



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. 6
for the nine months from
1st January to 30th September, 1965

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VOLUME IV, No. 1
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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,
October 1965

MY DEAR FRIENDS.

This letter, I hope, will come to you soon after Christmas-time, and therefore I am able to send you a personal message of good wishes at this lovely season of the year. Those of us who are privileged to live and work at St George's are very much aware of the goodwill and care that surrounds this great Chapel. I write these words, incidentally, on a day when we are broadcasting Evensong and whenever we do this I have been picturing the members of the Friends and Descendants of the Knights, who take so much interest in this place.

As we look back, the highlight of the year was, of course, the visit of Her Majesty Queen Elizabeth The Queen Mother to our Festival in June, when the new organ was dedicated. We have always known that Her Majesty takes a great interest, but to have her personally with us at our Festival was something the Friends will not readily forget.

Two new Knights were installed on Garter Day, 1965. It is always good to have further links with Northern Ireland and after so many years of service it is a pleasure to have installed the Viscount Brookeborough and to have his banner hanging in the Quire. The work of Lord Bridges as Secretary of the Cabinet for many years of peace and war does not need enlarging upon here. Inasmuch as he was a close colleague of the late Sir Winston Churchill, it is a matter for gratitude that Lord Bridges was installed and that his banner hangs over the stall of his late master.

It is with regret that we record the death in April of Colonel Austin Haywood, for many years a Military Knight. He will be very much missed in this community. We are glad, however, to welcome Colonel and Mrs. Duncombe among us and hope that they will be very happy here.

* * *

We have during the year considered very carefully the matter of priorities in what may be called a schedule of repairs and improvements to the Chapel. Very briefly, this list includes:

1. Repairs to the interior carved stonework of the Chapel, involving the employment of an additional stonemason.
2. Renewal and re-wiring of the Nave lighting.
3. New hangings and altar table for the Rutland Chapel.

4. Removal of the Prince Victor Memorial from the Bray Chapel.
5. Completion of the Nave Sanctuary, by providing seats for the clergy, light and movable choir stalls, completion of the dais, credence table and lectern.
6. Provision of new Vestries.
7. Re-establishment of the Edward IV Chantry as a place of worship.
8. Provision of new notices in the Chapel.

When you are next in the Chapel, you may not notice immediate improvements, but architects, designers and others are all at work in preparation for these different spheres of improvement, and year by year we shall be making a report on them in our annual Letter.

* * *

Over the few months that have passed since the last *Report*, the most interesting development in the life of the Chapel has undoubtedly been in terms of our new choral and organ scholars. You will already have heard that, by agreement with Reading University, we of the Chapter have appointed two graduate choral scholars. These men are already with us and are residing in rooms which have been prepared for them. They have enlarged our choir and at the same time are studying for a post-graduate degree of Reading University in the subject of their choice. The music of St George's Chapel is undoubtedly benefiting by the addition of these male voices alongside the regular Lay Clerks and we hope that when they have had two years with us, they will go out into the musical life of the wider Church and thereby enable us to share our tradition with others.

In the same way, agreement has been reached with the Royal College of Music for two organ scholars who are also with us, continuing their studies. They will be known as Hammond Scholars; for we owe a debt of gratitude to Hammond Organs (U.K.) Limited for providing, by covenant, a seven-year endowment of these scholarships.

We hope that by means of these four scholarships, in addition to the choristerships already established, we may help to train men for leadership in church music in a wider field.

* * *

In closing this letter, may I say to all of you how tremendously we value your membership and, indeed, your subscription, but we want to encourage a greater continuity over the years. If there is anything we can do to maintain the interest of the Friends, so that members do not lapse, we would very much like your advice.

With thanks and good wishes again,

Your Friend and Dean,

ROBIN WOODS.

NOTES AND COMMENTS

This *Report* of the Society of the Friends and Descendants covers the period 1st January to 30th September 1965 only, as in future the year of account is to run from 1st October to 30th September, in accordance with the resolution passed at the Annual General Meeting in June 1965.

Honorary Secretary's Notes

Brigadier H. McL. Morrison writes:

Your committee has decided that the time has come when our membership fees must be raised. This will apply to new members only. Our minimum annual subscription of 10/- barely covers the cost of the *Annual Report*, postage and necessary correspondence with home members, and certainly fails to do so for those overseas.

The new rates are:

Home members,—£1 annually or 15 guineas for life members.

American members,—\$5 annually or \$50 for life members.

Overseas members,—As for American members according to currency.

It would be gratifying if those now paying the minimum subscription, who feel they can do so, would raise their contribution to the new scale.

There must be many members, now paying the full rate of income tax, who would be able to sign a form of covenant. If they would do this it would be much appreciated as it greatly enhances the subscription at no cost to the covenantor. The results would then be:

<i>Subscriber's Annual Payment</i>	<i>Income Tax recoverable by the Society</i>	<i>Actual Receipt by the Society</i>
£1	14 1	£1 14 1
£2	£1 8 1	£3 8 1
£3	£2 2 2	£5 2 2

Our membership is now 2,474, comprising United Kingdom 2,187; U.S.A. 172; Commonwealth 78; Foreign countries 37.

We seem to be just holding our own against lapsed members, resignations and deaths. We are a long way from our target of 5,000 but if every member recruited but one new member we should soon pass it.

The 1966 Annual General Meeting will be held in the Nave of the Chapel on 7th May 1966 at 2 p.m. Details are given in the green letter accompanying this *Report*.

The Annual General Meeting, 1965

The Annual General Meeting of the Friends and Descendants was held in St George's Chapel on Saturday, 5th June, 1965, when the record number of over 300 members was present. The Dean presided. During the business part of the meeting it was announced that two bequests amounting to over £20,000 and an anonymous gift of £25,000 had transformed the finances of the Society. The meeting approved unanimously that the total cost of the Organ reconstruction of £22,000 should be met by a further gift of £10,000. In addition it was unanimously agreed to allocate £8,000 to improve the lighting in the Chapel and £5,000 to renew and preserve the stonework in the Chapel.

The two vacancies on the Committee were filled by the election of Mr. F. Naylor and Mr. J. Handcock. The Dean thanked Sir Austin Strutt for all he had done for the Society and particularly for his share in the framing of its new constitution.

The meeting approved the recommendation of the Committee that the financial year should be altered from 1st January-31st December to 1st October-30th September in order to bring the Society's accounts into line with the Chapter's financial year and to make possible the earlier publication of the *Report*. The meeting sent a letter of thanks to the Editors of the *Report* for their work.

Canon Hawkins then described the work carried out on the fabric during the past year, especially mentioning the archaeological discoveries made at 25 The Cloisters.

The business meeting concluded with an Address by the Dean in which he described the aims of the Chapter in establishing St George's House within the precincts. Courses were to be organised for both laity and clergy in which it was hoped that leaders in the professions, in government, commerce and industry would participate.

After the business meeting Friends were able to inspect the discoveries at 25 The Cloisters and to visit the Moat Garden. Tea was enjoyed in the Deanery by the kindness of the Dean and Mrs. Woods.

Evensong was sung at 5 p.m. in the presence of H.M. Queen Elizabeth The Queen Mother. Before the service the Dean dedicated the reconstructed Organ. After the service Dr. Sidney Campbell gave a recital of organ music which displayed the great range and variety of the reconstructed organ and was deeply appreciated by the Friends.

Precentor's Notes

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

Although the last nine months have brought an almost overwhelming wealth of noteworthy developments in the College, the

return of the organ, in finer fettle than ever before, from its sabbatical year in Durham must obviously have pride of place in a report to the Friends, since it is they who by paying the piper have enabled Dr. Campbell and Messrs Harrison and Harrison so brilliantly to call the tune. St George's Chapel now has an organ of which both the Friends and the College may be justly proud, an exhilarating instrument of remarkable completeness, versatility and lucidity.

To the truth of this those who were in Chapel on Whitsun Eve, when the rebuilt organ was blessed and rededicated in the most welcome presence of Queen Elizabeth The Queen Mother, will assuredly be ready to testify—though at that time much work still remained to be done. There will be some excellent opportunities for hearing the finished product in 1966, when there will be a series of recitals by celebrated organists. Anton Heiller has already been booked for the 21st June, and Marie-Claire Alain and Dr. Melville Cooke have agreed to come on dates shortly to be fixed.

It is proposed to put a plate in a suitable place in the Chapel recording the rebuilding at the charge of the Friends. Meanwhile the names of Edith Vidler and George Walter Colborne-Maile have very properly been added to the roll of benefactors which is read at the quarterly Obits.

The musical department has a substantial *ave-atque-vale* list to report. We have had to say good-bye to our Senior Lay Clerk, Mr. Cooper, who reached retiring age in the summer after more than 35 years in the College; to Donald Fehrenbach, who has vacated his Minor Canonry in order to become Perpetual Curate of Sandford-on-Thames (if there be any so ill-instructed as not to appreciate the almost imperceptible distinction between a perpetual curacy and a vicarage, I am sure P. C. Fehrenbach will be delighted to explain); and to Clement McWilliam, whom St George's School, knowing and valuing his diversity of gifts, has not allowed to escape beyond the environs of the Castle.

The reason for our losing the last-named is that the office of Assistant Organist, in which he served St George's for over six years, has now ceased to exist. As part of the expansion of the College's educational work two organ scholarships for students of the Royal College of Music have been established, the holders of which will do between them what the Assistant Organist used to do. The first scholars to be elected are John Porter, who is already a Fellow of the Royal College of Organists, and Peter Williams, who is a Graduate of the Royal Schools of Music (London) and on the way to becoming a Bachelor of Music. The former, being a married man, is for the present living out of College at 7 Datchet Road; the latter is living in, on the newly created staircase for scholars, formerly part of 25 The Cloisters. We have also, it may be added, a resident organ student, Graham Elliott, who lodges at No. 8.

Also living in, on the new staircase, are two other newcomers, the choral scholars David Joyner and Anthony Langford. Both are B.A. (Mus.) of Reading University, where they are now doing research. And there is the new tenor Lay Clerk, Mr. Gordon Fowler, lately

of Llandaff Cathedral. He and his family are welcome inhabitants of the Horseshoe Cloister. Since we have this term increased the number of the Choristers to 22 the Choir is very nearly at full strength—and, by the sound of it, rejoicing in the fact.

