

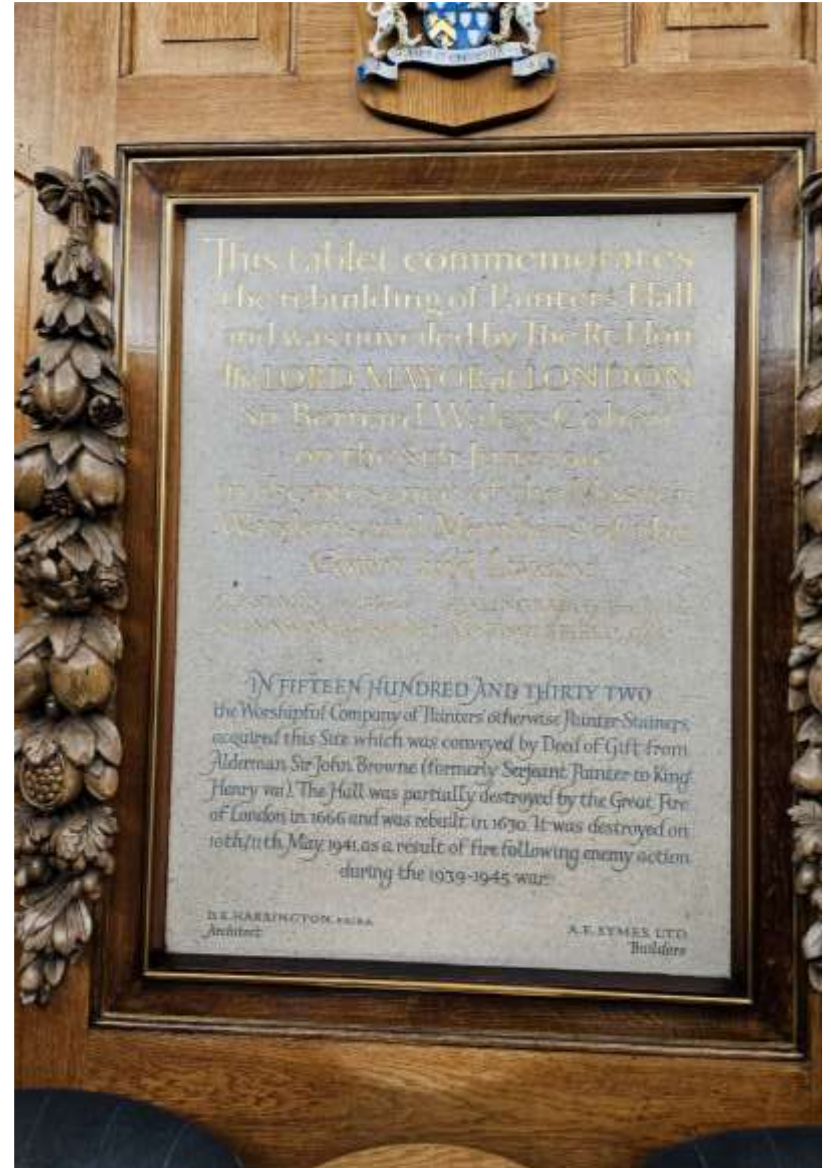
VISIT TO PAINTERS' HALL AND THE GUILDHALL ART GALLERY AND ROMAN AMPHITHEATRE

15TH OCTOBER 2024











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THE ARMORIAL HISTORY OF THE PAINTER-STAINERS OF LONDON

The *Painter-Stainers* have an unusual and in many ways a unique ancestral history, for until recently two shields of Arms were extant, one legitimate in the sense of having been granted by lawful authority in 1406, the other, a quartered Coat which was assumed or *proprio motu* and whose exact origin is lost to the subject of much discussion over the years. Whatever modicum of confusion has been created can but lend interest in the historic traditions of the ancient crafts associated with the Company. Although the earliest reference to the *Stainers* fraternity dates from 1208 and the *Painters* in 1230 it was not until 1406 that the latter desired a Grant of Arms at the hand of Clarenceux King of Arms, Sir Thomas Holme. There is no evidence that the *Stainers* as a guild were using Arms or were armigerous. The patent granting Arms to the *Painters* was addressed to the then Wardens, William Wynter and Thomas Rele and their successors, the blazon reading: *The field azure a Chevron between three Torse pale raised gold, membered Orles the Crest upon a helmet a Torse in his proper nature and colour set with a wreath gold and garnes the mantell azure furled with ermine.* Supporters were not granted.

