

## THE ROYAL ARMS IN CHURCHES

This subject has received scant attention, and it may be useful to prefix a general and historical account before proceeding to an examination of the examples which exist in our county.

Before the middle of the 19th century few churches were without the Royal Arms prominently displayed. Then the era of church restoration set in, and many Royal Arms were relegated to obscurity in the tower or vestry, in some instances evicted, and in the worst cases destroyed, thus sharing the fate of much other ancient and interesting remains.

The presence of the Arms is regarded by some to indicate the subjection of the church to the civil power as opposed to the ecclesiastical. A Swiss physician and theologian of the 16th century, Thomas Erastus, denied the right of the church to exercise discipline, *e.g.*, ex-communication, etc. Denying "the power of the keys," he held that penalties, being both in their nature and effect *civil* and not *spiritual*, ought to be inflicted only by the civil power. This erastian idea has caused many incumbents to remove and even destroy the Royal Arms as a protest.

Forty years ago the writer lived in a remote Midland village when its church was restored and partially re-built. The large Victorian Royal Arms were fixed on the south wall of the nave, the incumbent (who subsequently became an Archdeacon) removed them, and they were saved from destruction by the vigorous protest of the village innkeeper, who believed in "Church and State." The escutcheon was accordingly placed in the tower, and a few years later taken away and chopped into kindling, the incumbent remarking that he disliked such an "erastian" emblem. Mr. Bloxam writes: "They may be con-

sidered not merely permissible but appropriate ornaments to our churches, and as emblems of loyalty to the Crown, against which few members of the Church of England would care to contend."

Though the Royal Arms must have been put up by order in the middle of the 16th century, they could not have been entirely absent from our churches before that date. The Royal Arms with two antelopes as supporters of Henry VI. were not so very long ago to be seen over the screen in Norwich Cathedral. The Arms of England in mediæval stained glass are still in the windows of many churches.

There is now no compulsory order to set up the Arms, but once in position there is legal support for their presence. In January, 1900, in the Woolwich ritual case, Mr. Chancellor Dibden decided that the Royal Arms must be replaced, they having been removed and with apparent contempt placed on the floor out of public view.

The royal order to place the Arms in churches was apparently issued late in the reign of Henry VIII. In the churchwardens' accounts of Wangford, co. Suffolk, under date 3 May, 1547, is the item "Paid for dressing the King's arms £vii.," and the earliest known instance of their actual instalment occurred the following February, one month after Henry's death, when the curate and churchwardens of St. Martin's, Ironmonger Lane, London, took down the rood and set up the King's Arms in its place.

During the reign of Mary the Arms were removed from the churches, only to re-appear during the next reign. The Elizabethan Arms are still to be seen at Himbleton (Worcester). The removal of much whitewash some years ago revealed them painted over the chancel arch, viz., France and England quarterly, supporters a lion and a dragon.

In the reign of James I. it became usual to set up the Arms of the Prince of Wales as well as those of the King. In 1614 Archbishop Abbott granted a licence to John Serjent, of Hitchen, painter-stainer, "to survey and paynte" the King's Arms, together

with the noble young Prince's, etc., in all churches, etc.

An example of the Prince's Arms was discovered under much whitewash over the chancel arch of Arkesden Church, co. Essex, with the initials "C.P.," and date 1624.

In the Domestic State Papers, 1637, there is a survey of Bucks Churches (see paper by Mr. R. Gibbs, RECORDS, Vol. VI.) in which frequent mention is made of the absence or faulty position of the Royal Arms. At Brill, Swanbourne and Mursley it was ordered that "the King's Arms to be set on one side of the (chancel) arch and the Prince's on the other side."