Additional singers need not only additional seating when in the Nave but also additional copies of music to sing from—facts which our ever-watchful music librarian, Mr. Raine, has not allowed the Precentor to forget; and more music means, among other things, more work for Mr. Simkins, upon whose calligraphy, and ability to make a “proper job” of reproducing music, the College makes persistent demands. Not that Simmy is a mere copyist: he always has his nose to the ground in pursuit of musicological titbits, and in Chapel we often find ourselves singing works edited by him.

There follows a calendar of some of the events of 1965.

Jan. 18—Week of prayer for Christian unity: intercessions led by
-25 the Lord Abbot and other monks of Nashdom Abbey.

Feb. 21—Banner of the late Earl Alexander of Hillsborough, K.G.,
presented at the altar.

Mar. 27—Confirmation by the Lord Bishop of Oxford.

Apr. 5—Banner of the late Sir Winston Churchill, K.G., presented.

Apr. 9—*In memoriam* H.R.H. The Princess Royal.

Apr. 13—The Dean, Dr. Campbell and part of the Choir assisted
at the confirmation of the Prince of Wales in the
Private Chapel.

May 16—Members of Toc H came to Evensong in celebration of
their Jubilee.

June 5—Annual Festival of the Friends of St George's. The
rebuilt organ was blessed and rededicated by the Dean
before Evensong in the presence of Queen Elizabeth
The Queen Mother.

June 14—The Queen installed the Viscount Brookeborough and the
Lord Bridges Knights of the Garter.

June 20—Feast of the Foundation.

June 27—Germantown (U.S.A.) Friends School Little Choir came
to Evensong and afterwards sang masses and motets in
the Nave.

July 17—By invitation of the Master, Lord Astor, the Lay Clerks
and Choristers sang at Cliveden on the occasion of the
presentation of the Freedom of the Worshipful
Company of Musicians to Benjamin Britten. School
Commemoration at Evensong.

July 23—Unveiling and blessing of stone inscribed in memory of
the late Lord Freyberg.

July 30—*In memoriam* Zara, Countess of Gowrie.

Aug. 19—Mgr. Arrighi, of the Secretariat for Unity at Rome,
visited the College and Chapel.

- Aug. 26—The Metropolitan Filaret, Chairman of one of the synods of the Russian Church in exile, visited the Chapel.
- Sept. 26—Commemoration of benefactors in the presence of the Visitor, the Lord Gardiner.
- Sept. 27—Col. H. G. Duncombe, D.S.O., installed Military Knight.

Steward's Notes

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

The regular care and maintenance of the fabric of the Chapel and Chapter property must always be regarded as of primary importance. It is a matter for satisfaction that in their latest Report our Architects say that it "indicates how well Mr. Pratt and his craftsmen look after the day-to-day maintenance, despite limitations in the time that can be spent on this important part of their duties". The only point to which they called attention was the need of scaling and repainting to the iron bars across the Chapel windows. This has been carried out.

With the completion of the external restoration of Nos. 4 and 5, work has been started on Nos. 24 and 25 (Denton's Commons) and should soon be completed. Of these two houses, the restoration of No. 25 calls for special comment. It has been the more involved owing to the Chapter's plan (referred to in the last *Annual Report*) to provide accommodation for two of the recently elected Choral Scholars and one of the Organ Scholars in the attics of this house.

It was, however, the very badly needed repairs to the roof which led to most interesting discoveries dating back in some cases to the 14th and 15th centuries and in others to the 12th and 13th centuries. (A full account is given elsewhere in this *Report*.) In the treatment and preservation of these discoveries, our Architects have been in close touch with the Ministry of Works.

Work has also started on No. 8. Here it is proposed to convert the present attics at the western end of the house into a modern Flat for the accommodation—it is hoped by March 1966—of a married scholar, and to carry out a large measure of essential modernisation to the rest of the house.

In view of the generous response to the Appeal sponsored by the Knights of the Garter for a Conference Centre—"St George's House" (referred to by the Dean in last year's *Report*), work has been started on the conversion of Nos. 9 and 10, which it is hoped will be completed during the summer of 1966.

Plans are also in hand for the installation of an oil-fired central heating plant, situated beneath the present "look-out" between the Library and Marbeck, which will provide both central and domestic heating not only in St George's House, but also in the Library, all the houses in Denton's Commons and the Canon's Cloister, the Deanery—and eventually in the houses in the Horseshoe Cloister.

Reference was made in last year's *Report* to two generous bequests to the Friends which have made it possible for them to continue their good work on a much wider scale. In addition to bearing the whole cost of the restoration of the Organ, it was agreed at the last Annual Meeting to take as their next objectives:—

A new lighting installation for the Nave,

The employment of a second Stonemason to assist in the restoration of the stonework inside the Chapel,

Furnishings for the Nave Altar,

A new Altar Reredos and Hangings for the Rutland Chapel.

Other works undertaken by the Friends have been the completion of the plaster Roundels on the walls of the Horseshoe Cloister; the restoration of the 14th century Tiles in the Vestry fireplace; the cleaning and repair of the Mortlake Tapestry; and the cleaning and preservation of Edward III's sword.

For all this generous and continuous help, the Chapter extend to the Friends their deep and sincere thanks.

The retirement of Mr. F. J. Burgess

The many thousands of Friends and Descendants who have received the *Annual Report* of this Society over the years since 1931 will learn with regret that Mr. F. J. Burgess, senior director of the printers responsible, Messrs Oxley and Son, has retired from Windsor. The elegance and accuracy of this *Annual Report* owe much to Mr. Burgess's help and guidance, and the Editors have constantly received advice and kindness from him and expert knowledge in technical matters. Mr. Burgess has in addition served on the Friends Committee and on the Monographs Committee; and Messrs Oxley printed at their own charge the monograph on the *Organists*. His retirement will be a loss to this Society, whose members will doubtless wish to record their gratitude to him and to wish him a long and happy retirement.

The Garter Porch

During the restoration of the Albert Memorial Chapel in 1963 the Ministry of Public Building and Works discovered an entrance to that Chapel on the south front, facing the Military Knights' Lodgings. The entrance had at some date in the past been filled up with rubble and covered over with stone blocks, so that until 1963 neither outside nor inside the Chapel were any traces of it apparent. No history of the Castle mentioned any such entrance, but in St John Hope's *Windsor Castle* an old plan was marked with some (unexplained) dotted lines at this point. Archaeologists were therefore set a problem, to explain why and when the Chapel had this extra means of entrance. After several months' intermittent search

amongst records in the Aerary and at the Public Record Office in London, and also amongst the collection of photographs and drawings in the Royal Library, the answer became plain.

In the years 1814 and 1815 the Wolsey Chapel (as the Albert Memorial Chapel was then called) was being prepared to serve as a Chapter House within which Knights of the Garter could assemble before walking in procession to St George's Chapel. The work was not finished and the idea seems to have lapsed until it was revived by William IV. Probably in about 1835 Wyatville made not only a new entrance into the Wolsey Chapel in the second bay from the west, but also erected a large porch, projecting 23 feet southwards into the main roadway of the Lower Ward. This would enable Knights to drive up to the Chapel and enter it without being exposed to the weather. In fact the Knights never used the porch for a Garter ceremony, although it proved useful when the Wolsey Chapel was used for several functions in Queen Victoria's reign. The Chapel itself never became a Garter Chapter House and the end of the porch's short life came in 1862 when at Queen Victoria's order it was demolished as part of the preparation for the new decoration of the Wolsey Chapel as an Albert Memorial Chapel.

It is strange that no continuous oral or written tradition of this porch survived in the Castle after 1862. Today the entrance has again been concealed, but a documented account of the discovery, by Mr. Bond, is being printed in a forthcoming issue of the *Antiquaries' Journal*.

The Contents of the Report

Both the principal articles in this *Report* are topical. Dr. Sidney Campbell contributes a full and valuable account of the reconstruction of the organ which will be of the greatest interest to the Friends and will also form an important record for future historians of music at Windsor. The other main article, by Mr. P. E. Curnow, is the first detailed account of the discoveries in the Lower Ward, which attracted nation-wide publicity in May 1965 and which revealed behind the Victorian facade of No. 25 The Cloisters substantial remains of 13th to 15th century buildings.

It should be added that Mr. Curnow, together with Mr. Bond and Mr. Clive Rouse will be participating in a symposium on these discoveries, in Windsor Guildhall, on 1st March 1966 at 7.30 p.m.

THE RE-BUILT ORGAN, 1965

By SIDNEY CAMPBELL

The Organ is the largest and most complicated of all musical instruments, and because of its physical nature and acoustical environment it is the most difficult to play. During the present century it has tended to grow larger than ever before and its mechanism has become more intricate. More recently however, the trend is towards simplification.

An "action" which relies entirely upon electrical components is apt to be less durable than one which is entirely mechanical: or one that is partly mechanical and partly pneumatic: or one which is electro-pneumatic as that in St George's now is. Mechanical action could scarcely be applied to so large an organ, which has been divided in compliance with the architectural and liturgical requirements of the Chapel.

Not only did the recently-deceased Rothwell-Walker instrument at St George's have electric action. Twin consoles demanded twice the normal quantity of mechanism and this was of a very unusual kind into the bargain. In January 1961, Messrs. Walker wrote to Sir William Harris, "we have reluctantly come to the conclusion that the existing manual soundboards are not worthy of renovation. They are very complicated by virtue of the double actions which were fitted to operate the second console. The leather purses are fragile and most inaccessible for repair. We have carefully considered the remaking of these soundboards and the removal of the actions but to do this would involve an expensive major operation, and the final result would not give you perfection . . . Having reached the above opinion with regard to the soundboards we have drawn up a scheme approximately the same size as the existing organ but omitting many of the duplications which now exist. We have endeavoured to retain the best of the pipework intact, and have suggested the re-scaling, re-voicing and re-designing of some of the stops and, at the same time, adding to the specification some stops with a higher harmonic development in order that the instrument would be more in line with present-day trends."

