



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. 7
for the year from
1st October, 1965 to 30th September, 1966

*Price—Two Shillings and Ninepence, post free
(One copy free to members annually)*

1965-6

Patron:
HER MAJESTY THE QUEEN

President:

1921 H.R.H. THE DUKE OF GLOUCESTER, K.G.

Vice-Presidents—Knights of the Garter (as on 30th September 1966):

1947 H.R.H. THE DUKE OF EDINBURGH

- 1934 THE EARL STANHOPE
1937 THE DUKE OF BEAUFORT; THE DUKE OF NORFOLK
1946 THE MARQUESS OF SALISBURY; THE EARL MOUNTBATTEN; THE VISCOUNT
PORTAL; THE EARL ALEXANDER OF TUNIS; THE VISCOUNT MONTGOMERY
1948 THE DUKE OF PORTLAND; THE EARL OF SCARBROUGH
1951 THE DUKE OF WELLINGTON
1954 THE EARL OF AVON
1955 THE EARL OF IVEAGH
1956 THE EARL ATTLEE
1957 THE LORD MIDDLETON
1959 THE VISCOUNT SLIM; THE DUKE OF NORTHUMBERLAND
1960 THE EARL OF RADNOR
1962 THE LORD WAKEHURST
1963 FIELD-MARSHAL SIR GERALD TEMPLER
1964 THE VISCOUNT COBHAM
1965 THE VISCOUNT BROOKEBOROUGH; THE LORD BRIDGES

(The dates above are those of nomination or declaration as K.G. Within each year names are in order of seniority within the Order.)

COMMITTEE

Chairman:

The Very Rev. R. W. WOODS, M.A., the Dean of Windsor

Vice-Chairman:

Mr. J. H. L. LAMBART, M.A.
(also representing Eton College)

Representatives and Ex-officio Members:

The Chapter—Canon R. H. HAWKINS, M.A.
The Minor Canons—The Rev. J. NOURSE, M.A.
The Lay Clerks—Mr. W. A. RAINE
The Military Knights—The GOVERNOR
The QUEEN'S LIBRARIAN
The HEADMASTER OF ST GEORGE'S SCHOOL
Windsor Corporation—The MAYOR

Hon. Genealogist:

SIR ANTHONY WAGNER, K.C.V.O., D.LITT., F.S.A., *Garter King of Arms*

Representatives of the Members:

<i>Elected 1964</i>	<i>Elected 1965</i>
LADY SLIM	Mr. J. HANDCOCK
Mr. D. McCULLOUGH	Mr. F. NAYLOR
Mr. F. J. BURGESS	
Mr. R. ELLISON, C.M.G.	

Elected 1966

LADY RYCROFT
MRS. C. F. BATTISCOMBE
Mr. T. A. R. LEVETT

Hon. Secretary: Brigadier H. McL. MORRISON, M.C., Barrister-at-Law

Assistant Secretary: Mrs. W. WATKINS

Hon. Treasurer: Mr. O. S. PEDDAR, Barclays Bank Ltd., Windsor

Hon. Solicitor: Mr. H. W. OWEN, LL.B.

Hon. Joint Editors of the Report: Mr. M. F. BOND, O.B.E., M.A., F.S.A., and
Mrs. M. F. BOND, M.A., F.R.HIST.S.

Hon. Auditor: Mr. P. B. JOHNSON, F.C.A., F.T.I.I.

Office of the Society: The Curfew Tower, Windsor Castle (to which all correspondence should be addressed).

Note: The arrangement of the Banners of the Knights in the Choir is on p. 296

CONTENTS

LIST OF PLATES	... ..	248
THE DEAN'S LETTER by THE VERY REVEREND R. W. WOODS, M.A., <i>Dean of Windsor</i>	... ..	249
NOTES AND COMMENTS	... ..	252
FOR THE BOOKSHELF	... ..	261
CONSULTATIONS AT ST GEORGE'S HOUSE by REAR-ADMIRAL ANTHONY DAVIES, C.B.	... ..	264
ST GEORGE'S HOUSE: ITS DEDICATION, OPENING AND NAMING		267
THE GARTER STALL-PLATES OF THE SIXTH DUKE OF SOMERSET by FRANCIS W. STEER, F.S.A., <i>County Archivist of West Sussex</i>		270
THE ALBERT MEMORIAL CHAPEL	... ..	273
THE RECENTLY DISCOVERED WALL PAINTINGS IN THE LOWER WARD, WINDSOR CASTLE by E. CLIVE ROUSE, F.S.A.	... ..	275
THE PAINTED MUSIC IN No. 25 THE CLOISTERS by DOM ANSELM HUGHES, O.S.B.	... ..	282
No. 2 CANONS' CLOISTER, WINDSOR CASTLE by P. E. CURNOW, B.SC., F.S.A., <i>Inspector of Ancient Monuments, Ministry of Public Building and Works</i>	... ..	283
THE HISTORICAL MONOGRAPHS SERIES AND "THE ROMANCE"		287
LIST OF NEW MEMBERS, 1965-66	... ..	288
FORM OF BEQUEST	... ..	290
STATEMENT OF RECEIPTS AND EXPENDITURE, 1965-6	... ..	292
LIST OF WORK DONE	... ..	295
THE BANNERS OF THE KNIGHTS OF THE GARTER	... ..	296

LIST OF PLATES

PLATES

(between pages 272 and 273):

- I. The Dedication and Naming of St George's House, 23rd October, 1966.
The Procession to St George's House.
- II. The Naming of the House by Her Majesty The Queen.
- III. Her Majesty walking with the Dean from St George's House to the Chapter Library.
- IV. The Warden of St George's House in the Common Room.
- V. At work in the kitchen of St George's House.
- VI. Stall-plate of Charles, 6th Duke of Somerset at Petworth House, Sussex
- VII. Stall-plate of Charles, 6th Duke of Somerset in St George's Chapel.
- VIII. Mr. Clive Rouse's reconstruction of the 13th century paintings of roundels in Henry III's Great Chamber.
- IX. Part of the wall painting with tree decoration in No. 2 The Cloisters (western room).
- X. The figure of St Anthony with his staff, book and bell, and, in the left panel, his pig and a shield showing the Tau cross, in No. 2 The Cloisters (eastern room).
- XI. Two paintings in a similar style to the Windsor paintings, in a house at Piccott's End, near Hemel Hempstead, Herts; (a) Pieta; (b) Christ in Majesty.
- XII. The figure of St Catherine of Alexandria with her spiked wheel and shield of arms, in No. 2 The Cloisters (eastern room).

PLAN

(on page 284)

Ground floor plan of precincts of St George's Chapel.

The photographs used in Plates I-V were taken by the *Windsor and Eton Express*; in Plate VI by Charles Howard of Chichester; in Plates VII-VIII by George Spearman of Windsor; in Plates IX-X and XII by the Ministry of Public Building and Works; and in Plate XI by Mr E. Clive Rouse.

The blocks for Plates I-XII 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,
December 1966

MY DEAR FRIENDS,

As I look back over the letters of the last few years that I have addressed to all of you Friends and Descendants, I realise that perhaps too often I have spoken of hopes and plans in the development scheme of St George's Chapel and Foundation. In this issue you will find much to inform you or to remind you of St George's House. I would only add in this letter what a pleasure it has been to the community in the Castle to welcome the Warden, Rear-Admiral Davies, Mrs. Davies and their family, Miss Morgan, Miss Wharton and the first staff members from Holland, Germany and Switzerland.

May I tell you this year not of further hopes or plans but of the work completed in the last few years? There is so much to be thankful for that to recall some of the work completed or put in hand seems the best way to demonstrate our gratitude. There is of course first of all the organ. Since its dedication in 1965 it has been both constantly used and widely admired. The increased attendances at weekday worship reflects as much on the splendid singing of the choir as it does on the playing of the organ. The series of recitals by *virtuosi* from afar and by our own Director of Music have shown how this new instrument has attracted very large numbers. Have you obtained the long-playing record made by Dr. Campbell?

There is secondly the work of restoring the stone fabric. Our principal mason, Mr. Davies, has been joined by Mr. Hutchinson, who had previously been at work on the great abbeys of Yorkshire. Their joint task of replacing decayed stone in the walls, mullions, buttresses, parapets and pinnacles makes slow but important progress during the summer months. In the winter the more difficult job of replacing the decayed and exfoliated stonework of the Angel choir, the window-sills and stones of the clerestory inside the Chapel can be started.

Lesser but important work completed by your gifts include the mending by expert needlewomen of the Mortlake Tapestry, now permanently installed in the East Ambulatory. This tapestry was made in the early part of the 17th century at Mortlake and is a copy of a picture of Christ at Emmaus, by Titian, now in the Louvre. It was given to the Chapel during the reign of Charles II by the wife of the Constable of the Castle and hung above the High Altar until

1707. Up the stairs in the same area one reaches two substantial rooms in the Schorn Tower, the south-east tower of the Chapel. The lower room has been used for very differing purposes during the centuries. At first it was used for the accounting office of the Chapter, and for an overflow from the Aerary. Until recently, it was the practice room for the choir. With the help of the Friends these rooms have now been fitted up with air conditioning, light and warmth so that the documents returned from the Church Commissioners in 1963 can be properly housed, and so that the Archivists can have an office and search room.

Another area renewed by the Friends has been the Edward IV Chantry. Undoubtedly built under the will of Edward IV, this upstairs room was used by Catherine of Aragon but was seldom used until it became The Queen's Closet at the request of Queen Victoria. It is now a Chapel, well equipped to hold some thirty people, particularly for the devotional use of men and women attending courses at St George's House. Its new name is as true of its origin as it is of its function.

* * *

Other improvements, such as the new notices for the information of visitors, could be more to write about. However, I would wish in closing this letter to greet all the Friends who increasingly take an interest whether they live in Great Britain or in the U.S.A. We hope in the next two or three years to double our membership and this is going to take initiative and perseverance by us all, but it is very necessary. As we greet our members in the U.S.A. we would congratulate them on the vigour of their recruitment and membership and at the same time would hope that they will take an increasing part in the work both of the Chapel and in sharing in the courses at St George's House. The journey of Canon and Mrs. Fisher in the Exchange of Preachers' Scheme brought a valued contact with many Friends in the U.S.A.: I hope to foster and increase this connection at the same time as working to enlarge our membership in and around Windsor and throughout the country. In this respect I would thank the late Mayor of Windsor, Councillor Pratt, for all he did for us during his year of office.

* * *

Finally, but in no sense least, the letter gives me a chance to tell of the comings and goings of some of our community. We have lost during the last year Lieut.-Colonel Christopher Hodgson, affectionately known as "Toddy". As a Military Knight he was known and loved by those around him. In the death of Mrs. Pennell and Mrs. Mackenzie old ties have been broken with the days when their husbands were Military Knights here. The loss of Cyril Grimmer was a severe blow to us all. Appointed a Sacristan in 1961 he gave unstinted labour in the upkeep of the Chapel and constant care in welcoming strangers and visitors. He had a simple faith and a lovable character that brought credit to the Chapel. We are glad that Mrs. Grimmer has been able to stay around and settle in the Castle. We welcome Mr. Fowler and his family, who joins us as

a tenor Lay Clerk, Mr. Gyles Adams as our new Sacristan, Lieut.-Colonel and Mrs. Dobbin and others in the wider community of the School and Chapel.

"A great door and an effectual door is open to us" said St Paul in one of his last letters: indeed here at St George's is a great opportunity to share the historic Christian faith, to worship with unconditional dedication and to show that the Church is alive to the new demands and adaptations that are the order of our day. May God bless and strengthen us in opening wide the doors of St George's Chapel.

Your Friend and Dean,

ROBIN WOODS.

NOTES AND COMMENTS

Honorary Secretary's Notes

These notes will be very short for two reasons; first, the details for the A.G.M. and Garter Ceremony are not yet complete, but they will be included in my green letter which accompanies this *Annual Report*; secondly, the Dean has referred to our outstanding problem, membership, in his letter. We are still far short of our membership target of 5,000, the total now being some 250 short of 3,000.

Last St George's eve we held a special meeting in the Guildhall at Windsor which was presided over by the Mayor, Mr. William Pratt, who showed that he had a very complete understanding of our problem, and a most entertaining and informative speech was given by the Dean. We had hoped for some hundreds of members, instead of which we had no more than a dozen new ones, but since the meeting the Windsor membership is steadily increasing.

We were again delighted to have such a splendid turn out of members at the Annual General Meeting in 1966, and the arrangements for their entertainment included a special display, under the supervision of the Rev. John Nourse M.A., of the Plate from the Gold Pantry in Windsor Castle, a full description of which is given in the Succentor's notes on page 257. We are again very much indebted to Mrs. Woods for having tea in the Deanery; and are most grateful for the help given by all the ladies in the Castle community for making this occasion so successful.

You will remember that on page 205 of the 1965 *Report* the decision to change our financial year to one from 1st October to 30th September was mentioned. You will find the accounts set out on page 292 of this *Report*. Our new Auditor, Mr. Peter Johnson, has prepared the Accounts and set them out in a very clear manner which all can follow, but it must be remembered that the comparative figures for 1965 cover nine months only. The Accounts show that on 30th September, 1966, our assets are £38,663, made up of the General account £25,444 and the Capital account £13,219.

The General fund derives its income from members' subscriptions, investment income, and 90 per cent of any gift received. This fund meets the Society's running expenses. It should be noted that the Society has already earmarked at least £16,000 for future commitments. The Capital fund consists of Life Membership fees, the profits on publications such as the *Romance of St George's*, and 10 per cent of any gift received. This fund is in the nature of a reserve and can only be used with the approval of the A.G.M.

