



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



1981-1982







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1st October 1981 to 30th September, 1982

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(One copy free to members annually)*

1981-1982

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HER MAJESTY THE QUEEN

*President:*  
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1972 H.I.M. THE EMPEROR OF JAPAN

1979 H.M. QUEEN MARGRETHE OF DENMARK

1937 THE DUKE OF BEAUFORT  
1959 THE DUKE OF NORTHUMBERLAND  
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1970 THE LORD COBOLD; SIR CENNYDD TRAHERNE  
1971 THE EARL WALDEGRAVE; THE EARL OF LONGFORD  
1972 THE EARL DROGHEDA; THE LORD RHODES  
1974 THE LORD SHACKLETON; THE LORD TREVELYAN; THE MARQUESS OF ABERGAVENNY  
1976 THE DUKE OF GRAFTON; SIR HAROLD WILSON  
1977 THE EARL OF CROMER; THE LORD ELWORTHY  
1979 THE LORD HUNT; SIR PAUL HASLUCK  
1980 SIR KEITH HOLYOAKE; FIELD MARSHAL SIR RICHARD HULL

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

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*Lay Chairman:*  
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Canon D. I. T. EASTMAN, M.C., M.A.  
The Minor Canons — The Rev. F. T. BAKER, M.A.  
The Lay Clerks — Mr. DAVID LOWE, B.A.  
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St. Georges's School — Mr. R. H. E. RUSSELL, M.A.  
Royal Borough of Windsor and Maidenhead — THE MAYOR  
Eton College — THE LORD CHARTERIS OF AMISFIELD, G.C.V.O., G.C.B., O.B.E., Q.S.O.

*Hon. Genealogist:*  
SIR ANTHONY WAGNER, K.C.V.O., K.C.B., D.Litt., F.S.A.  
Clarenceux King of Arms

#### *Representatives of the Members:*

*Elected 1980*  
PETER BEGENT  
J. H. READER, M.A.  
Hon. Mrs. J. ROBERTS

*Elected 1981*  
Mrs. P. MANLEY  
A. M. CHARLISH  
Chief Inspector K. MILLER

*Elected 1982*  
Mrs. JILL MANN  
Miss I. R. LANGSTON  
Major W. L. A. NASH,  
M.V.O., M.B.E.

*Co-opted:* Mr. A. H. McCULLOUGH (Old Boys of St. George's School)  
*Hon. Secretary:* Mr. T. W. TAYLOR, M.V.O., O.B.E.,  
*Assistant Secretaries:* Miss R. MENZIES, Mrs. JOAN BIGGS  
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*Hon. Editor of Report:* Miss E. H. CUTHBERT, M.V.O., B.A.  
*Hon. Auditor:* Mr. JEREMY D. SPOFFORTH, J.P., F.C.A., A.T.I.I.  
*Office of the Society:* The Curfew Tower, Windsor Castle (to which all correspondence should be addressed). Telephone: Windsor 60629.  
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THE DEAN'S LETTER

September 1982

My dear Friends,

This past year has been one of consolidation. For the first time for some years the number of tourists visiting St George's Chapel has dropped — not by a great deal — but nevertheless we have to take this as a warning sign. The world recession and the internal economic state of Britain seem to indicate that there is not the money available for pleasure spending that there was some years ago.

The Dean and Canons have had a worrying year with their domestic properties. One of our houses, built in the mid 1300's, is little more than a 'lean to' against the north wall of the Castle. The huge oak timbers which support the floors had been let into the Castle Wall and over the centuries had slowly rotted, until they collapsed. The resulting repairs, which involved an almost complete rebuilding, severely taxed our resources. In addition, a second house had to be rebuilt and so the domestic properties, which are the sole responsibility of the Dean and Canons, have placed heavy burdens upon us this past year.

The Friends have concentrated their help in completing the rebuilding of the West Steps, which were ready in time to be used by Her Majesty The Queen and the Royal Family on Christmas Day. This was a beautiful Service, sensitively televised for the whole nation by the BBC. As a result of the storage space which we have been able to create underneath the West Steps, the wooden hut on Dentons Commons has been removed, and that area has been tidied up, making a much appreciated improvement.

This year we have lost the earthly service of three Knights of the Garter — Lord Amory, Lord Butler and Sir Edmund Bacon. Our senior and much beloved Military Knight of Windsor also died suddenly — Colonel Richard Penfold. And we shall shortly welcome a new Military Knight and his wife — Major and Mrs Cowley.

Her Majesty The Queen, accompanied by His Royal Highness The Duke of Edinburgh, opened a new development of twenty-four flats in the Chapter Mews, carried out by the Deans and Canons. Seven of these flats are for the use of the widows of Military Knights of Windsor, and three of them are now occupied by Mrs. Spratley, Mrs. Crook and Mrs. Penfold.

At St George's there have been few changes. Canon Bryan Bentley retired after twenty-five years at St George's, but we are delighted that he and his wife, Nina, are still living in our midst.

Canon John White has arrived from the Northern Ordination Course in Manchester to fill Bryan's place. The Reverend Anthony Harbottle left the Chaplaincy in Windsor Great Park, and Her Majesty The Queen decided to combine the work of the new Chaplain with the vacant fourth Canonry at St George's. Canon John Treadgold from Doncaster and his wife, Hazel, and their family have taken up their work. Now Hazel Treadgold has been elected World President of the Mother's Union for the next three years.

Finally — I must pay tribute to the devoted work of our Hon. Secretary, Tom Taylor, and his staff in the Curfew Tower — Rosemary Menzies and Joan Biggs.

Thank you all for you wonderful interest and continuing support.

MICHAEL A. MANN,  
*Dean*

## NOTES AND COMMENTS

### HONORARY SECRETARY'S NOTES

*T. W. Taylor writes:*

It is again my pleasure to record my notes and comments on the Society's affairs during the year under review.

The first feature, as always, is a note of thanks to the very many people who do so much for the Society in so many ways, and I will start with the Voluntary Stewards. These good people, under Jenny Rolinson's capable leadership, perform a multitude of services — manning the Information Desk, Special Tours, Chapel Stewarding, Concerts, The Bray Chantry shop — you name it they do it. Again, our Chairman and Mrs Mann, our Lay Chairman and Lady Grandy, the Canons and their wives, the Military Knights and their wives, Major Nash and his staff at the Superintendent's Office, Major General Dixon, Mr. Brampton, Mr. Batten, Mr. Knox and all their respective staffs, General Sir Hugh Beach and Mrs. Carswell at St George's House, and Mr. Manley and the Lay Stewards, all help us in a thousand and one ways.

The 1982 A.G.M. was held on the 1st May. Although a little cool and blustery, the weather remained fine and we had, yet again, a very large number of members present. Well over 800 teas were served in Dean's Cloister, St George's House and the Chapter Library and, as usual, our lady helpers excelled themselves. The Governor again most kindly opened the Moat Garden and Mrs. Holmes (our Archivist) arranged an explanatory tour of the stalls and other woodwork in the Choir. It was a most successful day.



### **Christmas Card**

The 1982 Card which was taken from an illumination in the Register, or 'Black Book' of the Garter proved to be a great success. For 1983 we have chosen the window in the North Choir aisle showing King Edward IV and his Queen, Elizabeth Woodville, kneeling in prayer. 1983 is the year in which we remember the quincentenary of the King's death. This colourful window is one of those designed by Thomas Willement and described in the article on his work in the Chapel published in the 1971-1972 *Report*.

### **Membership**

The later pages of this Report will reveal the very satisfactory increase in our membership — both Annual and Life. I had thought that after the special efforts we all made in the Golden Jubilee year, the increase might have slowed down somewhat. My pessimism was entirely unfounded. We have done very well indeed and I hope that I shall be able to write in a similar vein next year. Do please keep the good work going.

Our Overseas membership also continues to grow and we are greatly indebted to our special representatives in the U.S.A., Australia and New Zealand:—

*Mrs. Tilden Burdette Lane,  
2002 Lake Lucerne Drive,  
Lilburn, Georgia 30247 U.S.A.*

*Mrs. Arthur Wade,  
16 Toorak Road, Hamilton,  
Brisbane, Queensland 4007,  
Australia.*

*Mr. W. R. C. Lawrence,  
5/9 Holgate Road,  
Kohimarama, Auckland 5,  
New Zealand.*

The great distances involved and the punitive postal rates make these good people invaluable. Will members living in these countries communicate with these representatives — especially in regard to a change of address, as the non-delivery of the *Annual Report* is always very unfortunate. At the same time, will all members — either resident in the United Kingdom or overseas — please continue to use the form of change of address printed on page 130.

### **Finance**

The audited accounts (shown in detail later in this *Report*) show that the Society is in a healthy financial situation, and indeed the help we have been able to give to the Chapter. This has been made possible by three factors: the receipt of a very large legacy from

the estate of the late Mr. Graham Baron Ash (mentioned in our last *Report*), the Golden Jubilee Appeal, and the increase in membership. The Ash legacy did enable us not to extend the Golden Jubilee Appeal outside the confines of the Society — something, that in view of the 1975 Appeal, we did not really want to do. The tangible results have enabled the Society to find the following help to Chapter:—

The West Steps and Underground Store	... ..	£93,923
Nave Lighting. Further Work	... ..	£939
Nave Paving. Further work	... ..	£966
New Electric Cleaner for Chapel	... ..	£325

These figures show a splendid achievement, but we have by no means finished. Further urgent work is now in hand and, during our next financial year, we shall find:—

#### Completion

Lighting over Nave

Choir Stalls ... .. £9,720

Further re-paving in  
the South Choir Aisle

and Ambulatory ... .. £15,850

Oliver King Chantry

(Exterior work) ... .. £3,000/4,000

The obligation of £10,000 for the Oliver King Chantry mentioned in our last *Report* has been lessened by a similar sum given to Chapter for that purpose by a private donor.

By any standards, these are large figures, and I would again exhort you to help us by:—

- (a) Perhaps increasing your annual subscription to keep pace with never-ending inflation.
- (b) By paying your subscription by Bank Order — this saves us postal charges in sending out renewal notices and, incidentally saves you postage.
- (c) Completing a Deed of Covenant over your subscription — there is a suitable form at the end of this Report.
- (d) When writing to the Curfew Tower, a stamped addressed envelope for a reply would really help us — our postal costs are very heavy.

#### Concerts

We have again had some fine concerts and organ recitals in Chapel. A splendid performance of Bach's *St Matthew Passion* organised by Colin Mason (one of our Lay Clerks) took place on 27th March. The usual Christmas concert given by the Choir was on the 18th December, and five Organ recitals were given in May and June. Special features in 1982 have included three splendid performances of *Noye's Fludde* in July by St George's School under the direction of Martin Pickering, a Lay Clerk, and a most



enjoyable — and nearly impromptu-concert given by our Lay Clerks and Friends in the Chapter Library on a Saturday evening in July, in aid of the South Atlantic Fund, and organised by Paul Rickard.

All these events are, of course, under the direction of Christopher Robinson, our Organist and Master of Choristers and it is timely to draw the attention of our members to the following special events in 1983:—

*19th March* — A concert in Chapel to celebrate the centenary of the birth of Sir William Harris who was Organist of St. George's from 1933 to 1961. Time 7.30 pm.

#### **Quincentenary of King Edward IV**

*26th May* — A lecture on King Edward IV by Professor J. R. Lander in Chapel at 8 pm.

*29th May* — A concert of music for King Edward IV at 7.30 pm in Chapel.

Both the concerts are, of course, to be performed by our own Choir. Details from Curfew Tower.

#### **Comings and Goings**

Thankfully, this year, there are very few. We do, however, welcome Canon John Treadgold and his wife, Hazel, and Canon John White as new members of the Chapter. Mr. Ken Brampton, an old friend, has succeeded Mr. Groves as Dean's Virger and we have welcomed Mr. Bill Winterbourne and Mr. Ron Hengist as Sacristans. The Revd. Frank Baker (welcomed in our last *Report*) is now with us and, at the time of writing, we have a full team.

Alas, two old friends have retired. Canon Bryan Bentley the senior Canon relinquished his position in April, after 25 years service. A truly wonderful record. It is pleasant to know that, together with Nina, they will remain in the Cloisters and it is surely very fitting that H.M. The Queen confirmed his appointment as an Honorary Canon of Windsor. Sir Edmund Grove K.C.V.O. lately Chief Accountant, Privy Purse and Serjeant-at-Arms has also retired and has, alas, left Windsor to live at Sandringham. He was one of the longest serving members of the Management Committee and I cannot stress too fully the service that he has given to this Society. His recent knighthood has given all of us a lot of pleasure and we wish Lady Grove and Sir Edmund a long, happy and healthy retirement in Norfolk.

#### **Golden Jubilee 1981**

You will see in the Accounts that we raised a total of £7,211.73 in the Appeal. Members were most generous and the money was of course applied solely for the West Steps project. The Golden Jubilee Dinner was held in the Castle Hotel, Windsor, on the 6th November, 1981, and we had a capacity attendance. The Dean took the chair. The principal guest was the Rt. Hon. The Earl of

Drogheda K.G., K.B.E. one of the Society's Vice Presidents, who replied to the Toast given by our Lay Chairman, the Governor of the Castle. The Dinner Committee is to be congratulated on a very well organised and happy affair.

### General

Last year through the courtesy of Mr. Bernard Brown, I mentioned that I had discovered the identity of the boy 'whose finger was trapped in a hole'. The 'culprit' himself — the Revd Marcus W. Wigram — has now written to me, most amusingly, the incident happening in 1927. More than that, he has joined the Society.

Again, I claim the privilege of complimenting our Editor on the most excellent *Reports* she produces each year which are most appreciated by the whole Society.

Finally, I must say a word of gratitude to the more domestic staff in and around Curfew Tower. Rosemary Menzies and Joan Biggs continue to help the Society most willingly and cheerfully. I am also greatly helped by Mrs Higgs, who does all the beautiful calligraphy on the Certificates and in the Book of Members, and, lastly, by my wife Laura, Brenda Bartovsky and Percy Taylor who give so much of their time to such things as concerts, Christmas Cards, etc. The Curfew Tower continues to be a very happy place.

### Legacies and Bequests

The Society records with gratitude the receipt of the following:—

£400.00 from the Estate of the late Mrs. I. G. Hopkins.

£100.00 from the Estate of the late Miss C. Coxhead.

£500.00 from the Estate of the late Miss K. Day.

£200.00 from the family and friends of the late Mrs Christel Bailey, given in her memory.

Two Bibles for use in the Canons' Stalls given by Miss Elizabeth Balshaw in memory of her mother.

