

THE PLATE OF ST. GEORGE'S
CHAPEL, WINDSOR CASTLE

PUBLISHED FOR
THE DEAN AND CANONS OF ST. GEORGE'S CHAPEL
IN WINDSOR CASTLE
BY
THE SOCIETY FOR PROMOTING
CHRISTIAN KNOWLEDGE
S.P.C.K. HOUSE, NORTHUMBERLAND AVENUE
LONDON, W.C.2

HISTORICAL MONOGRAPHS
RELATING TO ST. GEORGE'S CHAPEL
WINDSOR CASTLE
GENERAL EDITOR, S. L. OLLARD, M.A.

The Plate of St. George's Chapel, Windsor Castle

By
E. ALFRED JONES
M.A., F.S.A.

First published 1939

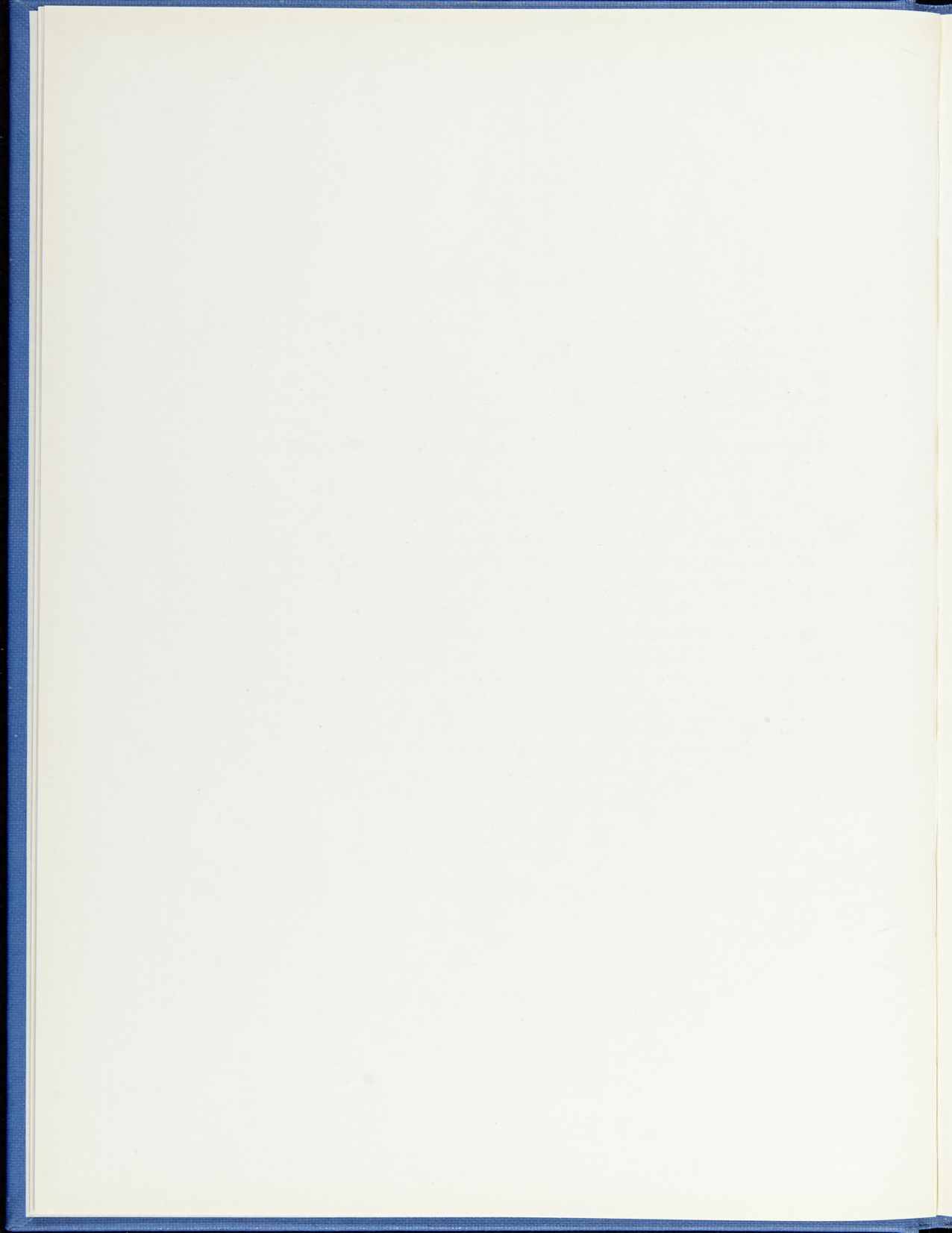
Printed in Great Britain by
Richard Clay and Company, Ltd., Bungay, Suffolk.

