

FRIENDS

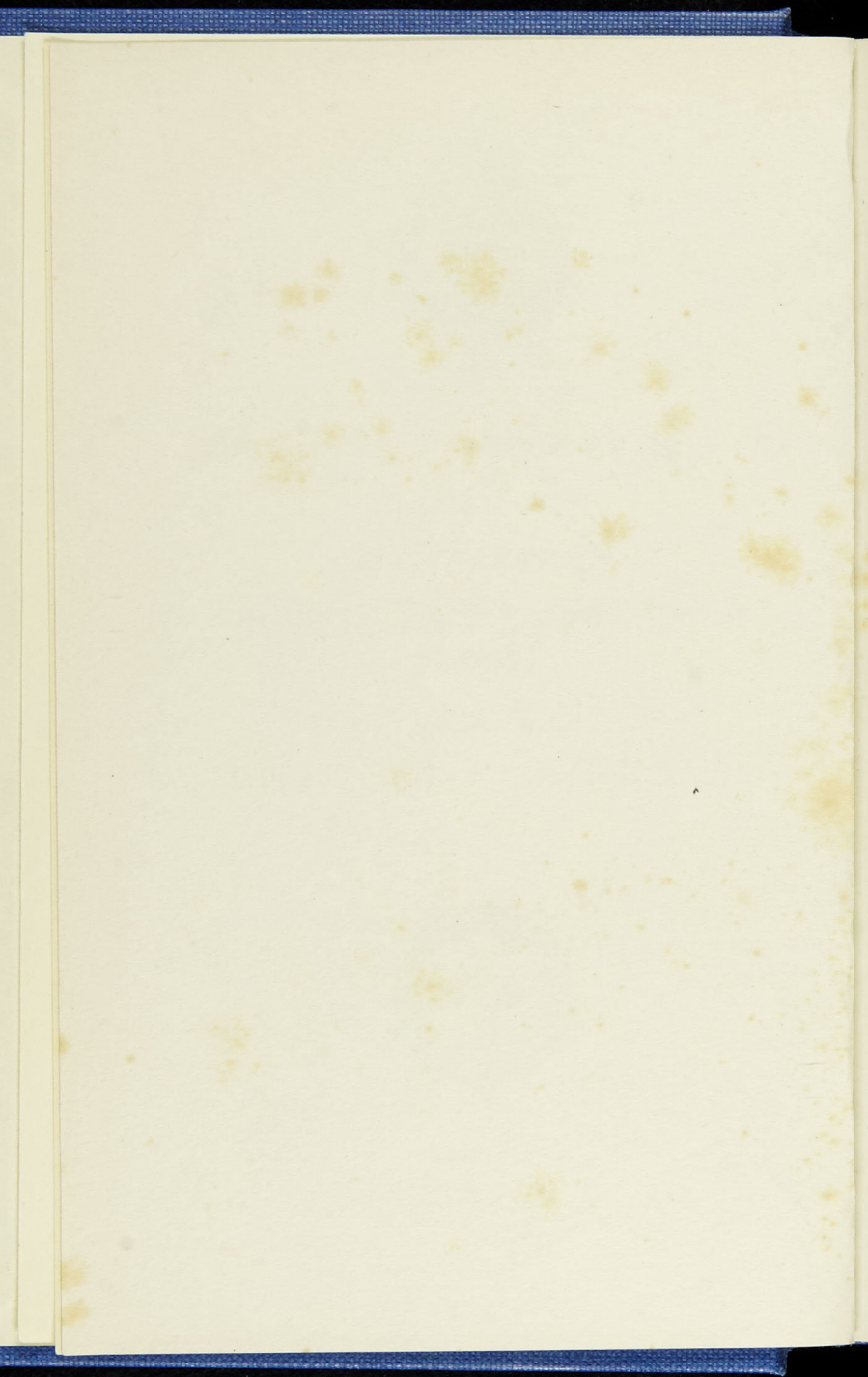


St George's Chapel, Windsor Castle

THE SOCIETY OF
THE FRIENDS OF ST GEORGE'S
AND
THE DESCENDANTS OF
THE KNIGHTS OF THE GARTER



1951





St George's Chapel, Windsor Castle

THE SOCIETY OF
THE FRIENDS OF ST GEORGE'S
AND
THE DESCENDANTS OF
THE KNIGHTS OF THE GARTER



REPORT

to 31st December, 1951

Price - Two Shillings and Sixpence, post free

(One copy free to members annually)

1951

Patron:

HIS MAJESTY THE KING

President:

H.R.H. THE DUKE OF GLOUCESTER, K.G.

Vice-Presidents—Knights of the Garter:

H.R.H. THE DUKE OF EDINBURGH

The EARL OF ATHLONE
The DUKE OF ABERCORN
The EARL OF HALIFAX
The EARL STANHOPE
The EARL OF CLARENDON
The DUKE OF NORFOLK
The MARQUESS OF EXETER
The DUKE OF BEAUFORT
The DUKE OF WELLINGTON
The MARQUESS OF ZETLAND
The MARQUESS OF LINLITHGOW
The MARQUESS OF SALISBURY

The EARL FORTESCUE
The EARL MOUNTBATTEN OF BURMA
The VISCOUNT ALANBROOKE
The VISCOUNT PORTAL OF
HUNGERFORD
The VISCOUNT ALEXANDER OF TUNIS
The VISCOUNT MONTGOMERY OF
ALAMEIN
The DUKE OF PORTLAND
The LORD HARLECH
The EARL OF SCARBROUGH
The LORD CRANWORTH

COMMITTEE:

Chairman:

The Right Rev. the DEAN OF WINDSOR

Vice-Chairman:

Canon E. M. VENABLES, M.A., B.D.

Members of the Chapter:

Canon D. ARMYTAGE, M.A., and Canon A. R. VIDLER, D.D.

Representatives of

The Minor Canons—Rev. E. H. FELLOWES, C.H., M.V.O., M.A., MUS.DOC.

The Lay Clerks—Mr. F. NAYLOR

The Military Knights of Windsor—The GOVERNOR

The St. George's School Old Boys' Club—Mr. RICHARD LATHAM

Eton College—Mr. J. H. L. LAMBART, M.A.

The Mayor and Corporation of Windsor—The MAYOR

Garter King of Arms:

The Hon. SIR GEORGE BELLEW, M.V.O.

Representatives of the Members:

Mr. M. F. BOND, M.A., F.S.A.
Mr. R. OLLARD
Mr. F. A. PARKER
SIR OWEN MORSHEAD, K.C.V.O., D.S.O.,
M.C.
Mr. J. P. MANLEY

MISS PRICE HILL
Major J. B. S. BOURNE-MAY
Major H. K. CLOUGH, O.B.E.
Brig.-Gen. R. T. PELLY, C.B., C.M.G.,
D.S.O.

Hon. Secretary:

MISS MARGARET CURTIS, M.A.

Assistant Secretary: Mr. A. G. KEY

Hon. Treasurer:

Mr. L. SMELT, Barclays Bank Ltd., Windsor

Office of the Society

(to which all correspondence should be addressed):

2 THE CLOISTERS, WINDSOR CASTLE

THE DEAN'S LETTER

THE DEANERY,
WINDSOR CASTLE.

February 1952.

MY DEAR FRIENDS,

YOU will all have shared with us at Windsor the sense of bewilderment and shock when first we heard the news of the King's sudden death at Sandringham, and the nine days preceding the funeral were heavy with sorrow.

Millions of us had learned to look up to him with steadily deepening respect and affection all through the fifteen troubled years of his reign, and the sorrow must remain; but now that we can see things in truer perspective we may even be thankful for his sake that he should have gone so peacefully and quickly home. I am told there was evidence that the King was spared even momentary alarm or pain: the pillow under his head was smooth and undisturbed. I would quote the closing lines of a poem which was published a few days later in *The Spectator*, over initials many would recognize:—

*Thanks be to God, his Father and his Friend,
Who in His mercy hath vouchsafed to bless
A life so faithful with so fair an end.*

In years gone by it must often have been difficult to speak or write of a Sovereign's death with complete sincerity, and men have discounted much of what they heard and read as little more than the conventional lip-service of courtiers. This time it is quite otherwise. This King's life and character bear inspection—no eulogy from Archbishop or Prime Minister has been too good for him or less than wholly true.

"Divinity doth hedge a king" in our day as in Shakespeare's, but apart from that there was something fine in his make-up which forbade anything like familiarity. Nevertheless, we loved him and shall always be thankful that we were allowed in our various capacities to serve so real a man and so straightforward a Christian Sovereign.

The scene in the Horseshoe Cloisters, as we stood on the steps outside the West Door of St. George's awaiting the gun-carriage, was impressive and moving beyond description—as indeed it was within the Quire where the King's body was laid to rest. The Queen and Queen Elizabeth, the Queen Mother, and Princess Margaret stood motionless throughout the service at the foot of the grave. God has given them rare courage and self-control to match their need in sorrowful and testing days.

Most of you will have been nearby in spirit as you listened to the broadcast, and will have fully understood that admission to the Chapel was out of the question and, incidentally, out of my hands for such an occasion.

God bless the Queen with a full measure of her father's wisdom, integrity and charm, and God bless the new reign!

In this annual letter I cannot but say a word of another serious loss we have lately sustained: Dr. Edmund Horace Fellowes, C.H., M.V.O., died just before Christmas in his eighty-first year. His meticulous and scholarly work in the cause of church music mark him out as a real genius. His name is known all over the world and will not be forgotten. His record of more than fifty years of tireless and devoted service as a Minor Canon of St. George's adds fresh lustre to the great tradition to which he so willingly gave his life. His widow and family may well be proud of him, as indeed are all members of the College he adorned. R.I.P.

ERIC HAMILTON, Bp.,

Dean of Windsor.

DR. E. H. FELLOWES

DR. E. H. FELLOWES, C.H., M.V.O., Minor Canon of Windsor and historian of music, died on 21st December, 1951.

Queen Victoria reigned in the Castle when he first, at the age of 30, came to Windsor in 1900; he had thus long become the repository of a body of tradition, and his removal from the Lower Ward is like the subsidence of one of its towers. We took for granted his erudition in a field in which there were few to follow and none to lead, and were well content with the overspill of his interests, which were unusually wide. Having borne his part in many occasions of pomp he was naturally an authority on questions of protocol and precedent, and he was a mine of racy information about the inhabitants of the Castle during his half-century of residence.

He loved any game with a ball, excelling at lawn tennis until past the usual age; golf sufficed for him at the end. Cricket with him was something more than a game: it was a religion. "The joke about Yorkshire cricket," writes Neville Cardus, "is that for a Yorkshire man it is no laughing matter. It is a possession of the clan, and must on no account be put down or interfered with by anybody not born in the county." That is how Dr. Fellowes regarded Winchester cricket, about which he wrote a book. He was no less eager about rowing, and year after year he might be seen following his college boat long after it was prudent for an ageing dignitary to run the course along the Oxford towpath. It was because he thus retained the heart of a boy that his company was a refreshment to his juniors.

He would have ranked as a gifted man even without his musicology and his games. He could draw and paint, and his handwriting was a work of art in itself. A series of useful monographs concerning the annals of St. George's testifies to his interest in antiquarian pursuits, and he was also well versed in

heraldry and genealogy. His accurate and spirited violin-playing earned the commendation of Joachim in his youth, and he might have prospered in that career had he chosen to adopt it. He taught himself to play the lute in order to illustrate his musical lectures, delivered largely in America. His faultless singing of the service had the grace of a highly stylized oriental drawing.

