

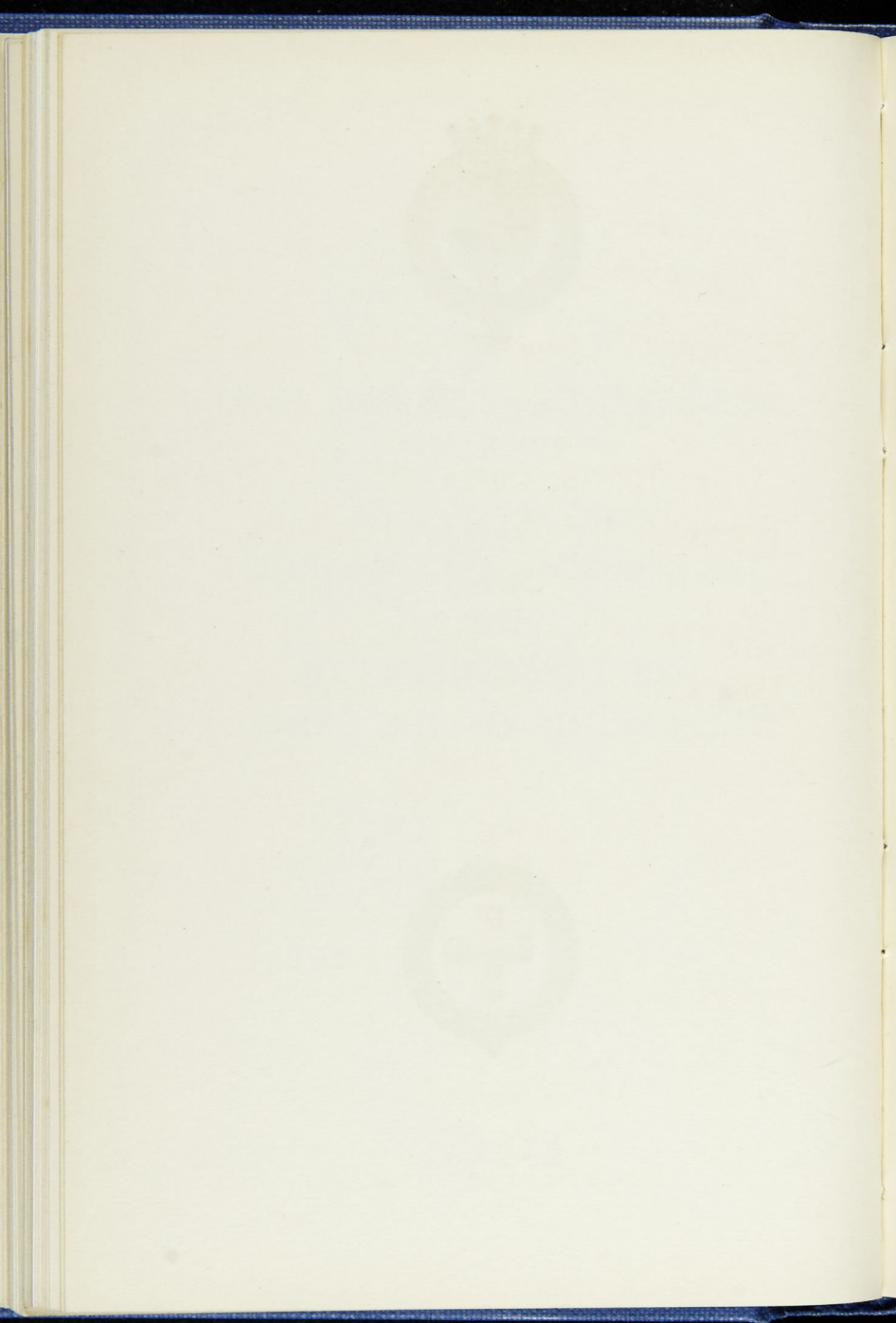


St George's Chapel, Windsor Castle

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



1956





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THE KNIGHTS OF THE GARTER



REPORT  
to 31st December, 1956

*Price—Two Shillings and Ninepence, post free*  
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1956

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## THE DEAN'S LETTER

THE DEANERY,  
WINDSOR CASTLE.

January 1957.

MY DEAR FRIENDS,

In its jubilee year this Society of ours has well maintained its position with a membership of nearly two thousand. Few of you live in or near Windsor and some of you are overseas, but though we are a scattered company there are strong bands which hold us together; first our unity in Christ; second our devotion and loyalty to The Queen; third our common interest in and practical care for Her Majesty's Free Chapel of St George within her castle of Windsor. So I can assume that comparatively domestic and detailed news from the centre will not come amiss.

You have been most active in 1956 and your representatives on the Executive as well as the Honorary Secretary and Treasurer deserve our warm gratitude. The altar rails, eminently worthy of their purpose and setting, were in position on Easter day: the finely embroidered blue altar frontal was in use during Lent: The North-West corner of the Dean's Cloister has been skilfully restored and preserves the lovely 14th century pattern, which was rapidly crumbling to dust, so that more extensive restoration of the Cloister may be undertaken in years to come. Other work on the fabric has been carefully planned, notably in the Oliver King Chapel and on the North-East door, besides small repairs to a graceful coloured 17th century font now standing in the Nave.

*The Romance of St George's* has been revised and brought up to date by the learned pen of Mr. Bond, assisted by the generosity of our publisher, Mr. Burgess—to say nothing of the golden King's beast on the blue cover, designed by Mr. Manley as an artistic finishing touch. All this I marvel to add is available for half-a-crown.

The annual Garter Service was notable for the presence of three Prime Ministers, Sir Winston Churchill, Earl Attlee and Sir Anthony Eden, the two last named being installed by The Queen with her accustomed dignity and grace. We welcome to the College and to the friendship of the Castle community Lieut.-Colonel Patrick Boyle, M.V.O., as a new Military Knight of Windsor.

I must sadly record the departure of Dr. A. R. Vidler, a Canon who for more than eight years has proved a pillar of strength to St George's and by his rare gifts of wit, wisdom and human sympathy has endeared himself and his faithful Zimri to us all. He is now Dean of King's College, Cambridge, where we wish him well so long as he does not forget his Windsor friends. The consequential disappearance of the Doves is much to be deplored. Captain Forbes, R.N., much to our regret, resigned his office as Chapter Clerk in September to live in retirement near old naval acquaintances at Lee-on-Solent: while we miss him and his wife, we greet Mrs. Rushton as his worthy successor in the Chapter Office. We are sorry to say goodbye to

the Rev. David Galliford, who vacated his Minor Canonry at the end of the year to become Vicar of St Oswald's, Middlesbrough. He has done much good work both here and in Eton Wick and we had hoped to have him and his wife with us for some years to come.

Mrs. Fellowes, widow of our distinguished Minor Canon, died recently, so closing a memorable chapter in our Cloister history; and also Miss Woodcock, who is remembered for the valuable help she gave in the Chapter Library for a period of five years. We have also to record the death of the Marquess of Exeter and of Viscount Allendale, illustrious members of the Most Noble Order, who are mourned by the wide circle of those privileged to know them.

With my warm good wishes, I am

Yours most sincerely,

ERIC HAMILTON, Bishop,  
*Dean of Windsor.*

P.S. As we go to press we learn with sorrow that the Earl of Athlone, K.G., brother of the late Queen Mary, died on the morning of 16th January. R.I.P.

## EDITOR'S NOTES

(In which are included notes by Lord Mottistone)

### Membership

We have been pleased to welcome 153 new members during the year, of whom 21 are Descendants and 132 Friends, many of whom have been introduced by existing members. Unfortunately there has been a loss of 102 members owing to death and lapsed subscriptions. The total membership is 1,938.

The small number of covenanted subscriptions has been responsible for the very welcome addition of £182 to our resources. A form of covenant is being sent out with the Report, in the hope that some who have not already covenanted, will care to help in this way.

Some members have very kindly sent money additional to their subscriptions. One gift of five guineas has been of great service, as it was the means of procuring a glass top for the Friends' table in the Chapel, and a rubber stamp for signing receipts. Another Friend presented the office with a copy of Pote's *History and Antiquities of Windsor Castle*.

### Finance

The finances are in a satisfactory condition as reference to the Balance Sheet at the end of the Report reveals. Mounting costs of postage, printing, stationery and of work undertaken do, however,



mean that the Society will not be able to undertake each year as much as it has done in the past. Meanwhile, some big payments have been made this year, as schemes which have been under discussion for some considerable time have been completed.

### **Work Carried out by the Friends**

The cost of the altar rails was £985, which was covered by funds raised during the war and the immediate post-war years. Canon Venables has kindly contributed a description of the rails, which is supplemented by the illustrations. (Plates I, II and VII.)