Organs tend to last for about 35 years between major re-builds. In about 1844 Messrs. Gray & Davidson improved the organ which King George III presented in 1790 and to which alterations and additions had been made in 1835. Sir George Elvey played this organ until 1882, that is, for 38 years. In 1883 the instrument was

modernised for Sir Walter Parratt and it functioned until the Chapel was partially closed for repairs in 1920.

Organ tone cannot be considered at all apart from its acoustical surroundings and the disposition of the instrument in the building. For that reason, the pipes come from the voicing machine in the factory with a good margin left for final voicing, regulation and fine tuning in the actual building. This is a lengthy and specialised operation which cannot be carried out to perfection without absolute quietness, obviously. Messrs. Harrison and Harrison's craftsmen were faced with the unenviable task of treating 4,551 pipes in St George's during the early summer, and the work took a long time in all the circumstances.

The placement of an organ in an English Cathedral or Collegiate Church is largely a matter of compromise. The organ reached the height of perfection as a musical instrument on the continent and in the eighteenth century. The fine organs in Holland and North Germany were built on the "work" principle. On each side of the *Hauptwerk* (main organ), there towered the large pedal pipes. Below the *Hauptwerk* and just above the music desk was a small department, the *Brustwerk* (breast-work). Above the *Hauptwerk* and behind the tops of the largest pipes, was the *Oberwerk*, which was often a kind of "echo" organ. Behind the player's back was the second most important division of the organ, the *Rück-positiv*. This section was of course, the nearest to the listeners. Each section had a case of its own but the whole was welded into one grand edifice of great visual beauty. The organ was shallow, it stood high on the west wall of the church, and each department was on a different level. The sound was projected straight down into the nave although the tones of the main division and the secondary divisions came discernibly from different locations; in other words they could be heard spatially. These instruments were ideal for organ music, pure and simple, they were more than adequate for congregational accompaniment, whilst additional instrumentalists and vocalists could be placed in the gallery with the organist, for Cantata performances.

The primary function of the English cathedral organ has been to accompany a small group of voices singing in quire. Where there is a large nave or ante-chapel, the instrument is placed centrally upon the screen, or worse still, tucked away in a triforium or even in a transept. It is listened to behind and before and the sound swirls about the open spaces, playing havoc with the player's efforts to be clear, precise and rhythmic. The practised listener however, soon discovers his place of preference from which to hear the sounds which please him. The worst place to be in St George's is near to the south transept unless one esteems the sound of a pedal trombone to the exclusion of all else. There is a 16 ft. fagotto dangerously close to where the Canons habitually sit.

A centrally-placed organ is said to spoil the vista. In 1930, therefore, the organ in St George's was divided north and south on the screen and this enabled 61 speaking stops to be included as against

42 in Parratt's organ. In 1965, the outward appearance is the same but there are 72 speaking stops. The increase is in versatility and not in decibels. The present resources are staggering in their eclecticism. Some of the timbres of the Parratt organ have been reinstated, notably the *Voix Humaine*, a stop without which it is impossible to register faithfully the music of César Franck, Guilmant, Tournemire and Langlais.

There are four manual keyboards each of 61 notes, a pedal keyboard of 30 notes, 90 stop-knobs, 55 thumb pistons, 18 toe pistons and two crescendo pedals.

Why do we have all these keyboards and so many controls? Because this organ is not one organ but five organs, each controlled by its own set of keys. The exception is the Choir Organ, which has a complete chorus in the small choir case and another for antiphonal use in the north case, both being played from the bottom manual. The special solo stops are high in the south case and are played from the top row of keys. Six of these are in an expression chamber having vertical shutters or swelling louvres which are controlled by a crescendo pedal. High in the north case are the 16 stops of the Swell Organ, also in an expression chamber. When these are drawn together and the shutters kept closed one hears the familiar effect of suppressed power and brilliance; as this is released by gradual pressure upon the crescendo pedal the listener hears that surge of sound which (supported by a "rolling" pedal organ) is thought to be one of the special thrills of an English cathedral organ. The main organ or Great organ stands in the South case. The pedal organ is the largest because it has so many functions. It has to provide a quiet flute bass for the softer manual stops, a heavier, principal bass for *forte* combinations and a powerful reed bass for the full organ. In addition, it has to play an inner melody of flute or reed tone, and even to solo out a treble melody high above a complicated manual texture. There are numerous compositions in which the feet play two melodies simultaneously whilst the hands are occupied with contrapuntal embroidery.

The console at which the player sits is the brain which transmits the artist's interpretations to the pipes. The stop knobs when drawn, bring into action the ranks of pipes or sets of mechanism whose names are engraved upon them. The thumb-pistons and toe-pistons enable the organist to add or subtract groups of stops at one touch instead of having to lift his hands and grapple with several handfuls in succession. The settings of these pistons can be altered at a switch panel, and ten of them may be re-set instantly by setter button at the console.

Organ pipes are of two kinds: flue pipes in which the sound originates because wind passes through a flue: reed pipes in which wind causes a tongue to vibrate. Flue pipes are of two species: Principal (male, or narrow scale): Flute (female, or wide scale). A complete organ might possess male and female choruses of stops in 16 feet, 8 feet, 4 feet, 2-2/3 feet, 2 feet, 1-3/5 feet and 1 foot pitches: reeds of 16 feet, 8 feet and 4 feet pitches: plus a Mixture stop which

sounds 3 or 4 high-pitched silvery notes for each note played. The addition of shorter and high-pitched pipes builds up brightness and power. Increase of power in any instrument happens because the higher harmonics come more into play. Eight-foot tone is the normal pianoforte pitch, 16 feet an octave lower, 4 feet an octave higher, 2 feet two octaves higher, and so on; the fractions mentioned above denote mutations such as Nazard and Tierce (the twelfth and seventeenth respectively from the fundamental note). In other words, mutations are stops which sound a note other than a unison or an octave. They are timbre creators, used for building up the synthetic tone-colours which are peculiar to the organ. The art of registration lies in the expert combining of stops of different pitches, and it is important to know which rank to leave out, in manipulating the palette. An 8 feet flute plus a Nazard and Tierce, produces tone of clarinet quality. A 4 feet flute plus a Nazard and Tierce gives Cor Anglais tone. This is because the mutations emphasise those harmonics which are prominent in the orchestral instruments of the same names. If one draws female stops of 8 feet, 4 feet, 2-2/3 feet, 2 feet and 1-3/5 feet, one sounds five pipes for every key depressed. These pipes blend into a colour which in organ terminology is known as a *Cornet* (French pronunciation). Cornet tone is possible upon three of the manuals in St George's. The voicer has ensured that the ingredients differ slightly in colour and power in each manual, and it is therefore possible to produce echo effects by passing rapidly from one manual to another as phrase succeeds phrase. The word *Cornet* (French) is not to be confused with *Kornet* (German) which denotes a reed pipe, usually thin in quality. But a Cornet, built up as described above has a reedy tang, often gruff in the middle register. Antiphony between a synthetic clarinet and an actual (reed) clarinet is most effective.

Reed pipes require more regulation and maintenance than flue pipes. Small churches with slender funds and meagre or spasmodic heating arrangements are likely to be better served in the long run by an organ which has complete mutation families than by one that consists of a lot of foundation tone and a few reeds. Reeds react more noticeably than flue pipes, to changes of temperature and humidity, and are a nuisance in places where tuning visits are infrequent.

Theoretically, an organist will not mix the male and female stops. The two families are reserved for purposes of contrast and the word contrast goes to the root of the matter in the handling of an organ. That is why so many rows of keys are necessary. Not only are solo effects called for—a melody on a thin reed stop being accompanied by flute tone, or a background of keen "string" tone supporting a flute solo. Much organ music is in dialogue, i.e. making play with echo effects, one combination of stops answering another as the hands dart from manual to manual. Composers call also for Duos (two-strand music with one hand perhaps upon a Krummhorn and the other on a Trumpet) and Trios (each hand playing a melody upon a separate manual, and the feet playing an important bass).

Great independence of hands and feet is the stock in trade of all organists.

The central placement of St George's organ notwithstanding, a listener in the Quire may still hear the instrument spatially. A melody projected by the Trompette in the small choir case may be accompanied remotely from the screen. Antiphony between north and south cases is possible at all degrees of power and this can be heard fairly clearly in the Quire. Even in the nave, where the greater resonance or reverberation period tends to blend or even muffle the sound, this antiphony is discernible, particularly when the music is of a quiet nature. The effect differs as one moves about the nave, however.

The revision of the tonal scheme attempted to cater for the repertory of many periods and schools of music. After six months of practice, one finds the instrument to be inexhaustible both for recital purpose and for service playing. One can only express the deepest gratitude to the Friends for this wonderful gift, to the Dean and Canons for their continuous interest and encouragement, and to Mr. Cuthbert Harrison and his craftsmen for their skill and enthusiasm and, above all, for their steadfast refusal to be content with anything but the best that could be done; and indeed for their policy of not being satisfied until the organist is satisfied. At the time of writing, one is gratified by the numbers of people who have come to the Saturday evening recitals, and one eagerly awaits the arrival of visiting celebrity players (some from overseas) in 1966.

The following is the present specification:

PEDAL ORGAN, 20 Stops, 4 Couplers.			CHOIR ORGAN, 15 Stops, Tremulant and 2 Couplers.		
		FEET			FEET
1. Sub Bourdon	...	32	21. Quintadena	...	8
2. Open Diapason	...	16	22. Gedackt	...	8
3. Bourdon	...	16	23. Principal	...	4
4. Dulciana	...	16	24. Spitzflöte	...	4
5. Quintadena	...	16	25. Waldflöte	...	2
6. Principal	...	8	26. Sesquialtera	...	II
7. Flute	...	8	27. Cimbrel (29.33.36)	...	III
8. Dulciana	...	8	28. Krummhorn	...	8
9. Fifteenth	...	4	On the Screen		
10. Röhrflöte	...	4	29. Diapason	...	8
11. Open Flute	...	2	30. Lieblichflöte	...	8
12. Mixture (12.15.19.22)	...	IV	31. Octave	...	4
13. Double Trombone	...	32	32. Lieblichflöte	...	4
14. Trombone	...	16	33. Super Octave	...	2
15. Fagotto	...	16	34. Mixture (19.22.26.29)	...	IV
16. Tromba	...	8	35. Trompette	...	8
17. Bassoon	...	8	V. Tremulant (Screen Section).		
18. Octava Tromba	...	4	VI. Swell to Choir.		
19. Schalmey	...	4	VII. Solo to Choir.		
20. Kornet	...	2			
I. Choir to Pedal.					
II. Great to Pedal.					
III. Swell to Pedal.					
IV. Solo to Pedal.					