Like other distinguished men he had been late to develop. When he went to Oxford he was as light as a jockey and was put to cox the Oriel eight; he had still growth to make, and by the time he left he was tough and strong. No doubt it was for this familiar reason that he failed to do himself justice in those early but crucial examinations, and if he could have seen it in this light he might have been spared the deep sensitiveness which underlay his natural gaiety and generosity. The more precious to him on this account were the academic honours which made glad his closing years, and the Companionship of Honour set the seal upon his life's achievement.

The Dictionary of National Biography, which records the lives of men who have made outstanding contributions to the life of their time, already includes the names of Randall Davidson and Alexander Nairne. To this high company will presently be added one who brought fresh laurels to the College of St. George and joy to those who shared his friendship.

OWEN MORSHEAD.

EDITOR'S NOTES

THE material for this Report was being assembled when the overwhelming news was received of the death of our late Sovereign and Patron of the Society. His loss must have a special poignancy for a Society associated with the Most Noble Order of the Garter, of which he was the head, and with the Chapel where he often worshipped.

A message of condolence was sent to H.M. Queen Elizabeth II in the name of the Society, and a wreath.

The Report

St. George's has lost a great scholar in the death of Dr. Fellowes. We are fortunate to be able to include in our Report an article on the Music of St. George's by him, a reprint of an account brought out in 1927 by J. M. Dent and Co., by whose courtesy it now appears. Dr. Fellowes agreed in the autumn to its inclusion, and added the last paragraph to bring it up to date. He took great interest in the photographing of his hall, at 23 The Cloisters, scene of the labours of John Marbecke, Richard Farrant, John Mundy, and of Dr. Fellowes himself.

Mr. Bond, M.A., F.S.A., has contributed an article which emphasises the importance of the collection of archives in the Aery, which are in his care.

The Report is enriched this year by four additional illustrations, owing to the great generosity of one of our members, Mr. G. Evans, and his firm, who have offered to give eight blocks yearly to the Friends for the Report.

The Festival of Britain

The Festival in Windsor was opened by a service in St. George's, and a short speech at its close by the Duke of Gloucester, the High Steward of the Borough, from the steps at the west end.

The Chapel was frequently floodlit during the Festival period. The general effect was indescribably beautiful, and the details of the carving of the exterior were shown up on a near view in a way which surprised and delighted beholders. The three statues of the Virgin, St. George and St. Edward the Confessor—the patron saints of the Chapel—over the west window, revealed themselves to many for the first time.

The two performances of the St. George's Music Festival were among the most important items of Windsor's Festival programme, and were well attended and much appreciated.

Membership

A keen member, living in West Perth, West Australia, has asked that the names and addresses of members be printed. The Committee considered the request but felt deterred by the cost. In lieu of this, an analysis of membership is given.

At the end of 1951 there were on the books 1301 members, of whom 347 were life members and 320 had taken out covenants. Naturally, the greatest number are resident in the Windsor and London districts, but many parts of the British Isles are represented. Overseas, the United States has most members (34), while many other countries have a few members each: South Africa 5, Canada 4, New Zealand 3, Australia 2, and Ceylon, Kenya, Tanganyika, Brazil, Czechoslovakia, Holland and Switzerland each has one member.

1951 has brought a record number of new members, 171 in all, of whom 147 are Friends and 24 Descendants. The concession of free entrance into the Chapel has no doubt stimulated applications, while many members are to be congratulated on their success in prevailing on their friends to join. This personal endeavour is the surest means of recruitment, and is much appreciated.

The refund of income tax on covenanted subscriptions continues to be profitable to the Society: £187 was received during the year from the Inland Revenue Office. The system of covenanting was introduced seven years ago, so many agreements are now expiring. These early covenanters have earned our gratitude, and it is hoped that they will agree to sign for another seven years. Forms will be sent to them in due course from the office. May we draw the attention of those who have not yet signed a covenant to the form at the end of the Report, which explains the process and is available for use.

Certificate of the Friends

New certificates have been printed for the Friends: the design remains the same but it is now printed in four colours, reproducing very successfully the tinting of the presentation copy for Windsor, Ontario, by Mr. Manley, on the occasion of making the city an honorary life member. The cost of the first thousand has been heavy, owing to making the blocks and the four-colour printing, but no doubt members will feel that the change has been well worth while. Should existing members wish to possess a coloured certificate they may send their old certificate to the Honorary Secretary, 2 The Cloisters, with a postal order for 2s., and a new one will be sent, duly inscribed, post free.

Certificates and badges of the Friends and Descendants are now displayed in the case containing the roll of the members of the Society in the nave of the Chapel, by the North Door. It is hoped that they will interest visitors and encourage them to become members.

Nominations for the Committee

Thanks are due for their help to the three members of Committee retiring this year. They are Mr. Bond, Mr. Ollard and Mr. Parker, whose support throughout their term of office has been much valued.

The Committee puts forward three nominations to fill the vacancies: Messrs. C. D. Dyson, George Evans, Charles Tait. Other nominations may be made by any member, providing the consent of the nominee has been obtained and the proposal reaches the Secretary a fortnight before the date of the annual general meeting, on 24th May.

Functions

The annual general meeting has been arranged for Saturday, 24th May, 1952, in the Chapter Library. The business meeting will be at 2.30 and will be followed by a lecture by the Head Master of Eton, on "John Hales, Fellow of Eton and Canon of Windsor in the Seventeenth Century". Full particulars, with arrangements for tea and after evensong, are enclosed on a leaflet.

Kindly note when writing that there has been a change of address.

The office of the Society is now housed at 2 The Cloisters.

There will be no Music Festival at St. George's this year. The Office of the Friends has never issued tickets for any function but this and the Friends' Annual Meeting. It has nothing to do with the arrangements for, or issue of, tickets for Garter or other Royal Services. Members are urged to consult the Press for information and to refrain from writing to the Honorary Secretary of the Friends, who cannot cope with this additional business.

The Garter Cushions

Mrs. Venables reports that the work on the embroidered cushions for the Garter Stalls in the Chapel is progressing well. Eighteen are now completed and many more nearly so. She hopes to have the full total reached by the end of the summer.

Monographs

A leaflet is enclosed giving details of the Historical Monographs published by the Dean and Canons. Friends may obtain any volume at a reduction of 25 per cent of the advertised price on application to Messrs. Oxley's, High Street, Windsor.

Reports

Copies of Reports for past years will be gratefully received by the Honorary Secretary, 2 The Cloisters, as there is some demand for them, and the stock for several years is exhausted.

NOTES CONTRIBUTED BY

Sir Owen Morshead, K.C.V.O., D.S.O., M.C.

THE Annual Report for 1944 contained an inventory by Dr. Baillie of the gallery of portraits of his predecessors, which he had assembled in the deanery. Among them (No. 5) was a painting of Bruno Ryves, who held the office from the Restoration in 1660 until his death in 1677. "This is a copy," wrote Dr. Baillie, "which I had painted of a portrait I found at Woburn."

On 19th January, 1951, the Woburn portrait appeared as Lot 91 in a sale of certain of the Duke of Bedford's paintings removed from Woburn. It was catalogued as follows: "W. Dobson. Portrait of the Very Reverend Bruno Ryves (1596-1677): Dean of Windsor, Chaplain to Charles I, author of *Mercurius Rusticus*: in black robes and white collar, 29½ in. by 24½ in."

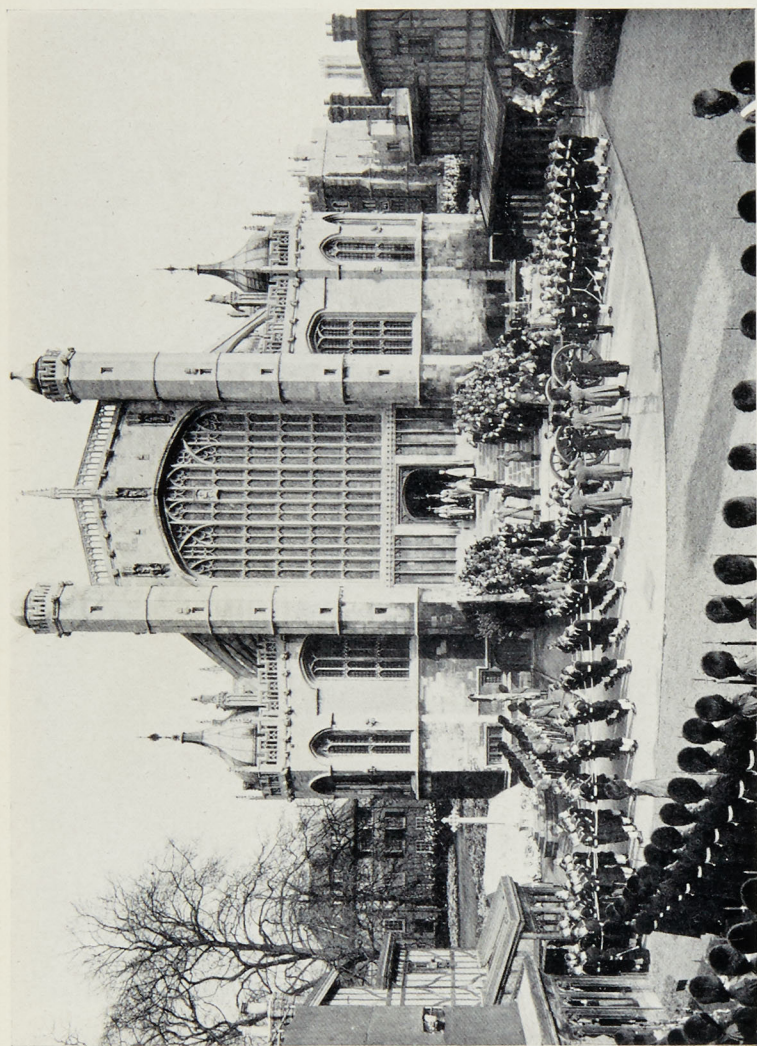
I wrote to the Duke of Bedford, making tentative inquiries, and the Duke, with the most considerate kindness, withdrew the portrait from the sale and presented it to the collection. It now hangs in the deanery, and the copy has been relegated to the choir school. It is well that these facts should be recorded lest posterity should be confused by the coexistence of two versions; and let it be added that the frames have been interchanged, since Dr. Baillie had secured for his copy a more handsome frame than that of the Woburn original.

Mr. Oliver Millar, the Deputy Keeper of the King's Pictures, who is interested in the portrait painters of the Stuart period, is of the opinion that it is not by Dobson but is not unlike the work of Michael Wright.



PLATE I
The Funeral Procession of H.M. King George VI in the Lower Ward. 15th February, 1952.

By courtesy of Fox Photos Ltd.



Mr. M. F. Bond, M.A., F.S.A.

HISTORIANS and other students have continued to make use of the documents in the Aerary during the year. In July we were honoured by a visit from the heads of the Archives of a number of countries, who were then visiting England to attend meetings of the International Council of Archives' Executive Committee. Some documents from the Aerary have been lent for display in three Festival of Britain exhibitions, held respectively in Wantage Town Hall, Reading Art Gallery and Windsor Guildhall. In December an air-conditioning plant was installed in the Aerary; with its aid those standards of temperature and humidity will be maintained that will prevent the development of any damp or decay among the records.