The restoration of the room in 2 The Cloisters, which overhangs the Dean's Cloister, was carried out in 1955, being completed on the eve of Christmas. The original estimate included the stripping of the roof of lead and replacing it with copper, but the Chapter has accepted the responsibility for this as part of general upkeep. Consequently the expense of the repair of the brick and timber East Wall and the oriel window, £410, comes within the figure of the estimate, despite a considerable rise in cost of the whole work.

The replacement of the North-West Pier\* of the Dean's Cloister has been carried out during the year at a figure much in excess of the £688 announced in last year's Report. The carver who had undertaken the work died before he had made a beginning and fresh estimates had to be obtained, all of which were much higher than the original estimate, and the one accepted was for £955. Lord Mottistone, of Messrs. Seely and Paget, architects to the Chapter, has contributed the following interesting account of the work and how it was carried out.

### **Reconstruction of the North-West Pier to the Dean's Cloister**

"The condition of the original corner piers in the Dean's Cloister has in recent years deteriorated so much that the work of restoration has become of prime importance to prevent the total loss of the mediaeval detail.

"Prior to the restoration executed in Beer stone and Purbeck marble by Messrs. Shaw and Newham, a careful record of the original was made by means of photography and the taking of wax pressings of the surviving detailed carvings. This information and that gleaned from the other remaining piers enabled Messrs. Seely and Paget, the architects, to determine the original formation and detail with a great degree of accuracy and to delineate it in a drawing, executed by Lord Mottistone, for the guidance of the masons.

"The operation of restoration necessitated the utmost care to prevent disturbance of the adjoining structure, and the whole corner of the cloister was supported by steel scaffolding before the old stones were removed. These stones were taken to the masons' yard situated near St Giles, Cripplegate, in the City of London and new stones were prepared to the approximate size and shape.

"In order that the detail should be a faithful representation of the original the mason carver did the whole of this work on the site

\*Plate VIII.

after the new stones had been fixed. In this way he was able to make constant reference to the remaining mediaeval piers to bring back to life in this one corner the beauty which once was theirs."

### Embroideries

An article in *Embroidery*, the Journal of the Embroiderers' Guild (Vol. VI, No. 4), gives a very interesting account of the kneeler strips for the Communion Rails and the Garter Stall cushions, with a photograph of four of the latter in position under the Garter Plates. The Society is well aware of these beautiful embroideries, worthy of the tradition of St George's Chapel.

The New Zealand Church Guild of Needlework has presented a most beautiful set of embroidered stoles, two burses and two veils and altar linen for the Chapel. The Dean and Canons are most grateful to all who did this lovely work, and to Lady Freyberg who took no small part in making the gift possible. The colours and material harmonize perfectly with the altar frontal recently presented by the Friends.

### Dr. A. R. Vidler

Throughout the eight years that Dr. Vidler was at St George's he showed the greatest interest and practical support in all the affairs of the Society, and in his position as Steward since 1954 he was brought very closely in touch with them. His business capacity was of the greatest help in the initiation and carrying out of schemes for the wise expenditure of the funds of the Society. So, in addition to the loss that the Friends have in severing active association with so brilliant a scholar and so vivid a personality, they have their own special regrets as members of a Society, much as they will be cheered by the knowledge that he will continue to be a member.

Our good wishes go with him, in his new sphere of activity in Cambridge, which will be so congenial to him.

### The Report

The wealth of the treasures of St George's is apparent in that this year's Report contains articles on subjects not previously touched on in former numbers.

Mr. T. S. R. Boase, President of Magdalen College, Oxford, has very generously allowed us to print the scholarly paper which he read at the Annual General Meeting, which, after a masterly introduction, assesses the quality of the post-mediaeval treasures of the Chapel.

Mrs. M. F. Bond has brought to light from records in the Aerary much interesting information about the gargoyles, which will be welcomed by those who have often enjoyed their quaint charm.



**"The Romance of St George's"**

*The Romance of St George's* was on sale soon after Easter; 12,000 copies were printed at a cost of £1,330 advanced from the Capital Account. Many members have purchased copies and are delighted with it.<sup>1</sup> One reviewer has described it as "a model of what such a book should be". Mr. Burgess has very generously arranged that the *Romance* may be purchased at Messrs. Oxley, 4 High Street, Windsor, where it may also be obtained by post at 2s. 10d. a copy. He allows the profits of the sales to come to the Society.

Unfortunately, sales on the Chapel stall were negligible during the wintry summer, but the *Romance* is now selling well in the Chapel. The Friends may feel satisfaction that their funds have kept such an attractive and scholarly book in circulation, and it is hoped that much increased sales in the future will more than refund the money expended.

**Nominations for Committee**

The three members retiring this year are Messrs. M. F. Bond, P. J. Manley and F. M. Underhill, who have given valued service to the Society during their three years of office.

The Committee nominates Miss A. K. Allinson, Brigadier E. K. B. Furze and Mr. C. Tait for the vacancies which arise. Members may put forward other names, with the consent of the nominees, to the Honorary Secretary, at least two weeks before the Annual General Meeting.

**Annual General Meeting**

The date of the meeting is Saturday, 25th May. Details are given on the enclosed leaflet and we are much indebted to Sir William Harris and the Choir for promising to give a programme of music during the afternoon. Tea tickets should be obtained in advance.

M. CURTIS.

<sup>1</sup> As we go to press, a request for the *Romance* has been received from the Washington Congress Library.

## THE ALTAR RAILS

By CANON E. M. VENABLES, M.A., B.D.

AT Easter, 1956, new altar, or communion, rails<sup>1</sup> were dedicated by the Dean. These are the generous gift of the Friends of St George's, and replace the earlier ones, whose damaged and unstable condition had made them in use somewhat unsatisfactory and in appearance hardly worthy of place in so lovely an environment. The rails were designed by Lord Mottistone and Mr. Paul Paget, architects to the Dean and Canons, and it is to their thoughtful care and skill and imaginative interest that is due the solution of what was indeed a delicate problem. It would have been more than difficult to design suitable rails in oak, however well seasoned and however skilfully carved, that would not appear insignificant in comparison with the superb and beautiful woodwork of the choir stalls. A similar reason ruled out the alternative use of metal, for the exquisite craftsmanship of the Tresilian iron gates by the tomb of King Edward IV and his Queen in the sanctuary is quite beyond the resources, not to say the technique, of to-day. Yet—and here was the problem—the new rails must be felicitously congruous with their surroundings, distinctive in design and style, beautiful in expert workmanship, harmonious, unobtrusive. That they fully achieve this purpose is something we can all be most thankful for.

The rails are constructed of highly-polished ebonized mahogany, with an inlaid top of sycamore, thus blending perfectly with the black and white marble flooring and the sanctuary step, into which they are firmly and securely fixed. Into the eight balusters sustaining the rails are inserted glass panels, which have the effect of lightening what otherwise might have been a slightly heavy appearance of unrelieved ebony. The original intention, very interesting in itself, was to engrave these panels after the manner of glass engraving which in the 16th and 17th centuries was a flourishing art; but for technical and other reasons this was not found, after experiment, wholly satisfactory. It was therefore decided that the panels should be painted, and Mr. Brian Thomas, whose sketches had already been made for the engraving, undertook to do this himself. This was a very happy decision. The completed panels, so original in conception and perfect in draughtsmanship and execution, are of remarkable interest and persuasive appeal. Moreover in reflecting, as they do, the varied light and colour around them they add a further beauty to the whole of the sanctuary.

Each panel gives a pictorial representation of one of the parables of the kingdom of heaven. The sequence of these, reading from left to right, is as follows.

<sup>1</sup> Plate VII.





PLATE I. GLASS PANELS IN ALTAR RAILS.  
North Side (b), (c), (d).

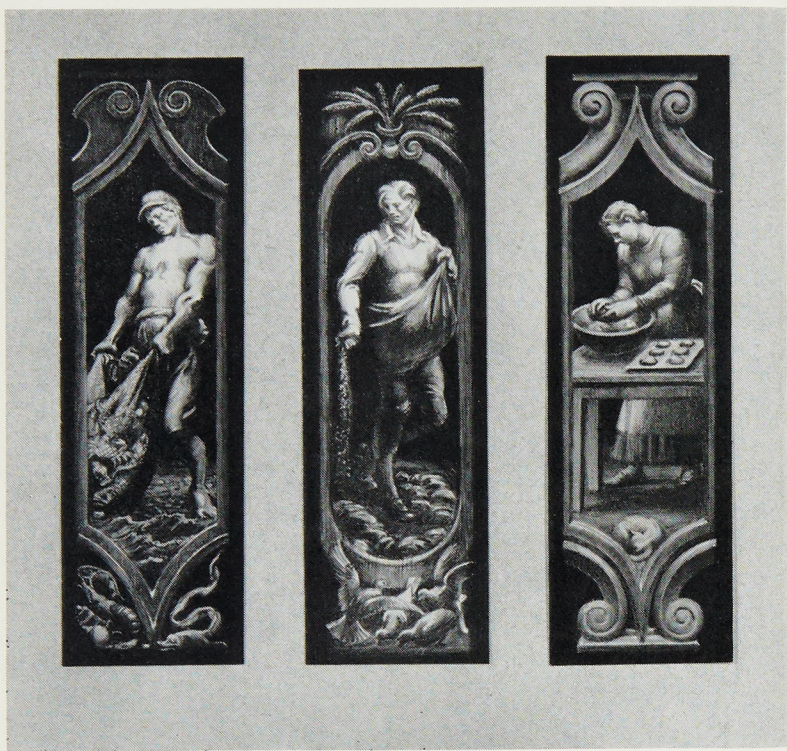


PLATE II. GLASS PANELS IN ALTAR RAILS.  
South Side (f), (g), (h).