GREAT ORGAN, 13 Stops,
3 Couplers.

	FEET
36. Double Diapason ...	16
37. Open Diapason I ...	8
38. Open Diapason II ...	8
39. Stopped Diapason ...	8
40. Principal ...	4
41. Open Flute ...	4
42. Fifteenth ...	2
43. Blockflöte ...	2
44. Mixture (19.22.26.29) ...	IV
45. Cornet ...	II-V
46. Double Trumpet ...	16
47. Trumpet ...	8
48. Clarion ...	4

VIII. Choir to Great.

IX. Swell to Great.

X. Solo to Great.

SWELL ORGAN, 16 Stops,
Tremulant and 2 Couplers.

	FEET
49. Quintadena ...	16
50. Violin Diapason ...	8
51. Lieblich Gedackt ...	8
52. Echo Gamba ...	8
53. Voix Celestes (Ten. C.)	8
54. Principal ...	4
55. Röhrflöte ...	4
56. Nazard ...	2 $\frac{3}{4}$
57. Fifteenth ...	2
58. Tierce ...	1 $\frac{3}{4}$
59. Mixture (22.26.29.33) ...	IV
60. Oboe ...	8
61. Vox Humana ...	8
62. Contra Fagotto ...	16
63. Cornopean ...	8
64. Clarion ...	4

XI. Tremulant.

XII. Octave.

XIII. Solo to Swell.

SOLO ORGAN, 8 Stops,
Tremulant and 3 Couplers.
Nos. 65 to 70 enclosed.

	FEET
65. Cor de Nuit ...	8
66. Concert Flute ...	4
67. Viole d'orchestre ...	8
68. Viole Celeste (CC) ...	8
69. Corno di Bassetto ...	8
70. Orchestral Oboe ...	8

XIV. Tremulant.

71. Orchestral Trumpet ... 8

72. Orchestral Clarion ... 4

XV. Octave.

XVI. Sub Octave.

XVII. Unison Off.

COMBINATION COUPLER.

XVIII. Great and Pedal Combinations Coupled.

WIND PRESSURES:

Pedal Trombone rank ...	5 in.
Pedal Schalmey and Kornet ...	4 in.
Pedal Sub Bourdon ...	3 $\frac{1}{2}$ in.
Pedal Other Fluework ...	4 in. & 6 in.
Choir Screen ...	2 $\frac{1}{2}$ in.
Choir Main ...	3 in.
Great Fluework ...	4 $\frac{1}{2}$ in.
Great Reeds ...	5 in.
Great Cornet ...	3 $\frac{1}{2}$ in.
Swell ...	4 $\frac{1}{2}$ in.
Solo Main ...	7 in.
Solo Orchestral Trumpets ...	9 in.

ROYAL LODGINGS OF THE 13th CENTURY IN THE LOWER WARD OF WINDSOR CASTLE: SOME RECENT ARCHAEOLOGICAL DISCOVERIES

By P. E. CURNOW

Attention is drawn to the six plates of illustrations between pp. 220 and 221, and to the plan of the site and sections on pp. 222 and 223, which relate to this article.

During the winter of 1964-5 and the spring of 1965, a number of features of considerable archaeological interest came to light in the course of the modernisation and repair of No. 25 The Cloisters. Thanks to the co-operation of the Dean and Canons of St George's Chapel and of their architects, Messrs. Seely and Paget, and to the fact that the building was the subject of an Historic Buildings grant, a considerable amount of investigation entailing additional opening-up was possible, and record-drawings and photographs were obtained. In addition, some important, if fragmentary wall-paintings were uncovered and expertly conserved.¹

The Site in the Lower Ward

No. 25 The Cloisters occupies a site in the Lower Ward midway between the Winchester and Curfew towers on the North curtain wall. Originally, it filled the gap between the Great Hall of Henry II and the curtain wall in a position suggesting that it once formed a chamber block to that hall.

The architectural history of the site (often known as Denton's Commons after the early 16th-century building which occupied part of the site of the old Great Hall) is quite fully noted by St John Hope in Volume II of his *Windsor Castle*, where he includes illustrations showing the regrettable destruction of the Denton's Commons buildings in 1859. Much of the interest of this early 16th-century building lay in its incorporation of the surviving East side wall of Henry II's Great Hall of *circa* 1160, together with traces of the modifications of it which had been carried out by Henry III. The buildings lying to the north of the Great Hall, *i.e.* between its

¹ The investigations were carried out by the Ancient Monuments Inspectorate of the Ministry of Public Building and Works. The restoration of the wall-paintings was undertaken on the advice of Mr. A. N. Stewart, Chief Restorer in the Ministry, by Mr. M. Keevil. Thanks are also due to Mr. A. J. Taylor, Sec.S.A., Chief Inspector of Ancient Monuments, and to Mr. P. A. Faulkner and Mr. A. Baker, Architects in the Ancient Monuments Inspectorate.

north end and the curtain wall, survived, together with the eastern half of the north end wall of the hall—which now in fact forms the south front wall of 25 The Cloisters.

The curtain wall of the Castle opposite the north end of the hall and against which are built Nos. 24 and 25 The Cloisters, is dated to the reign of Henry III². Contemporary with the curtain, and apparently of one build with it, is the rectangular chamber, some 15 ft. 6 in. by 22 ft. 6 in., which forms the principal room of No. 25 The Cloisters, and which is separated from the north wall of the hall³ by a passage some 5 ft. 6 in. wide. The south wall of this passage extends eastwards to form the south wall of a small block running east-west, parallel to, but free of, the curtain. It is likely that the former was only part of what must have been a more considerable end-chamber block—indeed it must have been built as part of a royal suite attached to the Hall. As a result of the discoveries made in this chamber and in the passage, it is possible to give a much fuller description of this building than was hitherto possible although it was not possible to examine all the walls exhaustively. A number of the features encountered were similar to, or extensions of, those noted by St John Hope in his description of the demolition of Denton's Commons.

It was perhaps to be expected that the newly discovered features are not only of various dates but are also somewhat inconsistent in themselves; and they have posed a number of questions which at the moment must remain unanswered.

The remains of the Chamber block contained only a single complete room on each of three floors; internally little could be done on the basement or ground floors and it is not even possible to say how it was entered, although forced openings in the north and east walls may replace an original ground-floor entrance.

The occasion of the uncovering of the features to be described was the modernisation and adaptation of Number 25 as a multiple residence for student accommodation, and inevitably this meant that, while every opportunity was afforded by the Architects for the opening up of the wall surfaces on the upper floor and in parts of the ground floor, as well as within the roof, major work was out of the question. It is likely that only by a complete stripping of all walls and opening up of all floors would at least some of the problems be solved.

It has been thought desirable to describe the finds in an apparently arbitrary way, starting with the roof and working down to ground floor, as any chronological description which would place the features in an ordered sequence would be, to say the least, highly suspect, in that inadequate remains of the hall and its chamber complex survive and those, as noted above, could not be exhaustively examined.

² See St John Hope, *Windsor Castle*, Vol. II, p. 534 and Plan; also *The History of the King's works* (1963), Plan of Windsor Castle, which accepts this date.

³ On architectural grounds, the first floor door-opening from the hall (still surviving and externally visible) is clearly of 13th-century type with its segmental rear arch. Both the works cited in the previous footnote give this dating.

The Roof

The first part of the building to be revealed, when the plastered ceiling of the attics was stripped off and the tiles removed, was the timber framing of a medieval roof covering the whole of the chamber proper, running south to north. Of eleven closely-spaced trusses (averaging 2 ft. 4 in. centres) seven seemed more or less intact (although the eleventh had subsequently to be removed as it had no bearing at its ends and was being supported on a much later framing of the gable).

In construction, it was single-framed and of scissor-brace type with no collar. The members were of uniform scantling averaging $6\frac{1}{2}$ in. by 8 in. Rafters were halved and pegged, as were the scissor braces, and the latter were halved and lap-notched into the rafters. All members were laid on their narrow sides. Markings on each member gave the truss number and appear to have been done with a mortice chisel, being rectangular indentations one to eleven in number.

The seating of the roof, combined with architectural features to be described, suggested that despite its apparent internal consistency and its consistency with the date of the chamber it covered, it may have been moved from elsewhere and re-erected in its present position at a later date. Firstly, the trusses were intentionally and uniformly canted; and secondly, and more important, their ends and seatings differed completely on their east and west sides. On the west, there was a normal triangular framing with an ashlar-piece framed into a wall plate. The plate projected to form a moulded cornice upon which were found traces of painting. On the east, however, the rafter ends extended below the level of the opposite cornice and were firmed up both above and below. The lower furring piece apparently originally consisted of a brace to the wall or similar support, and the construction strongly suggested the framing for an aisle or pentice on this side. As can be seen from the plan and illustrations, the features within the chamber below make it difficult to believe that this roof belonged to it originally, although it may have come from close at hand. Separated from it by the remarkable survival of a fine circular chimney are the remains of another similar roof on the same line and immediately to the south.

The three trusses of this roof which survive span the space between the chamber and the hall, and according to photographs taken at the time of the destruction of Denton's Commons, it may have extended over all or part of the east half of the hall, *i.e.* the part utilised in the building of Denton's Commons. Unlike the framing over the chamber these trusses are not numbered consecutively, and although the first truss south of the chimney is numbered "one" in the same manner as the chamber roof, the second truss is marked in the more normal medieval manner with roman numerals in long incisions. This again suggests re-use.