We have also received another portion of the very large Bequest from the Estate of the late Mr. Graham Baron Ash (see Honorary Secretary's Notes). The full position is not yet known, due to the fact that the final amount of Capital Transfer Tax is still not fully agreed. A further report will be issued later.

### PILGRIMS TO WINDSOR

*Canon Eastman writes:*

For the past ten years it has been the custom of the Upper Clapton Group of Parishes to make the 'Parish Outing' into a Pilgrimage to some historic shrine. This custom was initiated by the Reverend Robert Gould, who is now Chaplain to Clewer Convent, and has been continued by Canon Philip Gibbs, Vicar of



St. Michael's, Stoke Newington, who learned of Master John Schorn when attending a course at St George's House. Both clergy were present on May 22nd 1982, when 100 parishioners from North London came to St George's. They had attended a Eucharist in the morning at North Marston, where Master John Schorn was rector from 1290 to 1314. A large number of the parishioners were of West Indian descent.

They assembled in the Nave, as the mediaeval pilgrims used to do, and six of our Voluntary Stewards showed them round the Chapel. We then processed to the South Choir Aisle, and crowded round the site of John Schorn's shrine, like the pilgrims of 1490 depicted in an illustration in Rene Gardiner's excellent booklet: *The Story of St George's Chapel* (1981). A recording was played, of the Hymn to John Schorn from the fly-leaf of the Book of Hours presented to the Dean and Canons by the Friends (*Report* 1949). The hymn had been recorded by Mr. Colin Scott-Mason, one of our Lay Clerks. Devotions followed, and the pilgrims then departed with my blessing.

Although the site of John Schorn's burial is now overlaid by that of the first Earl of Lincoln and his third wife, yet pilgrims are still attracted to St George's Chapel. A party of one hundred came from North Marston in 1979 (*Report* 1980) in pilgrimage to Schorn's shrine.

The shrine had been sited in the first side-chapel to be built in the new St George's Chapel, and it provided an immediate attraction to pilgrims. They came out of devotion to this uncanonised 'saint', to be cured of their ills, or to do penance, and to make their offerings. The latter provided the necessary funds for the maintenance of the new Chapel. Three years later this shrine was joined by that of King Henry VI on the other side of the choir aisle and many miracles were recorded at the King's tomb. To this day, members of the King Henry VI Society are seeking his canonisation, and they attend Evensong annually on the day of his death. Members of the Royal Stewart Society attend Evensong every year on the day of King Charles I's execution.

The mediaeval practice of pilgrimage has passed into our language, 'roaming', 'cantering', and 'sauntering' (*saint terre*). For whatever reason, pilgrimage continues today and half a million of them pass through St George's Chapel each year. As in Edward IV's day their financial contribution is essential to the well being of the Chapel and 70% of our income today is derived from tourists/pilgrims. And who are we to despise their mediaeval predecessors? Most of them would have possessed concrete, literal minds and the relics they visited were charged with that mysterious force some men call 'holy' and which we still do not fully understand.



## MINUTES OF THE ANNUAL GENERAL MEETING

The Annual General Meeting of the Society was held at 2.30 p.m. on Saturday, 1st May 1982 in the Chapel.

The Meeting opened with prayer. The Dean then welcomed the largest number of members ever to attend — in excess of 800. Apologies were received from 12 members. The Minutes of the last A.G.M. on 9th April 1981 were submitted to the meeting for acceptance, and duly signed.

### Annual Report and Accounts 1980/1981

These were presented to the meeting by the Dean, who remarked on the continued high standard of presentation. Again, it had been possible to include a coloured picture — this time a portrait of King Charles II on glass from King Edward IV Chantry. On behalf of the Society, he congratulated the Editor, Miss Cuthbert on her recent award of the M.V.O.

In regard to the accounts, the Dean said that in the year under review the Society had found £67,380 for restoration and maintenance. Of this £21,800 was a part payment for work done to the West Steps to 30/9/81. The Balance Sheet showed that the Society could find the remainder needed for the West Steps (£78,000) from its liquid assets, and this would be shown in the next published accounts. The Finance Subcommittee was thanked for its services and no questions being raised, the Report and Accounts were adopted by the meeting.

### Election to the Committee

Before proceeding to elect three new members to the Management Committee, the Dean warmly thanked Lady Grandy, Lady Joan Robertson, and Mrs. M. Bousfield who were retiring under the three year rule. He also thanked the Mayor of the Royal Borough for his services during his year of office. He informed the meeting that, sadly, Mr. E. F. Grove C.V.O. of the Privy Purse (the Committee representative of the Royal Household), was retiring in October. Mr. Grove, who was Chairman of the Finance Subcommittee, had been a Committee Member for very many years and his services would undoubtedly be missed. H.M. The Queen had nominated Mr. Gordon Franklin M.V.O. (Mr. Grove's successor at the Privy Purse), to take Mr. Grove's place, and the Dean warmly welcomed him. The Management Committee recommended that the three vacancies should be filled by Mrs. Jill Mann, Miss Rosemary Langton, and Major W. L. A. Nash M.V.O., M.B.E. and this recommendation was warmly accepted by the meeting.

### Appointment of Honorary Officers

The four Honorary Officers were warmly thanked by the Dean for their continued services and the Dean, as Chairman, moved that they be re-elected. The Lay Chairman seconded the proposition. These four gentlemen were then re-elected:—

*Honorary Secretary* — Mr. T. W. Taylor M.V.O., O.B.E.

*Honorary Treasurer* — Mr. E. P. Carr A.I.B.

*Honorary Solicitor* — Mr. Hugh Owen LL.B.

*Honorary Auditor* — Mr. J. D. Spofforth F.C.A., J.P., A.T.I.I.

### Honorary Secretary's Notes

Mr T. W. Taylor prefaced his remarks by taking this annual opportunity of thanking a considerable number of people who had especially helped during the year — first and foremost his own staff at Curfew Tower — Miss Menzies and Mrs. Biggs. He also mentioned the services of Mrs. Higgs (membership certificates and members' book) and Mr. P. W. Taylor (Christmas cards). The Society continued to be very grateful to Mr. Brampton (Dean's Virger) and his staff. The Voluntary Stewards and Lay Stewards continued to give every help, and Laura Taylor and Brenda Bartovsky again helped with the concerts.

Special thanks were indeed due to the work of the many ladies from both inside and outside the Castle who had made it possible to provide for teas for nearly 800

people in the Dean's Cloister, St. George's House, and the Chapter Library.

The Governor had again opened the Moat Garden for our members and their guests and the special feature this year was a viewing of the Woodwork in the Quire for which our Archivist, Mrs. Grace Holmes, had prepared a descriptive leaflet. The Chapel was to remain open after Evensong for viewing, and on sale throughout the day, would be the Society's Christmas card and the Golden Jubilee Tile.

Festival Evensong was arranged for 5.15 p.m. in the Nave, with the full choir in attendance.

In conclusion, the Secretary again made his annual appeal for new members. The year under review had been splendid and he hoped that similar efforts would be made again.

#### **The Dean's Address**

In welcoming such a large attendance, the Dean reviewed the past year's activities. He was glad to say that the Chapel still attracted a large number of visitors. Although the severe weather early in 1982 had its effect on the numbers, the position was regarded as being satisfactory. To come into line with the admission charge to the State Apartments the cost of admission to the Chapel as from the 1st April was now £1.00 but there was no increase for children and pensioners.

Garter Day in 1981 had been a pleasant sunny day. No new Knights had been installed. The Dean, however, sadly made reference to the deaths of Viscount Amory and Lord Butler, these occurring in the year under review. Garter Day in 1982 was to be on 14th June and, again, a ballot would be necessary for ticket applications.

The Dean then made reference to the comings and goings in the Castle Community. The senior Canon Bryan Bentley had recently resigned after 25 years but would continue to live in the Cloisters as an Honorary Canon. Two new Canons were welcomed by the Dean — John Treadgold and John White. Quinten Wilson and Frank Baker had replaced Ian Collins and John Davey as Minor Canons. In regard to the Military Knights, Major Dickerson and Major Cowley were taking the places of the late Brigadier Crook and the late Lt. Col. Duncombe.

Turning now to the achievements of the Society, the great project in the Golden Jubilee year had been the complete renovation of the West Steps area — now successfully completed at a cost of nearly £100,000. Two factors had made this possible — the Golden Jubilee Appeal which raised £7,000 from our own members and a large legacy left to the Society by the late Mr. Baron Ash. Whilst the Dean would have liked to report more fully on this, he was not able to do so at present as the full figures of this legacy were not yet known, due to the uncertainty of Capital Transfer Tax and Stamp duty. The Secretary would be reporting more fully in the next Report. The Chapter was, of course, most grateful for this wonderful help. There were, however, other projects for which the Society's help would be needed — further paving, renovation of the Oliver King Chantry, and repairs and cleaning of the Organ.

The Dean once again praised the work of the Voluntary Stewards under Jenny Rolinson's capable leadership and hoped that new volunteers would come forward later in the day.

The Music Committee had again been very active — the principal concert being a superb performance of the St Matthew Passion to mark Golden Jubilee year. Other events had included five organ recitals and the annual Christmas concert. He extended his thanks to Christopher Robinson and the Music Committee.

The Dean was glad to report the very successful Golden Jubilee Dinner held at the Castle Hotel on the 6th November 1981, where the principal speaker was the Earl of Drogheda K.G. He was also delighted to say that one of the Society's members, Leslie Grout, had won the 1982 Mastermind competition and wished him well in the forthcoming 'World' competition shortly to be held in New Zealand.

In conclusion, the Dean said that he was sure that everyone present would endorse his thanks to the Society's Secretariat at Curfew Tower who had again



completed a wonderful year's work, and he heartily endorsed the Secretary's plea in regard to increasing our membership.

#### **Other Business**

There being no further business, the meeting was closed at 3.20 p.m.

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### **OBITUARIES**

#### **Lord Butler of Saffron Walden, K.G., C.H.**

Lord Butler who was made a Knight of the Garter in 1971 was a man of many talents who had a most distinguished and varied career. He was educated at Marlborough and then at Cambridge, where he achieved an outstanding academic record and was President of the Union Society. He entered Parliament in 1929 and held many ministerial posts including Chancellor of the Exchequer, Lord Privy Seal, Leader of the House of Commons, Home Secretary and Deputy Prime Minister. His many academic appointments included that of High Steward of Cambridge University, Chancellor of Sheffield University and Chancellor of Essex University.

#### **Sir Edmund Bacon, Bart., K.G., K.B.E.**

Sir Edmund Bacon who was made a Knight of the Garter in 1970 was the Premier Baronet of England. He distinguished himself in the Second World War when he commanded the 55 (Suffolk Yeomanry) Anti-Tank Regiment R.A. in Normandy and Belgium where he was awarded the O.B.E. and was mentioned in despatches. He was Lord Lieutenant of Norfolk and High Steward of Norwich Cathedral. He had varied business interests many of which were connected with agriculture. He will be particularly remembered in Norfolk for his many and varied services to the county.

#### **Mr. F. J. R. Coleridge, T.D., M.A.**

The death of Fred Coleridge on August 23rd has caused the loss of one of the Society's great supporters. Prior to his retirement as Vice Provost of Eton College he was a permanent member of the Management Committee. When, in 1975, the Quincentenary Appeal was made, he willingly became Chairman of the Appeal Committee and his wise direction enabled the Appeal to raise the required amount to clean the entire exterior fabric of the Chapel. As Vice Provost, he had a multitude of duties to perform, but he never ceased to take an active interest in St George's Chapel and this Society. We truly express our thanks for his life and work, and sadly mourn his loss.

**Lieutenant-Colonel R. J. L. Penfold, RA (Retd)**

Dick Penfold died on 12th July 1982 at the age of 83, and, as a Military Knight of Windsor, his funeral took place amongst all his friends at Windsor Castle a week later in the splendour of St George's Chapel.

He was commissioned into the Royal Artillery on 26th May 1916 at the early age of 17 and saw active service in Garrison Artillery during the Great War in Palestine. After the war he served for several years in Gibraltar and, with his friend Bobby Dobbin, played for the Regimental Polo Team and the Subaltern's Team which won both Cups in 1923 and 1924.

In 1927 he became TA Adjutant in York for four years, and then Adjutant of the Fixed Defences South West Ports at Plymouth for a further three years. This was followed by a year with Mountain Artillery on the North West Frontier until being posted to the Hong Kong and Singapore Artillery, with whom he served until the surrender of Hong Kong to the Japanese in December 1941. Thereafter he remained a prisoner-of-war until 1945.

On repatriation he commanded 160 and 103 HAA Regiments in the UK, until his retirement in October 1948.

He was appointed a Military Knight of Windsor in 1964. He was a man to whom his religious beliefs meant a very great deal and he took a leading part in the life of St George's Chapel, with which the Military Knights of Windsor are so closely connected. He also took the keenest interest in the affairs of the Royal British Legion in Windsor. He was concerned for many years with the charitable work of the Help Yourself Society, both as Secretary and Treasurer and as Chairman of the Management Committee.

During this period he will be as much remembered for his services to the Royal Artillery Association, of which he was a devoted supporter. He became Secretary of the Eastern Region of the Association in 1960, when a member of the Cranleigh Branch, and continued this work with the greatest efficiency until 1978. He was highly respected by all members of the many RAA Branches in the Eastern Region which stretched from Norfolk and Suffolk in the East to Kent, Surrey and Sussex and also to the Home Counties. His work involved a great deal of office business and also frequent evening visits to Branch and District meetings all over the Region. At the time of his death, he was Vice-President of Surrey District, of which he had also been Secretary in the past.

Dick will be remembered by his many friends in all walks of life, both in Windsor and elsewhere with affection and admiration, and we extend our love and sympathy to his wife Mary and his sons Richard and Philip in their great loss.

R.W.D. and K.L.B



## BOOKS ON THE CHAPEL

### **Stained Glass at St George's Chapel**

By Maurice Bond, photography by Frank Smith, published on behalf of the Dean and Canons of Windsor.

For the first time a general survey of the stained glass in the Chapel has been made available, with full colour illustrations — an essential requirement when discussing this subject. Frank Smith's excellent photographs include not only such well known glass as that of the West Window and Willment's series in the Choir aisles, but allows us a chance to appreciate some pieces rarely seen, or often missed, such as the Flemish glass in Edward IV's Chantry or the tiny hemp-brake of Sir Reginald Bray in the Nave clerestory.

