

III.—ROYAL ARMS IN PARISH CHURCHES OF NORTHUMBERLAND AND DURHAM

BY C. H. HUNTER BLAIR AND L. C. EVETTS*

PART I.—BY C. H. HUNTER BLAIR.

1. *Introduction.*

The Act of Supremacy passed in 1534 (26.Hy.VIII, C.1.) “summed up and emphasized all the claims made by the English king. He is and ought to be supreme head of all the church of England called *Angliacana Ecclesia* and shall have united to the imperial crown of this realm ‘as well the style and tital therof’ all the prerogatives ‘to the said dignity of supreme head of the same church belonging and appertaining’.”¹ This act was confirmed and ratified in 1544 (35. Hy.VIII, C.3.) when the king’s style was set forth in Latin and English and it was high treason to object to it. The English form, as then given, was “Henry the Eight by the grace of God Kyng of Englande, Fraunce and Ireland, Defendor of the faithe and of the Church of Englande and also of Ireland in earthe the supreme Hedde”. It was after this date, doubtless to signify the royal supremacy, that the custom of setting up royal arms in the parish churches of England began.

It was perhaps also intended to ameliorate a little the desolation of church interiors after they had been stripped of their ornaments; their images, roods, effigies, and painted windows mostly destroyed—a spoliation too efficiently

* The illustrations in the text and the carved royal arms at Norham have been drawn by Mr. Evetts.

¹ *The Earlier Tudors*, p. 359. By J. D. Mackie, O.U.P., 1952.



EDWARD VI.—WESTERHAM, KENT.

By courtesy of Mr. H. Munro Cautley.



WESTON UNDER LIZARD, SHROPSHIRE.

Anne before 1707.

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carried out from the later years of Henry VIII to the early years of Elizabeth (1534-1560). The short reign of Philip and Mary (1554-1558) could do little to make good the destruction.

No orders are known enjoining their use, but there is no doubt that the custom was widespread and references to them are numerous. Few of Henry VIII remain in the country and there are none in Northumberland nor Durham. There is more evidence of their use under Edward VI (plate i) (1547-53), but again few are still in existence and there are none in the North.² They were usually placed either upon the beam, replacing the rood, or above the choir screen, or on the chancel arch facing west,³ or even on the altar rails (plate ii).

The accession of Mary (1553-58), and the consequent changes in the Church of England, probably accounts for the few remaining arms of her father and brother. During her reign the roods were restored and the King's Arms ordered to be "removed from the altar and to be set in a place more convenient";⁴ which doubtless meant that they were removed altogether from many churches.

The accession of Elizabeth (1558-1603) caused a revival of the custom and many examples of her arms are still to be seen in English churches,⁵ though unfortunately none remain in the North (plate, iii). The charges upon the royal shield had remained unchanged (I and IV France, II and III England) from the early years of Henry IV until the death of Elizabeth. The supporters, however, varied under the Tudor sovereigns. Henry VII and Henry VIII in the earlier part of his reign, used on the dexter the red Tudor dragon, on the sinister the white greyhound of Beaufort; later Henry VIII adopted



² *Royal Arms and Commandments in our churches.* By H. Munro Cautley, Ipswich, 1934. pp. 18, 24, 25 and 28ff.

³ Cautley, *op. cit.*, pls. 21, 22.

⁴ Order from Cardinal Pole to Dr. Storey.

⁵ Cautley, *op. cit.*, pls. 29-38.

a gold lion rampant crowned for the dexter and placed the red dragon on the sinister side. These supporters were also used by Edward VI and Elizabeth (plates I and III).

The motto, *Dieu et mon Droit*, was used throughout the Tudor period.

The Tudor arms must have been displayed in many churches when, in 1603, James I succeeded to the throne. His accession caused changes in the quarterings of the royal shield which became more complicated, as blazoned on page 57. There is a fine example of his arms in Brancepeth church (p. 57).

The royal supporters were also changed, the red Welsh dragon disappeared and in its place, on the sinister, the white rampant unicorn of Scotland was used. In the year 1614 occurs the first documentary evidence I have found of the general use of royal arms in parish churches. In that year George Abbot, Archbishop of Canterbury (1611-33) issued a licence to John Serjent, "painter-stayner", of Hitchen, to allow him to "survey and paynte in all the churches and chappells within the Realme of England Kings Majties Armes in due form, with helme, crest and Mantell and supporter's as they ought to be".⁶

On 24th October, 1631, the same Archbishop granted a similar licence to a painter-stayner named Thomas Hanbage, in which he says that it "ought to be an especiall care that all churches and chappels, within the Kingdom of England, be beautified and adorned with . . . and more especially his Majestie's Armes . . .", the painter was therefore enjoined to paint the royal arms "upon some eminent place within the chancels or Bodyes of the churches . . . and that for their better adorning the same be beautified with Helmet, Crest and Mantling as in most churches of England the same are now adorned."⁷ There are numerous examples still to

⁶ *Notes and Queries*, 12th Series, vol. vii, p. 517.