The many Friends who enjoyed Miss Olwen Hedley's two articles on "The Court and Chapel" in previous *Reports* will be interested to know that a new work of hers is shortly to be published by Robert Hale. This is a general history of Windsor Castle written to commemorate the 900th anniversary of the foundation of the Castle in about 1070. In her narrative Miss Hedley will also recount many of the stories and legends that have been produced in the course of the Castle's long history.

The Annual General Meeting, 1966

The Annual General Meeting of the Friends and Descendants was held in the nave of St George's Chapel on Saturday, 7th May, 1966, when about 250 members were present. The Dean presided and opened the meeting with prayer, remembering especially those Knights of the Garter and Friends who had died during the previous year. During the business meeting, after the Minutes had been read and signed, it was unanimously agreed that a further sum of £3,101 18s. 11d. should be contributed from the Society's funds, in order that the whole cost of the Organ should be defrayed by the Friends. The Chapter's thanks for this most generous help was expressed.

Future commitments were then described to the meeting, which included the cost of a second stone mason (£5,000); lighting in the Chapel (£8,000); work on the nave sanctuary (£1,500); the Rutland Chapel (£500); work in the Schorn Tower for the Archives (£1,000); and candlesticks (up to £50).

The Editors of the *Report* were congratulated on their work; and the *Annual Report* was then adopted.

The three vacancies on the Committee caused by the resignation of Alderman F. Burton, Mr. E. F. Grove, M.V.O. and Mr. J. P. Manley under the three year rule, were filled by the election of Lady Rycroft, Mrs. C. F. Battiscombe and Mr. T. A. R. Levett. The Honorary Secretary, Treasurer, Solicitor, Editors and Auditors were then re-elected.

The Dean expressed regret that H.R.H. Princess Alexandra was unable to attend. He then, in his Address, spoke of the living aspects of the Chapel: of its great musical traditions; of its role as a living temple; and of its place in catering for a living dialogue. These three great ideas were being cared for and would be cared for in the future. Progress was being made towards the establishment of St George's House, which would be completed during the year.

After the business meeting Friends were able, by gracious permission of Her Majesty, to see a special Exhibition of the Queen's gold Communion Plate, from the Upper Ward, Windsor Castle, which had never been seen before. This is described more fully on p. 257 of this *Report*. Mrs. Woods then most kindly provided tea at the Deanery. Evensong was sung at 5 p.m., at which many Friends and Descendants were present.

Steward's Notes

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

The past year has been a very busy one, and one which has put a severe and constant strain on all concerned. In addition to the routine care of the Chapel and all our buildings, faithfully carried out by our Maintenance Staff, there has been the need of weekly consultation with the contractors and of constant pressure on the part of our Architects and Clerk of Works in the hope of securing completion within a reasonable extension of the anticipated timetable.

For the sake of brevity, it may be best to localise the various activities in which we have been engaged:—

1. *The Chapel*

At the request of the Chapter, the Friends have undertaken to contribute £1,000 per annum for five years towards the employment, early in the year, of a second stonemason (Mr. G. E. Hutchinson) to enable us to attend to the places inside the Chapel where the walls are showing signs of increasing exfoliation, as well as to keep up with the ravages of external decay. A start is to be made on the walls in the area of the Beaufort Chapel during the winter months.

In the meantime both stonemasons have been fully engaged in catching up on a long list of places where deterioration has affected the walls over the South Quire and Nave Aisle roof. To quote the Architect's Report—"The work done by Davies and Hutchinson is of the highest order and could not be bettered".

During the summer the Chantry of Edward IV has been supplied with the necessary heating and lighting, primarily for the use of St George's House. Its furnishings include an electronic organ, the gift of Prince Philip, for which the Chapter offer His Royal Highness their grateful thanks.

The following are a list of undertakings for which the Friends have generously borne the cost:—Edward IV Chantry (£500); the cleaning and repair of the Mortlake Tapestry (£70); the removal of the Prince Christian Memorial from the Bray Chapel to Frogmore (£273); the furnishing, heating and lighting of one of the rooms in the Schorn Tower for the use of our Archivists (£752); the provision of notices in the Chapel for the guidance of visitors (£97); and by no means least, the payment of the final balance due on the Organ Restoration Account (£6,665—the total being £25,612).

2. *Denton's Commons*

Here has been the scene of our major activities. Since a full account of the more important of them figures elsewhere in this

Report, only the barest mention of them, for sheer lack of space, can find a place here alongside the rest:—

The conversion of Nos. 9, 10 and 2 (actually within the Canons' Cloister) into St George's House, including the provision of a flat for the Domestic Bursar in the basement; the installation of the oil-fired Boiler House for central and domestic heating; the restoration and modernisation of No. 8 and No. 23 and "Marbeck"—including the conversion of the basement into a flat; the heating and modernisation of the Library (including a kitchenette) for study, lectures and conferences.

During work on No. 2, steps were taken to preserve—for the time being—some mural paintings of the late 15th or early 16th centuries.

The following should also be mentioned: the renewal of the drainage system; the provision of external lighting; the laying of a new gas main (provided by the North Thames Gas Board); the felling and lopping of some trees.

3. *Canons' Cloister*

A new main water supply, running round the Cloisters, has been laid to provide the extra needs of St George's House, and to replace the utter tangle of defective pipes whose entrances and exits were mostly undiscoverable and which have been a cause of constant trouble.

The Lay Clerks' and Choristers' Vestries have been modernised and adapted to provide more room.

It must not be forgotten that the carrying out of the major part of all this work has been made possible only as a result of the wonderful response to the Appeal sponsored by the Dean and the Knights of the Garter, for which the Chapter cannot express their thanks adequately. In addition, we are indebted to the Historic Buildings Council for its 50 per cent grant for specific purposes, which since the last Annual Meeting has amounted to £11,387—a total of £21,111.

Looking Ahead

While, strictly speaking, a Report should only deal with what has been done, it is proper to point out that during this year there has also been a great deal of planning ahead in the hope that it will be possible to complete the major part of the following work which needs attention during the coming year:

The Chapter Room and Office; Nos. 5, 6, 7, Canons' Cloister.
The layout of Denton's Commons.

The Chapel—continued restoration of defective stonework, inside and out; new lighting installation; nave Altar furnishings; Rutland Chapel furnishings; Sound Amplification; additional Vestry and storage accommodation.

Librarian's Notes

Canon J. A. Fisher, the Librarian, contributes the following notes:

Until the beginning of 1966, the Chapter Library remained as it had been for the last two or three years, cold but dehumidified; an unvisited place, except once a month or so when a parcel of books would go to Mr. J. Callard, Assistant Librarian of King's College, London, who was steadily compiling a catalogue; and by spring of this year half the work was done.

But then the workmen came. They came for good reasons, to install central heating, to remodel some of the shelves for better protection of the books, and to create a small kitchen from which coffee could be served. Inevitably the result for some months has been chaos. Even at the beginning of September it seemed impossible that the Library could be clean and in order for months to come.

However, all, or almost all, is well. Books are back on the shelves and the dust which had crept everywhere has been removed. Behind discreet panels, central heating works efficiently. The woodwork has been so skilfully done that it perfectly blends with the old, and in quality is more than a match for it. A beautiful door conceals the little kitchen. Fine curtains and carpets have been added and it is now a delightful, comfortable place for a meeting or for work.

The only drawback is that cataloguing has had to stop, and that the books are in many cases out of order. So when Mr. Callard starts work again, he or the Chapter Librarian will have to spend hours getting books back in their proper position. But this is a small loss for work which has made the Library available for St George's House potentially useful for scholars and students. We owe a great debt of gratitude to the Coulthurst Trust which has financed the work.

Succentor's Notes

The Revd. J. Nourse, Succentor of the Chapel, contributes the following report:

This has been an interesting year for St George's, during which we have been able to appreciate the value of many of the new projects initiated in 1965. Organ lovers have had ample opportunity to enjoy the new instrument at a number of recitals during the autumn and early summer. In October, Dr. Campbell, Mr. Porter and Mr. Williams played organ music after Evensong on Saturdays, and on 29th October, there was a Concert of organ and orchestral music by the Royal College of Music Chamber Orchestra and John Birch, organist of Chichester Cathedral (who came to play at short notice owing to the illness of Dr. Campbell). In May and June a series of Celebrity Concerts by Marie-Claire Alain (3rd May), Dr. Campbell (17th May), Francis Jackson (31st May), Melville Cook (7th June), and Anton Heiller (21st June) was much appreciated.

Those who listen to the choir with a discerning ear will have noticed the difference made by the addition of another bass and another tenor in the persons of the Choral Scholars. It is the intention of the Chapter to provide for three such scholars—one of each part—but good altos, who also happen to be doing research work at Reading University, seem to be hard to find.

We are both sorry and glad to have had to say good-bye to one of our Organ Scholars, Peter Williams—sorry, because besides being a most competent organist and choir-trainer, his cheerful and downright personality was always a tonic; glad, because his appointment as Assistant Organist to Dr. Francis Jackson at York is so satisfactory for all concerned, and is a position which he will ably fill. We welcome in his place John Taylor, who comes to us from the Royal College of Organists. It is good also to be able to report that Graham Elliott, an organ student here last year, has recently been appointed Assistant Organist at Llandaff Cathedral.

On the occasion of the Annual Festival of the Friends of St George's on 7th May, Her Majesty The Queen graciously permitted an exhibition to be arranged by the Succentor of some of the Plate from the Gold Pantry of Windsor Castle. It may be remembered that our own Chapel Plate was exhibited for the Friends three years ago, so that a comparison of the two collections provided an added interest. In the Chapel collection, the earliest piece is the rose-water basin of the same date as Archbishop Cranmer's first Prayer Book in English (1549), and the latest, the silver Virge surmounted by St George and the dragon, is dated 1677. Most of the Communion plate belongs to the period either immediately before or just after Oliver Cromwell's Commonwealth. The Communion plate in Her Majesty's Castle collection is, however, generally speaking, of a later date, much of it belonging to the reigns of William III and Queen Anne, the cyphers or arms of those sovereigns being engraved on several of the Chalices and Flagons. Two items of special interest in this year's exhibition were the royal Christening Fonts—the first, an ornate oval dish and ewer of the time of George II, used for the baptism of George III; and the second, the richly decorated font and stand made in the year of Queen Victoria's marriage to Prince Albert, and used for the christening of their children, and members of the Royal Family since that time. It was a rare privilege to be able to examine this collection, which is not normally seen except by those who use the Private Chapel within the Castle.

Another notable occasion during the year was the visit to the College on 23rd June of His Beatitude Justinian, Patriarch of Rumania. Accompanied by His Grace the Archbishop of Canterbury, and an impressive entourage of the Orthodox hierarchy, the Patriarch attended the First Evensong of St John the Baptist. The procession entered the Chapel from the Deanery by way of the Lower Ward and the Horseshoe Cloister, and was received at the West Door, while the Choir sang in Greek the anthem "God save our high priest". During the singing of the Litany of Peace, the Patriarch and the Archbishop were escorted to a daïs near the tomb of Henry VI.

The Dean then addressed a welcome to His Beatitude, and the latter replied, through an interpreter. *Magnificat* and *Nunc dimittis* were sung to the music of R. Vaughan Williams in C, and the anthem was G. F. Handel's "Comfort ye my people". A number of representatives of Religious Orders and clergy from the district were present at the service.

The great event of the year, to which we had all been looking forward for so long, and at which some of the Friends were able to be present, was the Dedication Service and Naming by Her Majesty The Queen of St George's House on Sunday, 23rd October.¹ Much has been written elsewhere of the plans and preparations which went towards the completion of this centre of Christian consultation, and the occasion of its official opening was a fitting climax to a number of years' work. Her Majesty was received at the West Door of the Chapel and escorted to her place to the sound of *Vivat Regina*. A special form of Service followed, beginning with an introductory address by the Precentor which led into an act of thanksgiving to God for the completion of the House. The *Jubilare Deo* was sung to music written for the occasion by the Organist, Dr. Sydney Campbell. His Grace the Archbishop of York preached the sermon. After prayers for the work of the House, the Dedication was said by the Dean. Then members of the College led Her Majesty and Prince Philip in procession out of the Chapel to the door of St George's House. When all were assembled in Denton's Commons, the Queen said in a firm, clear voice, "I name this house St George's House". She then knocked on the door, which was opened from within. The Dean said "Peace be to this house, and to all who shall dwell in it", and a prayer of blessing, after which Her Majesty entered to look over the House and sign the Visitors' Book.

Some of the events of the last year

- Oct. 3—Christchurch (New Zealand) Harmonic Choir sang in the Nave after Evensong.
- Oct. 4—Mr. Gordon Fowler installed as Lay Clerk at Evensong.
- Oct. 13 and 20—Evensong broadcast.
- Oct. 18—The Revd. I. G. Collins installed as Minor Canon at Evensong.
- Nov. 29—Hourly intercession in the Chapel for the mission of the Church.
- Dec. 22—Banner of the late Lord Ismay, K.G., presented at Memorial Service.
- Jan. 18
- 25—Week of prayer for Christian Unity.
- Mar. 26—Confirmation by the Right Revd. P. Herbert.
- Mar. 28—*In memoriam* William Waldorf Astor.
- Apr. 5—The Dean, Dr. Campbell, and part of the Choir assisted at the Confirmation of Princess Anne by the Archbishop of Canterbury in the Private Chapel.

¹ A full account of the ceremony is given on pp. 267-269.