Maurice Bond's text provides a concise and absorbing guide to this colourful scene, taking the reader through the centuries of the Chapel's life from the mediaeval glass with its popes and kings, to the modern abstract designs of Piper and Reyntiens in the King George VI Memorial Chapel. Not only the designers, but also the craftsmen, are given their due place in this brief study. It is a publication long overdue which fills a gap in the books and pamphlets on the Chapel and will encourage even those who thought they knew the Chapel so well, to look at it with a fresh eye. A comprehensive study of the stained glass in the Chapel will be published in due course in the Historical Monograph series (see p.119). (*Obtainable from the Bookstall in the Bray Chantry, price 70p.*)

### **The Romance of St George's Chapel**

This popular book, published on behalf of the Society and now in its 12th edition, has 28 full pages of illustrations and two plans to guide the visitor around the Chapel and provides an extended tour of the Cloisters and Lower Ward, as well as a full index.

It contains detailed information on the monuments, the main chantry chapels, the history of the Most Noble Order of the Garter and of the Chapel Treasury with its wealth of archives.

*Obtainable from the Information Desk in the Chapel at 60p or from the Hon. Secretary of the Society at Curfew Tower, Windsor Castle at 80p inclusive of postage.*

### **St George's Chapel, Windsor: The Quincentenary Souvenir Book of Photographs**

This excellent photographic record of the Chapel, first published in the year of the Chapel's Quincentenary celebrations, is available from both the Chapel and Castle Bookshops at the very reasonable price of £2.50 (and from the Friends' Office plus postage at £3.25). When the next reprint is ordered it will be necessary to increase the price of the book to £3.50, so Friends who do not have this attractive publication already, and would like a copy, would do well to obtain one now.



# THE WESTERN STEPS OF ST GEORGE'S CHAPEL: AN HISTORICAL AND ARCHAEOLOGICAL REPORT

by

MARK BURCH and MAURICE BOND

In 1979 the condition of the West Steps leading up to St George's Chapel was found to be deteriorating. Some of the steps had become uneven, cracks were appearing, and the balustrades on either side were being pushed outwards. Financed by the Society of the Friends, a work of complete demolition and reconstruction was undertaken. In the course of this major piece of building, significant archaeological observations were made by the Research Assistant of the Department of the Environment, Mark Burch, who kept a watch on the whole operation. Interest was concentrated on an area of the Lower Ward which had hitherto been somewhat neglected by historians. The present article reports both on the archaeological finds of 1981 and on the general history of the area between the Chapel and the West wall of the Castle.

## The Western Mound

A useful starting point is the earliest known pictorial representation of the West front of the Chapel. This is an engraving by Wenceslaus Hollar which was published in Elias Ashmole's *Order of the Garter* in 1672 (and incidentally provided a back-cover for the St George's Quincentenary booklet of 1975). In this engraving can be seen the west front of the Chapel very much as we know it today: the great West window flanked by two aisle windows and the two outer octagonal chapels, respectively of Dean Urswick on the north (left) and of the Beaufort family on the south. The main doorway, however, is a little different as it contains a small 'postern' door in order that individuals could come and go without having to open the large doors. To each side are the crypt-like vaulted chambers with entrances and doorways as today. In front there are no steps at all, but an irregular mound about 12 feet high and 40 feet wide (3.6m x 12.19m) descending to the west, with a rough winding track from the West Door, presumably leading south to the Horseshoe Cloister exit.

The next surviving pictorial evidence, that of a plate in Joseph Pote's *Windsor Castle* of 1749 shows some change. Pote adds, if indistinctly, a small flight of steps. These can be made out more clearly in J. Britton's *Architectural Antiquities of Great Britain* (1807). This is reproduced in the present *Report* as Plate I. The steps are just the width of the entrance doorway; there are 9 of them, and they only lead part of the way down, opening then on to the irregular hillocky mound (the Horseshoe Cloister on the right, with typical artist's licence is omitted, as Britton had prescribed, in

order that Henry VIII's Gateway could be seen.) Thus, at some date between 1672 and 1749 a small flight of western steps had been constructed, but not as steps for ceremonial use. The main entrances to the Chapel remained on the south side and, at the east, into the Galilee area. Richard Cope, Chapter Clerk in the 19th century, described in his notebook<sup>1</sup> how unsuitable this small flight of steps was. 'It was dangerous for Funeral processions entering by the west door, which is the proper one'; therefore 'for years past Royal Funerals have entered by the South Door'. At a Lay Clerk's funeral in 1847 Cope 'had a narrow escape from being thrown off the top step, as there was no side wall or parapet'. An interesting view from the top of the mound is provided in Paul Sanby's drawing of the 1770s<sup>2</sup> which is printed here as Plate II.

Before Cope's time this rather wasted and disfiguring area had been put to some use. In 1816 the Chapter had resolved that there was no more room for burials in the Dean's Cloister<sup>3</sup>, and on 11 April 1816 the Chapel's Burial Register contains the entry 'Mr William Allwright was buried in the ground at the west end of the Church'<sup>4</sup>. Although no similar indication of place of burial appears in the Registers after 1816, some twelve or so members of the community seem to have been buried within the western mound. Eventually, part of the Horseshoe Cloister which had projected eastwards up towards Denton's Commons, to the north of the Urswick chantry, was demolished in order that a formal cemetery could be constructed below ground between the pump (which is still there) and the end of the curtailed cloister. This cemetery was called the 'Catacombs'<sup>5</sup>. One-hundred-and-eight cells, divided by a gate, were arranged, three deep each side of a central gangway running from east to west, and this was entered from the west. The work was mainly done in 1843, but was extended further into the centre of the mound in 1863 after the chapter had decided (in 1859) that no further burials were to take place 'in the Green', i.e. within the mound, in front or at the West end of St George's Chapel. In 1879 Canon Hugh Pearson, at his own expense, had a Cross erected as a memorial to those buried in the Catacombs on the west and north-west of the Chapel, and by 1892 47 further burials are known to have occurred there — the last was of John Ellaway, Keeper of the Curfew Tower, who used to cut the Chapel grass and whose scythe is buried with him.

### **The Ceremonial Steps**

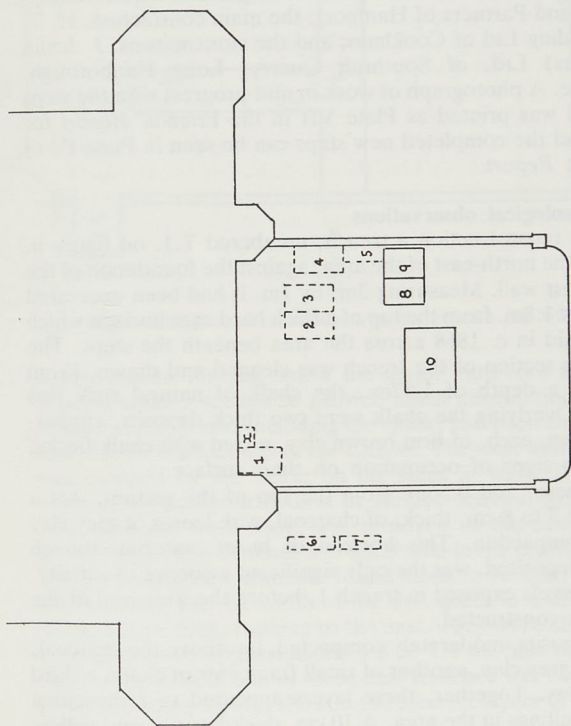
By 1860 the area of the mound was thus part (to the left) a formal catacomb, with elsewhere, around the small flight of steps, a somewhat haphazard and unmarked series of burials. But, as Richard Cope later noted<sup>6</sup>, it had for long been felt that the flight of steps was a disgrace to the Chapter. One of the leading architects of his day, Edward Blore, had made a model and



produced drawings in 1846 for a more ceremonial flight of steps. Nothing was done, but one of his drawings is preserved in the Aerary<sup>7</sup> and shows an elaborate neo-Gothic design, ornate and not very elegant. The mound and its small flight of awkward steps remained until suddenly national attention was focused on the western end of the Chapel. On 10 March, 1863 Edward, Prince of Wales, later King Edward VII, was married to Princess Alexandra of Denmark in the Chapel. As Olwen Hedley remarks<sup>8</sup>, 'The wedding was without parallel in the history of St George's Chapel. A vast gothic hall built in oak opened out of the west door, and led to reception and robing rooms'. The bride's boudoir was panelled in Nottingham lace over rose silk, and surmounted by fluted silk columns entwined with lace, orange blossom and lilies of the valley. The mound and burial place had been built over and the West entrance was used ceremonially and royally.

After the wedding the apartments were removed, but the mound was not to be left as it had been. Blore's scheme was ignored, and a decision was made to build a new ceremonial entrance to the Chapel. On 5 May 1868 the Chapter agreed to proceed with building a flight of steps to the west door<sup>9</sup>. On 5 November 1869 a total restoration of the west end was considered necessary<sup>10</sup>. The architect appointed was Giles Gilbert Scott. His excavations cost £950; the flight of steps completed in 1872, cost £469.13s, and the general restoration a further £1,000<sup>9</sup>. The steps stretched right across the west front from turret to turret and descended to the lowest point beneath the mound. Stone balustrades on either side were traceried and filled with heraldic devices. At the lower ends figures of the lion and unicorn, holding shields of the royal arms, were set on pillars. The steps were made of Purbeck marble, the parapets of Bath stone. Grand, impressive, suitable for subsequent ceremonial processions, but after only half a century's use Harold Brakspear, the Chapel's architect, found the Scott structure no more stable than the rest of the Chapel. Eventually, on 15 October 1930, at the conclusion of the major restoration work, Brakspear reported to the Chapter that the parapets of the steps had become so decayed that he had entirely to replace them, details being then supplied 'more in keeping with the ancient work of the chapel'. The upper flight of steps supported on brick sleeper walls was firm, but the lower was 'bedded upon dry rubbish and had moved so considerably that the steps had had to be reset upon a sound foundation.'<sup>10</sup>

Brakspear's work itself then only survived, as we have seen, a further half a century. What then was done has been described in a short report<sup>11</sup> prepared by Mr Albert Batten, who, as St George's Clerk of the Works, was in day to day touch with the reconstruction. Mr Batten says: 'Work commenced on site on 17 June 1981, with the removal and setting aside of the balustrade stones. The



1. 3 lead-covered coffins left undisturbed
  - a. William Henry Oram, died 4<sup>th</sup> Sept. 1833 aged 6 yrs.
  - b. Capt. William Henry Oram, died 21<sup>st</sup> July 1836 aged 36 yrs.
  - c. Anne Oram, died 21<sup>st</sup> March aged 25 yrs.
- 2 and 3. Brick built graves destroyed July 1981.
 

Remains re-interred at 2.

  - a. Capt. Cha<sup>s</sup>. Langford, Military KT of Windsor died 13<sup>th</sup> Oct. 1840 aged 48 yrs.
  - b. Mary Langford, died 18<sup>th</sup> May 1833
4. Capt. Alzandal<sup>s</sup> Stronge, died 16<sup>th</sup> Dec. 1840 aged 83 yrs
- 4 and 5. Unidentified remains not disturbed.
 

Brickwork lowered, graves filled and bridged.
6. Part skeleton exposed, coffin plate eroded
- Part: Gordon, Esq. died 12<sup>th</sup> Feb. 1833 aged 68 yrs.
- Part skeleton exposed. No identity. full set teeth.
7. The bones of G and 7 re-interred alongside.
- 8, 9 and 10. Brick graves not disturbed. Bridged over



# ST. GEORGE'S CHAPEL, WINDSOR CASTLE

Re-construction of West Steps with stone under.

Work carried out June to November 1981. Sketch made 10, Nov. 1981

Fig 1. Sketch plan of burial sites discovered at the western end of St George's Chapel.



removal of the Derbyshire fossil stone steps was carried out on 3 and 4 July.'

As the site was a known graveyard, demolition and excavation had to be carried out with extreme care. Ten graves were encountered and it was possible to leave six undisturbed. The remains of five persons were re-interred within the site. Throughout the excavations a Research Assistant, appointed by the Department of the Environment was in attendance. The supporting structure and the reinforced concrete substructure were completed by 21 September, and the re-building of the stone balustrade commenced on 3 October.

The new treads and risers, of Ogden's York stone, were commenced on 12 November and, apart from the pointing, were completed by 18 December. The pointing was completed as soon as the temperature permitted, in February-March 1982.'

The architects were Robert Maguire and Keith Murray of Richmond; the Quantity Surveyors, Peter W. Gittins and Associates, also of Richmond; the Structural Engineers, Messrs Campbell Reith and Partners of Harnport; the main contractors, H. T. Petrie Building Ltd of Cookham; and the stonemasons, J. Joslin (Contractors) Ltd, of Southrah Quarry, Long Hanborough, Oxfordshire. A photograph of work in mid-progress with the steps demolished was printed as Plate VII in the *Friends' Report* for 1980-81, and the completed new steps can be seen in Plate IV of the present *Report*.

### **The Archaeological observations**

During the reconstruction a trench, numbered T.1. on figure ii, was dug in the north-east of the area, against the foundation of the Chapel's west wall. Measuring 3m. by 1m. it had been excavated to a depth of 1.8m. from the top of a thick hard core horizon which had been laid in c. 1868 across the area beneath the steps. The north facing section of the trench was cleaned and drawn. From the top, at a depth of 1.57m., the chalk of natural rock was identified. Overlying the chalk were two thick deposits, approximately 46 cm. each, of firm brown clay, mixed with chalk flecks, but with no signs of occupation on their surface.

Above these, and 0.56m. from the top of the section, was a layer, about 3 to 8 cm. thick, of charcoal, with lenses of grey clay of loose compaction. This horizon of burnt material, though possibly redeposited, was the only significant evidence of activity, within the levels exposed in trench 1, before the west wall of the Chapel was constructed.