⁷ Cautley, *op. cit.*, pp. 50ff. Examples are given there on plates 52, 55, 56 and 59.



ELIZABETH I.—ELTON, HEREFORD.

By courtesy of Mr. H. Munro Cautley.

be seen of the arms of Charles I in churches, but again there is no example in Northumberland nor Durham. There can be no doubt that many were defaced or destroyed during the Commonwealth (1649-60) and there is some evidence that in a few churches they were replaced by the cross of St. George as used by the Commonwealth. It has been written that in 1660 upon the restoration of Charles II, an order in Council was made enjoining that his arms should be set up in all the parish churches of the country. The writer has himself made search, and Mr. Wallace, of the reference department of the Central Library of the city, has made a more prolonged and thorough one, searching the printed acts of the Privy Council and the *Journals* of both the Lords and Commons as well as the *Tudor and Stuart Proclamations*, 1485-1714, but he also has failed to trace any such order. The only proclamation found was one, dated 9th May, 1660, concerning the replacement of the Commonwealth arms in Westminster by those of Charles II. There is, however, an entry in the register of the parish church of Warrington, of 30th July, 1660, which reads: "Whereas it is generally enjoined by the Great Counsell of England that in all the churches thorow the Kingdome of England his Majesties Armes should be set up . . ." ⁸

It is possible that there may be confusion here with the order of May 1660 above mentioned. However that may be, it is certain that, whether officially ordered or not, public rejoicing at the Restoration found expression in the setting up of the royal arms in many churches throughout the country, many examples of them remain and some few are in the north, as is hereafter told.

The custom continued, though in a lesser degree, during the reigns of the succeeding sovereigns of the House of Stuart. Alterations of the shield were made by Anne after 1707 and by William III and Mary II who used the Stuart shield with the arms of Nassau in pretence for William (plate iv), impaled with the Stuart arms for Mary II. After

⁸ *Notes and Queries*, 7th series, vol. ix, p. 217.

Mary's death, in 1694, William discarded the impalement (plate iv).

The accession of the House of Hanover in 1714 brought in the arms of that Electorate; these, until 1801, occupied the fourth quarter of the royal escucheon (p. 59). During these eighty-seven years, failing other evidence, it is not possible to be certain which of the three Georges is represented, but it seems probable that most of them still in existence are those of George III. In 1801 the quarter for France was discarded and the shield for Hanover placed in pretence, with England repeated in the fourth quarter (p. 62). After 1814, when Hanover became a kingdom, until 1837, the crown of the kingdom displaced the *bonnet of the electorate* above the inescucheon (p. 63).

The last two sovereigns of the House of Hanover are very sparsely represented in the country generally,⁹ in Northumberland only by one of William IV at Cresswell (*post*, p. 65) and one in Durham Cathedral Library (p. 67).

When Victoria succeeded to the throne in 1837, the quarter for Hanover disappeared from the royal shield as, by the Salic law, no woman could ascend the throne of that kingdom. From that year the royal achievement of arms has remained unchanged to the present day.

There are numerous Victorian examples remaining, but with few exceptions they are poor in quality and design, showing little of the vigorous heraldry of earlier times.

The custom had become outworn, tending to a perfunctory and lifeless art. None, so far as the present writer is aware, have been set up since about the middle of last century until the year 1952 when a fine painted oak panel of the arms of George VI has been placed in the parish church of Chatton (p. 66).

As said above, no Tudor arms remain in any of our northern churches; there they begin with James I. The total number for all sovereigns is only 38 in the churches of both counties: this compares ill with more southerly counties, in

⁹ Cautley, *op. cit.*, p. 94.



WILLIAM III.—WYVERSTONE, SUFFOLK

By courtesy of Mr. H. Munro Cautley.

Suffolk alone there are 196.¹⁰ Some of those in the list which follows have been for long neglected; dust and dirt have dimmed their bright heraldic colours, so that their proper blazon can only be conjectured. This perhaps matters less because they are hidden in dark, obscure corners, sometimes in side vestries, or placed so high on the walls that they are seen only as square black patches impossible to decipher even to one who looks carefully; this neglect of historical monuments is unfortunate and could so easily be remedied.¹¹

C.H.H.B.

PART II

A TECHNICAL DESCRIPTION OF THE ARMORIALS

BY L. C. EVETTS.