There may have been some hesitation in setting up the Arms of Charles I., for they are rather rare, and this rarity can hardly be caused by the removal ordered during the Commonwealth, but here and there a specimen escaped destruction, and survives to this day. The Commonwealth Arms are very rare. In two or three instances they were painted on the back of the royal escutcheon, and owe their preservation to this, as at North Walsham. At the restoration, for the first time, we have evidence of a compulsory order to set up the Royal Arms. The parish register of Warrington, co. Lancs., 30 July, 1660, mentions an injunction of the "great counsell" of England that they be set up in all churches. This injunction was gladly anticipated in London, for Pepys records under date 22 April, 1660, "how the King's Arms are every day set up in the houses and churches" almost before the restoration was decided on, to the intense disgust of those whom Pepys called the "fanatiques." The Caroline Arms are consequently quite common, and many excellent specimens exist, especially in London.

At Merton Church they have the motto "The lion roareth; he hath the strength of the unicorn." In 1684 Bishop Burnett incurred the Royal displeasure, and was dismissed from the preachingship of the Rolls for having in the Rolls chapel on 5th November

preached from the text "Save me from the lion's mouth, thou hast heard me from the horns of unicorns," which was thought of dangerous construction.

As a Roman Catholic James II. probably did not cause his Arms to be set up and the brevity of his reign prevented. The writer only knows of one instance, that at Grafton Flyford (Worcester), dated 1687, but with the initials "C. R.," the change in monarchs being either unknown to or ignored by parishioners and painter.

The Arms of King William III. are not very rare, and are usually interesting from the variations in the motto used. The King put under his Arms "Non rapui sed recepi," which drew from Dean Swift the caustic comment "The receiver is as bad as the thief." At St. Mary's, Dover, the King's Arms, well carved and coloured, are placed in front of the north gallery, with the motto "Jay Meintendray."

In St. Nicholas, Great Yarmouth, King William's Arms are on the south wall of the South Transept. They are well painted on boards, preserved under glass. At the top is "W. R.," and at the foot "1698," and they measure 8ft. by 7½ft.

Queen Anne's Arms are not rare. From her accession to 1707 she used the Stuart pattern. After the Union with Scotland in 1707 the arms were quarterly 1st and 4th, England imp. Scotland; 2nd, France; 3rd, Ireland, with the motto "Semper Eadem." In St. Saviour's, Southwark, the Arms are as just described, in a frame 5ft. wide by 7 or 8ft. high. There is a draped figure on either side of the shield, the proper supporters reclining at the foot; the initials "A. R." at the top, and over the frame is a gilt skull and cross-bones surmounted by a royal crown.

In 1714, at the accession of George I., the Arms were again altered, the 4th quarter of Queen Anne's shield being replaced by the Hanoverian Arms. This pattern remained in use up to 1800, and is the form most usually met with in our churches.

In 1800 the union with Ireland caused the Irish "azure a harp or" to be included in the Arms. The fleur-de-lis were discarded, and the Royal Arms became as we now know them, except that the Arms of Hanover were borne in pretence ensigned with the electoral bonnet. Upon the elevation of Hanover into a kingdom in 1814 the bonnet was replaced by a crown. On the accession of Queen Victoria the Hanoverian inescutcheon was removed.

The Victorian Royal Arms, though placed in some churches during the earlier years of her reign, do not appear in churches built during the last half of the 19th century. In St. Mary's, Aldermanbury, London, which was restored in 1864 and 1890, the Arms are associated with the insignia of the "Bath," not the "Garter." In St. Michael's, Coventry, the Arms are in a stained glass window, quarterly; 1st and 4th, the Royal Arms; 2nd and 3rd, Saxony, with the initials V. and A.

The Arms are not invariably correctly presented; the Stuart Arms, carved in stone in the pediment over the north transept door of St. Paul's Cathedral, have a male figure as the dexter and a female figure as the sinister supporter, the lion and unicorn being small and detached.

In Leigh Church, Essex, the Arms are Georgian after 1800, with a label of three points and a ducal coronet, the Arms of a royal duke.

In St. Giles', Edinburgh, the Arms are in the choir over the tower arch, facing east, and are those of the King in Scotland; quarterly, 1st, Scotland imp. England; 2nd, France; 3rd, Ireland; 4th, Hanover. Dexter supporter, the Unicorn; sinister supporter, the Lion. The date 1736 is under the frame, and St. Andrew with cross is over the top.