Recently, through the kindness of Mrs. H. M. Fox, and of the owner, Mr. G. B. Leach, of the U.S.A., a document which had probably strayed from the Aerary a hundred or more years ago has been restored to its place. This is the inventory of plate and other ornaments made in 1692. When all the known inventories of the Chapel were recently collected for the Monograph on the Inventories, a series was marshalled which ran from 1384 to 1667, but nothing of later date could be found. Now we can trace how, during the quarter-century after 1667, most of the Chapel's possessions had been kept in good order—though one of the "fine holland clothes, with great Buttons, and red crosses in the middle to cover the consecrated Elements, in the time of the Communion" had gone out of use, while "One Cambrick table cloth laced and napkin of the same", also for use at the altar, had been acquired.

An important find among the Chapter Clerk's papers has been the original Indenture between the Chapter and William Vertue, the mason, of 20th December, 1511, for work on the Lady Chapel and for the construction of the passage-way still used from the Lower Ward into the Dean's Cloister. The deed is finely written, is in almost "mint" condition, and has Vertue's seal appended, showing what looks very much like Henry VIII's Gateway. The deed was quite possibly drawn up by the canon most concerned in the completion of the Lady Chapel, Thomas, Cardinal Wolsey.

Miss Marjorie Morgan, Ph.D., now Mrs. M. Chibnall, based her well-known *English Lands of the Abbey of Bec* (O.U.P., 1946) partly on the documents of the Abbey of Le Bec, which came into the Aerary in the fifteenth century. Mrs. Chibnall has now followed that work up with an edition in the Camden Third Series of *Select Documents of the English Lands of the Abbey of Bec* (Royal Historical Society, 1951). There are fifty-three charters printed in full in the book, and the first thirty-eight of them are taken from our Bec Charter Roll (XI.G.11); another three are from the Arundel White Book or Cartulary (fo. 127); two are from Denton's Black Book, and yet another is the fine charter (XI.G.1) which is discussed in the article on Seals below,

and is illustrated in Plates III and VI. The remainder of Dr. Chibnall's book consists of Customals and Account Rolls of the temporalities of the Ogbourne properties given in the fifteenth century to Eton, and King's College, Cambridge.

Mrs. W. Coombe Tennant's valuable paper on the *Croes Naid* or Cross Gneith, first published in the 1943 Report, has now been reprinted in Vol. VII, No. 2, of the *National Library of Wales Journal*. On this occasion it is accompanied by the text of the King's Goldsmith's accounts for repairing the Cross in 1351-2—a most helpful addition, showing that many craftsmen, some of them German, worked on the Cross for almost two years, and that £568 8s. 9d. was spent on it—that is, £20,000 or more in modern currency. The Cross must indeed, from the point of view of both religion and art, have been one of the most splendid objects in this or any other church in the Middle Ages.

In an article printed in the October 1951 issue of the *Burlington Magazine*, Dr. Erna Auerbach reproduced and discussed an illuminated portrait of Queen Elizabeth of considerable interest. It appears at the head of the Indenture of 30th August, 1559, now in the Public Record Office, by which Queen Elizabeth I refounded the Poor Knights of Windsor. The portrait shows the Queen as a young girl (she was, in fact, 26 in 1559). It is an excellent piece of work and, according to Dr. Auerbach, anticipates the technique of the famous miniaturist, Nicholas Hilliard.

Foxe's *Book of Martyrs* records how, in the reign of Henry VIII, pilgrims to Windsor "came in by plumps, with candles and images of wax in their hands, to offer to good King Henry", and Henry VI's tomb was for long, and indeed still is, an object of veneration in the Chapel. It is therefore of considerable interest to the Windsor historian that there has just been added to the Chapter Library a version of the miracles of King Henry. These miracles were performed by his intercession, according to the witness of John Morgan, the Dean, of Oliver King and of other distinguished canons, both at the tomb in the Chapel and elsewhere. The miracles date from Henry VI's death, in 1471, to about 1500, when the MS. was compiled. (Many clergy and others were then seeking his canonization.) The book—which is in Latin—is entitled *Henrici VI Angliæ Regis Miracula Postuma*, and it has been edited by the learned Jesuit, Father Paul Grosjean. It was published in 1935 by the Society of Bollandists in Brussels, and the edition is a scrupulous and finished piece of scholarship, much fuller and of greater use than Knox and Leslie's *Miracles of Henry VI* (1923), on which historians had until now depended.

"WINDSOR CASTLE"

By SIR OWEN MORSHEAD, K.C.V.O., D.S.O., M.C.*

THIS beautiful book fulfils a long-felt want and will most certainly henceforth rank as the standard work on Windsor Castle.

The book is most attractively arranged. It is in two parts, the first of which provides the chief reading material, with many illustrations. This text, with its illustrations, runs only to fifty-three pages, yet no information seems to have been omitted. The style is lucid, succinct, and so graceful that entertainment and interest carry the information most charmingly. There are eight chapters, of which the first two deal with the founding and early building of the Castle in Norman and Plantagenet days, and here are explained the choice of the site and later of the various materials which proved best for the building. The four sovereigns who have contributed most to the surviving structure have each a chapter to himself: namely, Edward III, Charles II, George III and George IV. The two remaining chapters are devoted to St. George's Chapel and the Lower Ward.

These chapters, short as they are, are packed with gleanings from a great wealth of material. The one page of notes at the end of the text, which is so convenient for reference, shows how wide a study has contributed to make this masterpiece.

Nor is the text confined to formal matter. There are included many delightful and attractive anecdotes of royalty in various ages, all tending to show that this place was a real home in which they could relax. This pleasing fact is emphasized by the accompanying illustrations. The frontispiece is of King George VI and Queen Elizabeth the Queen Mother, arrayed in Garter robes, standing beneath the framed portrait of George IV, that interesting character who did most of all to make this ancient edifice fit for modern use and comfort. The portraits which follow in the text are of King George VI, of the Queen Mother, and of Queen Mary, sitting informally at their writing tables and obviously engaged on their daily private affairs.

Sir Owen's knowledge of the provenance of many valuable gifts which the Castle has received gives additional interest.

Many books have been written on Windsor Castle, but the references are by no means confined to these. The standard work for information is that of St. John Hope, published in 1913. Sir Owen freely confesses that he is much indebted to this book. We, indeed, are indebted to Sir Owen for making this matter readable. Almost one might call it "Hope Without Tears". Not only does he bring this matter up to date but he does not hesitate to disagree upon occasion, and, for all his brevity, has added much to the information supplied by Hope.

*Published by the Phaidon Press, price 30s.

The second part of this work is devoted to plates of new and excellent photographs of the various parts of the Castle, some of which are not usually open to the public. Those of the State Apartments, showing in a recognisable way the famous pictures on their walls, have a great value, and many of the others are taken from an unusual standpoint.

Very great stress should be given to the notes beneath each plate, for they provide all the necessary information with a masterly conciseness, so that they make a perfect guide book themselves. Perhaps it would be too much to ask for a plan and an index, but assuredly the book deserves both.

No one who cares for and is interested in the Castle can afford to be without this book. The whole compilation is one of which Windsor should be very proud as a lasting tribute to the Festival Year.

M. H. M. WOODCOCK.

"MY FIRST EIGHTY YEARS"

By DR. A. V. BAILLIE*

Canon A. R. Vidler, D.D., has kindly agreed to the inclusion of this review, which appeared in the February number of *Theology*, of which he is the Editor.

NOT the least agreeable part of writing an autobiography must be browsing over possible titles with a view to selecting a winner. Those most fancied nowadays are of a recondite character, because the plain ones, such as "Three-score Years and Ten", have all been used up. At least, so it seemed. But Dr. A. V. Baillie, formerly Dean of Windsor, has hit on the happiest of titles—*My First Eighty Years*—one that is as plain as it could be, and yet at once tells the reader much more about the author than that he is an octogenarian.

He was, in fact, born in 1864, and he says that "every man of 85 is justified in writing the story of his life". Whether or not that be so, there are few men of 85 who could write a book so full of interest, so free from blemishes and so distinguished in style as this. Not only has Dr. Baillie's life covered a long span—he remembers the Franco-Prussian war—but it has brought him into direct contact with an extraordinary variety of people in every rank of society, both at home and abroad. He started with great advantages—Queen Victoria was his godmother, and Dean Stanley was his uncle—and fortune has smiled on him pretty consistently. His secret has been an intense interest in people and a genius for friendship. Among his close friends have

* John Murray. 21s.

been members of the British and foreign royal families, eminent soldiers, diplomatists, ecclesiastics, musicians, actors, boxers, as well as dockers, railwaymen, and all kinds of men in the street. He appears to have been equally devoted to them all, as they were to him. There is no trace of pomposity or snobbishness in this autobiography, though there is an aroma of complacency. The book is full of character sketches, deftly drawn, and of reminiscences of persons, places and events which throw a revealing light on the social history of several generations. One of its great merits is that the author never dwells for too long on any one subject. He seldom moralises; when he does, his reflections on affairs are shrewd and urbane, though it cannot be said that they are strikingly profound.

"My ignorance of the workaday world of a clergyman was responsible for my having no real affinity with the ecclesiastical mind all through my life," says Dr. Baillie, and he very fairly adds that this is "a tendency which has its good as well as its bad side". He never sought the easy paths that were open in his time to well-born clerics. He worked in the worst of slums and the least-inviting type of parish till he was appointed rector of Rugby, where he did his most constructive work in developing the activities of the church on the lines that were then deemed most progressive. Rugby became the model of a large parish, efficiently organized. In spite of this, and of the work he did subsequently at Coventry in preparing the ground for the inauguration of a new diocese, Dr. Baillie is justified in saying that he had "no real affinity with the ecclesiastical mind", and as Dean of Windsor he was happily exempt from any need to reproach himself for this deficiency. He was entirely free from the temper of professional sacerdotalism, and was never much interested in ecclesiastical party politics; it was as an unpretentious and indefatigable pastor that he excelled. His story raises the question whether the Church of England would not now have a stronger hold on the life of the nation if it recruited more clergymen who, being without theological sophistication and attachment to doctrinaire causes, were primarily interested in all sorts and conditions of men, both as individual persons and in their social relationships.

A. R. VIDLER.

THE MUSIC OF ST. GEORGE'S CHAPEL

EVERY mediæval castle in Christendom was, as a matter of course, equipped with a private chapel where the daily rites of the Church might be performed, whether in times of peace or war. Windsor Castle was no exception: since it was to be the home of Kings of England, it was essential that its Chapel should excel all others in beauty and importance, just as the Castle itself surpassed in grandeur all those of the King's subjects. In the words of the letters patent of King Edward III in 1348, the Chapel was to be "of suitable splendour and dignity". Not only was this necessary as regards architecture and decoration, it was equally important that the music of the services and other accessories of worship should be of outstanding excellence, and the patent just quoted records the King's purpose, "that the glory of the Divine Name might be exalted by more extended worship". This fundamental purpose has been fully achieved, for the choir of "His Majesty's Free Chapel of St. George within his Castle of Windsor" has continuously held a conspicuous place among the very best choirs of England ever since its foundation.

As a consequence the Choir of to-day inherits a splendid tradition and also a great responsibility, and it is only by the daily realization of this responsibility on the part of every member of the musical staff down to the youngest chorister that the high standard and traditions of past ages can be successfully maintained.

The history of St. George's Chapel necessarily runs upon three independent and parallel lines. Firstly, there is the history of the building itself. Secondly, the relationship of the Chapel and its services to the personal history of the Sovereigns of England, all of whom have habitually worshipped within its walls, while not a few of them have found in it their last earthly resting-place. The same historical aspect deals with the many stately ceremonies performed in the Chapel in the presence of the King, Princes and Nobles; and not the least among these was the gorgeous and lengthy ritual attached for centuries to the installation of the Knights of the Most Noble Order of the Garter.

All these services have been enriched and beautified by music specially rendered by the St. George's Chapel Choir, and this fact points to the third alternative line, namely, that which follows, the history of the Choir and the music.