EDITOR'S PREFACE

THIS series of Historical Monographs relating to St. George's Chapel, Windsor Castle, springs from two sources. First from the considerable but comparatively unexplored collection of archives relating to the Chapel and the College, in possession of the Dean and Canons. Secondly, from the happy accident that there were scholars residing within the Castle, willing to explore this mass of material and to present for publication the results of their work. The series was suggested, with the enthusiastic encouragement of the Dean, at a meeting held in January, 1937, at which the Canons, the Minor Canons and others promised their help—a promise which has been generously fulfilled. Particularly to the Rev. Dr. Fellowes, M.V.O., Senior Minor Canon of St. George's Chapel, and to Mr. O. F. Morshead, C.V.O., Librarian to His Majesty and Fellow of Magdalene College, Cambridge, this series owes a great debt.

The publication of the results of these researches has been made possible by the generous help of H.M. the Queen, and of H.M. Queen Mary, and of others, especially Mr. S. F. Oxley, who has printed at his own charge the monograph on the *Organists and Masters of the Choristers*.

S. L. OLLARD.



LIST OF ILLUSTRATIONS

PLATE	PAGE
I. ROSE-WATER BASIN, 1548-9	13
II. FLAGONS OF 1583-4 AND 1613-14	15
III. CHALICES OF 1612-13 AND 1613-14	16
IV. TWO CHALICES AND PATENS OF 1661-2 AND A CHALICE (UNDATED) EARLY CHARLES II	18
V. A PATEN OF 1661-2 AND TWO FLAGONS OF 1661-2	21
VI. TWO FLAGONS WITH FEATHER DECORATION, 1662	23
VII. LARGE DISH, <i>circa</i> 1660	25
VIII. TWO DISHES MADE <i>circa</i> 1662	27
IX. PAIR OF CANDLESTICKS MADE <i>circa</i> 1660. A LARGER PAIR BOUGHT BY THE DEAN AND CANONS IN 1694	29
X. VIRGE, 1677	32
XI. ALTAR CROSS, 1887	34
XII. PAIR OF CRUETS, 1938	36

*All the photographs of the plates were taken
by J. W. Spearman of Eton.*

THE UNIVERSITY OF CHICAGO
LIBRARY
1000 S. MICHIGAN AVE.
CHICAGO, ILL. 60607
U.S.A.

FOREWORD

THE history of the St. George's Chapel Plate falls into three distinct periods, each complete in itself.

The first period extends from the reign of Edward III to that of Edward VI. Plate for the Altar must have existed at a still earlier date, but no record of it is known. Inventories for the first period remain, compiled in the years 1385, 1410, 1501, and 1547-1552. In the reign of Henry VIII the Chapel plate was dazzling in its magnificence and abundance, as a list now in the Public Record Office,¹ compiled apparently towards the end of the reign, shows.

In the reign of Edward VI practically the whole of this priceless treasure was destroyed or alienated. The Dean and Canons of Windsor disposed of part of it to London goldsmiths, excusing their apparently wanton act as necessary for meeting very heavy and abnormal expenditure. Commissioners appointed by the Privy Council to visit the College and investigate the matter condemned the action of the Chapter, confiscated all that remained, and ordered the entire collection, which seems to have included many pieces recovered from the goldsmiths, to be melted down for coin in the Tower of London.

The second period begins in the reign of James I, for under Queens Mary I and Elizabeth little more was done than to provide what would meet the bare necessities of the Chapel services. An inventory of the ornaments of the Chapel, taken in 1601, shows that there were then only four pieces of plate, namely, a silver basin, a silver-gilt chalice and cover, a little silver flagon, and a virger's silver rod. The flagon of 1583-4 (Plate II), still belonging to the Chapel, is not mentioned in this list: it must

¹ P.R.O. E. 36. 113. No. 11.

have been acquired later. Both James I and Charles I appealed for contributions of money, which were responded to by the Knights of the Garter, the kings themselves subscribing handsomely. As a result a fair quantity of fine plate was produced, most of it the work of the Dutch goldsmith Christian van Vianen. Inventories giving details of this Stuart collection exist, dated respectively 1619, 1638, and 1641. But this collection, in its turn and within a very short space of time, was almost wholly destroyed, sharing the fate of an incalculable amount of plate, both ecclesiastical and secular, at the time of the Great Rebellion; for what had not already been melted down for coin to pay the Royalist troops was plundered by the victors.