- Apr. 24—National Scout Service.
 May 7—Annual Festival of the Friends of St George's.
 June 13—Annual Service of the Most Noble Order of the Garter.
 June 14—*In memoriam* all departed Knights of the Garter.
 June 19—Feast of the Foundation.
 June 22—Adult Confirmation by the Bishop of Reading.
 June 23—His Beatitude Justinian, Patriarch of Rumania, and His Grace the Archbishop of Canterbury attended Evensong.
 July 16—Commemoration of Old Boys of St George's School after Evensong.
 Aug. 8
 -14—The Choir of St Mark's School, Fulham, sang Evensong.
 Sept. 25—Commemoration of benefactors.
 Sept. 26—Admission of John Taylor as Hammond Scholar at Evensong.
 Oct. 3—Installation of Lieutenant Colonel Robert Dobbin, O.B.E., as Military Knight.
 Oct. 6—Quiet Day for the College. Addresses by Canon Gordon Hewitt.
 Oct. 13—The Choir sang Evensong at Westminster Abbey.
 Oct. 23—Dedication of St George's House, and Official Opening by H.M. The Queen.

Organ Music on a Record

One of the principal ways in which the Society of the Friends has helped the Chapel in recent years has been by financing the re-building of the organ. Dr. Sydney Campbell, the Organist, has provided in a recently issued long-playing record, a striking example of the organ's new range and versatility. The four compositions he plays belong to the modern French school and culminate in a lively Carillon de Westminster by Louis Vierne, woven around the chimes of Big Ben. The brilliant performance of the music is matched by the extraordinarily splendid "sleeve" in which the record is issued. This includes both colour and black and white photographs of the Chapel, and several pages of notes by Dr. Campbell and Mr. Bond. The record is entitled "Organ Music in the Queen's Free Chapel of St George, Windsor Castle"; it is issued by Ryemuse Records, costs 37s. 6d., and may be obtained from the Bookstall, St George's Chapel, Windsor Castle, for £2 post free.

The Contents of the Report

The principal contents of the *Report* this year all refer directly or indirectly to the establishment of St George's House as a conference centre within the precincts of the chapel. Admiral Davies, its first Warden, writes about his work and the future of the new venture, and a full report is included of the ceremonies of Dedication

and Naming which were attended by Her Majesty The Queen. Two further articles deal with the remarkable sequence of discoveries made in the course of the conversion of the chapter buildings to serve as a conference centre. In last year's *Report* there appeared Mr. Curnow's authoritative general account of the discoveries made in 1965; this year we add Mr. Curnow's description of subsequent finds, together with an important article by Mr. Clive Rouse. Mr. Rouse, the well-known expert on wall-paintings, here interprets the discoveries of 13th century paintings made in 1965, and then explains the importance of the remarkable fifteenth century paintings revealed during August and September 1966 in No. 2 The Cloisters, the house in which the late Hon. Secretary of the Friends, Miss Margaret Curtis, lived for many years. How much Miss Curtis would have loved to have seen them!

Finally, Mr. F. W. Steer, County archivist of West Sussex and hon. archivist to the Duke of Norfolk, gives an account of the making of a stall-plate for the sixth Duke of Somerset and of the expenses involved in becoming a Knight of the Garter in 1684. The Friends are most grateful to Mr. Steer for this article and also for his generosity in financing the publication of the two reproductions of stall plates which illustrate it.

FOR THE BOOKSHELF

The Chapter Acts of the Dean and Canons of Windsor, 1430-1672, edited by Shelagh Bond, with an introduction by Maurice Bond (Volume 13 in the Historical Monographs relating to St George's Chapel, 1966. 63s.).

Friends probably know well the series of handsomely bound and illustrated books about St George's Chapel which have appeared intermittently since 1937. In these monographs can be found scholarly and, at the same time, lucid and readable accounts of the works of art in the chapel, of the canons, military knights and others who have served it, and of the chapel's records and history. (A full list of the monographs appears at the end of the *Report*.) In publishing these volumes, as a reviewer in the *English Historical Review* commented, "The Dean and Canons of Windsor are doing a national service."

* The latest contribution to the series has just been published. It comprises as full a record as can be made of the meetings of the governing body of St George's Chapel—that is, of the meetings of the Dean and Canons in Chapter—during the earliest period from which records of these meetings have survived. The main period with which the monograph deals is the late Elizabethan and Stuart period, from 1596 to 1672, and entries relate to the services and ornaments of the chapel, its widespread properties (in some 30 counties), and the day to day life of the Lower Ward. There are some peculiarly zestful descriptions of disagreements between clerical and military members of the Elizabethan college in typically Elizabethan diction. The text of the Chapter Act registers is introduced by an account, in some 50 pages, of the life and administration of St George's in the post-Reformation period. The monograph, it is hoped, will serve as a useful source for historians, and, equally, as a book to enjoy for all friends of the chapel.

History in St George's Chapel, Windsor Castle, by Rena Gardiner and Maurice Bond (1966).

This short book recreates some of the most important and vivid events and features of the life of St George's from Henry III's time to the 20th century. The collaboration of the two authors has resulted in accurate and lively reconstructions of such scenes as the installation of a Knight of the Garter in 1358, pilgrims flocking to the shrine of Henry VI, the Canons driven into exile in 1643 and George III holding informal court after morning service in the

vestry. Much research lies behind many of the illustrations, as in that of the signing of the treaty of Windsor in 1506. Miss Gardiner, who is responsible for all the drawings has also reproduced them herself by means of lithographic aluminium plates, and so each copy of the book comprises a collection of original lithographs. Attention throughout is concentrated on events rather than architectural history and this book is, although quite short, in fact the only narrative account of St George's history now in print. It is available from the Bookstall, St George's Chapel, Windsor Castle, price 3s. 6d. (or 4s. post free).

Berkshire, by Nikolaus Pevsner, a volume in "The Buildings of England" series (Penguin Books, 1966. 25s.).

Dr. Pevsner's county guides to the buildings of England constitute one of the great publishing ventures of this generation and the recently published volume for Berkshire is well up to standard. To Friends of St George's it is likely to be of particular interest for the sympathetic and scholarly account both of the Chapel and of its precincts. In general Dr Pevsner endorses the customary verdict; St George's Chapel "is visually as thrilling outside as inside" and is certainly "one of the major monuments" of late gothic. Dr. Pevsner then goes on to draw attention to much detail that is normally overlooked, even by the most informed writers. Few people, for instance, ever spare a glance for the tall painted panels in the Urswick chapel, showing two splendidly vested bishops. These Dr. Pevsner now dates to about 1500 and suggests may be of the school of Goes. In the Albert Memorial Chapel—a building for which Dr. Pevsner obviously has great affection—we are told to look at "Gilbert's masterpiece", the monument to the Duke of Clarence, and in particular to its elaborate ornament, which Dr. Pevsner describes as "the nearest England ever got to Continental Art Nouveau". The whole account of the Lower Ward indeed is packed with information and judgments of this type; here, in the simple and unpretentious form of a guide book, is a highly significant appendix to St John Hope's great architectural history of Windsor Castle which future historians of Windsor will neglect at their peril.

The Church of Ogbourne St Andrew by the Rev. H. W. Dunn, M.A. (1966).

Mr. Dunn is well-known to Windsor people. After 11 years service from 1937 to 1948 as Minor Canon of St George's he was instituted by the chapter to the Vicarage of Ogbourne St George in 1948, and then to the neighbouring Vicarage of Ogbourne St Andrew in 1951. Mr. Dunn has now published a short guide to the church and parish of St Andrew, the result of a great deal of research he has undertaken in the intervening years, some of it amongst the chapter's own records in the Aerary. He tells how both Ogbournes were granted by a great Norman lady, Maud of

Wallingford, to the Monks of Bec in Normandy, but how, during the Hundred Years War with France, the King seized these pieces of alien property and eventually allowed the two Rectories to be bestowed on the Dean and Canons of Windsor. From then on, the greater tithes of the parishes were due to be paid by the parishioners to the Chapter, but in return the Chapter had responsibility for maintaining the chancels and appointing the incumbents, until, in 1867, the tithes were transferred to the Ecclesiastical Commissioners, leaving only the appointment of the incumbents with the Chapter. Mr. Dunn also describes the many interesting features of St Andrew's Church—beginning with the Norman arcades of 1130 and including the "large Bronze Age barrow encircled by cypress trees" in the churchyard. This clearly is a church to be visited, preferably with Mr. Dunn's guidebook to hand.

Windsor Castle. A Pitkin Colour Souvenir (Pitkin Pictorials Ltd. 1966. 2s. 6d.).

For long the Pitkin "Pride of Britain" books have provided popular illustrated guides to various palaces and cathedrals, including Windsor Castle and St George's Chapel. The publishers have now launched a second series, smaller in format, but with new colour illustrations and a fresh text. One of the most notable of these is the recent one concerning Windsor Castle. A succinct two-page summary of the Castle's history and topography is followed by a sequence of illustrations of the State Apartments, accompanied by a most readable and scholarly (though anonymous) text. This little book now constitutes the most helpful available guide to the Upper Ward. Its potential value is greatly increased by the simultaneous appearance of a version with a brief text in five languages.

CONSULTATIONS AT ST GEORGE'S HOUSE

By ANTHONY DAVIES

Other articles have described "The Foundation and Purpose of St George's House"¹ and have given an account of the Service of Dedication followed by the Official Opening of the House by the Queen on the 23rd October.² This article describes briefly the basis on which consultations at St George's House are arranged and how the House is organised.

Consultations Sponsored by St George's House Staff

There are two separate series of consultations sponsored by St George's House staff—General Consultations at weekends and Clergy Consultations mid-week. The General Consultations are then sub-divided into two separate parts—for those concerned with current questions of society and for those concerned with current questions of the Church in the Community. Clergy are of course welcome at General Consultations as are the laity at Clergy Consultations.

In these first series of both General and Clergy Consultations we are very much feeling our way. We are seeking advice from the experienced people who join our discussions and who can help us to see what is needed to fulfil our purpose. For example in our initial Clergy Consultations, experienced clergymen are gathered from far and wide, largely on the recommendations of Bishops (but others are welcome too) to discuss the problems they encounter and how they might be solved. While we are learning a lot from these various groups we hope that those participating are learning too. Later on, as we gain experience, we hope, particularly in the courses for clergy, to be able to help others more—for instance we should be able to pass on what we have learned from more experienced groups of clergy, say, from groups of Rural Deans to less experienced or newly appointed Rural Deans, who can thus benefit from the knowledge we have accumulated.

And at our first General Consultation we posed the questions: "What should St George's House be doing, and how should it

¹ *Friends' Report*, 1964, pp. 159-161.

² See pp. 267-269 in the present *Report*.

do it?" This produced very interesting discussions. It was agreed that in these days of rapid social change a guide to conduct is needed to meet the general absence of personal purpose and responsibility; and it was also agreed that St George's House, by promoting the right kind of conversation, can help people modify their attitudes and ideas and thus deal better with their problems.

Meanwhile, apart from the first General Consultation on "The Purpose of St George's House", we have started a series of general consultations by inviting groups from particular professions or vocations to gather in St George's House for a weekend to discuss the problems that puzzle them. In principle, to start off with, such groups come mostly from the same profession or vocation—for example, consultations have been, or are being, arranged for a group of senior Civil Servants, a group of Scientists, a group of Members of Parliament, a group of those concerned with Finance and Commerce, and a group interested in the problem of mass communication. The type of discussion within these vocational gatherings will develop with experience, but we expect to cover such things as:

- (a) An identification of the moral considerations in decision making.
- (b) The relevance of Christianity and other moral codes.
- (c) The failure of personal relationships and lack of communication.
- (d) Attitudes to authority.
- (e) The meaning of vocation and dedication in public and commercial service.

We expect to find from these initial consultations that certain subjects need examination in depth, possibly by the same group meeting again perhaps six months later, or possibly by another group; alternatively, we may find that there are some groups we cannot help, in which case they would not meet again in that form. Thus we see a pattern of vocational consultations developing and recurring every so often, and we hope that not only will those taking part benefit from airing their problems but that we may collate a background of sound knowledge, which might well merit a wider promulgation by some other means. In all this business of discussion and consultation, St George's House is by no means unique; there are many other useful bodies and foundations with facilities for discussing specific subjects in depth, so St George's House does not intend to cover all fields.

Other Consultations

The consultations sponsored by St George's House will only occupy a relatively small portion of the time available. Other organisations are welcome to make use of the House, provided they are concerned with issues facing society or the Church. In particular the House is available for clergy groups from the Dioceses of Oxford and London—our adjacent Dioceses—who have already

made use of us and have booked periods in the coming year. Other groups who are meeting here are the Anglican-Methodist Unity Commission, the Executive Committee of the World Council of Churches and so on. While St George's House has no direct part to play in these discussions organised by outside sponsors, we do attend them when possible and expect to learn a lot from their experience—such knowledge would be fed back into our own accumulation of knowledge.

Domestic Arrangements

The object of our domestic arrangements is to provide the participants in consultations and conferences with a comfortable family atmosphere in which they can relax (Plates IV and V). We want to be as little institutional as possible and as much like home, so that those who pay us a visit will not only think their time well spent from the mental point of view, but will find that their material comforts have been looked after adequately. Here it is important to note that when there is room available we particularly welcome participants who bring their wives with them, either to take part in the consultation or just to have a short change from their duties at home.

We have been fortunate in recruiting as the main part of our domestic staff four foreign girl students, who come from a Christian background in Switzerland, Holland and Germany, to help us and at the same time learn something of England and the English.

Conclusion

We believe St George's House has a purpose which should help to meet the needs of people—of individuals—who by “study and discovery through discussion” in a relaxed atmosphere can learn much about themselves and about others which will strengthen them in their problems of decision and action and assist in creating a climate of opinion in the nation as a whole.

ST GEORGE'S HOUSE: ITS DEDICATION, OPENING AND NAMING

Attention is drawn to the five plates of illustrations (Plates I-V) between pp. 272 and 273, which relate to St George's House.

Most Friends will know of the establishment of St George's House, within the precincts of St George's Chapel; on Sunday, 23 October 1966 the Dedication and Opening of the House took place. In the words printed in the front of the Service of Dedication:

"St George's House is, under God, the creation of a great many people both in and outside the College, who in response to the initiative of the Dean have thought and worked and given to bring the House into existence.

