



St. George's Chapel, Windsor Castle

THE SOCIETY OF
THE FRIENDS OF ST. GEORGE'S
WITH WHICH IS AMALGAMATED
THE ASSOCIATION OF
THE DESCENDANTS OF
THE KNIGHTS OF THE GARTER

REPORT
to 31st December, 1946

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THE DESCENDANTS OF
THE KNIGHTS OF THE GARTER

REPORT

for the year ending 1940

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THE DEAN'S LETTER

THE DEANERY,
WINDSOR CASTLE.

February 1947.

MY DEAR FRIENDS,

YOU will be glad to know that H.R.H. the Duke of Gloucester has graciously accepted our invitation to become President of the Society, and that the Knights of the Most Noble Order are now Vice-Presidents. Every link which makes their association with our Society closer is to be welcomed.

Their Majesties The King and Queen have chosen, together with the Knights of the Garter, to contribute most generously towards the cost of a portable English* altar and its furnishings, which the Dean and Canons intend soon to place in the Nave of St. George's as a Thankoffering for Victory and a Memorial of those who died in the War, thereby proving the keen interest taken by the Royal Family in all that concerns our historic Chapel. The need for such an altar is most felt during holiday months when Services are held in the Nave; incidentally I believe it will still further enhance the beauty of its setting, and help to provide there the atmosphere of worship we should all desire. You are all being offered an opportunity of associating yourselves with this Memorial and no contribution is too small to be welcome.

Preparations for the Sexcentenary of the foundation both of the Order of the Garter and of the College are now going steadily forward. An advance notice in the Press told of the Pageant-play to be written by the Poet Laureate for performance in St. George's Chapel during the spring of 1948, and of a Church Music Festival to be held about the same time. Further information will be given periodically, and it is hoped that members of this Society may be given an earlier opportunity than the general public of booking seats for the various performances of the Play; expenses will be considerable and the cost of tickets proportionately high, but the occasion and the setting are unique, and we anticipate heavy work early next year when the booking-office is opened.

* i.e. English as opposed to the modern Roman type, its distinctive features being the curtains which enclose it on three sides, and the use of two candles on the altar. A row of six candles is "pure Romanism, and a defiance of the Ornaments Rubric, as of all other authority in the Church of England". It is better to follow a good English tradition than to imitate any other, above all in so essentially English a Chapel as St. George's.

It is good to record a notable increase in our membership during the past year, not least among the old boys of St. George's School. Plenty of work requires to be done, and we have not forgotten the long-term planning for the Sanctuary and Library of which I wrote a year ago: as we look forward we are happy to know there is a live and growing body on which we may rely for support.

Among those of our number who have died during the year I can here only mention one by name—Anthony Deane, Canon of Windsor for seventeen years—an exceptionally able and devoted servant of St. George's, who deserves our remembrance and our prayers.

His successor, Canon Duncan Armytage, was installed on 26th February at 5 o'clock Evensong; those who know him are confident that he will make a most valuable contribution to the life of the Castle community and of the College. My blessing and good wishes to you all.

ERIC HAMILTON, Bp.,

Dean of Windsor.

OBJECTS OF THE SOCIETY

THE Society exists to unite friends and admirers of St. George's and descendants of Knights of the Garter in helping the Dean and Canons to preserve and beautify the Chapel and the other buildings in their charge.

Members are asked to pay a subscription of not less than 5s. a year, or to give a donation of not less than £5 5s. to secure life membership.

Donations are used to build up a capital fund to provide income towards the upkeep of fabric. The subscriptions are devoted to various purposes connected with the Chapel, the Library, the documents and records, and the twenty-four houses for which the Chapter is responsible.

Further information will be sent to those who apply to: The Hon. Secretary, "Friends and Descendants", St. George's Chapel, Windsor Castle.

EDITOR'S NOTES

Sexcentenary

MEMBERS will have noted the Dean's reference to the Sexcentenary of the foundation of the Order of the Garter and College. The date after which applications for tickets can be received, price of tickets, and other details will be announced in the Public Press. To avoid unnecessary correspondence, members are asked not to make inquiries until this notice has appeared.

Oxenbridge Chapel

The colouring of the stonework of the Oxenbridge Chapel has now been completed by Mr. A. Slater, under the direction of Mr. Randolph Blacking. The provision of an oak altar and furnishing has been unavoidably delayed, owing to the difficulty of obtaining suitable materials. The artist is now at work on the figure of John the Baptist for the central niche above the altar.

The Library

Canon Ollard has succeeded the late Canon Deane as Librarian. The books are very numerous and miscellaneous, some quite unsuitable for an Ecclesiastical library. The Chapter are considering of what sort of books the Library should most properly consist, and how best, when the goal to be aimed at has been determined, to make it up to date and as widely available as possible. An examination of the books, their authors and dates has been made. Experts are being consulted to advise as to the value and disposal of those which should not be retained. It is hoped that some of the bookcases which project into the room can be removed so that the room can be more conveniently used. All this, and the re-decoration of the room, may involve considerable expense, and it may very likely be necessary to ask for the assistance of the Society.

Decay of Stonework

Some anxiety is being caused by the decay of stone in various parts of the interior of the Chapel. The Chapter has been trying to ascertain the cause of this, to discover whether it is due, to any extent, to the fumes of the furnace, or to damp or merely to the nature of the stone. The Chapter's Consulting Architect, Mr. W. A. Forsyth, has been in close consultation with Mr. McIntosh, the Chapter Surveyor, and a chemical expert has been consulted whose report is awaited. It is interesting to note that Sir Christopher Wren in the seventeenth century called attention to the "friable" character of the stone, which has been a constant source of anxiety. During the restoration, 1920-1930, a considerable amount of stone that was crumbling had to be renewed.

Brig.-General R. T. Pelly

Brig.-General Pelly has been acting during the past year as Hon. Assistant Secretary and has done most valuable work for the Society, and has enlisted the help in the office of another Military Knight, Major Collas. General Pelly is making a study of the memorial tablets and stones in the Chapel with the help of Mr. Buike and is preparing a monograph on the subject, which should reveal many interesting facts and discoveries. Their labours are some compensation to the Secretary for the loss of Mrs. Carteret Carey.

The Clock in the Curfew Tower

Mrs. Coombe Tennant, in her article in the last Report, referred to one other clock as known to have been made by John Davis. Mr. E. M. Frost, of the Frith Mortimer Company, Reading, has written to say that he has in his possession another, a lantern clock, by the same maker, which strikes every hour. It has stood on a bracket in his house for over 100 years and was bought by a member of his family in the middle of the eighteenth century. Mr. Walden, of Wokingham, an authority on such clocks, attributes it to John Davis. The clock is now going and keeping good time.

The Articles in This Report

We are most grateful to the writers of these articles.

Mr. A. R. Wagner, M.A. Oxon, was a scholar of Eton and Balliol College, Oxford, and is a Fellow of the Society of Antiquaries, and Editor since 1940 of the Society's "Dictionary of British Arms". He is Richmond Herald in the College of Arms, and author of several publications on Heraldry. There is no one, therefore, more suitable or better qualified to write about the Order of the Garter. In view of the forthcoming celebrations of its foundation, his account is most timely and will be much appreciated.

Mr. E. C. Rouse is also a Fellow of the Society of Antiquaries; after Professor Tristram he is the chief authority in England on wall paintings. The paintings at Chalgrave, Beds., and Corby, Lincs., are among his most important finds and works. They were recovered from apparently entirely blank church walls, and were published in Vol. 100 of the Journal of the Royal Archaeological Institute and created quite a sensation. He has recently been at work upon magnificent wall paintings discovered at Longthorpe Tower near Peterboro, which fill an entire room in the thirteenth-fourteenth-century tower of a house. They are the only mediaeval domestic murals left in England. His report upon them is being prepared for publication.