The third period of the history of the plate of St. George's Chapel begins with the Restoration. Charles II lost no time in setting on foot a movement for furnishing the Chapel with worthy Altar Plate, thus laying the foundation of the present rich collection. It is at this point that Mr. E. Alfred Jones begins his account of the plate now belonging to St. George's Chapel.

Meanwhile it is intended to include in the present Series, a monograph which will deal fully with the amazing store of treasures, jewels, plate, vestments and relics which are recorded in the earlier inventories mentioned above: the present book is concerned with the plate now belonging to the Chapel. With the cordial assent of the author grateful acknowledgment is made here of the work of the Rev. Dr. E. H. Fellowes in connexion with this book, particularly with respect to the heraldry.

THE PLATE OF ST. GEORGE'S CHAPEL, WINDSOR CASTLE

OF the present imposing display of silver-gilt vessels—most of the Royal plate, both ecclesiastical and domestic, is silver-gilt—in St. George's Chapel, the first in date is a delightful circular basin of 1548–9, plain except for the embossed rose in the centre (Plate I). Would that it could speak and reveal its long history of 390 years! One fact seems to be clear—namely, that it is not ecclesiastical, but a secular rose-water basin, not improbably part of Edward VI's plate from Windsor Castle. Presumably it was accompanied originally by a stately ewer, which stood in the middle of the basin covering the rose, in the manner of Archbishop Matthew Parker's noble pair of the year 1545–6, at Corpus Christi College, Cambridge, which are the earliest complete pair in existence to-day; and in the manner of the vessels shown at the high table in the Royal Feast in St. George's Hall in 1661.¹ The basin is also of importance as one of the very few existing pieces of plate made in the short reign of Edward VI. It may possibly be identified as the silver basin mentioned in the Inventories of February 4, 1600–1,² and of November 19, 1619.³ It is certainly, as the exact weight proves, the basin mentioned by Ashmole⁴ “gilt only in the middle”, meaning that the rose only was gilt, and the vessel itself in white silver.

It is not inappropriate to recall that one of the earliest surviving

¹ *The Institution, Laws and Ceremonial of the Most Noble Order of the Garter*, 1672. Elias Ashmole, illustration facing page 593.

² Windsor Records, xi. D 12.

³ Bodl. Lib. Ashmolean MS., 1123, fo. 190.

⁴ Ashmole, *op cit.*, page 498.

4 THE PLATE OF ST. GEORGE'S CHAPEL, WINDSOR

rose-water basins is at Corpus Christi College, Oxford, wrought in 1493-4 and engraved with the arms of the See of Winchester and of Bishop Foxe, the founder and great benefactor of the College, who presented it. The Bishop was also the donor of a second basin, made in 1514-15, noteworthy likewise for its early date. Another rare basin, of the date 1518-19, is to be seen in Wren's church of St. Mary Woolnoth, but is a later gift of family silver by a pious parishioner. Yet another early basin, 1524-5, has been transferred from the defunct church of St. Michael, Crooked Lane, to St. Magnus, London Bridge, and to judge from the inscription it was a piece of family plate given "for the ewse of the poor" in 1564.

Such vessels and their long history in England were familiar to Shakespeare:

Let one attend him with a silver basin,
Full of rose-water, and bestrew'd with flowers;
Another bear the ewer, the third a diaper.

The Taming of the Shrew, Induction, Scene 1.

A space of thirty-five years occurs between this Edward VI basin and the next vessel at St. George's Chapel—a plain and tall flagon of the globular form so popular in Elizabethan and Jacobean times, not only for ecclesiastical but also for domestic use (Plate II). The flagon came in 1583-4 from the London workshop of a worthy goldsmith using his initials FR as his stamp, who was the maker of two charming little tankards of 1570-1 given to Gonville and Caius College and Trinity Hall, Cambridge, by Matthew Parker, Archbishop of Canterbury (1559-75), who was also the donor of priceless plate and manuscripts to his own college, Corpus Christi, Cambridge. The companion flagon (Plate II) was made thirty years later and is stamped with the initials of a London goldsmith, IV, possibly either Joseph Vaughan or John Vaughton, both of whom died about 1656-7. By the same excellent craftsman is the Harris chalice at Windsor (Plate III), to be described below, and a very fine ewer and basin of 1617-18 belonging to the Corporation of Norwich.