The royal armorials which appear in numerous parish churches of Northumberland and Durham, not unlike those in other parts of the country, are made in a wide variety of materials and vary considerably in size. They possess the characteristics of form and design which can be recognized as distinctive of each period. Most of them were designed as independent panels to be affixed to a wall. Few show any evidence of having been devised as an integral part of an architectural design. This may well be due to the fact that the general practice of using the royal arms on the chancel screens had long been discontinued before the date of the earliest surviving examples in the two counties. In this connection it is significant that the panel bearing the arms of James I at Brancepeth (p. 57) represents not only the earliest which has survived, but an example which shows some evidence of having been considered as part of an archi-

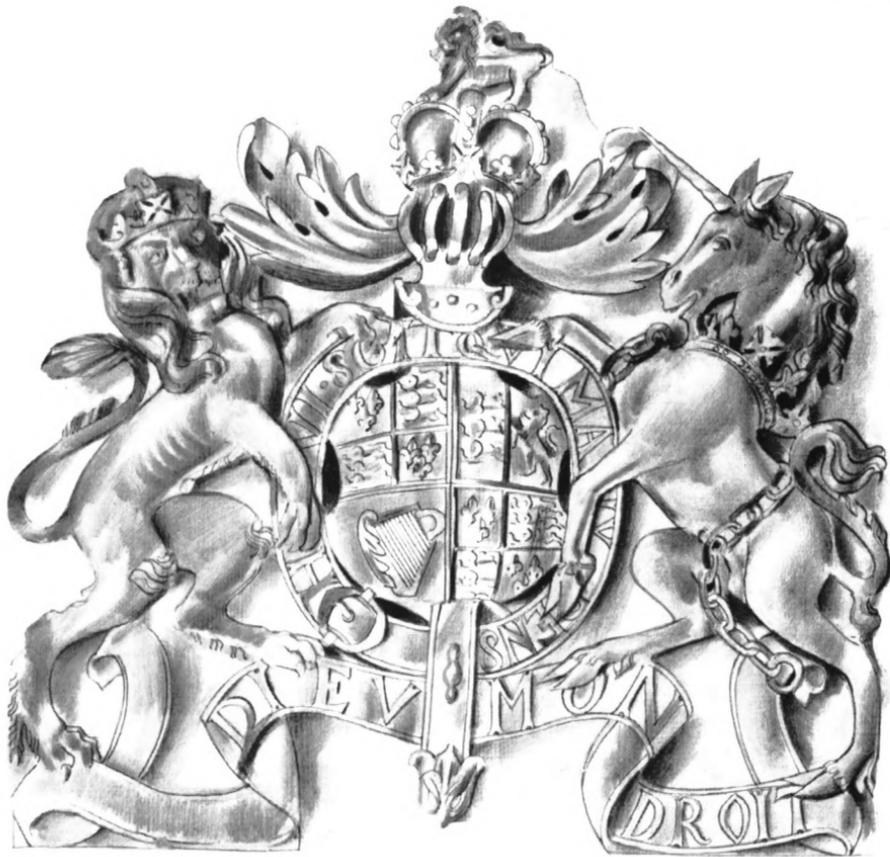
¹⁰ Cautley, *op. cit.*, pp. 97ff.

¹¹ A supplement to the list contains a note of royal arms elsewhere than in churches and also of some firebacks bearing these armorials.

tectural scheme. It is probable that this armorial, cut as it is in silhouette and painted, was designed as a form of cresting above a screen. The presence of flanking panels, one bearing a rose and the other a thistle, thus in all measuring some twelve or fourteen feet in length, supports this view.

By Stuart times the normal type of armorial took the form of a carving in oak, usually about six or seven feet square, in high relief and set upon a wood background surrounded by a moulding somewhat similar to that of a contemporary architrave. The whole was then painted and gilded with great richness. The design of the armorials of this period is distinguished by unmistakable stylization and strength. Examples of this type are to be found at the Cathedral Church of St. Nicholas, Newcastle upon Tyne (plate vi, fig. 2), and at the Church of St. Oswald, Durham. This latter example is of particular beauty. A further panel, though smaller, exists at the parish church of Haughton-le-Skerne (plate vi, fig. 1). This example is unique in the two counties, though not uncommon elsewhere in England, in being composed of work of two periods. The arms are of Stuart origin, whereas the background bears the date 1757. The work of these periods blends so happily together that one would not detect any anachronism were it not for the Stuart charges on the shield. At Norham there is a carved but unpainted armorial in less relief than usual and without a background (plate v). The carving is executed with great skill and directness.

Painted armorials on flat panels are less common in this period than the carved type. This is due no doubt in part to their comparatively less durable character. Nevertheless, three such armorials have survived. The most outstanding is a large panel some six feet high and four feet six inches wide at Kelloe (p. 58), where the colours are still clear and sharp. The good condition of this panel is doubtless due to the absence of varnish. The second example is at Warkworth, and its identity was made possible only by the closest examination. The varnished paint film has so gone down



NORHAM.

From a drawing by L. C. Evetts.

in tone as to become almost obscure. The third panel, at Gainford, is in moderate condition.