There is no record of any musical establishment in the Castles of the Saxon Kings at Old Windsor, or in the Castle which William the Conqueror built on the present site. Henry I built a Chapel and maintained eight Canons in it, but no mention of a choir is made before Edward II founded a chantry within the Castle for four chaplains and two clerks. The Choir may really be said to have its origin in the foundation of the Order of the Garter by Edward III, and the statutes of the College, dating from 1352, provided for thirteen Canons, thirteen priest-vicars, four singing clerks and six choristers. Edward IV increased the

number of singing clerks to thirteen and the choristers to the same number. Edward VI raised the lay clerks to fifteen, reducing the boys to ten; but Queen Elizabeth is stated to have reverted to thirteen each, so that the Gentlemen of the Chapel and the Children of the Choir together should number twenty-six, the same number as the Knights of the Garter, the clergy and the Alms-Knights (now called the Military Knights). Nevertheless there were but ten choristers on 1st October, 1595, when Nathaniel Gyles was their Master. The numbers substantially remained the same until recently, for the Organist ranks as one of the Gentlemen of the Chapel, and the boys are now twelve in number, with the addition of twelve probationers.¹ Since the war the number of lay clerks has been reduced by three for financial reasons. This is only a temporary measure, and it is sincerely to be hoped that shortly again there will be four altos, four tenors and four basses available.

Passing now to the history of the music itself, there are good reasons for not going back earlier than the sixteenth century. This is not to disparage the musical attainments of the earlier periods; indeed, there are notable names to be found among the musicians of St. George's Chapel, which go to prove that from the foundation of the Order of the Garter, and even earlier, the services were under the control of eminent musicians; yet no direct evidence survives to tell us either what music was sung or what standard of performance was reached.² Again, the sixteenth century saw the birth of what may in a general way be called modern music. In other words, it is reasonable to-day to sing the Church music of the sixteenth century without apology or explanation, whereas the earlier music, apart of course from plainsong, is far too archaic and unsatisfactory for ordinary use.

And it was in the sixteenth century that the use of the English Liturgy in the vernacular tongue was first established, a fact that has a special importance in relation to English Church music, which has hitherto, without any interruption, been bound up exclusively with the words of the Book of Common Prayer and of the Authorized Version of the Bible.

One further reason may be cited: the present building of St. George's Chapel was completed in the early years of the sixteenth century. It is therefore in the choir of the Chapel as we know it that much of the great English Church music of the past four centuries has had its hearing, and in some instances its very first hearing. In the familiar stalls, too, and in the organ loft all the leading Church composers must from time to time have listened to the Choir, for few eminent musicians, although not actually attached officially to the Foundation, can have failed at some time to have visited Windsor Castle and attended the Chapel services.

¹ There are twenty choirboys in 1952.

² See Mr. Simkins' *St. George's Music in the 15th Century*, in the 1950 Report, for recent research on this subject.—Ed.

The music on special State occasions has already been mentioned, but it is the performance of the two choral services day by day throughout the year, and throughout the centuries, that has constituted the chief work of the Choir.

In the early years of the sixteenth century there can be no doubt that the Choir of St. George's Chapel received every encouragement from King Henry VIII, who, as is well known, was trained as a musician, and was himself something of a composer. No doubt, also, his critical ear and the peremptory manner of enforcing his wishes had the incidental effect of keeping the Choir in a high state of efficiency. Even before Henry's death it would seem that the services at St. George's Chapel would have begun to be rendered in English, as they certainly were in the Establishment of the Chapel Royal at that time. Manuscripts still exist of earlier date than the appearance of the First Prayer Book, in which are found a considerable number of musical settings of the complete Mass to English words, as well as English anthems and settings of the canticles, and no doubt some of these were in use in St. George's Chapel at that time. Original anthems by Tallis set to English words, as distinct from adaptations from Latin motets, are in some cases identical with the words of the First Prayer Book, while some are taken from "The King's Primer".

A great personality at this period was John Marbecke. Few names of Church musicians are more widely known than his, and indeed scarcely a single choral service is performed in the Anglican Church to this day that does not bear the impress of his work, for it is upon Marbecke's adaptation of the traditional Latin plainsong to the English Preces, Responses and Litany in his famous "Booke of Common Praier Noted" (1550) that the harmonized settings, whether so-called Ferial or Festal, were based. Marbecke was a lay clerk of St. George's Chapel, and acted as organist also. He was a scholar and theologian, as well as a musician. Taking an active part in the religious controversies that centred round the Reformation movement, Marbecke was arrested in his house in the Cloisters in 1543 and taken to the Marshalsea Prison in London. In the following year he was taken back to Windsor and condemned to suffer at the stake on the charge of having denounced the Mass in writing. Bishop Gardiner secured for him a Royal pardon on account of his regard for his musical gifts, but two of his colleagues, lay clerks at St. George's Chapel, were burnt at the stake in what is now the garden of the Dean and Canons. Marbecke is said to have died at Windsor in 1585. Roger Marbecke, Provost of Oriel College, Oxford, was his son.

The Elizabethan period was the golden age of English music, just as it was of literature, and in the Choir of St. George's Chapel many of those glorious works must have been sung daily with a rare measure of perfection. It was a period when every educated person was expected to be able to sing and play the

Sciam presentem et futuri quod ego Matilda de Warenghem assensu et assensu
 o filio comitis quinge saluati meo. p. remedio anime mee et antecessorum meorum dedi deo et sancte marie
 beati spiritus nure possidendis et obsequiis magna et parua. quia possidebat et beneficium et hereditatem
 antecessorum meorum. Dedi inquam ad uestimenta monachorum ibidem deo seruientium ita libere et quiete sicut
 eas inquam libuit et quiete possideri. Et ne hinc in posterum aliqua habeant irrogata et seruati si
 possint esse incommoda. sigilli mei testificatione firmo. quod ratum esse desidero. F. Rob. comes Glo
 cestræ. Riolf. stabularius. Will. boterel. Petrus filius Ricardi. Walter. foliot. Petrus S. ouera.
 Willelmus de ouera. J. on v l 3-1 5 a l 1 i 5.

PLATE III: THE CHARTER OF MATILDA OF WALLINGFORD, 1122-47

It grants Great and Little Ogbourne to the monks of Le Bec, Normandy. Note the clear and economical script, the leather thong from which the seal shown in Plate VI hangs, and the two parchment tags on either side for tying the folded document up into a small packet. (See p. 24.) The photograph is reduced; actual size of the charter: 10.6 cm. x 18.8 cm.



PLATE IV

The Hall of 23 The Cloisters, where Dr. Fellowes lived. It probably was the Old Commons, built in 1415-16 for the use of the Vicars, later used also by Minor Canons. In 1550, partitions were made to house the Schoolmaster of Grammar at one end and the Schoolmaster of Musicke at the other.



PLATE V

The Hall of 23 The Cloisters. The stone fireplace was added in 1550. Among the names carved on it is that of H. Walker, a Minor Canon of a slightly later date. One of his contemporaries has carved underneath this name, "is a knave".

See "The Vicars or Minor Canons", by Edmund H. Fellowes, in the Monograph Series.

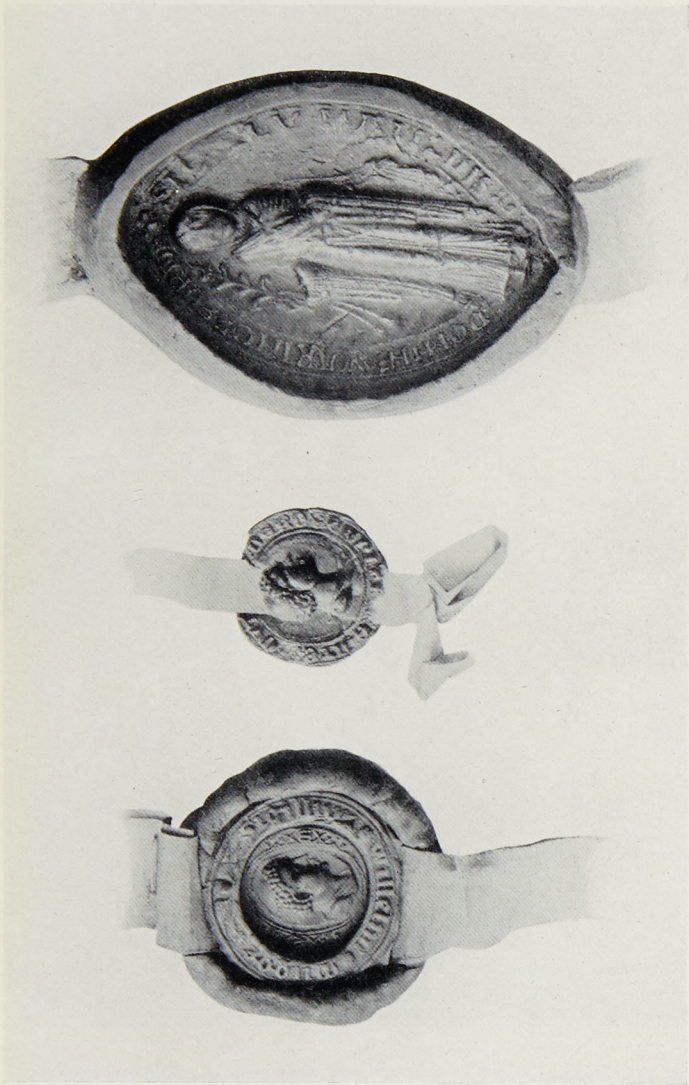


PLATE VI: THREE EARLY WINDSOR SEALS

That on the right is the seal of Matilda, Lady of Wallingford, and dates from 1122-47; it is appended to the charter shown in Plate III. The centre seal is of Robert de Ros, 1294 (see p. 25), and that on the left of William Mugge, 1356, second Dean of St. George's Chapel (see p. 26). Note in each of the last two seals the clerical tonsure of the priest and the clear-cut features, reminiscent of the best classical gems. The seals are slightly reduced: the actual size of the Mugge seal is diameter 3.3 cm.; of the de Ros seal, diameter 2.6 cm.; and of the Matilda seal, 7.1 cm. x 4.7 cm. (inside of raised edge).

most difficult music at sight, and picked singers in such conditions must have been of wonderful efficiency.

Richard Farrant became Master of the Windsor Choristers in 1564, and lived in "a dwelling-house within the Castle called the Old Commons", the house now occupied by the present writer. He died in 1580. Not much of Farrant's music has survived, but enough to make his name immortal so long as English Church music shall continue in use. His service in A minor was most probably first heard in St. George's Chapel. Of exquisite tenderness and beauty are his little anthems "Call to remembrance" and "Hide not thou thy face". The anthem "Lord, for thy tender mercies sake", sometimes attributed to Farrant, is almost certainly the work of the elder John Hilton, of Trinity College, Cambridge.

John Mundy was a notable musician, a composer of some excellent Church music, as well as a book of madrigals. He was a son of William Mundy, Vicar Choral of St. Paul's Cathedral, and became organist of Eton College. About the year 1585 he succeeded Marbecke as organist of St. George's Chapel. He died in 1630 and was buried in the Cloisters. Another Windsor musician who was a contemporary of John Mundy was Nathaniel Gyles. He was formerly organist of Worcester Cathedral, but in 1585 he was appointed by the Dean and Canons of St. George's Chapel "to be a Clerk in the Chapel, and one of the players on the Organs there and also to be Master of the ten choristers". He also lived in the house "called the Old Commons, wherein John Mundie did lately inhabit with all the appurtenances as one Richard Farrant enjoyed the same". Numerous compositions by Gyles, both sacred and secular, are in existence and are of no small merit. He was one of the musicians specially summoned, together with Orlando Gibbons, to attend on King Charles I at Canterbury in the summer of 1625 on the occasion of the arrival of Queen Henrietta Maria from France. Gyles died at Windsor in 1633 and was buried in the Cloisters. His son Nathaniel became a Canon of Windsor, and one of his daughters married Dr. Croft, Bishop of Hereford.