*North side*

- (a) The merchant seeking goodly pearls, and finding one of great price. —*St Matthew*, ch. 13, v. 45
- (b) The tares and the wheat, and the angel reaper, and the bundles of tares below. —*St Matthew*, ch. 13, v. 24<sup>1</sup>
- (c) The man who dug in the field and found hidden treasure. —*St Matthew*, ch. 13, v. 44<sup>1</sup>
- (d) The grain of mustard seed. —*St Matthew*, ch. 13, v. 31<sup>1</sup>

*South side*

- (e) First the blade, then the ear, then the full corn in the ear. —*St Mark*, ch. 4, v. 26
- (f) The net gathering fish of all kinds. —*St Matthew*, ch. 13, v. 47<sup>2</sup>
- (g) The sower. —*St Matthew*, ch. 13, v. 3<sup>2</sup>
- (h) The leaven which a woman took and hid in three measures of meal. —*St Matthew*, ch. 13, v. 33<sup>2</sup>

The whole work of making and fitting these rails was carried out by Messrs. Martyn, of Cheltenham, with the assistance of Messrs. Whitehead, marble craftsmen.

<sup>1</sup> Plate I.

<sup>2</sup> Plate II.

## THE FIRST TWENTY-FIVE YEARS

By MARGARET CURTIS, M.A.

The Society of the Friends of St George's commemorated its Jubilee in 1956 and the Dean at the Annual General Meeting gave a brief outline of the history of the Society. It owed its inception to the great restoration of the Chapel, carried out between 1920 and 1930, at a cost of nearly £175,000, which retained the beauty of the Chapel undimmed and left it safer than at any previous time in its existence. The Chapter was concerned that the newly-restored Chapel and the twenty-four houses in the precincts should be adequately maintained. The only assured income came from the Ecclesiastical Commissioners, to whom in 1867 the Chapter had surrendered all their estates in return for a fixed sum reckoned to be adequate at that date, but which fell far short of the income required in 1930.

The Dean, the late Dr. Baillie, launched an appeal for the formation of a Society of Friends of St George's, to assist in dealing with this financial situation and to bind together those who were united by a love of St George's.

The object originally stated was the maintenance of the fabric of St George's, but in 1935 this was extended to include all the buildings for which the Chapter was responsible, which means the Curfew Tower as well as all the houses of the Cloisters.

Nine life members and 179 subscribers responded in 1931, and on 27th November, 1931, a General Meeting was held in the nave, which resulted in the framing of a constitution and the election of a committee. The Rev. Bernard Everett, Minor Canon of Windsor, was the first Honorary Secretary, and presented the book which contains the roll of membership, which was placed in the case given by Canon Nairne. The certificate of membership was based on a plate in the possession of the Minor Canons, which had formerly been used for printing tickets for admission to the Garter services, St George's Day, 1805 being the last occasion. The certificate was in black and white, until, as part of Windsor's celebration of the Festival of Britain, the Society of Friends enrolled Windsor, Ontario, as honorary life members, and a certificate, hand tinted by Mr. Manley, was sent to the Mayor. The attractive colouring was reproduced in the printed certificates after that date.

The Rev. Bernard Everett took up duties at Copenhagen in April 1932, and Canon H. W. Blackburne, in the short time before becoming Dean of Bristol in 1934, acted as a most energetic Honorary secretary. His period of office is memorable for his writing of the *Romance of St George's*, which after two later editions and rewriting by Mr. M. F. Bond, is still delighting its readers; for the opening of the Chapel to visitors on Sunday afternoons with the help of voluntary stewards; and for the amalgamation of the Association of Descendants of the Knights of the Garter and the Society of the Friends.



The Descendants had functioned separately for several years from a London address, and had raised large sums for the Chapel, including £7,000 which was handed to the Chapter for the Fabric Fund, at the time of the amalgamation in 1933. The Descendants retained their own certificate and badge, and their names were inscribed in the Roll in blue ink, whereas the names of Friends were written in black, but in other respects the Descendants were merged in the Friends' organisation.

At the Annual General Meeting in 1934 it was announced that His Majesty King George V had graciously consented to be the Patron of the Society, and his successors have graciously continued to grant this privilege. Canon Stafford Crawley was elected Honorary Secretary in succession to Canon Blackburne and gave devoted service till his death in 1948. General Pelly, one of the Military Knights, replaced him for a short time until prevented by illness, and I have carried on from 1949, having previously been an elected committee member, representing the subscribers, since the foundation of the Society. I was due to retire in 1949 under the new ruling that elected committee members should retire after three years, instead of being elected *en bloc* yearly. My work has been to build up the Society after the shrinkage of the war years.

The Friends have in the first twenty-five years of their existence given memorable service to St George's, as is witnessed by the list of work done by them which appears yearly at the end of the Report. They have indeed lived up to the definition stated at the time of their foundation, "The Friends of St George's is an association of well-wishers of St George's Chapel, Windsor Castle, who desire to take a share in co-operation with the Chapter in the great work of handing on undiminished its dignity and glory to future generations".

ROYAL BEASTS. By *H. Stanford London*, F.S.A., F.S.G., F.H.S.,  
Norfolk Herald Extraordinary. With drawings by Harold B.  
Pereira. (The Heraldry Society, 1956. 12s. 6d.)

The tradition of European heraldry centres on the shield device, so that crests, supporters and badges are apt to be looked on as mere adjuncts and their history in consequence to be neglected. Yet among them are devices whose roots can be linked much more closely and directly than the sophisticated shield bearings with the preheraldic world of folklore and tribal totems. The dragon as a British or Welsh emblem goes back to the dark ages but becomes heraldic only, it seems, in the fifteenth century. The white horse was "the old arms of Brunswick" by the fourteenth century but may well derive from a pre-historic Saxon totem.

In the fifteenth century "beasts", which include birds, fishes, reptiles and monsters, acquired an immense vogue as personal and household devices of lords and princes—carved on their buildings, worn on their retainers' liveries, borne on their standards, and combined as supporters or crests with their shields of arms. Their architectural use produced such series as the carved Royal Beasts set up at Hampton Court by Henry VIII. These perished, but fragments found in the moat in 1909 inspired the existing modern replacement and this in turn probably inspired the much larger modern series placed on the roof of St George's Chapel in 1920/30.

When the plans for the Annexe to Westminster Abbey for Her Majesty's Coronation were under consideration it occurred to the Minister of Works and his advisers that a new series of Royal Beasts should be incorporated in the design. The matter was referred to Garter King of Arms. Garter discussed the matter with me and it was my good fortune to make two suggestions which were adopted. One was that Mr. London, whose special knowledge of the history of badges was well known to me, should be entrusted with the necessary research. The other was that, since there was room only for ten beasts, they should be limited to those used by direct ancestors of Her Majesty.

The beasts carved by Mr. Woodford for the Annexe and now to be seen at Kew will be well remembered and Mr. Pereira's illustrations to this book faithfully recall them. A handsome volume by Mr. London entitled *The Queen's Beasts* gave an interesting popular account of the historical background. But the plan of that work excluded just those references and technical details in which, to serious students of heraldry, the chief interest of the enterprise consisted. These the present book gives us and rich fare indeed it is. Mr. London has condensed into a small compass a mass of recondite learning which throws light not only on this particular series but on the whole obscure subject of heraldic beasts and badges. No serious student of heraldry or of those important aspects of the middle ages in which heraldry is deeply involved can afford not to possess it.

ANTHONY R. WAGNER.



## THE GARGOYLES OF ST GEORGE'S CHAPEL, WINDSOR

By **SHELAGH M. BOND, M.A.**

IN 1955, photographs were taken of more than four hundred gargoyles on St George's Chapel.<sup>1</sup> It is now possible, therefore, to study these carvings more easily, and to attempt some consecutive account of their erection and place in the architectural history of the Chapel.<sup>2</sup>

The word "gargoyle" is derived from the Old French *gargouille*, a throat or gargoyle, and is defined as a grotesque spout, representing some animal or human figure, projecting from the gutter of a building, in order to carry the rain-water clear of the walls. The term is also used to describe projections which resemble gargoyles, but which have no useful function, and most of the gargoyles of St George's Chapel fall into this category. They are sometimes, more correctly, called grotesques.