The photograph to illustrate Mr. Wagner's article was taken by Mr. Spearman, of Eton. It is of the large picture of King Edward III, now in the South Quire Aisle, and at one time hung with the sword in the vestry. It was painted in 1615 according to the accounts of the Treasurer and a curtain to hang over it was purchased at the same time. The King is clad in a dark blue robe with

jewelled borders and ermine-lined crimson mantle with ermine upper; round his neck a George is suspended by a dark blue ribbon. The sword in his right hand transfixes the Crowns of Scotland and France. The photographs of the frescoes were taken by the Castle photographer, Mr. W. Beatty, by permission of Mr. Williams, the Superintendent of the Castle.

Lighting of the Quire

Some years ago the brass candlesticks which originally held wax candles were replaced in the Quire and adapted to carry electric candles, the Friends and Descendants defraying the cost of this. The light given by these candles has been insufficient, especially for the Lay Clerks and Choristers. A stronger current has now been introduced and larger bulbs have been fitted with shades. The Committee suggest that the Society should pay for this improvement.

The Committee

By the rules of the Association the Committee should consist of eight elected representatives of the members, besides the representatives of different bodies. The six existing representatives of members offer themselves for re-election and the Committee venture to suggest two additional names, Mr. J. W. Hambidge and Sir Algar Howard, K.C.V.O., C.B., M.C., Garter King of Arms, both of whom are willing to serve. If those present at the annual meeting agree to elect these eight persons *en bloc* they will be spared some trouble and delay.

Guide Books

The Guide to the Chapel compiled by Dr. Baillie, has been brought up to date and re-edited, and, at 6d. per copy, is in great demand. The stock of copies of "The Romance of St. George's", written by the Dean of Bristol when he was a Canon of Windsor, and published by Messrs. Raphael Tuck, was unfortunately destroyed when their premises in the City were bombed. With Dean Blackburne's consent, Mr. M. F. Bond, Sir Owen Morshead and Dr. Ollard have revised and brought the book up to date. Incidentally it contains four times the number of illustrations. The Dean of Bristol has most generously made over his rights in it to the Chapter, to whom he has assigned all profits hitherto made.

Mr. Bond, whose first contribution appeared in this Report last year, has been appointed Clerk of the Records in the House of Lords. He has also had the chief hand in compiling a new official Guide to the Castle. We may congratulate him on his election as a Fellow of the Society of Antiquaries.

Seven-Year Covenants

Recovery of the income tax on the first year's subscription of those who have signed the seven-year covenants has involved much correspondence. £23 has been received so far from the Income Tax authorities on subscriptions paid before 5th April, 1946.

One hundred and forty have now signed covenants and a much larger sum should be forthcoming in respect of subscriptions paid before 5th April, 1947. Donations of Life Members are invested in Government securities and the dividends on them are not subject to income tax, as this Society is registered as a charity.

The Society now consists of 449 "Friends" and 320 "Descendants", 769 in all. Before the war it had a membership of over 1100. As a means of celebrating the sexcentenary, every member is asked to bring in at least one new member.

We record with much gratitude the receipt in October of a legacy of £100 from the late Mr. F. M. Bridge, for many years an Assistant Master at St. George's School, who since his retirement lived in one of the houses in the Canons' Cloisters. He was the author of the delightful plays which the boys act at Christmas time and was much beloved by boys and masters and his many friends in the Castle.

THE
ANNUAL GENERAL MEETING
of the
"FRIENDS AND DESCENDANTS"
will be held on
SATURDAY, 10th MAY, 1947

The PROGRAMME will be as follows:

- 3.0 p.m.—ANNUAL GENERAL MEETING in the Chapter Library. After the meeting the Chapel, the Chapter Library and precincts will be open to Members.
- 4.15 p.m.—TEA in the Dean's Cloister (price 1/-) for those who kindly notify the Hon. Secretary by 5th May that they desire it.
- 5.0 p.m.—CHORAL EVENSONG.

THE ORDER OF THE GARTER, 1348-1948

By ANTHONY R. WAGNER, F.S.A.

Richmond Herald

ENGLISHMEN will honour the six-hundredth anniversary of the institution of the Order of the Garter for its renown as the foremost order of our native chivalry and for the lustre which its famous members have in every reign rekindled. The historian sees in the occasion something which to him at least is more than this. The code of honour and manners we call chivalry was a governing factor in the social history of Europe in the Middle Ages, whose legacy, for good and evil, still powerfully affects our conduct and destiny; and in the long development of chivalry the institution of the Garter, more than any other event, marks a certain new and significant departure, the achievement of a fresh accommodation between great opposed forces.

When Roman civilization broke down, it was the task and achievement of the Christian Church to build a new Europe upon its ruins by converting and civilizing the barbarous peoples, who had indeed learned warlike arts from Rome, but might otherwise never have learned more. The present age will scarcely feel surprise that the victory of Christian gentleness over primitive passions, wonderful though its medieval achievement was, stopped far short of completeness. It is a commonplace that the Church had to be content with subjugating, so far as might be, to her own service deep-rooted beliefs and customs which she would have destroyed if she could. The foremost instance of this kind was her dealing with war, and the cult of military virtue. These could not be destroyed—at least they were not—but they were to a great extent controlled and modified. The Crusades turned outward against the infidel warlike energies which must else have devoured the body of Christendom; and their religious leadership and purpose fostered and gave a particular tone to the feeling—older than Christianity, but not universal—that not victory alone but victory with honour is the end of war and that mercy, good faith and a just cause are in that honour necessary ingredients.

The structure of feudal society and the military technique of the age alike contributed to develop and determine these notions. The pre-eminence of the armed knight, who was besides a feudal lord, over his foot soldiers, gave his warfare a personal character unknown either to Roman legions or modern armies. Fair fight has more meaning in warfare where single combat plays an appreciable part.

The first phase of Chivalry crystallized in the Religious Military Orders of Templars, Hospitallers, and Teutonic Knights, whose members were at once knights and monks. They took from monasticism the idea of a religious brotherhood bound by vows and rules to each other and a divine vocation, and carried it into the field of war against the infidel. The history of the Templars' downfall is a phase of the great medieval failure, which turned the grand concept of a universal state and church into an Empire and Papacy at strife, then an Empire broken into warring nations and a Papacy split in two by their strife and its own temporal ambitions.

By the early fourteenth century the old religious chivalry embodied in the crusading orders was on the wane. Only on the frontiers of the infidel, in Spain or Rhodes or Lithuania, was life still left in it. In the home of chivalry, the French-speaking lands (among which England must for this purpose be reckoned), a cult which had long been gaining ground was now becoming dominant and giving chivalry itself a new character. This was the cult of Courtesy, the code of manners of the Court, and in especial of Courtly Love, the adoration by the Knight of his Lady. The cult of Courtly Love had its origin in Provence, where lingering paganism and native passion, rather than Christianity, would seem to have presided at its birth; for it was originally of its essence that the Knight's adored Lady should be another Knight's wife. Courtly or Romantic Love was in origin adulterous love and its ultimate enlistment in the service of Christian marriage may perhaps be reckoned another triumph of the Church.