Three deposits, moderately compacted, lay above the charcoal. One was of grey clay, another of small fragments of chalk, a third of brown clay. Together, these layers appeared to represent a series of levellings in the area. A 10 cm. thick layer of mid-yellow



Side wall of staircase

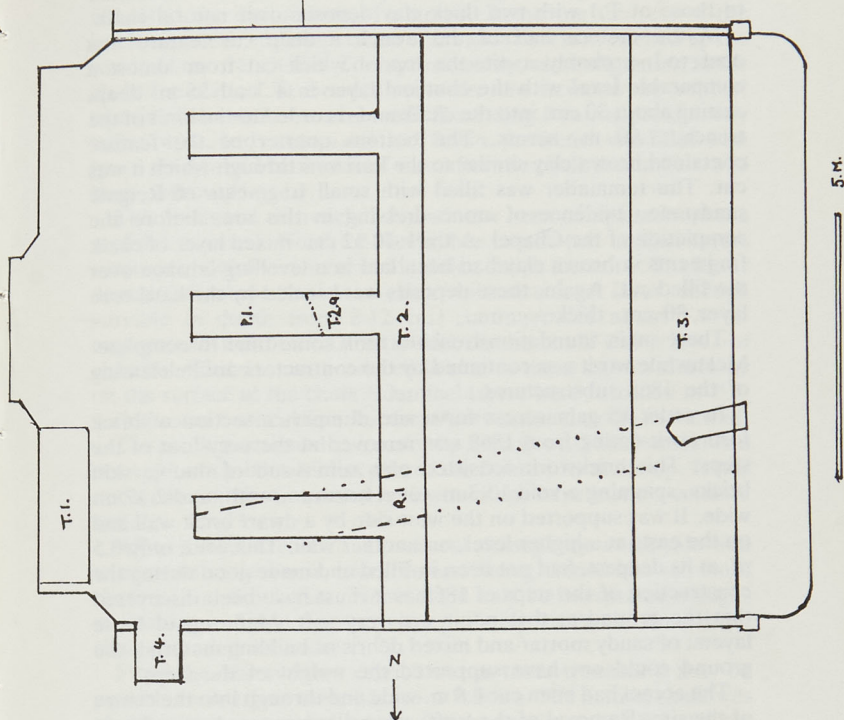


Fig ii. Diagram of excavation trenches beneath the West steps.

coarse mortar lay just below the major hard-core horizon. This was too small a section to provide much information. The layers below the hard core, including the chalk, had been cut away to the east, by the foundations of the Chapel. The west wall's foundation was exposed by the works on the steps in 1868. Therefore any evidence of earlier structural or surface activity, perhaps associated with the west door, was removed at the same time.

A series of slip trenches was excavated in the central area of the site, to enable new concrete foundations to be laid. Trench T.2. 10.3 m. long, ran the width of the site, north to south, with three spurs, 3.3 m. long, running to the east. They were all dug 0.75 m. wide and down approximately 1.5 to 1.6 m. into the top of the chalk. The middle one of these east trenches was examined first. Its south facing section showed the clearest layers of deposits and was recorded.

The lower horizons exposed in this trench T.2a were very similar to those of T.1 with two thick clay deposits over natural chalk.

In the eastern half of the trench a deep cut feature was observed, probably a pit, the top of which cut from almost a comparable level with the charcoal layer in T.1., 1.15 m. deep, cutting about 30 cm. into the chalk and recorded to the limit of the trench, 1.90 m. across. The bottom quarter of the feature contained brown clay similar to the horizons through which it was cut. The remainder was filled with small fragments of Reigate sandstone, evidence of stone dressing in this area before the completion of the Chapel. A thick 10-12 cm. mixed layer of chalk fragments in brown clay had been laid in a levelling horizon over the filled cut. Again, these deposits were sealed by the hard core layer 30 cm. thick.

These main foundation trenches took some time to complete. Meanwhile work was continued by the contractors on the clearing of the 1868 substructures.

In order to gain access for a site dumper, a section of brick formwork dating from 1868 was removed at the very foot of the steps. This brickwork consisted of a semi-vault of double skin bricks, spanning a void 10.3 m. long, north to south, and 2.17 m. wide. It was supported on the west side by a dwarf brick wall and on the east, at a higher level, on another wall. This void, only 0.5 m. at its deepest, had not been in-filled and made good during the construction of the steps of 1868 as it must have been discovered that the ground at that point was very soft. Made up of loose layers, of sandy mortar and mixed debris of building material, the ground could not have supported the weight of the steps.

The access had been cut 1.8 m. wide and through into the centre of the site. Removal of the 'soft' ground commenced, in order to find a solid level, on to which concrete could be laid and the dumper driven over. Only 20 cm. down the top of a chalk foundation was exposed. When all the soft deposits had been removed from the square hole, there remained a portion of truncated wall foundation, surviving 0.7 m. below present ground level, 0.9 m. in height, and 1.6 m. in length, at its widest point 0.59 m.

This foundation was constructed of chalk rubble, irregularly laid in 7 courses, bonded with coarse yellow sand and not mortar. In the western section the foundation in its cut was seen, the chalk rubble and sand dropped into a slip trench from above. The highest surviving part of the wall consisted of two squared and dressed blocks of chalk set level on top of the rubble foundation. Again, the section suggested that these were built at contemporary ground level, as layers lapped up against one side, the lower layers being cut by the foundation trench.

The top and north east portions of the surviving foundation had



been cut away by later activity; disarticulated long bones probably indicated the disturbance of a grave. Removing the rest of the brick semivault and more of the soft mortar horizon opened up the whole of the trench T.3. To the east, on the same alignment as the chalk foundation, in the sections of the new trenches the 'robber' trench of the wall was observed. Extending 7 m., approximately 0.9 m. wide, and cut to a depth of 0.9 m. the trench was filled with loose mortar and broken roof tiles after the chalk foundation had been removed.

The north end of trench T.2. had now been completed and the sections exposed. North of the robber trench two distinct layers survived above the mortar and building debris horizons. The lower deposit of compacted clean chalk, laid in a level layer, though variable in depth from 2-12 cm. continued for about 1.9 m. east-west in this area. Directly laid on the chalk was a layer of charcoal. This was not produced *in situ*, as there was no scorching on the surface of the chalk. Identical layers were recorded in T.3. with the same conclusion that these were internal to the chalk wall.

The chalk functioned as a make-up for a floor. The charcoal had not apparently been laid as part of the floor or its make-up. It was not well enough compacted and would not have made a suitable surface.

When a small trench, T.4., was cut through the north side wall to accommodate a new door, the east facing section showed more charcoal and clay layers. These could only be interpreted as signs of burning and make-up activity, probably inside the line of the chalk founded structure.

From the observations carried out in these trenches it may be possible to interpret the evidence as follows. The natural chalk was found in the eastern half of the site, approximately 1.9 m. below ground level. Trenches T.1. and T.2. suggest that no structural or surface activity occurred in the area before the digging of the probable pit P.1.

The discovery of the chalk foundation, built using mediaeval technique, and aligned on a different east-west line from the Chapel, provides substantial evidence of a pre-Chapel building. No external surfaces could be identified during the excavations, and therefore dating the structure from the stratigraphy was unsatisfactory. The charcoal layers over the chalk within the wall line contained the only stratified finds on the site. These sherds of pottery can be dated to 1300-1400 and they provide evidence that this structure was in use prior to the construction of the present Chapel. The relation of these particular archaeological features at the foot of the steps to the documentary evidence will be considered at the end of this article.

Leaving these discoveries in the western area in front of the Horseshoe Cloister and returning to the west wall of the Chapel

itself, it was observed that the removal of the 1868 stone steps and their brick substructure had exposed the outer face of the west wall of the Chapel from the base of the doorway to the present ground level. The face measured 9.7 m. long by 3.96 m. high, and the foundations continued for a further 2.13 m. They were constructed of roughly squared stone up to 30 x 50 cm. in dimensions and were very different from the carefully dressed sandstone facing of the upper exposed part of the Chapel. Of one build, the foundations rose to the base of the doorway, in generally regular courses, the upper levels being dressed to provide a horizontal base for the door and sandstone facing.

This rough stonework, though not bonded strongly in the corners, returned west along the line of the turrets' inside faces. These two returns suggest an original intention to build a structure in the early 1500s, projecting out from the west door, as wide as the present-day steps.

When in 1868 work had begun on the new grand staircase, the builders found traces of tothing in the stone work of the turrets, and uncovered the mouldings at their bases. The west wall, as we have seen, at the time was partially buried under an earth mound. The stone work when exposed was said in 1868 to be little weathered.

When the brickwork had been removed in 1981 it was possible to see the remains of the lower tothing which had been incorporated into the side walls of the 1868 steps. (See Plate III). The sandstone used in the turrets had in the lower courses been 'moulded' to form tiers to the bases. On the north turret five courses above ground level (0.66 m. up), the lower of these mouldings was of one piece, similarly the fifth upper moulding (1 m. up) on the south turret. These blocks were cut, to form right angle returns, out from the faces of the turrets.

The west face of the main wall was left unaltered by Scott, the brick built substructure just abutting the stonework with a thin bonding of mortar. After exposure to the air again, the staining on the stonework began to change in definition. Clearly the lower half was darker, along the centre section below the door. The remaining top corners were more weathered in the engravings of the west front before 1868.

### Conclusions

The archaeological investigations were clearly limited to what could be achieved during the relatively short period while re-construction continued. Three main additions to our general knowledge of this relatively unknown area of the Castle, however, clearly emerge. The first of these has already been emphasised; at some time between the beginning of the construction of the foundations in 1475 and the completion of the Nave structure in



1509 it had been intended to construct something probably very like the present ceremonial entrance to the Chapel. Whether money ran out or a counter-decision was taken that the east and south entrances were more useful and perfectly adequate cannot be said.

Secondly, no evidence has been found of any permanent structure between the western wall of the Chapel and the foundations excavated at the foot of the western steps. It seems likely that from the early middle ages to 1868 an open declivity must have been here, and any permanent buildings such as 'Woodhaw' could only have been sited to the north. The original Castle wall and ditch of 1070 to 1130 would, of course, have been close to the mound.<sup>12</sup> Henry III's wall of 1130 was removed westwards towards the town, and created thereby a further space for buildings on the site of what is now the Horseshoe Cloister.

The final and most significant feature is the foundation structure found precisely in that area. Its identification is aided by documentary evidence transcribed and discussed by Sir William St John Hope in his *Windsor Castle*. He notes that in the Liberate Roll of 1241-42 there is a writ for the repair of 'the Chamber of our almonry', which lately fell, together with the wall of the Castle' and 'the other houses of the same almonry'.<sup>13</sup> Then, on 6 October 1260, Henry III ordered that 'between our almonry and the tower in which John Maunsell has been wont to lie' there shall be made a lodging for the Bishop of Laodicea.<sup>14</sup> Hope remarks that the central of the three western towers became known as the Almonry tower, and the corner tower south of it, as the Maunsell tower.<sup>15</sup> In 1296-97 account rolls mention the purchase of a latchet for the door of the almonry close and the mending of locks for two doors for the Almonry tower.<sup>16</sup> On the basis of these quite consistent references Hope proposed (in his plate XII) a possible structure of three rectangular buildings, with the long arm parallel to the west wall and the two short arms coming from it to the wall and enclosing the Almonry tower and an area or close in the middle.<sup>17</sup>

The likely conclusion therefore is that the foundations discovered in 1981 are those of the Almonry buildings so ingeniously hypothesised from documentary evidence by Hope.

There remains the question of what this 'Almonry' was. Professor T. F. Tout described it as being a department of Chancery (under the Chancellor), that was staffed in 1377-81 by 8 clerks, 'to redress the wrongs of persons of poor estate and lacking means to sue by common law'<sup>18</sup> — in other words, not merely an office where alms were on occasion given, but some sort of an office of legal aid and equity, a type of law court to help the helpless. Much later, in 1448, a petition from a clerk of the Almonry to King Henry VI recites that by the use and ancient custom of the Chancery none of the eight clerks of the Almonry

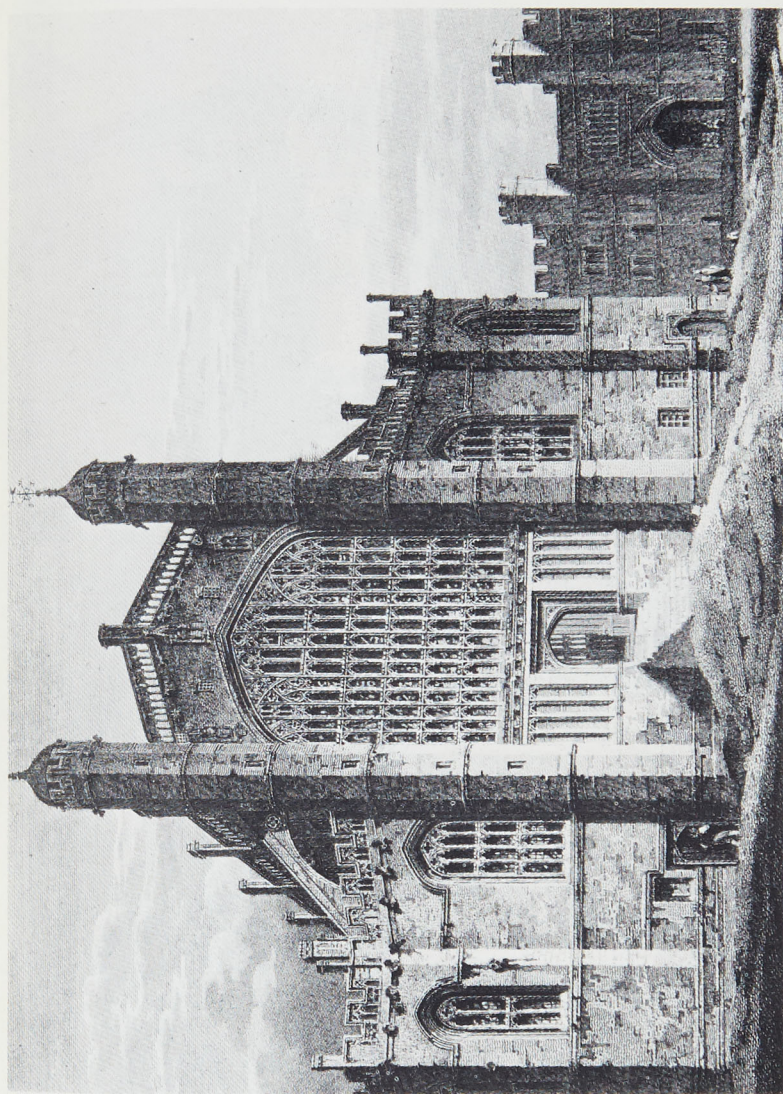
could marry without forfeiting his place and the petitioner asked permission to marry in spite of this.<sup>19</sup> By this time, however, greater courts of equity under the Chancellor seem to have taken over the sort of legal work done by the fourteenth century almonry, and the Kings' Almoners concentrated on arranging for alms, as does today the Queen's Lord High Almoner each year on Maundy Thursday to as many poor people as the years of her age. Certainly, when Edward IV granted part of the Lower Ward for the construction of the Horseshoe Cloister in 1480, the Almonry could be destroyed physically without any special comment. But for some time there persisted a Windsor connection with the Almonry. Alexander of Lee, Canon of Windsor 1469-80 was chief or high Almoner in 1476, being then succeeded from 1476 to 1483 by Thomas Danett (Canon, 1472-81 and Dean, 1481-3) and then from 1485 to 1495 by the celebrated Christopher Urswick (Canon, 1492-96 and Dean from 1496 to 1505) whose chantry chapel now rises at the north-west corner of the Chapel above the old Almonry.<sup>20</sup>

The excavations beneath the western steps and the accompanying historical enquiry have thus brought to light useful new information not only about the Chapel but also about a little-known department of mediaeval government, a welcome by-product of an outstanding piece of building reconstruction.