Gargoyles are first found on Gothic buildings in the early 13th century, and at this date they are both large and projecting. Later, they become less prominent, smaller and more numerous. Some of the best known are those on the Cathedral of Notre Dame in Paris, but almost every medieval church in England offers examples of this type of sculpture. In most of them can be seen that macabre and grotesque humour which is so marked a feature of the Gothic style (Plates III and IV).

The central crossing of the vault, the final stage in the building of St George's Chapel, was finished by 1528, and so we may presume that by this date the newly carved gargoyles were in position. There is no mention of them in Sir W. H. St. John Hope's *Windsor Castle*, and the accounts for carving them have not survived. Some 130 years earlier, gargoyles for the new Royal Lodging in the Castle appear to have cost 1/- each, in 1362-3. "To Thomas Holford and his fellows for working 159 'Gargoilles' at 12d a piece £7 19s."<sup>3</sup> Between 1363 and 1365, 107s. was paid "for working 107 gargoyles"<sup>4</sup> on the same building.

No great building, such as St George's Chapel, can survive

<sup>1</sup> The work was undertaken by the Friends of St George's, and the photographs taken by Cecil H. Greville Ltd., 4 High Street, Slough. They have now been placed for safe keeping in the Aerary.

<sup>2</sup> The following is a rough analysis of the 417 gargoyles shown in the photographs:

Single figures, human: 134, of which 14 are playing musical instruments.  
animals or birds: 111.

Double figures, both non-human: 8.

both human: 7.

1 non-human, 1 human: 28.

Devices: 3.

Unidentifiable: 126. Some of these are large featureless blocks of stone; others are almost completely worn away.

Many of the figures are grotesque, and non-representational.

<sup>3</sup> Sir W. H. St John Hope, *Windsor Castle*, Vol. II, p. 186.

<sup>4</sup> *Ibid.* p. 194.

unchanged, and in 1682, only 160 years after its completion, Sir Christopher Wren had to advocate stringent repairs. In the latter part of the 18th century, aided by the generosity of King George III, and largely under the direction of Henry Emlyn, a large scale programme of work was carried out. A total of £21,000 was spent on the Chapel between 1776 and 1792. Within the next century, help from the Government had to be sought for repairs and reconstruction in 1877. Many Friends will recall the enormous restoration of the decade 1920-1930. Carved decoration and gargoyles are more liable to obliteration and decay from weathering than are solid walls, and it appears likely from documentary evidence that few if any of the gargoyles now on the Chapel are original 15th or 16th century work.

To abandon chronological order, and to take the largest group of existing gargoyles first, the majority were carved between the years 1875 and 1885, and were part of the much needed restoration of the years 1870-1886. It is possible to appreciate the terrible state of the stonework of the Chapel from a remarkably cautious statement of Henry Poole, the architect, to Canon Anson, in a letter of 13th June, 1870. Referring to the stonework of the parapet of the north aisle, he says "I believe [it] is safe at present and that there is no fear of anything falling for at least another year"<sup>5</sup>—surely a minimum requirement in a famous building.

The Chapter Surveyor, A. Y. Nutt, gives details of the state of the building, and especially of the gargoyles, at this time, in a series of Memoranda. In December 1876, to quote only a few examples, he reported that the cornice of the north side of the nave was obliterated "as also the grotesque masks", that the cornice running east from the Rutland Chapel was defective "and together with a part of the masked grotesques, requires restoration" and at the east end, "the cornice to the two towers needs partial restoration including the grotesques".<sup>6</sup> In 1881, he was more ruthless, and advised that they should "cut out the defective cornice [on the north side] and renew same with carved grotesques properly modelled from ancient examples", and "renew grotesques [on the south side] where obliterated".<sup>7</sup> By March 1885, when most of the work had been completed, Mr. Nutt was able to report that on the north side, towards the east, "the old grotesques [had been] left where there was any trace of ancient carving upon them, and, where renewed, were produced from models of similar character gathered from surroundings".<sup>8</sup>

It is fortunate that eight of the bills sent to the Dean and Canons by Messrs. Farmer and Brindley, of 67 Westminster Bridge Road, S.E., between the years 1875 and 1885 are still to be found among the Chapter Records,<sup>9</sup> for these bills record the carving of 239 gar-

<sup>5</sup> W.R.XIV. Bundle for 1870.

<sup>6</sup> W.R.XVII 61.23(I).

<sup>7</sup> W.R.XVII 61.24(J).

<sup>8</sup> *Ibid.*

<sup>9</sup> W.R.XIV Bundles for 1875, 1877, 1886, and XVII 61.24 (E, F, K. and L.).



goyles or grotesques of various sizes during these years. To summarize from the bills which survive (and there well may have been some which have been lost) they supplied five at £4 each, six at £3 10s., a hundred and sixty at £3, twenty-three at £2 10s., one at £2, twenty at 15/- and twenty-four at 10/-.

That Farmer and Brindley exercised care in their work, and attention to what remained of the former carving can be seen from their bills. For example:

For Year ending Sept., 1878.<sup>10</sup>

Carving Grotesques and Gargoyles on South front East

End between Lincoln and Bray Chapels:

	£	s.	d.
No. 24 large (60/-) ... ..	72	0	0
No. 1 small (40/-) ... ..	2	0	0
Modelling from ancient remains of grotesques studies for reproduction in accordance with former work and surroundings (60 hours 1/-) ... ..	3	0	0
	£77	0	0

Again in September 1885 one of the items on their bill for £207 was "45 models from ancient work and casting same £22 10s."<sup>11</sup>

Farmer and Brindley, however, had not been first in the field in carving new gargoyles. A second group is that produced by James Merryman, the Chapter mason, who was a Windsor man and a member of the family of whom several generations were masons and stonecutters. Between 1804 and 1806, Merryman carved 34 "Freestone Gothic heads" at 20/- each and 9 "half heads with ashlar" at 14/- each.<sup>12</sup> A few years later, in 1831, the bill which he submitted to the Chapter recorded his work on the lower leads of the south front, adjoining the Bray Chapel, and contained the entry "taking down one large pannel of old Battlements . . . new Gothic heads, half heads, etc. . . .£16-1-8"<sup>13</sup> Again, in 1834 he restored gargoyles over the Beaufort Chapel and provided "1 new Bath stone Gothic head adjoining the Old Battlements" at £1-6-0.<sup>14</sup>

These two groups of gargoyles, the Farmer and Brindley and the Merryman are the chief, but a few more must be mentioned. In 1838 a mason called Stanfield carved for the West battlements "new Bath stone Gothic large and small and half heads"<sup>15</sup> and in 1876 George Fountain, who was regularly employed by the Chapter as a mason, cut out defective portions of the cornice of the Rutland Chapel, and defective "Gurgoyles" and fixed new.<sup>16</sup>

Finally the restoration of 1920-1930 brought more changes. Sir Harold Brakspear's Report of June 1918 stated that "On the North side [of the Quire] the old gargoyles remain in the cornice but are much worn and defaced". He said about the Master John Shorne

<sup>10</sup> W.R.XVII. 61.24 (E).

<sup>11</sup> W.R.XVII. 61.24 (L).

<sup>12</sup> W.R.XIV. Bundles for 1803, 1805, 1806.

<sup>13</sup> W.R.XIV. Bundle for 1831.

<sup>14</sup> W.R.XIV. Bundle for 1832.

<sup>15</sup> W.R.II. A.1.

<sup>16</sup> W.R.XIV. Bundle for 1876.

Tower over the Lincoln Chapel, that "The parapet on the East is very decayed and the gargoyles in the cornice are the original but much weathered. The rest of the parapet is weathered but the cornice with the gargoyles have been renewed on the other faces"<sup>17</sup>. To-day there are only nine gargoyles on the Lincoln Chapel, instead of the twenty-five there at the time of the Brakspear Report, and some of those remaining have been re-arranged. Some new gargoyles were also carved elsewhere on the Chapel, for a photograph has been found dated 1923 which was a model for the carver.<sup>18</sup>

The *Daily Express* of 10th September, 1926, contained an article on the gargoyles at St George's under the headlines, "Fiery Dragons of Windsor", "Gargoyles that hide history" and "Fight with Monks". Various gargoyles are described in detail, "taken down by the unwilling hand of the reconstructor" and put on the grass. "A few of the gargoyles, which were part of the original building, are 500 years old. Many, however, were only carved during the chapel's restoration forty years ago [i.e. 1886]".

Presumably, most of these gargoyles were replaced on the Chapel, but some, perhaps, were sold, together with other carved stonework, to the general public for the Restoration Fund.