In ecclesiastical matters we naturally enquire what is the practice in Rome. The armorial insignia of the sovereign pontiffs are found in every church. In St. Peter's, over the inside of the chief entrance, are the Arms of Pope Innocent X., and in the middle of the nave pavement are the same Arms in coloured

marble, 15 feet in diameter, and in the middle of the ceiling immediately above the last are the Arms of Pius VI., massively and splendidly executed

In the great basilica of St. Paul Without the Wall the Arms and insignia, tiara keys, etc., of Pope Pius IX. are in the centre of the nave ceiling, occupying a space about 40 feet square, the shield being about 9 feet square, magnificently moulded and tintured.

At St. Clements the Arms, etc., of Clement XI, richly executed and about 15ft. square, are on the ceiling of the nave at the east and also at the west end, and at each end of each aisle. In the above instances, as well as in other Roman Churches, the Arms are part of the building, and not placed in position after construction.

It appears that the present practice in Rome is to place over the chief entrance outside the Arms of the reigning Pope, the Arms of the Cardinal (if any) associated with the Church, and the State Arms. The last are not always there, but the Arms of His Holiness Pius XI. are always present, viz.: "Argent three torteaux, on a chief or an eagle displayed sable."

In England the Arms were originally placed over the rood-screen or over the chancel arch; in 19th century churches at the front of the west gallery was usual. They were seldom put over the altar or in an east window. The Arms of Anne were in stained glass over the altar of St. Edmund the King, Lombard Street (a church built north and south), but, recently moved, are now in a window at the other (south) end. The only instances of this position now in this county are the desecrated little chapel of Bradwell Abbey, and in the chapel of Stowe House.

After the Restoration the Arms were sometimes made part of the edifice by being carved in stone on the exterior, as at St. Paul's; St. Martin's-in-the-Fields; St. Nicholas, Worcester (built 1728), etc.

The massive splendour of the Roman examples is quite unknown in England. The largest and best specimens of Royal Arms are probably to be found in London. The well-carved Stuart Arms at All

Hallows, Lombard Street, is very good, though only about 6ft. square.

Of various sizes and materials, some specimens are moulded in plaster, some carved in wood. In country churches the greater number is painted on boards (matched-lining) or on canvas. These materials, not being very durable, may account for the many specimens which have disappeared.

The general composition of the Arms is the shield encircled with the garter, surmounted by the helmet, mantling, crown and crest. The supporters usually stand on the scroll bearing the motto. The rose, shamrock and thistle usually ornament the design. Sometimes the initials of the King are at the top and the date at the foot. The name of the painter is sometimes seen at a lower corner.

There is evidence from parish accounts of the setting up of Royal Arms in Bucks churches where they are no longer seen.

*Chesham.* In Richard Bowles's book of accounts of the reparations in 1606 there are these items:

Painting the King's Armes, etc. ... ..	£3 6s.
— Two tables in frames w <sup>th</sup> the Princes Armes ... ..	2s. 6d.
— charges of paynting of the princes armes & of the percellas, and the inscription under the Flower de Lees & the Pomegranat w <sup>th</sup> these badges, etc. ... ..	26s.

To the painter of Dunstable for painting the King's Ma<sup>ts</sup> armes etc. ... .. 40s.

*Wing.* Parish accounts for 1660: P<sup>d</sup> to Mr. Allen for painting the King's Armes, 15s.

*Granborough.* In 1757 Archdeacon Ibbetson visit- ing, ordered the Kyng's arms to be repaired.

*Burnham.* In the register is the entry made about 1549: It payd for the Kyng's arms XVI<sup>d</sup>.

In the survey of 1637 (referred to above) the arms of Little Risborough are mentioned; at Burnham they were ordered to be set higher, and the same at

Medmenham, where gilding was also ordered; at Fingest re-adjustment was ordered; at Hogshaw there were no arms, and the private arms over the communion table at Caversfield and Barton Hartshorne were ordered to be put out.

#### ENGLAND

“Gules 3 lions passant guardant or.”

*Chetwode.* This shield is in stained glass in the south window of the chancel, 13<sup>th</sup> cent. glass. It has evidently been taken out and replaced inside out or reversed, the lions' heads towards the sinister.

