

ROYAL ARMS IN DERBYSHIRE CHURCHES

By S. A. JEAVONS

DURING the past thirty years much has been written about the custom of displaying the royal arms in our parish churches, so that only an outline of this practice is needed before describing the surviving achievements in Derbyshire. Like Staffordshire, Warwickshire and Worcestershire,¹ Derbyshire has lost the majority of its royal arms, and only fifty-five churches now display a royal achievement. This is due in the main to the misdirected energies of the Gothic Revival restorers, who during the last century must have removed the royal arms from many of our churches, since at that time it was no longer fashionable to display them. Many of the achievements were painted on canvas and wood, both materials liable to decay, and unless cared for the paintwork would crack and discolour over the years. Therefore when faced with the problem of a tarnished achievement hanging over the chancel arch, the churchwardens either relegated it to a less conspicuous part of the building or, more often, removed it from the church. This occurred in recent years at Normanton-by-Derby, where the arms of George II, *c.* 1750, reported by Bloxam, have now gone. The number will decrease still further unless action is taken to preserve those in need of treatment. Particular concern must be felt for the achievement of George IV at Swarkeston, which is now stored behind one of the tombs in the Harpur Chapel.

It is now accepted that the practice of displaying the royal arms in churches began in pre-Reformation times, and after the establishment of the Church of England the royal coat displayed signified the sovereign as head of the church. This practice was accelerated soon after the Reformation, possibly in order to relieve the drabness of the churches after the despoliation of the roods and sculpture. The orders and counter-orders issued to the parishes during this period completely altered the arrangement of the furnishing inside the churches. This was particularly true of chancel screens; first these were ordered to be demolished; then soon after, this order was rescinded and parishes were ordered to replace the screen up to the breastsummer beam. The space above the screen was often boarded over and the royal arms placed

¹ S. A. Jeavons, "Royal Arms in Staffordshire Churches", *Trans. Birmingham Arch. Soc.*, 78 (1962), 86-95; P. Morgan, "Royal Arms in Warwickshire Churches", *Trans. Birmingham Arch. Soc.*, 71 (1955), 41-58; P. Morgan, "Royal Arms in Worcestershire Churches", *Trans. Worcestershire Arch. Soc.*, n.s. xxxii (1956), 20-35.

in the centre, often flanked by the Commandments, or the Lord's Prayer and the Creed. Although no examples from this period now remain in Derbyshire, documentary evidence shows that this arrangement took place in the county. At Youlgreave for example the churchwardens' accounts have the following entries in 1604²:

"To the workmen when the chancel gates were boarded over	o. 1. 0
For fatching boords and timber at Stanton hall which are over the chancell gates	o. 1. 6
To Nicholas Hybert for making the partition betwixt the church and the chancell	o. 10. 0."

The earliest reference to the cost of painting the royal arms and texts in Derbyshire so far discovered is in 1612 in the parish records of Hartshorne³:

"March 23. p ^d . ffor inlarging ye Kings Armes w th Helmett Crest & mantell & paintinge lords praier and ye beleivfe	5s. 4d."
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In 1627 the parish was again active:

" . . p ^d . goodman Plante for paintinge the churche	xl ^s .
p ^d . goodman Johnson for makeinge a frame for the paintinge of the kinges armes for wood workmanshippe and nailes	vij ^s . vjd."

In 1875 Cox records that the space above the chancel arch at Clowne was panelled with oak and on this rested a large royal achievement. He states that "the wood itself has been painted with heraldic emblems, now much worn — the rose, thistle, harp, etc."

The display of royal arms does not seem to have been enforced, and very few prior to the reign of Elizabeth I have survived in England. This is mainly due to the change in policy during the reign of Mary, when the royal arms were ordered to be moved to a less conspicuous place in the church. After the accession of Elizabeth, it became customary to place them above the screen or chancel arch. Many examples remain in the country from her reign, although all achievements of this date have gone from Derbyshire. Mention must be made of the very fine royal arms carved in stone on the back plate of the tomb chest of Anthony Lowe at Wirksworth (no. 1). They date to 1555 and are the arms of Henry VIII; it is interesting to note the artistic licence of the sculptor in displaying the arms of France. Here the fleurs-de-lis are shown as 1 and 2, a reversal of the correct order. Minor discrepancies often occur in the portrayal of the royal coat, due to such artistic licence or a lack of knowledge of heraldry.

At the beginning of the 17th century George Abbott, Archbishop of Canterbury 1611-33, issued licences to various painters to paint the royal arms in churches throughout his province.⁵ This appears to have firmly established the custom of erecting the royal arms in the country.

During the Civil War and Commonwealth many of the royal achievements

² J. C. Cox, *The Churches of Derbyshire*, 1877, II, 336.

³ T. North, "Parish Records of Hartshorn", *D.A.J.*, VII (1885), 40-62.

⁴ Cox, 1875, I, 197.

⁵ Morgan, "Royal Arms in Worcestershire Churches", 21.

suffered damage and were removed. The parish records of Hartshorne again provide evidence of this, as an item for 1650 shows:

“to ye Clarke for washing out of ye Kings Arms 5^d.”

It is interesting to note that the records contain no information regarding the replacing of the royal coat after the Restoration. The style of the fine achievement at Risley (no. 6) indicates that this was erected for Charles I, and the shape of the panel suggests that it originally belonged to a screen. It may have been removed from its original position during the Commonwealth, stored away until the Restoration, and then hung on the west wall of the building after the removal of the screen. The royal arms at Trentham, Staffs., suffered a similar fate, but here the achievement was riddled with bullets from Cromwell's soldiers.⁶ It now hangs over the north doorway, leaving an empty space in the fine Carolean screen of the church.

