THE ANNUAL
GENERAL MEETING
of the
Society of the Friends of St. George's and
Descendants of the Knights of the Garter
will be held on
SATURDAY, 16th MAY, 1953

2.00.—BUSINESS MEETING in the Guildhall (Minutes, presentation and discussion of Report and Balance Sheet; election of officials and Committee Members). Report on work being done.

2.45.—Talk in the Nave of St. George's Chapel by Lord Mottistone on “The Restoration of Ancient Buildings, with special reference to St. George's and its precincts”.

3.45.—TEA in the Cloisters or the Terrace Garden, according to the weather, by kind permission of the Dean and Canons.

*Tickets to be procured beforehand, 2s. 6d. each.

5.00.—Evensong. The Chapel will be open at 4.30.

6.00-7.00.—Upper and Lower Rows of the Misericordes and the Bray and Beaufort Chapels will be open for people to move about freely to see. The Report gives details of the Beaufort Chapel and the position of the Garter Banners.

Two PARTIES conducted by Mr. Hole will see over the Curfew Tower at 6 and 6.30. These will not differ from the normal daily tour, so Windsor residents are asked to refrain from applying, as numbers have to be limited.

Admission by ticket obtained beforehand from the Hon. Secretary. State if preference for time.

*Apply before Wednesday, 13th May, enclosing stamped addressed envelope, and 2s. 6d. for tea ticket, to: The Hon. Secretary, 2 The Cloisters, Windsor Castle.

Badges will be on sale and subscriptions taken in the Guildhall before the meeting.

(There has been no announcement of a Garter Service this year. No tickets have been allotted to the Society for the Coronation Procession route.)
St George’s Chapel, Windsor Castle

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

1953
St George’s Chapel, Windsor Castle

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THE DESCENDANTS OF
THE KNIGHTS OF THE GARTER

REPORT
to 31st December, 1953

Price - Three Shillings and Threepence, post free
(One copy free to members annually)
1953

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Office of the Society
2 THE CLOISTERS, WINDSOR CASTLE
(to which all correspondence should be addressed)

* In order of arrangement of banners.
MY DEAR FRIENDS,

We all hope and believe that the Queen is enjoying her Commonwealth tour, but her object in undertaking it was to discharge the high service to which she pledged herself with simple sincerity at Westminster last June. The Coronation has made 1953 a Red Letter year and the word “dedication” should have acquired a new and practical meaning for us all. When the Queen and the Duke return we must show our heartfelt gratitude for the unselfish lead she has given us in this new Elizabethan era.

Your work for St. George’s Chapel has prospered. No one can doubt that it holds your affection, for the number of Friends has grown considerably, and your readiness to help in the work of enrichment and restoration of our lovely buildings increases as the years go by. The Beaufort Chapel is now a joy to look upon and the gradual repair of the Porch of Honour, to which you are setting your hands, will, I believe, reveal unsuspected and forgotten beauty as old as the first Garter Chapel, to which it pointed the way in the fourteenth century.

The great name of Sir Winston Churchill adds fresh lustre to our list of vice-presidents and we would congratulate Sir Owen Morshede, Sir George Bellew and Sir Cyril Dyson on their respective honours during Coronation year. We shall most truly miss our late Governor and Lady Gowrie, who have moved to London, but if we had to lose them no better successors could have been appointed to succeed them than Lord and Lady Freyberg, whom we warmly welcome as life members of the Society.

Our congratulations and cordial good wishes go with Mr. Hare and his family to the parish of Taplow at Easter time. He has served St. George’s as a Minor Canon for nine years and has made a notable contribution to our fine musical tradition.

With the death of Queen Mary in March 1953, something of great value has gone from the background of our lives, an element of dignity and serenity unruffled by the changes and chances of a troubled century. Her coffin is now beside that of King George V in the nave and the recumbent figure, as may be seen on Plate XVI, by Sir William Reid Dick, R.A., is a worthy memorial of a Christian Queen.

Two Knights of the Garter have died during the year; the Duke of Abercorn and the Earl of Granville. We have also to record the deaths of three Military Knights: Brigadier-General Norton, Lieutenant-Colonel Plunkett and Colonel Turnham—the last-named died suddenly a few weeks ago after too short a term of service with the College. We offer our sympathy to relations and friends who mourn their loss.
In conclusion let me as Chairman pay a tribute to the Committee. It is admirably representative, admirably regular in attendance, and admirably keen. Its decisions are wise, its arguments friendly, and its love of St. George’s unmistakable. Further, its debt to the Honorary Secretary and her assistant, and the Honorary Treasurer is beyond all telling.

My prayers for you all and my good wishes.

ERIC HAMILTON, Bishop,
Dean of Windsor.

PS.—On Sunday, 14th February, at 8.30 a.m., without a moment’s warning, Duncan Armytage, Senior Canon and Steward, died, painlessly we believe, of heart failure. It was a great shock for us all, and we feel deeply for Mrs. Armytage in her sorrow.

“In the midst . . .”—yet death seems a poor substitute for life as we know it, until we make the “sure and certain hope” our own.

May he rest in peace.—E. H.

EDITOR’S NOTES

Numbers

The Society has maintained the progress of last year. There have been 156 new members, of whom 107 are Friends and 49 Descendants, giving a total membership of over 1600 members. Members of the Society have helped considerably to bring this about. Especially outstanding has been the contribution of a Descendant in West Perth, Mr. H. G. Clifton, who has introduced twenty members this year, which, combined with his previous efforts, has been the means of building up a group of loyal supporters of the Society in the Dominion. It is a fine result to have achieved for Coronation year, and in readiness for the Queen’s visit to Australia.

Balance Sheet

The income has reached the record figure of over £1000 after all expenses have been paid. £900 has been invested temporarily during the year awaiting expenditure, and the year closed with £118 in the bank in the General Account, and £157 in the Capital Account. The latter amount will be invested and added to the funds accumulated from the donations of Life Members.

The balance sheet is presented in a new form this year, which will it is hoped make it more intelligible to members. The year’s workings are shown in credit and debit columns, and the various sources of income are given in detail. While congratulating ourselves on the continued development of the Society, it has to be remembered that the value of money has declined, so that any work undertaken may cost three or more times as much as it would have done in pre-war years.

Bequest and Gift

Miss Baddeley, who was a familiar figure over a long period of years at the services in the Chapel, died early in the year and left a bequest to the Society of £50, and Mrs. Yates has given a thank-
offering of £30. The Committee is very appreciative of these gifts, which will be devoted to special objects in the Chapel, which will be announced in due course.

Expenditure of the Funds

Work went on in the Beaufort Chapel during the first five months of 1953, with the money raised in 1952, and was completed before the Annual General Meeting. Since then the Committee has decided that restoration of the beautiful Edward III Porch (Plate XV) is urgent, as the crumbling of the stonework has long been causing concern. A report was received from the Chapter architects, Messrs. Seeley and Paget, which led to a decision to undertake the repair of the vault of the porch as being of first importance. The vault supports the Aerary or Treasury of Edward III. This room remains almost unchanged since it was built in 1353, and still carries out its function of storing the records of the College. Repair of the vault now, to prevent further deterioration necessitating removal and rebuilding of the stones, will save the Aerary floor from disturbance.

Edward III's Porch, or the Porch of Honour as it is sometimes called, was built to give access eastwards to the Cloisters and southwards to the Chapel when Edward III was adapting the Chapel and Cloisters of Henry III for the newly established Order of the Garter and the College associated with it. Approach from the Porch to the Chapel (which stood on the site of the Memorial Chapel, and the passage west of it) was through an archway, which can be seen much mutilated in the vestry. St. John Hope* says that at one time there was a pentise or covered way against the outer side of the west wall of the Dean's Cloister to the beautiful wrought iron door, now the central feature of the east wall of St. George's, which then gave access to the galilee or ante-chapel of the original chapel.