The House is an attempt to meet some of the demands made by the new and still changing relationship between Christianity and society in this country . . .

. . . Today the College thanks God for his goodness in prospering the new undertaking, prays that he will continue to guide and develop it to his glory, and asks his blessing on the House and all who will be concerned with it. In so doing, it welcomes with pleasure and affection its gracious Patron, Her Majesty The Queen, who comes to name and open the House, and greets all those friends who come to take part in its thanksgiving, prayer and dedication."

The Service took place in the Nave of the Chapel, which was filled to capacity with Knights of the Garter, donors, Friends and Descendants, and many members of the public. Her Majesty The Queen, His Royal Highness The Duke of Edinburgh, His Grace the Archbishop of York, the Lord Bishop of Buckingham, the Revd. A. Kingsley Lloyd and the Revd. E. J. G. Ward were present. Her Majesty was greeted with the splendid *Vivat Regina* and *O Pray for the Peace of Jerusalem* taken from the anthem sung at four successive Coronations, *I was glad when they said unto me*, by Sir Hubert Parry.

The Service itself, as the Precentor, Canon G. B. Bentley, explained in his preliminary address, fell into four parts. There was first an ACT OF THANKSGIVING which included a special setting of Psalm 100, *Jubilate Deo*, by the Organist, Dr. Sidney Campbell, composed for this occasion, and a Litany of Thanksgiving, with music also by

him. Secondly, HEARING THEM AND ASKING THEM QUESTIONS took the form of a reading of St Luke, II, 41-49, describing Our Lord as a boy of twelve in the Temple at the time of the Passover. Jesus stayed behind; He was then missed by His parents who returned and found Him in the Temple among the Doctors, both "hearing them and asking them questions". They could not understand His answer—"wist ye not that I must be about my Father's business?"

In his sermon, the Archbishop of York took this reading as the text. He described first the role always played by St George's, that of partnership between the secular and the ecclesiastical. The Archbishop said,

"I note that it is recorded of the Boy Jesus that He was content to be found at the feet of the teachers of His day, 'listening to them and putting questions'. It is a wholesome attitude, a fruitful occupation. In this House, there will be a great deal of listening, a great deal of questioning, a great deal of searching of heart and mind, and I doubt not a great deal of blowing away of the cobwebs of prejudice and ignorance."

He then analysed the answer given by Our Lord in two ways, according to the translation one adopts: first, "I must be about my Father's business" and secondly "I was bound to be in my Father's house". Those responsible for the establishment of St George's House were

"moved by a dual conviction—*first*, that the 'Father's business' has to do with literally every aspect of life, international, national, social, personal; and *secondly*, that the Father's concern for His children can only be worked out when they learn to worship Him and to obey His will as He makes it known in Christ by His living Spirit and in the intercourse of listeners and thinkers."

He hoped that St George's House would be a place where the truth of Archbishop Temple's well known words might be fully explored:

"If you are really worshipping at all", said William Temple in his book *The Hope of a New World*, "then you are doing just what is most needed to enable you to take your part in bringing in the new world for which we hope. For to worship is to quicken the conscience by the holiness of God, to feed the mind with the truth of God, to purge the imagination by the beauty of God, to open the heart to the love of God, to devote the will to the purpose of God."

In the third part of the Service, PETITION, the Treasurer, Canon J. A. Fisher, read St Matthew, XIII, 31-33; and the Warden of St George's House, Rear Admiral Anthony Davies, said the following bidding prayer:

"Pray, brethren, that God our Father will prosper the work of this College, especially its ministry in and through St George's House. Pray for those who will seek to serve God there, and for all who will gather there in search of truth. Pray that by means of love the heaven of the kingdom may work powerfully, and do what God would have done."

Then followed the second Litany, one of Petition, the music of which had been composed by the Organist and used for the first time at the Dean's installation in December 1962.

Finally came the DEDICATION, in which the Dean prayed for the new House; and then The Queen, led by the Military Knights, the rest of the College and the Archbishop, was conducted by the Dean and Canons to the door of St George's House. Here Her Majesty performed the ceremony of naming the House, and knocked on the door which was opened from within. The Dean said a short prayer, gave his blessing and the Queen entered the House, where she and the Duke of Edinburgh signed the Visitors' Book. Presentations were made of some of those most closely concerned with St George's House. The royal party was then escorted by the Dean, Mrs. Woods and Mrs. Davies to the Chapter Library. There, other presentations were made of those connected with St George's.

This was a splendid and also a serious occasion, marking the culmination of much work and much giving, largely inspired by the Dean over the last four years. But the emphasis of the Service of Dedication was above all on the future of the House, and the opportunities which its conferences will give; and, in the words of the prayer of Dedication, on its great purpose:

"cause the light of thy truth to shine continually within it, to the honour of thy kingdom, the fulfilment of thy will, and the working out of man's salvation; through the same Jesus Christ, who liveth and reigneth with thee in the unity of the same Holy Ghost, one God, world without end."

THE GARTER STALL-PLATES OF THE SIXTH DUKE OF SOMERSET

By FRANCIS W. STEER

Charles (Seymour), 6th Duke of Somerset (1662-1748), "a man", wrote Macaulay, "in whom the pride of birth and rank amounted almost to a disease", succeeded his brother at the age of fifteen and married, in 1682, his first wife, Elizabeth, the daughter of Joceline (Percy), Earl of Northumberland. The heiress of the enormous Percy estates, thrice a wife and twice a widow before she had passed her sixteenth year, Elizabeth died in November 1722. In February 1725/6 the Duke married, as his second wife, Charlotte, a daughter of Daniel (Finch), Earl of Winchilsea and Nottingham.

The career of the 6th Duke of Somerset—the "Proud Duke" as he is generally called—may be read in the *Dictionary of National Biography*, the *Complete Peerage* (vol. xii, part 1) and Edmund Lodge, *Portraits of Illustrious Personages* (vol. vii, 1850, pp. 179-185). He held the State offices of Gentleman of the Bedchamber to Charles II, and James II, May 1685 to July 1687, Master of the Horse from July 1702 to January 1711/12 and again from September 1714 to October 1715, and took part in the Coronations of James II, William and Mary, Queen Anne, George I and George II; he was a mourner at various Royal funerals from that of Charles II to Queen Anne. Somerset was nominated and invested as a Knight of the Garter on 10 January 1683/4 and installed on 8 April 1684. It is of the Duke as a Knight of the Garter that this short essay is concerned.

At Petworth House in Sussex, that great and lovely mansion which Somerset almost entirely rebuilt on one of his first wife's ancestral estates between 1688 and 1696 and where so many of his archives still remain, is a Garter stall-plate (Plate VI) which was made in readiness for fixing in St George's Chapel, Windsor, after the installation ceremony. It is of copper-gilt, 8 $\frac{9}{16}$ in. high and 5 $\frac{3}{8}$ in. wide, engraved with an achievement of arms and a fulsome inscription in bad French; the day and year in the month of March when His Grace expected to be installed are left blank. Both gaps are understandable because the plate, having been made ready, could easily have had the day inserted, but if that day was the 24th or earlier in March, the year date would have been 1683/4

in accordance with the double dating in use up to 1752 when the Gregorian (or New Style) calendar was adopted in England; until then, the year began on 25 March instead of, as now, 1 January. If the installation had been on the 25th or a later day in March, the year date would have been 1684.

But, as we have seen, the Duke was not installed until 8 April 1684, so the plate he had ordered was useless and a new one—that now fixed to the back of the fifth stall on the south side of St George's Chapel (Plate VII)—was prepared. It is slightly smaller ($8\frac{1}{2} \times 5$ in.) than the Petworth one, copper-gilt, and retaining some of its enamel. There are variations between the plates: the sixth quartering on that at Petworth shows the arms of Coker (*Argent on a bend gules three leopards' heads or*) whereas the sixth quartering on the Windsor plate appears to be *Argent a fess engrailed between three escallops sable*;¹ the inscription on the Windsor plate gives the Duke a lesser number of titles and the date in a different form. The five other arms on both plates are (i) Seymour with the augmentation; (ii) Seymour; (iii) Beauchamp of Hache; (iv) Sturmy; (v) Macwilliams. All these, and Coker, were quarterings of the arms of Jane Seymour, wife of King Henry VIII.

The elaborate accounts kept by Edward Ridley, Esq., "Servant to his Grace the Duke of Somerset and Payer and Disburser of sondry Forreyne payments", now at Petworth House, give information about the expenses incurred when the Duke received the Garter.

During the year ending 14 March 1683/4, we have these payments:-

	£.	s.	d.
To Mr Chase for a Saint Georges Feather and new tying a black Hearne [heron] topp Sprigg upon it and for a Case for the Hearne topp	20	6	0
To Daniel Deives for a Saint Georges Sword and a Crimson velvett Girdle and Hangers	4	10	0
To Sir Gilbert Talbotts Deputy (Capt. Bradley) for Fees at the Jewell Office in delivering the Jewells for the Garter	20	0	0
To the servants in the office	1	0	0
To Mr Whitmore for the Fees of my Lord Dukes Knighthood to divers of the Kings servants as by a particular signed by the Black Rodd	85	0	0
To Mr Adames that brought the Warrants from the Bishopp of Sarum [Seth Ward, Bishop of Salisbury and Chancellor of the Order of the Garter] for my Lord Dukes Jewells and Robe upon his Election to the Garter	5	7	6

¹ For Shelley or, if the fess is *vert*, for Jamy. This quartering does not occur on any other representation that I have seen of the Seymour arms; the enamels on the stall-plate are discoloured, so one cannot be certain of the exact tinctures. The shield (No. 487) for the 6th Duke of Somerset in St George's Hall, Windsor, bears the arms of Seymour without quarterings.

	£	s.	d.
To the Porter of the Wardrobe for bringing home my Lord Dukes Robes	10	0	
To the Officers of the Wardrobe for making up his Graces Robes	3	4	6
In the accounts for the year ending 23 January 1684/5 we have:-			
To Mr Hobert for a peece of broad George Ribbin	5	0	0
For a peece of George Ribbin bought by Mr Branch	4	0	0
To Mr Templer for a paire of Pearle silke Trunks ...	3	10	0
An Installation Capp	3	4	6
To Sir William Dugdale Principall King of Armes in full for the Installac'on fees of his Grace into the Noble Society of the Garter	324	3	4
To Mr Howell Herald Painter for painting and gilding with Gold and Silver the Armes and quartered Coates of the greate Banner on both sides	10	0	0
For a steele Helmett guilt	2	10	0
A guilt sword covered with velvet	1	10	0
For a carved Crest painted and gilded with gold ...	4	0	0
For Taffaty and making the Wreath [on which the crest was placed]	12	0	
For two yards of cloth of Gold [for the mantling attached to the helmet]	4	10	0
Making the mantles, 10s., and Knobbs for them, 5s.		15	0
For fringing and socketing the great Banner ...		10	0
For a staffe for it		5	0
For Crimson Taffaty to line the downe Cushion ...	1	5	0
For two plates of Copper richly guilt and engraven with Armes and Inscription [the stall-plates described above]	10	0	0
For 24 scotcheones wrought on Imperiall paper with Armes Supporters and Coronet guilt with Gold and the pointed title affixed to each, £24, and for a Box, 3s.	24	3	0

In the Duke's private account book, there is an entry under 21 December 1683 for 50 guineas received for the sale of a pair of white coach geldings, and out of this money he spent £1 1s. 6d. on "a garter Embroidered with gold letters". The total expenditure amounts to £540 17s. 4d. of which £35 17s. 0d. was for the heraldic insignia, etc. for his stall in St George's Chapel.

At Petworth House is a portrait, painted by Kneller in 1713, of the 6th Duke of Somerset in his Garter robes.

I am much indebted to Lord Egremont for allowing me to describe the stall-plate in his possession and to use his archives. My thanks are also due to the Dean and Canons of Windsor (through their Chapter Clerk), Sir Anthony Wagner, Mr. Maurice Bond and Mr. George Spearman for help in various directions.



PLATE I

The Dedication and Naming of St George's House, 23rd October, 1966: the Procession to the House.



PLATE II
The Naming of St. George's House by Her Majesty The Queen.



PLATE III

Her Majesty walking with the Dean from St George's House to the Chapter Library.



PLATE IV

The Warden of St George's House in the Common Room.