Apparently Cromwell encouraged the setting up of the arms of the Commonwealth in place of the royal achievement. This is indicated soon after the restoration of Charles II, for on 9 May 1660 “it was Ordered, by the Commons assembled in Parliament, that the Armes of the Commonwealth, where-ever they are standing, be forthwith taken down; and the King's Majesty's Arms be set up instead thereof”.⁷ The order only specifies the replacement of the king's arms; nothing is said about the erection of arms in places where they had not previously existed. This order and the upsurge of national feeling throughout the country at the restoration of the king were responsible for the erection of many royal arms in the churches. When Sir Francis Burdett built the church at Foremark in 1662, the Stuart arms were prominently displayed and still form an important feature of the furnishing of this building.

Although none of the Derbyshire achievements are signed, churchwardens' accounts often tell us the names of the craftsmen responsible for their erection. The churchwardens' accounts at Wirksworth supply details of a large achievement of 1661 that has now vanished⁸:

	£	s.	d
“Paid Mr. Johnson the painter for his coming & spent in bargaining w th him		0.	2. 6
Given him in earnest same time		0.	2. 6
Paid Mr. Johnson for drawing the Kinges Armes 16th Sept. 1661		9.	17. 6
Paid P. Manners for making frame for Kinges Armes		0.	4. 6.”

Although no later orders dealing with royal arms have been discovered, the majority of the Derbyshire achievements displayed in churches date from after the accession of the Hanoverians, as in the other Midland counties.

The method of displaying the royal achievement has varied over the centuries. In the 16th century it was customary to paint the arms on a wall or over the chancel arch, during Elizabeth's reign on wooden panels above the chancel screen. This was modified during the 17th century and became an important part of the screen as at Ingestre, Staffs., Croscombe in Somerset

⁶ Jeavons, “Royal Arms in Staffordshire Churches”, 89.

⁷ *Journal of the House of Commons*, vol. 8 (1660-7), 18.

⁸ Cox, II, 564.

and later at the Cathedral Church of All Saints, Derby (no. 21). From the 18th century onwards most of the achievements were hung over the chancel arch or, if the building was of the auditory type with no chancel arch, the arms were hung on the east wall over the altar. Another custom of this period was to place the arms on the front of the west gallery; this became very popular during the 19th century: examples in Derbyshire can be seen at Belper, St. Peter (no. 35), Brampton, St. Thomas (no. 40), Fairfield (no. 45), Shardlow (no. 53), Ticknall (no. 54) and Yeaveley (no. 56). Where the church had no gallery the achievement was hung on the west wall of the nave, as at Elton (no. 22).

The achievement took the form of a picture with the coming of the Stuarts, and the records of 1627 at Hartshorne and 1661 at Wirksworth, already quoted, refer to the making of the wooden frames for the royal arms. During the 17th century the arms were painted on wooden panels. The achievement at Foremark is painted on canvas, a very early example of a medium that was to be extensively used during the 18th century. Although little is known about the craftsmen responsible for the painting of the royal arms in Derbyshire, it seems likely that they are the work of travelling or local sign-painters from nearby market towns. There was a considerable demand for their services, for in addition to the royal arms most churches also displayed tablets containing the Commandments, the Lord's Prayer, the Creed and the benefactor's tablet. Another custom, of which little visible evidence now remains, was the setting up of painted panels alluding to texts and themes from the Old Testament. A large wooden panel on the north wall of Clowne church contains the Commandments supported by the figures of Moses and Aaron, and is inscribed on the base "M^r CHAR: BASSELDINE'S GIFTE . ANNO DOMⁱ MDCCXXIV" and signed by the artist "S. Bouttals". This testifies to the size of some of these panels and the scope offered to the artist. In the north chapel of Hartington church are a number of painted panels representing the twelve tribes, now in need of some attention. Examination of churchwardens' accounts shows how widespread these customs were in the 18th century. Examples from Derbyshire illustrate this point:

*Churchwardens' Accounts, Chapel-en-le-Frith*⁹

1747. Spent with Mr. Bardsley and Mr. Slack when bargaining with him to varnish ye Pictors in Church	0. 3. 0
Pd. Mr. Slack his bill for varnishing pictors in ye Church Moses and Eron	1. 10. 0
Pd. Peter Kennions bill for varnishing ye Kings Arms in Church	4. 6
1750. Henry Kennion for varnishing and gilding ye altar frames and for printing ye case under Moses and Aaron	1. 10. 0

*Churchwardens' Accounts, Youghreave*¹⁰

1740. Item to Mr. Vincent for Writeing the Creed and Lord's Prayer on two tables in ye Chancel	3. 15. 0
Item to Mr. Vincent for drawing the Kings Arms	3. 3. 0

⁹ H. Kirke, "Churchwardens' Accounts, Chapel-en-le-Frith", *D.A.J.*, XXXIII (1911), 127.

¹⁰ Cox, II, 340.

It is interesting to note that the preliminary discussions between the churchwardens and the painter were conducted in such a convivial manner. Doubtless the three shillings spent at Chapel-en-le-Frith and the two and sixpence at Wirksworth went mainly on liquid refreshment.

The wooden shield painted with the royal arms of England, *c.* 1405-1603, at Bakewell is most unusual; it now hangs on the west wall of the south aisle below the large wooden achievement bearing the arms of Charles II, dated 1678 (no. 4). In 1877 Cox records that this shield was in the Vernon Chapel and about 1660 Ashmole states that it hung over the east window. It seems most unlikely that this shield was made for the purpose of displaying the king's arms in the church. Its shape suggests that it was probably intended for use as mortuary armour, or there may be truth in the tradition that links it with Haddon Hall, where it could well have been part of the furnishings of the 17th century.