The Report

The Society is much indebted to its contributors, who this year are all Friends. Lord Mottistone kindly agreed that his paper on the restoration of St. George's and its precincts, which so delighted his audience at the last Annual General Meeting, should be included. For the article on the King's Beasts, with which we celebrate the Coronation year of 1953, we are indebted to Mr. Stanford London, F.S.A., Norfolk Herald Extraordinary, whose interesting articles on the roof bosses of St. George's and the Queen's Beasts placed at Westminster Abbey for the Coronation, are referred to on page 11.

Sir Frederick Minter has generously allowed the use of prints of the Beasts, which were made at the time of their erection, for a book which was privately circulated. Sir Frederick completed the magnificent gift of these heraldic Beasts, undertaken by his father, Mr. F. G. Minter, during the restoration of the Chapel from 1920 to 1930. The Dean and Canons, faced with the stupendous task

of raising money for the restoration of the high vault, were post-poning a decision about the Beasts, on account of expense, when they received Mr. Minter's offer. The architect, Sir Harold Brakspear, was emphatic in his appreciation of the value of the Beasts, not only in enhancing the beauty of the exterior, but for their functional purpose in resisting the thrust of the vault, which he was engaged in repairing.

Sir Owen Morshead, the chairman of the editorial board of the Report, whose help to the Society has been incalculable, so informed and sustained has it been, again makes a valuable contribution in allowing illustrations of the general view of the Beasts and of the Porch of Honour to be used (Plates I and XV). These first appeared in his *Windsor Castle,* and like all the plates in that notable book, grace the text with their beauty and illustrative value.

The firm of Harding Gough, of which the late Mr. Evans was a partner, by the great kindness of Mrs. S. Evans and Mr. Austin has continued its gift of eight blocks for the plates. The Committee felt justified in adding another eight blocks to make complete the series of the King's Beasts in this Coronation number.

Mr. J. P. Manley made the sketch of the pot found in the Chapel.

Sale of the Report

A number of extra copies have been printed, and can be obtained at the stall outside the south door of the Chapel, or from the Hon. Secretary, 2 The Cloisters, Windsor Castle, price 3s., with postage 3s. 3d. Members are asked to make this known to their friends.

Nominations for the Committee

The Committee proposes that the Secretary of the Order of the Garter should be *ex officio* a member of the Committee. The present holder of the office is Mr. A. R. Wagner, Richmond Herald, whose erudition and interest in the Chapel will be a source of strength.

Majors Bourne-May and Clough are due to retire after three years of valued support to the Committee. General Pelly was the third Committee member elected in 1951, and his place was temporarily filled this year by Mr. Bond, M.A., F.S.A., Honorary Keeper of the Records to the Chapter. The Committee puts forward for the consideration of the Annual General Meeting the names of Mr. M. F. Bond, M.A., F.S.A., Mr. J. P. Manley and Mr. F. M. Underhill, F.S.A., honorary secretary of the Berks Archaeological Society. Any members of the Society may make a nomination for the Committee, with the consent of the nominee, prior to a fortnight before the Annual General Meeting on 29th May, to the Honorary Secretary, 2 The Cloisters, Windsor Castle.

The Annual General Meeting

The Annual General Meeting will be on Saturday, 29th May. The business meeting will be in the Windsor Guildhall at 2.0 p.m.,

*Phaidon Press, 30s.*
with a lecture on the plate of the Chapel by Mr. C. C. Oman, of the Victoria and Albert Museum, in the nave at 2.45 p.m. Full particulars are given on the enclosed leaflet. Other leaflets deal with the Garter Service, and the series of valuable monographs on St. George’s.

M. CURTIS.

Notes on the Chapel
With the sanction of Her Majesty the Queen the monument bearing the effigy of the Duke of Kent, father of Queen Victoria, has been transferred from St. George’s Chapel to the Royal Mausoleum at Frogmore. Also the memorial tablet to King George V of Hanover—the blind King—is being removed from the north wall of the nave, and in due course will be placed elsewhere.

The Rutland Chapel
An anonymous donor has given to the Dean and Canons a new altar frontal and dorsal for the Rutland Chapel, in place of those presented some years ago by Dr. Baillie, which had become worn beyond hope of repair. The frontal is of a beautiful old velvet brocade in deep rose and gold, with which the velvet dorsal and orphreys blend perfectly, thus giving to the Chapel itself an added warmth and richness of colour. The whole of this valuable work was undertaken and carried out by the Sisters of Clewer, who took the greatest care and personal interest in it all. There is no doubt that all who appreciate the beauty of St. George’s, and who worship in this little Chapel, will be most grateful to the generous donor.

The Randue Memorial Tablet
The lettering of the Randue memorial tablet, in the ambulatory of St. George’s, has been most carefully restored by Mrs. Pain, working in conjunction with Miss Webling.

The Lectern Bible
A very fine lectern Bible has been given to St. George’s Chapel in memory of King George VI. The sheets are those of what is called the Bruce Rogers Bible. The publishers are the Oxford University Press, and the binding is by Mr. Roger Powell. The donors are Mr. and Mrs. Wiggin-Davies. A Latin inscription has been specially written for inclusion in this Bible.

E. M. VENABLES.
AUDIBILITY is a recurrent problem in all churches. The larger and more splendid the building, the more likely are the words of priest and preacher to be lost in the vaulting, or to fly out of the window. For long, sounding boards over the pulpit and, more recently, electric amplification, have come to the rescue, but it seems that the science of the middle ages, following certain classical precedents, had an especial trust in the acoustic properties of pottery. In the parish church at Tarrant Rushton, Dorset, for example, there are two round red pots of common earthenware built into the eastern face of the chancel wall,\(^1\) at Wimborne Minster there were once similar pots “for wyndfylling of the Church”, and in 1432 the Prior of Metz, ordering pots for a church in his care, expressly stated that he thought “they made the singing sound better and echo more strongly”\(^2\).

Pots of this nature do not, however, seem to have survived to any great extent. They would easily have been broken during reconstruction work, and their original purpose was probably forgotten. The recent discovery, therefore, that St. George’s Chapel too had its acoustic pots is of considerable archaeological interest. Workmen who, during November 1953, were engaged in installing heating

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1 I am indebted to Sir Owen Morshead for drawing my attention to these pots. An account of them is given in *Proceedings of the Dorset Field Club*, XVIII, pp. 59-61.

2 Cf. what is the best general account of Acoustic Pots: “Earthenware pots . . . called Acoustic Vases”, by G. M. Hills, in *Trans. Institute of British Architects*, 1881-2, pp. 65-96. Mr. Hills describes fifty pots found in 1878 in the nave walls of Leeds Church, Kent, and mentions a number of other finds elsewhere, including five “subterranean” series.
apparatus in the Choir, discovered one pot loosely placed with its open mouth facing south under the floorboards and joists of the Minor Canon's stall on the south side (as seen in the sketch). A second jar was later found under the stall of the same row, three from the eastern end, this time carefully mortared into position 6 inches below the joist, with its open mouth to the north. The pots were of fifteenth-sixteenth century type, and had undoubtedly been placed under the stalls at an early stage in the work on the stalls, c. 1476-80. The effect of the pots on the singing of the canons above cannot have been very considerable; the thickness of the floorboards suggests it must have been practically nil, but presumably so lovely and highly decorated a church as St. George's could hardly have had acoustic pots openly displayed on the walls or amongst the stall canopies. At Fountains Abbey acoustic pots were similarly placed under the choir stalls, as they were also at St. Nicholas, Ipswich, and in three Norwich churches (St. Peter Mancroft and All Saints), but so far as is known subterranean acoustic pots are rare, and the importance of the Windsor pots is correspondingly great.6

The interest of this archaeological discovery was augmented when each pot was found to contain the strangest miscellany of objects; in the first were many animal bones, a nut, an oyster and a great deal of dust; in the second were more bones, together with snails' shells, wood shavings, nuts and the dried up heads of flowers, including Michaelmas daisies. Dr. W. E. Swinton, of the Natural History Museum, however, has firmly dated the bones in the first pot as of the present generation (from sheep, ox and fowl), although those in the second—which were also from domestic animals—were older and could conceivably have survived from the fifteenth century. It seems likely that the bones in the first pot were brought from elsewhere by rats, but that those in the second were left by the original workmen, either through carelessness, or with some idea of further improving the acoustics.

