installed by Edward Dryden and contain the arms of Dryden and those of Dryden impaling Allen, for his wife Elizabeth, whom he married in 1695. The arms of Dryden are blazoned *azure a lion rampant and in chief a sphere between two estoiles or* and those of Allen *per fess gules and sable a chevron rompu between three griffins' heads erased ermine*.



The fireplace in the Drawing Room showing the arms of Dryden (also left) and Allen. Opposite above is the portrait of Edward and Elizabeth Dryden and their family by Richardson.

The two carved wooden armorial panels in the over mantel in the Book room date from the days before Sir John Dryden acquired Canons Ashby. His wife Elizabeth's father, Sir John Cope, married as his third wife Margaret Tame, the widow of Sir Humphrey Stafford. The shield on the left bears the arms of Cope impaling Tame while those on the right displays Stafford impaling Tame.



The implication is that they must date from between Sir Humphrey Stafford's death in 1548 and that of Sir John Cope in 1557. Gervase Jackson Stops, the Architectural Advisor to the National Trust, who was the driving force behind the acquisition and restoration of Canons Ashby, was of the opinion that the panels originated in the original Cope mansion, which was demolished in the late seventeenth century, and were rescued by Edward Dryden and re-used when he rebuilt the south front of Canons Ashby in the period 1708-10, the same date as the fireback.

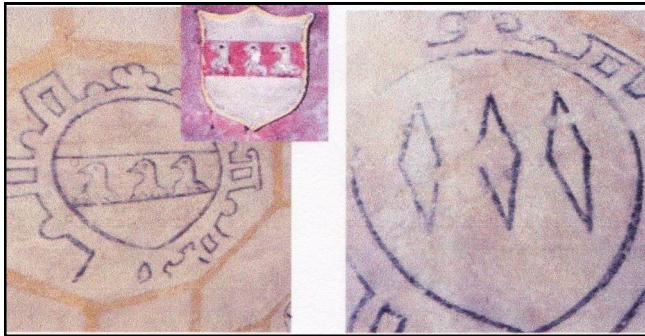
The largest heraldic display in Canons Ashby is in the Servants Hall, formerly part of the family accommodation. Until recently it was assumed that the room was Dryden-centric, but it is not. Peter McCallum, the authority on the heraldry at Canons Ashby, has pointed out that the arms all link to Dryden's wife, Elizabeth Cope. Arms of thirty-five different families are displayed on the panelling and they are all individuals who married into the extended Cope family. They are not, however, impalements, they simply relate to the non-Cope partners in the marriages in question. They are also contained within ovals and not on shields.



Pictures Courtesy of Country Life

Finally we come to something of a mystery. There are arms on the ceiling of one of the upstairs rooms that is not normally open to the public. (See opposite)

Peter McCallum writes that they 'appear to have a different *raison d'être* to those downstairs' and that they are mainly those of local families. Three of these arms 'are problematic and prevent a confident view about why these might have been assembled in this room'. They appear to be those of Baber of Somerset, Montagu of Northamptonshire and the third is as yet unidentified although they seem to be illustrated in John Bossewell's book on heraldry written in 1571. Bossewell implies that the arms were those of a herald, but he does not supply us with a name.

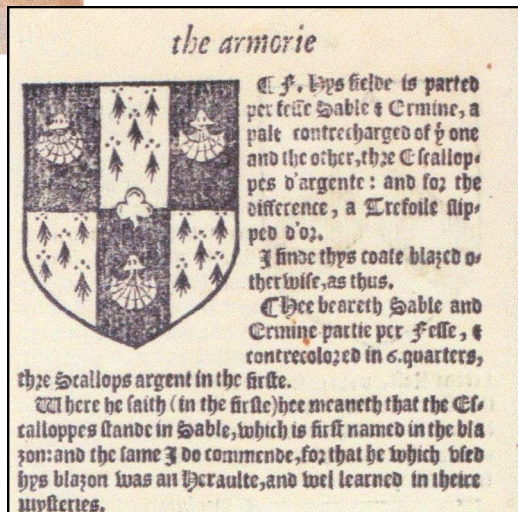


Above left the arms of Baber of Somerset, above right those of Montagu of Northamptonshire. Below left, the mystery arms that are illustrated in Bossewell's book, below right.



Has anyone any thoughts regarding the identity of the as yet unknown herald or any information about the Baber family and its connection with Canons Ashby? If so Peter would be delighted to hear from you. As he says,

'I look forward to hearing from you and hope that your colleagues will wish to pay us a visit. I am quite convinced that the decor (heraldry and other symbols) in the Servants Hall is unique in the country.'



NOTES & QUERIES

Can we help Lynne Humphries, an appreciative reader?

'I have stumbled upon your wonderful site and newsletters via my ad hoc google searches and wonder if you can help. I am a sculpture conservator and work on a number of church monuments (with and without heraldry) across Somerset and beyond.