*Little Kimble.* In a north window of the nave is a shield 9 inches by 7½ inches of late 14<sup>th</sup> century glass, quarterly 1<sup>st</sup> and 4<sup>th</sup> England, 2<sup>nd</sup> and 3<sup>rd</sup> France, ancient (azure semée of fleur-de-lis or). This has probably been reset erroneously, the proper arrangement being France in the 1<sup>st</sup> and 4<sup>th</sup> quarters. These were the arms adopted in 1340 by Edward III, who claimed the throne of France. In 1376 the fleur-de-lis were reduced to three by Charles V of France.

There are other 14<sup>th</sup> cent. glass escutcheons here of France ancient, and England.

*Langley Marish.* In N.E. window of north chapel are two 14<sup>th</sup> cent. glass shields, each 10 inches by 8½ inches, of England, and of rich deep mellow colouring.

*Weston Turville.* In S.W. window of chancel is a 14<sup>th</sup> cent. glass shield, 6 by 6 inches, of England, set wrong way about; the tincture of the field is gone and the ‘or’ of the lions is half-vanished.

#### STUART ARMS

Quarterly. 1st and 4th grand quarters, quarterly quartered, France and England. 2nd or, a lion rampant within a double tressure fleury counter fleury gules (Scotland), 3rd azure, a harp or (Ireland).

*Chetwode.* The arms probably painted on panel about 3 or 4 feet square are on the wall above the north transept arch.



*Bradwell.* The arms with supporters are over the north door in the chancel, well carved in oak, not coloured, 16 inches high by 13 inch. wide, each supporter has lost one hind leg. A very charming example.

*Bradwell Abbey.* The desecrated chapel used as a barn is about 17 feet long by  $9\frac{1}{2}$  wide and 18 feet high, the ceiling is painted with clouds, stars, and figures, and on the wall high up over the altar are painted the Stuart arms.

*Gayhurst.* The church was built in 1728. The arms carved in wood are over the lofty chancel arch, probably preserved from the former destroyed church. They are the Stuart pattern, and made Georgian by the expedient of erasing the fourth quarter and painting thereon "gules, a horse courant argent!" A *tout ensemble* unknown to armorists.

*Langley Marish.* In the N.E. window is a small 17<sup>th</sup> cent. stained glass shield of Stuart arms set wrongly, 1<sup>st</sup> Scotland, 2<sup>nd</sup> and 3<sup>rd</sup> France and England quarterly, 4<sup>th</sup> Ireland. High up on the west wall of the north aisle are the Stuart arms well carved in wood and coloured, about 7 feet square, with the date 1625 on the lower border. On either side inside and below each supporter is a small demi-round with an impaled Kidderminster coat.

*Milton Keynes.* The arms are above the north door of the nave, well carved in wood and coloured, and about 2 feet square.

*Saunderton.* The arms are in a frame 32 inches square, on panel, no date nor initials, panel broken transversely. Now resting on a beam against N.W. wall. In a picture of the church before restoration (1888) the arms are shown over the chancel arch.

*Stowe House.* In the chapel the arms are over the altar, about 6ft high by 4ft. wide, carved in wood and coloured, said to be the work of Grinling Gibbons.

## WILLIAM III

Bore the Stuart arms with Nassau in pretence, "azure billettee a lion rampant or."

*Hillesden.* The arms with initials W<sup>3d</sup>.R. at top are painted on panels within a frame 5½ft. square gilded and carved with leaves, a gable top containing the words, "Fear God, Honour the King." Hung on north wall of the tower.

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## QUEEN ANNE

Up to 1707 used the Stuart pattern; after that date they were re-arranged, but no re-arranged specimens exist in this county.

*Bletchley.* The arms massively carved in oak are 4ft. square and placed over the north door. Motto, *Semper Eadem.* They were doubtless specially carved for the church with the screen, altar piece, and other furniture of Norway oak provided by Dr. Browne Willis at his restoration of the church in 1704-9. At the restoration in 1868 all this woodwork was removed and the Royal Arms placed in the Rectory; after about 40 years they were replaced in the church. Mr. Crane, an old parishioner, who attended the school then held in the north aisle, remembers the arms being over the altar.

