



St George's Chapel, Windsor Castle

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



VOLUME IV, No. 3
for the year ending
31st December, 1962

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(One copy free to members annually)*

1962

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HER MAJESTY THE QUEEN

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1959 The VISCOUNT SLIM; THE DUKE OF NORTHUMBERLAND
1960 The EARL OF RADNOR; THE LORD DIGBY
1962 The LORD WAKEHURST
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The Lay Clerks—Mr. A. W. B. COOPER

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Mrs. J. RUSHTON

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Elected 1960

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Lt.-Col. C. F. BATTISCOMBE, O.B.E.,

M.A., F.S.A.

Elected 1962

Sir AUSTIN STRUTT, K.C.V.O.

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Note: The arrangement of the Banners of the Knights in the Choir is on p. 110

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The Frontispiece is from a photograph taken by the *Windsor and Eton Express*; Plate I is reproduced by kind permission of Mrs. Hamilton; Plate VI is reproduced by kind permission of Professor E. C. S. Wade; Plate VII is reproduced by permission of the *Daily Mirror*.

The blocks for Plates I-VIII were made by Messrs. Harding Gough Ltd., of Hounslow, and a generous contribution was made to their cost by Mrs. Evans.

THE DEAN'S LETTER

THE DEANERY,
WINDSOR CASTLE,
January 1963.

MY DEAR FRIENDS,

To me it has come as a very high honour to be invited to the Deanery at Windsor and a high privilege to serve St George's Chapel. I look back to 10th December as indeed a great day for myself and I hope for the life of our Chapel and College and community. As Dean, I shall certainly do my best in the years that lie ahead to maintain and enhance the splendid and honourable traditions of the Foundation. In any accomplishments, I feel that I shall need the help of all of you in advice and friendship, as it will be a very new work to me.

In this respect, it is indeed good to find a Society such as "The Friends of St George's and Descendants of the Knights of the Garter", which clearly is in a position to draw together the ever increasing circle of those who will have the life and witness of St George's at heart. I am indeed thankful that there is such a group as this who can be relied upon not only to support the place with their gifts, but with their interest, prayers and commitment.

I should like to emphasise how much I shall need the advice and guidance of many at Windsor. My Ministry has in the past been almost wholly concerned with the Evangelistic work of the Church, either in the deep industrial areas of England or amongst the Chinese of South-East Asia. I do not believe however that the Mission of the Church differs widely in any part of the world today. We are all up against a great wave of secularism and individualism in the community. It is my hope and prayer that St George's may be a centre of Evangelism and witness both within the neighbourhood and to the hundreds and thousands of visitors who come to the Castle and the Chapel.

I would like to take this opportunity to pay my tribute to Bishop Eric Hamilton, the late Dean. It was my privilege to have known him from when I was a boy; at that time he was Suffragan Bishop to my father, and through the years his family and our family were never without touch. I count it a personal pleasure to be called to succeed one who was so generous of heart and saintly in character. A fuller obituary of him is printed elsewhere.

I need hardly say how indebted I am to the senior Canon and his colleagues for the care with which they have looked after the affairs of the place during this rather long interregnum, and at the same time I would endorse the gratitude that is expressed in many quarters to the Hon. Secretary of our Society and others who have helped him and the Chapter during these last months.

Mrs. Woods and I and the family have greatly looked forward to taking up our residence at the Deanery and being among you as friends and servants in the cause of Christ and His Church.

ROBIN WOODS.

NOTES AND COMMENTS

Honorary Secretary's Notes

Brigadier H. McL. Morrison writes:

You will remember that in the final paragraph of the late Dean's 1961 Letter to the Friends, he wrote: 'Last and least I am bound to mention that the Queen has given me permission to retire on the 1st October 1962.' Alas, it was not to be; Bishop Eric Hamilton died during the night of the 20th/21st May, after a day typically spent in devoted and happy ministry in the Chapel. By his death, the Friends and Descendants lost a wise and zealous Chairman, in whose long reign of nearly twenty years, considerable success has crowned the efforts of the Society and great stimulus and enrichment have been brought, under his leadership, to the life of the Chapel. Bishop Hamilton's funeral service took place in St George's Chapel at 2.30 on the 24th May, after a Requiem had been celebrated in the morning. Following cremation, burial took place in the North Choir Aisle of St George's. An appreciation of his outstanding achievement as Dean will be found below, p. 83, and we would also draw attention to the very fine recent photograph of Bishop Hamilton printed in Plate I. We offer the Society's deepest sympathy to Mrs. Hamilton and her family.

Bishop Hamilton's decision to retire had been referred to in a circular letter, issued with the 1961 *Report*, inviting those who wished to, to subscribe to a Presentation Fund.

This Fund amounted to over £125, and a summary of the letter sent to members who subscribed reads:—

"Dear Member,

A Committee presided over by Lady Freyberg, G.B.E., with Mrs. F. W. Rushton, Chapter Clerk, J. H. L. Lambart, Esq., M.A., Vice Provost, Eton College, E. F. Grove, Esq., M.V.O., Privy Purse Office, and the Honorary Secretary, decided to present Mrs. Hamilton with a travelling clock, and a bedside lamp. Lady Freyberg kindly arranged for the purchase of the lamp, and Mr Grove for the Clock.

Mrs. Hamilton asked the Committee to express her sincere thanks for these gifts, which would be a constant reminder of her long association with the Society. The balance of the fund will go towards the provision of much needed Altar Books, which will be suitably inscribed."

Last July we received a letter from Sir George Bellew, then Garter King of Arms, which he classified as 'important', asking for arrangements to be made to show Mr. and Mrs. Lafayette Davis round the Chapel. This Canon Fisher did. Mrs. Lafayette Davis is the State Regent for Georgia, U.S.A., of the Society of the Dames of Magna Charta, of which Mrs. Lane, who wrote Sir George, is the General Chairman. This Society contributed generously to the restoration of the Chapel, in the 1920s, and the members are, in the main, 'Descendants' of the Knights of the Garter.

Through Mrs. Lane, many of the members of this Society now wish to join us, and Mr. Hubert Lee Norris of Alabama has kindly undertaken to be Chairman of a Committee for this purpose. Already eight have joined as Life Members. We are most grateful to Mrs. Lane and Mr. Norris for their interest and efforts on behalf of our Society.

The 'Friends' are most grateful to the late Miss Edith Vidler of Windsor, who died last July, and left a half share of the residue of her estate to the Society, which amounts to approximately £7,000.

A further gift to the Society is that of the sum of £100, received for the fourth year running from an anonymous donor. The donor has approved the expenditure of part of this generous gift on the provision of a new Altar Cloth and curtains and a music stand for the use of the Choir.

In order to keep the price of the 1962 Christmas cards at 1s., it was necessary to order close on 10,000, as the very attractive picture in colour cost much more to produce than the photograph of the previous year.

It was hoped that our 'Friends' would follow the example of the 'Friends' of Norwich Cathedral, who, in 1960, with a membership much less than ours, purchased 47,611 cards and made a profit of £400. However we have managed to sell 8,500, and as our membership is somewhat scattered, compared to our Norwich 'Friends', some of whom are also members of our Society, we have not done too badly. Out of our membership of over 2,000, only 10 per cent ordered the really lovely card.

These 1962 cards are undated, and members who meant to order them and forgot to do so, may now do so. Orders for 300 or more can be had at 10/- per dozen.

Friends will remember that, in 1959, a private appeal was launched on behalf of the Chapel, and the expenditure of the 'Friends' was suspended until the results of the appeal were known. We have now resumed our support of the Dean and Canons, and during 1962 contributed £1,493 for the cleaning of the walls of the Dean's Cloister, and £3,000 towards the completion of the Horseshoe Cloister. Details of the work done will be found on page 81.

Our membership at the 31st December 1962 is 2,094.

The Annual General Meeting, 1962

The Annual General Meeting of the Friends and Descendants was held in the Chapter Library on 26th May 1962. Canon G. B. Bentley, who was in the chair, opened the meeting with prayers for the late Dean, who had died on the previous Monday. Lord Mottistone then spoke of the Dean as 'a wonderful man and a great friend'.

In surveying the work of the past year, Canon Bentley congratulated Mr. Hartley on reaching his third century of new members enrolled by him, and Brigadier Morrison, the Honorary Secretary, on much tireless and inventive work on behalf of the Society. The Chapter's main concern at the moment was the need to rebuild

the organ completely. Ironically, the Library books needed humidification and the Organ de-humidification. The 1961 *Report* contained quite outstanding articles and a very useful Index. Particular gratitude, the Chairman thought, was due to Mrs. Evans for her gift of the blocks for the eight illustrations.

After both the *Report* and the Accounts had been approved by the meeting, the Steward announced the recent gift of £4,500 to the St George's Appeal by the Dulverton Trust and of £2,500 by the Pilgrim Trust. The Steward's further report to the meeting on the state of the fabric is largely included in the notes which follow on page 81.

The meeting elected Sir Austin Strutt to succeed Colonel L. Cockcraft as a member of the Committee, and, at the Hon. Secretary's request, discussed and approved the preparation of a smaller badge. After the business meeting had concluded, Lord Mottistone delivered an illustrated lecture on the recent repair of the war damage at St Paul's Cathedral. Lord Mottistone, who is Consulting Architect both to St George's Chapel and to St Paul's Cathedral began by drawing some interesting parallels between these two outwardly dissimilar buildings, notably in the double roof covering which each possessed. He then described graphically the stages in repairing the bombed North transept of St Paul's—work which was just being finished. Canon Bentley thanked Lord Mottistone on behalf of the Society for his vivid and interesting talk.

Members then dispersed to take tea at the houses of several members of the College—a privilege for which the Society is once more greatly indebted to the hostesses. After tea, Evensong was sung in the Chapel, and members made informal tours of side chapels and the precincts of St George's.

The Appointment and Installation of the Very Reverend R. W. Woods

Her Majesty the Queen appointed to the Deanery the Venerable R. W. Woods, Archdeacon of Sheffield. Mr. Woods, the son of the late Bishop Edward Woods, of Lichfield, after an incumbency in Leicestershire, served for seven years as Archdeacon of Singapore and Vicar of St Andrew's Cathedral, before becoming Archdeacon of Sheffield and Rector of Tankersley, in 1958.

The Letters Patent of Mr. Woods's appointment as Dean were dated 1st December 1962, and on the following 10th December he was installed by Canon G. B. Bentley, acting on behalf of the Chapter at an impressive and memorable service, attended by their Majesties the Queen and Queen Mother. A photograph taken after the Dean's installation appears as the Frontispiece of this Report.

To the Dean and his family, all Friends and Descendants will want to give the warmest welcome, and to hope that they will have a happy home in Windsor, in spite of an inauspicious start in the December fog and the January frost; and they will wish their new Chairman the greatest success and pleasure in his work as the sixtieth Dean of Windsor.

Precentor's Notes

Canon G. B. Bentley, the Precentor, contributes the following notes:

First, the usual list of some noteworthy happenings during the year:

Feb. 16—*In memoriam* Wilfred Hake, whose resignation of the office of Virger was mentioned in the last *Report*.

Mar. 17—Confirmation by the Bishop of Buckingham.

Mar. 18—First Communion.

April 5—Brigadier W. P. A. Robinson, M.C., installed Military Knight at Evensong.

April 7—Tablet commemorating the late Lord Wigram unveiled and blessed by the Dean. Sir Michael Adeane spoke briefly about Lord Wigram.

April 29—The Lay Clerks being on vacation, the boys sang Benjamin Britten's *Missa brevis*. Scout service in the afternoon.

May 7—The Choristers recorded parts of Britten's *Missa brevis* and Sir William Harris's *Behold now, praise the Lord* for broadcast on Ascension Day in a programme about St George's School.

May 24—Funeral of Eric Hamilton, Bishop and Dean.

June 18—The Queen installed the Lord Wakehurst a Knight of the Garter.

June 27—The ashes of the late Dean were interred in the North Quire aisle.

Aug. 10—Andrew, son of the Revd. J. T. M. Hine, Minor Canon, baptized.

Aug. 15—General Eisenhower and members of his family visited the Chapel.

Sept. 24—New order of admitting Choristers used for the first time.

Sept. 26—Evensong broadcast, 4 p.m.

Oct. 11—Organ recital by Dr Sidney Campbell, arranged by the Windsor and Eton Society.

Oct. 21—Major T. W. Garnett, M.B.E., installed Military Knight.

Dec. 9—Banner of the late Princess Wilhelmina of the Netherlands, Lady of the Garter, presented at the High Altar. The Netherlands Minister and his family were present.

Dec. 10—Investiture and Installation of the Very Revd. Robert Wilmer Woods into the Deanery of Windsor, in the presence of The Queen and Queen Elizabeth The Queen Mother.

Dec. 16—The Dean read himself in.

Dec. 19—Recording of carol service for broadcast on Christmas Eve by Southern Television.

It was an active and eventful year, as the foregoing record goes to show. Choir and organists were kept at full stretch, not only by broadcasts and special occasions, but also by the music of the daily Service, and they are to be congratulated on their achievements.