Among noteworthy flagons of this globular form are an early pair, 1576-7, in Cirencester parish church, and a decorated pair, 1598-9, bequeathed to Eton College in 1631 by Lady Savile (widow of Sir Henry Savile, the distinguished Provost) in these words: "To the Church of Eaton College my 2 guilt Livery Potts to the intent that they may be employed always to the holding of wine for the Holy Sacrament only and not to any other purpose". These sacred flagons were, however, alienated from Eton College Chapel about 1800 and were given to the churches of Mapledurham and Worplesdon, both Eton benefices.

Three more conspicuous flagons of the same form may be mentioned: the decorated pair of 1598-9, presented to Wadham College, Oxford, by its foundress, Dorothy Wadham; the plain pair, 1605-6, at St. John's College, Oxford; and the ornate pair, 1607-8, given to Trinity College, Cambridge, by Lords John and Bernard Stuart, sons of Esmé, third Duke of Lennox. For the study of the finest single collection of these costly vessels a visit to Moscow is necessary, incomprehensible as it may seem. In the priceless and historic collection of English plate in the Kremlin, sent by Sovereigns of England to the Tsars and the Court of Russia, as well as to the Patriarchs of Russia on the several commercial missions to that country, there are preserved two flagons of Elizabethan and four of Jacobean date¹; while in the Treasury of the Patriarchs there are, or were, three more, made in the years 1596-7 and 1606-7.

The existence of silver flagons at this period in large numbers in England may be attributed to Canon No. 20 of 1603-4, by which parish churches were required to provide a sufficient quantity of "good and wholesome Wine . . . to be brought to the Communion-table in a clean and sweet standing pot or stoop of pewter, if not of purer metal".

The earliest chalice now in St. George's Chapel (Plate III) is plain and of conventional form, with a cover and a ball finial; it is inscribed with the name and arms of Henry Harris of Windsor,

¹ *The Old English Plate of the Emperor of Russia*, by E. Alfred Jones, 1909, pages 6, 12, 22 and 28.

who was closely associated with St. George's Chapel. He was at one time deputy Chapter Clerk, and his name is found as a witness on several of the Chapter leases *circa* 1579-1612. He was also Clerk of the Lands to Eton College. A pedigree of the family was recorded in the *Visitation of Berkshire* in 1665-6.¹ It shows that he was son of Edmund Harris of New Windsor by Ellen his wife, daughter of — Ridley. The coat-of-arms given in the Visitation agrees with that on the chalice,² but the second and third quarters, as engraved on the chalice, are the arms of his mother's family of Ridley, not of Hodeley as conjecturally given in the printed version of the Visitation.³ By an interesting coincidence this chalice came from the workshop of the maker of the flagon of 1613-14 (Plate II), but it is a year earlier. The second chalice (Plate III) is a copy of this one, made four years later by the same goldsmith, but it is without arms or inscription.

As would be expected, the Chapel is abundantly rich in vessels of the reign of Charles II. Beginning with chalices, there are the plain pair of quasi-medieval form (Plate IV), an echo of Archbishop Laud's revival, which are enriched with the purely secular decoration of "cut-card" work, probably introduced from France about 1660, which was much favoured by London goldsmiths throughout this reign and for some little time after. The maker of this pair in 1661-2 was a goldsmith using the mark WM—a mark to be seen also on the pair of flagons of the same date in St. George's Chapel (Plate V). They were bought with money provided by the Knights Companions of the Order of the Garter. These two chalices have some points of resemblance to the two of solid gold in the Chapel Royal, St. James's Palace, engraved with the arms of William and Mary, but probably made for Charles II. Of similar design is the precious chalice of the parish church of Welshpool, made in 1662 from "the purest gold of Guinea" and presented by Thomas Davies, "Agent General for the English

¹ Brit. Mus., Harl. MS. 1532, fo. 142.

² See page 14.

³ Harl. Soc., Vol. LVII, pages 138-9.

nation upon the Coast of Affrica". This historic chalice¹ at Welshpool bears an inscription, beautifully engraved, recording the gift and praying that if any wicked man should alienate it from its sacred use he might pay the penalty of God the Avenger at the Last Judgment.