*Fingest.* Arms painted on canvas, damaged, size 3 feet by 4 feet, with initials A.R., in the tower.

*Penn.* Arms painted on canvas within a wood frame 7ft. wide by 5½ft. high. Initials A.R. at top. Motto, *Semper Eadem.* Placed on north wall of nave. In a printed description of the church and its contents, hung on south wall, the arms are erroneously described as the Royal 'hatchment.'

*Simpson.* The arms are painted on the wall above the chancel arch, and though those of Anne before 1707 the initials G.R. are at the top, and the date 1742 at the lower border. When the church was re-edified and restored in 1904 the removal of much whitewash revealed the arms, which were then cleaned and preserved.

## GEORGIAN

On the accession in 1714 of George I. the Royal Arms were again altered by the inclusion of Hanover. Quarterly, 1st, England impaling Scotland. 2nd, France. 3rd, Ireland. 4th, Hanover. per pale and chevron, 1, gules 2 lions passant guardant or (Brunswick); 2, or semée of hearts, a lion rampant azure (Lunenburgh); 3, gules a horse courant argent (Westphalia). Over all on an inescutcheon gules, the golden crown of Charlemagne.

*Chilton.* Painted on canvas 6ft. high by 5ft. 9in. wide, G.R. at the top. On the floor against the east wall of south chapel.

*Great Brickhill.* Painted on canvas 40 by 27 inches, in a frame 51 by 38 inches, in poor condition, and out of sight in the south chancel chapel.

*Fenny Stratford.* Arms in the middle of a 3-light window in north aisle, painted glass 28 by 18 inches, the pigments have peeled off in places and the colouring is bad, gules looking like light brown. Encircled by the garter and surmounted by the crown, no supporters nor motto; G.R. at the top. Just beneath the above is a crown over W.R. in a crazy mosaic of stained glass probably brought from elsewhere and referring to William III.

Though now in the aisle, the arms and other glass were originally in the east window when the aisle was the whole church. Extension caused the east window to be blocked, and caused the glass to be placed in its present position. The church was built in 1726, and the arms were probably painted especially for it.

*Foscott.* Arms over the chancel arch, well painted on panel about 5ft. square, at top G.R., at lower border 17(16).

*North Crawley.* Arms high up over chancel arch, probably painted on canvas about 3½ft. square, rather faded, within a heavy wood frame having extensive ornamental addition at each lower corner.

*Great Missenden.* Arms carved in wood about 2ft. square, gilded, placed over the tower arch.

*Shabbington.* Over the chancel arch is a square-boarded surface, where the arms were placed. They were recently discovered during necessary repairs, and

had to be taken down. They are on six panels (matched-boarding), each about 7ft. high, by 10 inches wide, badly painted and much defaced; the initial G is on the dexter side of the top. The 2 or 3 panels containing the R and the sinister supporter are missing, but most likely still concealed by whitewash, etc. The escutcheon encircled with the garter is 28 inches in diameter. Measures are being taken to preserve this interesting example.

*Upton.* On south wall of south aisle, the arms are painted on panel in a black frame 5ft. 3in. wide by about 4ft. high. The date 1716 is at the top.

*Amersham.* A print of the interior of the church about 1855 shows Georgian arms over the chancel arch. No arms here now.

## GEORGE II

*Cublington.* The arms are well painted on panels within a carved frame 6ft. 2in. square. At the top is 17 G.RII. 43. Placed on north wall of the tower.

*Towersey.* The arms are painted on the wall over the chancel arch, boldly and well done, though now somewhat defaced, about 6ft. square. At the top is G.R., at the lower sinister corner 1742, and at the lower dexter corner, JA . . . . happell, probably the name of the artist.

## GEORGE III

*Buckingham.* The arms are preserved in the vestry (north chancel aisle), well carved in wood and gilded, 28 by 15 inches; the unicorn is armed with a horn of great length.