The royal arms were also carved in wood in two forms: first, the achievement was carved from a single piece of wood, as at Wirksworth (no. 39); second, the various parts of the achievement were carved separately and assembled on a panel, as at Risley (no. 6) and Brampton, St. Thomas (no. 40).

Another medium that became common in the 19th century was the plaster cast, as at Ticknall (no. 54), but the best example is the early 18th century achievement at Derby, St. Werburgh (no. 14). This church was rebuilt in 1699 and again last century, when the earlier chancel was retained to form the present south chapel. In 1708 the chancel was refurnished with a large reredos containing the twin panels inscribed with the Commandments and the royal arms above, which are still the main features of the chapel.

Metal achievements became popular in the 19th century, mass-produced from castings, as can be seen at Edlaston (no. 36), Clifton (no. 41), Coton-in-the-Elms (no. 42), Croxall (no. 43), Idridgehay (no. 47), Little Eaton (no. 48), Longford (no. 50) and Yeaveley (no. 56). The most outstanding metal achievement in the county is found in the Cathedral Church of All Saints, *c.* 1725-50 (no. 21). Here the royal arms form the centre piece of the great wrought-iron screen and gates, that enclose the sanctuary to the east, and shut off the mayor's parlour and vestry on either side. This magnificent baroque screen with its three pairs of gates is the masterpiece of Robert Bakewell, a Derby smith who received £338. 10s. 0d. for the work.¹¹ The royal arms are placed above the arched head of the gateway to the chancel. The altar rails with the incorporated metal royal arms, *c.* 1703, at Weston-under-Lizard, Staffs., have also been attributed to Bakewell; this theory should be accepted with caution, as the proportions of the supporters seem well below the standard of this excellent Derby craftsman. As the metal achievement at Weston-under-Lizard is linked with that at Castle Bromwich in Warwickshire, one must remark that these three metal royal coats form an outstanding collection of early 18th century ironwork.

Achievements had to be brought up to date from time to time. This was

¹¹ M. Whiffen, *Stuart and Georgian Churches*, 1947, 95.

particularly important when the ruling dynasty changed, for example when the Hanoverians came to the throne, as this meant a fresh coat of arms. Minor alterations to an existing coat, such as the changing of the sovereign's initials, presented no problems, and seem to have been fairly common throughout the country. A most interesting example is the achievement at Stanley (no. 7), which appears to be the arms of James I reused to form those of William III, by the addition of the shield of Nassau and William's initials overcharging those of James. This should be accepted with caution, for several reasons: in the first place the general style of the achievement suggests a date of c. 1690-1700; secondly, the condition of the achievement indicates that it has been recleaned and possibly retouched last century. This would explain the rather puzzling problem of the initials, "W R" interlinked with "J I", which is either a mistake of the restorer (substituting I for II), or the initials "J I" could be those of the incumbent during the reign of William III.¹² It seems most likely that this achievement was either a royal coat of James II reused, or it may have been a new coat for William III. A case of the churchwardens avoiding the expense of a new coat of arms is seen at Trusley (no. 12). The present church was built and furnished in 1713, after the union with Scotland, which caused an alteration in the royal arms, but the churchwardens re-erected the arms of Queen Anne (1702-7) from the earlier church over the chancel arch of the new building.

As stated earlier, these achievements were the work of local sign-painters and standards vary enormously; lack of skill and knowledge of heraldry is obvious in a number of cases. At Brassington (no. 19), the crown of Charlemagne takes the form of a harp, and at Peak Forest (no. 25) this emblem is omitted entirely. In several cases the crest or badges are not shown, and at Old Brampton (no. 33) the supporters are depicted lying down in such a manner that the hindquarters are not visible.

INVENTORY

Owing to the inaccessible position of some of the achievements, it is only possible to give approximate measurements or estimate the material used, but this is indicated in each case.

The achievements to be described usually have the following accessories in addition to the royal coat of arms.

Garter. The royal coat is shown within a garter bearing the legend *Honi soit qui mal y pense*.

Helmet. Shown surmounting the garter and should be depicted as a full-faced helmet of six bars, all *or* and lined *gules*.

Crest. Upon the royal helmet, the imperial crown *proper*, with a lion *passant guardant or*, imperially crowned *proper*.

Mantling. The mantling is lined *ermine* and the outside should be *or*, but this is shown in other tinctures.

¹² V. J. Torr agrees with the dating of this achievement. He rightly points out that the style of the initial "W" would almost certainly be "W", and in the early 17th century the customary way of writing "J" for Jacobus was "I". The evidence for the restoring of the arms in the 19th century therefore seems fairly convincing.



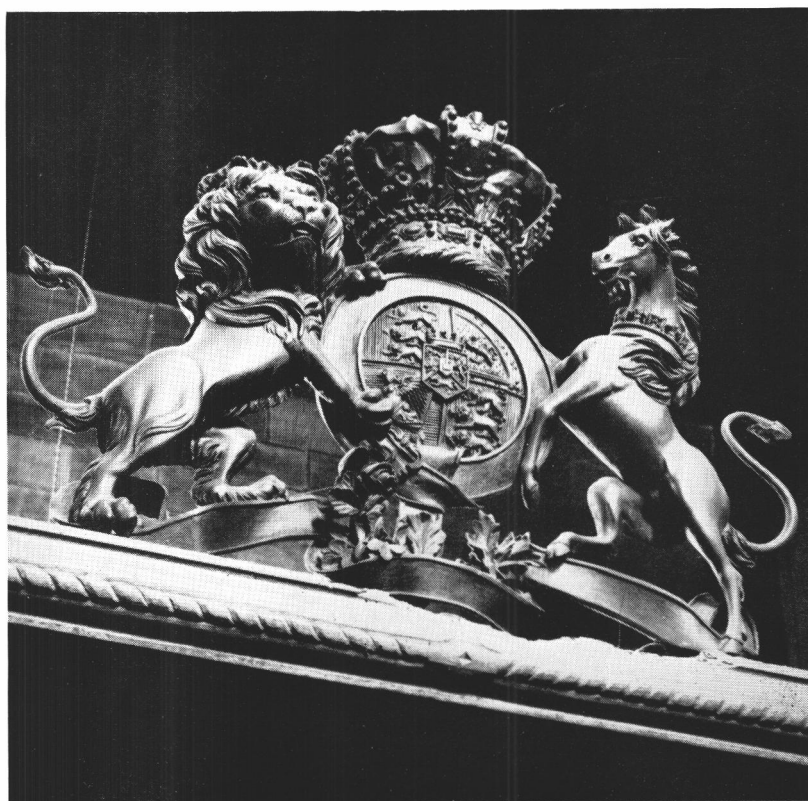
Wirksworth.