But, for us in the College, all else was diminished by our farewell to Eric Hamilton and our greeting of his successor, Robin Woods. Having completed his ministry of Word and Sacrament by celebrating the Holy Eucharist and preaching on Sunday, 20th May, Eric Hamilton surrendered his office in the small hours of the following morning. His body was brought into the Quire on the Wednesday and lay there while on Thursday a Requiem was said at the High Altar and the Burial Office sung. At the latter The Queen and other members of the Royal Family were represented, and at his own request the Archbishop of Canterbury was granted leave of the Chapter to read a lesson and give his blessing. An old friend of the late Dean, Bishop Montgomery-Campbell, read the other lesson. It was a tribute to Eric Hamilton and the manner of his exodus that the sadness of this leave-taking was shot with serenity and joy.

The College immediately gave evidence of the enduring quality of the late Dean's work here by smoothness of functioning during the summer and autumn. Plainly he had left it in good working order. And then, in December, we received our new father-in-God into our society with some magnificence, to which the trumpets of The Life Guards contributed not a little. We sang *Te Deum* at the Dean's entry to the music that Dr Campbell had composed for the enthronement of the Archbishop of Canterbury. The presence of The Queen and The Queen Mother, for whom a special dais was built at the east end of the Quire, honoured and delighted us; and we were happy to have with us numbers of the Dean's parishioners and friends who came in bus-loads all the way from Yorkshire to support him and see fair play. The ceremony over, the Precentor, who for six and a half months had been thinly disguised in a brief Presidential authority, was himself again.

In September one of the Minor Canons, Tim Hine, left the College in order to be instituted to the benefice of Laneast near Launceston. We were sorry to lose his admirable chanting. The two Minor Canons remaining give valuable help to the Precentor which ought to be put on record. John Nourse as Succentor deputises for him in matters touching the music and the singers; Donald Fehrenbach as Priest Sacrist lavishes the sort of care which is commonly miscalled "meticulous" on the service books and the vestments.

While the college of Minor Canons has suffered depletion, the Sacristans have increased in number. It became clear that a third was needed for the work of the Chapel, especially in view of extended opening in the summer. Mr. Bird having joined Mr. Grimmer to fill the vacancy left when Mr. Read became Virger, Mr. Norris accepted our invitation to make the third.

In the matter of the organ—referred to in the last *Report*—the Chapter has taken its courage in both hands and signed a contract with Messrs. Harrison and Harrison. The new console will first be built at Durham: work will begin in the Chapel next summer. Payment of the £20,000 has already begun. In addition we find we shall have to instal a humidifier.

Steward's Notes

Canon R. H. Hawkins, Steward of the Chapel, contributes the following report:

Year by year the regular care and oversight of the fabric of the Chapel and the other Chapter property goes on. Our Architects, Messrs. Seely and Paget, call our attention with unflinching care and regularity to minor repairs to the Chapel which are awaiting attention; but they always add something to the effect that they found the fabric as a whole to be structurally sound, clean and well cared-for. This is indeed a case where "a stitch in time saves nine", and we continue to be indebted to our Clerk of Works, Mr. Pratt, and his staff for the faithful way in which they attend to their duties and keep the fabric in good repair.

Restoration—Having completed the restoration of the West Wall of the Vestry, our Mason (Mr. Davies) is now restoring the North-East corner of the Chapel. The restoration of the Vestry roof—where the timbers were found to be badly infected—was finished in time for Easter.

Our biggest task has been the continuation of repairs to the Deanery roofs, which are now all but complete. With the appointment by the Queen of the Archdeacon of Sheffield as Dean of St George's, certain alterations were carried out with a view to making this over-large residence more comfortable and workable, and to bring it up to present-day standards. We are indeed fortunate that it was not found necessary to undo any of the work which had so far been carried out, and in consequence none of the money spent has been wasted.

We were advised by our architects that while the scaffolding was in place, it would be advisable and more economical to deal with the roofs and walls of No. 4. On examination two attics and one gabled roof were found to be in a very bad condition and have been replaced by a flat copper roof.

For many years the Dean and Canons have been worried by, and indeed ashamed of, the cottage at the entrance to the Chapter Mews in which the gardener and his family were housed. After a good deal of delay and negotiation, planning permission was obtained to put into operation a scheme which had for many years been in the minds of the Chapter, viz. to demolish the cottage and two adjacent store-rooms, and in their place to provide five new garages with a modern flat for the gardener above. This work should be finished next spring.

During the past year we have received a welcome donation of £4,500 from the Dulverton Trust which, at the request of the Trust, is to be spent on the repair of the roofs of the Dean's Cloister, and the remainder, so far as it will go, on restoring those parts of the stonework which are in most need of attention.

Last on the list, under the heading of restoration, comes the Horseshoe Cloister. Since midsummer we have been engaged on the last-but-one phase of the work, viz. the repair of the inner walls and windows, and of the verandah which for many years has been in a shocking condition. After about one-third of the repairs had been carried out we were faced by the hard unpalatable fact that, with our

fresh commitment in the Chapter Mews, the money from the Appeal was almost exhausted and that unless £6,000 were assured the work would have to stop. The situation was, however, saved by a further donation of £2,500 from the Pilgrim Trust, and by a generous gift from The Friends of £3,000. There still remains to be undertaken the restoration of No. 12a where, owing to decay in woodwork of the half-timbered wall, the front face of the house has to be rebuilt, at a cost of £4,000.

I have deliberately left this item to the end in order to emphasise that, apart from Deeds of Covenant, our resources from the Appeal have come to an end. We have just heard that the Friends will benefit from a bequest of the late Miss E. E. Vidler, amounting to about £7,000. The purpose to which this should be put will of course receive the careful consideration of the Friends' Committee. The position, however, is that the Dean and Canons are faced not only with the rebuilding of the organ (as mentioned in last year's Report) at a cost of £20,000, but also with the prospect that to complete the essential structural repairs (quite apart from any modernisation) to the remaining Chapter property will, our architects advise us, amount to about £80 000.

Publications

In the course of the year, the sixth edition of the *Romance* was published, of some 26,000 copies. In this edition, various improvements have been made, and it remains a remarkable bargain, with its splendid 49 full-page illustrations, at 2s. 6d. It is on sale in the Chapel, and can be obtained at 2s. 10d. post free, from the Hon. Secretary of The Friends, 24 The Cloisters, Windsor Castle. The authors, Dean Blackburne and Mr. Bond, have presented all the net profits arising from its sale to the Society of the Friends.

Among the twelve monographs on the history of the Chapel published on behalf of the Dean and Canons, one of the most popular has always been Dr. Fellowes's *Knights of the Garter*. This was one of the first to be published, appearing in 1939, and now, in order to bring it up to date, a supplement has been prepared in which are listed the Knights and their stall-plates for the years 1939 to 1963. This supplement can be obtained from Messrs. Oxley & Son (Windsor) Ltd., 4 High Street, Windsor, for 1s. 3d. post free. The leaflet will be supplied free in future to all purchasers of Dr. Fellowes's monograph itself (see the full details of this and of the other volumes in the series on p.104 below).

The late Lord Mottistone

As we go to press, we learn with deep regret of the death of Lord Mottistone, on 18th January, 1963, Consulting Architect since 1950 to the Dean and Canons. At the last Annual General Meeting, Friends were able, as we recorded above, to enjoy that mixture of learning and enthusiasm displayed by him throughout his professional life as an architect. St George's Chapel has owed a great deal to his care, and the good condition of so much of the fabric is a lasting memorial to him. R.I.P.

OBITUARY

BISHOP ERIC HAMILTON, DEAN OF WINDSOR, 1944-1962

Bishop Eric Hamilton, Dean of Windsor for eighteen years, died a few months only before his retirement, on 21 May 1962, after a long, busy and varied life.

He was born on 4 February 1890, was educated at Bradfield, University College, Oxford and Cuddesdon College; ordained deacon in 1913 and priest in 1914. Before going to Oxford, he had studied art in London and this, though not to be his life's work, gave him not only a great interest in painting, but authority and delight in all matters of taste. Indeed, one of his last public engagements in Windsor was when, as President, he opened the Windsor Art Society's 1962 Exhibition at which some of his own early work was on show. His marriage in 1915 to Miss Jessie Cassels was to bring great happiness to them both, and the next twenty-five years they spent in London, where first he was Chaplain to King Edward VII's Hospital for Officers, and then from 1918 to 1925, was in charge of St John's, Wilton Road. From 1925 to 1929 Eric Hamilton was Vicar of Chiswick, a large parish of 15,000 people, where, with the assistance of other clergy and ministers of other denominations he formed the Chiswick Housing Association and incidentally gained experience of working in a slum area. He then became Vicar of St Paul's Knightsbridge which he made "a centre for distinguished preaching as well as for beautifully ordered Catholic worship." Early in the Second World War, on 25 January 1940, he was consecrated Suffragan Bishop of Shrewsbury, at the same time holding the Rectory of Edmond until his appointment to the Deanery of Windsor, where he was installed in November 1944.

Although from then until his death, the late Dean's life was closely bound with St George's Chapel, his varied previous experience continued to find expression in many fields, not least in the town of Windsor where his wide interests and sympathies encouraged a range of local societies and activities. For example, he served as a governor of the Windsor Boys Grammar School, and was President of the Windsor Art Society and of the Windsor and District Moral Welfare Association. He was also concerned to solve the problem of displaced persons, and was active in the Ockenden Venture, whose home for children at Woking he opened in 1955. His principal overseas Church interest lay in the work of the Universities' Mission to Central Africa, of which he was vice-president in 1941, chairman of its council in 1954 and president in 1961. He was an active member of both the Church Assembly and Convocation, from time to time hitting the headlines, in Church and national Press alike.

At Windsor, Bishop Hamilton regarded his connection with the Royal family, as Domestic Chaplain to the Sovereign, as perhaps his greatest privilege and, as Dean and Register of the Most Noble Order of the Garter he brought great dignity and devotion to ceremonial occasions, such as the funeral of King George VI and the Garter services. His most long-lived contribution to the life of St

George's Chapel, the Castle Community and a wider world beside, may well be the expansion of the worship of the Chapel; for the enrichment of traditional worship he regarded as of the highest concern. He restored the daily Eucharist and the reservation of the Blessed Sacrament; was instrumental in instituting addresses in Holy Week and the Three Hours Devotion on Good Friday, and by initiating the erection of a nave altar in St George's greatly increased the religious significance of the building for millions of its visitors. Indeed, a local incumbent remarked that "I do not think it would be an exaggeration to say that he has turned it from an ecclesiastical museum into a house of God". As Dean, Eric Hamilton was diligent in attending the daily services in the Chapel and he also rejoiced, as Bishop, in confirming, both inside and outside the College, he himself preparing the boys of St George's School for that sacrament.

His enthusiasm for the life of the Chapel was matched by his concern about its fabric to which he devoted much hard work, most of it behind the scenes. Occasional references which he made, as Chairman of the Society of Friends and Descendants, for instance, to the Private Appeal Fund set up in collaboration with the Knights of the Garter to ensure the continuation of urgent repairs to the Chapel and Precincts, failed to convey any idea of the many meetings, letters and personal interviews which this involved for him. The Chapel and its fabric embodied for him that blend of English history and the Christian faith, which is the great strength of institutions such as the College of St George and the Most Noble Order of the Garter, and to this traditional concept the late Dean responded very warmly, as a vital element in the life of Church and Nation.

It is, however, not only the Dean's public work which will survive, but his personal influence on many people—those with whom he worked, the Castle community, the people of Windsor and, indeed, all those with whom he came in contact; and this influence is difficult to assess and intangible to the outside world. His charm and kindness, his deep faith and goodness were well known, and when he died two comments in particular seemed to summarise the secret of his influence. One friend wrote that "the irresistible attraction of his personality helped to commend to others the faith in which he so deeply believed" and an incumbent in Shropshire, when he was Bishop there, remarked that "a Bishop who obviously thought that even the smallest congregation was worth taking so much trouble over at once drew from us the response not only of respect but also of love".

THE ARCHITECTS OF ST GEORGE'S CHAPEL

By JOHN HARVEY

Part II. The Fifteenth and Sixteenth Centuries

In a previous article¹ it was shown that the designs for the original chapel in the Lower Ward of Windsor Castle, and for its later collegiate expansion, were due to leading masons, the chief architects of the Royal Works. In both cases the designs were made exactly at a period of vital stylistic transformation: in 1240 at the opening of the Decorated period, by Master Henry de Reyns, first adaptor of the French Geometrical style to English buildings; and in 1348-50 by Master William de Ramsey, inventor of the first Perpendicular, and his follower John de Sponlee.

The great chapel of Edward IV, designed by Henry Janyns, stood likewise at the head of a fresh outburst, known to us as Tudor Gothic, but in its origins Yorkist rather than Tudor. This style, which incorporated rich and even florid detail, was a reaction against the purism of Henry VI, who had himself sternly discountenanced undue enrichment of King's College Chapel, Cambridge, and whose magnates had likewise caused simplification of detail at the Oxford Divinity School.²

When, at the end of a civil war, Edward IV came to the throne in 1461, his policy was one of financial retrenchment. His predecessor's projects were under a cloud, and Edward himself had to establish his own position firmly before he could afford lavish expenditure. His successful recapture of the throne, after Henry VI's brief restoration in 1470-71, marked an epoch. The King's personal love of splendour and display, reinforced by what he had seen of the rich cities of the Low Countries during his exile, led him to undertake an important architectural programme. Surviving from this programme we still have the noble military works done at Dover Castle, the Great Hall of Eltham Manor, and the church, on a cathedral scale, of St George's Windsor.³

¹ In *Report*, 1961, pp. 48-55.