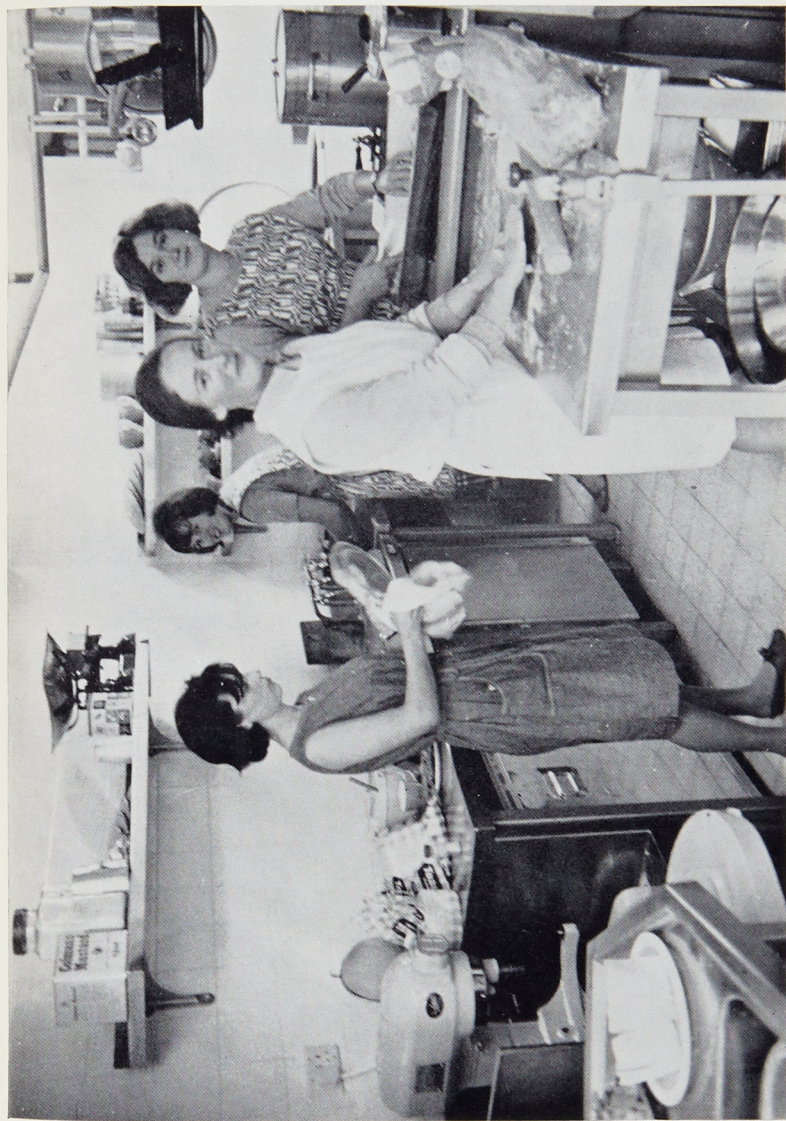


PLATE V

At work in the kitchen of St George's House.



*Du tres haut, tres Puijsant, et tres Noble
 Prince, Charles Seymour, Duc de Somerset,
 Marquis et Comte d'Hertford, Vicomte Beauchamp,
 Baron de Trowbridge, Lieutenant du Roy dans la
 Comte de Somerset, et dans la Division Orientale
 de la Comte d'Yorke, Cheualier du tres Noble
 Ordre de la Jarriere, Installe au Chasteau de
 Windsor, le Jour de Mars, 168*

PLATE VI

Stall-plate of Charles, 6th Duke of Somerset, at Petworth House, Sussex.



*Du Tres-haut, Puissant et Tres-Noble
Prince CHARLES Duc de SOMERSET
Comte de Hertford, Vicomte Beauchamp
de Hache, Baron Seymour de Troubridge
et Chevalier du Tres-Noble ordre de la
Toison: Enstalle au Chasteau d Windsor
le huitieme jour d'Avril l'an MDCLXXXIV.*

PLATE VII

Stall-plate of Charles, 6th Duke of Somerset, in St George's Chapel.

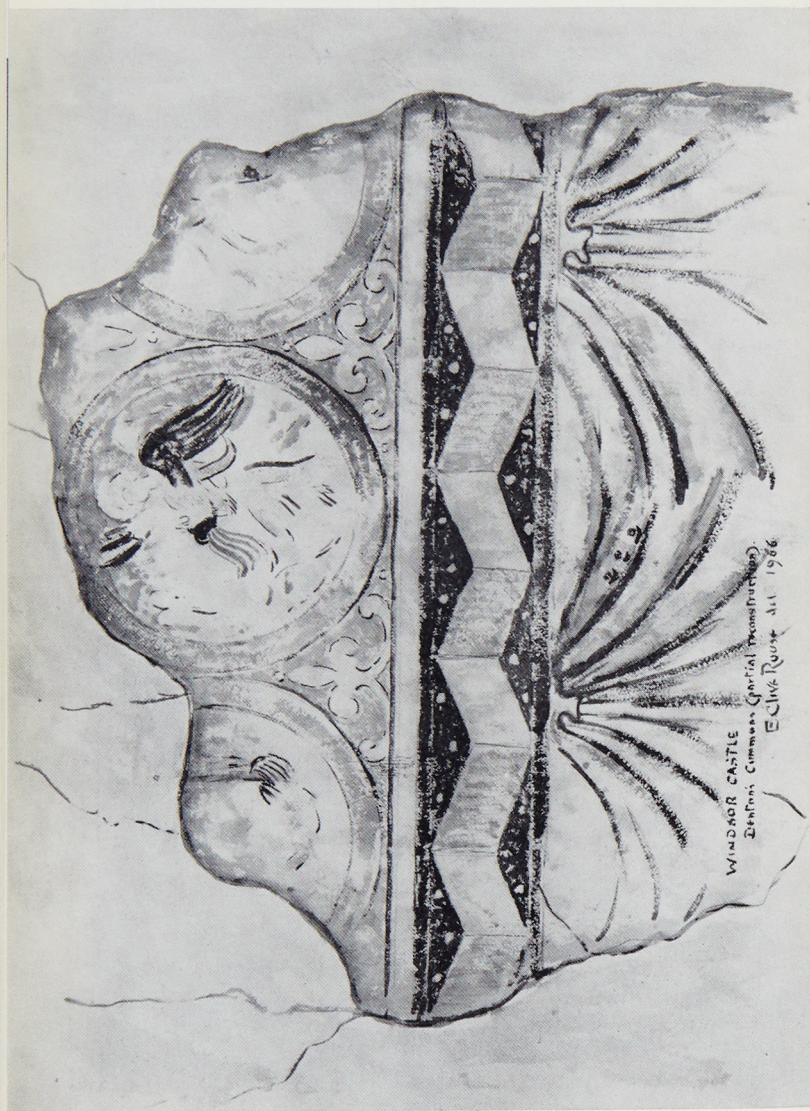


PLATE VIII

Reconstruction of the 13th century paintings of roundels in Henry III's Great Chamber.



PLATE IX

Part of the wall painting with tree decoration in No. 2 The Cloisters (western room).



PLATE X

The figure of St. Anthony with his staff, book and bell, and, in the left panel, his pig and a shield showing the Tau cross, in No. 2 The Cloisters (eastern room).

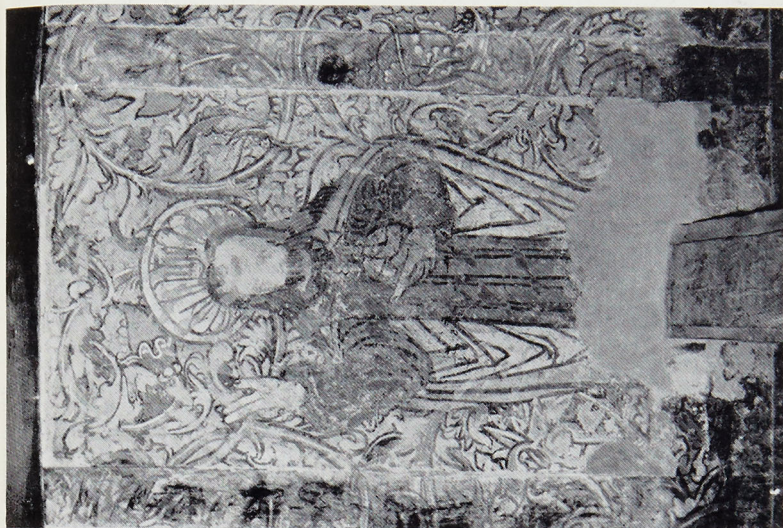


PLATE XI

Two paintings in a similar style to the Windsor paintings in a house at Piccott's End, near Hemel Hempstead, Herts:
 (a) *Pieta*; (b) *Christ in Majesty*



PLATE XII

The figure of St Catherine of Alexandria with her spiked wheel, and shield of arms, in No. 2 The Cloisters (eastern room).

THE ALBERT MEMORIAL CHAPEL

The recent complete restoration of the Albert Memorial Chapel by the Ministry of Public Building and Works brought to light an entrance on the south side, now obliterated, which William IV had intended should serve as an entrance for Knights of the Garter. The building itself he hoped would become the Chapter House. Within it Knights could assemble for chapter meetings and from it Garter processions could then proceed into St George's Chapel. A brief note concerning this newly discovered entrance, now called the "Garter Porch", was printed in last year's *Report of the Friends*, and a fuller account has now appeared in *The Antiquaries Journal*, vol. xlv.

The Porch, however, was only one feature, and that a minor one, of the elaborate restoration undertaken in order to turn the old Wolsey tomb-house into a Garter Chapter House. Inside the Chapel, as Hope has shown, there were to be shields of the Knights and full length paintings (some of the shields still survive in the Upper Ward). What was not realised by Hope or by any other writers on the chapel is that there was also an extraordinary scheme of external decoration. Where the Chapel faces St George's Chapel, that is, at its west end, there is now a blind window, with stone slabs filling the jambs of the mullions and taking the place of what would normally be glass. Miss Olwen Hedley, searching the files of the *Windsor and Eton Express*, discovered the entry printed below, which proves conclusively that under some of these stone slabs are full length portraits of Knights of the Garter. These paintings would have been visible from the Lower Ward, since at that time there was no curtain wall joining the Wolsey tomb-house with St George's (as now there is). They would, perhaps, as the extract suggests, have made a stone wall look somewhat like a stained glass window: an unusual architectural device, not likely in practice to have been very convincing.

Extract from "The Windsor and Eton Express", March 25, 1865

"It seems that several workmen, under the supervision of Mr. Turnbull, the Castle architect, have been engaged for the last few days in making some alterations on the roof and leads of the cloister at the west end of the Wolsey Chapel over which Her Majesty sometimes passes when proceeding from the Deanery to the Royal Closet in St George's Chapel. While overlooking these alterations, which it is understood have been made for the convenience of the

Queen, Mr. Turnbull happened to make a curious examination of the stonework on the exterior of the west wall of the Wolsey Chapel. This is arranged in the shape of a large window with carved mullions, the space usually occupied by glass being apparently filled with stone slabs neatly fitted between the jambs of the window, in the form of panels which here and there are slightly cracked. While sounding one of these stone slabs a piece flew off, disclosing beneath it a portion of a highly coloured painting. Such an unlooked for discovery naturally caused an immediate examination of the stone work, and, on three of the slabs being removed from the panels, full length portraits of as many Knights of the Garter were found painted on the wall, with strong iron bars in front of each picture. The Knights are represented as attired in the military costume of the Order, with cloaks decorated with the Garter insignia, and capped with helmets. The colouring would seem to have been executed in oil, as it is rather brilliant, and has a different appearance to the usual water-colour murals. These works of art, which have been inspected by Mr. Woodward, the Queen's librarian, proved obviously to have been inserted in the 'blind' windows to make it appear as if they were filled with stained glass."

THE RECENTLY DISCOVERED WALL PAINTINGS IN THE LOWER WARD, WINDSOR CASTLE

By E. CLIVE ROUSE

Attention is drawn to the five plates of illustrations (Plates VIII-XII) between pp. 272 and 273, which relate to this article.

The Remains of Wall Paintings in No. 25 The Cloisters

An account was given by Mr. P. E. Curnow in last year's *Report of the Friends* of the Great Chamber, Ante-Room or private apartment connected with King Henry III's Great Hall complex, upon the building of which the accounts show large sums being spent between 1223 and 1250.¹ This present article is concerned with the wall paintings found there. But it must be said at once that the remains are extremely fragmentary, and of no more than academic interest. Any attempt at interpreting them I realise must be only tentative and open to argument.

However, *any* painting associated with the Royal works under Henry III is of importance. He was probably the greatest royal patron of architecture and the arts in our history and has left us many treasures of his time, notably at Westminster, often supported by documentary evidence from the Close Rolls, Pipe Rolls, and Liberate Rolls.² The Clarendon paintings no longer survive. The greatest tragedy of our time was the destruction by fire in 1834 of the ancient Palace of Westminster, including the Painted Chamber, the Queen's Chamber, the Antioch Chamber, the Little Hall and the Prince's Chamber. The names of artists employed on these works between 1226 and 1267 are all recorded, and include Master Walter, Richard Passelow, Henry de Pateshull, Odo and his son Edward, Master William and Master Richard, some of whom must undoubtedly also have worked at Windsor.

There are many references to paintings executed at Windsor for Henry III: but none which can be definitely associated with the

¹ W. H. St John Hope, *Windsor Castle* (1913), I, pp. 49-53 and Notes. See especially note of a painted seat in 1250, p. 52.

² Many of the entries are quoted in J. C. Wall, *Medieval Wall Paintings* (n.d.), pp. 74-80. Also *Medieval England* (Oxford, Clarendon Press, 1928), p. 500.

Chamber we are considering. The only surviving paintings of this period are the crowned heads in the old cloister and adjacent passage, of about 1250.³ In the Liberate Rolls of Henry III, 1226-40, there is in 1239 an order for the painting of the Queen's Chamber. Other entries of 1241 and 1242 refer clearly to the Chapel. In 1242 there are references to the painting of scenes from the Old and New Testaments, similar to those at Wolvesey Palace, Winchester: and so on.⁴

At Windsor, the earliest and most important remains are on the West wall of the Chamber, much broken up by the insertion of a Victorian fireplace, and by earlier settlements, plaster failures and structural alterations. Part of the scheme can be seen to have consisted of a series of roundels, 15½ inches in diameter, of which one is complete, and parts of three others remain. These are separated by fleurs-de-lys in the spandrels, and immediately below is a broad frieze or band of shaded zig-zag ornament, sometimes called bent riband, between containing lines. This is at about 5 or 6 feet from the ground: and depending from it is a representation of hanging drapery. This drapery has been decorated with black dots, and there are traces of vermilion.

The South end of this wall is very defective and it cannot with certainty be determined whether any of the plaster is of the same date as that on which the main painting occurs. There is a strongly marked vertical feature, the outlines of which are scribed or incised in the plaster, in the zone of the drapery hangings: and to the south of it there is much large-scale scrollwork of a rather coarse kind. This does in fact cut the line of the roundels, and might therefore mark the end of the series, or form a background to a seat: or alternatively it may belong to a different and later scheme necessitated by structural alterations.