Romantic Love is so called from its original embodiment in the Romances or Chansons de Geste, the French poems of the cycle of Troy, of Alexander, of Charlemagne and of King Arthur. The Arthurian cycle, the "*Matière de Bretagne*", though expanded from Geoffrey of Monmouth's story for the most part in France, had naturally an especial popularity in the country of its origin. The name Arthur was given to a grandson of Henry II in 1189, though probably in reference as much or more to his heirship of Brittany—where King Arthur was as much a national hero as in Wales—than to his prospect of inheriting the crown of England. In England, however, the cult of King Arthur grew. In 1190 his tomb was "found" at Glastonbury. In the thirteenth century the name Round Table was given to a particular form of joust. We hear of one at Wallingford in 1252. Roger Mortimer held one at Kenilworth in 1279, and a third at Nevin in 1284 formed part of Edward I's triumph over Wales. Round Tables were held on the continent also, but Edward III evidently thought of King Arthur as a patron of England when in 1344, at Windsor, after three days' jousting, he took a solemn vow to re-establish the company of the Round Table to the number of at least three hundred knights, and gave orders for the erection of a building 200 feet in diameter for this company to meet in.

This was the time when Edward was hatching his claim to the Crown of France, and the development of the claim interfered with that of the Order, so that four years passed before the latter took final shape. Its Arthurian character had by that time been abandoned. Its patron was not Arthur, but St. George, and the number of companions twenty-five, not 300. But in two crucial features it resembled Arthur's fabled Order rather than the religious orders, its historical forerunners. In the first place it was national, with the sovereign of the nation for its own sovereign. And secondly it was, as Ashmole puts it, "strictly military". Its members were knights, not monks, and the special obligations their membership imposed on them were not of chastity or piety, but rather of fidelity to the sovereign and one another. The first Statutes lay down that no knight of the Order shall take up arms against another save in a war of his liege lord or his own just quarrel; and if one knight of the order shall have taken a particular side in a quarrel, and the services of another knight of the Order are then sought by the other party, the second knight shall excuse himself.

The date and occasion of the Order's foundation, the origin and meaning of its emblem and motto, have been the subject of disputes which, for insufficiency of evidence, remain inconclusive. The tale of the Countess of Salisbury's garter appears at too late a date to command much credit. The motto, *Honi soit qui mal y pense*, might seem to confirm it, but makes as good sense if understood as an allusion to Edward III's claim to the throne of France. And Ashmole is surely in the right of it when he interprets the colours of the Garter—gold letters upon blue—as allusive to those of the gold fleurs-de-lis on blue in the arms of France which Edward quartered with those of England in token of his claim.

The Order of the Star, founded a few years later by King John of France, seems to have been the first of many imitations of the Garter, the most famous and powerful being the Order of the Golden Fleece, founded in 1430 by Philip the Good, Duke of Burgundy. In the latest phase of a long development the Orders of Chivalry have become Orders of Merit, from which religious dedication, mutual obligation and even the outward show of corporate existence have for the most part vanished. In the midst of innovation, however, the Garter itself long stood firm. The Statutes were indeed occasionally revised. Henry V, Henry VIII and Elizabeth had small changes to make. But century after century Knights, the noblest in the realm, followed one another in Chapters, Elections, Installations and annual feasts upon St. George's Day, in the very form and manner settled by the Founders. Occasional attainders and expulsion of its Knights, suspension of its observances by political disorder, even by the Civil War itself, were transitory fevers in the life of the Order so long as its own frame was intact. And so it remained down to the time of Elias Ashmole, Windsor Herald, who presented his great history of the Order to the Sovereign and the Knights companion in Chapter on St. George's Day 1674. But

about that very time the annual St. George's Feast was allowed to lapse and a very few years later, in 1680, a radical change was made when the Chapter resolved "that the will of the Sovereign, whatever he should command to be done, was the law of the Order".

These two steps together almost sufficed to convert an Order of Chivalry on the old pattern into an Order of Merit on the new and a further change of the same kind took place in 1786, when George III enlarged the Order by enacting that the statutory number of twenty-five knights should not include sons of the Sovereign admitted to the Order. So long as installations of newly appointed knights continued to take place with regularity some vestige of a corporate life remained. But under George III installations were neglected. By 1801 none had been held for thirty years and the number of duly installed knights was reduced to six, the rest being merely knights elect. In that year accordingly, the King, by letters patent, granted to all these a dispensation from installation and gave them the privileges which they would have had if they had been installed. This unhappy precedent has been followed, so that installation is now unknown.

As is well known, nomination to the Order had in general become by George III's reign an affair of party politics and so it continued. It was recently made known that henceforward the Sovereign's personal choice would govern nominations. This decision may foreshadow a revival of the corporate and religious life of the Order, in which installations in St. George's Chapel and the annual St. George's Feast might once more be held.

The attachment of the Order to St. George's Chapel and its supporting establishment of Canons and Poor Knights (now Military Knights) was from the first a happy and distinctive element in the foundation. The twelve stalls on either side for the four and twenty knights and one on each side of the west end for the Sovereign and the Prince reflect in the very structure of the Chapel the Founder's purpose. The oldest statutes lay down that each new knight is to succeed to the very stall of his predecessor deceased, thus preserving a lineal succession to each Founder Knight, so better to keep the Founders' names in memory. All the oldest records of the Knights' successions are in this form—stall by stall. The statutes laid down that upon a Knight's death an enamelled plate of his arms should be affixed to the back of the stall which he had occupied in life, and these stall plates would themselves, so long as they were preserved, form a record of the succession to each stall. The surviving stall plates form a series unique in the world—a superb museum of English heraldry—but it is probable that only one plate now existing is older than the reign of Henry V. We do not know the explanation of this, but we do know that Henry V, about 1417, gave the Order a new officer, Garter King of Arms, among whose duties was to keep the record of its heraldry. The late Sir William St. John Hope showed that about the year 1421 a whole

series of stall plates, retrospective as well as contemporary, were made and put up. In charge of this must have been Sir William Bruges, the first Garter King of Arms.

About the same time Bruges must have started work upon a record of the first importance for the history of the Order, which, though now for many years in the possession of the British Museum, has had strangely little attention. It consists of twenty-seven pages, each 15 inches high, splendidly painted with the figures of Edward III, the Black Prince and the twenty-four founder knights of the Garter, each in armour, wearing his own coat of arms, and resting his hand on a frame containing named and painted shields of his successors in his stall down to Bruges' own time. And for a frontispiece is painted Bruges himself wearing his King of Arms' crown and tabard and kneeling before St. George, the Patron of the Order, whose feet are upon the dragon. Bruges probably began to make this record soon after his appointment and it is clear that he continued to add to it down to about 1445, within five years of his death in 1450.

Bruges signalized his devotion to the Order in St. George's Church, Stamford, which he rebuilt and fitted with stained glass windows, representing the life of St. George and Edward III and the founder knights. These windows have perished and it has been supposed that the drawings in the manuscript were cartoons for them. But a comparison with drawings of the windows made in 1641 by William Dugdale and now belonging to Lord Winchelsea makes it clear that the two series, though similar in subject, were quite distinct. The six-hundredth anniversary of the Order will be commemorated in several ways. It would be most fitting if among them a place could be found for publication in colour facsimile with descriptive and explanatory notes of this most superb and important manuscript record of the early knights, their arms and succession.

Bruges' second successor as Garter King of Arms was Sir John Writhe, who held that office from 1478 to his death in 1504. He, in the same capacity, made a painted record of the arms of the knights only less superb than that of Bruges. It lacks the figure paintings of the other, but depicts not only the knights' shields, but their crests and badges and these on a large scale and with great boldness. The manuscript belongs to the Duke of Buccleuch. Like the other, it is arranged to show the succession to the several stalls. If this as well as the other were reproduced in colour facsimile the Order of the Garter would at least rival and might surpass the achievement in the same kind of its younger brother the Order of the Golden Fleece.