The tradition of the carved and painted armorial so firmly established in Stuart times continued right through the long Hanoverian period. Indeed, the only changes that were made, apart from slight modifications in design, were the alterations in the blazon of the shield.

Two very beautiful examples of the first Hanoverian period exist; one at the Church of the Holy Trinity, Sunderland, where it would appear to have been designed as a unit in the panelling of the balcony, and the other at Belford. In the process of being repainted from time to time the emblazonment of both these panels has been incorrectly recorded. The Sunderland panel (plate VII, fig. 2) is without the crown of Charlemagne on the small escutcheon in the fourth quarter of the shield, and the mantling is shown gold instead of the original gules and silver. The panel at Belford (plate VII, fig. 1) is entirely gilded, but there appears to be a considerable thickness of paint beneath the gold. The quality of carving in both panels is exquisite.

Examples of painted armorials on flat panels of the first Hanoverian period are numerous. The best are to be seen at Lanchester (plate VIII, fig. 2), which is painted with great freedom and vigour; and at Newbiggin, where on a relatively small panel the arms are painted with an unusual degree of dignity and restraint. It is interesting to observe that in the painting of the Lanchester panel the shield is shown so as to represent a curved surface.

In the later Hanoverian period by far the greater proportion of the armorials were painted upon flat panels. Only two of the carved and painted type have come down to us. These are at the Church of St. Michael and All Angels, Bishopwearmouth, and at the Church of St. Andrew, Newcastle upon Tyne. The latter one, on plate VIII, fig. 1, is of moderate size, but is executed with consummate skill. It can be dated by the presence of the imperial crown above the arms of Hanover in pretence between the years 1814 and

1837, but the quality of the design and carving represents more truly the spirit of work of a slightly earlier period. Certain restoration of the carving and painting has recently been necessary, and in this work every effort has been made to retain the character of the original.

Of the considerable number of flat panels of this period which remain, six are painted on wood, two on metal, and one on canvas. Perhaps the most interesting of these is the small panel measuring three feet long and two feet high which is at the Church of St. John, Low Fell (p. 64), which is painted upon a non-ferrous metal, probably copper. It is of good design and is in good condition. The other metal example is at the Church of St. Thomas, Stockton-on-Tees (p. 64), which is cut out in silhouette and stiffened by ribs at the back. This panel appears to have been repainted at some recent time, and a good deal of the original character has doubtless been lost. The armorial on canvas, which is at Bamburgh, has been done in the form of a picture. It has remained unvarnished and, in consequence, the colours have not gone down in tone to any appreciable degree.

All the Victorian examples are painted upon panels, and the most outstanding of them is at the parish church of St. Cuthbert, Darlington, which is on canvas (plate IX, fig. 1). The painting is done in a most spirited manner, and after recognizing its originality and decorative quality, there can be little doubt that much of its splendour is due to the long and rich tradition associated with these armorials.

L.C.E.

ADDITIONAL

A beautifully carved, unpainted armorial of the Stuart period is to be found in the church of St. Margaret, Durham (p. 66). It is in high relief without background. The motto is its most distinctive feature, it is inscribed on a simple cartouche surrounded by ornamental strapwork of exceptionally good design.

L.C.E.

THE LIST.

I. THE HOUSE OF STUART. 1603-1707.



From the accession of James I until the parliamentary union with Scotland in 1707 the royal arms was blazoned I & IV grand quarters, I & 4 France, 2 & 3 England, II Scotland, III Ireland, the shield surrounded by the Garter with its motto. The *supporters* were dexter a lion rampant guardant crowned or, sinister a unicorn rampant argent gorged with a coronet, armed,

chained and crined or. The badges were, beneath the lion, a red rose, a thistle beneath the unicorn. *Crest* a lion passant guardant crowned or, standing upon a royal crown above a full-faced, barred helmet. *Mantling* gules lined ermine or argent. The motto used by James I was BEATI PACIFICI, though at least once he used EXURGAT DEUS DISSIPENTUR INIMICI.¹² The motto used by later sovereigns was DIEU ET MON DROIT. When, in 1707, the royal shield was altered to I & IV England impaling Scotland, II France, III Ireland, Anne used the motto SEMPER EADEM for the remainder of her reign. William III placed the shield of Nassau in pretence upon the Stuart arms (plate iv).

1. BRANCEPETH: St. Brandon.

JAMES I. Placed high upon the west wall of the chancel arch. Motto BEATI PACIFICI. On the combing at the dexter is a red and white rose, at the sinister a thistle.

¹² At Southwell Minster. Cautley, *op. cit.*, p. 9.

2. NEWCASTLE UPON TYNE: St. Nicholas Cathedral.

CHARLES II. Carved in high relief and painted, the letters C.R. above the mantling. Until recently it hung upon the west wall of the north aisle. It has recently been restored and repainted (plate VI, fig. 2).