It is clear, therefore, that there can be little or no original carving left. Indeed, if there were any, to judge from the weathering of gargoyles erected in recent centuries, it would in any case be unidentifiable. We must be grateful to Farmer and Brindley, acting under A. Y. Nutt, for their careful work, which has enabled us to see more of the original gargoyles, by the modelling from weathered remains, than if the medieval work had been left to weather away. As Mr. Nutt said, in 1886, when the restoration was over, "Many of the ancient blocks with any trace of character I had carefully modelled and this considerably assisted in obtaining the feeling of character required."<sup>19</sup>

It remains, therefore, to consider examples of each style of gargoyle and the subjects to be found.<sup>20</sup>

The gargoyles carved by Farmer and Brindley between 1875 and 1885 are most distinctive, and are to be seen especially clearly on the South front of the Chapel, at both upper and lower levels. One portrays a figure puffing out his cheeks, and blowing, and at his side lurks a small perching owl. Next to him is a hooded man, clasping an axe. Plate III shows a large, strongly carved animal, with long claws, staring eyes, and gaping mouth, leaning over the rain-water spout. Next to him is a winged bird with human face. In Plate III may be seen a large double gargoyle, where a naked ape-like creature, perhaps the Devil in person, grasps the shoulder

<sup>17</sup> W.R.IV.B. 25.

<sup>18</sup> Photograph in Aerary.

<sup>19</sup> W.R.X.VII. 61.24(J)

<sup>20</sup> I am most grateful to Miss Olwen Hedley, of the Royal Library, for her help in producing photographs of the Chapel in the later 19th century, which were of considerable value in interpreting the documentary evidence.



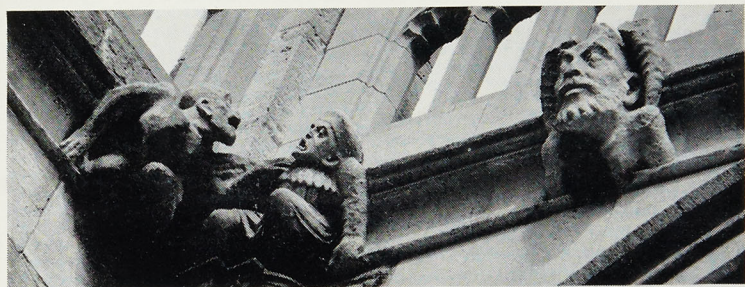
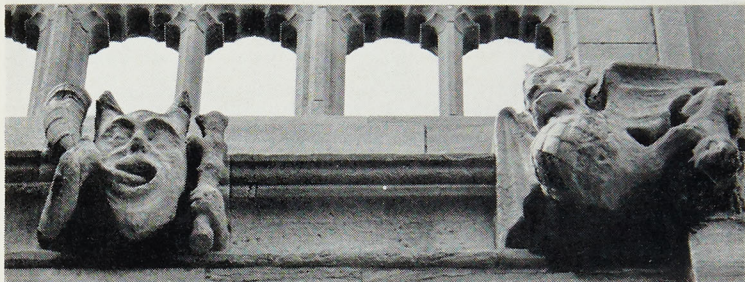
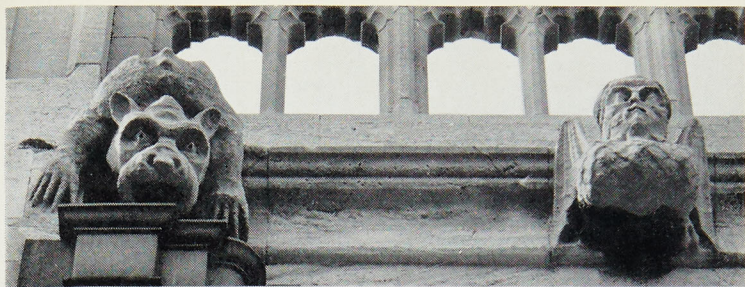


PLATE III. GARGOYLES ON SOUTH SIDE OF THE CHAPEL.



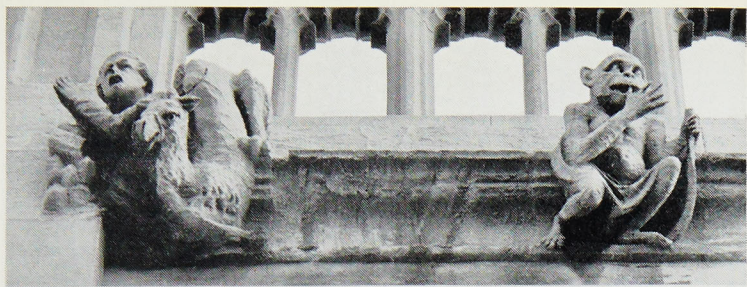
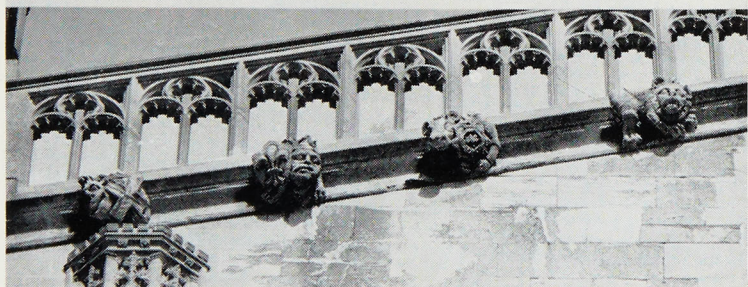


PLATE IV. GARGOYLES ON (a) NORTH SIDE



(b) MIDDLE OF WEST FRONT.



of a man whose mouth has opened in fear and pain. Next to this group is the head of a man, with horns at the side.

On the North side, on the upper battlements (Plate IV) a man falls off a camel, with disdainful face and wild eye, and next to him is a hideous monkey, holding his tail with his left hand, and his right thumb stuck in his large mouth.

Other gargoyles by Farmer and Brindley, which unfortunately it is not possible to illustrate, show a man blowing a primitive set of bagpipes, a ferocious animal holding a man's head by the hair, and a charming one of the man in the moon with semi-circular face. At his side sits a full-rayed sun, which is given a broadly grinning human face. The style is a distinctive one, and the subjects, closely derived from, and based on, existing medieval material, show the Gothic taste for the grotesque, the distorted human face, the queer animals with starting eyes, and gaping mouths. These gargoyles, with their many subjects, are carved with skill and vigour.

On the West front, at the end of the North and South aisles, a series of gargoyles portray musical instruments being played by queer distorted little men. They include a flute, drum, triangle, bagpipes and cymbals. Plate IV shows eight well carved gargoyles in the middle of the West front, over the statues in their niches, executed in a style very much like that of the musical series. They may be dated to the latter years of the 19th century.

The gargoyles on the Chapel, as we have seen, are mostly less than a hundred years old, yet they exhibit the vitality and variety of subject which are the true marks of medieval sculpture. This series of photographs is therefore doubly valuable. It serves as an exact record of the appearance of the gargoyles in 1955, and may also prove of interest to students of medieval sculpture.

## ST GEORGE'S CHAPEL: SOME CHANGES IN ENGLISH TASTE

By T. S. R. BOASE, M.C., M.A., F.S.A.

ST George's Chapel is the first of the three great chapels that are the particular glory of the last phase of Gothic art in England, and with Henry VII's Chapel and King's College Chapel, Cambridge, it forms a trio of buildings that can stand comparison with the great works of any period. In them we have a curiously English sense of space. Our Gothic buildings never aimed at the sense of loftiness that characterises the French cathedrals: compared with them ours tend to be lower and broader. Here, in the climax of Perpendicular art, with its straight lines and rectangular compartments, there is as great a sense of breadth as height: the dominating west window, very nearly square beneath its upper tracery, sets the scale: the roof hardly curves and its elaborate tracery and panelling echo those of the walls, so that the whole area seems enclosed in a unified scheme. Nowhere perhaps does this even balance exist with such clarity as at St George's—in Westminster and King's the vaults are true fans, spreading out from one springing point, whereas here the roof is flattened by the central band of liernes, a web of interconnecting ribs; and in the nave there are no pendant cones breaking the surface and creating a feeling of varied and mysterious depth.

Each of the three chapels has its particular function: at Westminster the burial chapel of Henry VII, at King's a college chapel, here the chapel of the Order of the Garter, and it is perhaps for its collection of heraldic brasses that St George's is most unique: but that is a familiar glory and I do not want to talk of it today, or of the great medieval beauties, the winged angels, the ironwork doors, the arcading and rib patterns. Rather, like Coventry Patmore, "singularly moved to love the lovely that are not beloved", I want to look at some less admired periods and consider the mark left on the Chapel by the changes and chances of post-Reformation centuries. Surprisingly little is known about the destruction in St George's at the time of the Reformation, though we have a very full account of the confiscation in 1552<sup>1</sup> of the images in precious metal, the plate and jewels. The Dean and Canons seem themselves to have removed the high altar; the chantry altars and the stained glass must have gone at this same period. The restoration of the high altar probably came under Charles I, though possibly removed again under the Commonwealth. Hollar's print of c. 1660 shows a wooden panelling on the east end with a narrow Gothic cresting; in the centre a panel of Mortlake tapestry for Titian's 'Last Supper', which was in Charles I's collection, and below an altar draped with a heavy cloth, on which is displayed the Chapel plate. During the Commonwealth the structure seems to have been allowed to fall

<sup>1</sup> G. F. Townsend in *Archaeologia* XLII (1869), 77.



into disrepair, and in 1681 Sir Christopher Wren was called in to give a report on necessary repairs. These were mainly to the roof and stone work, and included the removal of the much decayed King's beasts, which were not restored till the 1920's.