TWO MURAL PAINTINGS IN THE CLOISTERS OF ST. GEORGE'S CHAPEL, WINDSOR

By E. CLIVE ROUSE

THE architectural and decorative magnificence of the present St. George's Chapel, dating in the main from 1470 to 1530, so overshadows the scanty remains of the earlier foundation that these latter are often overlooked or given but passing attention. Nevertheless they are of considerable beauty and interest: and it is a fragment of early decoration in the thirteenth-century cloisters that I wish to consider here. But first a few words of introduction may not be out of place.

The original foundation of Henry I was greatly enlarged and provided with new buildings under Henry III, rebuilder of the Confessor's Church at Westminster. Some remains of his Church (which occupied roughly the area of the Albert Memorial Chapel and was previously the private chapel of the Castle) may be seen in the arcading and door with beautiful contemporary ironwork at the east end of the present St. George's Chapel which formed the west front of Henry III's Church, begun about 1240, and in three walks of the cloister and passage. Edward III, founder of the Order of the Garter, also did a great deal of building at Windsor in the succeeding century. Most of his work was concerned with the Castle proper and royal lodgings, but he also did much in renovating, decorating and improving Henry III's Church and its attendant buildings as the Chapel of his newly-founded Order of chivalry. He also enlarged the foundation for the service of this new Order in the Chapel, and the Dean and Canons are still governed by the statutes laid down by Edward III. Unfortunately none of his work in the old Chapel survives.

Both monarchs were lavish patrons of the arts, as may be seen from the building accounts for the Palaces of Westminster and Clarendon, as well as of Windsor: and there is no doubt that elaborate decorative schemes would have accompanied their architectural works. Indeed in 1243 Henry III issued a commission to Walter de Gray, Archbishop of York, instructing him to obtain additional workmen who should labour summer and winter to expedite the works in the King's Chapel at Windsor. Amongst other things, painting is specifically mentioned in connexion with roofs and vaults; and the provision of imagery (probably both painted carving and panel or wall paintings) is also noted. Under Henry III such men as Walter of Durham (the King's chief painter—a layman), Walter of Colchester (sacrist of St. Albans, described as *pictor incomparabilis*), Master William, the painter (monk of Westminster), and Master Thomas were prominent. And under Edward III, Master Hugh de St. Albans, John Coton, Gilbert Pokerigh, and others are named. Some of them can be associated with existing works, like the great Retable, or High Altar back, of Westminster Abbey,



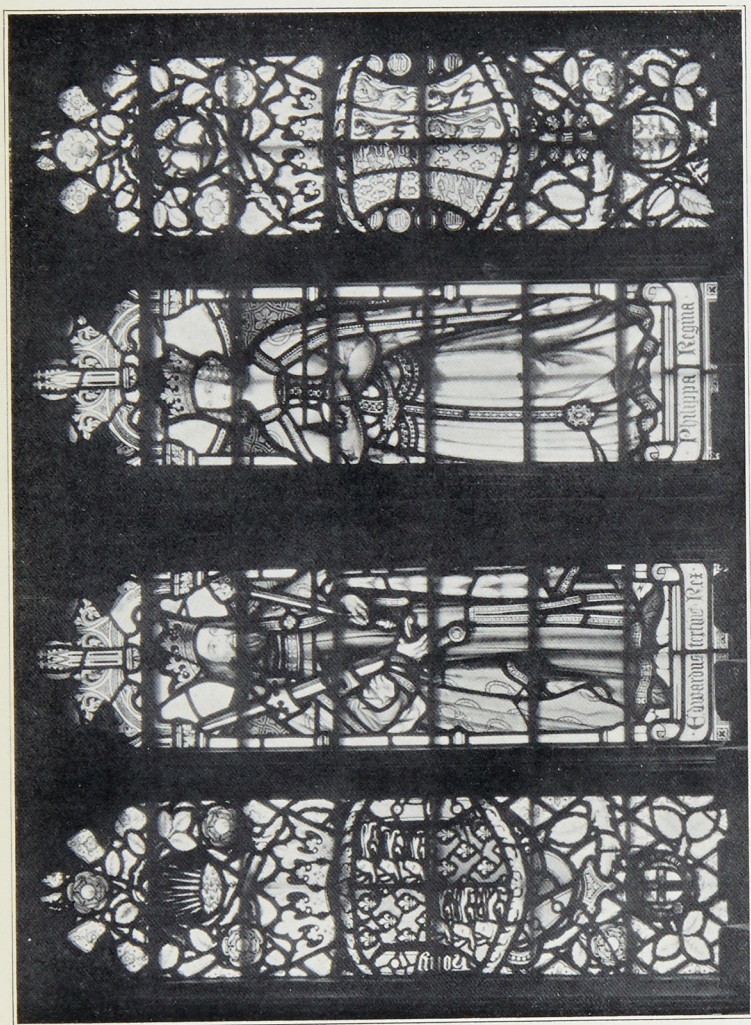
Fresco on the North Wall of Henry III's Chapel.



Fresco on West Wall of Henry III's Chapel.



Picture in the South Quire Aisle.



Part of a window in the South Quire Aisle.

as well as with the wonderful decorations to the Antioch Chamber or Painted Chamber in the Palace of Westminster, so disastrously destroyed in the fire of 1834. For example, Master Walter, working in the later years of the thirteenth century, is known to have executed the painted decoration of the Coronation Chair about 1300, and to have been engaged on Queen Eleanor's tomb in 1292. About the same time and in the same manner are the great paintings in the south transept of the Abbey, of the Incredulity of St. Thomas, and St. Christopher. Professor Lethaby attributed the paintings in St. Faith's Chapel nearby to Master William *circa* 1260-70, and the sedilia to a slightly later phase of the same style.

Around such eminent artists and craftsmen as these the Westminster, or the Court or Royal School of English medieval painting grew up and flourished, and there is no doubt that in the great works at Windsor many of the same men would have been employed. In fact, the name of Master William does occur in connexion with paintings in the cloister, as we shall presently see.

It is against such a background as this, therefore, that any remains of the early painted decoration in the Royal establishment at Windsor should be studied; and it should be realized that in medieval times wall painting was in universal use in churches and great houses—a fact difficult to appreciate to-day when the plaster is so often stripped or the walls covered with whitewash, the latter a practice started in Edward VI's and Queen Elizabeth's reigns when these "popish and superstitious images" were ordered to be defaced.

High up on the wall of the westernmost bay of the south walk of the Dean's cloister is a king's head painted on the lightly-prepared stonework; and another is to be found in the extension of the west walk or alley between the tomb-house or Albert Memorial Chapel and the east end of the present St. George's.

From the scale of both existing fragments it is clear that the heads belonged to life-sized figures. One (that in the south walk) will be found reproduced from a full size watercolour copy by Professor Tristram as plate 31 in *English Medieval Painting*, by T. Borenus and E. W. Tristram.

Let us first consider the better-preserved head of the two—that in the west bay of the south walk of the cloisters (Plate 1). This is undoubtedly *in situ* on the original stonework which is part of the outside of the north wall of Henry III's Chapel, commenced about 1240. The head, as has been already stated, belonged to a life-sized figure. It is almost in the centre of the bay, though slightly to the west, and is 12 feet from the ground. This great height is perhaps accounted for by the fact that the figure may have stood above a strip of panelling forming a back above the stone bench which runs along the base of the wall, thus preserving the lower part from damage. There is a record that in 1251 "the alleys of the cloister were paved and wainscotted, and painted by Master William, the painter, with pictures of the Apostles". This is

probably that William, monk of Westminster, who in 1259 executed a Tree of Jesse in the King's Chamber in the Palace of Westminster; and may have been the same William who was still active in 1260-70 and to whom Professor Lethaby attributed the St. Faith's Chapel paintings, and whose manner was copied in the rather later sedilia paintings. This same William painted, in the King's wardrobe, the scene of Henry III rescued by his dogs from the seditions plotted against him by his subjects.