² On 16 January 1439/40, Oxford University engaged Thomas Elkyn, mason, to complete the work of the Divinity Schools, instructing him that whereas several magnates of the realm and other knowledgeable persons disapproved of the undue "curiosity" of the work so far built, he was to lay aside such over-curiosity, as in the tabernacles of images, batements, casements, fillets and other frivolities. Henry VI, in his own devise of 1447-48 for King's College, Cambridge, ordained that the work should "procede in large fourme clene and substantial, setting a parte superfluite of too gret curious werkes of entaille and besy moldyng." (See L. F. Salzman, *Building in England*, 1952, pp. 513, 522.)

³ These works made a contemporary impression reflected in John Skelton's *Elegy*:

"I made the Tower stronge, I wyst not why;
I knew not to whom I purchased Tetersall;
I amended Dover on the mountayne hye,
And London I provoked to fortify the wall;
I made Notingham a place full royall,
Wyndsore, Eltam, and many other mo:
Yet at the last I went from them all,
Et ecce, nunc in pulvere dormio!"

(A. Dyce ed., *The Poetical Works of John Skelton*, 1843, I, pp. 1-5.)

The cathedral is to architecture what the symphony is in music: the greatest opportunity for display of the highest genius in planning and disposition, the relationship of individual parts to the whole. St George's Chapel, which lacks an episcopal throne, yet corresponds to all the other functions of a cathedral, and the Royal Pew and the Sovereign's Stall give it an even higher dignity. The chapel is, to extend the musical metaphor, an exercise in symphonic form, and invites and deserves comparison with the cathedrals.⁴

PLANNING AND DESIGN

The design of the Chapel (fig. 1) is that of the classical cathedrals: a cruciform church with central tower,⁵ north and south aisles, and an eastern ambulatory. The transepts are unusual in having polygonal apses, echoed in the apsidal chapels of the west front and at the south-east corner of the building.⁶ While there is no English precedent for this treatment, apsidal transepts go back to Romanesque times and earlier, and spread from the Rhineland into Flanders and Northern France. Among Gothic churches, it was perhaps Notre-Dame-la-Grande at Valenciennes,⁷ built in the thirteenth century with 5-sided apses to its transepts, that provided the inspiration for the plan of St George's, and for certain other buildings of the period. The church at Valenciennes had also a west front with a wide screen terminating in octagonal turrets *outside* the aisles, to some extent suggestive of the west front at Windsor. Even closer resemblances in the plan of polygonal transepts are to be found in the abbey church of Corbie, near Amiens; and in St Gertrude's at Geertruidenberg, in North Brabant, rebuilt after a fire of 1420. Edward IV may even have seen this latter church on his journey southwards from the Hague at the end of 1470.⁸

⁴ St George's Chapel was formerly, by a true instinct, often termed "the Cathedral". Queen Charlotte and Queen Victoria so referred to it in their diaries (see Miss O. Hedley's articles on "Court and Chapel, 1760 to 1873" in *Reports*, 1960, p. 22; 1961, p. 58), and a monument of 1794 actually describes the deceased as "buried in this cathedral" (Shelagh M. Bond, *The Monuments of St George's Chapel*, 1958, p. 113, no. 184).

⁵ The tower-lantern was never finished; but enough was built to prove that it was an integral part of the design. See photographs by R. B. Robertson showing the works of 1920-30 (Chapter Library), under "Crossing".

⁶ Master John Schorn's Tower. Its lower storey was probably among the first parts of the Chapel to be built, apparently finished by 1481. But it may have been reconstructed in connection with work done on the ambulatory in the period c. 1501-1510.

⁷ Destroyed in 1798; for its history see L. Serbat in *Bulletin Monumental*, LXXXVIII (1929), pp. 418-434.

⁸ Perhaps the closest parallel to the plan of St George's is that of the cathedral at Roermond in Limburg, begun as a parish church in 1410. (For plans of Roermond and Geertruidenberg, see *Kunstreisboek voor Nederland*, IV, 1956, pp. 76, 164; seventeenth-century plan and view of Corbie are reproduced by R. N. Quirk in *Archaeological Journal*, CXIV for 1957, 1959, Pl. VIII). In Normandy the church of St Germain at Argentan has polygonal transepts dating from 1455-1488, and its plan was later imitated at Notre-Dame, Écouché (Orne). Other later examples are the Annakirche at Annaberg in Saxony (1499-1520), and in Scotland Kirk of Steil (Ladykirk), by Nicholas Jackson (1500-1512), and the north transept of the Black Friars at St Andrews (1525).

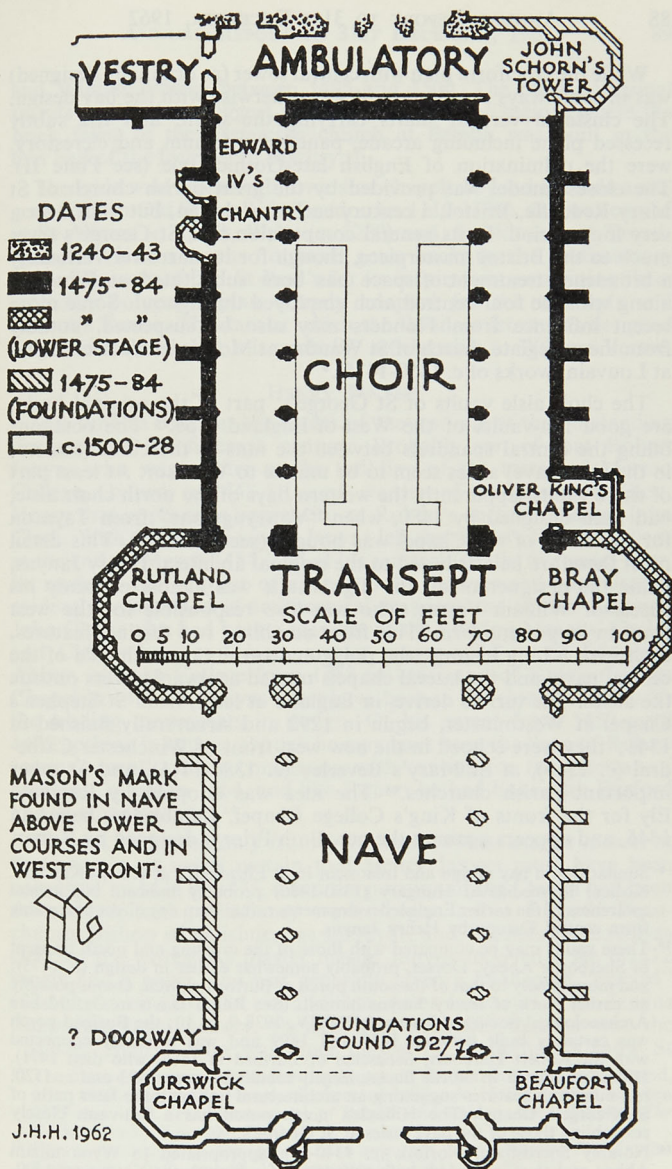


FIG. 1. PLAN OF ST GEORGE'S CHAPEL TO SHOW DATING.

While the cruciform plan with central tower (as originally designed) was in some ways reactionary, it was otherwise with the bay design. The clustered vertical shafts carrying the vault, and the subtly recessed plane including arcade, panelled triforium and clerestory, were the culmination of English late-Gothic style (see Plate II). The closest model was provided by the great parish church of St Mary Redcliffe, Bristol, a century earlier in design, but built over a very long period. In its general composition too, St George's owes much to the Bristol masterpiece, though for its narrower verticality a broadened treatment of space has been substituted at Windsor, along with the four-centred arch employed throughout. Some more recent influence from Flanders may also be suspected, notably from the collegiate church of St Waudru at Mons and from churches at Louvain (works of c. 1450-1475).⁹

The choir aisle vaults of St George's, part of the original build, are good fan-vaults of the West-of-England type.¹⁰ The octagons filling the central spandrels between the fans in the choir (but not in the later nave) aisles seem to be unique to Windsor. At least part of these vaults, apparently the western bays of the north choir aisle, had been designed by 1480, when "Vowtyngstone" from Taynton for the aisles of the Chapel was bought (see Plate III). This detail must therefore be attributed to the original architect, Henry Janyns, while the designer of all the high vaults was almost certainly his successor William Vertue, who was also responsible for the west front in its present form. This front combines two distinct features, each with a long history: the polygonal turrets on each side of the central nave, and the lateral chapels treated as dwarf towers outside the aisles. The turrets derive, in England at least, from St Stephen's Chapel at Westminster, begun in 1292 and structurally finished in 1348; they were echoed in the new west front of Winchester Cathedral (c. 1360), at St Mary's Beverley (c. 1380-1411), and at other important parish churches.¹¹ The idea was adopted by Reginald Ely for the fronts of King's College Chapel, Cambridge, begun in 1446, and appears again at the new Bath Priory, designed by Robert

⁹ Similarities in bay design and treatment in St Elizabeth's at Kassa (Kaschau, Košice) in mediaeval Hungary (1380-1480) probably indicate continental awareness of the earlier English developments rather than any direct borrowing from central Europe by Henry Janyns.

¹⁰ These vaults may be compared with those of the crossing and north transept of Sherborne Abbey, Dorset, probably somewhat earlier in design (c. 1475); and more closely to that of the south porch of Burford church, Oxon, possibly an earlier work of Henry Janyns himself. (See Ralph Davis in *Oxfordshire Archaeological Society's Report*, LXXXIV, 1938-9, p. 10; the Burford porch was certainly built between 1439 and 1499 and was probably connected with Sir Robert Harcourt, Seneschal of Burford in 1465, who died 1471). Hillesden church in North Bucks, largely rebuilt between 1493 and c. 1520, has numerous features suggesting an architectural link with the later parts of St George's Chapel. The Hillesden north porch has a fan-vault closely resembling those of the nave aisles at St George's.

¹¹ Notably Snettisham, Norfolk (c. 1340-50), appropriated to Wymondham Abbey and thus in contact with architects of a high rank; Yatton (c. 1400-1440), and Crewkerne (c. 1475-1490), both in Somerset, the latter front probably by William Smyth, master mason to Wells Cathedral.

and William Vertue between 1495 and 1500. The plain octagonal turrets at Windsor suggest a link with the Baltic region, where the brick front of the Cistercian church at Pelplin was built in the first half of the fourteenth century.¹²

The wide west front with towers or chapels beyond the side aisles goes back to Old St Paul's in London (c. 1110-1130), and was copied at St Albans (c. 1195), Wells (c. 1230) and, in Norway, at Trondhjem.¹³ Windsor seems to have gone back to the rudimentary western towers of Old St Paul's for its inspiration, combining them with the polygonal plan already adopted for the transepts and Schorn's Tower. The date at which the Windsor front was designed remains doubtful, but it is probably attributable to William Vertue.

HENRY JANYNs

It is time to consider the career of Janyns, one of the outstanding designers of the fifteenth century. Probably son of that Robert Janyns who was master at the building of the tower of Merton College, Oxford, in 1448-51, and warden of the masons at Eton, Henry first appears as apprentice to Robert's successor there, John Clerk. With Clerk, the young Janyns left the works of Eton College at the end of March 1454, and at his master's death, five years later, he received the bequest of all his tools, pictures and portraitures, evidently a collection of architectural drawings and details. Through John Clerk, who had been a member of the London Masons' Guild, and Clerk's brother Simon, master mason of Bury St Edmunds Abbey, of Eton College from 1453 to 1461, and of King's College Chapel in 1477-85, Janyns must have been in the closest touch with the leading movements in design. Of his career from 1459 until 1475 nothing is known, though he may have been the "son of Robert Janyns" mentioned in connection with carving for the gateway of Merton College in 1464, and like Robert he had links with Burford and its stone quarries.¹⁴

Though evidenced only from 1478 until 1484 as master mason at St George's, it seems certain that Henry Janyns must have been consulted by 1474 or 1475, when the position of the Chapel had been determined, and preliminary works began under Richard Beauchamp, Bishop of Salisbury, as surveyor, and Thomas Cancellor as clerk of the works. As master mason Janyns received a fee of £12 yearly and a gown, and was generally given a handsome "reward" (£2 16s. 8d. or £3 6s. 8d.) in addition. After January 1483/4, Janyns disappears from history, though it is probable that he was the "Master Henry" who was chief mason of St Bernard's (now St

¹² The motive appears, with western transepts, in the Marienkirche at Stralsund, after 1382; and at the Hooglandsekerk of Leiden in Holland, built between 1377 and 1500. (For illustrations of Pelplin and Leiden, see J. Harvey, *The Gothic World*, figs. 204, 250.)

¹³ For a discussion of this group of fronts, see John Harvey, *The English Cathedrals* (1956), pp. 40, 176; (paperback, 1961), pp. 30, 172.

¹⁴ For the careers of John and Simon Clerk, and of the Janyns family, see John Harvey and Arthur Oswald in *English Mediaeval Architects* (1954), pp. 59-66, 146-7.