A picture of the east window of Buckingham Church, about 1780, shows the arms of the Duke of Buckingham occupying the lower two-thirds of the window, the Royal arms being in the upper part.

*Lillingstone Lovell.* Arms on the wall above the chancel arch, about 4½ feet square. At the top is GIII.R.; at the lower border MDCCXCIX.

*Radclive.* Arms painted on canvas in a frame about 4½ feet square; at the top GIII.R.

*West Wycombe.* The arms are painted on the wall above the chancel arch. As the nave was entirely re-built and the chancel re-modelled in 1763 the arms are those of George III.

*Whitchurch.* The arms are placed against the N.W. end of the N. aisle wall. They are painted on canvas, now very rotten and defaced, about 7ft. wide by 6ft. high, in a black wooden frame; at the top G.R. 1753. In the churchwardens' accounts 1752, "paid Mr. Harris for painting the King's coat of arms, £2:10."

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In 1800 the Royal Arms were altered on the union with Ireland, when "azure a harp or" came into the shield and France was excluded, the composition being quarterly, 1st and 4th England, 2nd Scotland, 3rd Ireland, with Hanover in pretence, ensigned with the electoral bonnet.

*Clifton Reynes.* The arms are on the north wall of the tower, painted on panels in a frame 7ft. 3in. by 6ft. high. At the top is GIII.R.; at the sinister lower corner 1806. Well painted, and a very fine example. Some years ago the writer saw these arms used as a partition to enclose a vestry in the north aisle. It is said that the rood screen, destroyed 80 years ago or more, was surmounted by a board, fitting into the soffit of the chancel arch, on which were painted the Royal arms.

*Stewkley.* The arms are in the school, and were probably placed there when removed from the church at its restoration in 1862. They are painted on canvas in a plain black frame, 7 feet square. At the top is GIII.R.; the pattern is that of 1801, with Hanover in pretence. They were torn and defaced when the Rev. Bruce Dickson had them restored and re-painted. They are now (1925) in 'new' condition and properly cared for.

In July, 1898, Mr. Dickson described them in the "Berks, Bucks, and Oxon Arch. Journal."

In 1814, on the elevation of Hanover to a kingdom, the inescutcheon of Hanover was ensigned with a Royal crown in place of the electoral bonnet.

*Great Marlow.* The arms are preserved in a vestry at the west end of the church. They are moulded in plaster and gilded, in dilapidated condition, the head of the unicorn is destroyed. They are on a panel 30 inches long by 15 inches high (1823).

*Newton Longville.* The arms are painted on a panel of sheet iron in a frame 35 by 29 inches, and are placed on the north wall of the vestry (N. chancel aisle).

In the old parish account book are these entries :

1700—planks to make the Majesty's arms	
and work ... ..	4s.10d.
neles for the King's arms and the cloath	5d.
the pentor for their work ... ..	£7:10

These arms were those of William III., and are now non-existent.

*Olney.* The arms are against the west wall of the north porch, painted on panels in a frame with a curved top, 7½ feet wide by 5¾ feet high. Along the top is 18 GR. R. O. S. The Royal initials used to be V. R. ! About 1920 the arms were evidently cleaned, and the erroneous " V " expunged and GR. R. substituted in characters so freshly white that the correction is apparent to anyone who, like the writer, had seen the former error. The Scottish lion is tintured dark blue, not red. In 1854 the arms were over the chancel arch, as may be seen in a drawing of that date published in the RECORDS, Vol. VII, p. 197. Before that time they were at the west end of the church above the organ.

*Lower Winchendon.* Arms are fixed high up on north wall of nave, badly painted on panel, about 3 feet square.

#### GEORGE IV

*Lavendon.* The arms are crudely painted on canvas 5ft. wide by 6ft. high (about), and are on the west wall of north aisle. At the top is GR. R. The drawing and execution is inferior. The Scottish lion is not

red, but a sort of yellow, and the inescutcheon is ensigned by something which may be either crown or bonnet.

*Weston Turville.* The arms are placed over the lofty tower arch, probably on canvas about 6 or 7ft. square, with Giv.R. at the top, painted in inferior artistic and heraldic style.