3 It is 15 1/2 in. tall, with a neck aperture of 6 1/2 in., a maximum diameter of 11 1/2 in., and a base diameter of 8 1/2 in. It is made of quite fine red pottery, and is entire, apart from the handle being broken off with a piece of the neck. It has a rounded base and a bung-hole near the base.

4 This is very similar in shape to the first; but it is smaller, more clearly ribbed and has a slightly decorated base rim. Its base is 7 in. in diameter; its present height 11 in. (some of the top has broken away); and the maximum diameter is 10 1/2 in. Both pots have rounded bases and were presumably made for standing in some sort of rack, full of liquid—not necessarily alcoholic.

5 In view of a suggestion of possible Continental influences, it is worth noticing that at least two of the carpenters seem to have been of foreign extraction: Drilke Vangrove and Giles van Castell. Cf. St. John Hope, Windsor Castle, II, p. 429.

6 The Fountains pots afford the closest parallel to those at Windsor, although their exact location was somewhat different. Cf. J. Fowler, Yorkshire Archaeological Journal, III, pp. 1-7. St. John Hope notes there were probably twenty four in all at Fountains and accepts them as acoustic pots. (Ibid., XV, p. 303.)
The pots are now preserved in the uppermost room of John Schorn's tower, and it is hoped to place them on display in the Windsor Guildhall Exhibition during the forthcoming season. In investigating the nature of this remarkable find Canon Venables and I have been greatly indebted to Mr. F. M. Underhill, F.S.A., honorary secretary of the Berkshire Archaeological Society, who photographed the pots in situ, and to Mr. J. Charlton, F.S.A., Inspector of Ancient Monuments, Ministry of Works, who most kindly inspected the find and confirmed the general description given above.

M. F. Bond.
HISTORICALLY the Royal Arms are Arms of Dominion. They represent the realms over which the sovereign reigned or claimed to reign, but tell us nothing of the families whose blood ran in his or her veins. For that we may look to the Royal Beasts. The use of these beasts, whether as badges or as supporters, can be traced back at least to the thirteenth century, but their heyday was in the fifteenth and sixteenth centuries, the very time when St. George's Chapel, begun by Edward IV and finished by Henry VIII, was abuilding. No record, no picture remains to tell us which beasts were set on parapet and buttress when first the Chapel was roofed. Whatever they were, after a century and a half's exposure the stone was decayed and unsafe. The beasts on the buttresses were removed before 1672;† the others followed soon after. In 1682 Sir Christopher Wren reported that some such weight was essential for the stability of the roof and suggested that if the beasts were too costly to replace, stone “pineapples” might be substituted. Wren’s advice was not followed and by the beginning of this century the vaulting was in a parlous state.

In the 1920s when a general restoration of the Chapel was undertaken under the supervision of Sir Harold Brakspear,‡ it was decided that the King’s Beasts must be reinstated, and their cost was generously defrayed by the late Mr. F. G. Minter and his son, Sir Frederick Minter, K.C.V.O. Rough sketches were therefore made by Sir Harold Brakspear, and from those the beasts were modelled and carved by Mr. J. Armitage in the studios of Mr. Minter’s firm at Putney. The excellence of the work may be judged from the accompanying illustrations, the blocks for which were made by Messrs. Harding Gough Limited from photographs lent by Sir Frederick Minter.

* Mr. Stanford London has written the text of The Queen’s Beasts (the beasts which stood outside Westminster Abbey at the Coronation), published by Newman Neame Ltd., price 2 gns. He was the author of a paper on The Roof Bosses of St. George’s Chapel, Windsor, with C. J. P. Cave, F.S.A., illustrated with photos by the latter, printed in Archaeologia, Vol. 95. Copies of the offprint can be obtained from Quaritch, Grafton Street, W.1, price 7s. 6d.—Ed.

† This is inferred from Hollar’s engraving of the Chapel in Ashmole’s History of the Order of the Garter, published in 1672, but that engraving is perhaps not altogether reliable, for it shows all the beasts on the parapet alike, apparently dragons or griffins, and that is an incredible arrangement in the time of Henry VII and VIII.

‡ The work lasted ten years. An account of it was given by Sir Harold in the Journal of the Royal Institute of British Architects, 3rd February, 1932, third series, Vol. 39, p. 253, etc.
The new beasts are 4 feet 6 inches tall and number seventy-six.* Of these the forty-two in the upper tier hold small vane-like flags and stand on the pinnacles of the clerestory parapet some 68 feet above the floor of the Chapel. The remaining thirty-four are about 24 feet lower, twenty-four being set on the flying buttresses, eight in niches on the walls of the two transepts and two on the parapet at the west end; these all hold shields charged either with arms or with a royal badge (plate 1).

The decorative value of these beasts is instantly apparent, and it is enhanced by the proximity of the Albert Memorial Chapel whose pinnacles stand stark and bare. But for the herald the beasts have another, a more esoteric appeal, and it is to share this with the Friends that these notes have been written.

Edward III, the Founder of the Order of the Garter, was succeeded by his grandson, Richard II. Richard having no child and neither brother nor sister the next heir to the throne was Roger Mortimer, son of Philippa, daughter and heiress of King Edward's third son, Lionel, Duke of Clarence. In 1399, however, Henry of Lancaster, son of Edward's fourth son, John of Gaunt, forced Richard to abdicate and was proclaimed king as Henry IV. In 1461, after some six years of civil war, Henry's grandson, the saintly King Henry VI, was defeated and deposed by Edward IV. Edward was the great-grandson of Edward III's fifth son, Edmund, Duke of York, but through his grandmother, Anne Mortimer, he was the heir of Roger Mortimer and of Lionel of Clarence, and as such he had a better claim to the throne than had the House of Lancaster. The Lancastrians did not despair, and in 1485 Henry Tudor, Earl of Richmond, gained the crown by his victory on Bosworth Field. Henry, through his mother, Margaret Beaufort, was the heir of the House of Lancaster and on his succession he married Edward IV's eldest daughter, Elizabeth of York. So ended the Wars of the Roses and the long rivalry between the Houses of York and Lancaster.

What then could be more appropriate than that the new beasts should tell out King Henry VIII's double descent from the founder of the Order of the Garter and the union in him of the red and white roses? For this fourteen beasts were chosen. Seven of these represent King Henry VII and the House of Lancaster, a crowned lion to wit, a unicorn, a swan and an antelope, a panther, a yale and a red dragon. The other seven, a falcon and a hart, a bull, a black dragon and a white lion, a hind and a greyhound, stand for Queen Elizabeth and the House of York. Moreover as Henry VI was buried in the south, and Edward IV in the north choir aisle, it was deemed fitting that the Lancastrian beasts should stand on the south side of the choir, and their Yorkist fellows on the north side, beginning at the east end with the lion and falcon of Edward III.

* This figure does not include the lion and unicorn at the foot of the steps leading to the west door. These are the modern royal supporters and hold shields of the Royal Arms as borne since the accession of Queen Victoria in 1837, that is England, Scotland and Ireland quarterly. These two beasts refer to the restoration of 1920-30 and are not to be counted among the Tudor beasts with which this paper is concerned.
Upper Tier on parapet with vanes
Lower Tier on buttresses with shields
— Clerestory and transept parapets meet

THE KING'S BEASTS OF

ST. GEORGE'S CHAPEL, WINDSOR
On the nave the fourteen beasts are repeated, but on the opposite sides and starting from the west end, where some beasts had to be duplicated to make up the tale of the upper pinnacles. On the transepts Lancastrian and Yorkist beasts mingle together, the dragon and greyhound in the centre of each transept representing Henry VII's marriage to Elizabeth of York. The arrangement will be better understood on referring to the plan drawn by our secretary, Miss Curtis, and reproduced on page 12.