John's) College, Oxford, in 1491-92.¹⁵ Robert Janyns junior, one of the King's Master Masons to Henry VII, who worked at Windsor from 1499 until 1505 and died in 1506, was presumably Henry's son or younger brother.

In comparison with several of the other masters of the period, Henry Janyns has suffered from lack of appreciation. Nothing is known of his works apart from St George's; and the Chapel, in spite of its grand scale, has perhaps been taken too much for granted as part of the great complex of Windsor Castle. Yet it has outstanding quality as a composition both unusual and successful. The quasi-symmetrical lateral show-front facing the Lower Ward is virtually unique in Gothic architecture (see Plate IV). In plan the Chapel certainly provided the model for the new Bath Cathedral, which took over its main arrangements, though without copying the polygonal transepts and lateral chapels. At Bath, however, can be seen the central tower of oblong plan which was intended at Windsor from the start. Since the concept of the new Bath Cathedral was not earlier than 1495, and was due to Bishop Oliver King, whose closest connections were with St George's, it may be assumed that by that time the works at Windsor had passed under the direction of one or both of the brothers, Robert and William Vertue.

WILLIAM VERTUE

Of the previous careers of the Vertues not much is known, but Robert was an apprentice at Westminster Abbey under his father Adam Vertue in 1475.¹⁶ The claim of the brothers in 1503, concerning the new choir vault at Bath, that "there shall be no one so goodely neither in England nor in France."¹⁷ implies that they were familiar with recent French works, and probably both had spent their wanderyears abroad. Certainly there are traces in their work of the florid detail which had begun to encrust architectural surfaces in northern France and in Flanders.

Rich sculptural treatment is seen both at St George's and in Henry VII's Chapel at Westminster, notably in the cornices of angels which line the walls. William Vertue was certainly the builder, and probably also the designer, of the vaults, and his contract of 5th June, 1506 for vaulting the choir proves that the nave vault already existed, though it was not necessarily finished.¹⁸ Sir Reginald Bray's will, made on 4th August and proved 28th November, 1503, shows that at that time the south transept had been built, but not the nave, of which the foundations (and rather more) had been laid. Scaffolds had been erected in the north transept in 1492-93, and the

¹⁵ See H. M. Colvin in *Oxoniensia*, XXIV (1959), pp. 43-4, 46-7.

¹⁶ See J. H. Harvey: "The Masons of Westminster Abbey" in *Archaeological Journal*, CXIII (1957), p. 93; and *English Mediaeval Architects*, pp. 270-274.

¹⁷ *Proceedings of the Somerset Archaeological and Natural History Society*, LX, pt. ii, pp. 1-4.

¹⁸ Some of the heraldic evidence suggests that carving of the bosses was still in progress in 1509 (see C. J. P. Cave and H. S. London, "The Roof-bosses in St George's Chapel, Windsor" in *Archaeologia*, XCV, 1953, p. 108).

traces even now visible internally of the earlier build¹⁹ show how far the work of the nave had proceeded before Bray's munificence provided for its rapid completion.

That the nave with its vault, and the west front had been completed by 1511 is probably indicated by the fact that on 20th December of that year William Vertue was able to undertake certain works on the Lady Chapel.²⁰ That chapel (described in *Report*, 1961) was in fact the original Chapel of St Edward, built in 1240-43 for Henry III, and altered for Edward III in 1350-53.²¹ There is some rather dubious evidence of alterations made under Henry VII, perhaps about 1501-03, but no accounts for this work appear to exist. That some work had been done, and remained unfinished in 1511, is clear from the terms of Vertue's contract. The windows and buttresses in the form in which they survive (and disregarding modern refacing and replacements in facsimile), may well have been erected in the opening years of the sixteenth century (see Appendix). But the polygonal plan of the apse, the form of the window-arches and the type of tracery, all suggest the general character of a work of the earliest Perpendicular, agreeing with the known date of Edward III's extensive works on the earlier chapel here.²² While it seems impossible to reach certainty on this question, it may be suggested that the important glass windows made for Edward III in 1352-53 were preserved, and that the works under Henry VII consisted rather of refacing and restoration, than of rebuilding. This would account, not merely for the archaic general aspect, but also for the peculiarly early character of the Perpendicular tracery of the (blind) west window, whose quatrefoil spandrels recall those of the Westminster Abbey west cloister of

¹⁹ Internally the lower courses are of a different stone and show clear signs of having weathered through exposure for a substantial period; the level of the break of build "steps down" from bay to bay, until floor level is reached one bay east of the present west front. Hope (*Windsor Castle*, II, p. 384) misunderstood Bray's will; his burial "in the west ende and south syde of the church" implies the south transept, and furthermore that the nave had not yet been built, though its foundations had been laid. Hope's error was first pointed out by the late Canon Anthony C. Deane in his paper on Sir Reginald Bray in *Report*, 1943, p. 16. Bray's will desired his executors to finish "the body of the church" (i.e. the nave) "according and after the form and extent of the foundation thereof", thus proving that the lower courses had been laid by 1503. For the earlier and later builds, see also Appendix.

²⁰ St George's MSS, XVII.37.3. The transcript printed by Hope (*Windsor Castle*, II, p. 481) while the original was mislaid, suffers from many minor inaccuracies.

²¹ Further works, and apparently the building of a stone vault, were done in 1390-96.

²² See *Report*, 1961, p. 52. Resemblances are closest to works of the second half of the fourteenth century in the Midlands, such as the Great Hall of Kenilworth Castle and the chancel of St Mary's, Warwick.

1362-65,²³ and the Tower windows of Edington Church in Wiltshire.²⁴

It is presumably William Vertue who is commemorated by the standing figure of a master mason in stained glass, now filling the northernmost light at the bottom of the great west window of the Chapel. He stands, holding a hammer and chisel (or perhaps a square, mutilated) to denote his craft, dressed in fine robes and cap, wearing the typical blunt-toed shoes of the reign of Henry VIII. In costume the figure agrees fully with the date of Vertue's career, for he is first evidenced at Windsor in 1506, and died in the spring of 1527.²⁵ This figure follows the mediaeval tradition of placing the architect's portrait in the building. This was most commonly in the form of a carved head or bust,²⁶ but at Winchester College the great east window of the Chapel includes named portraits of the clerk of works, mason, carpenter and glass-painter, dating from c. 1393, though now surviving only in the form of a copy of 1822.²⁷ It seems particularly fitting that this, apparently the only portrait of a Gothic architect still to survive in one of the Royal buildings, should depict the last great master of the English Middle Ages.

²³ R.C.H.M., *Westminster Abbey*, Pl. 148, 150; G. G. Scott, *Gleanings from Westminster Abbey* (2nd ed., 1863), Pl. XXXIII.

²⁴ F. E. Howard, *The Mediaeval Styles of the English Parish Church* (1936), Fig. 134; Joan Evans, *English Art 1307-1461* (1949), Pl. 42. The chancel of Edington, apparently with part of the transept and perhaps with the west front, was built between 1352 and 1361, while the design for the tower probably belongs to the same period, though its execution may have been as late as c. 1380-90. Edington church was built for William of Edington, bishop of Winchester, who on 30th November, 1352 promulgated the statutes for the College at Windsor (*The Statutes and Injunctions of St George's Chapel*, ed. J. N. Dalton, 1895; a set of unpublished proofs among the St George's MSS). Resemblances between Windsor and Edington are thus hardly likely to be fortuitous.

²⁵ This light was described in *Report*, 1947, p. 15, as representing "Harry Jennings", but the costume is clearly too late in period for that of the first architect. Mr. M. F. Bond proposed the identification with William Vertue in his revised edition of *The Romance of St George's Chapel* (5th ed., 1958, p. 55 and Pl. 4). This particular light may have been one of the ten found "in the stores of the chapter" in time for the restoration of 1842 (Hope, II, p. 454); it was certainly not in the window as it was after the old glass had been collected there in 1767 (see Carter's original drawing of 1783 in the Chapter archives, reproduced in *Report*, 1960, Pl. VI; and the engraving of 1810 after F. Mackenzie, in John Britton, *Architectural Antiquities of Great Britain*, III, 1812, Pl. X at p. 39).

²⁶ See P. du Colombier, *Les Chantiers des Cathédrales* (1953), Figs. 12, 13, 16, 17, Pl. XXVI-XXX; and for English instances, John Harvey, *English Mediaeval Architects* (1954), pp. 325-6.

²⁷ See J. D. le Couteur, *Ancient Glass in Winchester* (1920), pp. 18-19, 74-80, Pl. XXV; J. H. Harvey, *Henry Yevele* (2nd ed., 1946), pp. 69, 78 and Fig. 48.

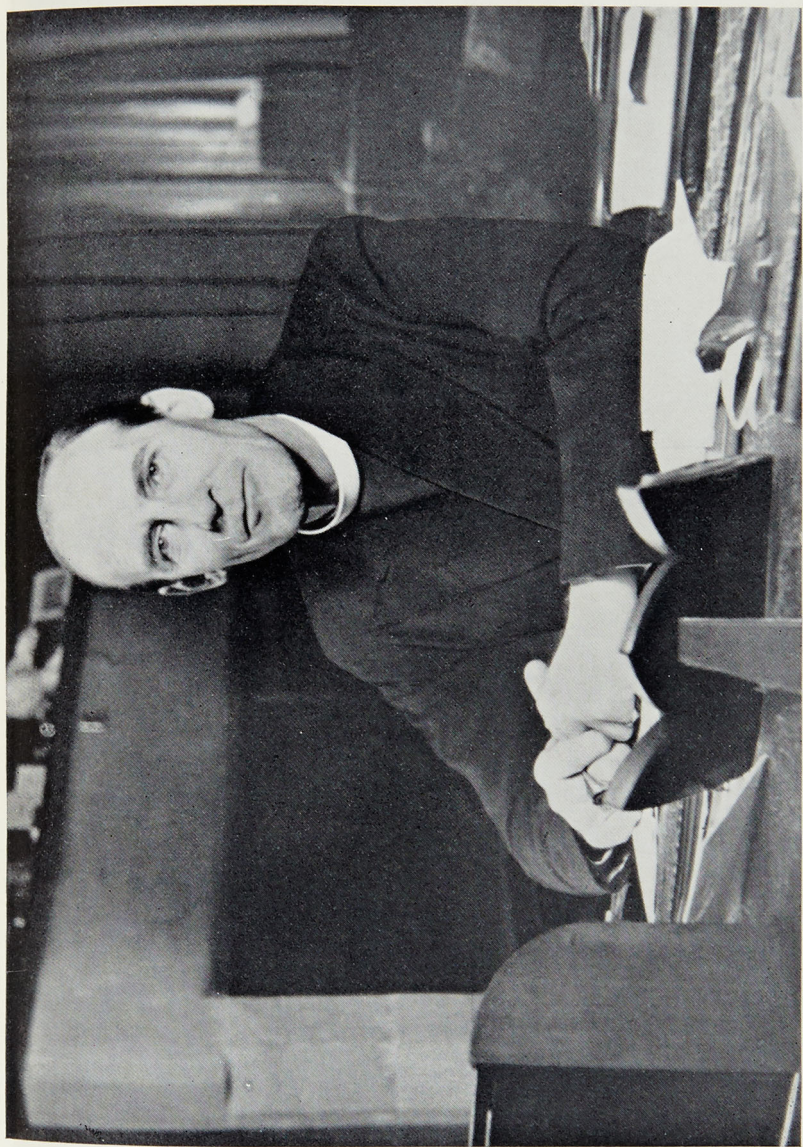


Plate I. Bishop Eric Hamilton, late Dean of Windsor

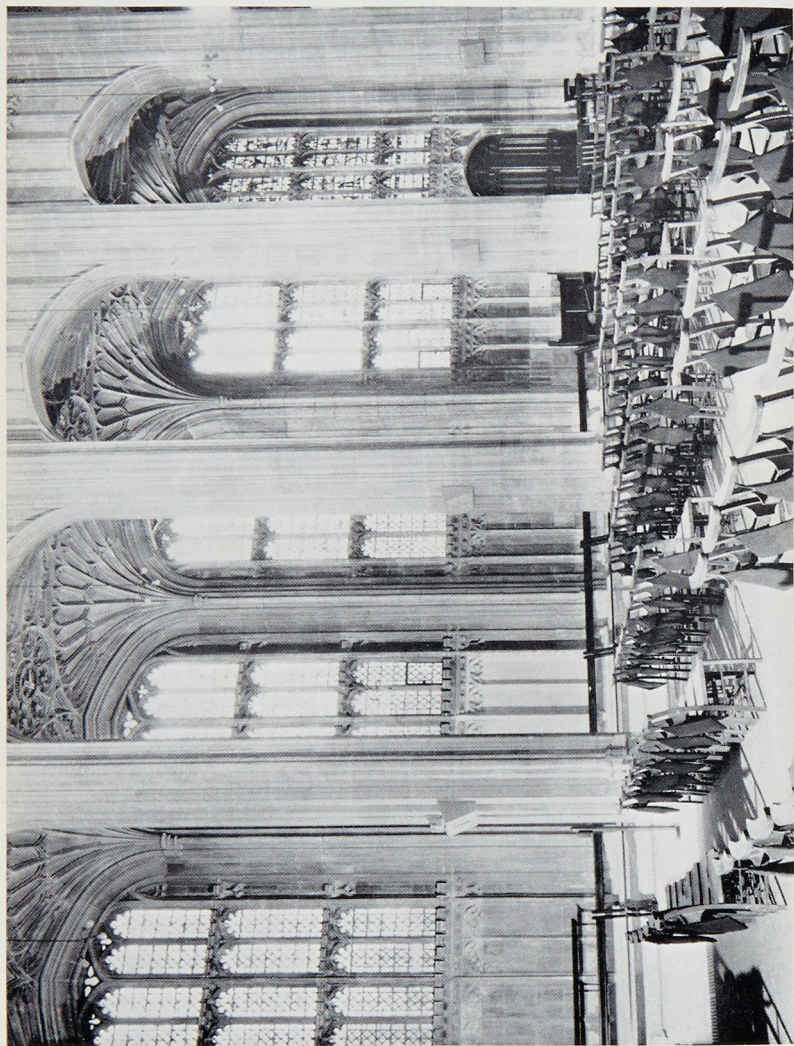


Plate II. Looking north-east across the Nave, showing break of build in north aisle wall.