Thus, the interest of these roofs seems to be largely limited to their intrinsic importance, which is not negligible. This type of

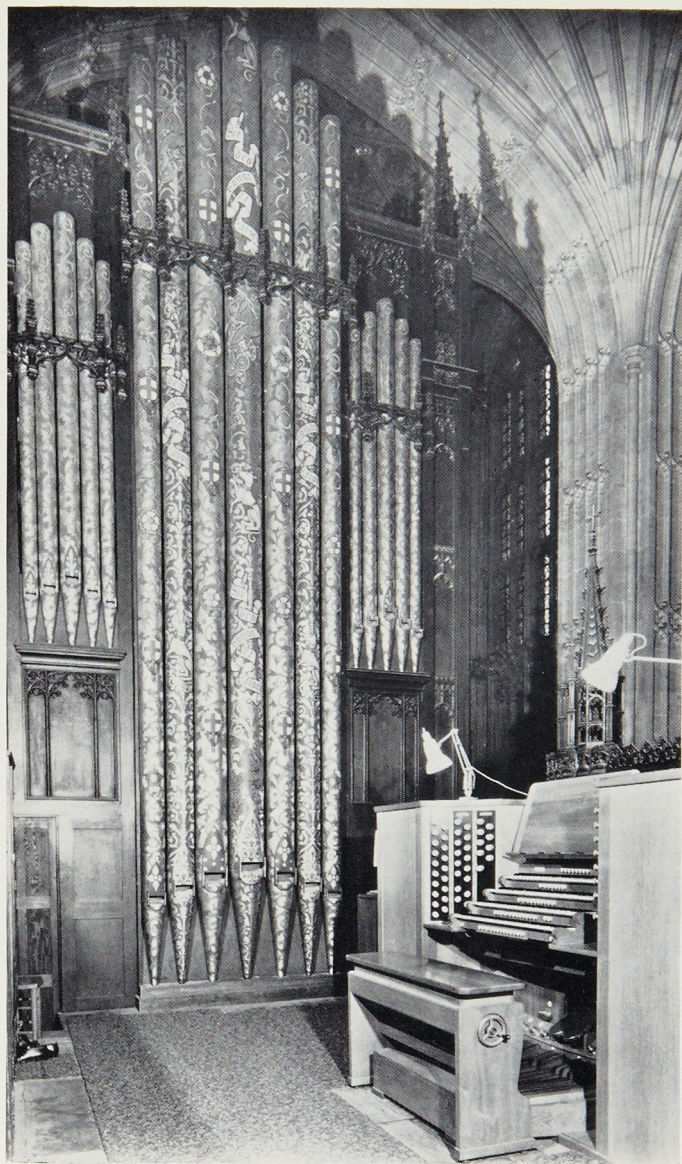


PLATE I

The Organ Loft, showing left-hand stop-jamb of console and part of the south case.



PLATE II

Mr. John Porter, F.R.C.O. at the console of the new Organ.



PLATE III

Photograph taken during demolition of Denton's Commons in 1859, showing the north wall of the old Great Hall, surmounted by a scissor-beam roof.



PLATE IV
Circular Chimney on the second floor of No. 25 The Cloisters, within scissor-beam roof. On the extreme right an unaltered roof truss can be seen with the ashlar piece rising from the cornice. (Photograph taken in 1965 before restoration.)



PLATE V

Roof of No. 25 The Cloisters, showing scissor-beam trusses.

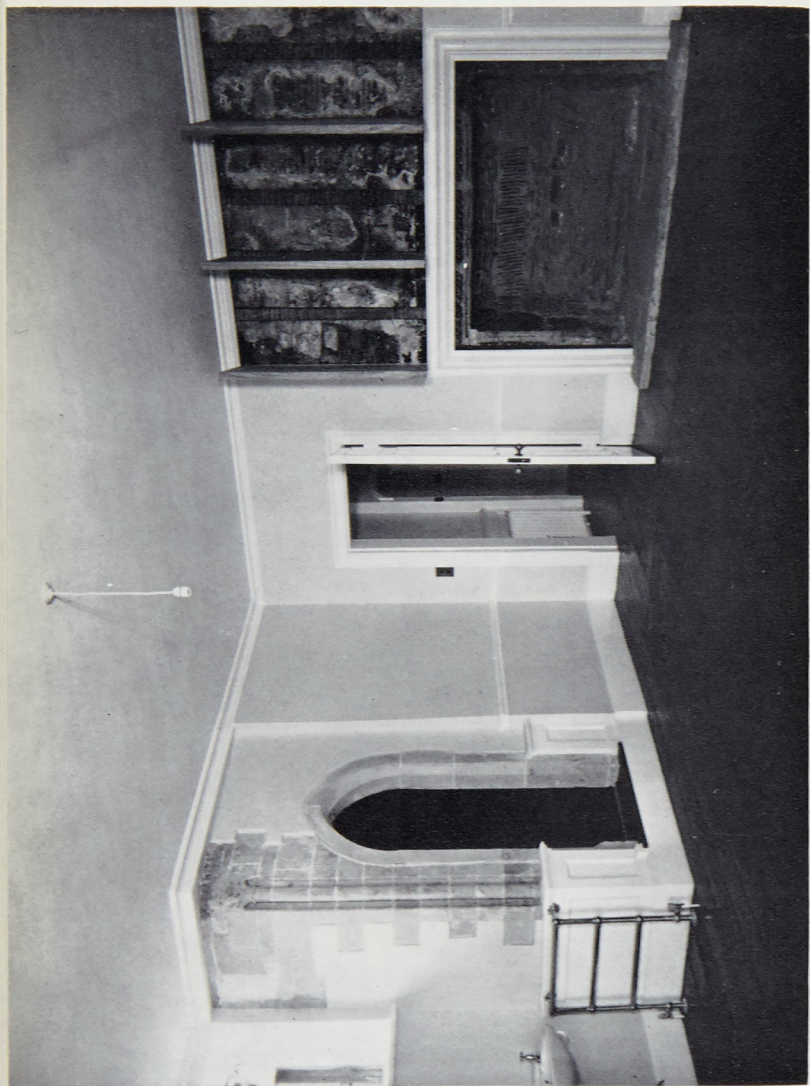


PLATE VI

Chamber after restoration, showing fireplace and inserted 14th century door, alongside south jamb of 13th century window. Traces of musical notation can be seen over the fireplace.

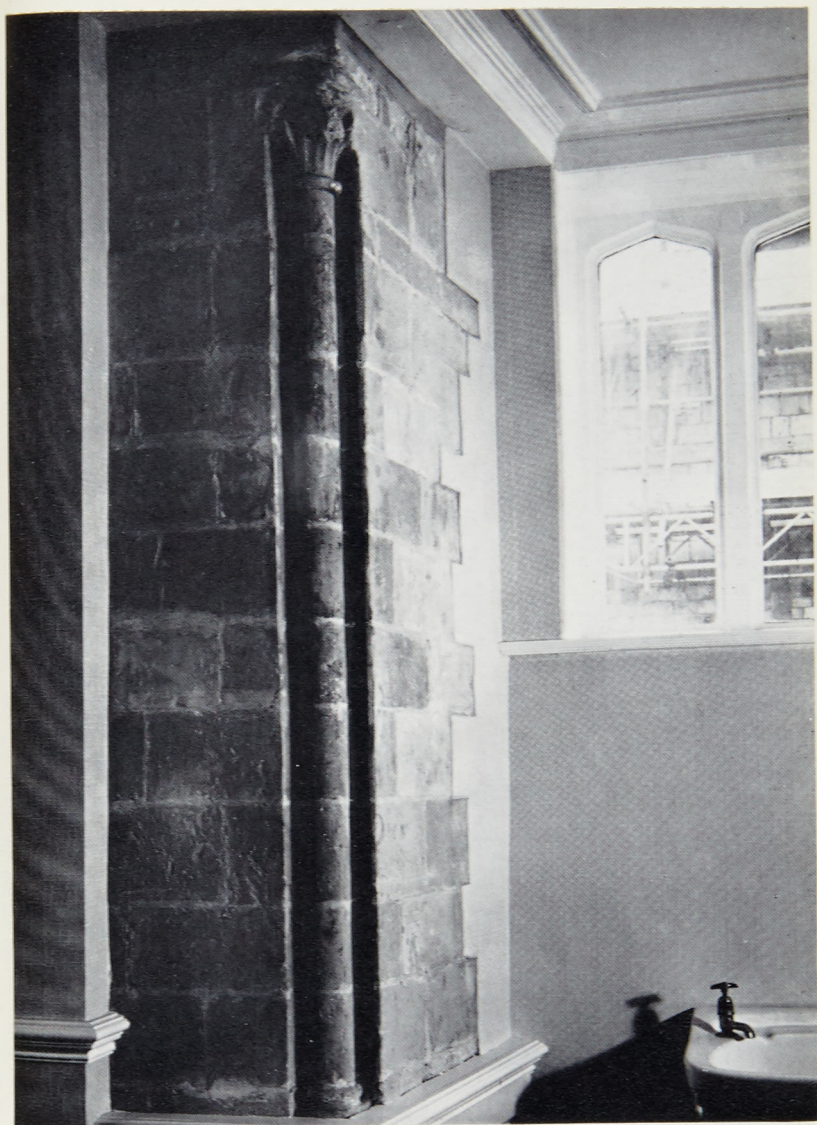


PLATE VII
North jamb of 13th century window in the Chamber.



PLATE VIII

Ground floor: round-headed arch of passage and 13th century doorway at north-east corner of Hall, possibly leading to a pentice along east side of Hall.

framing⁴ is normally dated to the thirteenth century but could continue into the middle of the 14th century; here, however, the setting of the members on their narrow sides, the close spacing of trusses, and the general construction, exhibit an archaic form which would fit well with a date in the first half of the 13th century.⁵

The Chimney and Fireplace

As mentioned above, a circular chimney was found rising centrally from the south wall of the chamber; when uncovered it was found to stand to a height of some 10 ft.—all within the roof. As one would expect, it clearly pre-dated the roof, both the chimney and the roof having been pared away to allow for it. It stood on beds of tiles set on the wall, and was built of finely jointed Reigate or Totternhoe ashlar. In diameter it was just over two feet. It had been blocked off at the top not earlier than the 17th century, probably in the early 18th century when a new flue was built on the west side of the chamber.