The choir clerestory is supported by six flying buttresses on each side, but the parapet above has seven pinnacles. Six beasts out of each septet were therefore duplicated, one with a shield being set on each buttress and its twin with a vane on the parapet above. The seventh, the unicorn and hind respectively, appears only on the parapet and has no shield. The like arrangement was repeated as far as possible on the nave and transepts.

And now to consider the origin and significance of the individual beasts and the shields they hold. They are taken in the order in which they stand above the choir, beginning at the south-east corner.

The Lion of England.—A lion was the royal beast of England at least from the time of Henry I, but the earliest known use of the present Royal Arms is on the Great Seal which was cut for Richard I in 1195. These arms are a red shield with three golden lions passant guardant, that is walking (passant) and looking over the shoulder (guardant). In the thirteenth and fourteenth centuries lions in that particular attitude were often called "leopards", but there is no doubt that the English royal beast was originally and still is a lion.

Besides figuring on the shield the lion was set on the king's helmet as a crest, and often stood beside his shield as a supporter. Alike as crest and as supporter it was and is crowned. From the time of the Tudors the crown has been the royal crown of crosses and fleurs de lis topped by two richly jewelled arches. In earlier days the pattern of the crown varied, and here the Lion of England wears a circlet with fleurons and no arches.

The three lions were worn alone down to 1340, but in that year Edward III, whose mother was a French princess, claimed to be the rightful king of France rather than Philip of Valois who had assumed the French crown in 1328 on the death of Charles IV, Edward being Charles's nephew and Philip only his cousin. Thenceforward Edward styled himself King of France, and to advertise his claim he quartered with the lions of England the royal coat of France, a blue shield powdered with golden fleurs de lis. This quartered shield is held here by the antelope, while the older shield with the three lions alone is held by the Lion of England (Plate II) and the falcon and the unicorn. The quartered coat, described briefly as Old France and England quarterly, was worn also by Richard II, but in 1405 Henry IV, following the example of his rival Charles V of France, reduced the number of fleurs de lis to three, and from that day until the accession of James I in 1603 the royal shield
of England bore New France and England quarterly, the first and fourth quarters blue with three gold fleurs de lis, the second and third quarters red with three lions of England. This version is not held by any of the beasts on the roof but it may be seen in many places within the Chapel.

_The Unicorn of Edward III._—On the choir the unicorn (Plate III) stands only on the parapet. Like the lion and the falcon it was set there to represent Edward III. There are some grounds for thinking that a unicorn was counted among the English royal beasts in the sixteenth century, but I have not found the creature attributed to Edward III elsewhere, nor was the coronet of crosses and fleurs de lis which encircles its neck used in King Edward's day. In any case this unicorn must not be confused with that other which now supports the Royal Arms. The latter is Scottish. It is found among the Scottish royal beasts early in the fifteenth century, and when James VI of Scotland succeeded to the throne of England in 1603 he brought the Scottish unicorn with him and put it in the place of the Tudor dragon as the sinister supporter of his royal arms. This warning is the more necessary, as the unwary might easily be misled by the fact that the lion and unicorn of Edward III, each with a shield of the three lions of England, stand on the parapet of the aisles at the west end of the Chapel, while beneath them the lion of England and the Scottish unicorn stand at the foot of the steps leading to the great west door. The latter, however, are the modern royal supporters, and, as noted on page 13, are no part of the Tudor series.

_The Swan and Antelope of Bohun._—A white swan and a white antelope, each with a gold crown about its neck and pendent chain (Plates IV, V) were badges of the great feudal House of Bohun, earls of Hereford, Essex and Northampton. Mary, one of the Bohun heiresses, was the wife of Henry IV and both beasts were used by him as well as by Henry V and Henry VI. On the buttresses the swan holds a shield of the Bohun arms, Azure, a silver bend with gold cotices and six golden lions. The antelope's shield bears Old France and England quarterly. The antelope is of rather unusual type and is much nearer to the natural beast than to the heraldic antelope of the fourteenth and fifteenth centuries. Indeed it only differs from a real antelope in having a lion's long tail together with heavy, saw-edged horns, which like the hooves, crown and chain should be of gold.

_The Panther of Henry VI._—As a badge of Henry VI the panther (Plate VI) holds a shield of the arms of the nearby College of Eton, founded by King Henry in 1441. The shield is black charged with three white lilies, the upper portion half blue and half red with a golden fleur de lis and a lion of England.

Nowadays the panther is often depicted with fire spurring from mouth and nose and ears, a rather odd way of suggesting the sweet-smelling breath with which it was supposed to allure its prey. Here, as in several places within the Chapel, the creature is much like the
real beast save that it has prominent boar-like tushes and is spotted all over with round disks. The beast itself should be white, the claws and tushes gold, the roundels red and blue and green and gold.

*The Beaufort Yale.*—The yale’s first appearance in English heraldry is as one of the supporters used by John, Duke of Bedford, as Earl of Kendal. John left no children and in 1443 his earldom of Kendal was conferred on Sir John Beaufort II, a grandson of John of Gaunt and nephew of Henry IV. Sir John thereupon took the yale as his own beast and from him it passed to his daughter, Margaret, Countess of Richmond, and to her son, Henry VII.

The yale is a mythical beast of eastern origin. Its history goes back before the Christian era and the manner of its representation has varied widely from age to age and from clime to clime. The Duke of Bedford no doubt saw it as a variant of his mother’s beast, the Bohun antelope, but as used by the Beauforts it resembled a goat with a boar’s tushes, and was white strewn with golden roundels and with gold horns, tushes and hooves (Plate VII).* The yale’s most striking characteristic was the ability to swivel its horns about at will, and artists often suggested that, by making one horn point forward and one backward, as on Sir John Beaufort’s Garter Plate in the thirteenth stall on the south side. The yale on the roof is probably unique for its hind feet are like a lion’s paws.

As descendants of a younger son of John of Gaunt the Beauforts wore the royal arms of New France and England quarterly distinguished by a border cut into alternate segments of the Lancastrian livery colours, white and blue. That is the shield which the yale holds here, and that is the shield used by the two Cambridge colleges founded by Lady Margaret, Christ’s and St. John’s.

*The Red Dragon of Wales.*—Of the many beasts inherited by Henry VII none were used so freely as the red dragon (Plate VIII) and the white greyhound. They were the usual supporters of the royal arms in his reign and they are to be seen repeatedly within the Chapel, both singly and together. The dragon had been used as a standard by the Welsh princes at least from the sixth century, and it was taken as a supporter by Henry’s father in token of his supposed descent from King Cadwalader. In modern days when used as a badge of Wales the dragon is red, but in Tudor days it was more often gold shading into red on the back and wings.

Here the dragon holds a shield charged with a golden portcullis in the midst of a Tudor rose. This is a rare combination of the red and white roses of Lancaster and York and the Beaufort portcullis. It was copied from the carving at the entrance to the Urswick Chapel at the north-west corner of the nave.

*The Falcon of Edward III.*—On the north or Yorkist side of the choir the easternmost beast is a falcon, that on the buttress holding a shield charged with the three lions of England (Plate IX). This was one of Edward III’s beasts and it is supposed to allude to his fondness for hawking. As used by King Edward the falcon was generally

*The roundels are omitted in the case of the yales on the parapet.
PLATE I. ST. GEORGE'S CHAPEL. BUTTRESSES AND BEASTS.

(From Windsor Castle, by Sir Owen Morshead.)
Plate II. The Lion of England.
PLATE III.
The Unicorn of Edward III.