In 1502 the *Painters and Stainers* amalgamated, and it is an unfortunate accident of history that in the century following the union the unofficial quartered Coat of Arms makes a definite appearance, giving thereby the impression that it stemmed from the union and that the *Stainers* were represented by the Arms in the first and fourth quarters of the Achievement which is blazoned: *Quarterly first and fourth azure three couchant lions argent; second and third azure a chevron between three phoenix heads erased or beaked gules. Crest: On a wreath or and gules a Phoenix proper.* Nothing! Arms doubled ermine. Supporters: On either side a painter argent, spectral with various colours, daintily crowned, collared and dressed or. Motto: *Nonne quæ obediunt.* The argument that it was the union of 1502 that gave cause to these quartered Arms is really without foundation and we have seen that the *Stainers* were without Arms and this is borne out by the fact that when in 1550 Clarenceux King of Arms, Thomas Besselt, confirmed the Holme Grant of 1406 the single coat of chevron and phoenix heads was entered at the College of Arms and thus no heraldic cognisance of the union was taken. It is now reasonably considered that the unofficial arms of the *Painter-Stainers* took their rise from the ancient crafts skills of not only shield painting, but also shield marking. Continental shield-workers used escutcheons of varying structures as a sign of their craft, such being common in Germany, France and the Low Countries and it is thought likely that the London guild had likewise used such insignia prior to 1406, and accepting this as not impossible the *Painters'* unofficial Arms prior to the Holme Grant would have been: *Arms three couchant lions argent.* Following the 1502 Grant the 'ancient and unofficial Arms of the *Painters*' might have been expiated to have lain dormant; one does not apply to a King of Arms for Arms and thus immediately discard or alter them, but the *Painters* were proud of their craft skills which perhaps were not easily recognisable from the Holme Grant and gradually the old and more obviously significant Arms were marshalled with the new and allegorical to form the familiar quartered Coat. Whilst we are aware that between 1502 and 1550 the Company and the College of Arms did not enjoy the best of relations it is also clear from the evidence available that the latter did not look with disapproval on the re-assumption of the old Arms, William Smith, later Regent of the College, in 1550 gave the *Painters* a quartered Coat, and the joint Visitation of London confirms the quartering; particulars of the blazon being supplied to the College of Arms by Richard Bryson, Clerk to the Company including the motto *Nonne quæ obediunt* itself unusual in that translation of such is difficult and the motto 'Set low achieve obedience' is a little strained. With the return to the use of the 1406 Arms as later described the motto is reformed as *Nonne quæ obediunt*, which is much clearer. It therefore appears that the quartered Coat of Arms came to be accepted as proper Armorial Bearings for the *Painter-Stainers*, although at times it seems that the two Coats were used by the Company as is evidenced by plate made between 1500 and 1550 which bears the 1406 Arms only. The loss of the Holme Grant in the seventeenth century would seem to have been a contributory factor in the discussion as to what were the proper Arms for the Company to bear, but its discovery in 1927 and subsequent details resulted in the Company deciding in 1932 to revert to the single Arms as granted by Clarenceux Holme, but with Panther Supporters. The Holme Grant was in a poor condition, and a copy has been engrossed and illuminated by John Ward, FSA, a liveryman, and the two documents are displayed in the Court Room. It is considered by Quarter King of Arms, Lieutenant-Colonel R. Colin Cole, CVO, TD, FSA, CL, a member of the Court of Assistants, that the usage of heraldry would in no way be abused by the Company were it decided to use both Coats together and the quartered Achievement does have the advantage of drawing attention to the ancient skills formerly practised by the *Painters*. It would not be wrong to say that the *Painter-Stainers* of London can be proud of both Achievements and the confusion and discussion can now be put aside.

This brief historical survey was presented to the Master, Wardens and the Seventeenth day of July in the year of Our Lord One year of the Reign of Our Sovereign Lady being the four hundredth anniversary year of Company by Queen Elizabeth the First.

Court of Assistants of the Company of *Painter-Stainers* of London on thousand nine hundred and eighty-one and in the Twenty-ninth Queen Elizabeth the Second, whom God preserve, the granting of the first Royal Charter to the in the year One thousand five hundred and eighty-one.