#### Footnotes

1. W[indsor] R[ecords] XVII 9.4.
2. No. 33 in A. P. Oppé, *Drawings of Paul and Thomas Sandby*. (1947) and reproduced as plate 24, 'Singing Mens Cloister and Julius Caesar's Tower'. The Horseshoe Cloister now looks completely different after remodelling in 1870.
3. W. R. VI B.9.
4. E. H. Fellows and E. R. Poyser *Baptism, Marriage and Burial Registers of St. George's Chapel, Windsor* (1951), 247.
5. There is a fully documented account of the Catacombs in Shelagh M. Bond *The Monuments of St. George's Chapel, Windsor Castle* (1958), app.ii.
6. W.R. XVII.9.4.
7. In the collection of Plans.
8. See Miss Hedley's 'Court and Chapel, 1760 to 1873' in the *Friends' Report* 1961, 60-63 and, especially, plate VII showing the Gothic Hall above the mound.
9. W. St. John Hope, *Windsor Castle* (1913), ii, 465 and plate LXXVII.
10. *Brakspear's Reports 1918-1930, [1930]*, 64-65.
11. Dated 13 July 1982.
12. See St. John Hope's plan in plate III of his *Windsor Castle*.
13. Hope, *op.cit.*, i, 53-4.
14. *Ibid*, 59.
15. *Ibid*.
16. *Ibid*, 87.
17. *Ibid*, facing 68.
18. T. F. Tout *Chapters in the administrative history of medieval England*, iii, 445.
19. H. C. Maxwell-Lyte, *The Great Seal* (1926), 2-3.
20. See L. E. Tanner. 'Lord High Almoners and Sub-Almoners, 1100-1957' in *Journal of the British Archaeological Association*, 3rd series, 1957-8, 72-83.





**Plate I.** The western front of St George's Chapel in 1807, from a drawing by F. Mackenzie.

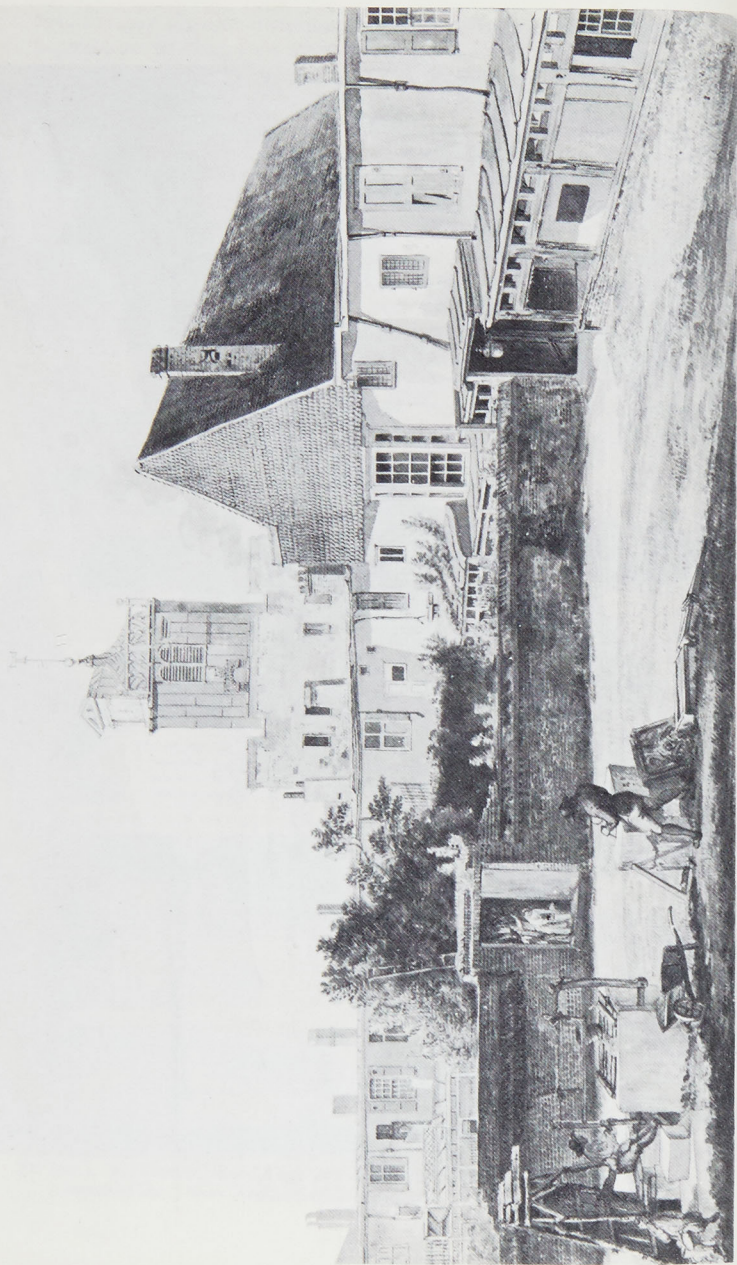


Plate II. View from the mound in the 1770s, from a water-colour drawing by Paul Sandby (by gracious permission of H. M. The Queen).





**Plate III.** Early sixteenth century "toothing" from western steps as now revealed by the excavations, seen from within the new storage area under the steps.



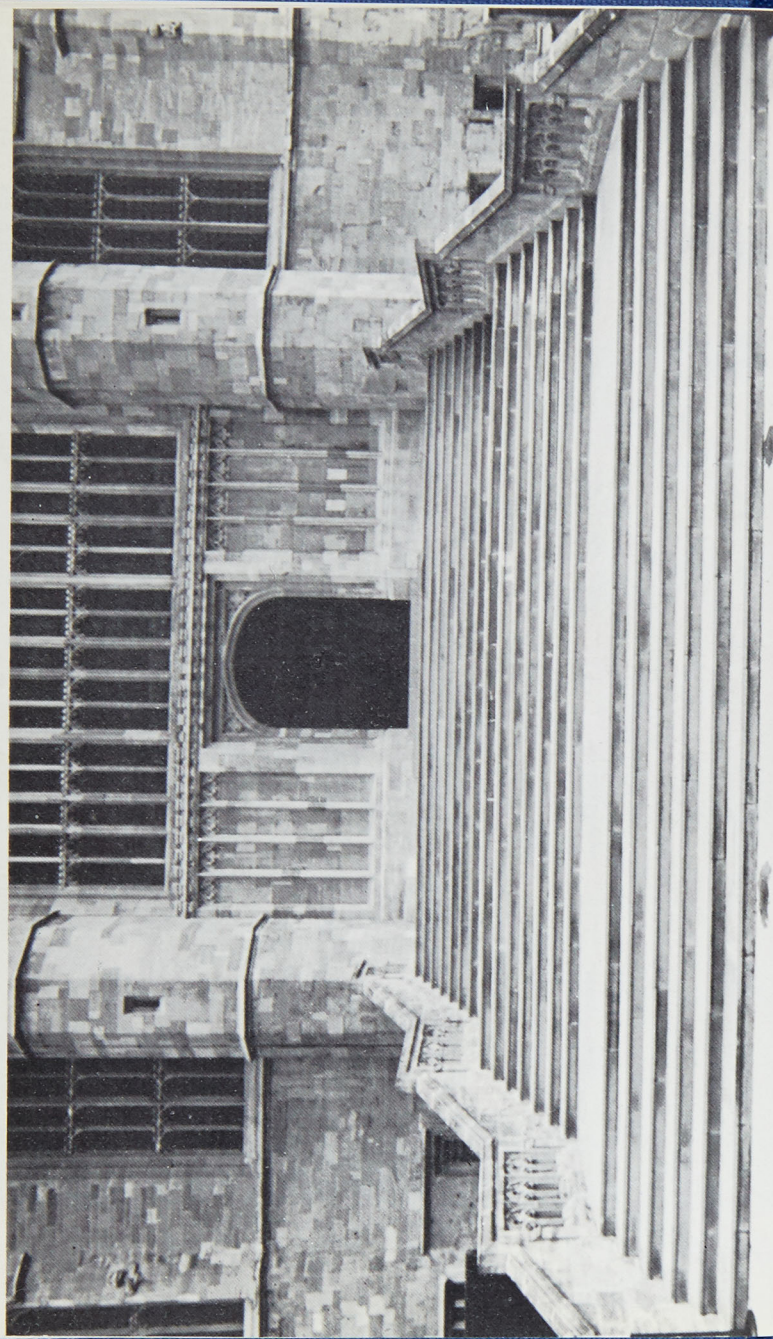
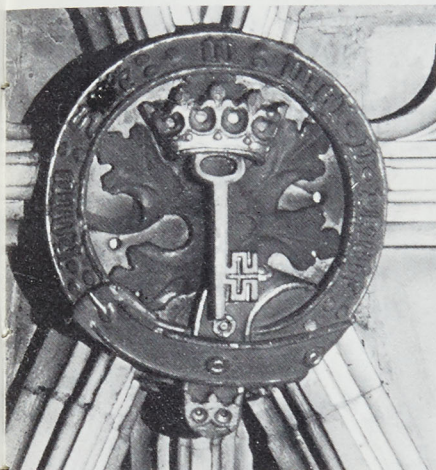


Plate IV. The reconstructed West Steps.



## ROOF BOSSES

**Plate Va.** Coronet and arms attributed to Prince Arthur, eldest son of King Henry VII, in South Choir Aisle.



**Plate Vb.** Key surmounted by a coronet on the north side of the Choir.

**Plate Vc.** Arms of King Henry VI in the South Choir Aisle.





**Plate VI.** Roof boss showing the arms of King Edward IV from the North Choir Aisle.





Plate VII. The banners of the Knights of the Garter on the south side of the Choir 1974.

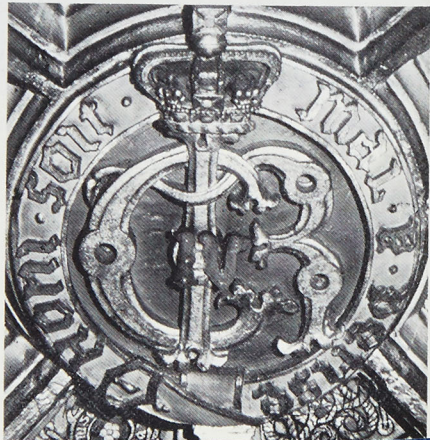
# ROOF BOSSES

**Plate VIIIa.** Arms of King Henry VII in South Choir Aisle.



**Plate VIIIb.** Fleur-de-lis encircled by the Garter, on the north side of the Choir.

**Plate VIIIc.** The monogram of George IV encircled by the Garter, in the Urswick Chantry.





# GARTER STALL PLATES

**Plate IXa.** Sir Bermond Arnaud de Preis-  
sac, Soudan de la Trau, K.G. 1380.



**Plate IXb.** Sir John Cornwall, Lord  
Fanhope, K.G. 1409/10.



Plate X. Garter Stall Plate of Sir George Plantagenet, Earl of Warwick and Salisbury and Duke of Clarence, K.G. 1461.



# ROOF BOSSES

Plate XIa. Instruments of the Passion,  
from the Nave, North Aisle.

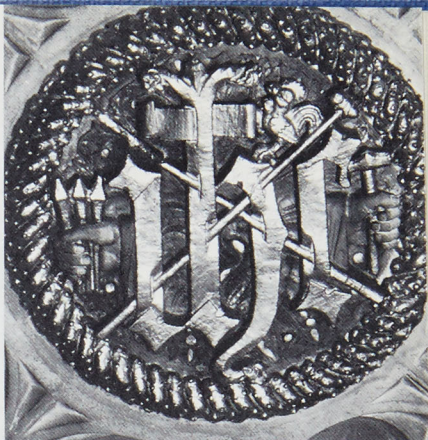
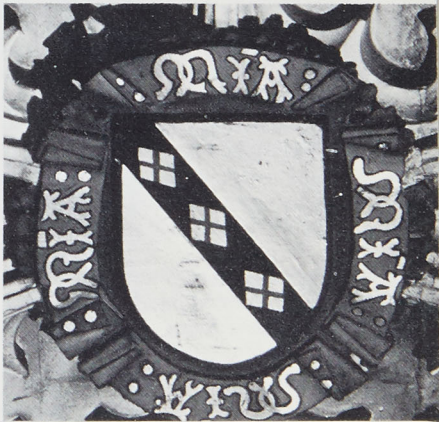


Plate XIb. Instruments of the Passion,  
from the Beaufort Chantry.

Plate XIc. The shield of Urswick in the  
Nave.



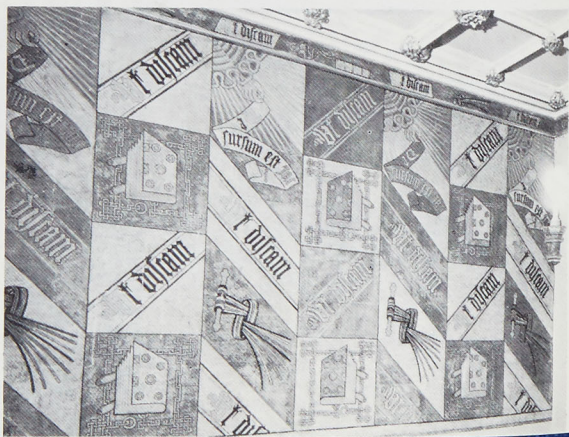
## ROOF BOSSES

**Plate XIIa.** Lettering encircled by the Garter on the south side of the Choir.



**Plate XIIb.** The body of a wyvern forms part of the letter encircled by the Garter on the south side of the Choir.

**Plate XIII.** The west wall of the Oliver King Chapel.





# AN ARTISTIC APPRECIATION OF THE HERALDRY IN ST GEORGE'S CHAPEL

by

ANTHONY and GRETA WOOD

## Introduction

When we were asked to write an article giving an artistic appreciation of the heraldry in St George's Chapel, the limitations of space and the number of illustrations possible seemed to make it an almost impossible task. There is so much that one could write about that it was hard to know where to begin. But once we had started writing it soon became apparent that if we were to deal with any aspect in enough detail to make sense, the number of items we could include would have to be far more limited even than we had imagined.

In consequence it has just not been practical to do more than dip in to half a dozen items. In one respect we have stepped deliberately outside the immediate confines of the subject to deal with the *lettering* in the chapel, partly because it is an integral part of heraldry as Art and partly because the form of some of the lettering on the roof bosses and the particular ways in which it has been used to form monograms is of particular interest.

We have looked at what we describe with the heraldic artist's eye and with that knowledge which only comes from the practical experience of doing it. The technical and historical aspects of heraldry we leave to those more qualified to deal with them. But when all is said and done unless heraldry has physical form given to it by artists and craftsmen, there would be little point in its existence.