PLATE IIIa.
The White Hind of Edward V.
Plate IV. The Swan of Bohun.
PLATE V. THE ANTELOPE OF BOHUN.
Plate VI. The Panther of Henry VI.
PLATE VII. THE BEAUFORT YALE.
PLATE VIII. THE RED DRAGON OF WALES.
PLATE IX. THE FALCON OF EDWARD III.
PLATE X. THE WHITE HART OF RICHARD II.
PLATE XII. THE BLACK DRAGON OF ULSTER.
PLATE XIII. THE WHITE LION OF MORTIMER.
PLATE XIV. THE NEVILLE GREYHOUND.
PLATE XV. From *Windsor Castle* by Sir Owen Morshead.
So sleep, for ever sleep, O marble Pair!
Or if ye wake let it be then, when fair
On the carved western front a flood of light
Streams from the setting sun and colours bright
Prophets, transfigured saints, and martyrs brave,
In the vast western window of the nave;
And on the pavement round the tomb there glints
A chequer work of glowing sapphire tints.

Matthew Arnold: The Church of Brou.
represented in its natural colours, but the falcon given as a badge by Edmund of Langley and his descendants of the House of York was white and was often shown standing within the bow of a golden fetterlock or padlock.

The White Hart of Richard II.—Richard II, who succeeded his grandfather in 1377, was son of the Black Prince by the Fair Maid of Kent. Joan’s badge was a white hind, but that passed to the son of her previous marriage, Thomas Holand, Earl of Kent, and Richard, perhaps punning on his own name, changed it into a hart or stag, (Plate X). On the buttresses the hart holds a shield charged with a sprig of broom-cods, *planta genista*, a badge used by Richard’s ancestor, Geoffrey Plantagenet, and engraved on Richard’s own effigy in Westminster Abbey.

The Black Bull of Clarence, the Black Dragon of Ulster and the White Lion of Mortimer.—The next three beasts were all favourite badges of Edward IV and his father, Richard, Duke of York, for they proclaimed the grounds on which they claimed the crown. The bull, black with golden horns and hooves (Plate XI), was the badge of Lionel, Duke of Clarence, and the dragon (Plate XII) was his wife’s beast. She was Elizabeth, heiress of the great House of de Burgh or Burke, earls of Ulster, whose arms, a red cross in a gold shield, are held by the dragon on the buttress. As these beasts are uncoloured this shield is the only means of distinguishing Elizabeth’s black dragon from the red dragon of Henry VII.

The bull’s shield on the buttress bears a white rose amid golden rays, Edward IV’s combination of the golden sun of Richard II with the white rose of York.

The lion (Plate XIII), last of this trio, came to the House of York from the Mortimers, earls of March, that is the marches or borders of Wales. It bears a shield of the Mortimer arms, barry, the chief paly and the corners gyronny of gold and azure with a silver scocheon in the midst. Whereas the Lion of England is gold and, save in the shield, is crowned and rampant, the Mortimer lion was white, had no crown and was usually depicted sitting erect with its tail curled between its legs.

The White Hind of Edward V.—The hind on the parapet (Plate IIIA) stands for Edward V, whose arms, supported by a white lion and a white hind, are painted below his portrait in the south aisle opposite Oliver King’s Chantry. A white hind has been mentioned already as Joan of Kent’s badge and in a contemporary list of the badges given by Richard, Duke of York, and his son, Edward IV, the white hind is expressly described as Joan’s badge. Joan’s hind, however, wore a golden crown about her neck while this has neither crown nor chain. It may be that these were removed to show that Edward V was never crowned (he was murdered in the Tower only eleven weeks after his accession), or it may be that this hind should rather be traced back to Philippa of Hainault, queen of Edward III, who also gave a white hind as her badge.
The Neville Greyhound.—It was said above that Henry VII generally supported his royal arms with a red dragon and a white greyhound with a red collar (Plate XIV), and such a greyhound occurs many times inside the Chapel. On the roof, alike on choir and nave, a greyhound stands opposite the red dragon, and on the transepts the two beasts are side by side. It might therefore be thought that this greyhound also is the Tudor badge, but it sits with the Yorkist beasts on the north side of the choir and holds a shield of the Neville arms, a white St. Andrew’s cross in red. It stands, in fact, for Cecily Neville, mother of Edward IV and grandmother of Henry VII’s queen, Elizabeth of York. Cecily herself and later Nevilles made little or no use of the beast, but Cecily’s father, the first Earl of Westmoreland, and his grandson the second earl, did use two greyhounds as supporters.

In the past some heralds have supposed that the Tudor greyhound was no other than the Neville beast, and that it was used by Henry VII in right of his wife. That is not so. Contemporary manuscripts are explicit that Henry’s greyhound came from the earldom of Richmond (Yorks), while recent, as yet unpublished, researches, have traced the beast back to Edward III. It was used by Edward’s son, John of Gaunt, Duke of Lancaster, and by Gaunt’s son, Henry IV, who was actually nicknamed “The Dog” because he wore a collar of linked greyhounds. Henry VI assigned the greyhound to his half-brother, Edmund Tudor, on creating him Earl of Richmond in 1452, and so the beast came to Edmund’s son, Henry VII, to Henry VIII and eventually to Her present Majesty Queen Elizabeth II. It was one of the ten beasts which guarded her entrance to Westminster Abbey on the occasion of her Coronation last June, being given the place of honour next to the lion of England.
I HAVE been asked to speak to you for a short while upon "The Restoration of Ancient Buildings, with special reference to St. George's and its precincts".

The word "restoration" has acquired a bad ring about it, and I think this is in large measure due to the over-restoration of many buildings by the nineteenth century architects. Of course we must always remember that these architects were faced with a terrible legacy of neglect, and many famous buildings were falling into ruin and decay. It was therefore necessary to carry out very considerable repair and rebuilding, and I think that we owe the survival of many of our most beautiful buildings to the enthusiasm of these architects of the nineteenth century. The trouble was, however, that they were carried away by this enthusiasm of theirs. They thought that they were merely preserving the ancient buildings, but they were in fact too often altering the character of those buildings. One interesting facet of the great restorations of the nineteenth century was the fatal habit on the part of the architects of becoming obsessed by one particular style of the past. All the buildings undergoing repair were forced into the particular mould favoured at the moment, and much of the finest work, if it did not conform to this mould, was thrown upon the scrap heap. I can give you a small but interesting instance of this from my own experience in my home at Mottistone, in the Isle of Wight, and doubtless many of you know of similar instances. The little village church of Mottistone has fourteenth century arcades to the nave, and in the last century the architect concerned with repairs happened to be obsessed with work of the fourteenth century. Therefore he proceeded, believe it or not, to remove the Norman archway leading into the tower space and to substitute for it an imitation fourteenth-century arch to match those in the nave. In the chancel of the church the east window had been renewed in the sixteenth century with a square head and mullions, but this was not at all in keeping with the fourteenth-century style favoured by the architect, and he therefore removed this charming sixteenth-century window and substituted for it an imitation fourteenth-century Gothic one.

Now one of the greatest charms of ancient buildings is the way that they have been altered and adapted to meet the needs and suit the ideas of succeeding generations; therefore, I feel we must deplore the wholesale falsifications of history which have resulted from these over-restorations of which I have been speaking. On the other hand, we must not fall into the same pitfall ourselves by sweeping away everything that we speak of as Victorian in the derogatory sense. We must remember that tastes change, and that what seems to us ugly to-day may be appreciated and valued to-morrow. We must try to keep a restraining hand upon our own inclinations and upon the taste of the moment.

This restraining hand is particularly necessary of all places here at Windsor, where so much of the past survives, but so much has
been carelessly swept away. My partner and I count it a great privilege to be responsible for the care of these historic buildings, and I am highly honoured to have been asked to tell you something of what we are doing in our work here. In describing these buildings it is, of course, extremely difficult not to repeat what has already been said so ably by two authors writing upon Windsor Castle. There are the monumental volumes of St. John Hope, which are a mine of information, and to which we are continually referring. I expect that not many of you will have the time to read through this great work, but there is another book recently published which we have found invaluable, and that is Sir Owen Morsheda’s *Windsor Castle*, which is so delightfully written and is so packed full of interest and information. Rather, therefore, than describe the buildings in detail, which has already been so admirably done, I suggest that you should, in imagination, come with me on a very short tour of this part of the Castle and I will tell you a little of what we are doing.