It was not till the second half of the eighteenth century that an attempt was made to re-beautify the Chapel. In 1767 the remains of old glass throughout the Chapel were collected and used for the lights of the great west window.<sup>2</sup> The glazier was William Kimberley, who apparently set the figures on grounds of clear glass, which must have looked a little like some modern windows, but also provided patterns in strong colours for the smaller lights, which probably were most unlike the conventions of today. In 1841-2 the mullions of the window were found to be in bad repair, and the glass was all taken out and re-set, using some additional old figure pieces and a pattern of diaper backgrounds; but, as we shall see, by then quite new ideas about glass painting held the field, and a new and vigorous personality was in control. Before that time arrived, a quite other decorative phase had been in vogue. In this one of the Canons, Dr. Lockman, was the prime mover. He had already been responsible for the west window; now in 1782 he proposed to King George III that a window of painted glass should be placed at the east end. Ten years earlier, plans had been drawn up for a 'classical' reredos, designed by a 'Mr. Stewart': this, despite the spelling of the name, must I think be Athenian Stuart, who was at the time surveyor of Greenwich Hospital and therefore a likely choice: the protests of the Chapter against his delay in supplying the designs are very much in keeping with extant complaints from others of Stuart's patrons. It was presumably a neo-classical design of austere accuracy. It did not however please, for in 1782 "the old altarpiece, being of Grecian Architecture and of course not corresponding with the stile of the Chapel was taken down and Mr. Thomas Sandby was asked to give a drawing of a new one". This was the elder brother of Paul Sandby, 'the father of the watercolour school'. For the window, the King decided that Benjamin West should provide the design. Ten years earlier West had been appointed historical painter to the King, and had embarked on the project of a series of paintings for a new chapel of 'Revealed Religion' in the Castle. There was some royal anxiety as to the propriety of such paintings, but the King was assured by his ecclesiastical advisers that West's designs were such as even a Quaker might contemplate with edification. Reinforced by this opinion, West was asked to provide for St George's an altarpiece of the Last Supper, which now hangs in the vestry, as well as the window design. It was a moment when the grand manner was being much advocated by Sir Joshua Reynolds, and altarpieces were returning into fashion as the most

<sup>2</sup> Canon A. Deane contributed an article in the 1945 *Report* on the west window, after the replacement of the lights at the end of the Second World War.

appropriate vehicle for it. At Oxford, Magdalen College had set up a seventeenth century 'Christ bearing the Cross' above their altar, and many other Oxford and Cambridge chapels followed their example. Trinity College, Cambridge, commissioned a large St Michael from West: Trinity College, Oxford, contented itself with a copy in needlework of West's 'Resurrection', probably the transparency of that subject which was between 1787 and 1790 inserted in the east window of St George's. It was painted by Thomas Jervaise or Jarvis, who had lately completed (1777) on the designs of Sir Joshua Reynolds the famous west window in New College Chapel. These large painted transparencies were much in vogue. West was frequently in demand for designing them, as for instance the east window at Hereford Cathedral, a window of the Angels' Message to the Shepherds for Marylebone Church, and many others, though none I think is still in position. They were painted, not stained, and on large, rectangular panes of glass, to make way for which all tracery was removed.

Francis Eginton, with improved methods of enamelling and ingenious use of stained yellow glass, succeeded Jervaise as the main practitioner, and in fact some of his earliest stained glass (armorial not figure pieces) was for the clerestory of the choir here. He was a Birmingham man, the first to give his native city the dominant position in ecclesiastical products which it has since held. His most famous and typical work was a copy of Raphael's 'School of Athens' for the library at Stourhead. Here and there, as for instance Joseph Backler's 'Ascension' (1821) at St Thomas' Church, Dudley, Warwickshire, are still to be found good examples of the style, but many were taken out in the gothicising frenzy of the mid-century.

Pleased with their east window the Canons then proceeded to fill the east window of the south aisle and the west windows of both aisles with further transparencies, on designs from West, executed by a pupil of Jervaise, Forrest, and showing the Angel appearing to the Shepherds, the Nativity, and the Adoration of the Kings. They further ordered a much larger work showing the Crucifixion for the west window, where the old glass had been restored. But before the glass had been put in position, new ideas intervened. The serious study of the Gothic style had led to a revival of interest in medieval glass. The great exponent of this was Thomas Willement (1786-1871), who developed new methods in staining glass and insisted on retaining Gothic tracery as the setting. A Fellow of the Society of Antiquaries, he belonged to the supporters of archaeological exactitude, and his figures aim, though crudely, at reproducing medieval types. He persuaded the Canons to abandon the scheme for the west window and to present the Crucifixion as "an embellishment to the cathedral church now in progress in Calcutta".<sup>3</sup> White elephants as well as black sheep were at this time sent to the farthest parts of the

<sup>3</sup> I was much interested to learn after my lecture at St George's that the window is still in position in Calcutta Cathedral.





PLATE V. ROBERT PACKE, KILLED AT WATERLOO.  
Relief by H. Hopper, by N.E. Door.



PLATE VI. LORD HARCOURT.  
Statue by Sievier in N. Choir Aisle.



Empire. Willement also supervised the resetting of the window in 1840 as it is today, and his glass, with its vigorous colours, replaced the aisle windows by West and filled several others.

It was the first victory in the Chapel of the Gothic revival. The second came in 1863, when Sir Giles Gilbert Scott was entrusted with the restoration of the east end. West's 'Last Supper' was removed and the present alabaster reredos set up: the transparency of the Ascension was also removed, and the present window, in memory of the Prince Consort, was designed by Messrs. Clayton and Bell.

Glass painting had already advanced considerably since the work of Willement. The stain was now more translucent, and light silvery glass was freely used. The younger Pugin had in the 40's been a brilliant designer and in collaboration with the Birmingham firm of Hardman and Powell had produced some very notable windows. Gilbert Scott thought that their glass had since degenerated into prettiness and that they were relying too much on re-using Pugin's schemes. This I think was an unfair judgment, and their work was then far superior to that of Clayton and Bell. Technically the latter firm had considerable skill, but in St George's east window there is little sense of the design as a whole, and the varying scale of the scenes in the different registers gives a confused effect. Alfred Bell was a pupil in Gilbert Scott's office, and had been taken in as a boy of fourteen.<sup>4</sup> He seems to have joined with Clayton about 1855, designing several of the clerestory windows at Westminster Abbey. They became Sir Gilbert's main practitioners. Sir Gilbert also undertook the decoration of the so-called Wolsey Chapel, as yet another memorial to the Prince Consort. He had intended that the walls should be frescoed by J. R. Herbert, a follower of the German early Christian school, who was engaged on work for the new Houses of Parliament. Instead a scheme of inlay by Baron Triqueti was substituted, at the suggestion of the Princess of Prussia: "I have had", wrote Sir Gilbert, "myself to suffer through it a good deal of vexation. . . . I have no doubt that my traducers will, when the time comes, be delighted with this opportunity of blaming me for matters wholly beyond my control." Here again Clayton and Bell provided the windows, with rather happier results.

If the treatment of the windows reflects changing tastes, these can also be followed in the Chapel's tombs and memorials. The alabaster tomb of Lord Roos (d. 1513) and his wife, with her two little dogs chewing the edge of her dress, is a fine example of the late Gothic style: the tomb of the Earl of Worcester (1526) with its bronze screen is even more splendid, though perhaps less moving. The tomb of Edward Clinton, Earl of Lincoln, with its four porphyry obelisks, shows the late sixteenth century style, largely derived from Flemish pattern books, heavy, clumsy and

<sup>4</sup> G. G. Scott, *Personal and Professional Recollection* (1879), 221.

uninteresting. The seventeenth and eighteenth centuries are curiously little represented: a bust effigy of Giles Thomson, Dean from 1603-12, one of the translators of the Authorised Version, roughly carved, seeming even cruder than it is for its Renaissance trappings, reminiscent with its bulging cheeks and staring eyes of the most famous bust of the period, that of Shakespeare at Stratford-on-Avon. From the later years of the century is a very feeble coarse monument to Ralph Brideoake, Canon of Windsor 1660-78, who died as Bishop of Chichester in 1678; "a large and ugly black and white monument" St. John Hope calls it, and we can but agree. From the eighteenth century there is hardly anything: the Hanoverians, till George III and Benjamin West took a hand, seem to have been little interested in the Chapel. The style of the late eighteenth century is represented by a relief by Humphrey Hopper, carved in 1815, to the memory of Robert Packe, killed at Waterloo, carved with great skill and some feeling.<sup>5</sup> Hopper in his larger monuments, such as the somewhat preposterous one in St Paul's to General Hay, is a clumsy artist, but on a smaller scale he could achieve good work. Here he is working in a well-established tradition of historical scenes carved in careful detail.