A second chalice of about the same date (Plate IV), also of quasi-medieval form, embellished on the stem with three cherubs' heads and fitted with a paten-cover, is of pathetic interest as the gift of the vastly rich and covetous Lady Mary Heveningham (daughter and heiress of Sir John Carey, who became 2nd Earl of Dover). She was wife of the regicide, William Heveningham, a prisoner at Windsor Castle from 1660 until his death in 1678, and perhaps the gift was offered as an act of propitiation for his disloyalty. The only mark on this piece is that of the goldsmith, AM, attributed to Andrew Moore, the maker of a pair of flagons of 1660-1 in the Chapel Royal, St. James's Palace. Engraved upon this chalice is a cross patonce in accordance with an early custom by which a cross was engraved for the purpose of enabling the priest to keep the chalice in the same position at the time of celebration. As an alternative to the simple cross a crucifix was often represented.²

Another gift to which interesting personal associations are attached is the simple paten of 1661-2 (Plate V), described in the Inventory of July 20th, 1667,³ as "a plain guilt Corporas,⁴ the gift of Sr Richard Fanshawe". It is pleasantly engraved with the arms of the donor, a distinguished diplomatist, author, and royalist (1608-66), and was brought by him in person to St. George's Chapel and presented in 1662 when on his way to Plymouth, where he embarked for Lisbon as Ambassador to Portugal.

These two flagons of globular shape (Plate II) have already been described. Another pair with "great bellies", very different in style from these, and of great and massive proportions, measuring

¹ Illustrated in "Y Cymmrodor", Vol. XLIV, 1935.

² *Old English Plate* (ed. 1891), W. J. Cripps, page 178.

³ Bodl. Lib. Ashmolean MS. 1123, fo. 194.

⁴ For the use here of the word "corporas" see page 20.

no less than $21\frac{1}{4}$ inches in height, may now be described (Plate VI). They are covered with a most unusual decoration of large feathers, boldly embossed in a style not to be seen on any English plate other than royal, and recalling in their decoration Cardinal Wolsey's two silver-gilt vessels "of the fashion of ostrich feathers". The enrichment of the representations of the Good Shepherd, and St. George slaying the Dragon, and a crowned rose and cross is noteworthy. They bear no date-letter, but were made in 1662 from money collected from the Knights Companions of the Order of the Garter. The maker's mark on these flagons has also been found on other examples of plate of Charles I and the Commonwealth, as well as of Charles II, as mentioned on page 22.

Another royal pair of flagons, 20 inches high, with the same peculiar feather ornament, but without the figures of the Good Shepherd and St. George, was wrought in 1664-5 by Charles Shelley, goldsmith to Charles II, and engraved with the arms and cipher of the Duke of York, afterwards James II. This pair came from the old Chapel of Whitehall Palace; they are now in Windsor Castle,¹ but not at St. George's Chapel. A third pair, dated 1660-1, by the same unknown goldsmith as the above great pair in St. George's Chapel, are in the Chapel Royal, St. James's Palace, and one of them is illustrated in Dr. Edgar Sheppard's book on the Palace.² There are also at St. James's Palace a pair of flagons of cylindrical form, covered with the same remarkable decoration of feathers, and made in 1660-1 by the same craftsman, possibly Andrew Moore, the maker of the Heveningham chalice (Plate IV).

Little need be said of the third pair of flagons in St. George's Chapel (Plate V), dated 1661-2, except that they are plain and of the more common cylindrical shape so popular for sacred and secular purposes from Elizabethan times. A fact of some interest is that they are by the same goldsmith who made a pair of the same shape in 1664-5, now in Windsor Castle, and other plate

¹ Illustrated (Plate CIII) in *The Gold and Silver Plate of Windsor Castle*, by E. Alfred Jones.

² *Memorials of St. James's Palace*, by Edgar Sheppard, Vol. II, page 268.

from Whitehall Palace Chapel,¹ as well as the pair of chalices of 1661-2 (Plate IV). This pair of flagons (Plate V) were bought with subscriptions from the Knights Companions of the Order of the Garter.

Two rare flagons of this form, made in the reign of Charles I (1636-7), which formerly belonged to the old church of St. John Zachary in the City of London, are engraved with inscriptions of great interest as bearing on the theology of the Laudian revival. One inscription is:

This pott for holy wine: This wine's pure blood
This blood true life. This life contains all good.
Not potts but soules are fitt to hould such wine
Such blood, such life, such good. O Christ take mine.