Plate III. Vault of north choir aisle and west end of Edward IV's Chantry.

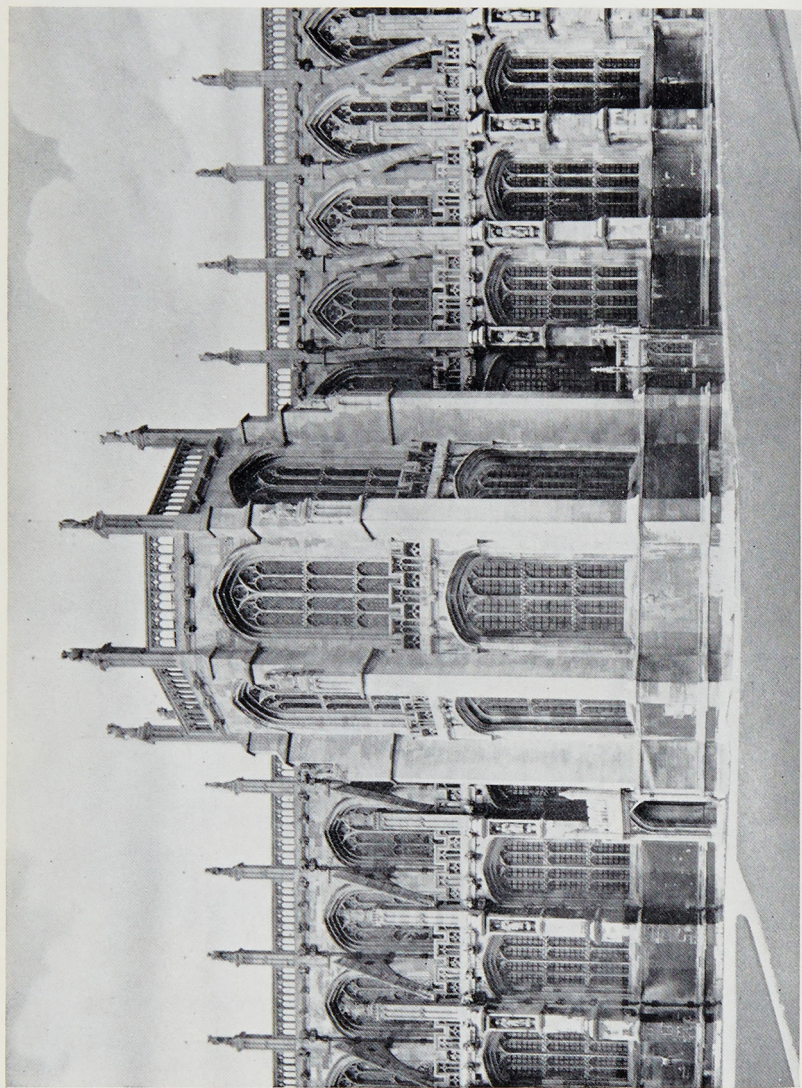


Plate IV. The South transept between the choir, on right, of 1475-84, by Henry Janyns, and the nave, c. 1500-11, by William Vertue.

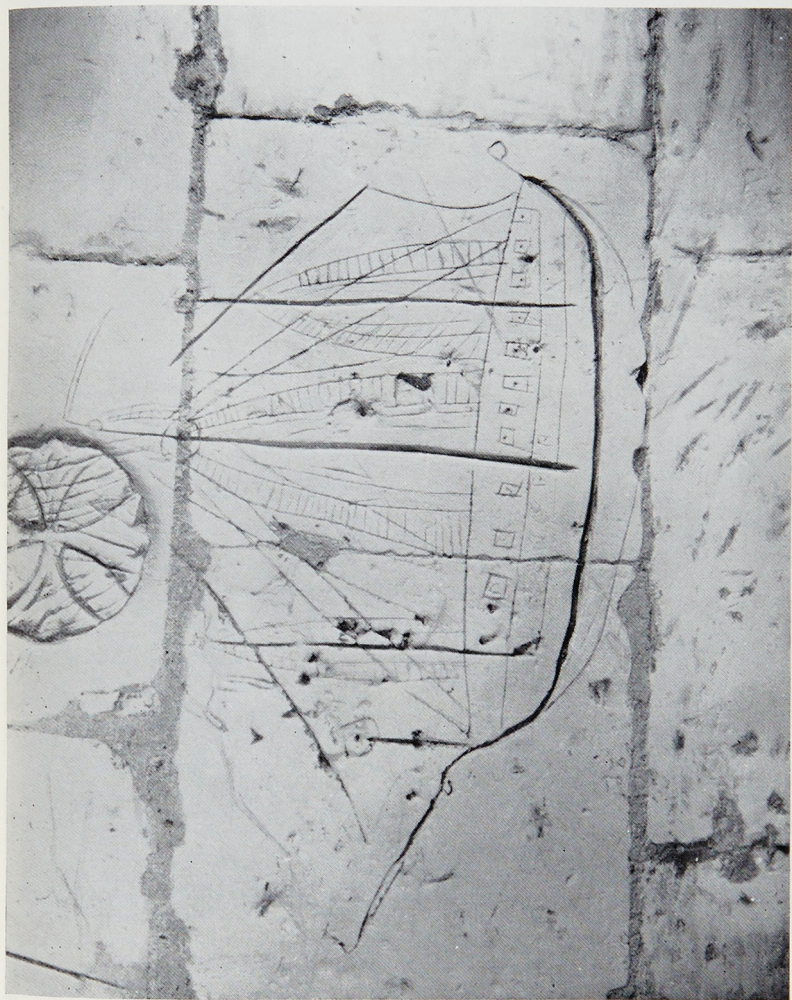


Plate V. The drawing of a mediaeval ship on the wall of the Tresaunt.



Plate VI. Portrait by R. Livesey of Henry Emlyn; the architect stands by a bust of Inigo Jones, with Beaumont College in the background.



Plate VII. Emlyn's Coad Stone screen in St George's Chapel.

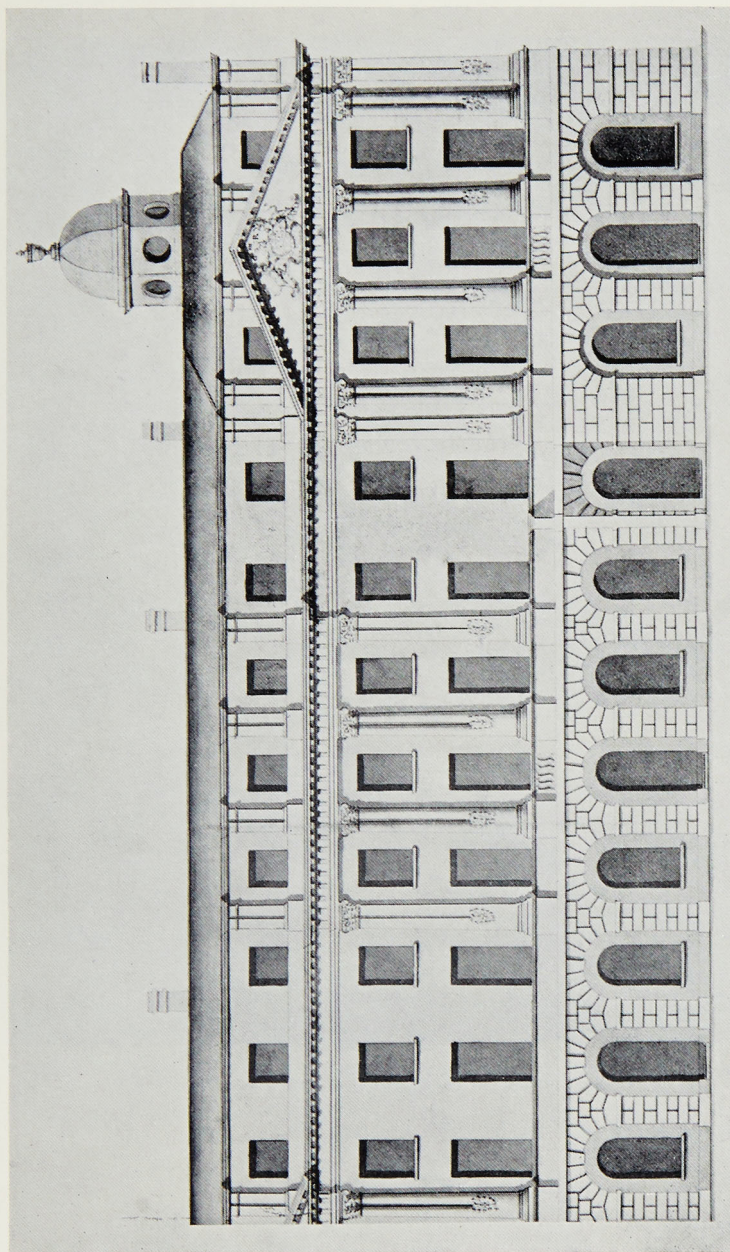


Plate VIII. Part of Emlyn's proposed scheme, 1786, for a new Lower Ward at Windsor Castle. It features the divided columns that constituted his own invention, the British Order of Architecture.

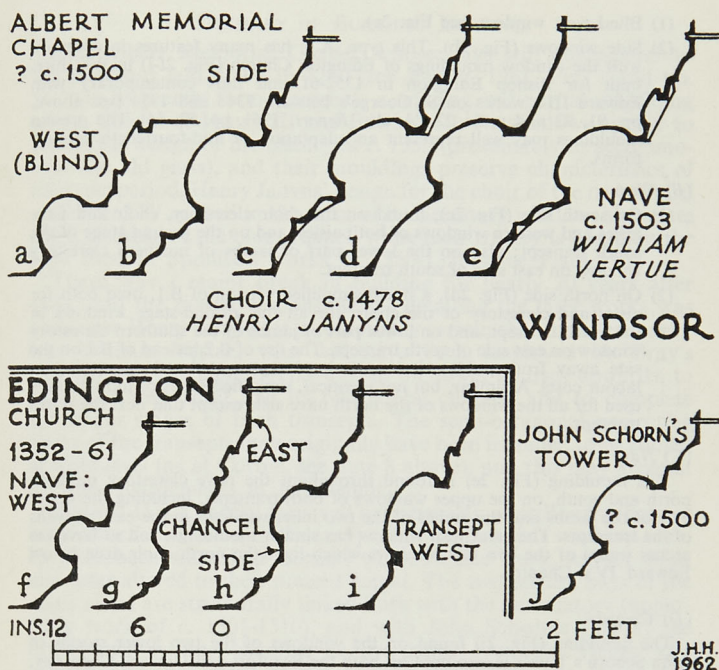


FIG. 2. PROFILES OF MOULDINGS AT ST GEORGE'S CHAPEL, c.1478-1503; AND AT EDINGTON CHURCH, 1352-61

APPENDIX

THE SEQUENCE OF BUILDING OF ST GEORGE'S CHAPEL

Although so much of the masonry has been renewed at different dates, the existing work seems to represent at worst a careful facsimile of the original design, and a number of peculiarities throw light upon the sequence of building.

WINDOWS

The external mouldings of the window openings can be grouped as follows:

(A) *Albert Memorial Chapel*

- (1) Blind west window (see Fig. 2a).
- (2) Side windows (Fig. 2b). This type, A.2, has many features in common with the window mouldings of Edington Church (Fig. 2f-i) in Wiltshire, built for Bishop Edington in 1352-61 and thus contemporary with Edward III's works on St George's between 1348 and 1354 (see above, pp. 91, 92 and notes 22, 24; also *Report*, 1961, pp. 52, 54). The present mouldings may well represent an adaptation of mid-fourteenth century forms.

(B) *Choir*

- (1) On south side (Fig. 2c), found on the choir clerestory, choir and nave aisles and western windows of both aisles, and on the ground stage of the south transept; also on the lower part of jambs of northern clerestory window on east side of south transept.
- (2) On north side (Fig. 2d), a much simplified version of B.1, used both for aisles and clerestory of the choir, for all the ground-stage windows of the north transept, and on lower part of jambs of the southern clerestory window on east side of north transept. The use of B.2 instead of B.1 on the side away from public view must have represented a large saving in labour costs. A similar, but not identical, simplified series of mouldings is used for all the windows of the north nave aisle except that next the north transept.