## Coronets and crowns

The coronet over the arms attributed to Prince Arthur is a beautiful example of late mediaeval or early Tudor design (Plate Va). The circlet has a depth admirably in proportion to its width. The crosses around the rim are taller and more slender than later ones and are the more graceful and stronger for it. This shape has been echoed in those on the crown designed for the Investiture of H.R.H. Prince Charles as Prince of Wales at Caernarvon in 1969.

The fleurs-de-lis are smaller than is common later and happily fill the spaces between the crosses, giving an interesting contrast in scale. The jewels on the circlet alternate in size and shape, each matched to the feature above it and filling without overcrowding, the space which contains it. There is interesting detail too, in the rims around the top and bottom of the circlet, the settings of the jewels and the pairs of studs between them.

The coronet surmounting a key (Plate Vb) has its rim encircled only by tall graceful fleurs-de-lis, the arches formed by their bases being filled in with jewels. The circlet has been given a concave

surface which sets off the jewels and is visually more interesting. It is not as finely cut or as detailed as the preceding one, but it has an individual character and elegance which makes it distinctive.

On the third boss in the South Choir Aisle, showing the arms of Henry VI, one can see an arched crown (Plate Vc). Crowns did not develop arches as an established Royal feature until the reign of Henry V. Earlier crowns have had arches of differing profiles. On a painting in the College of Arms for instance, that for Henry VI is shown with many arches, raised high and of an almost bulbous shape which contrasts markedly with the one shown here. A contemporary painting of a crown for Edward IV was much flatter and with fewer arches. Often one found crockets along them instead of jewels.

But until the Tudors, crowns had not represented the specific symbolism of 'Majesty' the title of sovereignty adopted by the Tudors instead of the former 'your Grace'. The arches on Tudor crowns varied in number and disposition of crosses and fleurs-de-lis, but although in general shape the same, the arches often followed the Tudor arch in architecture. Sometimes the arch sprang from the top of the cross as in later crowns, but more often as in the present example, it sprang from the top of the rim either from behind a cross or fleur-de-lis, giving the crown a more rounded compact appearance.

The tendency for the Tudor shape to be strong is happily suggestive of the qualities of strength and stability evident in successive Tudor monarchs. This is in direct contrast to the shape in Georgian crowns, unhappily adopted again in the reign of both Queen Victoria and our present Sovereign, where the arches rise from the rim and fall again in the middle, giving the impression of apparently being unable to sustain the weight of the orb and all its symbolic implications. The jewels were shown 'en cabuchon' or of a diamond cut instead of the 'bagette' so often used later. Sometimes with a Cap of Estate, but often not, the effect was always simple and decorative.

### **Fleurs-de-lis**

The design of fleurs-de-lis seems since the Middle Ages, to have been a problem to everyone but the French. Many of all periods since the sixteenth century have had the appearance either of a formless blob or more frequently, a bunch of bananas. To some extent this has been dependent on contemporary fashion but all too often one suspects, it is just that the designer has not taken the trouble to understand what a fleur-de-lis of whatever type should look like.

Those produced either in the flat or round up until the fifteenth century in Britain and France have had their component parts clearly separated and the weight of each distributed in a way which is visually satisfying and reads well. Probably the best example are



those on the enamelled shield for war of the Black Prince in Westminster Abbey, but early Tudor fleurs-de-lis are hardly less successful though with the curious bulbous petals which give them a distinctive character all their own.

Good examples abound in the Chapel. In the arms of Henry VII on the second boss in the South Choir Aisle (Plate VIIIa), the fleurs-de-lis in the quarters of France Modern have all the desirable characteristics of good heraldic design. They are of a scale and distribution on the field as to make instant recognition effortless. It is interesting to compare these with the ones on the arms of Edward IV on the second boss in the North Aisle of the Choir (Plate VI). These though of earlier date are more compacted and although helped by the pronounced ridge running along the centre of each petal, are not so readily identified.

If comparison is then made with the very Italianate one contained within a Garter on the tenth boss on the North line in the centre of the Choir (Plate VIIIb) which Cave and Stanford London\* have described as from the arms of France although it has all the characteristics of a Florentine fleurs-de-lis, the unsatisfactory distribution of weight of its component parts can be seen in contrast. Seen through half-closed eyes it all merges together in an ill defined lump and the shallow if elaborate surface detail does little to help. But if one compares the large number of fleurs-de-lis in the Chapel using these criteria, one can see an abundance of beautiful examples and distinguish them from those which are not. From the end of the sixteenth century their shape and grace deteriorated, but with, as always, exceptions until the mid nineteenth century.

### Lions

Lions are of course, the very essence of heraldry and what is so remarkable about them is the way in which from the beginning of heraldry in Europe early in the twelfth century, they have developed. They have been stylised refined and honed to the point where they are infinitely adaptable and can be fitted satisfactorily into virtually any space required to contain them. But always, except in the eighteenth and nineteenth centuries when they became too realistic in treatment, containing the essential truth of the real animal, the very 'lionness' of the lion.

It is true that very early ones looked more like dogs. The position and angles of their bodies and limbs when ramping, have followed the dictates of fashion of their period but all through they have had the 'lean and hungry look'. This is not to say that some of the best mediaeval lions have not had cheeky, even comical and engaging grins.

The considerations applying to three dimensional entities are of necessity different from those of two. It is likely that most shields, particularly if to be used in battle, were painted with their \**The Roof Bosses in St George's Chapel, Windsor* Archaeologia, Vol. XCV (1953).

ordinaries and charges in the flat. It would have been impractical to have done otherwise, and the principles of two dimensional treatment also applied in essence to those which were enamelled, as for example, the Garter Stall Plates and on the banners of the Garter Knights.

Consider the early Stall Plates. One of the first things which strikes one about them is the widely different standards of craftsmanship in their execution. Considering the state of the art of enamelling in the middle of the fifteenth century, some of them are poorly designed, badly enamelled and in some cases with mistakes in the tinctures. This appears to be owing probably to their having had to be paid for out of the Chapel accounts, and as a result no more was spent on them than could be avoided.

But some of the Plates are gems, and from the point of view of lions ones which stand out in excellence are that of the Soudan de la Trau (Plate IXa), whose lion rampant gules with a forked tail facing to the sinister in order also to face the Altar, fills the shield admirably, is beautifully proportioned, full of movement and has grace in every line of its silhouette.

Also that of Sir John Cornwall, Lord Fanhope (Plate IXb) which has to contend not only with an ermine field but also an engrailed sable border bezanty. It is difficult for the heraldic artist to strike just the right balance both in size and weight of each of the component parts of the design to produce a satisfactory whole but with the necessary emphasis being given to those parts which are the most important if the arms are to be instantly identifiable.

In this case he has succeeded admirably and the lion has all the lithe grace of the previous one. But one can see the technical problems which have resulted from less than perfect enamelling. The ermine field has turned out either by faulty workmanship or the ravages of time to be a rather grubby grey and the ermine spots have been put in clumsily and appear to have spread in the firing so as to be just a little too large. This has resulted in their competing with the lion for one's attention. But this having been said, it is well enough done.

The lion statant guardant, crowned or, crest of Sir George Plantagenet, Duke of Clarence (Plate X), is of a more sophisticated concept than either of the previous two. It is essentially seen and carried out in a linear technique. Certainly its silhouette is every bit as strong as the other two, but this has been strengthened and emphasised by the sensitive use of line, and hatching with dots in addition has enabled a much more detailed rendering of the face, mane and feathers on the tail to be carried out while still preserving a strong feeling of pattern and design.

This is echoed strongly too, in the treatment of the crown upon its head. We think that of all the lions on the early Stall Plates, this has the most admirable qualities. It is statant, but prevented from



being static by the marked forward thrust of its legs and the slight backward tilt of its head, with the large exuberant tail arching and flying away over its back. The directness of statement of all of these lions contrasts strongly with some of the much more elaborate and technically much more sophisticated ones in much later Plates.

It has both graphically and sculpturally always been necessary to make supporters, particularly lions, more robust and well fed than their shield bound brethren. Supporters in England did not become a recognised heraldic entity until towards the end of the fifteenth century. One of the problems which has beset heraldic artists since their adoption has been that of balancing the weight, size and attitude of two supporters, particularly when they are two different creatures totally unlike.

The form has to be seen and recognised not by its silhouette as in two dimensional ones, but by the way light falls on it from many different angles, the shadows which are cast on it thereby and the depth and intensity of them depending on how shallow or deep the various parts are cut. This is further complicated by the crispness of the cutting or lack of it, and by the gilding and colouring.

The centre roof boss of the three in the North Choir Aisle displaying the arms of Edward IV (Plate VI) is, in our view one of the most beautiful in the Chapel. The whole achievement is admirably proportioned and fits comfortably and without crowding the circle which contains it. The shield is cusped and a bouche and typical of its period.

But nevertheless, one becomes aware of the struggle the artist had in balancing its conflicting design requirements. The fess line is just a fraction too low on the shield. In producing a satisfactory balance between the quarters of France Modern and England, one is faced on the one hand with three fleurs-de-lis, simple charges which can be arranged satisfactorily without any great problem, and on the other three lions passant guardant which are a much more elaborate shape and which of necessity must occupy more of their field. These in turn can be designed well enough, though with more difficulty.

The problem arises when they both have to occupy a similar area in their respective quarters on the same shield. What most of us tend to do and which appears to have been so in this case, is to start by designing the first and second quarters and then progressing to the third and fourth having by now established the size and proportions of the charges. The shape of the shield itself can be adjusted to accommodate them without leaving any untoward areas of the field empty. The balance must be struck which leaves one seeing slightly more field than charges. But here if the cusps at the top of the shield had been brought a little lower it would have avoided the empty space at the top of the second

quarter. It would however have increased the problem of designing the first quarter. The larger area of field showing was reduced by making the shield 'a bouche'. This in turn necessitated making the first fleur-de-lis smaller than the others and quite properly, the one in base slightly larger.

If however, the top of the shield had been designed with a shallower rise and the mouth for the lance reshaped, the charges in both quarters could have been raised along with the fessline. This would have given a better overall balance to the whole shield by making the areas of the third and fourth quarters much more nearly the same area as the other two. It would also have avoided the necessity of squeezing a smaller and less happy looking lion into dexter base. The bottom fleur-de-lis in the fourth quarter gives the impression of mild anxiety at the probability of being able to remain on the shield with the others for any length of time, a feeling increased by its being placed slightly crooked.

The fleurs-de-lis are effectively designed as a whole. The central ridge along each of their petals gives them point and the flat area behind each, particularly the vertical ones confirms it. The lions are carved deeply enough to emphasise their form and just the simple device of raising the angle of their near side front legs a few degrees from the horizontal produces a much increased feeling of movement. Their faces and manes are carved deeply and strongly enough to give them force and character.

Gilding of course, emphasises forms the most effectively and when set against matt colours, particularly restrained ones, produces a rich result, though the colours here are certainly not the originals.

The lion supporters have something of the quaintness found in much mediaeval heraldic art. Their heads are too large with a curiously half human character, increased by the very human eyebrows.

Their manes are stylised, reduced to pattern and carved with an elegant delicacy. In both the bodies and particularly the limbs, there is a very marked suggestion of underlying structure. They look as though they are made of bone and muscle and sinew and not as some, like children's inflatable seaside toys, ready to collapse if punctured. Their tails are brought down between their legs to cross gracefully, filling the space beneath the shield and giving it a base to stand upon, without the absurd notion of their being cowarded, which was to come later.

The crown is large in proportion to the shield as was common with crests of that period and not so ornamented as to be fussy. The crosses narrower than modern ones, and fleurs-de-lis around its circlet are strong with again the central ridge on each part, the surface concave on either side of it increasing its definition and giving an interesting interplay of light and shadow on the gold



from whichever angle it is seen.

The almost perfect semicircle of the arches echoes the pattern of the surrounding stone quatrefoils and leads one's eye around and back again to the shield, the heraldic centre of focus. The orb and its cross nicely break the line of the enclosing circle at the top. Within the crown is a Cap of Estate, but as was sometimes the case with mediaeval and Tudor ones, not showing the turn up of the ermine lining around the lower edge of the circlet. The sun radiating out from behind seems to settle the arms in its circle as a jewel in its setting.

### Lettering

The lettering in the Chapel, which is mediaeval and Tudor is, as might be expected, divided into two types. Blackletter and what have been named Versals, which are Lombardic in character. From the Stuarts onwards, it became Roman. Unlike that on fifteenth century monumental brasses where a remarkably pure calligraphic form was maintained in letters which were incised, in many of the examples in the Chapel, the letter shapes have been made carelessly and with the discipline so essential in Blackletter breaking down.

In at least one example, letters having ascenders and descenders in the same word have been made a like height with those which have none, producing a curiously disjointed result. Part of this indiscipline seems to be because of uncertainty on the part of the craftsman as to how to fit such a controlled letterform satisfactorily around the circumference of a circle. With whatever type of letter this is not easy. Ideally the centre line of each letter should be on a radial line. In some letters this has been done and on others it has not.

Wider letters such as 'm' have caused particular problems. The word 'QUI' is consistently spelled without the 'U'. In the Garters on the roof bosses, the same spacing errors and peculiarities of letter construction appear on every one where the 'QI' is so spelled, so presumably have been done by the same hand. On a few, the letter forms have been abstracted, not a difficult thing to do with Blackletter to the point where they are read more by inference than anything else.

A common development later, showing a sad lack of awareness of letterform, can be seen in the very much later Georgian boss where the Blackletter on the Garter has been widened to the extent that the character of the letters has been eroded almost to extinction. In the Oliver King Chapel, the Blackletter both carved and painted, is of a different order and by far more skilful hands (Plate XIII). We are dubious about the identity of what has been described as a Missal marker. To us it looks more like the warp from a loom with the multi-coloured strands of material still attached to it. There is also on this wall some beautiful decorative

Blackletter capitals which deserve study.

On two bosses, one in bay five in the North Aisle and the other in the South West Transept, (Plate XIa-b) both bearing the Passion emblems, there are decorative developments in Blackletter sometimes found in the later Middle Ages in most media. In the first the letters are formed by the ingenious folding and turning of scrolls or ribbons. The implements of the Passion pass through slits in them binding the whole composition together. In the other, the letters are formed in the same manner, but with scrollwork which has a serrated leaf-like character, reminiscent of some contemporary manuscript illumination. The whole is beautifully designed and balanced. Decorative capital letters called by scribes and palaeographers *Lombardic* because they were used in mediaeval manuscripts written in Lombardy in northern Italy, have been adopted and used extensively in the Chapel. As with their fleurs-de-lis Tudor artists managed to endow them with a character all their own.