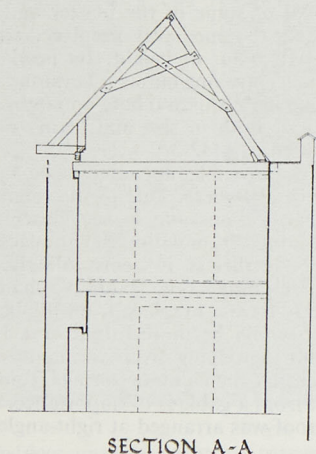
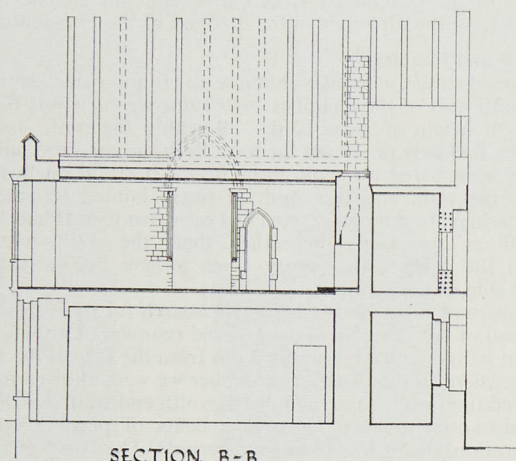
This discovery of this chimney led to the search for its fireplace in the south wall of the chamber. This entailed removal of a thick bed of plaster on laths which were studded out from the face of the wall. Here as elsewhere in the first-floor chamber we were allowed to cut away the studding, revealing much of the south end wall, which has retained substantial areas of successive coats of plaster bearing mural decoration of not less than four periods. The latest of these in the form of painted panels—probably 17th century—covered the right-hand jamb of a large rectangular stone fireplace and an area of brick infilling, which had reduced the actual fireplace opening at this date. The removal of some of the plaster and the brick infilling completely exposed the medieval fireplace, which measured internally 5 ft. by 3 ft. 9 in. in height. Its head was composed of three stones with the centre one cut as a keystone; the only enrichment consisted of a one-inch square rebate on jambs and head. A precisely similar fireplace—both in size and form—exists in the Aerary, which is closely dated to 1442-3.⁶

The wall above the fireplace, where visible, appeared to be ashlar contrasting with rubble stonework elsewhere. Due to the retention of the inserted attic floor it was not possible to see clearly the junction of wall and chimney, although from within the fireplace the ashlar seemed to be consistent. Nevertheless, it seems unlikely that the chimney and fireplace are contemporary. It is clear that a chamber of this type would almost certainly have a fireplace from the beginning, and the circular chimney would be more fitting in a 13th-century context, or even possibly remaining from the context of Henry II's hall complex. The fact that the chimney springs from the wall top of the chamber and not from a gable is of importance, as it shows that the chamber block roof was arranged at right-angles to

⁴ Examples of scissor brace roofs are noted in M. E. Wood, *The English Mediaeval House* (1965).

⁵ I am grateful to Mr. S. E. Rigold for his helpful advice during discussion of this roof.

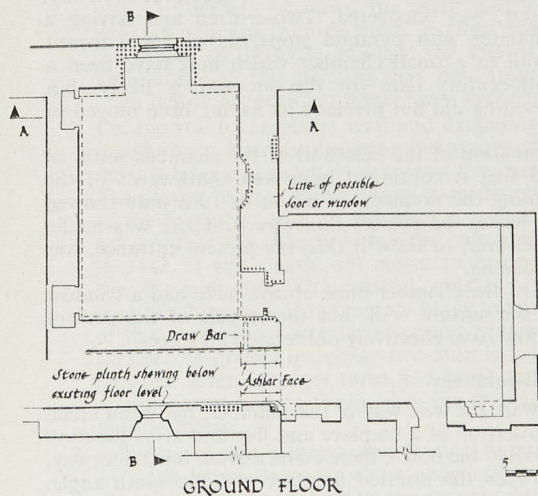
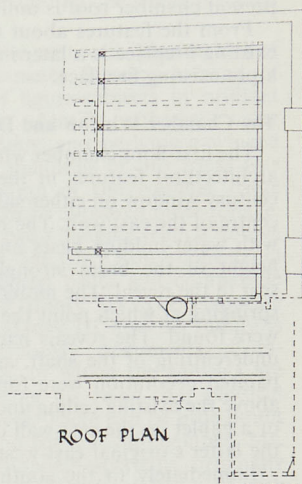
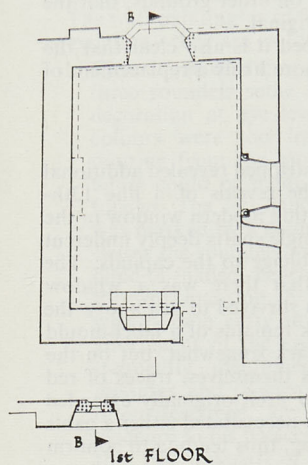
⁶ See St John Hope, *op.cit.*, p. 505 and note on p. 511.



5 0 15
SCALE OF FEET

1 0 5
SCALE OF METRES

25 THE CLOISTERS
WINDSOR



POST MEDIAEVAL

5 0 15

SCALE OF FEET

1 0 5

SCALE OF METRES

that of the hall—a normal early medieval arrangement. From this it follows, as has already been suggested on other grounds, that the present chamber roof is unlikely to be original.

From the features about to be described it is also clear that the existing fireplace is a later insertion or more likely a replacement of a pre-existing fireplace.

The Chamber Window and Doorway

The first-floor chamber when partially stripped revealed additional architectural features in the shape of the reveals of a fine 13th-century window on either side of the existing modern window in the centre of the east wall. The reveals had angle shafts deeply undercut with water-holding bases and stiff leaf foliage to the capitals. The height of the bases strongly suggests that there was a window seat in the reveal. The moulded rear-arch survived to just above the springing at which point the hacked-back remains of a label-mould were found. The reveals had been cut back somewhat, but on the undercutting of the shaft, and the shafts themselves, traces of red painted decoration were found. The rear arch originally extended above the existing ceiling and would have necessitated either a gable or a gablet on the east wall of the building, thus tending to confirm the latter's original east-west orientation.

Immediately to the south of the window a medieval doorway, complete with door, was uncovered. Two-centred and having a single straight chamfer with pyramid stops, it led *via* a forced opening in the wall to a small chamber which may have been a garderobe. A 14th-century date for the doorway is likely, but unfortunately its setting did not preclude its having been moved or re-set.

A limited examination of the east wall of the chamber south of this door showed that it continued unbroken southwards of the south wall containing the fireplace, which in its turn only showed modern make-up where the present doorway is. There was inadequate evidence, however, to show if this, the present entrance, was also an original opening.

The north wall of the chamber must always have had a window opening through the curtain wall, but the reveals of the present 19th-century window have effectively obliterated all traces.

The Chamber Wall-paintings

The remaining wall, the west wall of the chamber, had been much disturbed by the insertion of a fireplace and flue and at its junction with the curtain wall to the north, there exists a brick-lined doorway, now blocked. Between the inserted fireplace and the south angle, however, original plaster survived which was of two periods, that nearer the angle being a patch consistent with repair or refacing which ran from floor to ceiling. This could have been due to work involved in renewing the fireplace in the 15th century, although a large crack now existing in the angle may indicate a weakness at this angle. Both plaster surfaces bore mural decoration and this,

together with that over the fireplace, has been consolidated as far as possible after the removal of later coats.

The wall-painting⁷ is of four periods including one which involved re-painting—they are as follows:

1. Covering part of the south half of the west wall. The remains of three roundels some 18 in. in diameter forming a band of decoration at eye level. Traces of figure-subjects in brilliant colours were too fragmentary to identify, although water pouring from the mouth of a pitcher and perhaps a winged figure could be made out. In the spandrels of this frieze was foliage. The left-hand (south) margin of the roundel frieze was marked by a column beyond which appeared more foliage. Below the roundels was a drapery dado hanging from a double band of shaded chevron enrichment. Mr. Clive Rouse considered the workmanship to be of the highest order and compatible with a date early in the reign of Henry III. The elaborate adornment of the apartments of Henry III and his family is frequently mentioned in contemporary documents. Commissions and payments for murals, of which the subjects are often described, are common during his reign, but physical evidence in his palaces rarely survives. There can be little doubt that this was part of the decoration for a royal chamber. Mr. Rouse has suggested that the roundels—perhaps originally nine in number—occupied the main length of the wall with flanking columns framing them. Further research may suggest the subject of the cycle amongst the known repertoire of the time, although this painting may date from early in Henry's reign before his personal preferences were explicit.
2. On the south (fireplace) wall and extending to the west wall mainly on a later re-plastering but partly overlying (1) above there is large coarse lettering at least five lines of which survive. The plaster bearing this lettering immediately overlies the edge of the fireplace and may represent a re-plastering and making good within the chamber after the new fireplace was installed in 1442. It was clearly not meant to be exposed and, equally, the by now old 13th-century murals were also given a coat of whitewash. Hangings are likely to have covered the wall at this time. This coat of plaster and whitewash also reveals a number of graffiti including two shields (one bearing a bend between seven lozenges three and four) and an ocofil within a circle, scratched on the lintel of the fireplace and overpainted with lettering.
3. Of more interest is the painted musical notation with the words in black letters beneath, which appeared only on the end wall containing the fireplace. Despite its very damaged condition—it was badly cut into for the later studding—it is of considerable

⁷ I would like to thank Mr. Clive Rouse, M.B.E., F.S.A., for visiting and discussing the paintings, and Dom Anselm Hughes, O.S.B., for commenting on the musical notation. It is hoped that accounts of the wall-paintings by both the above will be published in due course.

interest, as it tends to confirm the use of this room by the choir school of St George's Chapel in the late 15th century.⁸ The form of the notation, which at this time was undergoing fairly rapid development, would fit a date of *circa* 1480. This music, the grounds of which overlay (2) above, was repainted once. This can be seen on one of the fragments over the fireplace.