Let us start with the HORSESHOE CLOISTER. Now this Cloister is a very good example indeed of the pitfalls which I have just been describing; for here the great nineteenth-century architect, Sir George Gilbert Scott, in carrying out his restoration, completely altered the character of the Cloisters as it was before and as can be seen by many charming prints. There is no doubt that it was necessary at the time to carry out very extensive works of preservation and some of the work was very good indeed. I should particularly like to refer to the arcade round the Cloister walk, which is a perfect reproduction of the original, as can be seen from an eighteenth-century engraving illustrated in St. John Hope’s book and described as “Petty Canons Houses in form of a Fetterlock”. This engraving shows the tracery which Gilbert Scott put back into place with meticulous care. But at the same time he added to the Cloister buildings a tall turret with an onion-shaped roof on either side of the gable of the library. These turrets completely destroyed the scale of the Cloister buildings and altered their character. They were in themselves also heavy and overpowering and vied with the turrets on the Chapel itself. There was no evidence that they existed previously and as they were found to be in an extremely bad condition we took them down and have not put them back again. I feel that the Cloister looks much better without them.

I expect that most of you remember the lace-like carved oak battlements that surrounded the roof of the Cloister. These were very charming to look at, but were never a practicable idea. They again were entirely due to Gilbert Scott, but there is some slight evidence that battlements of a similar nature did exist when the Cloister was originally built in the time of Edward IV. However, when we started to carry out the necessary repairs we found that these battlements were in a deplorable condition, the woodwork having been almost completely decayed and the fragments being held together by wire and string. It was therefore decided to remove them entirely. Woodwork of this nature, exposed to the
weather on all sides at the top of a building, cannot be expected to last for more than seventy to eighty years or so, and it was therefore considered most unwise to replace these battlements, as they would of necessity have to be renewed again at a comparatively early date. We felt, however, that when the battlements had been removed, the long straight lines at the edge of the roof looked hard and that something was needed to make good the lack of the cresting. We have therefore fixed under the cornice a series of carved badges of the Kings Edward IV, Henry VII and Henry VIII, that is, the white lion, white rose, white rose en soleil, the sun in splendour, the portcullis, the Tudor rose, the Tudor rose en soleil, the red dragon, the white greyhound and the fleur de lys, with over each window the badge of St. George’s cross. Much of the work in the Horseshoe Cloister is giving us serious cause to regret the methods which were used for the nineteenth-century reconstruction. If you will look at the back of the Cloister buildings as you go towards the Curfew Tower you will see the way the brick infilling between the beams of the half timber works is gradually creeping forward so that in some cases it projects as much as two inches from the face of the woodwork. All this brick infilling will have to be taken out and refixed and many other repairs will have to be executed before the Horseshoe Cloisters are completely repaired.

As we are now on the way to the Curfew Tower, let us for a moment consider this interesting building. Here we have a most flagrant instance of the alteration of character, in this case by the nineteenth-century architect, Salvin. He went so far as to turn what had been a late mediaeval English tower into an early mediaeval French one. It is most interesting and indeed extraordinary to see inside the imitation high pitched French roof, the original framework of the cupola still intact within, and indeed St. John Hope, in his book, says that he “greatly hopes that it may one day be restored to its original appearance”. You should also read what Sir Owen Morshhead has to say about this tower, and on page 32 of his book you will see a small illustration which you might at first glance take to be a photograph of the Curfew Tower itself. You will see, however, that it is really part of the walls of Carcassonne, from which the design was taken. There is also a small illustration of Wyattville’s proposals for the rebuilding of this tower, and I think you will agree that Salvin’s solution is at any rate much better than what had been intended by Wyattville. However, whatever we may think of the design of this tower, I think we would be falling into the pitfall I have previously mentioned if we now followed St. John Hope’s advice and exposed the cupola that is now hidden inside, as the steep roof of the tower has become a part of the Windsor scene, and indeed it looks very fine from Eton High Street.

The work that we have just completed within the tower concerns the great fifteenth-century bell frame which supports the peal of bells. Not long ago it was decided to clean the frame as the pigeons in great numbers had got in through the louvres of the tower and had made an indescribable mess with nesting on the timbers of the
framework. When this cleaning was carried out a terrible state of affairs met our eyes, as under all the debris left by the pigeons it was found that an alarming amount of beetle attack had been going on, so that in some cases only an inch of wood was left to support the great weight of the bells. Immediate instructions had to be given that no ringing could be carried out while the framework was shored up and secured against collapse. This was the reason for the regretted impossibility of tolling the bells at the death of His late Majesty King George VI. It was a very ticklish operation inserting new timbers to make the framework safe, but all is now completed and the bells are ringing again.

We now come to the Chapter Library, where repairs to the roof have been completed, but where we now find that the floor in one portion has to be renewed. It is for this reason that it was impossible for the Friends to meet in the library to-day, as we have discovered that one of the beams spanning the floor has been badly eaten away by beetle and must be renewed.

23 The Cloisters. We have just completed the works of structural repair to this very charming building. It is, in fact, largely an imitation, but I think we must all agree that it is a very clever piece of work by the same architect, Sir George Gilbert Scott, who did the work at the Horseshoe Cloister which we have already spoken about. I should like to draw your particular attention to the decorative cast iron gutters; these were part of the restoration of Gilbert Scott, but seem to us to be particularly charming in design. Although they had rusted away, and therefore might have been renewed with plain gutters, we persuaded the Dean and Canons to renew them as they previously were, and I am sure they add greatly to the charm of the building.

24 The Cloisters. We are about to start operations to divide this house into two, which luckily it is comparatively easy to do. We must, however, be very careful not to harm the appearance of the exterior itself, mostly of eighteenth century date. In addition to the work of this period, however, a portion of this house is extremely interesting as there is one wall of the Great Hall of Henry III incorporated into it, which you can see from the outside if you stand facing the house with your back to St. George's Chapel. Although it is now the outer wall of the house, what you see is the inside face of the north wall of the Great Hall, which was demolished and only this wall left standing to be used as the gable of the house.

8 Canons' Cloister. There is one small architectural detail on the facade of the next house, that is 8 Canon's Cloister, to which I should like to draw your attention. I refer to the brick pilasters with carved Ionic capitals to them on the facade facing the Chapel. If you look at these you will notice that one or two of the volutes of the capitals have been broken off in course of time. I cannot help suggesting that this is perhaps a small piece of work that the Friends of St. George's might like to do one day by arranging for the repair of this carved brickwork.
DEAN'S CLOISTER. In this Cloister we are faced with the continuous necessity for repairing the stonework which is gradually decaying. I am glad to say that we have now got a stone mason, Mr. D. Smith, who is permanently employed upon the works, and has recently completed the renewal of the stone battlements above the Chapter Office under the able supervision of our Clerk of Works, Mr. Pratt.

CHAPEL. Now we come to the Chapel itself, the crowning glory of Windsor, indeed perhaps the crowning glory of the whole of the south of England. This building has been so often described and is so well known that you will not wish me to describe it in detail. I must, however, mention the Beaufort Chapel, which has recently been repaired and restored with the generous help of the Friends. I hope you will have an opportunity of looking at it and seeing the magnificent newly-cleaned bronze screen surrounding the tomb and all the other work which has been carried out to beautify the Chapel. I think we all owe a debt of gratitude to Canon Venables, who has been the guiding spirit in this work. Apart from this item, I think I should confine myself to telling you something about a part of the Chapel which you cannot yourselves see, but which is of extreme interest and importance; I refer to the roofs above the stone vaults which no one normally visits. In Sir Owen Morrishead's book he speaks of a man "walking upright and only bending at the beams if he be tall". It is quite true that the space between the stone vaults which you can see and the outer roof covering above is very large indeed, and it is certainly so that you can stand upright over large portions of it. However, it is a maze of intricate timber work and to go all over the roof is a great scramble, so that you have in places to squeeze under and between great baulks of timber. I, as part of my duties, make a twice yearly report upon the structure of the Chapel and I therefore have to visit the roofs and go over them in detail twice a year to watch out for any trouble that may be brewing. You will be glad to hear that there is hardly any beetle up in these roofs and that it is all in the most excellent condition. This is very largely due to the Brakspear repairs which were carried out between the wars and for which no praise can be too high.