3. NORHAM: St. Cuthbert.

CHARLES II. Carved in relief in oak and uncoloured, it hangs upon the west wall of the tower within the vestry. The second quarter of the shield which should bear the arms of Scotland only shows England impaling Scotland; evidently a mistake of the carver (plate V, p. 54).

4. WARKWORTH: St. Lawrence.

JAMES II.* Painted upon a large oak panel, placed high upon the east wall of the tower where it cannot easily be seen (p. 54).

5. HAUGHTON-LE-SKERNE: St. Andrew.

CHARLES II. Carved in relief affixed to a framed board on the north wall of the nave. Painted on the board above the carving are the letters G.II.R. Below the arms in the date 1757. This ascription to George II is an error probably made when the arms were taken from their original position and fastened to the present board. The quarterings on the shield are Stuart and for Charles II (plate VI, fig. 1).

6. DURHAM: St. Oswald.

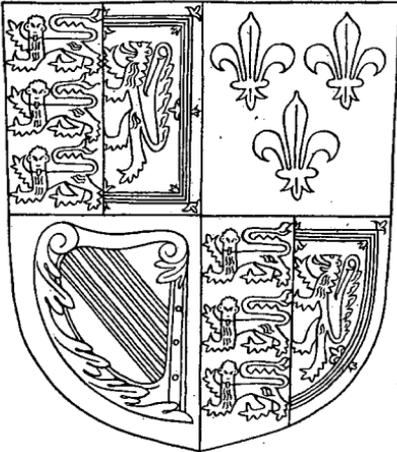
CHARLES II. Carved in relief upon a framed panel high on the east wall of the tower arch. The achievement is finely painted and gilded, and a little cherub is beneath the buckle of the Garter.

7. KELLOE: St. Helen.

CHARLES II. Painted upon a wooden panel on the east wall of the tower arch, mantling gules and gold. The arms are painted upon a shield, on a scroll above the motto is FIDEI DEFENSOR, on the dexter side of the mantling is the foliated

* Since this was printed the panel has been taken down and cleaned. This shows these letters at top, I. II^D. R.—1685, i.e. for James II.

letter C, on the sinister R, above the crest are the Roman numerals II, all in gold upon a blue background. (p. 54).



II. ANNE. 1707-1714.

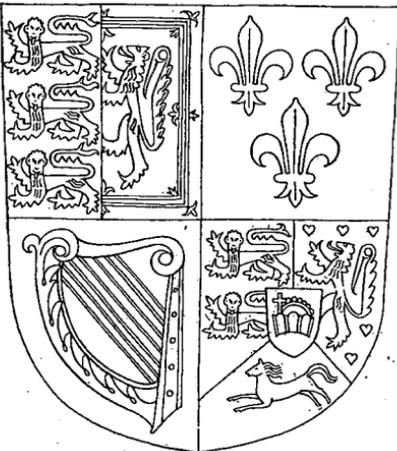
From 1 May, 1707, until 1 August, 1714, the royal arms were i & iv England impaling Scotland, ii France, iii Ireland. The royal title was then Queen of Great Britain, France and Ireland. There is only one example of this shield in the north.

(See pl. II, p. 49, before 1707.)

8. GAINFORD: St. Mary.

ANNE. Painted upon a framed oak panel on the west wall of the nave. Above the mantling at each side are the letters A.R. The shield is that used before 1707.

III. FIRST HANOVERIAN. 1714-1801.



The accession, on 1st August, 1714, of George I, elector of Hanover, caused an alteration in the royal shield. Until 1801, the blazon was i England impaling Scotland, ii France, iii Ireland; iv—Hanover, namely tierced in pale i *gules two lions passant guardant* in pale or—Brunswick, ii. *Or semée of hearts gules a lion rampant azure*—Luneberg, iii

in point, *gules a horse courant argent*—Westphalia, en surtout *the crown of Charlemagne proper* for the dignity of arch-treasurer of the Holy Roman Empire used by all five kings of the house of Hanover. The Garter, supporters, crest, badges and motto were the same as used by the Stuarts. As said above, it is not possible to tell, failing other evidence, which of the three Georges is represented, except no. 9; they probably date between 1760 and 1801 and are therefore for George III to whom they are here attributed.

9. SUNDERLAND: Holy Trinity.

GEORGE I. Carved in high relief and coloured, fixed on the front of the west gallery facing east. The shield is circular with delicately carved gilded mantling. The church was dedicated by John Robinson, Bishop of London (1714-23) in the absence through age and infirmity of Nathaniel, Lord Crew, Bishop of Durham (1674-1721). The impaled shields of these bishops flank the royal arms, which therefore date about 1720. (Plate VII, fig. 2).

10. ALNWICK: St. Michael.

GEORGE III. Painted upon an oblong-framed wooden panel, placed in darkness above the south-west door of the nave, it has therefore been very difficult to decipher, but sufficient was seen to date it.