This was achieved largely by extending and forking the serifs at the tops and bottoms of the letters and adding little curls and scrolls to the end of everything which could take them. The letters, ridged and very three dimensional were laced together rather charmingly by cords with tasseled ends.

In three dimensional letters as with other sculptured forms, the outline is not of paramount importance as it is in two dimensions. The carved letter has to be read from a distance even if carved from and the same colour as the material of its background, and in varying sources and conditions of lighting. Each part of each letter must be separate and distinct enough to be seen clearly and sufficiently accurate proportions maintained to put the letter's identity beyond doubt.

But here some of the letterforms have been distorted for decorative effect to such an extent that it is hard to read some of them even when separate. When they are combined to form monograms, they become impossible to decipher with any certainty in some cases. H, K and R are of a shape which can be combined easily, but the decorative K can look exactly the same as an H and R combined.

One might hope for some clue in the regular but inconsistent introduction of some Blackletter characteristics into many of the letters. But their very inconsistency is one's undoing. In other examples, such as the letters on the boss bearing the shield of Urswick in the second severy (Plate XIc), they are of a much cruder form and carved with less sensitivity than many of the others.

Some bosses such as the eighth one on the south side of the Choir (Plate XIIb) have a whimsical character. The stem of the letter is basically ribbon Blackletter with a wyvern (to which Cave



and Stanford London refer we think mistakenly as a dragon) forming with its body the curved back of the letter, its wings filling the remaining space within the Garter.

As on monumental brasses, seals and effigies, the letterforms used generally in the Chapel progressed from Lombardic to Blackletter, and ultimately to Roman, from the seventeenth century onwards until an unfortunate lapse back to Victorian Gothic in the nineteenth century. All this can be seen clearly enough within the Chapel.

### **The Banners**

The Choir, with its elaborately carved stalls and canopies, the Garter Stall Plates, the helms crests and swords of the Knights, and above all the banners are one of the richest sights to be seen (Plate VII). Most of the work on the crests, present day Stall Plates and banners is that of Frank Berry; an extraordinarily versatile professional heraldic artist. Banners are one of the most spectacular ways of displaying heraldry and Mr Berry has used it to the full.

Mediaeval banners, especially early ones, tended to be narrow in proportion to their height. By the end of the Middle Ages they had filled out to being just about square as can be seen in the miniatures in numerous fifteenth century manuscripts. By the time of the Hanoverians, and regrettably even now, they had become about twice as long as they were high. Experiments were carried out by several Officers of Arms some years ago with banners of various shapes from the narrowest to the widest. Some interesting results were obtained when they were flown out of doors from a staff.

In any wind at all, the narrower and the wider ones both wrapped themselves around their poles almost at once, rendering themselves heraldically inoperative. The shape which flew best and remained identifiable under the widest range of weather conditions was a square. Aesthetically, artists and designers, whether heraldic or not, tend to avoid a square as the overall shape of something, so a compromise can be and was reached in the fifteenth century of making banners just a fraction narrower than high.

This was as much of an advantage to the artist or craftsman as it was to the commander in the field. It is difficult to design arms well, particularly if they are either elaborate or marshalled, in a tall narrow rectangle. It is even harder to design them in one which is twice as wide as it is high. the problem can readily be seen on what is universally and quite incorrectly called the Royal 'Standard'. The lions in the first and fourth quarters in order to fill the space allotted to them by such proportions, have to be attenuated to a degree only possible if they were elastic, leaving one with the uneasy expectation that at any moment they might snap back to

their proper shape leaving a large empty space in the field either before or behind them.

In the Scottish quarter, difficult enough to design already with the complications ensuing from trying to fit a lion rampant of acceptable size and proportions within the double tressure flory counter flory, it is much harder. The lion if it is to be kept anything like recognisably rampant, has to be made so small as to pass almost unnoticed amongst all the business going on around it. In the Irish quarter, the harp of whatever type, presents similar problems and just cannot be made to fill the required space adequately.

But in the banners of the Garter Knights there are a succession of examples of heraldic design of the best kind. It has long been a tradition in two dimensional heraldic painting in England that white be used instead of metallic silver. The main reason, at least in manuscripts, is that real silver will have started to tarnish badly within about seven years. The silver used on the Grant painting of arms to the Worshipful Company of Tallow Chandlers, done in 1456 is now a dark leaden grey and has stained right through the skin.

The only practical alternative available to us now is to use aluminium, but this never seems to rest entirely happily next to real gold. What the result can be of using a great deal of both together with discretion may be seen on the tomb of Sir Louis Robsart, Lord Bouchier in Westminster Abbey.

The Garter banners are done on pure white silk and this when left unpainted, provides a rich alternative to aluminium for 'argent'. the colours are bright and clear and give lie to the belief that if they are heraldic, they must of necessity be garish. As with the architectural heraldry they are matt, and this combined with good gilding and an absence of unnecessarily elaborate modelling, produces a striking result. One of the lessons a good heraldic artist learns is to discover how much can be left out of even the simplest arms, rather than how much can be crammed in. The simple and direct is almost always the best and in the heraldry throughout the Chapel this can be seen.

Not only the shade, but also the tone of colours in heraldry is important and is all too often ignored. Thus one gets azure represented by a blue, so dark as almost to be mistaken for black. This is both heraldically and artistically undesirable, for it will swamp the other colours around it. But in the banners, the blue is of a colour and tone which blends happily with the others. The same problem arises with the tincture sable.

In nature, there is nothing which is really black. Physically black is an absence of light. What appears to be black depending upon its texture and the conditions under which it is lit, is to the painter's eye, a variety of tones of grey, some warm and some



cool. Thus in heraldry one should not use pure black pigment without modifying it because unless it is, it will jump out at one and swamp everything around it. But here the silk painted black has a soft quality about it which saves it from being harsh and sooty.

Green has always been a difficult colour for the heraldic artist because although the only green he is barred from using is turquoise which could be confused with blue, most of the attractive greens are fugitive colours and will fade quickly in daylight so that one cannot use them on anything which is intended to last. The green on the banners is just of the right colour and tone, not sinking into insignificance, particularly on gold. The same difficulty can be experienced with both purple and tenné, both being prone to fade quickly.

Gules is a much easier proposition. It must not be so pale as to be confused with tenné or orange, or so dark as to be mistaken for sanguine or blood red. But the range of reds available to the artist are numerous and on the banners, a bright but restrained red has been well chosen. They are nicely finished off with a fringe of the appropriate livery colours around them and on every one, good balance, simplicity, colour and design has been achieved, even on the most difficult, making what is probably one of the best collections of heraldic flags to be found in England.

#### HISTORICAL MONOGRAPHS RELATING TO ST GEORGE'S CHAPEL

General Editor: Maurice F. Bond, C.B., M.V.O., O.B.E.

- 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 supplement, *The Knights of the Garter, 1939-1963* Price £5.00
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#### *Corrections from 1980-1981 Report*

DIBDEN, Mrs M. G. (British) mis-spelt as "DIBBEN".

ZIMMERMAN, Mrs M. R. (U.S.A.) should have been shown as "Descendant Member".

† Life Members. \* Subscribers under covenant.

## LIST OF WORK DONE

either entirely by, or with the assistance of  
the Society of the Friends and Descendants

Installation of 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 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 Williams 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 of 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 Aeary.  
New carpeting for Military Knights' Stalls.  
Cleaning Gallilee Porch.  
Provision of Roundels in the Horseshoe Cloister and in Deanery Courtyard.  
Cleaning and repairing Mortlake Tapestry.  
Work on Tower Record Room.  
Provision of Notices in the Chapel.  
Furnishing of Edward IV Chantry.  
Provision of a carpet in Choir Stalls.  
Audio Equipment.  
Re-wiring of the Chapel.  
Purchase of Cope.  
Rutland Chapel altar table.  
Provision of kneelers, and carpet in the Choir Stalls.  
A new dais for the Nave Altar.  
A list of Sovereigns and Deans on a wooden panel in the North Choir Aisle.  
Nave furnishings.  
Rutland Chapel, five embroidery panels.  
Carpet in Deanery study.  
Restoration of Deanery Chapel.  
Quarterly payments to Chapter to provide for costs of repairs, etc., to stonework, in lieu of stonemason's costs.  
Repairs to the large Prayer Books.  
Re-covering of Military Knights' Cushions.  
Ornamental Gate to Schorn Tower staircase.  
Repainting Garter Panels in Dean's study.  
Experimental lighting in Nave.  
Cleaning and restoration of external stonework, and of interior of west window.  
Renovation and refurbishing of the Vestry.  
Additional Nave furniture.  
Renewal of paving in the Nave, and North Quire Aisle.  
New carpet in Quire stalls.  
West Steps renewed.  
Christmas Crib figures.  
Lighting in the Nave.



# THE BANNERS OF THE KNIGHTS AND LADIES OF THE GARTER

*The Banners hang in the Choir in the following order:*

## SCREEN

*South Side*

*North Side*

The Duke of Edinburgh  
H.M. The Queen

The Prince of Wales  
The Queen Mother

Jean, Grand Duke of  
Luxembourg  
Margrethe, Queen of Denmark  
Leopold, ex-King of the  
Belgians

Juliana, Princess of  
the Netherlands

Baudouin, King of the  
Belgians  
Olaf V, King of Norway  
Hirohito, Emperor of Japan

The Marquess of Abergavenny  
Sir Cennydd Traherne  
The Duke of Beaufort  
Sir Keith Holyoake  
The Duke of Grafton  
The Lord Hunt  
The Lord Trevelyan

The Lord Cobbold  
The Lord Rhodes  
Sir Paul Hasluck  
The Earl of Drogheda  
The Lord Ashburton  
The Lord Elworthy  
The Duke of Northumberland

Field-Marshal Sir Richard Hull  
The Earl of Longford  
The Earl of Cromer  
Sir Harold Wilson  
The Lord Shackleton

The Viscount De L'Isle, V.C.  
The Earl Waldegrave

## HIGH ALTAR

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

## GENERAL FUND FOR THE YEAR ENDED 30TH SEPTEMBER, 1982

Year ended  
30th September, 1981

£	£		£	£
		<i>Income</i>		
7,034		Subscriptions		8,111
<u>615</u>		Add: Income tax Recoverable in respect of Covenanted Subscriptions		<u>628</u>
7,649				8,739
10		Excess of Income on Friends' Weekend		(15)
<u>—</u>		Excess of Income on Golden Jubilee Dinner		81
21,012		Dividends, Interest and Tax Recoverable		<u>18,917</u>
		Received under Deed of Covenant from F.S.G. (Anniversary Sales) Limited for the year ended 30th September, 1981, and Tax Recovered		3,355
2,126		Donations towards the Golden Jubilee Appeal		<u>1,029</u>
5,514		Donations and Gifts		68,619
<u>100,088</u>				<u>100,725</u>
136,399				
		<b>Office and Similar Expenses</b>		
2,942		Miscellaneous Expenses and Clerical Assistance	3,065	
675		Postage and Telephone		778
<u>3,785</u>		Cost of Annual Report, including postage	3,631	
803		Printing and Stationery		<u>1,301</u>
390		Expenses of Annual General Meeting		210
476		Hire of Stand for Garter Day		<u>690</u>
644		Wedding Gift for HRH Prince and Princess of Wales		—
600		Christmas Crib Figures		—
176		China		—
—		Tea Urn and Cleaner for Chapel		389
200		Contribution towards cost of new information desk in chapel		—
<u>—</u>		Grant towards performance of St. Matthews Passion for Golden Jubilee	200	
10,892	201	Auditors Honorarium	<u>230</u>	10,494
125,507				90,231
(3,395)		<b>Net (Decrease)/Increase in Value of Investments</b> after adjusting for sales		<u>10,275</u>
122,112				100,506
<u>64,872</u>				119,604
186,984		<b>Balance of Accumulated Fund at 30th September, 1981</b>		<u>220,110</u>
		<b>Restoration and Similar Expenses</b>		
		West Steps	72,735	
		Chapel Lighting		1,828
		Chapel Paving		<u>1,636</u>
67,380		Bibles for Canon's Stall — 50%	66	76,265
<u>£119,604</u>				<u>£143,845</u>

### 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 of the General Fund for the year ended 30th September, 1982 from the books, etc., and certify that they are in accordance therewith.

16/18 New Bridge Street,  
London EC4V 6AU.  
18th November, 1982

J. D. SPOFFORTH  
Chartered Accountant  
Honorary Auditor



**THE SOCIETY OF THE FRIENDS OF ST GEORGE'S CHAPEL AND DESCENDANTS  
OF THE KNIGHTS OF THE GARTER  
GENERAL FUND FOR THE YEAR ENDED 30TH SEPTEMBER, 1982**

Year ended  
30th September, 1981

**At 30th September, 1982 the General Fund consisted of:**

		<b>Quoted Investments at Market Value</b>		
	37,949	Fixed Interest Stocks	44,799	
41,928	<u>3,979</u>	Ordinary Stocks and Shares	<u>7,404</u>	52,203
—		Payment in Advance		45
		<b>Balance with Barclays Bank PLC</b>		
	3,942	— Current Account	3,786	
	<u>3,050</u>	— Deposit Account	<u>23,050</u>	
	63,000	— Special Deposit Account	62,500	
75,506	<u>5,514</u>	— Golden Jubilee Appeal Deposit Account	—	89,336
103		<b>Cash in Hand</b>		36
		<b>Amounts owing to the Society:—</b>		
2,500		Loan to F.S.G. (Anniversary Sales) Limited	2,500	
120,037				<u>144,120</u>
433		<b>Less: Sundry Creditors</b>		<u>275</u>
<u>£119,604</u>				<u>£143,845</u>

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

**CAPITAL FUND FOR THE YEAR ENDED 30TH SEPTEMBER, 1982**

Year ended  
30th September, 1981

£	£		£	£
52,532		<b>Total of Accumulated Fund to 30th September, 1981</b>		68,070
16,601		<b>Add: Life Membership Fees and Donations received</b>		14,049
		Profit on Sale of "The Romance of St. George's Chapel"		
	4,503	Sales	5,149	
808	<u>3,695</u>	Less: Printing Costs	<u>3,762</u>	1,387
		Profit on Sale of Books of Photographs of St. George's Chapel		
	281	Sales	154	
83	<u>198</u>	Less: Printing Costs	<u>140</u>	14
70,024				<u>83,520</u>
<u>(1,954)</u>		<b>Net Increase/(Decrease) in Value of Investments</b>		<u>3,398</u>
<u>£68,070</u>		<b>Total Accumulated at 30th September, 1982</b>		<u>£86,918</u>

**At 30th September, 1982, the Capital Fund consisted of:**

22,379		<b>Quoted Investments at Market Value</b>		50,777
		<b>Balance with Barclays Bank PLC</b>		
	7,233	— Deposit Account	19,238	
37,233	<u>30,000</u>	— Special Deposit Account	<u>12,500</u>	31,738
		<b>Unsold Copies (at cost)</b>		
	7,947	"The Romance of St. George's Chapel"	4,185	
8,659	<u>712</u>	"Book of Photographs of St. George's Chapel"	<u>572</u>	4,757
68,271				<u>87,272</u>
201		<b>Less: Sundry Creditor</b>		<u>354</u>
<u>£68,070</u>				<u>£86,918</u>

Note: Under the constitutional rules 90% of the Fees received from New Life Members not made for a special purpose (Rule D9 iii) can be transferred to the General Fund. There were 49 New Life Members this year making a contribution of £25 each.