The Windsor head is that of a King whose crown is still of the thirteenth-century type, with very rounded trefoils and round projections between them, all of which later became more angular like fleurs-de-lys and leaves, and even followed the flowing Decorated style, when it came to the middle and late fourteenth century, by being ogee-curved. The crown incidentally suggests a rather earlier date than the rest of the subject and might indicate an older man working in the tradition of a slightly earlier day. The head has longish grey or white hair and beard with carefully drawn undulations. To the east of the head there is a trace of colour, which might have been connected with a sceptre, or may have been part of an architectural setting for the figure, such as a buttressed or canopied niche like that in which the figure of St. Faith is painted at Westminster.

The style immediately recalls the work of the Royal or Westminster School of the third quarter of the thirteenth century—say round about 1270—with the large trefoiled crown, flowing hair, long moustache clear of the mouth, divided beard and prominent lips. The staring eyes and generally formal and austere manner is particularly reminiscent of the painting of St. Faith (1270 or so) at Westminster, and the King on the Wheel of Fortune at Rochester (also a work of the Westminster School of about 1270), the pear-shaped eyes and staring eyeballs being common to this figure also. A painting of Edward the Confessor on the sedilia at Westminster which may be as late as 1303 is also not unlike in some respects. The painting is of high artistic quality, as one would expect under the circumstances, and makes one regret all the more that so little is left of what must have been a sumptuous piece of decoration. If one cannot positively assign the hand of Master William (the drawing of the eyes is somewhat different from his Westminster work) one may safely say that it was executed under his influence.

The second fragment of painting we have to consider presents a very different problem. It is situated in the passage which runs from a doorway in the south-west corner of the cloister, to the Lower Ward, between the east wall of the present St. George's Chapel, and the west wall of the Albert Memorial Chapel. It is, in fact, on the west wall of the Memorial Chapel, just south of the door, and, like the head in the cloister, is some distance from the ground, though not quite as high (Plate II). It is less perfect in condition, less distinct in detail, softer in tone, and is cut off at the level of the forehead at the top, and just below the base of the neck and shoulders at the bottom. It is about the same width

as the cloister head, and, like it, belonged to a life-size figure. The general characteristics of this painting are at first sight not unlike the other. But there are certain differences, and several puzzling features. The loss of the upper portion renders it impossible to say whether the figure was bare-headed (and/or tonsured), crowned or mitred. In view of the length of the hair, which, like the other, is seemingly meant to be grey or white, and is also formally undulated, it is likely that another king is represented. The little that remains of the costume—apparently a cloak with a narrow border or neck-edging, placed over the head—does not suggest an ecclesiastical vestment, i.e. there is no evidence of amice, or cope, though it is not unlike the robe worn by Our Lord in a tinted drawing of St. John's Vision of Christ by Brother William, an English Franciscan, *circa* 1230, in the Matthew Paris "Collections" in the British Museum. Indeed this work has much in common with our painting, though in the cloister head no sign of a nimbus can be seen. My friend, Francis Wormald, of the Department of MSS., British Museum, with whom I had the benefit of discussing the painting, was also struck with the similarity to the Matthew Paris MS. style. He says: "I am inclined to think that this head may be connected in some way with a famous head of Christ which is preserved in Arundel MS. 157, f.2. and is also copied in the Matthew Paris MSS:". (See M. R. James in Walpole Soc. Vol.) It is, as he says, later than Matthew Paris, but still preserves some characteristics. For style he also referred to British Museum Additional MS. 35166, which certainly has some similarities, but I cannot agree that it is a very close parallel. Dr. Audrey Baker also agrees that the Matthew Paris MS. is closely similar.

At any rate, the inevitable conclusion is that this painting is the earlier of the two. But there are certain curious features which do not have an authentic appearance. Principally, the eyes are curiously drawn for the period, and the heavy underlining is quite uncharacteristic of the apparent date, and suggests a repainting. The lines and undulations of the hair (which extends on to the shoulders—somewhat longer than in the cloister head) are also ill-defined and have not the clear graceful flow that one expects in the mid-thirteenth century. This might also be due to a later repainting.

We are now faced with the serious problem of the date of the wall in which the painted stone occurs. According to St. John Hope's account of the passage from the south-west corner of the cloister between St. George's Chapel and the Albert Memorial Chapel, "its north end and west side form part of Henry III's chapel, but were refaced and the vaulted ceiling added in 1511 after Henry VII had replaced the old Chapel of St. George and St. Edward by his new Lady Chapel". The east wall of the passage (the west wall of the Albert Memorial Chapel) is marked on St. John Hope's plan as fifteenth-century work and was in fact part of Henry VII's projected mausoleum on the site of the old Chapel. This wall must have been virtually refaced in Victoria's time, when the Chapel

assumed its present form. In other words, all the indications are that the wall is of the late fifteenth century, and later, and that a thirteenth-century painted stone in it could not possibly be *in situ*. It is possible that the wall is an earlier one forming a kind of interior narthex or vestibule inside the west door of Henry III's chapel: but the arrangement would be almost without parallel for a building of this type and date in England, and is most unlikely. By no stretch of imagination could the painting be ascribed *in toto* to the late fifteenth or early sixteenth century, though, as I have suggested above, the possibility of a medieval repainting or later "touching-up" cannot be ruled out. (Repairs after various fires are recorded to have been carried out at Westminster; and a particularly prized painting or representation of a much-venerated person might well be treated in this manner when it showed signs of decay.) However, medieval artists and designers were not sentimental as a rule about the work of their predecessors—they had no antiquarian bias except in the case of the especially sacred very early wattle church at Glastonbury which was preserved throughout several rebuildings. They took the view that the new is always better than the old, and ruthlessly replaced earlier constructional or decorative work.

It therefore seems probable that this fragment of painting on a stone was discovered or moved from elsewhere and reset, to preserve it, in its present position. It is considerably below the level of the rest of the wall, and does not correspond with any of the stone courses. Moreover its lower part would have been cut into by the doorway. I have been unable to discover any information which might throw light on this. Whether it was found and preserved in the rebuilding of the old chapel under Henry VII, or when George III made the Royal vault beneath and completed the roof, or when Victoria brought it to its present state, one cannot say.

It is natural to ask whom these two heads represent: and while, quite obviously, no precise answer can ever now be given, it may not be unprofitable to speculate on one or two possibilities. They are generally pointed out (when mentioned at all) as being portraits of Edward III, probably on account of the superficial general resemblance of the hair and beard style of the period, and also on account of the close association of Edward III with Windsor, who first converted Henry III's old chapel for use as the chapel of his new Order of the Garter, which it continued to be for about a century. In fact, as we have seen, the paintings are of a style well before Edward III's time: the earlier is certainly of the time of Henry III, and the later was also probably executed in this reign, but at the very end or early in Edward I's reign. In neither case is a personal portrait or actual likeness likely to have been intended. Any king at this date was usually represented in a purely conventional form much like any other. In one or two of the earlier Royal effigies at Westminster some sort of likeness may have been attempted, but the earliest true portrait is probably that of Richard II, *circa* 1390, at Westminster, or the same King's likeness in the Wilton Diptych, *circa* 1382.