Three other Windsor musicians of this same period must be singled out for mention. Leonard Woodson, a lay clerk at the beginning of the seventeenth century, was a Church composer of considerable merit. Several of his anthems were popular and continued in use throughout the century. Daniel Norcombe, who seems to have been a Minor Canon of Windsor, was one of the selected contributors to Thomas Morley's famous "Triumphs of Oriana", published in 1601. John Baldwin, one of the lay clerks at the close of the sixteenth century, was a very diligent music scribe. Several important manuscripts in his hand survive as the only means by which a large number of fine compositions, including some of Byrd, Robert Whyte, Tallis and other great Tudor musicians, have been handed down to the present day.

It is sometimes stated that the Church music of the Elizabethan period was for the most part sung without accompaniment. Yet

the records show that throughout the sixteenth century the use of the organ as a feature of the services was rapidly coming into prominence. Where in earlier days the small portable organs alone were available, it was becoming customary to build much larger instruments. The minutes of the Dean and Canons of Windsor supply a particularly interesting record concerning the organs in use in the Chapel in the year 1609. It may be worth quoting this minute in full:—

"July 1609. It is decreed that Thomas Dallam of London, organ maker, shall take down and remove the great Organs with all that belongs thereto. And the same is to set over the Quier door repairing amending and perfecting the said whole instrument consisting of a great organ and a chayre portative. In this manner following, that is to say in the great Organ (taking out one small superfluous stop) he is to place the open principal stop of five foot pipe which now is in the organ in the Quier. And in the portative to take out one whole stop that may best be spared and in the place thereof bestow one other stop called the open octave in the forepart of the Organ now in the Quier. And to enlarge the sound board of the said chair or portative to such a convenient length and breadth as may need but one pair of stickers with making of new grooves and new pallets with new springs and all other things thereto belonging to the end that thereby may be preserved the ease and gentle going of the said portative keyes. And to the great organ to make one new pair of keys (if those that are already there shall not be thought sufficient). And also to place in the back of the said great Organ one open stop of tin pipes of ten foot pipe called an open diapason the same to be newly made and cast the sound board in the said organ being enlarged for the same purpose. The wainscot for the enlarging of the case of the great organ with the joiner's work thereto belonging to be at the charge of the Dean and Canons. In consideration of the perfecting of the said two Instruments with all things thereto belonging as also the new making of the said diapason stop with the enlarging of the two foresaid sound boards the fitting of the spring pallets and the carriages thereof to be well and workmanlike done and performed before the feast of the birth of Our Lord next ensuing the said Thomas Dallam is to receive of the Dean and Canons the sum of three score pounds viz. presently in hand twenty pounds, upon the fifteenth day of October next twenty pounds more, and the other twenty pounds in full payment of the said three score pounds to be paid unto him when the work is fully finished."

Passing to the next period of Church musical history, Benjamin Rogers was son of Peter Rogers, a Windsor lay clerk and something of a composer. Born in 1614 he became a chorister of St. George's Chapel under Gyles, and subsequently a lay clerk. In 1639 he became organist of Christ Church, Dublin, but came back again to Windsor as a lay clerk two years later. In 1644 the Choir, sharing the lamentable experience of all the great

Church choirs of England, was broken up and disbanded. Rogers at this time made a livelihood by teaching music in the neighbourhood of Windsor. At the restoration of Charles II he became organist of Eton College, and once again lay clerk of St. George's Chapel. In 1664 he left Windsor finally to become organist of Magdalen College, Oxford. His Church Services and short anthems are still well known in cathedral circles; although much inferior to the work of the composers of a generation earlier, these well deserve to retain their place to-day in the repertory of the English cathedrals.

The music of St. George's Chapel for a very long period in the seventeenth century was in the hands of Dr. William Child. Born at Bristol in 1606, he was first a chorister and subsequently organist of Bristol Cathedral. In 1632 he was appointed one of the organists of St. George's Chapel jointly with Gyles and in succession to Mundy. When the choir was dispersed in the time of the Civil War, Child is said to have retired to a small farm near Windsor, but at the Restoration he returned to St. George's Chapel and survived to the great age of 90. He was buried in St. George's Chapel in 1697 at the entrance to the organ gallery.

Child was a prolific composer of Church music, especially of services, but although some of his works are still sung, few of them are of any great merit. Child was an interesting character, and was held in great regard by Samuel Pepys, who frequently mentioned him in his Diary. He gave £20 (a generous sum in those days) towards the cost of building the Town Hall of Windsor. The architect of this building, which stands to this day, was the famous Sir Christopher Wren, whose father was Dean of Windsor. Child left an enduring memorial in St. George's Chapel in the simple and dignified stone paving of the choir floor. The circumstances of this gift are very diverting. For many years in the reign of Charles II, Child's salary as one of the organists of the Chapel Royal remained unpaid, and the arrears amounted to as much as £500. Regarding it as a bad debt, and discussing the subject one day with some of the Canons of Windsor, he declared himself ready to sell the debt to any one for £5 and a few bottles of wine. The challenge was accepted by the Canons and the price was paid.

Some years later James II discharged many of his brother's debts, including this one, and Child loudly lamented the bad bargain he had concluded. But the Canons came forward with a most generous proposal and consented to release Child of his bargain on condition that he would pay for the paving of the choir. To this he agreed, and no doubt a fair sum was left over as a residue. The fact that he paved the choir is recorded on his tombstone.

Child was succeeded by John Goldwin, who had been his pupil and a chorister in St. George's Chapel. This was the beginning

of the lean period in English Church music which followed the death of Purcell and Blow. Goldwin's Church music is of very slight interest, but his anthem "I have set God always before me" was sung in many cathedrals until quite recently. Another eighteenth-century musician connected with St. George's Chapel was John Travers. He was a chorister about the years 1715-20, and subsequently he became organist of the Chapel Royal. His best anthem was "Ascribe unto the Lord", and his Service in F is also well known.

No other name of note occurs after this until the middle of the nineteenth century, when Sir George Elvey was appointed organist of St. George's Chapel in succession to Highmore Skeats. This was in 1835. Elvey was formerly a chorister in Canterbury Cathedral and a native of Canterbury. He composed a large amount of Cathedral music, much of which shows a strong Handelian influence. Elvey was a fine choir trainer, and was especially successful with boys' voices. He retired in 1882 and was succeeded by Sir Walter Parratt. Parratt's great reputation was based on his exceptional skill as an organist, and more particularly as a performer of Bach's works. He composed but little. Parratt was also gifted with an unusually accurate ear, and this enabled him to secure a very high degree of tunefulness from the Chapel Choir. Parratt held office until his death, early in 1924, and it is remarkable that he and Elvey occupied the position jointly for almost ninety years.

During the first world war the number of the lay clerks had been reduced to nine and of the choristers to eighteen, and during the restoration of the building, from 1920 to 1930, the services were held first in the nave and later in the choir, with the nave cut off. Only a very small organ was available.

When Sir Walter Parratt died the Chapter invited Dr. E. H. Fellowes, who had been a Minor Canon here for over twenty years, to carry on the work as Director of the Choir and Master of the Choristers, with M. C. Boyle as his assistant. A very high state of efficiency was maintained, especially in the solo singing. It was during this period that an official invitation was accepted to visit Canada. The Westminster Abbey choristers were eventually substituted for those of Windsor, but under Sydney Nicholson they combined admirably with the Windsor lay clerks, and the success throughout the Dominion far outreached all expectation.

After this tour Walford Davies succeeded Fellowes at Windsor. As a former chorister, Davies had all the old traditions behind him, as a pupil of Elvey and of Parratt as an organist, but he resigned after four years and was succeeded by Charles Hylton-Stewart, whose lamentable death followed within a few weeks. His place was taken by Dr. W. H. Harris, who left Christ Church, Oxford, fully equipped to carry on the ancient traditions of St. George's Chapel.

This article may be concluded with the words of Samuel Pepys on the occasion of his visit:—

“Feb. 26th, 1665-6.—Took coach and to Windsor, to the Garter, and there sent for Dr. Childe; who come to us, and carried us to St. George’s Chappell; and there placed us among the Knights stalls; and hither come cushions to us, and a young singing-boy to bring us a copy of the anthem to be sung. And here for our sakes had this anthem and the great service sung extraordinary only to entertain us. It is a noble place indeed, and a good Quire of voices.”

E. H. FELLOWES.

SOME EARLY WINDSOR SEALS

ARCHIVISTS view seals with a certain mixture of interest and apprehension: with interest, because they provide valuable historical information, and are often works of art; but with apprehension because they are so easily broken and lost. Until quite recently most seals have been made of wax, and this, with the passage of time, may become brittle or, worse still, crumble away to dust. I have had the melancholy experience—though not at Windsor—of opening parchment after parchment of the early eighteenth century only to find the Great Seals, which had been folded within, simply fall to pieces, and of having then to tip them into the waste-paper basket. But in the Aery we are luckier, and on two recent occasions the excellent state of preservation of our seals has attracted public comment. Firstly, when the Dean and Canons displayed some MSS. at the National Register of Archives Exhibition in Reading, Sir Frank Stenton drew especial attention to the twelfth-century Seal of Matilda of Wallingford, and recommended its publication—the original cause of this article being written. Later, when a small party of Keepers of the National Archives of several countries visited the Aery they remarked on the perfection of many of the thirteenth- and fourteenth-century seals there, among them the others mentioned in this article.

Although to-day important documents are still “given under my hand and seal”, the seal, sometimes a mere piece of red gummed paper, is little more than a formality; the signature is the real authentication of the deed. But in days when many could neither read nor write it was safer to annex to the document a wax impression of a design intricately worked on a matrix. The intricacy would be proof against all but an exceptional forger; and the matrix would be guarded by its owner with especial vigilance. Its forgery brought the heaviest penalties of the law: banishment, branding, or even death.

So a document, to have validity in the Middle Ages, had to have an unbroken seal, attached by uncut tags or thongs, etc., or impressed directly on to the document. If the seal were gone, the document could be challenged as invalid. The seal, indeed, was not only the authentication of the deed: it soon became the very symbol of corporate or individual existence. The possession of a seal was a prime mark, for example, of a chartered Borough; the Keeper of the King's Great Seal was the greatest minister in the land; and, as late as 1688, when James II fled from the country he threw his Great Seal into the Thames in an effort, unsuccessful as it turned out, to bring government to a standstill.

THE WALLINGFORD SEAL

It is a long way back from 1688 to the date of the earliest seal still in the possession of the Chapel: that of Matilda of Wallingford,

appended to a charter dating from between 1122 and 1147.¹ The seal is of red wax and is oval, as were most women's seals. (Plates III and VI.) It has been deeply impressed into a thick slab of wax, which itself is convex, so that the seal looks like an egg sliced down its length. There is a marked ridge surrounding the raised design and protecting its surface from rubbing. The design is consequently well preserved: we can see the figure of a great Norman lady, clad in long, becoming robes, holding a palm in her right hand and with a rosary over her left arm. Surrounding her figure is the "legend" SIGILLUM MATILDIS DOMINE WARINGEFORDE² ("the seal of Matilda, Lady of Wallingford"). The date of the charter makes this almost the earliest Lady's Seal known; the very first seems to have been that of her namesake, Queen Matilda, consort of Henry I, and dating from 1118, about a generation earlier. Its antiquity, its unusual technical features and its perfect state of preservation make the Lady Matilda's seal the finest at Windsor and perhaps one of the most remarkable in the country.