4. The last period has already been mentioned and consisted of rather roughly painted dado panelling associated with the partial infilling of the fireplace, which may be dated to the 17th century.

It remains to be said in connection with the paintings that they have been consolidated as far as possible and are now protected by wooden panels. These panels have been provided with hinges so that the paintings can be inspected. So fragmentary are they, however, that their appeal is perhaps limited rather to the specialist. The fireplace, door and window are all now exposed, and make this without doubt one of the most interesting and unrestored chambers in the castle.

The Ground Floor of the Royal Chambers

On the ground floor, features were uncovered in the passage running along the north side of the hall. The chamfered plinth of the hall was located 12 in. below the existing floor; this plinth continued beneath a tall round-headed arch which linked the east wall of the chamber to the hall. The arch may have been an open way as there was no sign of a rebate or fixings for a door.⁹ The arch was unmoulded save for a rounding of the arris, and was round-headed, but despite this it seemed as if it was contemporary with a doorway of undoubted 13th-century date, which actually sprang from within the south side of the arch. This doorway opened southwards on to the east side of the hall along which there may have been a pentice, for St John Hope illustrates¹⁰ another apparently identical doorway which was found outside the south-west angle of the hall when Denton's Commons was demolished. The doorway was of two recessed orders, of the outer of which only the western half existed with waterholding bases and foliated capitals; the shafts were missing.

The wall containing this doorway was an extension eastwards of the north wall of the hall, and is shown by St John Hope and others as Henry III's work and presumably contemporary with his rebuilding of at least the upper part of the latter. The presence of the plinth suggests that at least the lower part remained of Henry II's wall. The building which is carried up on this wall and now forms the east wing of number 25 was also restored in 1964-5 and its roof was found to be of medieval date and crown-post rafter type. The

⁸ See St John Hope, *op. cit.*, p. 516.

⁹ What must have been a drawbar hole was found, however, on the north side suggesting that a timber door and door-frame once existed.

¹⁰ St John Hope, *op. cit.*, pl. LXXXVI, opposite p. 514.

original building whose north and east walls are stone built was probably heightened, perhaps in the 15th century, when additional lodgings were built in this area.

Summary

The picture of the development of the chamber end of the Great Hall in the Lower Ward is as elusive when seen from the documentary viewpoint as it is from the archaeological aspect because the accounts do not normally specify whether halls, chambers, etc., in the Upper or Lower Wards are the subject of expenditure. Thus it is only when the hall in the Lower Ward is expressly mentioned that the evidence can be used with certainty. Nevertheless it is clear that about 1222, following the siege of Windsor during the reign of King John, extensive works were put in hand which included much of the work on the hall and its chamber block. This work falls into the period of Henry III's earlier years before he started his greater works further to the east in the Lower Ward in 1240.

The provision of new chambers for Henry III is mentioned several times in the accounts in the 1230s and the replacement of a kitchen serving the hall in the Lower Ward¹¹ is also noted. Mural paintings were being commissioned in August 1238 in the Queen's Chamber, and while these cannot be identified they give the sort of context into which the 13th-century painting described above can be fitted.

The picture emerges of a Great Hall with an end block containing multiple chambers provided with fireplaces and elegantly decorated, separated from the hall itself by a passage which may have provided access to stairs leading to the great hall on the first floor. The passage itself could not, I think, have held a staircase. Ancillary offices may have lain to the north-east of the hall, and a pentice may have run along the east side. This might have formed a precinct giving access to the royal lodgings in the form of a court to the east of the hall whose south side may have been approached from the line of the present Aerary porch.

The problem of the original internal access to the chamber block cannot be solved, as the west half of the north wall of the hall which must have housed it has gone. The existing doorway in the north wall of the hall cannot have provided that access as the door of that opened into the hall—had it led to private chambers the rebate would have had to be on the other side so that the door could have been secured from the chamber.

The life of this complex of chambers as the principal royal apartments in the Lower Ward of the Castle was short. In 1240 Henry III commanded new lodgings to be erected together with a new chapel on a site a little further to the east, on which now stand the Canons' and Dean's Cloisters and the Albert Memorial Chapel, and it seems that this new royal residence may have been in use by 1250.¹² Thus the buildings described in the present article were

¹¹References to these works are given fully in St John Hope, *op. cit.*, *passim*.

perhaps only inhabited by Henry III during the generation *circa* 1220-1250. The subsequent history of the site involved its adaptation to various non-royal uses. In particular, the old Great Hall was used by the Dean and Canons of the new foundation of St George's in the fourteenth century¹³ and was finally handed over to them at some unspecified date in that or the following century. As we have seen, the collegiate choir-school appears to have occupied the main royal chamber in *circa* 1480 and to have been responsible for the mural painting already described. When Denton's Commons were erected on the site of the Great Hall in 1520, the old royal chambers were being used, on the first floor, as the choristers' dormitory, and, on the ground floor, as the college store-house.¹⁴ In 1550 the buildings were allocated to the College Lecturer,¹⁵ and from then on, until the present day, Canons or others associated with the College have lived within them. On the removal of Denton's Commons in 1859 demolition stopped at this point and the old royal complex stood for the first time in six centuries as the independent and separate structure it remains today.¹⁶

¹²St John Hope, *op. cit.*, pp. 55-8.

¹³First as a refectory, then as a temporary chapel (A. K. B. Roberts, *St George's Chapel, Windsor Castle, 1348-1416* (1947), pp. 77, 79).

¹⁴St John Hope, *op. cit.*, p. 513.

¹⁵*Ibid.*, p. 514.

¹⁶Further research in printed and documentary sources should make possible a more ample description of the royal and collegiate use of the block of chambers than has been attempted here. For those readers seeking to compare the structure and its architectural features with similar structures elsewhere, reference is recommended to Dr. Margaret Wood's recent work, *The English Mediaeval House* (Phoenix Press).

THE OPENING OF THE TOMB OF KING CHARLES I IN 1888

A brief account of the opening of King Charles I's tomb in the choir of St George's Chapel, in order to replace within it certain relics of the King, was given by Dr. Fellowes in a pamphlet published in 1950 entitled *Memoranda Concerning King Charles I*. The account was based on an eye-witness description by Dean Randall Davidson which is now in the Chapter Library. By the kindness of Commander C. J. M. Eliot, R.N. it is now possible to make generally known a second description of what happened on this occasion compiled by his grandfather, Canon Philip Eliot.¹ The Canon's verbatim account is as follows:

"December 13th 1888

This evening I witnessed and took part in a deeply interesting occurrence in St. George's Chapel.

In the year 1813 the coffin of Charles I was opened and examined in the presence of the Prince Regent, the Duke of Cumberland, the Dean of Windsor and some others, including Sir Henry Halford, the Court Physician.

The coffin lies in the same vault with that of Henry VIII and of his queen Jane Seymour and that of an infant of Queen Anne. The vault is situated a few feet in front of the Altar steps at St. George's and the crown of it is close beneath the pavement of the Chapel. When King Charles' coffin was opened in 1813 Sir Henry Halford managed to abstract the beard of the King, the vertebra of the neck which was severed by the executioner's axe, and a tooth from the jaw. These relics were subsequently preserved in the family of Sir Henry Halford and eventually came into possession of his grandson who not long ago sent them in a small case to the Prince of Wales.² It was the wish of the Prince that the relics should be replaced in the vault from which they had been taken 75 years ago, and he took the opportunity of being at Windsor this week to carry out his wish.

The relics were placed in charge of the Dean, who had a suitable case of lead made for them with an inscription saying what they were, how they came to be taken away and that they were replaced by the Prince of Wales. The Prince also himself wrote a few lines to the same effect on a sheet of notepaper which was placed inside the case.

I saw the relics at the Deanery before the case was finally closed.

¹ After being a Canon from 1886-1891, in the latter year he was appointed Dean and served in that office until 1917.

² Later, King Edward VII.—*Ed.*

The King's beard was of a brown colour, short and rather curled at the end. It was wrapped in the piece of paper in which it was placed by Sir Henry Halford when he took it, a piece of paper which he apparently got from the Dean of Windsor, whose name was upon it. The vertebra of the neck was cut clean through by the axe or sword of the executioner. The tooth was an eye tooth. These relics, as I have said, were placed in a leaden case which was prepared for them, and the leaden case was then screwed down in a wooden box, about a foot square in size.

As soon as the five o'clock evensong at the Chapel was over and the lights all put out, the work of opening the vault was commenced. The Dean, Canon Dalton and myself were present, and three workmen under the direction of Mr. Nutt our chapter architect. The doors of the Chapel were locked to prevent any intrusion and the work was carried out by the light of a few candles.

A portion of the pavement having been removed we came immediately to the crown of the vault and in this a square hole was carefully made. We then tied two candles to the end of a long stick which was put down into the vault. The four coffins were at once clearly seen. Henry VIII lay in the centre and on his left lay Queen Jane Seymour a little way off. On his right, quite close, was King Charles, and lying at the foot of his coffin was the tiny coffin of Queen Anne's infant.

We made a close examination of all that we could see. The outer wooden coffin of Queen Jane had quite fallen away, but the leaden coffin was perfect and unimpaired. Henry VIII's coffin, of wood, was quite destroyed. The inner coffin of lead was all open at the top so that we could see into it, and there lay the bones and the skull of the King as they had been lying for 350 years. I did not see the whole of the skeleton as it was partly covered by the pieces of the wooden coffin which had fallen across it, but I saw many of the bones and skull.

King Charles' coffin seemed quite uninjured and it was still covered with the black velvet pall which had been placed over it at the time of the funeral. There was also a broad band of lead across it on which the date was clearly cut, 1648.