**F.S.G. (ANNIVERSARY SALES) LIMITED**  
**BALANCE SHEET AS AT 30TH SEPTEMBER, 1982**

30th September, 1981

£		<b>Current Assets:</b>		
3,705		Stocks — at Cost		3,091
		Due by Bankers — Barclays Bank PLC		
2,303	2,303	Current Account	973	
		Deposit Account	4,000	4,973
6,008				8,064
		<b>Less: Current Liabilities</b>		
	201	Sundry Creditors	230	
2,701	2,500	Loan from the Society of the Friends of St. Georges	2,500	2,730
3,307				5,334
50		<b>Formation Expenses</b>		50
£3,357				£5,384
		<b>Share Capital</b>		
	£100	Authorised Shares of £1 each	£100	
3		<b>Issued and Fully Paid</b>		3
		Shares of £1 each		
2,126		<b>Profit and Loss Account</b>		
		Balance at 30th September, 1981	3,354	
		Less: Paid under Deed of Covenant to the Society of the Friends of St. Georges		
	1,488	St. Georges	2,348	
2,126	638	Taxation	1,006	3,354
		<b>Add: Net Profit for the year payable under Deed of Covenant to the Society of Friends of St. Georges</b>	5,381	5,381
3,354	3,354			
		<b>Approved at Board Meeting on 18th November, 1982</b>		
£3,357		E. F. GROVE, T. W. TAYLOR, Directors.		£5,384

**AUDITORS' REPORT TO THE MEMBERS OF**  
**F.S.G. (ANNIVERSARY SALES) LIMITED**

We have audited the Financial Statements on pages 1 to 3. Our audit was conducted in accordance with approved Auditing Standards having regard to the matters referred to in the following paragraph.

In common with many businesses of similar size and organisation the Company's system of control is dependent upon the close involvement of the Directors (who are major shareholders). Where independent confirmation of the completeness of the accounting records was therefore not available we have accepted assurances from the Directors that all the Company's transactions have been reflected in the records.

Subject to the foregoing, in our opinion the Financial Statements, which have been prepared under the Historical Cost Convention give a true and fair view of the state of the Company's affairs at 30th September 1982 and of its Profit for the year then ended and comply with the Companies Acts 1948 and 1981.

16/18 New Bridge Street  
London EC4V 6AU  
November 1982

Stanley A. Spofforth & Co  
Chartered Accountants

**F.S.G. (ANNIVERSARY SALES) LIMITED**  
**PROFIT AND LOSS ACCOUNT**  
**FOR THE YEAR ENDED 30th SEPTEMBER 1982**

Year Ended 30th  
September 1981

		Sales	Cost	Profit/ (Loss)
727	Christmas and Greetings Cards	2,984	1,945	1,039
353	Ceramic Tiles	217	773	(556)
2,639	Leaflets	6,067	886	5,181
(68)	Badges	61	—	61
3,651		£9,329	3,604	5,725
—	Bank Deposit Interest			—
(75)	Gift — being transfer of models to Dean and Canons of Windsor, less sales			—
3,576				5,725
20	Less: Sundry Expenses		20	
1	Packing Materials		94	
222	Auditors Remuneration		230	344
£3,354	<b>Net Profit for the Year — Carried to Balance Sheet</b>			£5,381



## 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, and I DECLARE that the receipt of the Secretary for the time being of the said Society shall be a good and sufficient discharge to my Executor in respect of such legacy.

## SUGGESTED FORM OF CODICIL WHEN A WILL HAS ALREADY BEEN MADE

I, .....  
DECLARE this to be a Codicil to my last Will dated the  
..... day of ..... 19.....

I give to the Friends of St George's for the general purposes of the Society the sum of £..... and I declare that the receipt of the Treasurer or Secretary of the Society for the time being shall be a good discharge to my Executors.

In all other respects I confirm the terms of my said Will.  
In witness whereof I have hereunto set my hand this  
..... day of ..... 19.....

Signed by the Testator in the presence  
of us, both present at the same time  
who at his request and in his presence  
and in the presence of each other have  
hereunto set our names as witnesses.

.....  
Signature of Testator  
.....  
.....

Signatures of two witnesses present together with  
the testator, not being interested parties under  
the Codicil/Will, who should sign in the presence  
of the testator both being present at the same  
time and in addition stating their address and  
occupation.

**CHANGE OF ADDRESS**

To: THE HONORARY SECRETARY,  
CURFEW TOWER, WINDSOR CASTLE,  
WINDSOR, BERKS SL4 1NJ.

Dear Sir,

Please note that I/We have changed our address. It is now:

.....  
.....  
.....

(Please add post code)

(signed) .....

(former address) .....

.....  
.....  
.....



# APPLICATION FORM FOR MEMBERSHIP

I wish to join as

\*"Descendant" Life Membership of £25 and to pay

Annual Subscription of £..... \$10  
(not less than £2) (or equivalent in  
overseas currency)

*Overseas:*  
\$100/

\$10

(or equivalent in overseas currency

*\*(Descent must be proved from a K.G.).*

Name and Style .....  
(Block letters please)  
Address .....

Please send me by post, . . . . . copy/ies of *The Romance of St George's*. Price including postage 80p. (An authentic and well-illustrated history of the Chapel and the Order of the Garter.)

Date .....  
Badges: Descendant 60p. Friend 40p.  
Free to Life Members.

Signature .....

**Note:** It will be appreciated if an Annual Subscription could be paid by Bank Order (see over). It has the advantage of saving both the Member and the Society future postal costs. *For Bank Order see Overleaf.*

The Curfew Tower,  
Windsor Castle,  
Windsor SL4 1NJ

*The use of this order will save both yourself and the Society trouble and expense.*

**BANKERS ORDER**

To ..... Bank Date .....

Address .....

Please pay to Barclays Bank Ltd., Windsor, High Street (Sorting Code No. 20-97-09), for the account of The Society of the Friends of St George's and Descendants of the Knights of the Garter (Account No. 90395501).

The sum of £ ..... now, and £ ..... annually, thereafter on ..... (date), until further notice.

Signature .....

(and Account No.) .....

Address .....

This Order *cancels* any previous one which may have been given.

(Kindly return this Order completed to the Hon. Secretary, The Curfew Tower, Windsor Castle).



# Friends of St George's

## Covenanted Annual Subscription

I, .....  
 (Full Name and Description)

of .....

.....  
 (Address)

Hereby covenant with the Friends of St George's that for.....\*years from the date hereof or until my death (whichever shall be the shorter period) I shall pay annually to The Friends of St George's on the.....day of .....\$in each year such sum as after deduction of Income Tax at the basic rate for the time being in force will amount to £.....

(.....)●

IN WITNESS whereof I have hereunto set my hand and seal this..... day of.....19.....

SIGNED SEALED AND DELIVERED



BY THE SAID .....  
 (Subscriber's Signature)

in the presence of:

Signature of Witness .....

Address of Witness .....

Occupation of Witness .....

NOTES: \*Please complete term: minimum is four years.

§This date must be the same as, or later than, the date on which the Deed is signed.

●Enter here the actual sum you wish to pay annually.

## DEEDS OF COVENANT

For many years a large number of our members have enhanced considerably the value of their annual subscriptions by paying under a Deed of Covenant. A Deed of Covenant is simply a formal undertaking to subscribe a fixed annual sum for a number of years (hitherto the minimum period was for seven years). By completing such a Deed donors enable the Friends, as a Registered Charity, to recover Income Tax at the Standard Rate (currently 30%), relative to the donor's subscription. The only proviso is that the donor must pay Income Tax at the Standard Rate on some part of his income.

The 1980 Budget has given highly significant concessions to Charities such as the Friends, and these are summarised below.

The first change is that from 6th April, 1980 the minimum period for charitable Covenants has been reduced from seven years to four years (or the lifetime of the donor, whichever be the shorter). It was felt that the previous seven-year minimum acted as a deterrent to some donors uncertain about their financial outlook, and it is hoped that the reduced period of commitment now available will enable many more of our members to enter into Deeds of Covenant. It is stressed that existing seven-year Deeds will remain current for the full period of commitment, and even though four years will be the new minimum period, members may still covenant for seven years, or indeed for any longer period, should they wish.

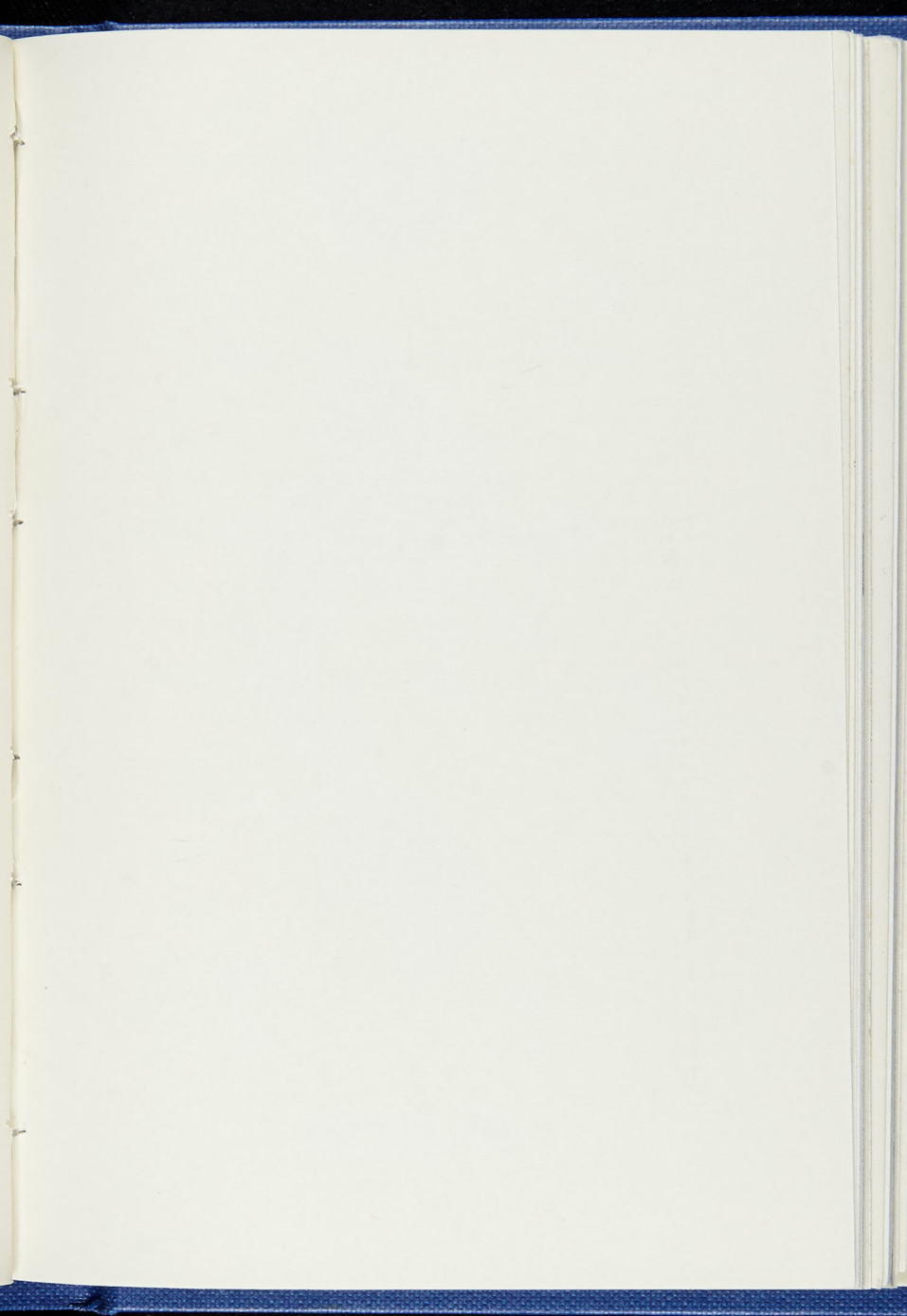
The second change introduced by the 1980 Budget concerns members who pay more than the Standard Rate of Income Tax. From 6th April, 1981 such persons will get relief against any *Tax above the Standard Rate* (30%) on all their Charitable Covenants, up to a limit of £3,000 gross per annum. It cannot be overstressed that *nothing is changed for the Charity, which will still be able to recover the basic 30% and no more. The new relief goes wholly to the donor. The only way The Friends can benefit from this major concession will be if members affected by this change (ie, higher-rate taxpayers), pass on the benefit they will receive by signing increased or additional Covenants.*

To illustrate the relief, a member currently subscribing £7.00 of net income annually under covenant enables the Friends to recover £3.00 basic tax, to give us a total gross of £10.00. If the member pays a top rate of (say) 50% Income Tax, plus the 15% Investment Income Surcharge, the new relief from 6th April 1981 will save him £3.50 of high-rate tax (ie £6.50 less the basic £3.00 which the Friends receive), and thus *halve the real cost to him of his subscription*. Consequently he will be able to *double* what he actually pays to the Friends to £14.00, on which the Friends will be able to recover £6.00 of basic tax, and thus receive a total of £20.00, *still at a net cost of only £7.00 to the member.*

It is emphasised that the Friends do not, of course, have any knowledge of members' tax positions, which are an entirely private matter between individuals and their tax inspectors. The new higher rate relief provision will not affect this in any way. A separate letter giving more details of the changes is being sent to all members who currently pay their subscriptions under a Deed of Covenant, while a blank Deed of Covenant form is reproduced at the back of this *Report* for the benefit of those who wish to covenant their subscriptions for the first time.

The Friends Office staff will do their best to answer any questions you may have on Deeds of Covenant. Why not drop us a line, give us a ring, or better still come in to see us?







BY APPOINTMENT  
TO HER MAJESTY THE QUEEN  
PRINTERS AND STATIONERS  
OXLEY & SON (WINDSOR) LTD.  
2-4 VICTORIA STREET, WINDSOR.