Foremark.



a. Risley.



b. Wirksworth.



Derby, St. Werburgh.

Supporters. *Dexter, a lion rampant guardant or, imperially crowned proper; sinister, a unicorn argent, gorged with the Royal coronet, armed, unguled, crined and chained or.* The unicorn came from Scotland with James I; its predecessor was a dragon *gules*, as at Wirksworth (no. 1), which returned for a short period under the Commonwealth.

Badges. These consist of a rose and thistle growing from the same stem and are shown above the motto.

Motto. The royal motto *Dieu et mon droit* has been used since the reign of Henry VI, with the exception of the queens regnant, Elizabeth I and Anne, who used *Semper eadem*.

Initials. In addition the initials of the sovereign are often placed flanking the crest and the actual date appears on thirteen examples.

It is not possible in a short paper to give full descriptions of the varieties of all the royal arms, but they may be summarized as:

Until 1340

ARMS. *Gules, three lions passant guardant in pale or*, hereafter referred to as England.

1340-c. 1405

Edward III was the first English monarch to quarter *England* with *France ancient* (*Azure, semée de fleurs-de-lis or*) and blazoned his shield as Quarterly, 1 and 4, *France ancient*; 2 and 3, *England*.

c. 1405-1603

Henry IV changed the *France ancient* quarterings to *France modern* (reducing the number of *fleurs-de-lis* to three) and for the whole of this period the royal arms are shown quarterly, 1 and 4, *France modern*; 2 and 3, *England*.

1. WIRKSWORTH. The Tudor arms are carved in relief on the large back plate of the stone tomb chest bearing the effigy of Anthony Lowe, who died in 1555. The achievement fills the panel between the short fluted Corinthian pilasters and cornice. The arms are on an elliptical shield, within the garter and surmounted by a royal crown. The supporters are the lion and Welsh dragon, with the initials "H.R." below. At the top of the panel, on either side of the royal crown, is the motto scroll, inscribed "DIEV . ET . MON . ROY : SERVIER . IE . DOVE". This is flanked by the badges, dexter, a Tudor Rose and sinister, a pomegranate. The achievement is a well carved and vigorous piece of work (Plate V).
2. BAKEWELL. Painted on a heater-shaped shield constructed from four upright panels of wood are the Tudor arms. The shield is approximately 2 ft. 6 in. high and 1 ft. 6 in. wide and hangs on the west wall of the south aisle below the large achievement bearing the arms of Charles II. The shield probably dates from the 17th century and does not appear to have been made for the express purpose of displaying the royal arms in the church.
3. NORTH WINGFIELD. Painted on wood in a moulded wooden frame and hung over the chancel arch facing west. The arms are shown in an escutcheon with the crest above, but the garter strap is omitted; the supporters take the form of a Welsh dragon and a dog. This is a modern achievement, painted to show the connection of the church with Henry VII, who gave a charter for the foundation of a chantry to North Wingfield. The achievement is 8 ft. wide and 4 ft. 6 in. high.

STUART, 1603-89

ARMS. When James I succeeded to the English throne, the arms of both Scotland and Ireland were incorporated into the royal coat, which became Quarterly: 1st and 4th grand quarters, France modern and England quarterly; 2nd grand quarter Scotland (*Or, a lion rampant within a bordure fleury counter fleury gules*); 3rd grand quarter, Ireland (*Azure, a harp or stringed argent*)

4. BAKEWELL. Painted on ten longitudinal wooden boards within a moulded wooden frame with a truncated pediment above, containing the initials "C.R.". The arms are shown on a shield that does not fill the garter and the spaces are filled with scrollwork. The motto scroll forms the base of the achievement and includes the date "1678". It hangs on the west wall of the south aisle and measures 8 ft. 7 in. wide by approximately 6 ft. 6 in. high.
5. FOREMARK. Painted on canvas within a moulded wooden frame 4 in. broad and hangs on the south wall of the nave, to the west of the pulpit. The arms are on a shield within the garter with the usual accompaniments, and the initials "C.R." are on either side of the crest. The achievement is in an excellent state of preservation and retains a bright colour. The church was built in 1662 and the arms and much of the furnishing of the church appear to be of this date. The achievement measures 6 ft. square over-all (Plate VI).
6. RISLEY. The Stuart arms are carved in relief on a wide panel of wood; the square side frames are decorated with pendants and support a flat moulded cornice. The arms are within the garter surmounted by a royal crown, the helmet and crest omitted. The lively supporters stand upon the motto scroll, which extends across the base of the achievement, and hold the garter above the scroll so that the badges issue from beneath the base of the strap. This fine achievement still retains faint traces of the original colouring and appears to date to the first half of the 17th century (the church was consecrated in 1632). It measures over-all 5 ft. 2 in. wide by approximately 3 ft. 9 in. high (Plate VIIa).