London
This being St. Lukes day, the
Company of Painters dine in their
Hall in the City, to which I
am invited and desired to bring
any friend with me,
As you love to see life in
all its modes if you have
a mind to go I will call on
you I will call on you about
two o'clock, the black-guard
dine at half an hour after

Yours J Reynolds

J. Reynolds



CHARTER OF QUEEN ELIZABETH incorporating the Company by the names
 of Master, Wardens and Commonalty of the Freemen of the Art and Mystery
 of Painters, commonly called Painters Stainers, within the City of London
 and the Suburbs and Liberties thereof. Dated, 19 July, 1581. Appended
 is the first great seal of the Queen. With casts of obverse and reverse.



Coat of Arms of H.M. Charles II

- Formerly in the Court Room and possibly erected in commemoration of His Majesty's visit to the Hall during the Great Fire of 1666.



ST. LUKE PAINTING THE VIRGIN MARY
Described by the sculptor Sir Charles Thompson
Everyman









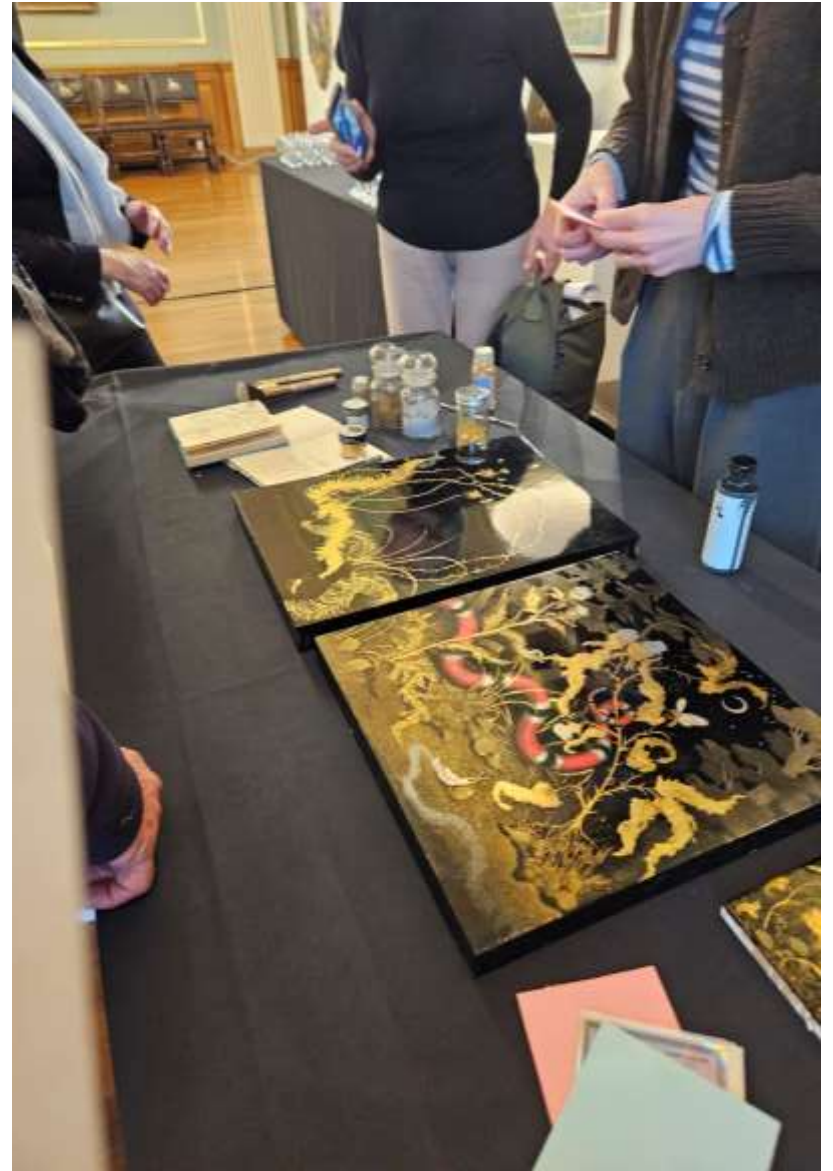












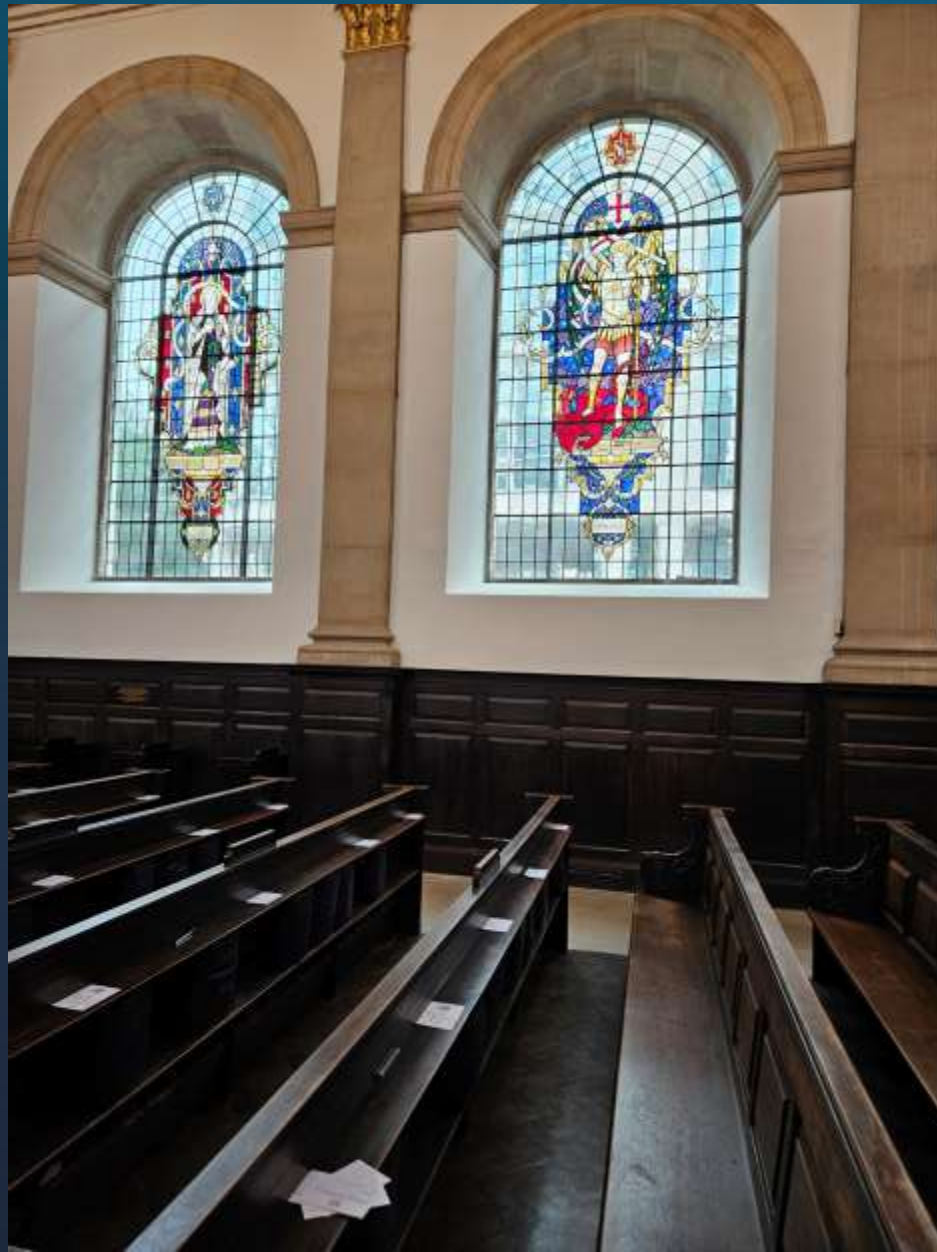
















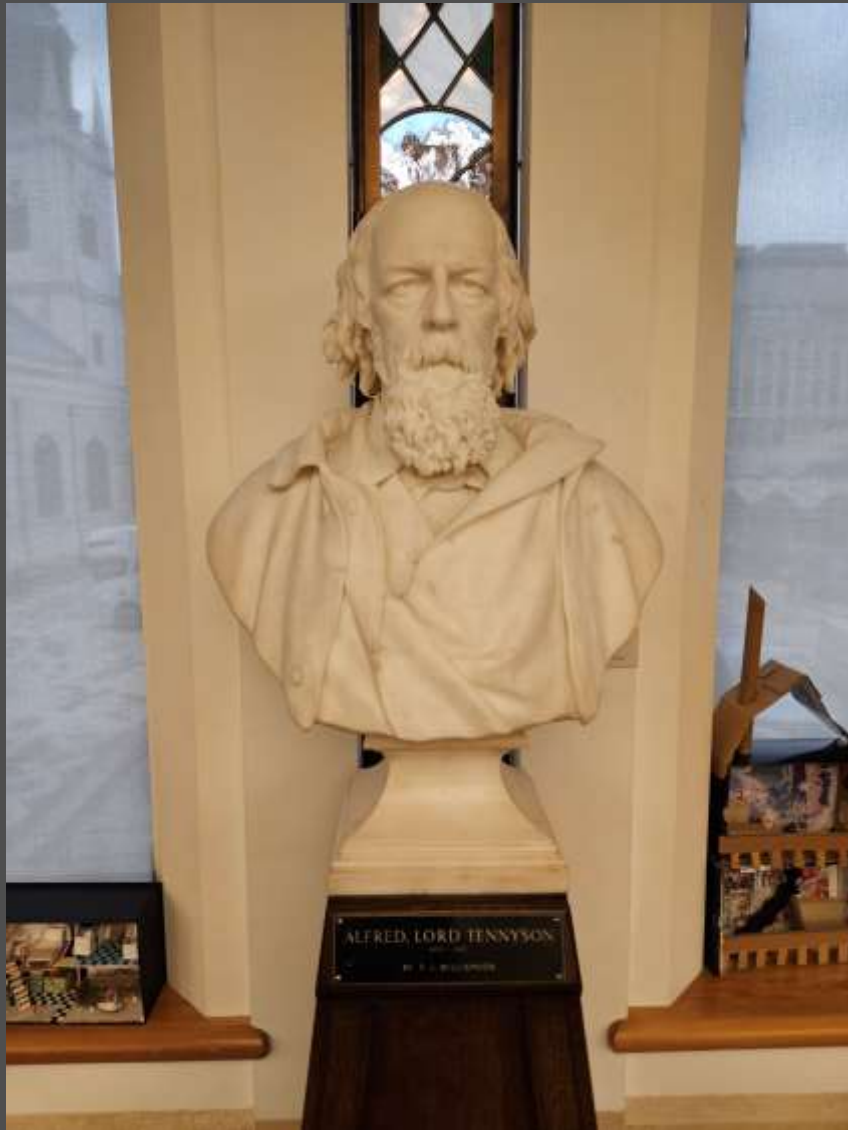




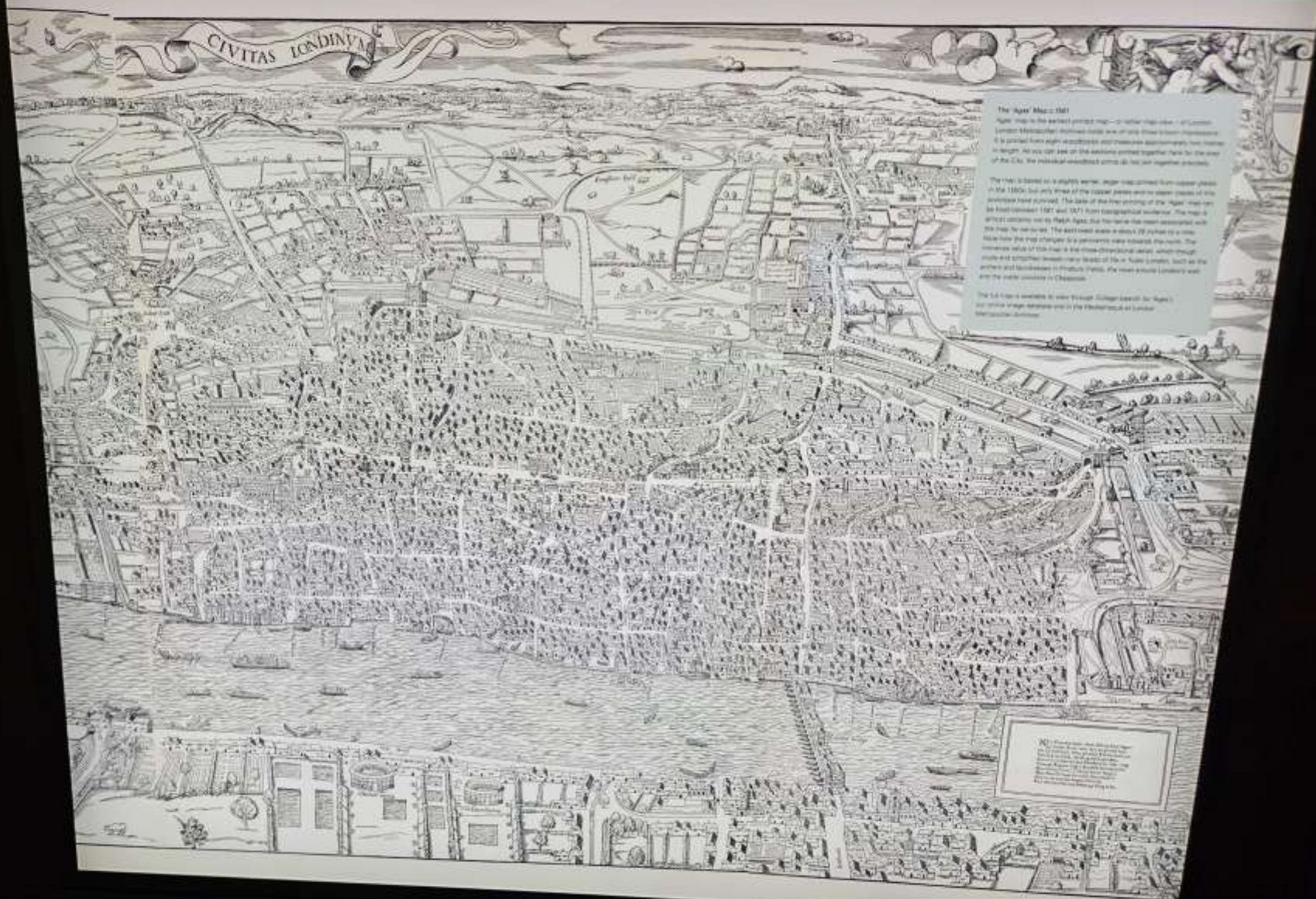












The Agas Map 1561

Agas' map is the earliest printed map—or rather map view—of London. London Metropolitan Archives holds one of only three known impressions. It is printed from eight woodblocks and measures approximately two metres in length. As you can see on this section, printed together here for the sake of the C&G, the individual woodblock errors do not run together across it.

The map is based on a slightly earlier, larger map derived from copper plates in the 1550s, but only three of the copper plates and no paper copies of this edition have survived. The date of the first printing of the Agas' map can be fixed between 1561 and 1571 from cartographical evidence. The map