To take the crowned head in the cloister first, this can obviously have had no connexion with Master William's series of Apostles that he painted in 1251 as we have seen. These might have been in any of the other three walks or alleys of the Cloister which Henry III ordered should be left as a grass plat in 1240 between his new chapel and a lodging for himself and his Queen along the Castle wall (St. John Hope)—mostly now altered, refaced or rebuilt. I suggest that this figure may have formed part of a series of Kings or possibly Royal benefactors to the College. There is, unfortunately, not sufficient left to show whether this figure formed part of a scene or series of scenes, but from the frontal pose and formal treatment it seems more likely that each was a single figure, perhaps throned but more likely standing. The fact of the King having white or grey hair is significant, for hair as a rule is represented as yellow, with the lines and undulations in red ochre, and it seems clear that an old man was intended. It is tempting to suggest that this head was meant for Edward the Confessor, generally represented as a venerable personage. The original religious establishment at Windsor had been dedicated to the Confessor, and he is intimately connected with Westminster, and was, moreover, a popular saintly figure in English medieval iconography, being even sometimes represented with a halo. It may be mentioned that another English King of a much later date, Henry VI, was reputed a saint and is often shown, quite unorthodoxly, on East Anglian rood screen panels with a halo.

As to the other figure, the absence of any clue to his status—i.e. crown, mitre, halo, etc., or any knowledge of the provenance of the painting if it is not *in situ*, really prevents any conjecture as to his identity. I would, however, tentatively suggest that he might belong to an earlier series of kings or benefactors and that the later king might even represent Henry III at the end of his long reign (he died in 1272, and the painting is not far from this date). Nor is the possibility ruled out that another series of kings of quite a different sort was represented, such as might be found in a Jesse Tree or Ancestry of Christ, a favourite subject at Westminster, as we have seen, in which David, Solomon, Jeroboam and others are prominent. But as far as the cloister painting is concerned the spacing and probable arrangement does not favour this. It is of incidental interest that some painted decoration survives in the later St. George's, in the Hastings and Oxenbridge Chapels, 1490 and 1522 respectively, described by Professor Tristram in the 1933 ANNUAL REPORT OF THE FRIENDS OF ST. GEORGE'S, and that on the back of the stalls is the Panel of the Four Kings—so kings were popular at Windsor as decoration, as may be supposed. Various series of kings have always formed a favourite motive of decoration in medieval architectural sculpture. Thus we have Henry V and others on the choir screen in York Minster, 1480; a considerable series in Henry V's Chantry at Westminster, 1440; Canterbury Cathedral Choir screen has a set of Kings of England, *circa* 1400; Lincoln Cathedral west front presents a series of unidentified, and

very conventional Kings, 1380. The west front of Exeter Cathedral (1385) has a long series, once fully painted and gilded, which may be biblical (Kings of Judah or Israel) or English; while Wells Cathedral west front (1220-40) has unidentified Kings with other sets of figures—Evangelists, Deacons, Apostles, Bishops, Saints, etc.

This somewhat inconclusive survey may seem of disproportionate length when dealing with two such small fragments of painting. But, small though they are, these examples have great value as almost the only evidence remaining of what must have been a sumptuous scheme of decoration of the thirteenth century executed by the finest artists that Royal patronage could secure. English medieval painting is in most cases so fragmentary that *individual* examples sometimes seem hardly to justify elaborate care and recording. But it is only when such examples are studied in minute detail and correlated with other examples that our knowledge of the medieval artist and English medieval schools of painting can be built up.

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 Woodall, E. C.
 Woodcock, Miss M.
 Wood, Mrs.
 Wood, Major H. F.
 Wood, Mrs. W. M.
 *Woodbridge, C. M.
 Woolley, E. J.
- Yardley, Mrs.
 Yardley, Miss Margaret.
 Yardley, P. E.
 *Yarrow, Miss V. M.
 *Yarrow, Miss K. M.
 †Youlden, P.

LIST OF MEMBERS

† Life Members.

* Subscribe annually under seven-year covenant.

DESCENDANTS OF THE KNIGHTS OF THE GARTER

- Abercorn, The Duke of, K.G.
 †Adams, Mrs. G.
 †Addison, The Viscount, K.G.
 †Alanbrooke, F.M. The Viscount,
 K.G., G.C.B., D.S.O.
 †Alexander, F.M. The Viscount,
 K.G., G.C.B., C.S.I., D.S.O.,
 M.C.
 Aldam, J. R. P. Warde-
 Antonsaute, Mrs. L.
 †Athlone, The Earl of, K.G., P.C.,
 G.C.B., etc.
 Bailey, Mrs. R. C. S.
 †Baldwin of Bewdley, Earl, K.G.
 †Baldwin, Mrs. O. D.
 *Barnes, Mrs. A. E. M.
 Barter, Major E. St. Leger-
 *Bartlett, Miss L. M.
 Bateman, Mrs. E. M.
 *Bateman, Miss M. H. La Trobe-
 *Bateman, Miss R. M. La Trobe-
 †Baxendale, Col. J. F. N.
 †Beaufort, The Duke of, K.G., P.C.,
 G.C.V.O.
 Beckwith, Mrs. C. E.
 †Berthon, Mrs. Leonard.
 *Bingham, D. G. B.
 †Bingham, Miss Ann Smith-
 †Bingham, Mrs. R. C. Smith-
 *Blackburne, Mrs. G. Ireland.
 *Blackwood, Mrs. J. H.
 †Borough, Rev. R. F.
 Boteler, Lieut. J. H. T., R.N.
 Boustead, G. M.
 Boycott, Capt. C. A. H. Wight-
 †Breeds, Mrs. Thomas.
 Breuzier, Mrs. N. W.
 †Bright, Miss D. M. A.
 Bright, D. R. L.
 †Brocklebank, Mrs. K.
 Browne, Miss B. M., Wade-
 Browne, Miss W. Wade-
 Bruen, Admiral E. F., C.B., R.N.
 †Brune, L. G. O. Prideaux-
 Bryant, Miss M. C.
 Bryant, Miss M. V. S.
 Bryant, Miss N. H.
 †Bunbury, C. M., I.S.O.
 Burcher, Mrs. W. D.
 Burne, Miss H. M.
 Burne, Major F. O. N.
 Butler, Mrs. P. R.
 Butler, Rev. R. P.
 Calder, Mrs. A. L.
 Calfee, Mrs. J. S.
 Camm, Mrs. A. R. M.
 *Carroll, Miss D.
 Champenowne, A. M.
 †Chapman, F. T.
 Cherry, Mrs. Lewis.
 Cholmondeley, Rev. L. B.
 Chubbock, Mrs. G. V. S.
 †Clack, Miss A. C.
 †Clarendon, The Earl of, K.G.,
 P.C., G.C.M.G., G.C.V.O.
 †Clements, H. J. B.
 Clinton, Rev. H. J. Fynes-
 †Clough, Major H. K., O.B.E.
 Cockburn, A. W.
 * Cockcraft, Lt.-Col. L., D.S.O.,
 M.V.O.
 Cockcraft, Mrs. S.
 Cockcraft, Miss L.
 Codrington, Mrs. E.
 Coldstream, Col. W. M., C.I.E.
 *Cooke, Mrs. B. H.
 Cooper, Miss G.
 *Cooper, Miss J.
 Cooper, Miss M.
 Cooper, Miss O. S. B. Astley-
 Cooper, Miss R. Astley-
 Cory, Mrs. C.
 Couper, Dr. S. B.
 Courthope, R.
 †Cranborne, The Viscount, K.G.,
 P.C.
 Crawford, Mrs. G. R.
 †Crawley, Mrs. A. S.
 †Crawley, Major Cosmo.
 *Cresswell, Lt.-Cmd. A. J. Baker-
 R.N.
 †Cresswell, Mrs. G.
 Cuthbertson, Mrs. E.
 *Daniell, Miss A. de Courcy.
 *Daniell, Mrs. de Courcy.
 Dashwood, Mrs. K.
 Davie, Mrs. B. Ferguson.
 Day, Miss K.
 Deakin, Miss A. G.
 De Lacy, E. B.
 †De Marris, J. R. C. D.
 De Mercy, Mrs. M.
 †Denman, The Lord, P.C., G.C.M.G.,
 K.C.V.O.
 †Derby, The Earl of, K.G., P.C.,
 G.C.B., G.C.V.O., T.D.
 †Devonshire, The Duke of, K.G.,
 M.B.E., T.D.
 Digby, Mrs. W.
 Dolphin, Mrs. A. R.
 Dolphin, H. E.