COMMONWEALTH, 1648-60

There does not appear to be an achievement from this period in Derbyshire, which is not surprising in view of the order of the House of Commons already quoted. This coat was found painted on the back of a board bearing the arms of Charles II at North Walsham in Norfolk, and it is possible that the same may have happened in Derbyshire. The "Arms of the State" were Quarterly, 1 and 4, *Argent, a cross gules*; 2, *Azure, a saltire argent*; 3, *Azure, a harp or stringed argent*, with in pretence *Sable, a lion rampant argent* (Cromwell). The sinister supporter was changed, the Welsh dragon taking the place of the unicorn and the motto "Pax quaeritur bello" was used.

WILLIAM III AND MARY, 1689-95

ARMS. Until the death of Mary in 1695, the royal arms showed two Stuart coats impaled, denoting the joint sovereignty, with William's paternal arms of Nassau *Azure, billettée, a lion rampant or*, placed upon the dexter side in an escutcheon of pretence. This version is seldom found, possibly due to its complications, and there does not appear to be one in Derbyshire.

WILLIAM III, 1695-1702

After the death of Mary, the impaled shield was discontinued and William displayed only one Stuart coat with Nassau in pretence.

7. STANLEY. Painted on five upright wooden boards in a wide wooden frame, hanging on the west wall of the nave. The shield fills the strap with the initials J i on either side of the crest. The motto and badges are incorporated within a wide base of floral scrollwork. The achievement is in excellent condition and is 4 ft. 10 in. wide.

STUART, 1702-7

ARMS. As the Stuart arms of 1603-89.

8. ALVASTON. Painted on canvas in a moulded wooden frame, hanging on the east wall of the north aisle. The arms are on a shield within the garter and take the customary form, with the initials "A.R." on either side of the crest. The scroll containing the motto "Semper eadem" is enriched with tassels, but the badges are omitted. The standard of the workmanship indicates that the artist was quite a competent craftsman. The achievement measures approximately 4 ft. wide and 3 ft. high over-all.
9. CARSINGTON. Painted on five upright wooden boards in a moulded wooden frame, hanging on the north wall of the nave. The initials "A.R." are on either side of the crest; the arms are within the garter and have the motto "Semper eadem". The supporters stand upon a painted pedestal bearing the date "1706". The achievement measures 4 ft. 7 in. square over-all.
10. CHAPEL-EN-LE-FRITH. Painted on four longitudinal wooden boards in a moulded wooden frame, hanging over the south door. The initials "A.R." are in the top corners of the achievement, and the motto "Semper eadem" appears in a scroll at the base. The rectangular frame measures approximately 5 ft. broad by 4 ft. high over-all.
11. SPONDON. Painted on eight wooden boards in a moulded wooden frame, hanging over the doorway in the north aisle. It is in a rather darkened condition and there appear to be no initials, but the motto "Semper eadem" is plainly visible. The achievement is 8 ft. 6 in. in width.
12. TRUSLEY. Painted on canvas within a moulded wooden frame, hanging over the chancel arch facing west. The arms are painted against a green background, with the initials "A.R." on either side of the crest and the motto "Semper eadem" below. The present church was rebuilt early in the 18th century and opened for worship on the 6 August 1713, so the achievement appears to have come from the earlier building. It is 6 ft. 3 in. broad and approximately 5 ft. 6 in. high.

STUART, 1707-14

ARMS. After the union with Scotland, Queen Anne bore the following arms, Quarterly, 1 and 4, *England impaling Scotland*; 2, *France modern*; 3, *Ireland*.

13. BRAILSFORD. Painted on eight upright wooden boards in a moulded wooden frame, hanging on the south wall of the nave. The condition of the paint has deteriorated giving a faded appearance to the achievement. No initials are shown and the motto scroll bearing "Semper eadem" is flanked by cherubs' heads within a baroque setting. The achievement measures 6 ft. 6 in. square over-all.
14. DERBY, St. Werburgh. The present church was rebuilt and re-orientated last century, and the chancel of the previous building now forms the present "south

chapel". This earlier church was in turn a rebuilding of 1699 with altar furnishings of 1708, the majority of which still remain. These consist of a large twin-panelled reredos, bearing the Commandments with the royal arms above and flanking side panels containing the Lord's Prayer and the Creed, with a lighted urn above. The achievement is a plaster cast, the arms fill the garter strap and there are no initials. The motto scroll is inscribed "Semper eadem" and forms the base of the achievement, flanked on either side by a cherub's head and a Tudor Rose. The achievement, 6 ft. wide and approximately 3 ft. 6 in. high, has recently been repainted (Plate VIII).

15. HOPE. Painted on canvas in a moulded wooden frame, with an inner border of gold, hanging on the wall of the south aisle. At the top of the achievement are the initials, flanked by the date "17 A.R. 13". The motto scroll containing "Semper eadem" is supported by a winged head. The achievement, approximately 7 ft. wide by 6 ft. high, is in a faded condition.

HANOVERIAN, 1714-1801

ARMS. After the accession of George I, the first three-quarters of the Stuart coat were retained and in the fourth was placed Hanover: *Per pale and per chevron*; 1, *Gules, two lions passant guardant in pale or* (Brunswick); 2, *Or semée of hearts, a lion rampant azure* (Lüneberg); 3, *Gules, a horse courant argent* (Westphalia) and over-all, *An inescutcheon gules charged with the golden crown of Charlemagne*.