(C) *Nave*

This moulding (Fig. 2e) is found throughout the nave clerestory on both north and south, on the upper windows of both transepts, including the upper part of the jambs and the arches of the two inner windows in the eastern walls of the transepts. The great west window has similar mouldings, and so have the arches (only) of the two low windows which light the north choir aisle below Edward IV's Chantry.

(D) *Chapels*

The moulding (Fig. 2j) found on the windows of the two lower stories of John Schorn's Tower is also used on both the Beaufort and Urswick Chantries; and the tracery of their windows also agrees, resembling besides that of the nave and transept, but not choir, clerestories.

VAULTS

The fan-vaults of the choir aisles follow the unique plan with contained octagons, while those of the nave have the more usual circular rose in the central spandrel. This later pattern occurs also, however, in the low vault of the north choir aisle, beneath Edward IV's Chantry; and in a slightly different form in the bays to north and south of the eastern ambulatory.

The heraldic bosses of the south choir aisle are clearly of Tudor date (after 1485), but those of the five high bays of the north aisle, west of Edward IV's Chantry, look older and suggest that it was this vault for which stone was prepared in 1480. Both aisle vaults must have been in position by the time the high vault of the choir was undertaken in 1506. The quality of carving of the nave aisle bosses is poorer than that of either north or south choir aisles, and gives a flatter impression; this probably reflects some economy on the part of Bray's executors.

MASONS' MARKS

The evidence of weathered stonework in the lower courses of the nave aisles, stepping down lower and lower towards the west end, is borne out by that of such masons' marks as survive. The few found on the internal face of the lower courses do not appear higher up, but one most distinctive mark (Fig. 1), found just *above* these weathered lower courses in the north aisle (i.e. in the lowest part of the work done by Bray's executors after 1503) occurs also both low down and high up in the southern stair-turret of the west front.

SUMMARY OF BUILDING EVIDENCE

The Albert Memorial Chapel, whose bays still correspond to the positions laid down in 1240 (see *Report*, 1961, Fig. 1 and pp. 51-2) in its present form represents a refacing and partial rebuilding of the Chapel of Henry III and Edward III. Its windows appear to follow the design of the tracery of c. 1352 (presumably to accommodate the old glass), and their mouldings preserve characteristics of the same period. Henry Janyns' design for the choir of the new chapel of Edward IV echoed in the form of its clerestory windows the acute pitch of those of the older chapel, while their tracery is based on the type used in Sponlee's works of 1350-1356. (See Plate IV)

There was a major break in building for nearly 20 years after 1484, and the master responsible for detailing the later works was no longer Henry Janyns; it is reasonably certain that the later master was William Vertue, who will have been employed by Bray's executors to complete the nave from the lower courses upwards, to build the west front and its two lateral chapels, and to complete the upper stages of both transepts. The semi-octagonal projecting apses of the transepts may originally have been intended to be roofed at aisle level (as at Corbie, see note 8 above), and this may account for their battlements at half-height.

Edward IV's Chantry may well have been an afterthought, for not only is the fan-vault of the later type, but the two aisle windows seem to have been started as normal windows like those further west, and later altered to their present height. The two eastern bays of the choir aisles are structurally linked both with the ambulatory (apparently work of c. 1501-1510), and with John Schorn's Tower; the first-floor watching chamber in the tower overlooks Henry VI's tomb,²⁸ and the details of fan-vaulting differ from the design laid down about 1480. These factors strongly suggest that, in its present form, John Schorn's Tower is a rebuilding of soon after 1500, designed by Vertue.

ACKNOWLEDGMENTS

Throughout my study of St George's Chapel I have received very great help and encouragement from Mr. Maurice F. Bond, O.B.E., F.S.A., and from Mrs. Shelagh M. Bond, M.A., F.R.Hist.S., who have provided me with documentary references and have discussed the various problems of this complex building. I must also thank Mr. John Charlton, F.S.A., for information in connection with the Albert Memorial Chapel; and Mr. E. Clive Rouse, M.B.E., F.S.A., and Mr. Christopher Hohler, F.S.A., for facts regarding Hillesden Church.

²⁸ Henry VI's body was moved from Chertsey Abbey to Windsor by Richard III in 1484, but the period during which his cult was officially recognised at Windsor opened about 1494, when Henry VII was undertaking the foundation of a new chantry at Windsor on his behalf. Though an agreement was entered into by the king, that Henry VI should be translated to Westminster Abbey, on 26th July, 1498, this never became effective.

A SHIP GRAFFITO IN THE WINDSOR TRESAUNT

By MAURICE F. BOND

On the left of the sanctuary of the Albert Memorial Chapel in Windsor Castle is a heavy nineteenth-century door, behind which the passage known as the Tresaunt leads into the private chapel of the Deanery¹. When, in 1961, Mr. John Harvey was preparing the first of his two articles on the Architects of St George's,² he inspected the Tresaunt (a passageway normally unused and inaccessible), and there pointed out to the present writer, that, above a green baize panelling which covered the lower wall,³ were what appeared to be the topmost lines of a rough wall drawing of a ship. When the green baize was later removed, the remarkable drawing of a ship illustrated in the present *Report* in Plate V was revealed beneath it.

As will be seen from this illustration, the *graffito* or wall-drawing, although somewhat crude in execution, is extremely clear and well preserved. Its overall dimensions are 17½ inches by 25 inches, and the depth of the principal incisions in the clunch (or hard chalk) of the wall is as much as a quarter of an inch. The drawing appears immediately below the ancient doorway cross,⁴ and is four feet above ground level on the northern wall of the Tresaunt, at the foot of the flight of six steps leading to the higher level of the Deanery.

A photograph of the *graffito* was sent to the National Maritime Museum at Greenwich, and through the kindness of the Chairman of the Trustees of the Museum, Dr. R. C. Anderson, his authoritative opinion on the *graffito* is printed below. This report shows that, although identification is attended with considerable difficulty, the drawing may be of a late mediaeval type of ship, known as a balinger, and the ship depicted may date from about 1450 to 1480. This dating agrees quite closely with what is known of the site of the *graffito*. The clunch wall on which it appears was erected about 1240; the Tresaunt was thereafter in constant use as the passageway between the chapel (then the main chapel in the castle) and its vestry (now the Dean's chapel), until about 1483. Clergy would be passing and repassing daily, and such a *graffito* would not be very

¹ There is an illustration of the Tresaunt in the *Report*, 1961, Plate I. The word "Tresaunt" was used in the Middle Ages for passages in close proximity to cloisters, and is similar, in ultimate derivation, to the word "transit". The Windsor Tresaunt runs in fact parallel to the Dean's cloister, and has a window through to the south-east corner of the cloister.

² "The Architects of St George's Chapel, Part I, The Thirteenth and Fourteenth Centuries", in *Report*, 1961, pp. 48-55.

³ This green baize was probably put in position when the Albert Memorial Chapel was brought into use; its function doubtless was to protect the crinolines of the Queen and members of the court (who sometimes entered the chapel from the Deanery) from contact with the chalk of the narrow passage.

⁴ This cross can be seen clearly in Plate V. Its character was discussed by the present writer in "The Crucifix Badges of St George's Chapel", *Report*, 1954, p. 11.

likely to appear under these conditions. In about 1483, however, the whole area seems to have been abandoned when the choir and aisles of the present St George's Chapel, further west in the lower ward, were brought into use. Attempts were made after 1483 to reconstruct the old chapel, but in fact no work was finally completed until as recently as 1873, by which time the elaborate internal decoration of the Albert Memorial Chapel (as it is now known) had been carried out. Between 1494 and 1536, however, a certain amount of work was being done on the site of the old chapel,⁵ and workmen would probably be making use of the Tresaunt passage. A date in the late fifteenth or early sixteenth century is thus very possible for the *graffito*.⁶ In addition, it has been suggested⁷ that the lines of the drawing are reminiscent of the style of the earlier half of the sixteenth century.

If the drawing is indeed of the late middle ages, it must be of a balinger rather than of any other craft. It seems, however, that all the references to balingers that exist are literary rather than graphic: in fact no picture of a balinger is known to survive. From a study of literary references, Mr. Frank Carr, Director of the National Maritime Museum, has described this type of craft as a form of small barge which was often employed for coasting voyages, and which depended as much upon oars as upon sail.⁸ It usually rowed about 30 oars (as compared with the barge's average of about 50), and, like the mediaeval barge, the balinger had finer lines than the pure sailing craft and was double-ended, "approaching the Viking model". Balingers seem to have served very frequently for piratical pursuits round British coasts, and obviously were a quite notable part of the mediaeval scene.⁹ If, therefore, the Windsor *graffito* is of a balinger, it has significance as the only known graphic representation of this important if somewhat mysterious craft.¹⁰

⁵ Between 1494 and 1503 attempts were made to convert the old chapel into a building suitable to serve as the Lady chapel to the new St George's and as a shrine for Henry VI, and also (eventually) as a tomb for Henry VII. Between 1511 and 1536 further work was undertaken on the site, for a time in order to provide Cardinal Wolsey with a chantry, and, ultimately, to provide a burial place for Henry VIII. After 1536 the chapel remained locked and deserted. (Cf. W. St John Hope, *Windsor Castle*, Vol. II, pp. 478-487.)

⁶ This line of argument is, of course, not conclusive. The keys of the Tresaunt and chapel could be obtained from their keeper, and clearly were so obtained during the period of disuse, since of four other *graffiti* in the Tresaunt (all of initials), three are dated, respectively, 1778, 1779 and 1857.

⁷ By Mr. John Harvey, to whom we are also greatly indebted, as has been noted above, for the actual discovery of the *graffito*.

⁸ F. G. Carr, *Sailing Barges*, 1st ed. (1931), pp. 68-9.

⁹ *Ibid.*, and pp. 12-14.

¹⁰ I am most grateful to Dr. Anderson for his expert opinion on the *graffito* and for allowing us to print it here; and also to Mr. Frank Carr, who has most generously given me the benefit of his wide experience, and has himself investigated the possibility of any representation of the balinger being known elsewhere.

REPORT ON THE GRAFFITO OF A SHIP IN WINDSOR CASTLE

By R. C. ANDERSON, LITT.D., F.S.A., F.R.HIST.S.

At first sight this looks as if it had been carved in at least two stages, more than 100 years apart. The rig, with very tall masts and only one topmast (on the main) might belong to 1475 or thereabouts; on the other hand, the ensign on a staff at the stern would be unusual even in 1600.

This can perhaps be looked on as merely the aftermost in a series of small banners all along the side. I think the line on which these banners stand is the port gunwale (though it goes astray in the bows), and that the convex line above them represents the starboard gunwale. Certainly the treatment of the shrouds is against this, but I can see no other explanation.

If this is so, it may be that the squares below the banners are oar-ports; they certainly cannot be gun-ports. We have, then, a three-masted ship with a main topmast and a double-ended hull of mediaeval shape and with accommodation for oars. This suggests a *balinger*. We know very little about these, but we do know that they probably had the features just described.

The whole thing is most puzzling. The artist was a very poor draughtsman and probably not very well acquainted with what he was trying to draw. I *think* it must be a balinger of, say, 1450-80, but may well be entirely wrong.

26th February, 1962.

HENRY EMLYN OF WINDSOR: A CRAFTSMAN OF SKILL AND INVENTION

By SHELAGH M. BOND

This article first appeared in Country Life, 13th September 1962. It is here reprinted with slight alterations and the addition of footnotes.

MOST large mediaeval buildings owe nearly as much of their character and appearance today to their restorers as to their original builders. St George's Chapel, one of the most important and successful Perpendicular churches in the country, was therefore fortunate in that its first major restoration in the reign of King George III fell into the hands of Henry Emlyn, a Windsor carpenter, architect and surveyor.¹ Although he is today almost unknown, he was a gifted designer and craftsman, with enough individuality of style to arouse curiosity as well as excite admiration and interest; and the fortunate survival of his portrait by R. Livesey² enables us to picture him as a man of charm and intelligence (Plate VI).

He was born in 1729 and died in 1815³ thus spanning in his long life an important period of English architecture, when classical styles were yielding to Gothic. Luck may have played its part in his subsequent successful career, for he was fortunate, as a carpenter attached to the Board of Works at Windsor Castle,⁴ to attract the notice of King George III just when the monarch was planning the long over-due restoration of St George's Chapel. The need for this work was made public in the *Gentleman's Magazine* for 1786, when the son of a former Chapel organist described St George's as "perhaps the first in the world for beauty and splendour, but dirty and disregarded to such a degree as to become a nuisance to the eye and a reproach to the sextons."⁵ Emlyn was in his fifties when he was appointed to supervise this royal work in 1785 and was already Chapter carpenter to the Dean and Canons. In this double capacity he spent well over a decade on restoration, additions and improvements.⁶

¹ W. H. St John Hope, *Windsor Castle* (1913), pp. 388-394, gives a summary of the main work done between 1782 and 1792.

² This is reproduced here by kind permission of its present owner, a descendant of Henry Emlyn, Professor E. C. S. Wade.

³ *D.N.B.*; H. M. Colvin, *A Biographical Dictionary of English Architects* (1954), p. 195; Shelagh M. Bond, *The Monuments of St George's Chapel* (1958), p. 73.

⁴ *D.N.B.*; *Court and City Register*, 1762-1782.

⁵ *Gentleman's Magazine*, 1786, Part I, p. 449.