- Dormer, Capt. R. S.
 Douglas, E. H.
 *du Cros, Mrs. Philip.
 †Duncombe, Miss E. S. Pierse-
 Durand, Lady.
 Dyer, Mrs. R. L.
 Dyke, Miss E. E. Hart-
 Dyke, Miss M. G. Hart-
 †Ebsworth, Miss M.
 †Eden, A. F.
 †Eden, Miss E. L. C.
 Edwards, Mrs. S.
 *Edwards, R. H. B.
 *Edwards, W. S.
 *Edwards, Mrs. W. S.
 †Exeter, The Marquess of, K.G.,
 C.M.G., T.D.
 *Farquharson, Mrs. John.
 Fell, Mrs. E.
 Finch, Miss D.
 †FitzAlan, The Viscount, K.G.,
 P.C., G.C.V.O., D.S.O.
 FitzGerald, Lt.-Col. A. S., D.S.O.
 Foley, Dowager Lady.
 Forbes, Miss M. K.
 †Forbes, Miss D.
 *Fordham, Mrs. G.
 *Ford, E. W. S.
 *Ford, Mrs. L.
 Foster, Mrs. H. K.
 †Fulford, C. H.
 †Fulford, Miss Ethel.
 Galitzine, Princess Iris.
 Gates, S. C.
 Gates, Mrs. Q. A.
 Gibbs, Col. W.
 Gibbs, Brig. L. M., D.S.O., M.C.
 †Gloucester, H.R.H. The Duke of,
 K.G., P.C., K.T., K.P., etc.
 *Goff, The Lady C.
 †Gordon, A. G.
 †Gordon, B. F.
 Gordon, C. H. C. Pirie-, D.S.C.
 †Gould, Rev. A. C. Barham-
 Gourlay, P.
 Gray, E. S.
 Green, Mrs. W. G. K.
 Grimston, C. D.
 Grimston, Miss H. W.
 Grimston, Miss J. M. W.
 †Grimston, Lady Waechter De.
 †Grissell, Lt.-Col. T. de La G., M.C.
 †Haig, E. W.
 †Halifax, The Earl of, K.G., P.C.,
 G.C.S.I., G.C.I.E., T.D.
 †Harberton, The Viscount.
 †Hare, Mrs. C. H.
 Harewood, The Earl of, K.G.,
 G.C.V.O., D.S.O., T.D.
 †Harford, Capt. F. R.
 Henderson, Mrs. G. H.
 †Hercy, Sir Francis, C.B.E.
 *Higgon, Mrs. Victor, M.B.E., J.P.
 Hinton, Miss M. H.
 Hoare, Mrs. B.
 Hobhouse, E. G.
 Holmes, Mrs. J. B.
 †Holt, Mrs. W. S.
 *Homer, Dr. T. K.
 Hooker, R. M.
 †Howard, A. H., O.B.E., M.C.
 †Howard, Sir Algar, G.C.V.O., C.B.,
 M.C.
 Hughes, Mrs. F.
 Hugonin, Mrs. F.
 Hull, Mrs. F.
 Hull, F.
 *Hurt, Miss E. E.
 Irwin, Capt. G. V. C.
 †Johnston, Mrs. L. M.
 †Kennedy, Mrs. F. W.
 *Kenyon, Major-General L. R.,
 C.B.
 Kenyon, Major W. P., M.C.
 Lawton, Mrs. J. E.
 Lennig, J. L. G.
 *Leslie, Mrs. E. H.
 Lethbridge, Lady.
 Lind, Mrs. G. I.
 †Linlithgow, The Marquis of, K.G.,
 K.T., P.C., G.M.S.I., G.M.I.E.,
 O.B.E., T.D.
 Levett, Theodore C. R.
 Levett, John.
 *Llewellyn, Mrs. Evan.
 †Lloyd, Miss M.
 †Londonderry, The Marquess of,
 K.G., P.C., M.V.O., E.D.
 Lygon, The Hon. Mrs. Robert.
 †Lytton, The Earl of, K.G., P.C.,
 G.C.S.I., G.C.I.E.
 *Malet, Miss F.
 *Mallet, C. G. C.
 *Mallet, Lady.
 †Margesson, Col. E. W., C.M.G.
 †Marris, Tom.
 Mason, Mrs. H. A.
 Maunsell, F.
 †Mercer, Mrs. K. Tod-
 Miller, Mrs. H. M.
 Mills, Major J. D.
 Mitchell, Mrs. Frank.
 Monro, Mrs. C. J.
 Morant, Miss L. L.
 †Moss, Lady Edwards-

†Montgomery, F.M. The Viscount,
K.G., G.C.B., D.S.O.
†Mountbatten, Rear-Admiral The
Viscount, K.G., G.C.V.O.,
K.C.B., D.S.O.
Moysey, C. F.
†Moysey, Miss F. E.
Moysey, Miss H. G.
*Muir, Mrs. D. W. M.

†Norfolk, The Duke of, K.G., P.C.,
E.M., G.C.V.O.
†Norreys, D. M. Jephson-

Oakeley, Major E. F.
Ogle, Mrs. E. V.
*O'Hanlon of Orior, Miss L. E.
Ollard, Rev. Canon S. L.
*Ollard, Mrs. S. L.
Ollard, Robert.
Orde, Mrs. Edwin.
Orde, Major L. F.
Orde, S. E. H.

Paget, Mrs. Hugh.
†Paget, Capt. Edward.
*Pakington, The Hon. Mary, M.B.E.
Palmer, The Lady Alexandra.
Palmes, Major G. C., D.S.O.
Palmes, Major G. L., D.S.O.
*Parry, T. M. Gambier-.
*Pease, Mrs. Lloyd.
*Pease, Hon. Mrs. J. B.
Pelham, Miss B. E. J.
Pelly, Lt.-Col. C. H. R.
†Pelly, Brig.-Gen. R. T., C.B.,
C.M.G., D.S.O.
†Pelly, Mrs. R. T.
Pelly, Mrs. E. S.
†Penrhyn, Major A. Leycester-.
†Perceval, Miss A.
Petre, Major H. A., D.S.O., M.C.
†Peyton, Mrs.
Pickering, Count J. C.
†Portal, Marshal of the R.A.F. The
Viscount, K.G., G.C.B., O.M.,
D.S.O., M.C.
†Prestige, Lady.

†Ramsbotham, Mrs. E. M.
Rankeillour, Lady.
*Raymond, S. P. St. Clere.
*Rea, H. D. Sprrott-.
*Rea, J. H.
†Richardson, Maj.-Gen. A. W. C.,
C.B., D.S.O.
Roberts, Mrs. Thomas.
Rolleston, Col. Sir Lancelot,
K.C.B., D.S.O.