16. ASHFORD. Painted on six upright boards in a moulded wooden frame, hanging on the west wall of the tower. The arms are crudely painted, and the lion is depicted with a semi-human face. The initials "G.R." are on either side of the crest and the date "1724" is in the centre of the motto scroll. A square achievement measuring 6 ft. 2 in. over-all.
17. ASHOVER. Painted on canvas within a wide, moulded wooden frame, hanging over the chancel arch facing west. The initials "G.R." are on either side of the crest and the names of the churchwardens and the date, "Mr. W. Milnes & Mr. John Twigg churchwardens. 1793", are painted on the base of the achievement. It measures approximately 7 ft. broad by 5 ft. high.
18. BARLOW. Painted on canvas in a moulded wooden frame, hanging over the south door. The arms and supporters stand upon a painted convex base, bearing the date "1731", and in each of the upper corners is a festooned crown. The canvas is split at the base and the paintwork is in a faded condition. It measures 5 ft. 6 in. wide by 5 ft. high.
19. BRASSINGTON. Painted on ten upright wooden boards within a moulded wooden frame, hanging on the north wall of the west tower. The crown of Charlemagne takes the form of a harp, and the achievement is in a badly faded condition. It measures 8 ft. 3 in. wide by approximately 6 ft. high.
20. CHURCH GRESLEY. Painted on three wooden boards in a moulded wooden frame, hanging on the north wall of the nave. The initials "G:III:REX" are on either side of the crest, and the style of the achievement is that of a rather inexperienced local artist, but the condition of the paintwork is quite bright. It measures 2 ft. 7 in. square over-all.
21. DERBY, The Cathedral Church of All Saints. A superb metal achievement set in the centre of the archway above the central gates of the wrought-iron screen at the east end of the building. The arms fill the garter strap and the supporters stand upon a scrollwork base, whilst the motto scroll drops as a triple looped

pendant, enclosing the badges, with a tassel hanging from each of the loops. The achievement is flanked by candle brackets and measures 3 ft. 6 in. wide (Plate IX).

22. ELTON. Painted on four longitudinal wooden boards in a moulded wooden frame, hanging on the west wall of the nave. The initials "G:III:R" are on either side of the crest and on the base is the name of the churchwarden, "J. Clayton. Chapelwarden". The achievement is somewhat darkened and in a faded condition. It measures 3 ft. 9 in. wide by 3 ft. 5 in. high.
23. MONYASH. Painted on six longitudinal wooden boards within a wooden moulded frame, hanging on the west wall of the nave above the tower arch. The whole achievement is darkened with age and has the initials and date, "17 G.R. 42", painted at the top. It is approximately 7 ft. wide and 5 ft. high.
24. PARWICH. Painted on canvas within a wide, moulded wooden frame with projecting mitred corners, each decorated with a floral boss. This fine achievement is enclosed within a gilt border of rope moulding and has a green background. The initials "G.R." are on either side of the crest and the badges are placed below the motto scroll. It hangs on the west wall of the nave and is approximately 9 ft. high and 6 ft. wide.
25. PEAK FOREST. An elliptical achievement painted on four upright wooden boards, hanging on the west wall of the south-east vestry. The arms are displayed against a dark green background; the initials "G. III R." are above the crest. There are two unusual features in that the crown of Charlemagne is omitted from the 4th quartering and no badges are shown. A trefoiled pendant hangs from the base of the motto scroll and balances the design. The achievement is 5 ft. high and measures 3 ft. across its widest part.
26. REPTON. Painted on canvas within a moulded frame, of which the upper corners are eared and flank a semi-circular pediment, hanging on the south wall of the tower. The initials "G.III:R." are on either side of the crest, and painted on the pediment is a crown above crossed sceptres, flanked by the date "1772". The achievement is somewhat faded by age and measures 6 ft. 6 in. wide.
27. SAWLEY. Painted on canvas in a wide, moulded wooden frame, hanging on the north wall of the tower. The initials "G.III.R." are shown below the garter strap and the date "1767" appears on the base of the achievement. It measures approximately 9 ft. square over-all. In 1879 Cox records that it hung over the chancel arch.
28. TISSINGTON. Painted on canvas within a moulded wooden frame with a gilt inner edge, hanging over the chancel arch facing west. This achievement is in excellent condition and the draughtsmanship is well above the average, obviously the work of a competent artist. The supporters are depicted standing on painted pedestals of masonry and the initials "G.R." are on either side of the crest. It measures 7 ft. square over-all.

HANOVERIAN, 1801-16

ARMS. On 1 January 1801, by royal proclamation, the arms became Quarterly 1 and 4, *England*; 2, *Scotland*; 3, *Ireland*, and over-all in pretence *Hanover*, ensigned with the electoral bonnet.

29. CHURCH BROUGHTON. Painted on canvas within a wide, moulded wooden frame, 6½ in. in width, hanging on the north wall of the nave. The achievement has a dark brown background and the initials "G.IV:REX" at the top. The