Currently I am hoping to establish a little of the history of the Denebaud family, as we are looking at an effigy in St George's Church, Hinton St George, which is thought to be to Sir John Denebaud c.1385/8 - 1429. The Denebaud coat of arms can be seen on Poulett monuments in Hinton St George and elsewhere, and I have found reference to it on a tile on the floor of Shaftesbury Abbey, but am intrigued to discover more of the Denebauds.'

Has anyone any thoughts—if so, contact Lynne on lynne@humphriesandjones.com.

John Wood's Coat of Arms. David **Crellin** and Penny Gay.

Penny Gray, whose article on Robert Gay appeared in our last issue, writes 'Having researched the heraldry of Robert Gay, I have now moved on to looking at the heraldry of John Wood. David Crellin, secretary of The History of Bath Research Group, approached me about a year with an idea that we should look at this. We have just published an online article about our research, which you and your members might be interested in. This is the link— [John Wood 1 Heraldry Pages - History of Bath Research Group](http://www.historyofbath.org/images/.../589fa49c-da4a-40f7-ab1b-a96052c4c308.PDF) <http://www.historyofbath.org/images/.../589fa49c-da4a-40f7-ab1b-a96052c4c308.PDF>

ANNUAL LUNCH

A small but select group of eleven members enjoyed our annual lunch at the Fountain Inn, Wells, on Tuesday 20th November. A delicious meal was followed by a fascinating and beautifully illustrated talk by Michael Furlong on *The Heraldry on the Old Municipal Charities Building in Bristol*. 'A great venue, an excellent lunch and tremendous company', as one appreciative member put it.

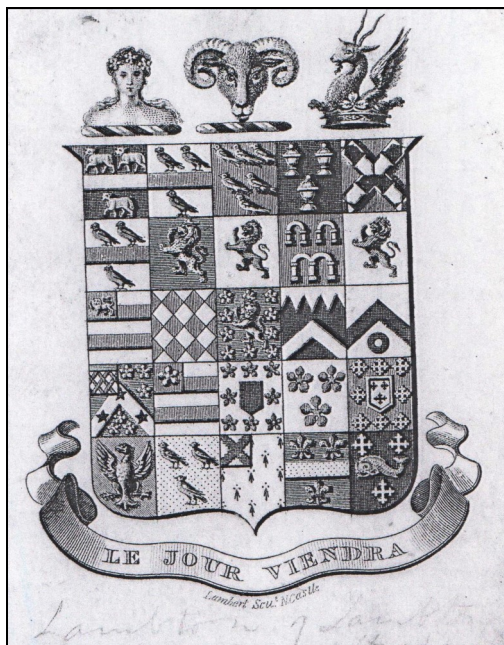


Photograph courtesy of David Vaudrey

SUBSCRIPTIONS

As this will be the last Somerset Dragon to appear before the AGM in March perhaps a timely reminder about 2019 subs would be in order. Single membership is £10 and a double is £15. Carol, our treasurer, would be happy to receive cheques in January or February if you are not able to make the AGM. Her address is Soundings, Water Lane, Curry Rivel, Langport, TA10 OHJ. (Tel: 01458 252411.)

THE CASE OF THE CURIOUS QUARTERS BY STEPHEN SLATER PART 1 NUMBER 16



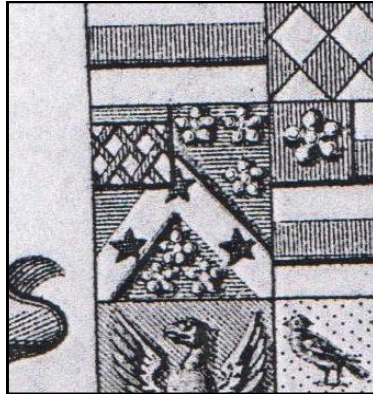
As usual I am always on the look-out for the quirky and curious in heraldry and every now and again I find something which fits this bill. So it was with a quarter on a bookplate I recently obtained. A recent issue of *The Somerset Dragon* featured the bookplate of one of the Lambton family, Earls of Durham, a

great northern family which incidentally happens to have as a member one of my TV heroes, Lucinda Lambton! The first quarter in the fourth row on the bookplate (No.16) shows a composite arms; technically it comprises two separate family arms combined into one. Looked at closely, the main field of the quarter is for the Carus family: *azure on a chevron between ten cinquefoils argent three mullets sable* (should be gules). The second arms appears as a canton (top left corner) and show the arms of Curwen: *argent fretty gules a chief azure*.

So why?!

This particular quarter is an example of an heraldic conceit, which I explain as follows. A man has more than one wife, not at the same time, I hasten to add. His first wife happens to be an heraldic heiress (ie. no brothers to carry on the family line). This wife dies and our gentleman marries again and by this second wife he has a son. By the heiress wife he has a daughter, who heraldically is the heiress of her mother but not her father, who has sons to carry on his line by his other wife. The daughter (heiress to her mother) is entitled, as an heiress herself, to transmit both mother's and father's arms to any children she might have. Such is the case on the Lambton plate.

Sir Nicholas Curwen (died 1604) of Workington did marry twice. By his first wife, Anne Musgrave, Sir Nicholas had sons. By his second wife, Elizabeth, daughter and co-heiress of Thomas Carus of Halton, Sir Nicholas had one daughter, Jane Curwen, who married William Lambton.