#### WILLIAM IV

*Astwood.* Arms on north wall of tower, badly painted on canvas in plain black wood frame 4ft. 7in. square; at the top, WIIIR.

*Hanslope.* The arms are on the wall over the chancel arch, painted (probably) on canvas about 5½ feet square. At the top, WIVR. The second quarter is, "or semée of hearts, gules, a lion ramp. sa. or az," and the helmet over the shield is a freak, bulbous head and spindle neck.

*Loughton.* Arms on south wall of tower, badly painted on canvas, 6ft. 9in. wide by 6ft. 3in. high. On the top is W.R.IV.; at the foot, 1831.

*Stoke Goldington.* Arms are against south wall of the tower, painted on canvas in a frame 6ft. 3in. high by 5ft. wide. At the top WIVR., and below the motto scroll, B. Wilford. Pinx. 1830. Along the lower border of the canvas, "Hugh Higgins & Robert York. Churchwardens." The second quarter is "or, semée of hearts gu. a lion ramp. sa. or az." The design of the charges is bad and feeble, especially the third quarter, though the painting is good.

Mr. B. Wilford was a builder, house decorator, etc., at Newport Pagnell. His business is still carried on by his great-nephews.

In the churchwardens accounts 1755 is:

p<sup>d</sup> Stephen Knibb for putting in ye

King's arms, Belief, & Lord's Prayer 1s. 0d.

*Woughton-on-the-Green.* Arms on the south wall of the tower painted on canvas in a frame 5ft. 4in. wide by 6ft. or more high. Along the top is WIVR. The

second quarter is "or, semée of hearts gu, a lion ramp. sa." The inescutcheon of Hanover is "arg. a cushion? sa." These arms must have been re-painted or restored. The second quarter, as at Hanslope and Stoke Goldington, is Lunenburgh, not as it ought to be, Scotland. Probably the examples at these three churches were painted by the same artist, Wilford; there are all about the same date, and have the same erroneous second quarter, and are all about the same size on canvas.

*Whaddon.* Arms are on the west wall of north side, well painted on panel about 4½ft. square. At the top W.R.IV, at lower border 1832.

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#### VICTORIA

On the Queen's accession, as the salic law prohibited her succession to the Kingdom of Hanover, the inescutcheon of Hanover was removed from the Royal Arms, which became as we now know them.

1st and 4th England, 2nd Scotland, 3rd Ireland.

*Calverton.*—The arms are carved in wood, and contained in a quatrefoil over the tower arch.

*Chenies.* Arms about 4ft. square are above the chancel arch, the "George" is suspended from the Garter, and there are no floral badges.

*Newport Pagnell.* The arms, apparently carved in wood and about 2ft. square, are whitewashed and placed above the chancel arch.

About 1867 the Rev. A. L. C. Heigham removed the Royal Arms because of their Erastian significance, but was compelled to replace them because of the public outcry and disapproval.

*Stoke Hammond.* The arms are very small, about 18 inches square, apparently carved in wood, and placed high up over the chancel arch. Examined through an opera glass; patches of white (? mould) can be seen on them.

*Oving.* In east window of south aisle are the arms in stained glass, placed in 1887.



## GEORGE V

*Ickford.* In the middle of the front of the west gallery are the Royal Arms of King George V.. Well carved in high relief on a panel of oak, 22½ inches high by 17 inches wide, and properly tinctured, in a frame. Over the top is a scroll engraved, "Domine salv. fac Regem nostr. Georgium V." The shield is encircled with the garter, and the supporters stand on the ribbon with the motto, "Dieu et mon droit." No floral badges nor superfluous ornament. These noble and dignified arms have been beautifully executed to the order and design of the Rev. Canon Vernon Staley, and is an ornament to his interesting and well-kept church.

In addition to the above, the Royal Arms have recently been discovered at Great Linford Church, painted on the wall over the chancel arch, now concealed by the flat ceiling of the nave. At Chearsley the arms are on canvas in a wood frame, and at Datchet they are carved in wood and gilded. None of these has been seen by the writer.

WILLIAM BRADBROOKE