At half past seven the Prince of Wales arrived, quite unattended. He first shook hands with us, and then going down on his hands and knees he looked into the vault while we held the candle for him and pointed out the different coffins to him. He spent some time looking in and was greatly interested, as he could not fail to be.

The box with the relics was then brought to him and again going down on his hands and knees he let it down by a handkerchief until it rested on the coffin of King Charles, where it was left. He then remained talking to us a few minutes longer, and before he left he requested that we would see the vault securely locked again.

As soon as he was gone the workmen who had been sent away, were brought back and the vault was then closed in our presence, after which the pavement was replaced over it. A short statement of what had taken place was then drawn up in order that, with the Queen's permission, it might be sent to the Newspapers."

REVIEW

George IV and Royal Lodge, by Sir Owen Morshead. The Regency Society of Brighton and Hove, 1965. Pp. 46 + 6 illustrations. 10s. 6d.

Sir Owen Morshead was Royal Librarian at Windsor for 32 years. During this time he recorded allusions to subjects upon which information was not readily available: one of these subjects was Royal Lodge. The Duke of York (later King George VI), who became its occupant in 1931, was unable, after his accession, to carry out his intention of writing a history of this house, but Sir Owen fortunately did so, and this valuable monograph on George IV's connections with Royal Lodge makes more generally accessible this section of the work.

It is a fascinating story: the house was the home of Thomas Sandby, the architect, at the end of the 18th century; and then, when George IV became Regent in 1811, was transformed at the cost of £35,000, plus a further £17,000 for furniture, into a fashionable *cottage orné*. Upon his accession, in 1820, the King, dissatisfied with Nash's work, still further altered it, this time with the help of Wyattville, already engaged on revolutionising Windsor Castle itself. This was the golden age of Royal Lodge, when Ascot parties and constant royal residence made it the centre of local life to a King who shunned any prying on the part of the public, and thus used the castle for formal occasions only. The house fell into eclipse upon the accession of William IV, who pulled much of it down, and it had a succession of occupants, including members of the royal household after 1867, until 1931, when in the hands of King George VI and his Consort "it has risen again into a house of grace and beauty".

Of George IV's work it is ironic that the sole remnant to survive *in situ* is the dining room, which he himself did not live to see. Sir Owen's history, however, records far more than the intricate architectural story of this house in the park, for it skilfully uses original sources to reconstruct the use made of the building and, with a combination of elegance and scholarship, illuminates an all too little known aspect of the history of Windsor.

S.M.B.

HISTORICAL MONOGRAPHS RELATING TO ST GEORGE'S CHAPEL

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

- Vol. 1. *The Knights of the Garter, 1348-1939, with a complete list of the Stall Plates in St George's Chapel*, by the Rev. E. H. Fellowes, C.H., M.V.O., Mus.Doc., together with a supplement, *The Knights of the Garter, 1939-1963*. Price 35s.
- Vol. 2. *The Plate of St George's Chapel, Windsor Castle*, by E. Alfred Jones, M.A., F.S.A. Out of print
- Vol. 3. *Organists and Masters of the Choristers of St George's Chapel in Windsor Castle*, by the Rev. E. H. Fellowes. Price 35s.
- Vol. 4. *The Military Knights of Windsor, 1352-1944*, by the Rev. E. H. Fellowes. Price 35s.
- Vol. 5. *The Vicars or Minor Canons of His Majesty's Free Chapel of St George in Windsor Castle*, by the Rev. E. H. Fellowes. Price 35s.
- Vol. 6. *St George's Chapel, Windsor, 1348-1416, A Study in early Collegiate Administration*, by A. K. B. Roberts, B.A., Ph.D. Price 42s.
- Vol. 7. *The Inventories of St George's Chapel, Windsor Castle, 1384-1667*, by Maurice F. Bond. Price 42s.
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- Vol. 10. *The Baptism, Marriage and Burial Registers of St George's Chapel, Windsor*, by the Rev. E. H. Fellowes and Elisabeth R. Poyser, M.A., M.Litt. Price 42s.
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- Vol. 12. *The Monuments of St George's Chapel*, by Shelagh M. Bond, M.A., F.R.Hist.S. Price 42s.

In preparation:

- Vol. 13. *Windsor Chapter Acts, 1430-1672*, by Maurice and Shelagh Bond.
- Vol. 14. *The Library of St George's Chapel*, ed. J. Callard.

NOTE: VOLUMES IN THE ABOVE SERIES MAY BE PURCHASED BY MEMBERS OF THE SOCIETY OF THE FRIENDS AND DESCENDANTS FROM MESSRS. OXLEY AND SONS (WINDSOR) LTD., 2 VICTORIA STREET, WINDSOR.

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, The Curfew Tower, Windsor Castle, at 2s. 6d. (2s. 10d. post free).

LIST OF NEW MEMBERS TO 30th SEPTEMBER, 1965

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 Boyt, Mrs. R. H.
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 Brookeborough, The Rt. Hon. The
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 *Goss, Mrs. J. T.
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THE SOCIETY OF THE FRIENDS OF ST GEORGE'S
with which is amalgamated
THE ASSOCIATION OF THE DESCENDANTS OF THE KNIGHTS OF THE GARTER
BALANCE SHEET FOR THE NINE MONTHS ENDED 30th SEPTEMBER, 1965

CAPITAL FUND

31st December 1964	£	£	s.	d.	31st December 1964	£	s.	d.
11,631	Accumulated Fund at 30th September, 1965 (Per Schedule 1) ...	...	12,453	16 0
9,262	Quoted Investments at Middle Market Value at 30th September, 1965 ...	...	9,241	3 9
1,234	Stock of "Romance of St. George's" at cost ...	...	943	13 4
1,013	Balances at Bank:	...	...	...
122	Deposit Account ...	...	2,000	17 9
...	Current Account ...	...	268	1 2
£11,631	£11,631	...	£12,453	16 0

GENERAL FUND

[illegible]

REPORT OF THE AUDITORS TO THE MEMBERS OF THE SOCIETY OF FRIENDS OF ST GEORGE'S

We have prepared the foregoing Balance Sheet and annexed Capital and General Fund Accounts for the nine months ended 30th September, 1965 from the books and vouchers produced to us and certify that they are in agreement therewith.

(Signed) LAYTON-BENNETT, BILLINGHAM & CO.,
Chartered Accountants, Auditors,
23 Blomfield Street,

London, E.C.2
7th January, 1966

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

SCHEDULE 1

CAPITAL FUND ACCOUNT

For the nine months ended 30th September, 1965

Year to 31st December 1964							
£	£			£	s. d.	£	s. d.
7,685		Balance at 1st January, 1965	...	...	...	11,631	6 4
<i>Add:</i>							
269		Life Membership Fees and Donations received				731	2 5
2,500		Gift (10% of total)				15	0 0
1,193		Legacies				—	
	488	Profit on Sale of "Romance of St George's":					
	1,234	Sales during period		399	13 7		
		Stock at 30th September, 1965	...	943	13 4		
	1,722			1,343	6 11		
	1,600	Less: Stock at 1st January, 1965	...	1,233	18 4		
122						109	8 7
11,769						12,486	17 4
138		<i>Deduct:</i> Net decrease in market value of investments held during the period	...			33	1 4
£11,631		Balance at 30th September, 1965	...	...	...	£12,453	16 0

SCHEDULE 2

GENERAL FUND ACCOUNT

For the nine months ended 30th September, 1965

Year to 31st December 1964							
£	£			£	s. d.	£	s. d.
13,429		Balance at 1st January, 1965	...	...	...	38,121	14 0
<i>Add:</i>							
1,732		Subscriptions received				1,188	9 1
22,550		Gifts				135	0 0
643		Sale of Christmas Cards				867	1 3
27		Sale of Badges				30	3 0
342		Sale of Publications				288	13 8
481		Dividends and Interest received (gross) ...				223	5 2
336		Dividends and Interest received (net) ...				1,059	16 5
720		Income Tax recovered (see note)				813	13 6
33		Sundry Receipts				—	
8,596		Legacies received				—	
48,889						42,727	16 1
<i>Deduct:</i>							
9,000		Contribution towards cost of rebuilding organ		9,946	18 11		
200		Galilee Porch renovation				—	
51		Carpet in Choir Stalls				725	13 9
50		Restoration of Roundels				37	6 3
379		Restoring Glazed Bricks				589	9 11
277		Printing and Expenditure on Christmas Cards				207	5 0
448		Assistant Secretary				456	7 10
45		Printing and Stationery				35	8 8
160		Postages				133	1 2
79		Office expenses and Clerical Assistance ...				—	
57		Purchase of Badges				41	5 0
—		Sundry Expenses				80	10 0
—		New Typewriter				52	10 0
—		Auditors' Honorarium				80	7 10
21		Net decrease in Market Value of Investments held during the period	...			12,386	4 4
10,767						£30,341	11 9
£38,122		Balance at 30th September, 1965	...	...	...

Note: This figure does not include income tax deducted from dividends and covenants received after 30th June, 1965 and the income tax recoverable thereon will be taken into the accounts for the year to 30th September, 1966.

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.
Provision of Altar Frontal, Cope, Music Stand.
The Organ.
Cleaning and treating 14th century tiles in Vestry and Aerary.
New Carpeting for Military Knights' Stalls.
Cleaning Galilee Porch.
Provision of Roundels in the Horseshoe Cloister and in Deanery Courtyard.

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 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

—

The Earl of Iveagh
The Earl of Scarbrough
The Duke of Portland
The Marquess of Salisbury
The Earl Attlee
The Earl of Radnor

—

—

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
Sir Gerald Templer
The Lord Ismay

—

The Viscount Cobham
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 Fifteen
Guineas) the sum of £ : :

*An Annual Subscription (not less than One Pound)
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; 3/6 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",
THE CURFEW TOWER, 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, The Curfew Tower, 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.....

2d.	STAMP
-----	-------

Date.....

The Society of the Friends of St George's

with which is amalgamated

The Association of the Descendants of

The Knights of the Garter

THE CURFEW TOWER, 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 8/3 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.
1 0 0	14 1	1 14 1
2 0 0	1 8 1	3 8 1
3 0 0	2 2 2	5 2 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.