The sons of Sir Nicholas by Anne Musgrave were entitled to bear just their father's arms (their mother not being an heiress), but Jane Curwen was heiress to her mother not her father (as he had sons by another marriage). Therefore, through the practice I mentioned, children born to Jane, showed their descent by placing mother's arms (Carus) in the main field of their shield, but also displaying father's (Curwen) as a canton.

The complex business is shown (and probably explained much better) by A. C. Foxe-Davies in his wonderful 'Complete Guide to Heraldry'. He also explains even more complex cases - be warned!

Part 2 of Stephen's article will appear in our next!



The arms of Clare as illustrated opposite are to be found in the West window of Salisbury Cathedral, which the society visited in September. Our guide was Stephen Slater, who regaled us with innumerable stories which perhaps he would not always repeat when on official duty in the cathedral. It is hoped to organise a similar outing to Wells Cathedral sometime next year.

Six of the heraldic shields, of which Clare is an excellent example, date from as early as 1270-80 and were formerly situated in the Chapter House. A similar but more extensive collection of arms—all notabilities associated with the court of King Henry III, are to be found in Westminster Abbey, although there they are situated in the choir aisles and are in stone rather than stained glass.

FOOD FOR THOUGHT!

*'The boast of heraldry, the pomp of pow'r,
And all that beauty, all that wealth o'er gave
Awaits alike th' inevitable hour,
The paths of glory lead but to the grave.'*
(From *Elegy in a Country Churchyard* by Thomas Gray)

'Heraldry is the floral border in the garden of history.'
(Sir Iain Moncreiffe, Kyntyre Pursuivant of Arms)

THE ARMORIAL OF SIR DAVID LYNDSEY OF THE MOUNT

A new edition by Alex Maxwell Findlater



David Lyndsay Folio 24.
The arms of the two wives of
King James V of Scotland.

Please ring Alex on
alex@findlater.org.uk if you
are interested in buying a
copy of his book

UNUSUAL HERALDRY AT THE GEORGE, CROSCOMBE

Our illustration on the cover of issue number 40 of *The Somerset Dragon*, which showed the patent elevating the second Viscount Mountcashell to become first earl of that name, which hangs in the bar of *The George Inn* at Croscombe, resulted in some fascinating research not to mention a few very pleasant lunches at the above named hostelry.



The patent has passed by descent to the proprietor's wife and comes with a magnificent seal, not on display but safely stowed upstairs at the inn. It contains five coloured images alongside the text. These are the royal arms, the harp of Ireland, the arms of King George III, a representation of that monarch himself and the complete achievement of the newly created earl. The Mountcashell arms are blazoned *sable a swan argent, membered and beaked or, a bordure engrailed of the last*. The crest is *a goshawk, wings addorsed, preying on a coney all proper* while the supporters are *dexter, a leopard and sinister a rhinoceros, both proper, collared and chained or*.

Stephen Moore, second Viscount Mountcashell, was created earl on the 5th January 1781. He had been Member of Parliament for Lismore between 1761 and 1766, when he succeeded his father as second viscount. He was made a Privy Councillor in 1785. The earldom survived until 1915 when the sixth and last earl died.

The family seat, Moore Park near Kilburn, county Cork, was a large Georgian house, extended in the nineteenth century. It was described in 1786 as "a superb and noble seat". In 1903 it was sold by daughter of the fifth earl and bought by the War Department but was accidentally burnt in 1908. In 1944 the Irish Tourist Association Survey noted that the remains of the kitchen were still visible but nothing now remains of the original house and the site now belongs to the Agricultural and Food Development Authority.

The second earl was MP for Clonmel in 1790 and a representative peer from 1815 until his death in 1822. His son, the third earl, was a representative peer from 1826 until 1883 while his son, the fourth earl, who was High Sheriff of Cork in 1849, had a local connection in that he spent some years as an inmate of the Brislington Lunatic Asylum near Bristol. The fourth earl was succeeded in turn by his brother, who was High Sheriff of Waterford in 1862. He was earl from 1889 until 1898 when the title passed to a cousin. The sixth and last earl was a barrister by profession and, unlike his predecessors, whose final resting place was at Kilburn, he was buried in Paddington Cemetery. A final point to note: in 1883 the fourth earl possessed 5,691 acres in county Cork and 6,383 in county Tipperary.



Stephen Moore
3rd Earl of Mountcashell
Vanity Fair Cartoon
1883

THE SOMERSET HERALDRY SOCIETY

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THE SOMERSET DRAGON

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Contributions welcome

Objects

The aims of the society are to promote and encourage the study of heraldry especially in the historic county of Somerset.

DATES FOR YOUR DIARY

Wed. 6th March 2019 AGM. Location: The Old Threshing Mill, Pylle, (see above for full address and postcode).

12.00 noon Doors open

1.00pm Shepherd's Pie lunch

2.00pm Meeting

2.30pm 10 Minute Talks

3.30pm Carriages