The text of the charter is written in one of the admirable scripts of the early Middle Ages—a developed Carolingian miniscule, bold, firm, economical and unambiguous, the perfect hand, from which a steady decline set in from about 1250 until the fresh beginnings of the humanist hands at the time of the Renaissance.

The charter calls all men to witness that Matilda, with the assent of her husband, Brian FitzCount,³ has given Great and Little Ogbourne to the abbey of Le Bec in Normandy, for the salvation of her soul and those of her ancestors.⁴ She makes the gift for a specific purpose: the provision of the monks' raiment.

¹ XI.G.1 in the Aeary numbering. The charter is dated by Canon J. N. Dalton in his (as yet unpublished) catalogue, *The MSS. of St. George's*, p. 42, as "Ante 1147". (1147 was the date of the death of the Earl of Gloucester, the principal witness, and seems the only "firm" date available.) Dr. R. L. Poole, in the Historical Manuscripts Commission, *Report on MSS. in Various Collections*, p. 26, dates it as c. 1143. Dr. M. Chibnall, in *Select Documents of the English Lands of the Abbey of Bec*, p. 24, dates it as between 1122 and 1147, and not necessarily earlier than 1133, the date of Henry I's confirmation. Cf. also note ⁴ below.

² Not "Waringueford", as printed by Dr. R. L. Poole, op. cit., p. 27; nor "Waringueforde", as printed by Dr. M. Chibnall, op. cit., p. 24.

³ Mr. Peter Walne, Assistant Archivist, Berks Record Office, is working on the life of Brian FitzCount, and he has been kind enough to read this article and make some valuable suggestions.

⁴ Two other documents also concern this grant. One of 1133-4 was a confirmation by Henry I of the grant of one of the manors—that of Little Ogbourne to Bec (cf. the enrolment on Charter Roll XI.G.11; the original itself is in the Bibliothèque Nationale, MS. Lat. 9211, No. 2; cf. Chibnall, op. cit., p. 10). This means that the initial grant was pre-1133, and it is therefore just possible that XI.G.1 is itself this initial grant, dating therefore 1122-33. Another document repeats the full grant of both manors and churches, and adds the express approval of the Empress Matilda and her son Henry—this dates from c. 1150-4. (The original is in King's College, Cambridge, Dd.17; it is printed in Dugdale, *Monasticon*, VI, p. 1016, with a reproduction of the seal, which, from the variation in the legend, is clearly a later seal of the Lady of Wallingford, cf. Chibnall, op. cit., p. 25.)

And a number of leading Anglo-Normans witness the grant. Robert, Earl of Gloucester, is first among them, a natural son of Henry I, who quarrelled with Stephen, the succeeding monarch, and fought during the Civil War on behalf of his own half-sister, Matilda (yet another namesake of the Lady of Wallingford!). Riolf the constable was probably Riulf de Sessuns, lord of Iver and Aston Rowant; Peter Boterel was lord of Chalgrove; Hugh FitzRichard held land in Alkerton and elsewhere; Walter Foliot seems to have possessed land at Cuxham and Chenies; the de la Mares held other fees in the Honour of Wallingford.⁵ It seems indeed probable that all the witnesses, apart from the Earl, were thus the feudal subordinates of the Lady of Wallingford within the Honour of Wallingford.

The text of the charter is as follows:

Sciunt presentes et futuri quod ego Mathildis de Warenguefort assentiente pariter ac laudante Brientio⁶ filio comitis coniuge scilicet meo, pro remedio anime mee et antecessorum meorum dedi deo et sancte marie Becci perpetuo iure possidendas ocheburnam magnam et parvam, quas possidebam ex beneficio et hereditate antecessorum meorum. Dedi inquam ad uestitum monachorum ibidem deo seruientium ita libere et quiete sicut eas unquam liberius et quietius possedi. Et ne hinc in posterum aliqua habeatur retractatio que seruis dei possit esse incommoda, sigilli mei testificatione confirmo, quod ratum esse desidero. [Testes]. Robertus comes Gloucestrie. Riolf constabularis. Willelmus boterel. Petrus boterel. Hugo filius Ricardi. Walterus foliot. Petrus de mara. Willelmus de mara. et multis aliis.⁷

The Ogbourne Manors in North Wiltshire, near the Berkshire border, thus passed into the monks' possession. Some monks came to live there, and between 1189 and 1193 the appropriation of the churches in the two villages was given by Hubert Walter, Bishop of Salisbury, to the Abbey. Still later, other benefices were added; the whole became a prebend of Salisbury, and the Abbot of Bec, therefore, a canon of Salisbury. In fact, the Ogbournes became the centre from which the Bec monks administered most of their land in England, and by the reign of John the monks at Ogbourne were regularly sending home to Normandy tribute such as leather garments, blankets, knives, and cheese. These were mainly village products, for in 1294 there were 2419 sheep in the two Ogbourne manors, 108 cattle and 1223 acres of arable land.⁸

⁵ Cf. Appendix II, "The Honour of Wallingford", in *The Boarstall Cartulary*, ed. H. E. Salter.

⁶ Not "et laudante Brienti" as in R. L. Poole, *op. cit.*, p. 26.

⁷ There is no abbreviation mark although one is given in Dr. Chibnall's text, *op. cit.*, p. 25 ("constabularis" for "constabularius").

⁸ The charter is endorsed in a thirteenth-century hand: *Carta Matildis de Waringeford de utraque Okurna*. The seal is suspended from the charter by a leather thong instead of by the more usual parchment slip. The two small pieces of parchment on either side of the thong were for tying round the charter and seal when they were folded up into a small packet.

⁹ The information in this and the following paragraph is mainly derived from *The English Lands of the Abbey of Bec*, by Miss M. Morgan (Dr. M. Chibnall), *passim*. For the appropriation of the churches by Hubert Walter, cf. XI.G.11, Nos. 3, 7, 8; XI.G.8 is the certificate of approbation by the Dean and Chapter of Salisbury of the admission of the Abbots of Bec as canons of Salisbury.



PLATE VII: THE SEAL OF THE BOROUGH OF YARMOUTH

It is attached to the grant by the Corporation of an annual last of red herrings to the Dean and Canons dated 1st April, 1352. (See p. 27.) The obverse (right) shows men sailing a ship; the reverse (left) depicts St. Nicholas in episcopal vestments with angels on each side. Slightly reduced from actual size: diameter 7.9 cm.

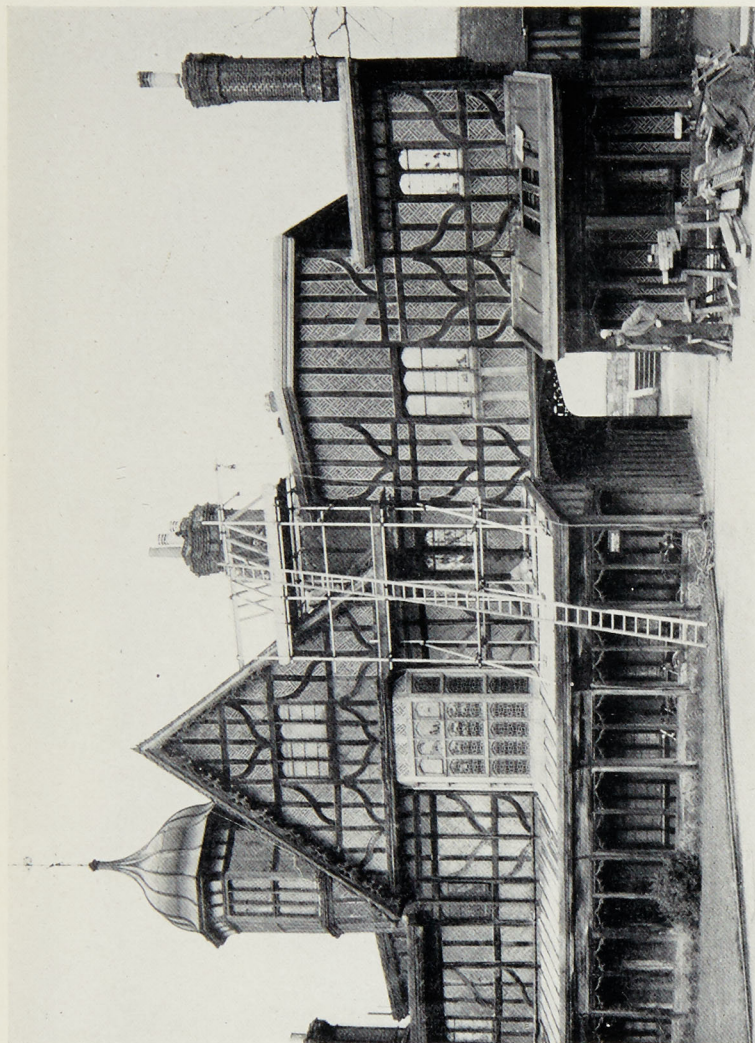


PLATE VIII

Repairs to the Horseshoe Cloister. This photograph was taken during the work of removing one of the "Onions" erected in 1870. Note also the new Library window.

And so it would, perhaps, have gone on until the Reformation, if England had not gone to war with France in the reign of Edward III. This made the French monks "enemy aliens", and gave the men of Ogbourne a good excuse to resist their manorial lords. Dispersal of the "alien priories" in England by her kings began in earnest by 1377; in 1414, the year before Agincourt, Henry V suppressed most of them; and, at length, on 3rd December, 1421, John, Duke of Bedford, who had previously acquired Ogbourne for himself, gave the "spiritualities", i.e. the advowsons and the tithes, not only of Great and Little Ogbourne but also of many other parishes attached to Ogbourne, to St. George's Chapel¹⁰ (the manors of Ogbourne later going to Eton College and King's College, Cambridge). So, many tithes and a great wealth of Bec documents came to Windsor, and thus it is that Windsor to-day appoints the incumbents of the benefices of Great and Little Ogbourne, and has in recent years committed the charge of souls in both parishes to the Reverend H. W. Dunn, lately Minor Canon of the Chapel.

THE DE ROS SEAL

The Wallingford seal unfolded a long story. The next two seals (see Plate VI) have less historical interest, but their artistic importance is considerable. The smaller of the two is the seal in green wax appended by Robert de Ros on 11th December, 1294, to a judgment in the suit between the Abbey of Bec and the Prior of St. Philibert on the one part and the Rector of Saltwood on the other, concerning the payment of £10 a year to the two convents by the Rector.¹¹ De Ros was a canon of St. Paul's and commissary-general of the Archbishop of Canterbury in his absence, obviously a priest of high standing, and of great learning in the canon law. His seal, unfortunately with a broken legend,¹² shows a fine head of a tonsured priest, certainly meant to represent de Ros himself, and depicted in the vigorous and realistic classical style, not in the relatively hieratic and formal manner of so many ecclesiastical seals.

Here, then, in 1294, two centuries before the Renaissance, we find a clerical judge modelling his seal on antique portraits. In ancient Rome, documents had been sealed with gems, and the custom was revived by the Merovingians and the splendidly civilized court of Charlemagne, but it did not appear in England

¹⁰ X.4.1. The Duke's power of attorney to John Greville to deliver seisin of this gift is dated 14th December, 1421, X.4.3. Henry V confirmed the grant on 26th July, 1422, X.4.4 (copy).