- national badges of a rose and thistle from the same stem are shown beneath both the lion and the unicorn. It measures 9 ft. 6 in. wide by 7 ft. 3 in. high. An old photograph in the vestry shows that it was originally over the chancel arch.
30. EGGINTON. Painted on canvas in a moulded wooden frame with a gilt inner edge, over the chancel arch facing west. The initials "G.R.III^D" are on either side of the crest and the churchwarden's name and the date "T. Kirkham. 1815" appear on the base of the achievement. It measures 4 ft. 6 in. square over-all.
 31. ETWALL. Painted on canvas within a moulded wooden frame, over the south door of the nave. The arms are painted against a dark green background, with the initials "G.III^d.REX" at the top, and the names of the churchwardens with the date "John Hudson & Joseph Heacock. Church Wardens. 1805" appear below the motto scroll. The achievement is faded and torn in several places and measures approximately 3 ft. 6 in. square over-all.
 32. MARSTON-ON-DOVE. Painted on canvas within a wide, moulded wooden frame, on the wall of the north aisle. The condition of the achievement is excellent, with bright colours. The arms are painted against a brown background, and the Tudor Rose is shown half red and half white. The initials "G:III.REX" appear at the top, the churchwardens' names and the date "Henry Spurrier & Martin Mafsey 1816 Church Wardens" at the base. It measures 5 ft. 3 in. square over-all.
 33. OLD BRAMPTON. Painted on canvas within a moulded wooden frame with a gilt inner border, over the chancel arch facing west. The achievement is painted against a green background and has several unusual features. The garter strap is shown tilted towards the sinister side; there is no crest, a royal crown surmounting the garter; and the supporters are lying down in such a manner as to exclude their hindquarters. The achievement is approximately 5 ft. square over-all.
 34. STAPENHILL. Painted on canvas in a moulded wooden frame, on the west wall of the nave. The initials "G.R.III^d" are on either side of the crest, and the achievement is in an excellent condition. As the present church was rebuilt in 1882, it is obvious that the arms came from the earlier building. It measures 3 ft. square over-all.

HANOVERIAN, 1816-37

ARMS. On the raising of the Elector of Hanover to the rank of king, the electoral bonnet ensigning the escutcheon was changed to a royal crown, the rest of the coat remaining the same.

35. BELPER, St. Peter. Carved in wood and set on an escutcheon 2 ft. wide, it is fixed on the west gallery. The helmet is omitted from the crest, both supporters are gilded and the motto scroll is painted in blue and gold.
36. EDLASTON. Embossed metal, affixed on a framed wooden lozenge and placed in the south porch above the doorway into the church. The achievement badly needs repainting to preserve it from rust. It measures 1 ft. 8 in. wide by 1 ft. 6 in. high: the frame is 3 ft. across the widest part.
37. OCKBROOK. Carved in wood and fixed on a framed wooden panel, on the north wall of the western tower entrance to the church. The arms, supporters and mantling are gilded against a light blue background, and the wide frame is decorated with a continuous band of leaf foliage. It measures 3 ft. square over-all.
38. SWARKESTON. Painted on five upright wooden boards within a narrow, moulded wooden frame and now stored in the Harpur Chapel. The arms are shown against a dark red background and the initials "G.IV.R." are on either side of the

crest; no badges are shown. The paint is somewhat faded, and the achievement measures 3 ft. 9 in. wide by 3 ft. 1½ in. high.

39. WIRKSWORTH. Carved in wood and placed above the doorway to the vestry in the south transept. The arms fill the strap which is surmounted by a royal crown. The horn and chain of the unicorn are missing, and no mantling is shown. The legend and motto were painted on the scroll and strap, but only faint traces of these now remain. This is an excellent piece of wood carving, measuring 2 ft. 4 in. wide by 1 ft. 8 in. high (Plate VIIb).

MODERN, AFTER 1837

ARMS. As under the Salic law, Queen Victoria could not succeed to the kingdom of Hanover, that coat was removed. Since this date the royal arms have remained unchanged as Quarterly, 1 and 4, *England*; 2, *Scotland*; 3, *Ireland*.

40. BRAMPTON, St. Thomas. Carved in wood and fixed on the panel below the oriel window in the west wall of the nave, above the tower arch. It is a lively piece of modern carving put up to commemorate the reign of George V. It measures 2 ft. 6 in. square over-all.
41. CLIFTON. A cast iron achievement fixed on to a framed wooden lozenge, which has been placed centrally within a square wooden frame, with the initials "G V" in the upper corners and the date "1926" on the base. It appears that these arms were originally used for Queen Victoria. The frame is 5 ft. square over-all.
42. COTTON-IN-THE-ELMS. A cast iron achievement fixed above the doorway of the screen to the west tower. It is 1 ft. 11 in. in width.
43. CROXALL. Apparently made of metal, on the west wall of the nave above the tower arch. The mantling is most profuse, and the achievement is entirely gilded. It is approximately 2 ft. 6 in. wide.
44. DALBURY. A cast iron achievement hanging on the south wall of the nave. The paintwork has faded. It measures 1 ft. 10½ in. wide by 1 ft. 10½ in. high. It was probably erected when the north aisle was added in 1844.
45. FAIRFIELD. Painted on canvas and fixed on the west gallery between two panels giving details of benefactors to the church. The arms are set under a canopy of drapery, and the initials "V.R." are placed on either side of the crest. The achievement is split in two places and measures approximately 3 ft. wide by 2 ft. high.
46. HEAGE. Painted on canvas within a moulded wooden frame, over the south door. The condition of the achievement is somewhat faded. It measures 5 ft. square over-all.
47. IDRIDGEHAY. A painted metal achievement affixed to a framed wooden lozenge, on the north wall of the aisle. The framed lozenge measures 5 ft. across its widest part.
48. LITTLE EATON. A cast iron achievement fixed on to the front of the north gallery. The supporters are painted black and the lettering of the motto gold upon blue. It measures 1 ft. 10½ in. wide by 1 ft. 10½ in. high. The church was rebuilt during 1857-8, and the arms were probably set up when the church was re-opened.
49. LONG EATON. Painted on three upright wooden boards in a moulded wooden frame with a semicircular pediment, on the west wall above the entrance to the tower. The supporters are very faded and the whole achievement darkened with