Sadleir, Rev. R. G.
†Salisbury, The Marquess of, K.G.,
P.C., G.C.V.O., C.B., T.D.
*Scholfield, Mrs. E.
†Schomberg, Rev. E. St. G.
†Scott, Mrs. K. M. F.
Scott, Mrs. L. Ferris-.
*Shairp, Rev. S. F.
†Simonin, E. B.
†Skillen, Mrs. S. V.
Skipwith, Vice-Admiral H. d'E.,
C.M.G., R.N.
*Skrine, Miss A. E.
Smiley, Dowager Lady.
Smith, The Lady May Abel-.
Smith, P. W. Montague-.
Smith, Mrs. B. V. de V.
†Smith, Mrs. F. Abel.
Smythe, J. O.
Smythies, Major R. H. R.
†Sowerby, Mrs. H. J.
Spencer, Mrs. A.
†Stanhope, The Earl, K.G., P.C.,
D.S.O., M.C.
Stapleton, Rev. Gilbert.
Stapylton, W. E. Chetwynd-.
Stapylton, Mrs. V. Chetwynd-.
Stapylton, Miss M. Chetwynd-.
†Stenning, Mrs. E. H.
*Stevenson, Miss E. C.
Stevenson, Miss M. S.
Stewart, Miss B.
Stewart, Miss A. F. A.
Stone, Miss D.
Stopford, Sub-Lt. The Hon. T.,
R.N.
†Storr, The Hon. Mrs. L.
Swanton, Miss M. E. P., M.B.E.
*Swinburne, J.

Talbot, J. A.
Tancred, Miss E. M.
Taylor, Mrs. S.
*Tindall, Mrs. M. C.
†Tollemache, L. de O.
Tree, Mrs. B. M.
†Trevor, Mrs. H.
†Trye, Capt. J. H., C.B.E., R.N.
Trye, C. B.
Turnor, Capt. H. B., M.C.

*Vereker, Mrs. E. E.
*Vereker, S. H. P.
†Vigor, Mrs. E.

†Wakefield, Miss A. M.
†Walker, Miss I. E. A.
Wallace, Mrs. C.
†Wallace, Mrs. E. J. M.
*Watson, Mrs. A.
†Watson, Mrs. K. H.
†West, Miss G. M. Roberts-.

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| <p>†Whidborne, Mrs. G. Ferris.
 Whitehead, Miss M.
 †Whiteley, J. M. Huntington-
 Whittaker, Rev. H. E.
 Widnell, Mrs. E.
 Wilder, Mrs. C. H.
 *Wilkinson, Mrs. C.
 Williams, Rev. H. Fulford.
 †Williams, Rev. R. H. I.
 †Wingfield, C. T. R.
 †Wingfield, Lt.-Col. M. E. G. R.
 Winslow, C. M.
 *Wrey, Mrs. G.
 *Wrey, Cmdr. E. C., O.B.E., R.N.
 †Wright, Fitzherbert.
 †Wright, J.</p> | <p>†Wright, S. C.
 †Wright, Mrs. H. Fitzherbert.
 †Wright, Capt. H. Fitzherbert.
 †Wrightson, Miss L. G.
 *Wrottesley, E. A.
 †Wrottesley, The Rt. Hon. Sir F.
 Wybergh, C. H.

 †Yeld, Mrs. R. A.
 *Yelverton, Admiral B. J. D., C.B.
 Young, Mrs. M.
 Ypres, The Earl of.

 †Zetland, The Marquess of, K.G.,
 P.C., G.C.S.I., G.C.I.E.</p> |
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N.B.—The foregoing list shows the membership on the 31st December, 1946. The names of members who have been enrolled since that date will be published in the next Annual Report.

THE SOCIETY OF THE FRIENDS OF ST. GEORGE'S
 WITH WHICH IS AMALGAMATED
THE ASSOCIATION OF THE DESCENDANTS OF THE
KNIGHTS OF THE GARTER

STATEMENTS OF RECEIPTS AND PAYMENTS
For the Year to 31st December, 1946

CAPITAL ACCOUNT

	£	s.	d.	£	s.	d.
BALANCE AT 1ST JANUARY, 1946				256	7	4
RECEIPTS:						
Life Membership Fees and Donations	198	16	6			
Legacy bequeathed by the late F. Bridge	100	0	0			
				298	16	6
BALANCE AT 31ST DECEMBER, 1946:						
On Deposit with the Post Office Savings Bank	100	0	0			
At Bank	455	3	10			
				555	3	10

(Note: At 31st December, 1946, the Society held £350 3½% War Loan, the market value of which was £378 and 500 National Savings Certificates, the realizable value of which was £491 4s. 6d.)

GENERAL ACCOUNT

	£	s.	d.	£	s.	d.
BALANCE AT 1ST JANUARY, 1946				485	6	5
RECEIPTS:						
Subscriptions and Sale of Badges	271	4	4			
Interest:						
3½% War Loan	12	5	0			
3% Savings Bonds	6	0	0			
				289	9	4
				774	15	9
PAYMENTS:						
Retired Assistant Secretary	60	0	0			
Printing and Stationery	79	14	5			
Postage and Sundries	25	8	7			
On account of Restoration Work	115	0	0			
				280	3	0
BALANCE AT 31ST DECEMBER, 1946:						
On Deposit with the Post Office Savings Bank	350	0	0			
At Bank	144	6	3			
In Hand	0	6	6			
				494	12	9

(Note: At 31st December, 1945, the Society held £200 3% Savings Bonds, the market value of which was £217 15s.)

ROMANCE AND PUBLICATIONS ACCOUNT

	£	s.	d.
BALANCE AT 1ST JANUARY AND 31ST DECEMBER, 1946	13	19	2

SUSPENSE ACCOUNT

	£	s.	d.	£	s.	d.
BALANCE AT 1ST JANUARY AND 31ST DECEMBER, 1946						
On Deposit with the Post Office Savings Bank	550	0	0			
At Bank	11	15	2			
				561	15	2

L. SMELT, *Hon. Treasurer*

We have examined the foregoing Statements of Receipts and Payments and certify that they are in accordance with the books and vouchers produced to us.

LAYTON-BENNETT, BILLINGHAM & CO.,
Hon. Auditors

27th February, 1947

DOMUS AND FABRIC FUNDS

Summary for the Year ended Michaelmas 1946

INCOME

	£	s.	d.
(a) "Domus" Fund :			
To Balance brought forward	538	17	2
„ Payment received from Ecclesiastical Commissioners..	6400	0	0
„ Amount received from other sources, including income of a suspended Canonry	2445	8	4
(b) "Fabric" Fund :			
To Amount received from the Windsor Castle State Apartments Fund	187	0	0
„ Amount received from other sources	418	14	1
	<u>£9989</u>	<u>19</u>	<u>7</u>

EXPENDITURE

	£	s.	d.
By Salaries—Minor Canons, Organists, Chapter Clerk and Surveyor, Lay Clerks, Verger, etc.	4650	3	3
„ Maintenance—Chapel and Services, Lighting, Heating, Cleaning, Rates and Taxes	1718	14	5
„ Maintenance of Musical Services:			
(a) Organ, Music, etc.	370	7	7
(b) Choristers' Scholarships	1253	6	8
Less School Profits	664	3	4
„ Statutory Payments—Ancient Stipends, Charities..	589	3	4
„ Fabric Charges—Chapel and Collegiate Buildings ..	518	6	4
„ Fabric Charges—Chapel and Collegiate Buildings ..	1544	11	0
„ Balance, being surplus for the Year	598	13	8
	<u>£9989</u>	<u>19</u>	<u>7</u>

Note.—The accumulated deficit on the Domus Fund has been reduced during the year to £6314 6s. 1d.