⁶ Hope, *op. cit.*, pp. 388-394, etc.; there is also much information in the Chapter archives for the period, especially Chapter Acts (VI.B.7 and VI.B.8), Treasurer's Book (XIII.B.9) and Wood Fund Accounts (XIII.B.13). Some of Emlyn's drawings and plans survive in a portfolio in the Chapter Library. He seems first to be mentioned in connection with work for the Chapter in 1773 (VI.B.7, pp. 516, 517); he was the official Chapter Carpenter, 1784-1791; and worked for the Chapter as late as 1795 (see below, p. 103 and note 28). It is interesting that his work for the Chapter included selling timber on Chapter estates (VI.B.8, p. 55), repairing houses in Datchet (VI.B.8, p. 165), making book-cases for the Library (XIV. Bill for 1790), and other routine work.

One of his boldest and most conspicuous changes was the removal of the old wooden organ loft, dating from about 1610 and shown in Hollar's view of the interior. This he replaced with a new loft and screen, made of Coade's artificial stone (Plate VII). This material was at that time much in vogue as a substitute for natural stone, and the new erection, with its fan vaulting under the gallery, carved bosses, rich cornice and panels, cost £1,685 8s.⁷ The Coade catalogue reported that it was "much admired for its lightness and the richness of its groined Cieling",⁸ a view shared by the supreme arbiter of neo-Gothic, Horace Walpole, who visited the Chapel and noted on 9th October, 1791, that "there is a new screen prefixed to the choir, so airy and harmonious, that I concluded it Wyatt's; but it is by a Windsor architect . . .".⁹

"Airy and harmonious" is a good description not only of the organ screen, but of the nave of the Chapel itself, with which it had to agree. The same light and graceful style was employed by Emlyn in his monument to the founder of the Chapel, Edward IV, in the north choir aisle.

Some of his most charming and delightful work is seldom seen by the public, for it is in the Royal Closet, a small room high up on the north side of the High Altar, originally the chapel of Edward IV's chantry priest. From here Queen Catherine of Aragon watched Garter services and Queen Victoria in 1863 attended the marriage of the Prince of Wales. This room was wainscoted throughout by Emlyn and the wainscoting "neatly painted in imitation of Norway oak". The oriel, looking down on the High Altar, was decorated by a richly carved semi-circular canopy, also Emlyn's work. Thus refurbished, the Closet was used by King George III and his family as a family pew, and a two-foot-high royal cipher surmounts the inner surface of the oriel.¹⁰ In 1785 Emlyn also built, in the present vestry, an elegant staircase, with mahogany handrail, iron railings, panelled walls and little lamp niches, by which the royal family could ascend to their pew.¹¹ Again, Emlyn's work is unmistakable.

Within the choir, under the King's direction, work was done to transform its appearance. The old altar-piece "of Grecian architecture and of course not corresponding with the style of the Chapel" was removed, and a new altar-piece, designed by Thomas Sandby, another local artist and one of national renown, was executed, with slight alterations by Emlyn. To complete the renovation he designed also "a handsome carpet for the altar and a set of lamps."¹²

So far, Emlyn's work in St George's Chapel is competent, regarded by many as charming, and clearly marked by his individuality and his own eighteenth-century interpretation of the Gothic style. When

⁷ Ida Darlington, "Coade's Artificial Stone in St George's Chapel", *Report*, 1955, p. 15; Hope, *op. cit.*, p. 424.

⁸ Quoted by Ida Darlington, *ibid.*

⁹ Horace Walpole, *Letters*, Vol. IX (1891), pp. 356-7.

¹⁰ Olwen Hedley, "Court and Chapel, 1760-1873, Part I", *Report*, 1960, p. 22 and Plate VII; Hope, *op. cit.*, p. 421.

¹¹ Hedley, *op. cit.*, p. 23 and Plate VIII; Hope, *op. cit.*, p. 418.

¹² Hope, *op. cit.*, p. 426; M. F. Bond, "The Choir in 1818", *Report*, 1958, p. 20.

he came to work on the choir stalls, however—some of the finest fifteenth-century woodwork in the country, which through neglect and lack of repair was broken and dilapidated—his aims and style are seen to change. He revealed a remarkable and almost mediaeval skill as a carpenter, allied with a felicity of invention which together made it difficult for Sir William St John Hope himself to distinguish fifteenth-century saints, prophets and carved poppy-heads from the new.¹³ He repaired the stalls, canopies, doors and screens “filling in various compartments with figures and pieces of history”,¹⁴ and on the returned stalls at the west end of the choir, he carved sixteen poppy-heads, illustrating scenes in the lives of King Edward III and St George.¹⁵

More stalls had to be built to accommodate the large number of King George III's sons who were Knights of the Garter, and in carving these stalls Emlyn's imagination had free play. He depicted incidents from the life of the king, of which Dr. M. R. James said that “both choice and execution do credit to Emlyn”. We see the king in his coach riding to St Paul's for the thanksgiving service on 23rd April, 1789; and the interior of St Paul's, with the Lord Mayor, swordbearer, judges, footmen and peeresses, and the king and queen in their canopied pew. On the south side of the choir another scene shows seven little girls and a lady in a large hat walking in the park at Windsor.¹⁶ Perhaps the liveliest carving is that of the attempt by Margaret Nicholson to assassinate the king on 2nd August, 1786.¹⁷ Horace Walpole thought it ridiculous and clumsy, but noticed that “some loyal zealot has broken away the blade of the knife, as if the sacred wooden personage would have been in danger still.”¹⁸

In spite of Walpole's mockery, Emlyn's work catches the mediaeval spirit. Yet mediaevalism obviously failed completely to satisfy him, and it is clear that his artistic attitude was as ambivalent as that of Sir Charles Barry. The strongest, and strangest, proof of this is provided by two large architectural drawings, dated 1786,¹⁹ preserved among the Chapter archives of St George's Chapel (Plate VIII). These show that he wished to destroy the great mediaeval block of buildings comprising the Dean's Cloister, the Canons' Cloister, the Deanery and the Chapter Library, all of them still commanding respect today as being of considerable artistic merit and charm. He intended in their place, in the vast area thus freed, to erect a range of buildings in a classical style of extreme dullness, designed by himself and featuring what must have appeared to him his greatest architectural invention. This was his British Order, intended to take its place alongside the Doric, Ionic, Tuscan, Corinthian and Composite Orders of Architecture.

¹³ M. R. James, *The Woodwork of the Choir* (1933), p. 10.

¹⁴ *Ibid.*, *passim*; Hope, *op. cit.*, pp. 393, 436-446.

¹⁵ James, *op. cit.*, pp. 14, 16-17.

¹⁶ *Ibid.*, p. 26.

¹⁷ *Ibid.*, p. 26.

¹⁸ Walpole, *Letters*, Vol. IX, p. 357.

¹⁹ P. 78 and 79.

The British Order is described fully, with a wealth of mathematical formulae for its use and construction in his book, *A Proposition for a new Order of Architecture with rules for drawing the several parts*, a large and handsome folio with many drawings, which ran to three editions and was first published in 1781.²⁰ From it we learn that the shafts of the columns were to divide into two (like the branches of an oak tree) with garter plumes, or oak leaves on the capitals and the star of the Garter between the volutes. This strange and eccentric design derived from his living near Windsor Forest and his connection with the Order of the Garter. He used this Order on the porch of his own house in Windsor, which no longer survives,²¹ but its use may still be studied in the one surviving example of his domestic architecture, at Old Windsor. This was the mansion which he built, on the hill overlooking the Thames, for Henry Griffiths in 1785, which is today the public school, Beaumont College. This, apart from its pillars, is a dignified and quite regular late-eighteenth-century building. Its designs were exhibited at the Royal Academy in 1785,²² and the house today can take its place among other buildings of the period as an attractive and pleasant piece of architecture. That his portrait shows him in front of this house reveals the pride and affection with which he regarded this achievement and his new branched columns.

In spite of the successful use of his new Order at Beaumont College, Emlyn's attempt to combine it with the classical style was not followed by other architects and must therefore be regarded as a failure. Today his greatest achievements remain his additions to, and restoration of, St George's Chapel. By the end of his life, indeed, he must have appeared to his family and the neighbourhood a successful man. He was born of a family of builders in Maidenhead, and after his move to Windsor (where his daughter Anne was born in January 1751) employment in the Castle and Chapel brought him renown.²³ Other members of his family, as late as 1857, worked as

²⁰ There is a copy of the second edition (1784) in the Chapter Library.

²¹ *D.N.B.*; Colvin, *op. cit.*, p. 195; and there are a plan, sections and elevation of his Windsor houses in the Emlyn portfolio in the Chapter Library.

²² *D.N.B.*; Colvin, *op. cit.*, p. 195.

²³ For his origins in Maidenhead, see Colvin, *op. cit.*, p. 195 and J. W. Walker, *History of Maidenhead* (1931), p. 77. Henry's first recorded work was as a bricklayer at Cliveden and Hedsor for Frederick, Prince of Wales, 1739-1740 (Royal Library, Windsor Castle, Establishment Book 19). Five children were born to Henry and his wife, Mary, in Windsor between 1751 and 1761 (Windsor Parish Register 4). Although his sons followed him in the building trade, his daughters married into other circles—Martha married George Hatch, who had come to Windsor as curate in 1782 (*ibid*) and Anne in 1778 married Capel Loftt of Troston Hall, Suffolk (*ibid*). For Henry's work at St George's, see above, p. 99 and note 6. He also worked at Reading, Hungerford and Langley Marish (*Berks Arch. Soc. Journal*, Vol. 54, pp. 73-76; Colvin, *op. cit.*, p. 195). His sketch book (among the Chapter archives) contains sketches of various buildings in Cowes, West Isley, Boveney, Sunninghill, Thetford in Norfolk and St Giles Church, Reading, by the side of the last of which he wrote "I made the design and directed the building of this spire in the year 1789".

carpenters and bricklayers in the area,²⁴ and at the Chapel, but, though competent craftsmen, lagged far behind in achievement. Hard work, skill, imagination and perhaps good fortune served to raise one member of the family, in which three or four successive generations followed the same trade, to an exceptional height, far above those before and after him.

In addition to his architectural success at St George's and in other churches in the neighbourhood, Henry Emlyn received recognition in the world of learning when in 1795 he was elected a Fellow of the Society of Antiquaries, sponsored, among others, by John Fisher, Bishop of Salisbury and formerly Dean of Windsor.²⁵ This was presumably due to Emlyn's discovery of the bodies of King Edward IV and King Henry VI in the Chapel and his account of it in *Vetusta Monumenta*.²⁶

In 1792 he was succeeded as official carpenter to the Dean and Canons by his half-brother James,²⁷ but he continued to execute their commissions, for in 1795 he was presented by the Chapter with a piece of plate, worth £20, which still survives in the hands of a member of the family, in gratitude for work he had done since his retirement.²⁸ Close connections with the Chapel must have been maintained, for at his death, at the age of 86 in 1815, he was buried in St George's Chapel.²⁹

In his obituary in the *Windsor and Eton Express*, he was described as "of considerable eminence in his profession and very much respected by all who knew him."³⁰ Today the individuality of his work, his great technical skill and his originality can still be seen in St George's Chapel, which commemorates him as a notable gothiciser and a craftsman of outstanding ability. He may be a minor figure in the history of architecture, but his surviving work can still command our greatest respect.

²⁴ For example, Henry's half-brother, James, followed him as Chapter Carpenter, 1792-1825; and another Henry was Chapter bricklayer (XIII.B.9), 1812-1833 (this might be Henry's son); on 25th May, 1857, the Chapter Clerk, Mr Batchelder, wrote to Henry Emlyn regretting that he and Mrs Emlyn were leaving Windsor for good (XVII.5.21). Henry I and his half-brother James both worked at Windsor Parish Church (*Berks Arch. Soc. Journal*, *op. cit.*, p. 112).

²⁵ *D.N.B.*; Society of Antiquaries, Minute Book, Vol. XXV (1793-96), pp. 425, 454.

²⁶ *Vetusta Monumenta*, Vol. III, pp. 1-4 and Plates VII and VIII.

²⁷ XIII.B.9.

²⁸ VI.B.8, p. 388.

²⁹ *D.N.B.* and *Gent. Mag.*, LXXXV, Part 2, p. 573, says he died aged 87. On his monument (Bond, *op. cit.*, p. 73) it is recorded that he died aged 86 years.

³⁰ *W. and E. Express*, 10th-17th December, 1815; and *Ibid*, 3rd-10th, and 10th-17th March, 1816 give the list of furniture, etc., for sale after his death—"the genuine property of the late H. Emlyn, Esq., F.A.S.", including valuable works on architecture, portraits, historical prints. His will survives (Somerset House, P.C.C., 16 Wynne) and gives family information.

HISTORICAL MONOGRAPHS RELATING TO ST GEORGE'S CHAPEL

General Editor: Maurice F. Bond, O.B.E., M.A., F.S.A.

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THE ROMANCE OF ST GEORGE'S CHAPEL

By HARRY W. BLACKBURNE and MAURICE F. BOND

A sixth and revised edition of this popular book has recently been published on behalf of the Society of the Friends. With 90 pages of text and 49 superb full page illustrations, the *Romance* offers a comprehensive and interesting guide not only to the Chapel and its precincts, but also to six centuries of the history of the College and Order. The *Romance* may be obtained from the Honorary Secretary of the Friends, 24 The Cloisters, Windsor Castle, at 2s. 6d. (2s. 10d. post free).