11. BELFORD: St. Mary.

GEORGE III. Carved in relief and now fixed to the north wall of the entrance porch. It has unfortunately been completely gilded over so that its proper heraldic colours are not to be seen. (Plate VII, fig. 1).

12. HEXHAM priory: St. Andrew.

GEORGE III. Painted upon a wooden panel high up at the east end of the south wall of the nave.

13. NEWBIGGIN: St. Michael and All Angels.

GEORGE III. Painted upon a wooden panel fixed to the south wall of the nave at the east end. The lion crest is omitted and there is no mantling.

14. GATESHEAD: St. Mary.

GEORGE III. Painted upon a wooden panel fixed upon the west wall of the chancel arch. There is no mantling. The churchwardens' accounts record the payment, in 1792, of the sum of £16 15s. 4d. to one William Balls for painting the king's arms.

15. HARTLEPOOL: St. Hilda.

GEORGE III. Painted upon a large framed oak panel upon the west wall of the tower.

16. LANCHESTER: All Saints.

GEORGE III. Painted upon a framed oak panel above the arch on the east wall of the tower. It is in very good preservation, with fine flamboyant mantling, and has probably been recently restored. Above the arms are the letters C.R. with the roman numerals III between them. Beneath is the date 1767 and the names of the then churchwardens. (Plate VIII, fig. 2.)

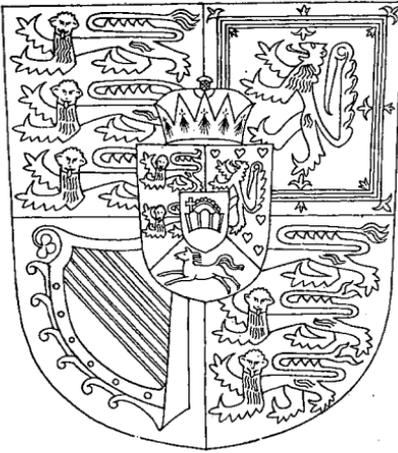
17. JARROW: St. Paul.

GEORGE III. Painted upon a small panel now hanging on the west wall of the vestry in the dark, but in bad preservation. There is no helmet and the lion crest is not crowned.

18. STANHOPE: St. Thomas.

GEORGE III. Painted upon a square-framed wooden panel above the south door of the nave.

IV. SECOND HANOVERIAN. 1801-1814.



The shield of France was removed, in 1801, from the royal arms which then become I & IV England, II Scotland, III Ireland, on an escutcheon of pretence Hanover ensigned by the electoral bonnet. The accessories of the shield remained as before.

19. WHALTON: St. Mary Magdalene.

GEORGE III. Painted upon a framed wooden panel, in the vestry, upon the south wall of the tower.

20. CORBRIDGE: St. Andrew.

GEORGE III. Painted on canvas within a narrow wooden frame on the north wall of the vestry at the west end. There is neither crest, helmet nor mantling. Above the shield is the royal crown upon which is an orb and cross. It is all in very poor condition.

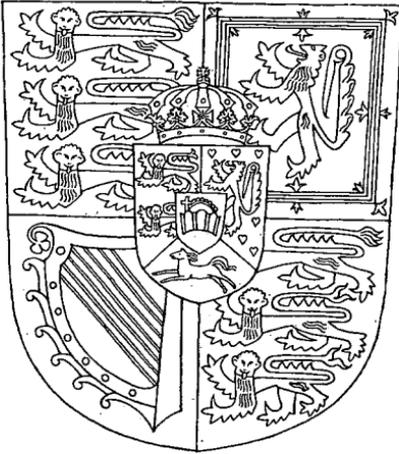
21. Ovingham: St. Mary.

GEORGE III. Painted upon boards, on the north wall of the vestry below the tower. There is no mantling nor helmet, the crest stands upon the royal crown which rests upon the top of the shield. It is in a very poor and dirty condition.

22. BISHOPWEARMOUTH: St. Michael and All Angels.

Carved in high relief, without background, high upon the east wall of the tower and difficult to see; this is not its original position. The church was rebuilt in 1810, which is probably the date of these arms.

V. THIRD HANOVERIAN. 1814–1837.



In 1814 Hanover became a kingdom, when a royal crown replaced the electoral bonnet above the inescutcheon.

23. NEWCASTLE UPON TYNE: St. Andrew.

Carved in relief with fine detail, but imperfect; the lion crest has gone and one leg of the unicorn is broken off—now repaired and repainted. The carving is fixed to a wooden panel and is now on the north wall of the tower. (Plate VIII, fig. 1, and p. 55.)

24. PONTELAND: St. Mary.

GEORGE III. Painted in gold and colours upon a wooden panel in a wide black and gilded frame. It now hangs upon the south wall of the tower.

25. LESBURY: St. Mary.

Painted upon a lozenge-shaped wooden panel high on the west wall of the chancel arch. There is no helmet nor mantling, the lion crest stands upon the royal crown. It is in excellent condition and a light hangs in front of it.