Still further to the South, the plaster is quite certainly of a later date, and exhibits much very large, coarse blackletter writing. Nothing coherent can be made of this: and I am of the opinion that it is merely builders' or decorators' scribbling in the 15th century alterations, and was probably not a serious piece of decoration or ever meant to be seen. It may have been concealed by limewash, tapestry or panelling. The word ANIMAS can be read.

In the South wall, the new fireplace, known from documentary evidence to have been inserted in 1442, was uncovered from beneath later battening and lath and plaster. Over, and flanking this, painting of several periods, probably three, has been revealed. The earliest seems continuous with the adjoining section of the West wall and has a continuation of the large, coarse blackletter script as before. The word LAUDE can be read. On this level of plaster also are a number of graffiti—initials, words in blackletter, knots, geom-

³ E. W. Tristram, *English Medieval Wall Painting, the Thirteenth Century* (O.U.P., 1950), p. 522 and illustrations; supplementary plate 17, c and d. Also E. C. Rouse in *Annual Report of the Friends of St George's* to 31st December, 1946, pp. 16-22.

⁴ For many references see E. W. Tristram, *op. cit.*, pp. 446, 622-3. See also St John Hope, *op. cit.*, pp. 71-2 and Notes.

etrical patterns scribed with a compass point, and one or two shields, one of which is a fretty or lozengy coat, not unlike an early Fitzwilliam, de Verdon, de Neville, or de Blonde—impossible to identify without tinctures.

There follow two layers of musical notation (larger and smaller) with five-line staves and notation, with blackletter wording beneath each group of music, four or five in all. This is clearly of the period when this room became a choir school or practice room in connexion with the music at St George's about 1480. Dom Anselm Hughes, O.S.B. contributes a special comment on this.⁵ Musical notation at this period was undergoing considerable change and development: and this fragmentary example will well repay study. The very large size of the later painted notation suggests that this was meant to be read off the wall by the choristers, in the same way that in large continental churches of secular canons or other foundations, the actual singing was provided by a choir, in the retro-choir, where there still survive examples of the large three-sided lecterns on which enormous antiphoners or choir music-books were placed to be read off the lectern by those in the stalls surrounding it on three sides, the fourth being the back or east side of the altar. Probably the best-known example of medieval music in picture form surviving in this country is in the glass of the Beauchamp Chapel at Warwick, built post-1439, where angels in the tracery lights sing hymns in honour of the Virgin.⁶

Finally, on top of this, there was painted a representation of panelling in blue-grey and black, probably 17th century or even later, and possibly marbled.

The stonework of the window-reveals and doorway in the East wall had been richly coloured in vermilion, red ochre and black. But unfortunately most of this was cleaned off in the work of preparing the room for use. Colour only survives in the deep mouldings and one cannot say whether the scheme of decoration was alternate blocking or masonry pattern or scrollwork on a coloured ground.

One must return now to the roundels on the West wall, and see if one can offer any solution as to their subject-matter. There has clearly been a series of these portraying evidently a coherent theme, though exactly how many one cannot say. The only details visible on the one fairly complete roundel are a pale-blue sky background, a wing and part of another, the mouth of a jar with water pouring from it, and some indeterminate lines in the foreground which might indicate further water.

One must now consider what scenes in the context of the likely repertoire of such a chamber's decoration, in the first half of the 13th century, might contain these identifiable elements of sky, wings, a jar and water. There might be AQUARIUS, the water-carrier in a series of the Signs of the Zodiac, or associated Labours of the Months, as seen in the Calendar section of many manuscripts,

⁵ See below, p. 282.

⁶ J. D. Le Couteur, *English Medieval Painted Glass* (S.P.C.K., 1932), p. 121.

like Queen Mary's Psalter.⁷ But here the Angel is impossible to account for. There might be the BAPTISM OF CHRIST in a Life of Christ in several scenes. But the water being poured out is too low down, and not central. Finally, there is the APOCALYPSE, and especially Chapter XVI of St John's Revelation, where the Seven Angels pour out their Vials of Wrath. And one may hazard the guess that here we have the sixth angel pouring his vial into the River Euphrates, with the Kings of the East, and others, walking to the river (verse 12, "And the sixth Angel poured out his vial upon the great river Euphrates, and the water thereof was dried up that the way of the Kings of the East might be prepared"). The completion of one roundel to the South of this, the seventh, would in fact bring the painting more or less over the end of the drapery below, and to the vertical feature and scrollwork already mentioned that seem to mark the end of a section of painting.

The 13th century was the great age of representations of the Apocalypse, when such great masterpieces as the Douce Apocalypse (Bodleian Lib. MS. Douce 180) were produced (published for the Roxburghe Club by Dr. M. R. James in 1922). James's opinion that this manuscript belonged to Canterbury has been questioned: and modern scholars prefer to see it as a production of the Westminster or Court School in the time of Henry III, *circa* 1260. The Chapter House at Westminster also has a series of Apocalyptic paintings, though of later date. Altogether more than 90 manuscripts from the 13th to the 15th century illustrate the Apocalypse, and scores were produced by the so-called "Channel School" in the 13th century alone. There must also have been a large number of now destroyed wall paintings.⁸

Such a subject would have been perfectly appropriate in a private Royal Apartment at this date, when Biblical, Allegorical or Moral and even secular subjects were portrayed. This can be seen by consulting the lists of subjects painted for Westminster at this period compiled by Rokewode, Capon, Stothard and others, as well as by reference to the Close and Liberate Rolls, as mentioned above, p. 276.

The only comparable surviving Chamber in England is that at Longthorpe Tower near Peterborough, about 100 years later, painted for Robert de Thorpe, steward of the Abbot of Peterborough *circa* 1340; where we find the Nativity, the Apostles' Creed with a commentary, the Seven Ages of Man, the Labours of the Months, the Wheel of the Five Senses, the Three Living and the Three Dead, the Life of St Anthony and a seemingly political reference to King Edward I and his son Edmund of Woodstock, Earl of Kent, together with contemporary heraldry⁹. This astonishing

⁷ *Queen Mary's Psalter*, B.M. Ms. 2 B VII, edited by Sir George Warner (B.M., 1912), Plate 124.

⁸ See O. Elfrida Saunders, *A History of English Art in the Middle Ages* (Oxford, Clarendon Press, 1932), pp. 129-30, 149.

⁹ E. C. Rouse and A. Baker, "The Wall Paintings at Longthorpe Tower, near Peterborough, Northants" (*Archaeologia*, Vol. XCVI, 1955), pp. 1-57 and plates.

private apartment of a man of means and taste was described by the late Professor Saxl as "a spiritual encyclopaedia".

The technique at Windsor is the usual *secco* one: and the detail is of the finest. The palette has an unusual range of colours normally only associated with work of the highest order. Green, blue and purple are all rare colours in English medieval painting: and here they are seen in abundance, with vermilion, brown, black and white. The peculiar predilection of Henry III for the colour green is well known: and here we have a good deal of it. It was a rare and expensive colour, difficult to produce: and from references to it in the Royal account rolls as "Vert de Greece" we may assume it to have been prepared from a copper salt. From the minute detail and small scale of the painting one could almost infer that the artist was more at home in manuscript illumination: and the enclosed roundel treatment also suggests this, and was a common one at the date. Almost the whole walls of the chancel at Brook Church, Kent, are covered by a series of subjects in contiguous roundels or medallions dating from about 1250.

One may indeed regret the tragically small remains surviving of this once sumptuous scheme and the tantalising glimpses it gives one of this Royal Apartment of over 700 years ago. But on the other hand one must be thankful for the preservation of the scraps themselves and for the evidence they afford, when analysed, of the schemes of painting successively executed in this room.

All that is possible has been preserved, and the panelling so arranged as to be capable of being opened for inspection, since the paintings themselves and the poor condition of the walls and plaster made it quite out of the question to keep them permanently exposed.

The photographs are somewhat difficult to interpret: and I have prepared a partial reconstruction of the roundels (Plate VIII), based on all the available evidence, merely to suggest how some of the elements may have appeared.

The Wall Paintings in No. 2 The Cloisters

During work of reconstruction and modernisation in connection with the conversion of buildings for the St George's House scheme, further East in this area of the castle in the Canons' Cloister, other paintings were found in No. 2, in two separate rooms.

In a room on the first floor of what used to be one of the Canons' residences the recent work has revealed a large area of wall paintings. Examination of these showed them to be of considerable extent, high artistic quality and great importance. The room itself and its earliest roof date probably from the 14th century, but its redecoration with paintings and a modified roof appears to belong to the great period of reorganisation at St George's undertaken by King Edward IV in the late 15th century.

The scheme consists of a frieze round the top of the walls varying from two to four feet in depth. On the North wall there has been

an important subject. Preliminary cleaning has revealed that this consists of a central figure of St John Baptist holding the Lamb and Flag on a book, the whole background being powdered with Royal badges, crests or symbols (red, white and parti-coloured roses) while in the West corner are the Prince of Wales's feathers through a Crown. The two side walls, East and West, appear only to have had two figures on each, the whole of the rest of the wall being occupied by free-flowing large-scale scroll foliage patterns, with exotic flowers. The first figure on the East walls is that of St Catherine of Alexandria holding a spiked wheel at her feet, while to the left is a shield charged with her emblems of the wheel and sword (Plate XII). Further South on this same wall is a second figure which has been identified as that of St Anthony (Plate X). He holds a long staff surmounted by a Tau cross. At his feet is his usual associate, a pig with a bell round its neck. To the left of this again is a shield bearing St Anthony's emblem of a Tau cross with a bell beneath it.

The West wall is very heavily damaged and only parts of the all-over foliage design remain together with the badly damaged head of another male figure. This figure is in armour with vizor raised and is brandishing a sword in his right hand above his head. The shield which would have identified this figure is unfortunately missing, but it is tempting to suggest that this may represent St George. The painting is carried over the timbers.

The style of painting is very similar to that of the paintings in the house at Piccott's End near Hemel Hempstead,¹⁰ where paintings of the very end of the 15th century were found a few years ago. St Catherine also appears here. The all-over foliage design is almost exactly the same, as is the scalloped treatment of the halos. However, the Windsor paintings are of finer workmanship and altogether more sophisticated. The drawing of the features in the figure of St Catherine is very Flemish in character and one wonders whether this was not the source of their inspiration, as is the case with many rood-screen paintings. The colour range is wide and the draperies are carefully shaded. The rather angular treatment of the drapery suggests a wood-cut original: and by this date many block books from Germany and the Low Countries were circulating in England.

The condition of the paintings is very bad. Most of the paint layer is detached from the wattle and daub plaster surface of the panels between the timber uprights, and all are extremely dirty and festooned with cobwebs. The discovery is considered of such importance that it is hoped steps will be taken to preserve them *in situ*. For the moment a temporary ceiling has been placed in the room so that the paintings can remain isolated and in stable conditions until such time as it is possible to deal with them adequately. The Ancient Monuments Department of the Ministry of Public Building and Works have been consulted throughout the operations.

¹⁰ Not yet published, but a pamphlet and photographs are available at the house, which is normally open to the public. See also the two photographs reproduced here as Plate XI.

Following this discovery in August 1966, more evidence of early wall paintings was found in another room at No. 2 The Cloisters similar to that in which the previously reported discovery was made. In this case the paintings were again found to survive only on the plaster above a much later coved ceiling. The scheme is entirely different from the figures and scrollwork already found. It consists of a series of crudely drawn conventional trees, each standing on a green mound and divided by upright red bands. The foliage of the trees varies considerably and is in an unusual blue-green colour. Each tree is shown as bearing small and large fruits in a bright red (Plate IX). At this stage it cannot be said how far down the wall the decoration extends. The painter of this room was a much humbler and less competent person than the painter of the first. The work almost suggests a local craftsman and it is consequently difficult to date. Judging solely from its general appearance one feels that it must be very late in the 15th century or even in the early years of the 16th. The treatment of the trees is not unlike that which appears in the rather crude Elizabethan domestic paintings of the second half of the 16th century.

The condition of these paintings is much better than that of the earlier set. They have received some protection through having been covered by two coats of limewash. The paint layer is firmly attached to the backing, though some of the panels are tending to come away from the laths or wattles and particularly where the plaster panels meet the timber uprights. It is intended that after full recording and uncovering these paintings will be preserved *in situ*.

The Ancient Monuments Department of the Ministry of Public Building and Works have already been consulted concerning this discovery and are already taking the first steps in preservation and recording.

THE PAINTED MUSIC IN No. 25 THE CLOISTERS

By DOM ANSELM HUGHES, O.S.B.

Early in 1965, while repairs were being made at No. 25 The Cloisters (Denton's Commons), the plaster surface of a first-floor room was removed. On part of the south wall thus uncovered were revealed the remains of music notation, with some scraps of underlaid text. So fragile are these pieces of plaster that two notes had disappeared from the top left-hand corner between the date when the writer first viewed the music and the date of the first Ministry of Public Building and Works photograph, taken on 26th February 1965. The notes and the words are also so fragmentary that up to date it has not been found possible to identify them as forming part of any known liturgical text. On the other hand, there is some compensation in the fact that musical notation and style of composition was developing so rapidly in the second half of the fifteenth century that it is possible to date the music with fair certainty in the decade 1470-80: and probably in the earlier part of this decade.

There is a further point of interest. Some notes which are slightly smaller than the rest have been left over from an earlier text, over which the existing main inscription (if we may use such a term for such fragmentary remains) had been written, after a coat of white-wash had obliterated the previous text: and the ink of this earlier text has in the course of five centuries re-appeared through the whitewash.