¹¹ XI.G.43 in the Acary. This deed came to Windsor at the same time as Matilda of Wallingford's charter, when the Bec spiritualities were acquired in the fifteenth century.

¹² Which appears to read: -- DE ROS CAPIT --- E - ITE - C?VT; i.e., his name, followed not by an official description but, as this is a personal seal, by a motto. I am indebted to Mr. Charles Clay for the following suggested reading of the greater part of the legend: [TR] DE ROS CAPIT [I CR]E[D]ITE, etc., on the analogy of the motto in *Durham Seals*, No. 2728.

until later; even then it was confined mainly to small personal seals belonging to private individuals. The clergy, however, liked using gems, and they seem to have used the classical gods and goddesses to represent figures from Christian history. What is, of course, especially interesting in the case of de Ros is that he was not content to have a portrait of Jupiter or a Caesar, he has had a stone cut with a portrait of a priest.¹³

WILLIAM MUGGE'S SEAL

Still finer and more remarkable is the larger personal seal. It is the seal of William Mugge, the second Warden or Dean of St. George's. The seal is appended to a gift by him to the Chapel of lands in Datchet¹⁴ and it is dated there on 20th March, 1356. The seal is classical in its central design: the bust in profile is of a young priest, undoubtedly representing Mugge himself, with his initials "W.M." in the spandrels at each side.¹⁵ This, like de Ros's seal, must have been made from an intaglio gem—no other method would have given so fine a finish and so clear and hard an impression. A large gothic-type legend from a metal matrix surrounds the central portrait, bearing the words SIGILLUM WILLELMI MUGGE ("the seal of William Mugge") and this in its turn lies in a bed of rougher red wax. This seal is, after Maud of Wallingford's, probably the finest in the Aerary, and to have a good representation of one of the most notable early deans is invaluable. Mugge was high in the royal favour and very much a man of the world. If he appreciated classical art he also enjoyed hunting with his own hounds, "the fox, hare, wolf and cat," in his native Dartmoor. He became a somewhat difficult ecclesiastic, defying his bishop in Devon as Archdeacon of Barnstaple, and bringing on himself a visitation in his old age at St. George's for slack administration.¹⁶ But the fact remains that Mugge presided over the establishment of the college in the 1350s, the building of the Canons' Cloister, the inner tracery of the Dean's Cloister and the beautiful Aerary tower; and he reigned at Windsor thirty-two years, dying near, if not in, his seventies, a considerable age in those days, and was buried in the Chapel. Part of his memorial brass remains in the King Chantry in the Chapel, and it would be pleasant if his obit or some specific

¹³ P. Nelson describes a number of intaglio seals in *Some British Mediaeval Seal-Matrices*, Arch. J., XCIII, pp. 14-25. He notes they "were very popular with high ecclesiastics from 1170-1300, but seem to have been much less frequently employed by the laity". He lists ten matrices, dating c. 1200-75, the stones being described respectively as sand (2), cornelian (2), black jasper, red jasper, amethyst, plasma, and blue paste. All except the last, it may be noted, are ancient gems; the blue glass is engraved with an "Agnus Dei". A study of Hunter Blair's *Durham Seals* suggests similar generalizations: that ecclesiastics in the thirteenth century used classical gems frequently, but that few went to the trouble and expense, as did de Ros and Mugge, of having their own stones cut and engraved.

¹⁴ X.1.3. Edward III's licence to Mugge to grant these lands in mortmain also survives, X.1.2, dated 8th March, 1356.

¹⁵ See Plate VI.

¹⁶ Cf. *Fasti Wyndesorienses*, ed. Ollard, pp. 24-5.

memorial of him could once more be made on the day of his death, the 20th February. But, be this as it may, he lives for us at least in his lovely and remarkable seal.

THE YARMOUTH HERRINGS

The last seal (illustrated on Plate VII)—that of Yarmouth Borough—introduces a little-known story of considerable interest, although the seal itself is well known, indeed all but famous, for it is one of the most distinguished of mediaeval seals showing ships. The seal—in green wax—unlike the earlier seals mentioned, has a reverse as well as an obverse. This double-sided seal was an invention, ascribed to King Edward the Confessor and used by him for the Great Seal of England, which only gradually spread to other ranks in society, although it gave greater opportunity for display and also for defeating the forger; but it meant, of course, the making of a second matrix.

This seal dates from the late thirteenth century and shows on the obverse a spirited representation of a ship at sail, with two men in the rigging, another hauling on the bowline fall. There is a fighting top of the early square form; and the helmsman is handling the tiller of the quarter-rudder. The seal is of especial interest to nautical historians, since it is one of the earliest illustrations of a bowline led from the sail to the bow-sprit end. The legend reads SIGILLUM:COM[VNI]TATIS:[DE:GERNEMUT]HA:

The reverse shows St. Nicholas in bishop's vestments, seated, blessing, with his crozier in his left hand. On each side there is an angel with a censer. The legend reads † O : PAS[TOR : VERE : TIBI] : SUBIECTIS : MISERERE ("O True Shepherd, have mercy on Thy servants").

The seal is appended to the grant by the Bailiffs and Commonalty of Great Yarmouth to the Dean and Canons, at the instance of King Edward III, and through devotion to the Warden and College of Windsor (in which the King received baptism), of a last of red herrings, dry and well cleaned, every year on St. Andrew's Day. It is dated 1st April, 1352.¹⁷ The document sounds extremely pious, but the learned canon, Dr. Evans (1660-1702) reported that the ancient story was that the herrings had been imposed on the town as a penance for the murder of one of their magistrates.¹⁸ Thereafter each canon had his herrings; when Canon William Dole was forgotten in 1377 and the other eleven canons had had not only their own shares but his as well, the chapter were forced to make up to him by buying 7s. worth more herrings. The college had to bring the herrings from Yarmouth; in 1362 their messenger, coming by land, was robbed; in 1382 the herrings, coming this time by sea, were lost over-

¹⁷ XV.55.59.

¹⁸ IV.B.16, f. 157 v.

board.¹⁹ They were obviously awaited with anxiety; for mediaeval canons had to eat a great deal of fish; and a "last" well salted would see them through much of the year.²⁰ Feeling seems to have arisen when canons who had not resided nor attended service yet claimed their herrings, and resort was had to the king. On 16th October, 1393, Richard II ordained that the herrings, together with certain other income, should only be enjoyed by the canons who had resided, not by the others.²¹ And so it continued for centuries, leaving occasional trace in the Aerary records. We have, for instance, a letter from "your lovers the Bailiffs of Yarmouth" telling the canons that the herrings are ready for them — written in the fifteenth century²² — and Chapter Acts occasionally refer to them, with increasing emphasis, however, on the unsatisfactory nature of the herrings sent; until, in despair at getting really good herrings, the chapter in 1718 commuted this rent in kind;²³ and thereafter received an annual sum of money instead. This annual sum came regularly until 1867; then the complex properties of the Chapel were handed over to the Ecclesiastical Commissioners in return for an annual payment to the Chapter; and the borough of Yarmouth simply stopped paying the commuted herring-rent to any one. Perhaps they considered they had by then made sufficient amends for the murder of a single magistrate.

M. F. BOND.

¹⁹ Cf. *St. George's Chapel*, by A. K. B. Roberts, pp. 40-1.

²⁰ A last of herrings was reckoned to comprise between 10,000 and 13,200 fish. (*N.E.D.*)

²¹ Cf. Inseximus of 14th February, 1439, X.1.9.

²² XI.C.1.

²³ VI.B.5, p. 12 (May 2).

OBJECTS OF THE SOCIETY

THE Society exists to unite friends and admirers of the Chapel, and descendants of the Knights of the Garter, to help the Dean and Canons to beautify the Chapel and preserve it and the other buildings in their charge.

St. George's is famous for the beauty of its architecture and the treasures which it contains, including the stalls of the Garter Knights and the tombs of the Kings. The cloisters, which house the canons and the gentlemen of the choir, and St. George's School, where the choirboys live and are educated, are full of historic interest.

In 1867 the Dean and Canons surrendered the valuable properties with which St. George's was endowed to the Ecclesiastical Commissioners in return for a fixed income. Despite drastic economies, including reductions of staff, this sum is increasingly inadequate to cover the expenses of maintaining all the possessions of the Chapter.

The minimum annual subscription to the Society of the Friends and Descendants is ten shillings, and the minimum donation for life membership is ten guineas. A certificate of membership is issued and the names of the members are inscribed in the beautiful "roll" book in the Chapel.

Enamel badges can be procured from 2 The Cloisters, 7s. 6d. for the Descendants and 5s. for the Friends, while either badge is supplied free to new life members. The badge admits members free of charge to the Chapel. There is an annual meeting each May, and an annual report is circulated to members.

LIST OF WORK DONE

**either entirely by, or with the assistance of,
The Society of the Friends and Descendants**

Pipeless heating system.

Mediaeval paintings in Oxenbridge and Hastings Chapels restored.

Tapestry restored and placed in glass frame.

Restoration of painted panels of the "Four Kings".

Installation of amplifying system.

Candles for electric lighting in choir.

Reparation work in Dean's Cloisters.

Painting organ pipes.

Restoration of Hastings and Oxenbridge Chapels.

Work on roof and organ.

Micro-filming documents.

Treatment of stonework in Rutland Chapel.

Restoration of George III Shield over Cloister door.

Heating and reorganization of Chapter Library. (Completed 1951.)*

Book of Hours purchased.

Repair of the John Davis Clock in the Curfew Tower. (In 1951.)*

* See Balance Sheet.

FORM OF BEQUEST

I BEQUEATH a legacy of £..... to the Society of the Friends of St. George's and the Descendants of the Knights of the Garter, St. George's Chapel, Windsor Castle, and I DECLARE that the receipt of the Treasurer for the time being of the said Society shall be a good and sufficient discharge to my Executors in respect of such legacy.

THE SOCIETY OF THE FRIENDS OF ST. GEORGE'S

with which is amalgamated

THE ASSOCIATION OF THE DESCENDANTS
OF THE KNIGHTS OF THE GARTER

Statement of Receipts and Payments for the Year to 31st December, 1951

CAPITAL ACCOUNT

	£	s.	d.
BALANCE at 1st January, 1951	724	19	2
RECEIPTS:			
Life Membership Fees and Donations	149	9	6
	874	8	8
BALANCE at 31st December, 1951:			
On Deposit with the Post Office Savings Bank	700	0	0
At Bank	174	8	8
	874	8	8

NOTE.—At 31st December, 1951, the Society held the following Investments on Capital Account:

Investment	Market Value at 31st December, 1951
	£ s. d.
£350 3½ per cent War Stock	283 10 0
£950 2½ per cent Defence Bonds	950 0 0
500 National Savings Certificates	573 7 8
	£1,806 17 8

GENERAL ACCOUNT

	£	s.	d.
BALANCE at 1st January, 1951	1,560	15	7
RECEIPTS:			
Subscriptions and Sale of Badges and Publications (including Income Tax recovered in respect of subscriptions received net)	792	11	7
Interest—3 per cent Savings Bonds	6	0	0
2½ per cent Defence Bonds	23	15	0
3½ per cent War Loan	12	5	0
Post Office Savings Bank	29	10	0
	864	1	7
	£2,424	17	2
PAYMENTS:			
Restoration of Chapter Library	875	0	0
Repairs to Curfew Clock	200	0	0
Assistant Secretary	52	0	0
Printing and Stationery	203	16	4
Postages and Sundries	73	12	4
	1,404	8	8
	1,020	8	6
BALANCE at 31st December, 1951:			
On Deposit with the Post Office Savings Bank	710	8	11
At Bank	308	10	9
In Hand	1	8	10
	1,020	8	6
	£1,020	8	6

NOTE.—At 31st December, 1951, the Society held £200 3 per cent Savings Bonds, the Market Value of which was £179 5s.