26. BAMBURGH: St. Aidan.

GEORGE III. Painted upon canvas within an oak frame on the west wall of the north aisle.

27. HUMSHAUGH: St. Peter.

GEORGE III. Painted upon a framed wooden panel above the west doorway. It dates about 1818, when the church was consecrated.

28. WARK-ON-TYNE: St. Michael.

GEORGE III. Same style, position and date as Humshaugh.

29. STOCKTON-ON-TEES: St. Thomas.

GEORGE III. Painted upon a cut-out iron plate above the door on the east wall of the porch. The crest stands upon a royal crown; there is no helmet nor mantling; a shamrock leaf is painted beside the usual thistle (p. 56).

30. WASHINGTON: Holy Trinity.

GEORGE III. Painted upon a small wooden panel in the porch above the south-west door. The lion and unicorn crouch with their backs to the shield and their heads turned outwards. It is in a bad condition.

31. LOW FELL: St. John.

GEORGE IV. Painted upon a wooden panel upon the east wall of the tower arch. The hearts upon the Luneberg quarter are omitted. Probable date is about 1824, when the church was built (p. 56).

32. CRESSWELL: St. Bartholomew.

WILLIAM IV. Painted upon an oval wooden panel above the chancel arch. There are neither crest, supporters nor mantling; the royal crown rests upon the top of the shield. Beyond the shield on the dexter side are the letters W.R. with the numbers iiii above them.

VI. VICTORIAN. 1837-1952.



Victoria succeeded to the throne 20th June, 1837; the crown of Hanover then passed, by the Salic law, to Ernest Duke of Cumberland and the inescutcheon for Hanover was removed from the royal shield. Thenceforward to the present day the blazon is I & IV England, II Scotland, III Ireland; all the accessories remain as before.

33. DINNINGTON: St. Matthew.

VICTORIA. Painted upon a wooden panel fixed to the wall above the south-west doorway. The lion crest is not crowned. The letters V.R. are beside the crest.

34. WOODHORN: St. Mary.

VICTORIA. Painted upon a framed oblong wooden panel against the north wall of the nave. The shield is oval and decorated by foliated gold scroll work. Beneath the shield an inscription tells that the church was "restored and beautified" in 1844.

35. DARLINGTON: St. Cuthbert.

VICTORIA. Painted upon canvas within a wooden frame above the door on the west wall of the nave; the lion crest is uncrowned; above, at the sides of the crest, are the letters V.I.R. (Plate IX, fig. 1.)

36. LAMESLEY: St. Andrew.

VICTORIA. Painted upon a board placed high upon the west wall of the tower. The armorials are upon a circular shield, the lion supporter is uncrowned. The lion crest stands upon the royal crown, the helmet being omitted. The rose and thistle badges are beneath the supporters.

37. CHATTON: Holy Cross.

GEORGE VI. Painted in gold and colours upon a large oak panel, fixed upon the west wall of the nave. This fine example was the gift of Mr. A. W. Milburn of Fowberry Tower in 1952; painted by Miss Louisa Hodgson. (Plate IX, fig. 2.)

ADDITIONAL

38. DURHAM: St. Margaret.

CHARLES II. Carved in oak in high relief, unpainted and without background, above the north door of the nave (p. 56).

Examples of the royal arms in Northumberland elsewhere than in churches:

1. In the hall of the tower of the castle of Newcastle upon Tyne. Above the entrance.

CHARLES II. Carved in oak in high relief. The lion crest is uncrowned, it stands upon the imperial crown between the foliated letters C.R. It was originally in the Carpenter's Tower on the town walls. (*Arch. Ael.*,⁴ XI, 216, pl. xxxvii.)

2. In the same hall upon the north wall.

HANOVERIAN (George I, II or III). A finely carved example of the royal arms as used from 1714 to 1801. It was given to the Society in 1903; its original place is unknown. (*Proc.*, 3rd ser., vol. I, p. 29; *Arch. Ael.*,⁴ pl. XXXVII.)

3. TRINITY HOUSE, Newcastle upon Tyne.

STUART. Above the fireplace in the hall, arms as used from 1603 to 1707. There is no means of identifying the monarch, but they are probably the armorials of Charles II. (*Arch. Ael.*,⁴ XI, p. 219, pl. XXXIII.)

4. DURHAM: Cathedral library.

WILLIAM IV. Painted upon a framed canvas of lozenge shape (hatchment), now standing against the wall in the library. The armorials are those used from 1814 to 1837. On the dexter side are the letters W.R. on the sinister IV.

SUPPLEMENT

EARSDON: St. Alban.

A quantity of armorial glass¹³ is in the eastern windows of the north and south sides of the nave.