It should be borne in mind that a roof such as this is not rigid or standing still but is constantly on the move; as the winds blow and the traffic roars round the Castle walls, vibrations are transmitted to the timbers and stonework of the vaults so that the whole thing is alive and moving slightly all the time. The space above the roofs can be compared in a way to the engine room of a ship, and it is therefore essential that it should be kept as clean as is the inside of a ship so that every little movement can be noted in time and dealt with before troubles develop. You will be glad to know that the roof of St. George's Chapel is kept as spotlessly clean as you can possibly wish, so that as we crawl about on our inspections we can note every inch of the woodwork and stonework for defects. I can prove to you that what I say about the cleanliness
of the roof is true if you will look at the white boiler suit which I wear during these inspections. Some people said to me when they saw me with it, "Why when you are going up into a dirty roof do you wear a white garment which surely will be immediately covered in black dirt and dust?", to which I replied that if I found that this had happened to my garment I should know that my duty would be to complain most emphatically to those who are responsible for cleaning the roofs; but you will see that those concerned are carrying out their work well because although I have had this boiler suit for two years and have paid several visits to the roofs during that time, it is almost as clean as when I bought it and it has not yet been washed. During our inspections of the roof we note every sign of settlement or fracture, and you will, I am sure, be interested to know that there are no fewer than eighty glass tell-tales fixed on the upper side of the vaulting, where small cracks due to the infinitesimal movements have occurred from time to time. These glass tell-tales are constantly watched and at the last inspection two were found to have fractured. This shows that some very small movement has recently occurred and also shows how important it is to keep a continuous watch. One of the points of great interest in the roof which cannot be seen from below is the beginnings of the great central tower which was originally intended to cover the crossing. Immediately above the stone vault, which you now see spanning this space, the walls rise up with carved and panelled faces, obviously intended to be seen from the church below. The tower, however, had only been carried up a few feet when it was decided that the weight and thrust would be too great for the piers and the flat stone vault was inserted instead.

As we make our way down from the roof there is one very small item of interest which perhaps I might draw to your attention as I end this talk. If you go into the Queen’s pew over the north choir aisle you will see in the windows various portions of coloured glass of different dates and styles, which presumably have been collected from various sources from time to time. Among these fragments there is one very small piece of glass painted with an exquisite spray of roses. St. John Hope, in his book, describes it as “a large spray of pink roses”, but in fact it is really quite tiny, the pane of glass being only about 6 inches square, and the roses are of a pale lilac colour. I do not think I have ever seen a more exquisitely painted reproduction in glass of flowers and I would very much like to know the history of how this small piece of nineteenth-century glass got there. It is a pity that nowadays it is so seldom looked at and does indeed seem to have been “born to blush unseen”.

With the mention of this lovely little piece of work I will bring to an end my talk, with many thanks to you for having so kindly listened to me.
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.
Book of Hours purchased.
Repair of the John Davis Clock in the Curfew Tower.
Restoration of the Beaufort Chapel.
Purchase of Statue for Beaufort Chapel.
FitzWilliams Plates in Bray Chapel restored.
ANNUAL REPORT TO 31ST DECEMBER, 1953

LIST OF NEW MEMBERS, 1953

Vice-Presidents:

Viscount Allendale, K.G.
Sir Winston Churchill, K.G.

†Life Members.  *Subscriber annually under seven-year covenant.

THE FRIENDS OF ST GEORGE’S

|Allen, Miss B. | Kaye, E. D. |
|Allinson, Miss A. K. | Knapper, Mrs. C. |
|*Andrews, Mrs. B. W. | King, W. J. |
|Ashby, J. F. |

*Battcock, Major R. D.
Boncey, Miss P.
*Brown, A. W. S., M.A.
Buckingham, K.
Buckland, Mrs.
Burls, R.
Buttery, Miss G.

Cadd, Mrs. Hartley
Cadd, Hartley A.
Carleton, The Lady A. De Labere
Chambers, Miss G. M.
Chavasse, Miss M.
†Clark, Major P. S. J.
Clifton, Mrs. H. G.
Cook, Miss L.

Dunmore, H. A.
Evans, Mrs. D.

Fagan, Mrs. J. W.
Fairhurst, H.
Fairhurst, Mrs. H.
†Fell, L. F. R.

Gales, Miss M.
Gardener, E. A.
Gibson, S.
Greig, G. G. F.

Hall, Julian
Hardman, Mrs. E. M.
Haslam, Group Capt. J. A. G.
Hayter, Miss S.
Heap, Lt.-Col. E. J. F., O.B.E.
Heraldry Society, The
Hewitt, C. E.
Higgs, C. L.
Hochstein, L.M.
Holbech, Lt.-Col. L., C.V.O., D.S.O., O.B.E., M.C.
Hurley, W. R.

Johnson, C. F., B.S., C.P.A.
†Johansen, E.
Johnson, S. M.

Lane, R. C.
Lee, Miss M. I.
Locke, Mrs. A. W.
Locke, Miss W. N.
Locke, L. T.
*London, H. S., F.S.A.

†Macleod, Miss J. C.
Marriott, Mrs. F. W.
Marriott, T. W.
Marshall, R. E.
Mary Dorothea, Sister, S.S.S.M.
Maycock, Mrs. J.
Metcalfe, The Rev. G.
Moody, Mrs. M.
Murkin, E. J.

†Nesbitt, Mrs. F.
Nicklin, Mrs. K. B.
Nott, Miss E. M.

Ormerod, S., A.R.I.C.S., A.I.A.S.
Pilcher, Miss E. E. W.
Pinchbeck, H.
Pratt, Mrs. H. E.
Pratt, H. E.
Pridmore, Mrs. E.

Roberts, C.
Ross, Miss K.
Rump, Mrs. E. A.
Ryner, William, I.O.G.T.

Sack, Mrs. N. L.
Salwey-Brown, Mrs. E.
Sandy, J. E.
Sarson, R. L.
†Shepherd, Mrs. N. F.
Short, H. E. G.
†Smith, M. G.
Soulsby, Mrs. M.
Soulsby, D. P.
Soulsby, Miss M. A.
Soulsby, Miss S.
*Strangeways, T. G.
| Thomson, Capt. S. S. C., O.B.E. | Warman, Miss M. A. |
| Thorold, Miss D. A. | Watkins, Mrs. W. |
| †Turnbull, The Rev. J. D. S. | Watts, Miss E. |
| *Turnham, Col. A. S. | *Whiteman, Lieut. F., S.L.I. |
| *Turnham, Mrs. A. S. | Wigglesworth, Mrs. M. H. |
| *Vernon, Miss T. E. | Willey, Miss E. A. |
| Wallace, H. C. | Wilson, Mrs. D. M. |
| *Waite, Miss D. M. | Wood, Miss S. A. |
| *Wright, J. Milne | Wood, H. N., M.B.E. |
| †Yeatman, Dr. M. |