Far more elaborate and striking, essentially Regency in sentiment and in its mixtures of styles, is the large monument to Princess Charlotte. The death of this Princess in childbirth, after a year of married life with the man of her own determined choice, had moved the country as few events before or since: robust in appearance, humorous and courageous in character, the Princess had filled a sentimental need that few of her relatives had been able to satisfy:

"in the dust  
The fair haired daughter of the isles is laid  
The love of millions. How we did entrust  
Futurity to her."<sup>6</sup>

The suicide of her doctor, Sir Richard Croft, seemed to confirm the rumours that the case had been sadly mishandled and deepened the tragedy. Arthur William Devis, famous for his painting of 'The Death of Nelson', painted for the church at Esher 'The Apotheosis of Princess Charlotte' in which the Princess is carried up to heaven by angels, one of whom carries her still-born child. The theme is based on Baroque versions of the Assumption, and it is at first sight a surprising and somewhat dubious treatment, even in a moment of such charged emotion. But there had been some precedents. The Rev. Matthew Peters had round the turn of the century popularised pictures of pious families soaring upward at the last day and of angels carrying

<sup>5</sup> Plate V.

<sup>6</sup> Byron, *Childe Harold's Pilgrimage* Canto IV.



children to paradise. They were sentimental exuberances and the churchmanship of the eighteenth century had been a little starved of such nourishment. West had painted the apotheosis of Nelson, George Carter that of David Garrick, where the actor is carried from his tomb by angels, apparently to a distant hillside where Shakespeare awaits him between Tragedy and Comedy, while a group of well-known actresses and actors salute his transit. Flaxman in 1784, in a relief at Gloucester Cathedral, had shown Mrs. Sarah Morley and her child, both drowned at sea, borne heavenward by angels. But that had been in low relief. The monument designed by Matthew Cotes Wyatt, set up by George IV in 1824 and subscribed for by 1s. contributions, is in very full relief. Against carved stone drapery the Princess soars upward, carved in the round and fastened by iron bars to the back wall. On either side, also carved in the round, are angels ('winged ladies' St John Hope calls them, and they are almost too substantial for celestial messengers): below covered by a sheet is the dead body, the fingers of one hand protruding, with macabre effect, from beneath the covering; mourned by two veiled figures. This covered figure is based on Maderno's St Cecilia in Rome. The whole is immensely ingenious; the central figure really seems to move upwards. It is one of the nearest approaches, despite elements of neo-classical simplicity in the figures, to Baroque movement in England. The Princess is lightly clad, the draperies moulded to her figure: reticence is at a discount; a dramatic *tour de force* is aimed at, and the orange glass originally set in the west window of the chapel cast a heavenly glow upon it. An age used to the cartoons of Gillray, the horrors of Fuseli, the awe-inspiring catastrophes depicted by John Martin, could take this full-blooded performance. To us it seems overstated and in doubtful taste; but it is the expression of an epoch and a unique endeavour of English art. Four years later Wyatt repeated the floating figure and stained glass lighting for a memorial to the Duchess of Rutland in the mausoleum at Belvoir Castle.

The sculptor, Matthew Cotes Wyatt, was the youngest son of James Wyatt, the architect, and thus the cousin of Jeffry Wyatville, who between 1824 and 1840 remodelled Windsor Castle. He began his career as a painter, and his first important piece of sculpture, the Nelson memorial at Liverpool, was carried out in conjunction with Westmacott. His own unaided efforts were curiously unfortunate. His most familiar piece, the equestrian statue of George III in Cockspur Street, was maliciously damaged on the eve of its erection and there was a great outcry against it, though today it seems, in a slightly comic way, a pleasant enough object. Wyatt had originally designed the King in a chariot riding over the dragon of faction, and no doubt the reduction of the scheme to a placid mounted figure took some of the sting out of his invention. His last big commission caused even more of a stir. This was the equestrian statue of the Duke of Wellington,

30 feet high, which in 1846 was placed on the arch at Hyde Park Corner, and at once became the butt for outcry in the press, and which finally in 1883 was moved to a remote copse at Aldershot.

Not only Regency sensibilities but Regency materials were employed in the Chapel. About 1769 Mrs. Eleanor Coade opened a manufactory for artificial stone at Lambeth.<sup>7</sup> A remarkable business woman, she successfully marketed her product and by 1800 Coade stone was in general use. The exact recipe is not known, but the synthetic stone has worn remarkably well, and carvings in it have stood up remarkably to exposure to the English weather. When the east end was being remodelled under George III, the King presented a new organ, and a new choir screen was built for it out of Coade stone, designed by Henry Emlyn, who was in charge of all the alterations, and whose work bulks large in the Chapel as we know it today. It was under his supervision that two more canopied stalls were added at each side of the east end, carved with the attempt by Margaret Nicholson on the life of George III in 1786 and the King and Queen attending a Thanksgiving Service in St Paul's on St George's Day 1789, after the King's recovery from his first attack of lunacy.

The finest memorial of the first half of the nineteenth century is undoubtedly the standing figure of Lord Harcourt<sup>8</sup> (the plaster model for it is in the church at Stanton Harcourt) by Robert Sievier. Harcourt was the trusted friend of George III and his family and was for many years Lieutenant of the Castle: on the pedestal are battle reliefs of actions in which he took part in the American and Napoleonic wars. Sievier was trained as an engraver, turned to sculpture and finally became a manufacturer producing new elastic fabrics and experimenting with early forms of telegraphy. As a sculptor he had considerable genius, and his work can hold its own in this period of Flaxman, Westmacott and Chantrey, a period of English sculpture which was at the time recognised internationally as a remarkable one, and which today is rapidly regaining its reputation. In the management of the drapery, the variety of movement within the restricted form of a standing figure and the expressive treatment of the head, the Harcourt statue is one that repays careful examination. The reliefs (1859) by William Theed on the tomb of Mary, Duchess of Gloucester, are another admirable piece of nineteenth century carving and compare very favourably with later work in the Albert Memorial Chapel.

Wyatt's statue of Wellington at Hyde Park Corner was replaced, not on the arch but on an independent pedestal, by a bronze group by Edgar Boehm, an Austrian sculptor who had settled in England in 1862 and become a naturalised British sculptor.

<sup>7</sup> Cf. "Coade's Artificial Stone in St George's Chapel" by Ida Darlington, in *Friends of St George's Report*, 1955, pp. 13-17.

<sup>8</sup> Plate VI.



Queen Victoria, influenced by the Prince Consort or by what she held to have been his views, always inclined to foreign artists, and Boehm soon became her favourite sculptor and was given a baronetcy in 1889. In St George's he is represented by King Leopold of the Belgians, standing close to the tomb of his wife Charlotte, and by the recumbent figures of Dean Wellesley and the Prince Imperial; the last had been designed for Westminster Abbey, but there was some protest against this and the Queen agreed to its being set up here. Boehm was a very competent, correct sculptor, but he had a large output and his works suggest production by rule: compared with Sievier's Harcourt, Boehm's Leopold is formal and uninventive, and the Austrian, though his works were thought good likenesses, seldom shows much freshness of invention.

Beside the tomb of the Prince Imperial is a massive monument to Prince Christian Victor of Schleswig Holstein, killed at Pretoria in 1900, and once again the sculptor is a foreigner, another Austrian, Emil Fuchs. If Boehm is the late Victorian sculptor, Fuchs is the Edwardian, the designer amongst other things of the royal head on the stamp and coinage. It is characteristic of the new social life that he was also much in demand in New York and designed a medal of J. Pierpont Morgan. The huge angel or victory of Prince Christian's monument already has a new look, a type of face, a lightness and flow of drapery, which are familiar in much Edwardian decoration and are associated with the *art nouveau* of the time. Look for comparison at Sir Bertram Mackennal's tomb memorial to King Edward and Queen Alexandra. Mackennal was an Australian by birth, and was one of the most popular providers of memorials for the first world war. The allegorical figures on the side of the tomb, with the sweeping curves of their drapery, are familiar types, whose sisters appear over and over again in the first quarter of the century. Compared with the neo-classical catafalque designed by Lutyens for George V, these slender figures seem curiously trivial.

The great example of this very distinctive phase is however the vast monument to the Duke of Clarence by Alfred Gilbert in the Albert Memorial Chapel. It was a work carried out with long intervals over a number of years and was never completed; even more small statuettes were planned. As it is, it is perhaps elaborate enough. It combines many materials, bronze, marble, ivory, aluminium, enamel—thus the head and hands of the effigy are marble, the body bronze, the large mourning angel aluminium. It succeeds in fact in outraging many of the accepted canons of sculptural good taste. On the small figures varied substances are used with immense ingenuity to simulate others, fabrics, feathers, armour. Round the tomb a great bronze screen of paired angels shows the flowing calix-shaped curves, which are almost the signature of *art nouveau*, and has also some of the thin flatness of the style. The angelic figures are more pattern than representa-

tion; nothing could be a greater contrast with the solid mourners on Triqueti's monument to the Prince Consort, where the figure of the sorrow-stricken Queen reaches the final stage of overstatement. But beside Gilbert's immense flamboyance, Triqueti and Boehm (tomb of the Duke of Albany) become insignificant.