It has evidently been placed there by one who had no knowledge of heraldry, but if, as it ought to be, it was arranged in its correct heraldic order, it would show the armorial achievements of Henry VII and Henry VIII as follows:

HENRY VII. France and England quarterly, shield with Garter and Motto. Beneath, on a scroll, DIEU ET MON DROIT. A royal crown is above the shield, supporters, dexter the Red Dragon of Wales, sinister the White Greyhound of Beaufort. Badges, in the field, Tudor Roses and the Beaufort portcullis.

¹³ The glass was given by the twelfth Lord Hastings in 1874. "It was bought by the tenth Lord Hastings at the Polytechnic, London, and is of similar character and design to glass made by the King's glazier Cabion Hone for Hampton Court in 1531/32, and removed thence at a restoration of the palace about 1840." (Sir E. Craster in *N.C.H.* ix, p. 19.)

HENRY VIII. Same shield, Garter and Mottos as for his father. Supporters dexter a lion rampant gold, sinister the Red Dragon of Wales, badges as for HENRY VII.

IRON FIREBACKS

1. SURTEES HOUSE, Sandhill.

In cast-iron. Quarterly I & IV France (new), II & III England. Supporters dexter a lion rampant, sinister a dragon. The shield is surrounded by the Garter. At the sides are the letters J.R.

The shield is that of the royal arms as used from 1405–1603. The letters attribute it to James I so that an old mould showing the armorials of the Tudors, probably from the Red Dragon supporter, either Henry VIII or Elizabeth, must have been used with the initials of the reigning sovereign placed upon it.

2. SURTEES HOUSE, Sandhill.

CHARLES II.—I & IV Grand Quarters, 1 & 4 France, 2 & 3 England, II Scotland, III Ireland, shield is ensigned by the royal crown and supported by the lion and unicorn. At the sides are the letters C.R. Armorials used from 1603 to 1707.

3. BLANCHLAND ABBEY: St. Mary.

Stands on the floor against the west pillar of the south transept.

Oblong with the upper corners chamfered. Armorials as on number 2, but has the initials J.R. for James I.



HAUGHTON-LE-SKERNE.



ST. NICHOLAS, NEWCASTLE UPON TYNE.



BELFORD.

Photo: Mr. T. Pringle.



SUNDERLAND, HOLY TRINITY.



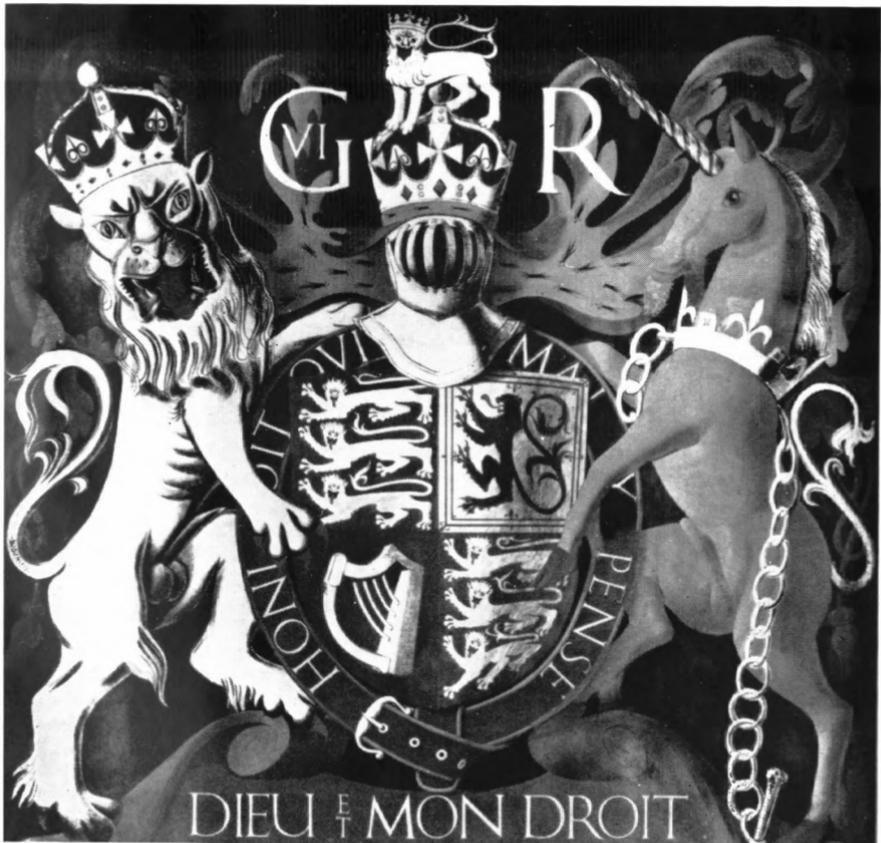
ST. ANDREW'S, NEWCASTLE UPON TYNE.



LANCHESTER.



DARLINGTON.



CHATTON.