- age. It measures approximately 6 ft. wide. As Long Eaton was made a parochial chapelry in 1838, the achievement most probably dates from that period.
50. LONGFORD. A small cast iron achievement now resting upon the cornice of the 1914-18 War Memorial on the west wall of the nave. The arms are painted and the garter strap is surmounted by a royal crown. It measures 1 ft. 6 in. wide.
 51. OSMASTON. The achievement appears to be carved from stone and alabaster and is placed high above the chancel arch facing west. The garter strap is surmounted by a royal crown. The arms are in excellent condition and the work of a good craftsman, doubtless dating to the rebuilding of the church in 1845. It measures approximately 4 ft. wide.
 52. RIDGEWAY. Painted on canvas within a moulded wooden frame with an inner border of gilt, over the chancel arch facing west. The arms are painted against a reddish-brown background with a rose and thistle beneath each of the supporters. The achievement is approximately 5 ft. 6 in. wide by 4 ft. high.
 53. SHARDLOW. Carved in wood and placed on the front of the west gallery. The chain of the unicorn is painted on the achievement. It measures approximately 3 ft. wide by 2 ft. high. The church, built in 1838, still retains the original furnishings; doubtless the achievement was erected at this date.
 54. TICKNALL. A plaster cast on a panel in the centre of the front of the west gallery. The arms are surmounted by a royal crown above the garter strap, and the head of the lion supporter is damaged. The achievement is approximately 2 ft. wide by 2 ft. high and was probably erected at the rebuilding of the church *c.* 1842.
 55. WEST HALLAM. A small embossed brass achievement 6 in. wide and fixed on the west wall of the nave above a brass plate recording the adding of the quarter chimes to the church clock as a memorial to the sixtieth year of Queen Victoria's reign. Only the upper parts of the supporters are shown, and the animals turn away from the garter strap.
 56. YEAVELEY. A cast iron achievement placed within a wooden lozenge, on the front of the west gallery. The arms are painted and were probably set up when the church was rebuilt in 1840. The framed lozenge is 3 ft. across the widest part.
 57. BIGGIN. The royal arms are the main theme in one of the windows on the south of the church.

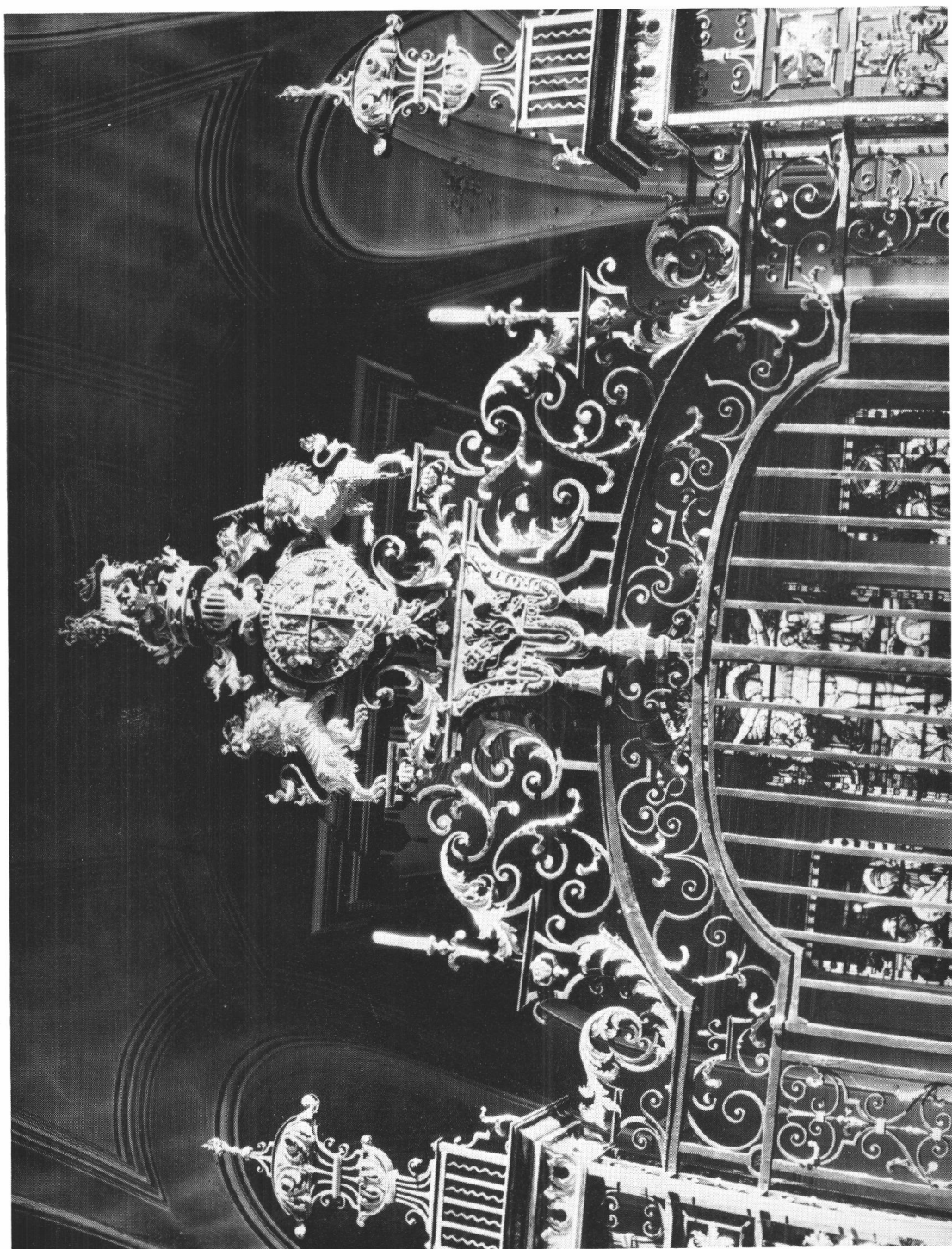
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