The leaders of the Gothic revival such as Pugin and Gilbert Scott set standards of accuracy and consistency against which in the later years of the century there was a reaction in favour of more florid schemes and more mixed stylistic motifs. Out of this reaction, influenced by the inventive genius of William Morris, developed *art nouveau*, a style in its own right. These are periods which at present have the time-lag against them. To recent taste they seem excessively ornate and we in our turn are in reaction against them. But much skill in craftsmanship and much genuine enthusiasm went to their creation and it may not now be long before their virtues become as apparent as their defects.

[There will be a full treatment of all monuments, with a complete text of each inscription, in the forthcoming *Monuments of St George's Chapel* by Shelagh M. Bond.—Ed.]



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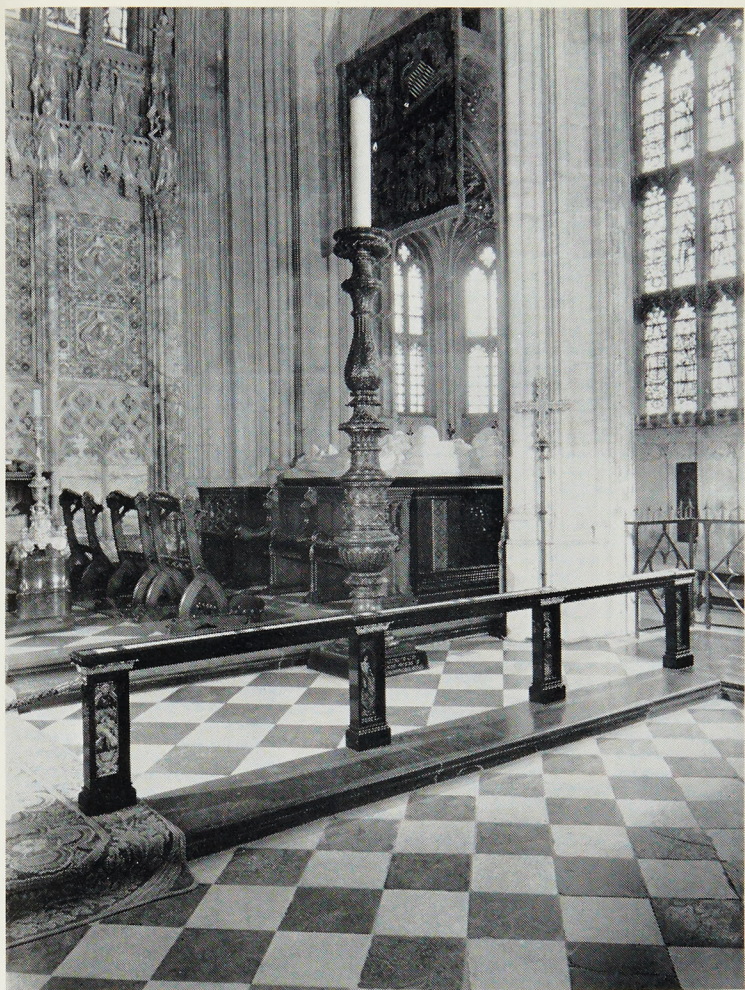


PLATE VII. NEW ALTAR RAILS.





PLATE VIII. NEW N.W. CORNER OF THE DEAN'S CLOISTER.



## HISTORICAL MONOGRAPHS RELATING TO ST GEORGE'S CHAPEL

THE following Historical Monographs relating to the Chapel are available to Friends and Descendants at the specially reduced prices indicated, which are twenty-five per cent below published price. Application for them, together with remittances, should be made to the publishers: Oxley & Son (Windsor) Ltd., 4 High Street, Windsor.\* The Monographs will also be on sale in the Guildhall, Windsor, at the Annual General meeting of the Friends.

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Bond, the Honorary Custodian of the manuscripts. The edition is limited to 250, and in view of the importance of the subject, demand is likely in a short time to exceed supply. The volume will cost something in the region of four guineas.

A second volume to appear this year will be *The Baptism, Marriage and Burial Registers of St George's Chapel*. This work, begun by Dr. E. H. Fellowes, late Minor Canon, and completed by Miss E. R. Poyser, Assistant Clerk of the Records at the House of Lords, will be of interest to all concerned with the diverse family histories of local residents, of ecclesiastical dignitaries and other members of the College of St George, and of those many members of the Royal Family who have been baptised, married or buried within the Chapel. This work—which it is hoped may be in more plentiful supply—will cost about one guinea, or 15s. 9d. for Friends. It, together with Canon Dalton's *Manuscripts* and all other Monographs, may be obtained from Messrs. Oxley, High Street, Windsor, or any bookseller, but copies at the specially reduced prices for Friends must be obtained direct from Messrs. Oxley.

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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.

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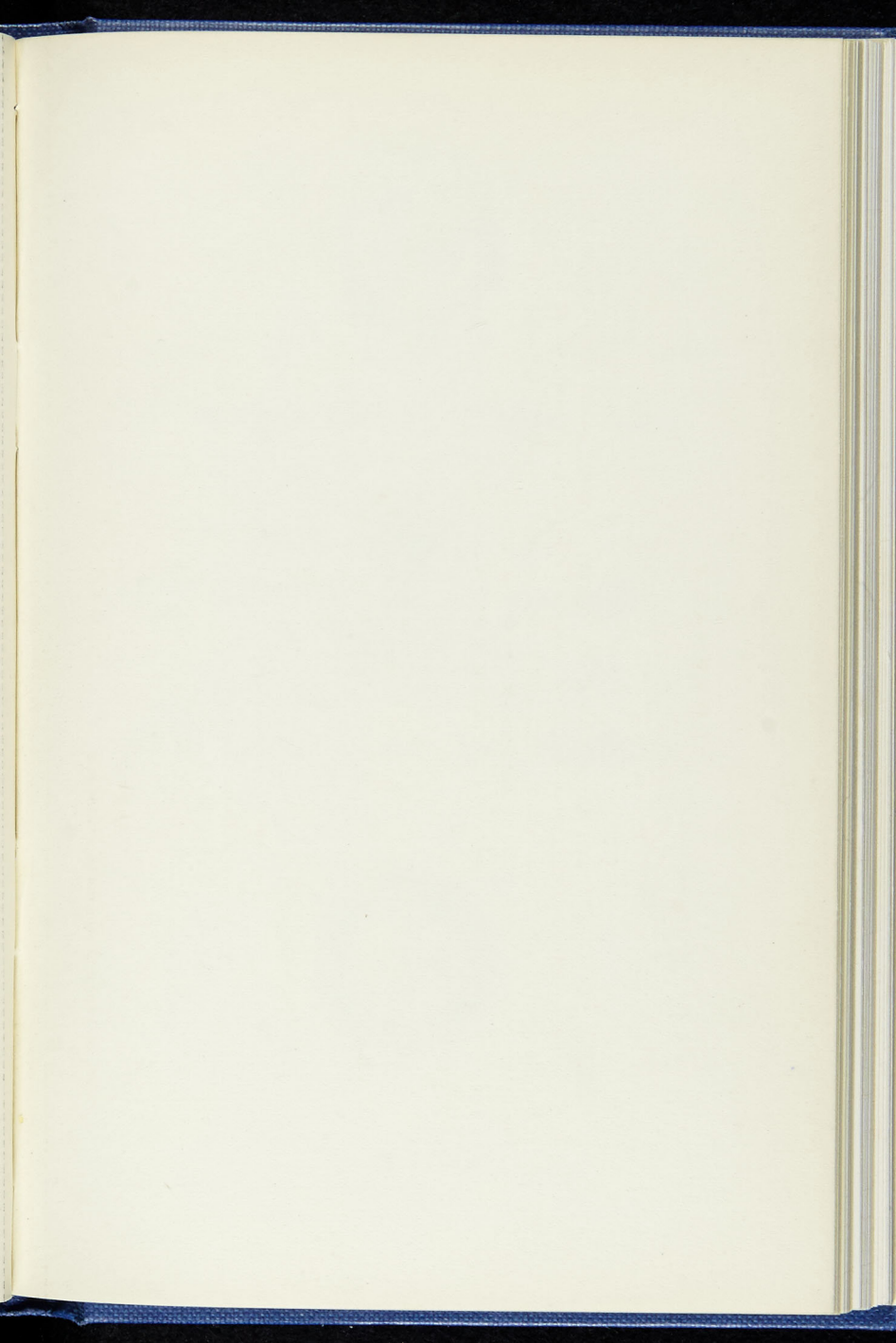
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