This phenomenon of a double text, earlier and later, points with some certainty to the identification of this room with the *camera choristarum* to which Sir William St John Hope refers (*op. cit.*, II, p. 516) without being able to say exactly where it lay. To write music on the south wall of a practice-room, just as chalk is used on a blackboard today, would be an easy matter: and the materials being at hand, the example for the choristers could quickly be washed over for a new passage of music. The "earlier" notes do not, as a matter of fact, suggest that they belonged in any way to an earlier period, and they may well be not more than a week older than the "later" notes.

Much is known about the music of St George's Chapel in the fifteenth century, and a good deal of it has been printed. The compositions of Aleyn, Damett, Sturgeon and others in the Old Hall Manuscript; the anonymous work in British Museum, MS. Egerton 3307 (if this is Windsor); and of Walter Lambe, master of choristers at this period, in the Eton MS. 178, are all in print. But they have not so far yielded up any passage which might be identifiable with the writing on the Windsor wall.

No. 2 CANONS' CLOISTER, WINDSOR CASTLE

By P. E. CURNOW

In this article Mr. Curnow provides a general description of that part of the precincts of St George's Chapel in which discoveries of fifteenth century wall paintings have recently been made. The discoveries themselves are described by Mr. Rouse on pp. 275-281 above. The plan on p. 284 illustrates Mr. Curnow's article.

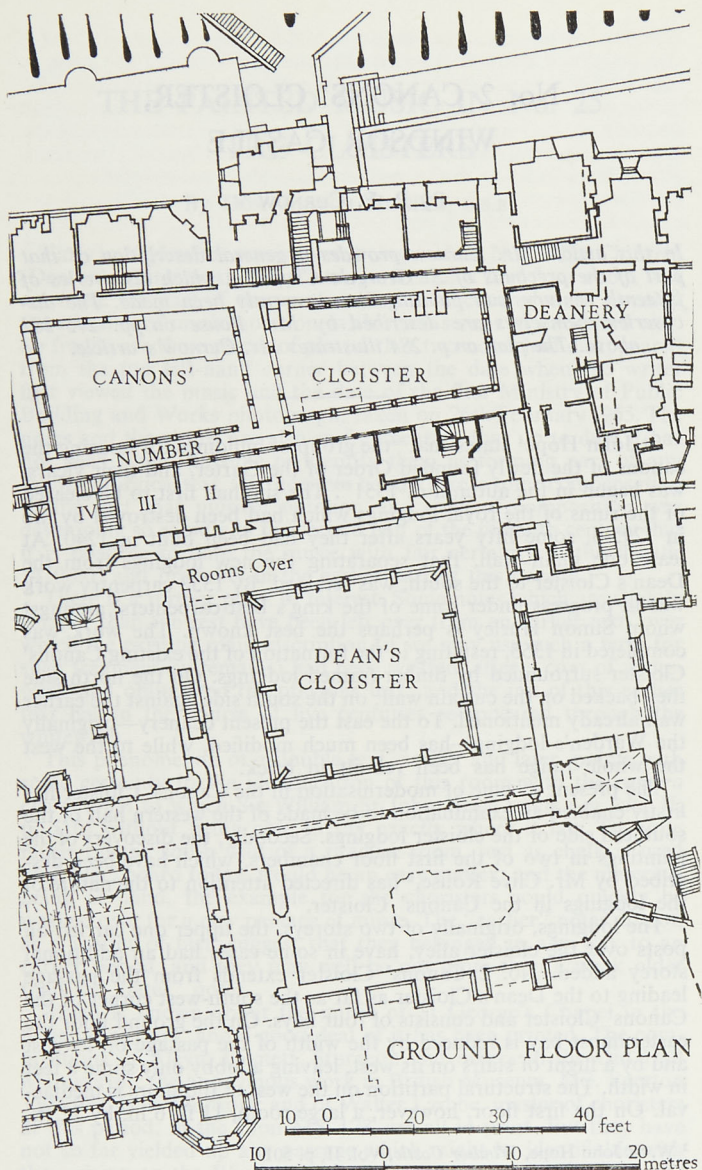
St John Hope¹ states that "the group of buildings for housing the canons of the newly founded Order of the Garter, and their vicars, was begun in the autumn of 1351". The site had first to be cleared of the ruins of the royal lodgings which had been destroyed by fire in 1295-6, some fifty years after they had been built in 1240. At least one main wall, that separating the new lodgings from the Dean's Cloister to the south, was retained. By 1353 carpentry work was in progress under some of the king's best carpenters, amongst whom Simon Hurley is perhaps the best known. The work was completed in 1355, resulting in the formation of the existing Canons' Cloister surrounded by timber-framed lodgings. On the north side they backed on the curtain wall; on the south side against the earlier wall already mentioned. To the east the present deanery—originally the Warden's lodging—has been much modified, while to the west the whole range has been rebuilt in brick.

The present scheme of modernisation in the Canons' Cloister has firstly enabled an examination to be made of the western half of the southern side of the cloister lodgings. Secondly, the discovery of the paintings in two of the first floor chambers, which have been described by Mr. Clive Rouse,² has directed attention to the nature of the lodgings in the Canons' Cloister.

The lodgings, originally of two storeys, the upper one carried on posts over the cloister alley, have in some cases had an additional storey added. No. 2 Canons' Cloister extends from the passage leading to the Dean's Cloister as far as the south-west corner of the Canons' Cloister and consists of four bays. On the ground floor the easternmost bay is reduced by the width of the passage on its east and by a flight of stairs on its west, leaving a lobby only some 8 feet in width. The structural partition on the west of the stairs is mediaeval. On the first floor, however, a large room, 11 ft. 6 in. by 22 ft.,

¹ W. St John Hope, *Windsor Castle*, Vol. II, p. 501.

² See pp. 275-281.



Ground Floor Plan (c. 1790) of the precincts of St George's Chapel, showing No. 2 Canons' Cloister with its four bays, numbered I-IV (see pp. 283-285).

extends over the passage to the east. It contains remains of a mediaeval fireplace in its rear (south) wall. On the west it is separated from the stairs by a heavily studded partition which does not seem to be structural. It is this room which contains the most striking mural paintings—those including the figures of St Anthony and St Catherine. As on the ground floor, the west end of the bay is marked by the partition to the west of the stairs. A large room built on the leads of the Dean's Cloister, which is timber framed, and with a bay window (erroneously known as Ann Boleyn's room), is entered from the head of the stairs by a passage forced through the thirteenth century (south) wall. The second bay has a single ground floor room, 14 ft. 6 in. wide, containing a vast fireplace in the rear wall—probably a survival of the Henry III work as suggested by St John Hope. The first floor room, subsequently partitioned and with an additional floor inserted, still retains some of its framing and a late mediaeval fireplace in the south wall.

Of the three original main partitions, that between the second and third bays is the most unaltered, with large curved braces to the central post. (It is, of course, *central* on the upper floor only, i.e. including the cloister alley.) The medial purlin of the heavy lean-to roof also had curved braces to the principal post. On the ground floor a principal medial beam has small arch braces.

In the third bay again a single room of similar size to that in the second bay exists on each floor. The ground floor room has a number of recesses in the rear wall. The upper room has in its south-east corner a blocked doorway to the late fifteenth century room built over the north-west angle of the Dean's Cloister. Like the upper room in the first bay it has both an inserted coved ceiling probably later sixteenth or early seventeenth century, and a painted frieze hidden behind it. (It is this painted frieze which constitutes the second of the recent discoveries described above by Mr. Rouse.) The fourth bay held until recently a staircase against its west partition, which latter remains as does some other timber framing to the bay; but to the west much has been lost due to the rebuilding of the west range of the cloister in brick.

This small section of the cloister thus presents a picture on the ground floor of four rooms with staircases set in the first and fourth rooms. The first staircase set between mediaeval partitions may well be in its original position as may the other, although with less evidence. Of the upper rooms, the first and third must have been grand chambers adorned with their wall painting, which was limited to the upper parts of the rooms, to provide a rich frieze following the slope of the lean-to roof. A moulded wooden rail still exists in the first room which perhaps demarcated the upper frieze from the wall surface, which may have been covered with hangings. No original fixing for panelling was noted. The moulding is contemporary with the painting but has been re-used in conjunction with the later inserted coved ceiling.

It should be noted that neither staircase would give immediate access to the principal "painted rooms". The position obtaining at

the end of the fifteenth century, in this part of the cloister, seems to be that by no means humble suites of rooms were set on the upper floor. Each consisted of a great chamber and an outer chamber, perhaps subdivided, and possibly had an inserted floor, which was approached by the stairs. In addition it seems that a further spacious chamber was provided by building out over the main cloister. The manner in which the ground floor was used at this time is difficult to establish.

By the end of the fifteenth century, certainly after the priest vicars had left the cloister in 1415, the canons (who at this period were often extremely eminent dignitaries) seem to have been living in conditions commensurate with that dignity, being no longer encumbered by having their vicars living on the same site.

In fact, the original buildings around the Canons' Cloister, housing the warden and twelve canons together with their thirteen vicars, twenty-six in all, seem to have been inadequate from the beginning. Provision for common use of the old Great Hall in the Lower Bailey could not have been ideal, and the fifteenth century seems to have seen the provision of a much better scale of communal and individual lodgings for both canons and vicars. The limited area considered above does not provide enough evidence for firm conclusions, but several points arise from a superficial examination of the Canons' Cloister generally. The suggestion made by St John Hope, that the canons occupied the upper floor, and the vicars the ground floor, is perhaps an over-simplification. Certainly it is difficult to distinguish the thirteen doorways which he mentions, and it is equally difficult to apportion rooms to the 13 vicars and 12 canons (for the warden had his separate house—incorporated within the Deanery). On the surviving sides the bay widths conform generally, being approximately 14 feet; this is no doubt of structural significance only, but it does provide more than 13 chambers on the ground floor. On the other hand it cannot provide two chambers each for the canons on the upper floor. All that can be suggested is that initially the canons occupied at least the whole of the upper floor, and that on the ground floor only part was used exclusively for the individual chambers of vicars—the large fireplace in the second room of No. 2 suggests that this is hardly for a single vicar.

The roof and many of the remaining partitions are, as has been seen from the evidence in No. 2, probably of the original build, but the modifications carried out for the canons during the fifteenth century, which included fireplaces, mural paintings³ and additional rooms, must have radically altered the lodgings. Subsequent conversions and modernisation have left even less of the internal arrangements, and it is unlikely that a perfect picture of the mediaeval accommodation of the canons and vicars of the College of St George at Windsor Castle will ever be revealed.

³ There certainly was some painting in the canons' chambers from the beginning. In April 1354 Richard Assheby was paid 100s. "for painting the woodwork in the canons' chambers according to his own devising with varnish [?] and ochre", *cum vernys et ocre*. (Hope, *op. cit.*, pp. 148, 165.)

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.
- Vol. 8. *Fasti Wyndesorienses: The Deans and Canons of St George's Chapel*, by the Rev. S. L. Ollard, D.Litt., F.S.A. Price 35s.
- Vol. 9. *The Woodwork of the Choir*, by M. R. James, O.M., Litt.D. Price 20s.
- 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.
- Vol. 11. *The Manuscripts of St George's Chapel*, by the Rev. J. N. Dalton, K.C.V.O., C.M.G., LL.D., F.S.A. Price 4 guineas.
- Vol. 12. *The Monuments of St George's Chapel*, by Shelagh M. Bond, M.A., F.R.Hist.S. Price 42s.
- Vol. 13. *Windsor Chapter Acts, 1430-1672*, by Maurice and Shelagh Bond. Price 63s.

In preparation:

- Vol. 14. *The Library of St George's Chapel*, ed. J. Callard, B.A.

NOTE: VOLUMES IN THE ABOVE SERIES MAY BE PURCHASED BY MEMBERS OF THE SOCIETY OF THE FRIENDS AND DESCENDANTS FROM MESSRS. OXLEY AND SON (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, 1965-66

Friends of St George's

- Acker, Mrs. F.
 Adams, G.
 Adcock, G. H.
 Adcock, Mrs. G. H.
 LAdkins, H. B.
 Ansell, Miss M. H.
 Arkless, J. C.
 *Austin, B. R. M.
 LBailey, G. H. S.
 Baker, F. B.
 Bateman, Mrs. A. C.
 Bateman, Miss A. M.
 LBell, Mrs. A.
 Benson, Miss O.
 Blackburn, Mrs. M.
 Bland, Lady
 Bonar, Mrs. M. F.
 Bond, Mrs. M. C. J.
 *Boot, R. H.
 LBoyle, R. D. A.
 Braine, Miss A. Carter
 *Bridges, The Rt. Hon. The Lord,
 K.G., P.C., G.C.B., G.C.V.O.,
 M.C., F.R.S.
 Brooks, Mrs. B. E.
 Bruno, J. P. M.
 Burgess, F. A.
 Burke, Miss E. E.
 Burn, Mrs. E.
 *Caccia, The Rt. Hon. The Lord,
 G.C.M.G., C.V.O., M.A.
 Carruthers, Miss H.
 LCarter, A. G., Jnr.
 LCarter, Mrs. D. H.
 Challis, Mrs. C.
 Chandler, Mrs. A. R.
 *Charlish, A. M.
 *Chenevix-Trench, A.
 Child, T.
 Cole, A. H.
 Cole, Mrs. A. H.
 Conzen, Dr. K.
 Cowan, Bailey
 Cozar, F. de
 Crook, Miss P.
 Cross, Mrs. J. M.
 Cross, L. J. E.
 Cunningham, B.
 Curry, J. C.
 *Davies, Rear Admiral A., C.B.
 *Davies, Mrs. A.
 Davies, D.
 de Charny, Mme. S. R.
 Devereux, Mrs. R. de B.
 Duckett, Mrs. A.
 Duncombe, Col. H. G., D.S.O.
 Duncombe, Mrs. H. G.
 Dyson, Lady
 *Ebbage, Dr. G.
 Edmiston, G.
 Edmiston, Mrs. G.
 Evans, Miss R. M.
 Evans, Dr. W. E. F.
 Everett, Mrs. A. M.
 LExeter, J. J. M.
 Falkus, A. W.
 Falkus, Mrs. A. W.
 *Fancourt Bell, St. John
 *Fanshawe, J. R.
 Ferguson, S. J.
 Field, A.
 Finnemore, Miss E.
 Fletcher, J. M., M.A., F.S.A.
 Ford, C. T.
 Foster, Sir John, K.B.E., Q.C.,
 M.P.
 LFrohn, E. C. B.
 Galpin, A. J., C.B.E., M.V.O.
 Galpin, Mrs. A. J.
 Garforth, R. R.
 Garforth, M.
 Garforth, Mrs. R. R.
 Garner, W. C.
 Gass, The Rev. Dr. K. H.
 Goyder, A. G.
 LGracey, Major T. W.
 Gray, Lieut.-Colonel R. S.
 Grenfell, Mrs. A., O.B.E.
 Hadden, C. W. G.
 Hadden, Mrs. C. W. G.
 *Hall, Mrs. M.
 Harrison, Mrs. N. O.
 LHarvey, Mrs. O. G.
 Hebdon, H.
 Hetherington, E. C.
 Hindley, Mrs. L.
 LHolmes, C. R., F.R.I.C.S.
 Hopkins, N. W.