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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.

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 choristers 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 24 The Cloisters, Windsor Castle, 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 usually in May, and an annual report is circulated to members.

LIST OF NEW MEMBERS, 1962

Friends of St George's

- | | |
|---|---|
| <p>Aldam, H. B.
 Aspinall, Mrs. C. M.
 Aspinall, J. E.
 *Attwood, Miss E. M.
 Bean, F.
 Binnie, Mrs. M. E. M.
 Borrett, Mrs. B. E.
 Bottomley, Rt. Hon. Arthur, P.C.,
 O.B.E., M.P.
 Bramley, Dr. E., M.A., LL.D., J.P.
 Brook, A.
 Brown, Mrs. L., A.R.C.A., M.S.I.A.
 Burton, Alderman F.
 *Buttrum, D. R.
 *Buttrum, Mrs. D. R.
 Carey, Group Captain A. M., C.B.E.
 Carey, Mrs. A. M.
 Carhart, Mrs. W. E.
 Clay, Miss E. C.
 *Cobb, A. H. K.
 *Cobb, Mrs. A. H. K.
 Collins, S. N.
 Crockett, Rev. B. S. W.
 Crockett, Mrs. B. S. W.</p> | <p>Croxson, E. S.
 *Davis, Mrs. A.
 *d'Esterre Ramsey, Miss S. M.
 Devereux, Mrs. R. de Bohun
 Digby-Pigott, Miss E. J.
 †Doel, D. B. H.
 *Domville, Kathleen, Lady
 Drake, R. V.
 Drake, W. C.
 Dupee, E. J.
 Edwards, Mrs. G. M.
 Eggar, Mrs. N.
 Elvins, M. A. L.
 †Exeter, Mrs. S. N.
 *Fanshawe, D. A.
 Farquharson-Roberts, Mrs. D.
 Finch, H. A. H.
 Fogg, Mrs. J. R.
 Freeburn, R. D.
 Gedge, T. J. H.
 Gingold, S.
 Glazebrook, Miss J., M.B.E.
 Glazebrook, Miss L.
 Godden, Rev. M. L.</p> |
|---|---|

- Gomersall, Mrs. C.
 Gordon, Sir Archibald M.D.,
 C.M.G.
 †Grenville Smith, Mrs. R.
 Hanworth, Miss F. M.
 Harper, G. W.
 Haslam, Mrs. J. A. G.
 Henderson, Mrs. O.
 *Henry, R. J.
 Herbert, G. G.
 *Hermon-Smith, Mrs. J.
 Hill, A. B.
 Hobbs, Mrs. E.
 Hobson, H.
 Hobson, Mrs. H.
 Hollingworth, C.
 Hollingworth, Mrs. C.
 Holmes, J. C.
 Howes, Captain J. C. G.
 Howlett, Miss G.
 Hurst, Miss P.
 Ilori, M. O.
 Ilori, Mrs. M. O.
 Jameson, Miss S. K. I.
 Kavanagh, Miss F.
 †Kayser, J. F., F.I.M.Assoc.Met.
 *Kennedy, J.
 *Kennedy, Mrs. J.
 Lawrence, Dr. R. M.
 †Leighton, B., J.P., F.R.G.S.
 Leighton, Mrs. B.
 Leitow, J. W.
 Lewin, M.
 Lucas, Rev. J. M.
 MacBeath, Rev. Dr. J., M.A.
 MacBeath, Mrs. J.
 Mellors, Rev. J.
 *Micklethwait, Mrs. R. G.
 Mills, John V.
 Mitchell, Mrs. E. H.
 *Morrison, Brigadier W. K., D.S.O.
 *Morrison, Mrs. W. K.
 Mosesson, Mrs. T. J.
 Murphy, Lt.-Colonel M. A.
 Newton, A. E.
 Newton, Mrs. A. E.
 Newton, R. E. A.
 Newton, Miss S. E.
 Newton, Miss V. J.
 Nicholls, Major W. T. A., D.F.C.
 Norris, Mrs. H. L.
 Norton, Dr. R. C.
 Norton, Mrs. R. C.
 Ormondroyd, J. H.
 Owen, H. W.
 Owen, Mrs. H. W.
 Parker, Mrs. F. D.
 Pattinson, Mrs. R.
 Pierce, L. E.
 Pownall, H.
 †Pownall, Mrs. M. S.
 Prince, G. G.
 Radcliffe, Miss P. M.
 Rekofski, R. R.
 †Rickards, G. V.
 *Robinson, Brigadier W. P. A.
 *Robinson, Mrs. W. P. A.
 *Rowe, Mrs. A. I.
 Rowe, Mrs. F. W.
 †Russell, J. D.
 Smith, Miss F. E.
 Smith, L. A.
 Smith, Inspector R.
 Smith, Captain R. T.
 Smith, Mrs. R. T.
 Smith, S.
 Spicer, P. J.
 Squire, F.
 Squire, Mrs. F.
 †Summerhays, Mrs. M. P.
 Taylor, A.
 Taylor, Mrs. A.
 Taylor, A. J.
 Taylor, K.
 Taylor, Dr. R. J.
 Taylor, Mrs. R. J.
 Thomas, F. E.
 Thomas, Mrs. F. E.
 *Thomson, W. A.
 Thurber, H. H.
 *Udal, Mrs. J.
 †Wade, Mrs. A.
 Wainman, Mrs. M.
 *Wakehurst, The Lord, K. G.
 Weston, E. C. S.
 Whitmore, Mrs. L. E.
 Whyte, Miss M.
 Widlake, Mrs. M. J.
 Windsor & Eton Society
 Winnall, Miss P. L.
 Yates, P. A.

Descendants of the Knights of the Garter

- †Adams, Mrs. L.
 Brind, P. H.
 †Creer, V., M.A.
 Devereux, R. deBohun
 Eley, Miss B.
 †Goatcher, Mrs. B. W.
 *Goff, T. R. C.
 †Jeffries, Mrs. F. M.
 †Lee, L. O'Donovan
 Lee, P. J., B.Sc.
 McCauley, P.
 †Norris, H. L.
 †Norris, H. L., Jnr.
 †Norris, R. W.
 †Pratt, Mrs. H. J.
 †Rowell, Dr. H. G.
 Trye, C. P.

Members who have now become Life Members of the Society
Armitage, F. C. Pratt, H. E.

Correction—1961 Report

*Whitfeld, Brigadier G. H. P., *Whitfeld, Mrs. G. H. P.
O.B.E., M.C.

* Subscribers under seven-year covenant. † Life 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 Cloister.
Painting of organ pipes.
Restoration of Hastings and Oxenbridge Chapels.
Work on roof and organ.
Micro-filming of documents.
Treatment of stonework in Rutland Chapel.
Restoration of George III Shield over Cloister door.
Heating and reorganisation 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.
Restoration of FitzWilliams Plate in Bray Chapel.
Restoration of the Porch of Honour.
Colouring and gilding of East Door.
Restoration of East wall and oriel in Dean's Cloister.
Purchase of Norfolk stallplate.
New altar rails and altar frontal.
New N.W. Pier in the Dean's Cloister.
Restoration of the Oliver King Chapel.
New doors at North-East Entrance to Chapel.
Addition of iron gates to North-East Entrance to Chapel.
Installation of an air conditioning system in the Chapter Library.
Cleaning walls of Dean's Cloister.
Contribution to restoration of Horseshoe Cloister.

FORM OF BEQUEST

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

THE SOCIETY OF THE FRIENDS OF ST GEORGE'S
with which is amalgamated
THE ASSOCIATION OF THE DESCENDANTS OF THE KNIGHTS OF THE GARTER
RECEIPTS AND PAYMENTS ACCOUNTS FOR THE YEAR ENDED 31st DECEMBER, 1962

RECEIPTS		PAYMENTS	
	£ s. d.		£ s. d.
Balance at 1st January, 1962	3,029 14 2	Cost of producing new edition of <i>Romance of St George's</i>	2,111 6 8
Life Membership Fees and Donations	135 15 0	Balance of legacies received in previous years and interest thereon, transferred to General Account	631 4 6
Sale of <i>Romance of St George's</i>	718 5 11	Balance at 31st December, 1962:	
Interest from Deposit Accounts	51 3 3	At Bank on Deposit Account	585 19 8
		At Bank on Current Account	606 7 6
	£3,934 18 4		1,192 7 2

£3,934 18 4

GENERAL ACCOUNT

	£ s. d.		£ s. d.
Balance at 1st January, 1962	4,042 1 1	Restoration of Horseshoe Cloister	3,000 0 0
Subscriptions	1,204 10 5	Cleaning stonework Dean's Cloister	1,493 7 11
Gifts	300 0 0	Knellers and lamp shades for choir-stalls	143 19 2
Sale of Christmas Cards	444 19 7	Curtains for choir room	20 9 5
Sale of Badges	20 11 6	Purchase of Christmas cards	293 16 0
Income Tax recovered in respect of subscriptions received net	196 15 2	Assistant Secretary	136 10 0
Sale of Publications	335 7 3	Printing and Stationery	539 3 4
Sundry Receipts	14 2 9	Postages	31 7 10
Transfer from Capital Account	631 4 6	Office expenses and Clerical Assistance	85 13 6
	3,147 11 2	Purchase of Badges	40 15 0
		Sundries	53 16 8
Interest—5% Defence Bonds	100 0 0		5,838 18 10
3 1/2% War Bonds	12 5 0		
3% Savings Bonds	6 0 0		
4 1/2% Defence Bonds	45 0 0		
Post Office Savings Bank	21 18 0		
Bank Deposit	69 6 1		
	254 9 1		
	£7,444 1 4		

	£ s. d.
Balance at 31st December, 1962:	
At Bank on Deposit Account	362 12 8
At Bank on Current Account	1,234 13 7
In Hand	7 16 3
	1,605 2 6
	£7,444 1 4

Note: On the 31st December, 1962 the Society held the following investments:

	Market Value at 31st Dec., 1962
<i>On Capital Account:</i>	
£1,500 5% Defence Bonds...	1,500 0 0
£350 3 1/2% War Loan	215 3 0
£100 3% Savings Bonds 1955/65	89 15 0
£100 3% Savings Bonds 1960/70	89 0 0
£1,000 4 1/2% Defence Bonds	1,000 0 0
	£2,901 0 0
<i>On General Account:</i>	
£500 5% Defence Bonds	500 0 0
	2,034 13 4
<i>Stock of Romance of St George's, at cost</i>	

(Signed) E. S. CROXSON,
Honorary Secretary.

We have examined the foregoing Receipts and Payment Accounts and certify that they are in accordance with the books and vouchers produced to us.
(Signed) LAYTON-BENNETT, BILLINGHAM & CO.,
Honorary Auditors.

8th February, 1963.

THE BANNERS OF THE KNIGHTS AND LADIES OF THE GARTER

The Banners hang in the Choir in the following order:

HIGH ALTAR

North Side

The Lord Middleton
The Earl Stanhope
The Viscount Slim
The Duke of Northumberland
Sir Winston Churchill
The Earl of Iveagh
The Earl of Scarbrough
The Duke of Portland
The Marquess of Salisbury
The Earl Attlee
The Earl of Radnor
The Lord Digby

—

King Olaf of Norway

—

King Gustaf of Sweden

Queen Juliana of the Netherlands

South Side

The Duke of Wellington
The Duke of Norfolk
The Earl of Avon
The Viscount Portal
The Viscount Alanbrooke
The Lord Ismay
The Lord Harlech
The Lord Cranworth
The Viscount Montgomery
The Earl Mountbatten
The Duke of Beaufort
The Earl Alexander of Tunis

—

Prince Paul of Yugoslavia

Leopold, ex-King of the Belgians

The Emperor of Ethiopia

King Frederick of Denmark

The Duke of Windsor
The Queen Mother

H.M. The Queen
The Duke of Edinburgh
The Duke of Gloucester

SCREEN

Note that the banners of some Knights have not yet been hung.

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 *"Descendant" and to pay as
*"Friend"

(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:

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",
24 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

(Kindly return to the Hon. Secretary, 24 The Cloisters, Windsor Castle)

To Bank

.....Branch

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

Signature.....

Date.....

2d.

STAMP

The Society of the Friends of St George's

with which is amalgamated

The Association of the Descendants of

The Knights of the Garter

24 THE CLOISTERS, WINDSOR CASTLE

HOW TO INCREASE YOUR CONTRIBUTION TO THE FRIENDS OF ST GEORGE'S

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 the Income Tax at 7/9 in the £ (as at present), the figures are e.g.:

Subscriber's Annual Payment	Income Tax Recoverable by the Friends	The Friends Actually Receive
£ s. d.	£ s. d.	£ s. d.
10 0 0	6 4	16 4
1 0 0	12 6	1 12 6
2 0 0	1 5 2	3 5 2

See overleaf

COVENANT

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

DATED THIS (b)..... day of 19.....

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

SIGNED SEALED AND DELIVERED by the above named

..... (Signature)

IN THE PRESENCE OF

Name

Address

Occupation.....

* Insert the amount of subscription actually paid.