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**DESCENDANTS OF THE KNIGHTS OF THE GARTER**

| Applin, Mrs. M. | Lee, Mrs. P. I. |
| Birdseye, Mrs. E. W. | Lloyd-Kirk, Mrs. A. A. |
| Clifton, Miss T. J. W. | Melville Smith, G. |
| Clifton, Miss A. M. W. | Melville Smith, Mrs. R. |
| Clifton, A. D. | †Morris, Mrs. J. |
| Clifton, Miss G. FitzRoy | Parkes, Mrs. M. A. R. |
| Clifton, E. H. | Patterson, Mrs. B. M. |
| Creasey, Mrs. D. N. | Percival, S. T. B. |
| *Davies, Mrs. A. B. | *Probert, W. M. |
| *de Beaufort-Molyneux, The Countess | Probert, Miss D. M. |
| de Meulan, Marquis P. F. | Probert, Miss S. W. |
| de Meulan, Marquise B. | Rogers, Mrs. D. L. |
| de Saint Leger, Madame C. | *Ruscombe-Emery, A. R. |
| de Saint Leger, Madame Y. | Ruscombe-Emery, Mrs. A. R. |
| Emery, Dr. E. J., M.B., Ch.B. | Smythe, Miss K. M. |
| Hillman, Mrs. A. G. | Smythe, Miss D. |
| Hooper, W. R. | †Smythe, Lt.-Col. C. C., O.B.E., M.C. |
| *Innes-Smith, R. S. U. B. | *Thompson, Mrs. M. L. |
| †Johnston, Miss M. L. | Turner, Mrs. M. E. |
| †Johnston, Miss B. F. L. C. | Wedgwood, Mrs. B. M. |
| †Johnston, Miss N. H. | Wedgwood, B. J. |
| Knight, A. C. | Wedgwood, N. K. |
| Knight, D. T. H. | Webster, P. G. C. |
| Knight, R. C. | Wickham, Mrs. B. K. |
### THE SOCIETY OF THE FRIENDS OF ST. GEORGE'S

with which is amalgamated

THE ASSOCIATION OF THE DESCENDANTS OF THE KNIGHTS OF THE GARTER

RECEIPTS AND PAYMENTS ACCOUNTS FOR THE YEAR ENDED 31st DECEMBER, 1953

#### CAPITAL ACCOUNT

<table>
<thead>
<tr>
<th>Receipts</th>
<th>£</th>
<th>s</th>
<th>d</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at 1st January, 1953</td>
<td>846</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>Life Membership Fees and Donations</td>
<td>160</td>
<td>17</td>
<td>10</td>
</tr>
<tr>
<td><strong>Total Receipts</strong></td>
<td><strong>£1,007</strong></td>
<td><strong>5</strong></td>
<td><strong>11</strong></td>
</tr>
</tbody>
</table>

**Payments**

<table>
<thead>
<tr>
<th>Payments</th>
<th>£</th>
<th>s</th>
<th>d</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchase of 200 National Savings Certificates</td>
<td>150</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Balance at 31st December, 1953:</td>
<td>700</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>At Bank on Current Account</td>
<td>157</td>
<td>5</td>
<td>11</td>
</tr>
<tr>
<td><strong>Total Payments</strong></td>
<td><strong>£857</strong></td>
<td><strong>5</strong></td>
<td><strong>11</strong></td>
</tr>
</tbody>
</table>

**Balance at 31st December, 1953:** £1,007 5 11

#### GENERAL ACCOUNT

<table>
<thead>
<tr>
<th>Description</th>
<th>£</th>
<th>s</th>
<th>d</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at 1st January, 1953</td>
<td>1,461</td>
<td>14</td>
<td>2</td>
</tr>
<tr>
<td>Subscriptions</td>
<td>659</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Bequests and Donations</td>
<td>80</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Sale of Badges</td>
<td>42</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Income Tax recovered in respect of Subscriptions</td>
<td>151</td>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td>Sale of Publications</td>
<td>332</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Sundry Receipts</td>
<td>27</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total Receipts</strong></td>
<td><strong>£1,291</strong></td>
<td><strong>9</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td>Interest—3% Defence Bonds</td>
<td>4</td>
<td>10</td>
<td>0</td>
</tr>
<tr>
<td>3% War Loan</td>
<td>12</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>3% Savings Bonds</td>
<td>4</td>
<td>10</td>
<td>0</td>
</tr>
<tr>
<td>3% Savings Bonds</td>
<td>1</td>
<td>10</td>
<td>0</td>
</tr>
<tr>
<td>3% Defence Bonds</td>
<td>36</td>
<td>6</td>
<td>10</td>
</tr>
<tr>
<td>Post Office Savings Bank</td>
<td>36</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td><strong>Total Interest</strong></td>
<td><strong>£95</strong></td>
<td><strong>4</strong></td>
<td><strong>4</strong></td>
</tr>
<tr>
<td><strong>Total Receipts</strong></td>
<td><strong>£2,848</strong></td>
<td><strong>7</strong></td>
<td><strong>8</strong></td>
</tr>
</tbody>
</table>

**Payments**

<table>
<thead>
<tr>
<th>Description</th>
<th>£</th>
<th>s</th>
<th>d</th>
</tr>
</thead>
<tbody>
<tr>
<td>Restoration of Beaufort and Bray Chapels</td>
<td>574</td>
<td>9</td>
<td>0</td>
</tr>
<tr>
<td>Assistant Secretary</td>
<td>76</td>
<td>16</td>
<td>0</td>
</tr>
<tr>
<td>Printing and Stationery</td>
<td>251</td>
<td>0</td>
<td>9</td>
</tr>
<tr>
<td>Postages and Sundries</td>
<td>122</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>Office Rent</td>
<td>20</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total Payments</strong></td>
<td><strong>£1,044</strong></td>
<td><strong>10</strong></td>
<td><strong>11</strong></td>
</tr>
</tbody>
</table>

**Balance at 31st December, 1953:** £1,803 16 9

**NOTE:** On the 31st December, 1953, the Society held the following Investments:

<table>
<thead>
<tr>
<th>Description</th>
<th>Market Value at 31st Dec., 1953</th>
<th>£</th>
<th>s</th>
<th>d</th>
</tr>
</thead>
<tbody>
<tr>
<td>On Capital Account:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>£150 3% Defence Bonds</td>
<td></td>
<td></td>
<td>151</td>
<td>17</td>
</tr>
<tr>
<td>£1,000 3% Defence Bonds</td>
<td></td>
<td></td>
<td>1,000</td>
<td>0</td>
</tr>
<tr>
<td>£350 3% War Loan</td>
<td></td>
<td></td>
<td>296</td>
<td>12</td>
</tr>
<tr>
<td>700 National Savings Certificates</td>
<td></td>
<td></td>
<td>744</td>
<td>19</td>
</tr>
<tr>
<td><strong>Total Capital Account</strong></td>
<td></td>
<td></td>
<td><strong>2,193</strong></td>
<td><strong>9</strong></td>
</tr>
<tr>
<td>On General Account:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>£200 3% Savings Bonds</td>
<td></td>
<td></td>
<td>188</td>
<td>10</td>
</tr>
<tr>
<td><strong>Total General Account</strong></td>
<td></td>
<td></td>
<td><strong>£2,381</strong></td>
<td><strong>19</strong></td>
</tr>
</tbody>
</table>

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

E. L. SHEPHARD, Hon. Treasurer.

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

22nd January, 1954.
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
(a Descendant has to prove descent from a Knight of the Garter)

‡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, which give free admission to the Chapel:
7/6 Descendants; 5/- Friends; Free to new 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 .................................................................
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. 0d. in the £ (as at present), the amounts are as follows:—

<table>
<thead>
<tr>
<th>Subscriber’s Annual Payment</th>
<th>Income Tax Recoverable by The Friends</th>
<th>The Friends Actually Receive</th>
</tr>
</thead>
<tbody>
<tr>
<td>£ s. d.</td>
<td>£ s. d.</td>
<td>£ s. d.</td>
</tr>
<tr>
<td>10 0</td>
<td>8 2</td>
<td>18 2</td>
</tr>
<tr>
<td>1 0 0</td>
<td>16 6</td>
<td>1 16 6</td>
</tr>
<tr>
<td>2 0 0</td>
<td>1 14 0</td>
<td>3 14 0</td>
</tr>
</tbody>
</table>

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 £
such sum to be paid annually, the first payment to be made on the (a) ..............day of ..............

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.