- Hopkins, Mrs. N. W.
 Hoppe, Mrs. J. F.
 Hoy, Mrs. I. M.
 L Hughes, Group Captain A., D.F.C.,
 M.A.
 Hughes, B. B.
 Isherwood, Miss K.
 Johns, B. L.
 Jolliffe, Mrs. E.
 L Jones, C. L.
 L Jones, Lady Lloyd, O.B.E.
 Kennedy, Miss B.
 L Keevil, C. A. J.
 Lesser, Rev. L., Jnr.
 L McGregor, Sir James, K.B.E.
 McRae, J. M.
 Major, Wing Commander K. G.,
 O.B.E.
 Major, Mrs. K. G.
 Male, Mrs. K.
 Malkin, V.
 Malkin, Mrs. V.
 Marsden, Miss G.
 May, Mrs. M. R.
 Meelboom, D. H. J.
 Melbourne, W. L.
 Moorhead, R. J. K.
 *Mortimer-Bayley, P. D.
 L Mott-Radclyffe, Sir Charles, M.P.
 Mulcahy, S.
 Nield, C. P.
 Norris, H. M.
 Norris, Mrs. H. M.
 Oldham, Miss D. E.
 Orda, Miss T.
 O'Rorke, Lieut.-Colonel D.
 O'Rorke, Mrs. D.
 Owens, D.
 Peddar, O. S.
 *Penn, A. S.
 L Pfau, Mrs. G. H., Jnr.
 Platts, Miss N. H.
 Pratt, Councillor W. M.
 *Raine, P. A.
 L Rajak, Miss E.
 Rayner, Miss C. D. T.
 Redgrave, A. A.
 Redgrave, Mrs. A. A.
 Reeves, C. W.
 Richardson, H. B., Snr.
 Richardson, H. B., Jnr.
 Richardson, J. A.
 Richter, Captain T. J.
 Rodger, Miss A. E.
 Roston, Mrs. S. B.
 Ruggiero, Mrs. V.
 Ruggles-Brise, Mrs. M.
 Saville, Miss A. A., M.B.E.
 Scholes, R.
 L Sedgwick, Mrs. G. W.
 Shepherd, F. C.
 Shepherd, Mrs. F. C.
 Silver, R. L.
 L Silverstone, Lady
 Smith, Miss M. E.
 L Smith, L. Richard
 Soto, P. A.
 South, S. R.
 Spence, D. M.
 Stacey, Mrs. F. T.
 Stephens, R. J.
 Stevenson, J. M.
 Stevenson, Mrs. W. W.
 Stott, R. N.
 Stott, Mrs. R. N.
 Taylor, Mrs. F. M. S.
 Taylor, J. M.
 Taylor, Mrs. J. M.
 Thomas, Mrs. C. E.
 Thomas, Miss J. G.
 Thomson, Mrs. R.
 *Thorndike, Dame Sybil, D.B.E.
 Tomlinson, Mrs. M.
 *Torr, Mrs. G. J.
 Towell, J. L.
 Towell, Mrs. J. L.
 Tozer, R. H.
 Tozer, Mrs. R. H.
 Thresher, Miss J. M.
 L Tudor, J. E.
 Tye, L.
 Tye, Mrs. L.
 *Tye, R. D. L.
 *Vansittart, Miss M. M.
 Vansittart, Miss S.
 Veasey, Mrs. I. E.
 *Vick, Mrs. H. J.
 Vivian Hughes, J.
 L Wade, Dr. R. W.
 L Wade, Mrs. R. W.
 Wagner, Miss H. M.
 Wareham, Miss E. M.
 Watt, The Rev. W. McM.
 *Weston, Mrs. J. H. M.
 *Wigan, Colonel C. R.
 Wiggett, Mrs. J. W.
 Williams, The Rt. Revd. A. T. P.
 Williams, Miss B.
 Wood, Mrs. H. J.
 Yorke, C. H.
 Zaharova, Miss A.

Descendants of the Knights of The Garter

- *Barnes, Miss J. M.
 L Barton, Mrs. E. G.
 L Bates, Mrs. W. B., Snr.
 Bauckham, Miss D. A.
 L Boyd, Mrs. J. L. R.
 Buell, W. C.
 L Buford, Mrs. R. G.
 L Burress, Mrs. W. M.

- | | |
|--------------------------------|-----------------------------------|
| lCadogan, The Earl, M.C., D.L. | lMorris, Mrs. H. J. |
| lCropsey, J. H. | lOrndorff, Mrs. V. R. |
| lDenny, Miss J. | lPafford, H. M., Jnr. |
| lDobbin, Mrs. B. M. | lPafford, Mrs. H. M., Jnr. |
| lDuffell, Mrs. J. E. | lPaine, Mrs. T. A. |
| Eadon-Clarke, C. E. | lPenniman, Mrs. C. A. |
| lEdwards, J. McD. | lPenny, Mrs. M. V. |
| *Farquharson, J. J. | lPotter, R. J., Snr. |
| Filer, Mrs. M. A. | lPotter, Mrs. R. J., Snr. |
| lGibbs, Miss M. L. | *Probert, G. T. C. |
| lHarden, Mrs. T. F. | lRobertson, Mrs. E. H. |
| lHawley, Mrs. H. H. W. | lSanderson, Mrs. J. N. |
| lHawley, H. H., Jnr. | lSeaman, Mrs. W. D. |
| lHay, Mrs. R. C. | lSeaman, W. D. |
| lHereford, W. L. | lSmith, Mrs. J. W. |
| lHereford, Mrs. W. L., Snr. | lSpiller, Mrs. S. S. S. |
| lHinton, S. H., Jnr. | lStansbury, M. J. |
| lHughes, Mrs. D. J. | lStevens, Mrs. E. M. |
| lJacobs, Mrs. M. P. | lStrickland, Mrs. A. J., III |
| lKirkland, Miss V. M. | lTaliaferro, Mrs. E. E. |
| lLand, Mrs. M. E. | Wells, W. A. |
| lLea Cox, Mrs. C. B. | *Widnell, Captain H. E. R. |
| lLeigh, J. | Williams, J. K., III |
| lLivingstone, Mrs. L. E. | lWilliams, Mrs. J. C. |
| lLockett, Mrs. W. J. | lWinslow, L. S. |
| lMallory, R. H. | lWrottesley, Major The Lord, M.C. |
| lMcCurdy, J. A. | Wulle, E. H. |
| lMartin, Mrs. J. | lWurts, Miss D. W. |
| lMollon, W. A. | |

Members who have now become Life Members of the Society

- | | |
|------------------|-------------------|
| Ash, G. Baron | Risk, James C. |
| Buttery, Miss G. | Peerless, Miss O. |

Now a Descendant Member

- Potts, Mrs. E. T.

Alteration—1965 Report

- Batham, D. H.

* Subscribers under seven-year covenant.

l Life Members

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

GENERAL FUND

FOR THE YEAR ENDED 30th SEPTEMBER, 1966

*Nine months ended
30th September
1965*

£	£		£	s.	d.	£	s.	d.
1,188		Income:				1,557	8	6
—*		Subscriptions						
		Add: Income Tax Recoverable in respect of				322	11	6
		covenanted subscriptions						
1,188						1,880	0	0
2,097		Dividends, Interest and Income Tax Recovered ...				3,075	5	6
135		Gifts (90% of annual total)				82	2	4
—		Profit on Sale of Investments held on General						
		Account				62	18	6
3,420						5,100	6	4
		Office and Similar Expenditure:						
207		Assistant Secretary and other Salaries	391	2	0			
133		Miscellaneous Expenses and Clerical Assistance...	138	17	1			
157		Postages and Telephone, etc.	140	1	9			
457		Printing and Stationery	600	2	8			
53		Retiring Auditors' Honorarium	52	10	0			
—		Badges (net cost)	36	5	11			
1,007			1,358	19	5			
		Deduct: Sale proceeds of—						
	30	Badges	—					
	278	Christmas Cards	321	0	9			
	289	Publications	300	0	0			
	597		621	0	9			
410						737	18	8
3,010						4,362	7	8
80		Decrease in Value of Investments				902	1	9
2,930						3,460	5	11
38,122		Accumulated Total of Fund at 30th September, 1965				30,341	11	9
41,052						33,801	17	8
		Restoration and Similar Expenditure during Year:						
9,947		Final Contributions towards cost of rebuilding						
		Organ	6,665	0	0			
763		Roundels, etc.						
—		Schorn Tower	752	1	10			
—		Contribution towards cost of Stone Mason	500	0	0			
—		Removal of Prince Christian Memorial	273	0	0			
—		Notices in Chapel	97	10	0			
—		Cleaning and Repairing Mortlake Tapestry	70	0	0			
10,710						8,357	11	10
£30,342		Accumulated Total of Fund at 30th September, 1966				£25,444	5	10

(See page 293 for details of the investment of the General Fund)

* Included with dividends 1965.

The General Fund at 30th September, 1966, consisted of:

30th September

1965
£

		£	s.	d.	£	s.	d.
	Quoted Investments, etc., at Market Value:						
20,000	Deposit with a Local Authority				13,500	0	0
10,430	Fixed Interest Stocks				2,791	1	0
	Ordinary Stocks and Shares				6,311	15	0
30,430					22,602	16	0
	Balances with Barclays Bank Limited:						
1,058	Deposit Account	1,577	14	3			
—	Current Account	236	7	7			
1	Cash in hand	22	16	5			
					1,836	18	3
	Stocks, at Cost:						
215	Christmas Cards	334	14	2			
—	Leaflets	54	14	0			
—	Badges	58	9	9			
					447	17	11
	Amounts Owing to the Society for:						
—	Income Tax deducted from dividends and covenants ...	588	9	8			
40	Sales of Christmas Cards	28	4	0			
					616	13	8
31,744					25,504	5	10
	Less:						
1,402	Overdraft on Current Account and Creditor				—		
—	Donation Received during year towards King Edward IV Chantry Chapel (not yet completed)				60	0	0
£30,342					£25,444	5	10

NOTES: 1. In addition to the cost of work carried out to date, £16,000 from the Investments above has been allocated for further restoration work:

	£
Lighting in the Chapel	8,000
Contributions re Stone Mason	4,000
Nave Sanctuary	3,000
Rutland Chapel	500
Edward IV Chantry Chapel	500
	£16,000

2. The Presentation Fund is in a separate bank deposit account and totals £108 18s. 0d.

CAPITAL FUND

For the year ended 30th September, 1966

Nine months to
30th September
1965

£	£		£	s.	d.	£	s.	d.
11,631		Accumulated Total at 30th September, 1965				12,453	16	0
	731	Add: Life Membership Fees and Donations Received	1,244	10	8			
	15	Gifts (10% of annual total)		9	2	6		
		Profit on Sales of "The Romance of St George's Chapel"—						
	400	Sales	474	15	10			
	290	Stock sold	329	3	1			
	110					145	12	9
		Profit on Sale of Investments held on Capital Account				195	9	8
	856		1,594	15	7			
	33	Deduct: Net decrease in value of Investments	829	4	7			
823						765	11	0
£12,454		Accumulated Total at 30th September, 1966				£13,219	7	0

At 30th September, 1966, the Fund consisted of:

£	£		£	s.	d.	£	s.	d.
		Quoted Investments (fixed interest):						
9,241		At Market Value				11,351	18	0
		Balances with Barclays Bank Limited:						
	2,001	Deposit Account	1,049	12	1			
	268	Current Account	203	6	8			
2,269						1,252	18	9
	944	Unsold Copies of "The Romance of St George's Chapel" at cost				614	10	3
£12,454						£13,219	7	0

HONORARY AUDITOR'S REPORT

I have examined the books and records of the Society and in my opinion they have been properly kept. I have prepared the Accounts of the Capital Fund and also of the General Fund from the books and certify that they are in agreement therewith.

(Signed) PETER B. JOHNSON,

Chartered Accountant.

30th November, 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.
Cleaning and repairing Mortlake tapestry.
Work on Schorn Tower Record Room.
Provision of Notices in the Chapel.
Provision of stone mason (for five years).

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 Lord Bridges
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 Wakehurst
—

King Olaf of Norway
King Baudouin of the Belgians
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 Viscount Brookeborough
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.

Date.....

Signature.....

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

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.