(Signed) 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.

15th January, 1952.

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

VICE-PRESIDENTS OF THE SOCIETY, 1951

THE DUKE OF WELLINGTON, K.G. (Member since 1937)
EARL FORTESCUE, K.G.

LIST OF NEW MEMBERS, 1951

†Life Members.

*Subscribe annually under seven-year covenant.

THE FRIENDS OF ST. GEORGE'S

Adams, Francis
Albutt, Mrs. M. A.
Alliott, Miss Irene
Ashton-Hopper, Mrs. M. C. J.
*Aspinall, Mrs. Marie L.

Babbage, Mrs. P. M.
Bailey, Mrs. Lewin
Baillie, Miss Anne Law
Bailey, Mrs. Phoebe
Ballard, Mrs. J.
Bartlett, Mrs. K. N.
Bartlett, Sydney
*Bellew, Miss A. J.
Berry, Miss E. M. V.
*Bertram, Miss J. P. N.
Bevan, Miss N.
Birchall, Julian
Birchall, Piers
Birchall, Mark
Birley, Mrs. R.
Bottomley, Miss E.
Bowles, Miss Gwen
Brooke, George H.
Brooks, Brigadier W. P.
Brooks, Mrs. Edith
Brown, Mrs. F. M.
†Brown, Mrs. Helen C.

Chamberlain, Miss D.
Clark, Miss Audrey E. O'B.
Clark, Miss Olive
Collard, Miss Muriel
Cotes, Miss Celia M.
Cox, Mrs. E. Lewis
Creed Meredith, Rev. Ralph
Crosthwaite, Miss Jean P.

da Costa, Mrs. Bertha Nunes
Dadson, Mrs. C. C.
*Dalzell, Mrs. M. E.
*Davies, Mrs. A. S.
Dennant, Miss M.
Denny, Mrs. Bruce
Duncan, Mrs. M. W.

Edmunds, Mrs. A. T.
Eliot, Miss Beatrice D.
Ellen, A. E.
Everitt, Mrs. P. M.

Fagbomi, Afolabi
Fairley, Victor
Finch Hatton, Mrs. D.
Forbes, D. F., Capt. R.N.
Forbes, Mrs. D. F.
Frampton, H. G.
*Fraser, Miss Katherine

Gale, J. D.
Gale, Mrs. J. D.
*Garrett-Cox, R.
*Garrett-Cox, Mrs. R.
Gibbings, Mrs. F. C. H.
Golby, Margaret F.
*Goodfield, Rev. R. M.
†Graham, Mrs. Robert
Graves, Francis
Graves, Mrs. Francis
Griffin, Miss Ursula M. J.
Groves, Mrs. Florence

Hakewill-Smith, Major-Gen. E.,
C.B., C.B.E., M.C.
Hakewill-Smith, Mrs. E.
Hakewill-Smith, Miss Marianne
*Hamilton, Miss K. Chetwode
Hardy, Miss E. Annis
†Haviland, Rev. E. A.
Hedley, Mrs. G.
Hewitt, Mrs. Joan E.
Heydeman, H., M.C., M.A.
Hodgson, Mrs. J. C.
Huggins, Mrs. M. G.
Humble, J. F.
Humphries, A. C.
Hurst, Lady

Jackson, Miss Esther
†James, D. R. L.
James, Neville

Keet, Major H. G., D.S.O., M.C.
*Kelly, A. A. H.
*Kirrage, Mrs. M. E.
Knight, E. J.

Latham, Mrs. Richard
*Little, Miss Beryl E. H.
*Lott, Jack
*Lott, Mrs. J.

McComas, Mrs. B. M.
 Manley, Mrs. P.
 Mason, A. W.
 Masters, Miss Helen
 Mellor, Miss Doris E.
 Menzies, Lt.-Col. W., D.L.
 Murray, Mrs. P. G.

Nelson, Mrs. E. F. W.

*Onken, Miss E. M.

Parker, J. O.
 Parker, Mrs. J. O.
 Parkinson, Mrs. A.
 Payne, J. D.
 Playford, Mrs. E. J.

Quinton, H. W.
 Quinton, Mrs. H. W.

Rayner, Col. W. E.
 Reed, Miss F. M.
 †Roberts, Eric S.
 †Robinson, Mrs. E. M.
 Rose, Miss Margaret M.
 Rosee, Wm. S.

Seligman, Mrs. Hugh
 *Sharland, Mrs. J. C.
 Sharpley, Miss E. A.
 Shawcross, Mrs. G. N.

Simpson, Mrs. M.
 Skene, Mrs. Gordon
 Springthorpe, Miss H. M.
 *Stewart, E. P., M.B.E.
 Swain, Mrs. H.

Talbot Rice, Miss
 †Tatham, W. H.
 *Towers, Wm. Mayne
 *Towers, Mrs. M. A. M., J.P.
 Towers, Mrs. M. A.
 *Town, Miss Ivy
 Trapps, Percy
 Tucker, A. E. Hathaway
 *Tull, Joseph William
 *Turnbull, Mrs. I. C.

†Van Bergen, Mrs. Charles
 Venables, Mrs. John
 *Vosper, Miss P. S.

Wallis, Mrs. T. H.
 Walne, Peter
 Ward, Dr. C. A. G.
 Ward, L. S.
 *Ward, Michael W.
 Warre, Mrs. A.
 Williams, Miss E. Carleton
 Windsor, Ontario
 Windsor Parish Church
 Woodward, Miss D. M.
 Woodward, Mrs. D. M.
 Wooler, Miss Irene

DESCENDANTS OF THE KNIGHTS OF THE GARTER

*Birkett, Miss K. N.
 Bourne, Miss N. A. W.
 Bourne, J. R. W.

Clarke, Trevor
 Clarke, Colin P. K.
 Clifton, H. G.
 Crozier, Bijou Violet

D'Arcy-Clarke, Major E.
 Dolphin, Canon A. R.

Erskine, Evelyn P.

Finch-White, Miss*H. A.

†Ginouliac, Miss E. F.

*Hanbury, Canon G. S., O.B.E.

*Knollys, L. E.

*Lloyd, Miss Victoria

†Menzies, Roderick W.
 *Moir, Capt. Bruce K.

Poyser, Miss P. R.

Shawcross, Major G. N., O.B.E.
 Smiley, John Philip
 †Stapleton, J. Maril
 Stapleton, Lt.-Com. N. B. J.,
 R.D., R.N.R.

Vick, Reginald Wm., J.P.

†Wingfield, Miss Elizabeth

**THE SOCIETY OF
THE FRIENDS OF ST. GEORGE'S
and
DESCENDANTS OF
THE KNIGHTS OF THE GARTER**

Application for Membership

I wish to join as a ‡"Friend" and to pay as
‡"Descendant"

‡A Donation for Life Membership (not less than Ten
Guineas) the sum of £ : :

‡An Annual Subscription (not less than Ten Shillings)
the sum of £ : :

I enclose ‡Bank Order, ‡Cheque, ‡Postal Order, ‡Cash, for
the sum mentioned above.

‡ *Cross out whichever does not apply.*

Badges: 7/6 Descendants; 5/- Friends; Free to Life Members.

Name and Style
(Block Letters)

Address

Signed

Date

When filled up send to the

HON. SECRETARY, "FRIENDS AND DESCENDANTS",
2 THE CLOISTERS, WINDSOR CASTLE.

For Bank Order see overleaf.

The use of this order will save both yourself and the Society trouble and expense

BANK ORDER

To Bank

..... Branch

Please pay to Barclays Bank Limited, Windsor, for the credit of the account of the Society of the Friends of St. George's and Descendants of the Knights of the Garter the sum of pounds shillings pence
now and every year on the same day until further notice.

Signature

Date

2d.

STAMP

THE SOCIETY OF THE FRIENDS OF ST. GEORGE'S

with which is amalgamated

THE ASSOCIATION OF THE DESCENDANTS OF THE KNIGHTS OF THE GARTER

2 THE CLOISTERS, WINDSOR CASTLE

How to Increase your Contribution to the Friends of St. George's without added cost to yourself

Any Subscriber to The Friends WHO IS AN INCOME TAX PAYER AT THE STANDARD RATE, may become a "covenanted" subscriber, and, by observing certain simple conditions, may thereby enable the Friends to claim from the Inland Revenue a sum equal to the Income Tax that has been paid on the subscription. With Income Tax at 9s. 6d. in the £ (as at present), the amounts are as follows:—

Subscriber's Annual Payment	Income Tax Recoverable by The Friends	The Friends Actually Receive
£ s. d.	£ s. d.	£ s. d.
10 0	9 0	19 0
1 0 0	18 1	1 18 1
2 0 0	1 16 2	3 16 2

See overleaf

COVENANT

I,
of
HEREBY COVENANT with The Friends of St. George's, Windsor Castle, that for seven years,
or during my lifetime, whichever is the shorter period, I will pay to the funds of the said Society
for the general use of that Society, such yearly sum as, after deduction of Income Tax at the
rate for the time being in force, will leave the net yearly sum of *£day
such sum to be paid annually, the first payment to be made on the (a)day
of 19.....

DATED THIS (b) day of 19.....
Note.—It is important that if possible date (a) should be at least one day LATER than date (b)
otherwise the Covenant cannot take effect the first year.

SIGNED SEALED AND DELIVERED by the above named

..... (Signature)

IN THE PRESENCE OF

Name

Address

Occupation

*Insert the amount of subscription actually paid.

ST. GEORGE'S CHAPEL

ARRANGEMENT OF THE BANNERS OF THE KNIGHTS AND LADIES OF THE GARTER (as on 26th March, 1952)

	<i>The High Altar</i>	
THE MARQUESS OF EXETER		THE DUKE OF NORFOLK
THE EARL STANHOPE		THE VISCOUNT PORTAL
THE EARL OF HALIFAX		THE VISCOUNT ALANBROOKE
THE EARL FORTESCUE		THE EARL OF ATHLONE
THE DUKE OF ABERCORN		THE LORD HARLECH
THE EARL OF CLARENDON		THE LORD CRANWORTH
THE EARL OF SCARBROUGH		THE VISCOUNT MONTGOMERY
THE DUKE OF PORTLAND		THE EARL MOUNTBATTEN
THE MARQUESS OF SALISBURY		THE DUKE OF BEAUFORT
THE VISCOUNT ALLENDALE		THE VISCOUNT ALEXANDER
THE MARQUESS OF ZETLAND		
H.M. ex-KING CAROL OF RUMANIA		H.H. PRINCE PAUL OF JUGO-SLAVIA
H.R.H. THE PRINCESS WILHELMINA OF THE NETHERLANDS		H.M. THE KING OF THE BELGIANS
H.M. THE KING OF NORWAY		
H.R.H. THE DUKE OF EDINBURGH		
H.M. QUEEN MARY		
	<i>Entrance to Choir</i>	
		H.M. THE QUEEN
		H.M. THE QUEEN MOTHER
		H.R.H. THE DUKE OF GLOUCESTER
		H.R.H. THE DUKE OF WINDSOR

Banners not yet hung

H.M. THE KING OF DENMARK

THE DUKE OF WELLINGTON



BY APPOINTMENT
PRINTERS AND STATIONERS TO
THE LATE KING GEORGE VI
OXLEY AND SON (WINDSOR) LTD.
HIGH STREET, WINDSOR