is almost certainly not by Agas himself, but the name has been associated with the map for centuries. The gold leaf was added in about 1870, as a map. Note how the map changes in a permanent way towards the north. The numerous walls of the city in the map are the original walls, which through time and changes have been more or less of the in the city, such as the walls and bastions in the city of London. The map shows London's walls and the walls of the city in the city of London.

The C&G is available to view through Google Street View. Agas' map is also available to view through Google Street View. The map is available to view through Google Street View.

Agas' map is available to view through Google Street View. The map is available to view through Google Street View.













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The Games: Their place in the Roman World

Gladiatorial combats seem to have had their origin in fights as part of rituals associated with funerals. The first recorded public showing of gladiators is 264 BC in Rome. It was some time in the 1st century BC that such contests became part of the official games held to celebrate religious festivals. It was also at this time that permanent arenas were built to hold the games.

In the 1st and 2nd centuries AD, games became increasingly popular as public entertainment. The amphitheatres were paid for by public money but the actual games were funded by rich individuals, sometimes the emperor, looking for favour from the masses.

Games would include the mass killing of slaves and criminals or wild animal fights, but the highlight of the games comprised individual combats between professional gladiators.

Gladiatorial combat continued to be popular generally until the end of the 4th century, earlier in Britain. Its demise was due in part to the new religion: Christianity.