The large dishes at St. George's Chapel, characteristic of the splendour of goldsmiths' work in the reign of Charles II, may now be considered. First there is the one of immense size (Plate VII), over 28 inches in diameter, elaborately embossed and chased with an unusual feature in English ecclesiastical silver, namely, in the centre Christ washing the feet of St. Peter, and on the wide rim panels of flowers. It bears no maker's marks, but it was obtained late in 1660 by the royalist divine, Dr. Thomas Brown (Canon 1639-73), as a gift to the Chapel from Mary, Princess of Orange, mother of King William III. But as she died before Christmas in that year the cost was borne by the Chapter. It is smaller than the dish in the Chapel Royal, St. James's Palace, dated 1660-1 and measuring 38 inches,² which is enriched with a representation of the Last Supper. It is slightly larger than the dish, 1664-5, also embossed with the Last Supper, now at Windsor Castle and formerly in the old Chapel of Whitehall Palace.³

¹ Payments were made by Charles II and James II between 1679 and 1688 for plate for Whitehall Palace Chapel to these three goldsmiths: John Thequand, John Cooques and Charles Shelley (*The Wren Society*, Vol. VII, p. 131). According to Ashmole (p. 500), the Chapel at Whitehall contained in 1667 one large and two smaller basins, two candlesticks, two large water-pots, another basin, four flagons, all of silver-gilt, and two service books covered with silver-gilt.

² Illustrated in *Memorials of St. James's Palace*, by Edgar Sheppard, Vol. II, page 262.

³ Illustrated (Plate CI) in *The Gold and Silver Plate of Windsor Castle*, by E. Alfred Jones.

In the pair of smaller dishes (Plate VIII), 26 inches in diameter, the central features are the Last Supper and Christ blessing the Little Child; they are embossed and chased in the characteristic manner of the time. These again bear no complete maker's marks, but only that of the unknown maker, FL, which is also to be seen, with slight variation, on several imposing pieces of plate; these include a pair of candlesticks in the Chapel (Plate IX); four salts provided for the Coronation banquet of Charles II, now exhibited in the Tower of London; a pair of great standing cups, sent as a gift from the same monarch with other most valuable plate to the Tsar Alexis of Russia in 1663; and the "Stradling" and "Leche" tankards of 1672 at Magdalen College, Oxford. The dishes were a gift to the Chapel by Anne Hyde, Duchess of York, in 1662, and are impressive memorials of a lady reputed to be extravagant. In their ornate embossed work they are in marked contrast to the plain and simple basin of her royal husband, afterwards James II, wrought at about the same date by Charles Shelley, goldsmith to the Crown, which is now in the Queen's Chapel at St. James's.

The last pieces of the early plate in the Chapel are the two pairs of candlesticks. One of these pairs (Plate IX), by the above unknown goldsmith, FL, are decorated on their high tripod bases with such familiar Biblical subjects as David and his Harp; Jonah cast up by the Great Fish; Elijah fed by the Ravens; Daniel in the Lions' Den, and two other subjects. The larger pair (Plate IX) are adorned with the badge of the Order of the Garter, St. George's Cross and the Garter, and St. George slaying the Dragon; they were paid for by the Dean and Canons. Unfortunately the marks are defaced, but the candlesticks seem to have been made just before the death of Queen Mary by Anthony Nelme (fl. 1679-1722), a country lad, who, being determined to become a goldsmith, left his home at Much Marcle in Herefordshire for London, and was apprenticed to Richard Rowley for the long term of seven years from 1672, and became conspicuous and prosperous at a time of great activity in the craft of the goldsmith.

Two fine pairs of Charles II candlesticks, impressive in size and decoration, belong to the Chapel Royal, St. James's Palace. One of these pairs, dating from 1661-2, are engraved with the arms and cipher of the Duke of York. The maker's mark is a seated greyhound—a mark recorded in 1649-50, and found also on a pair of tripod candlesticks of 1653-4 in Rochester Cathedral, which are somewhat ornate for the time. The same mark is found on the Altar plate of Matthew Wren, Bishop of Ely and formerly Dean of Windsor (1628-35), which is now in the Chapel of Pembroke College, Cambridge; and also on the Duke of York's pair of flagons, transferred at some time to the Queen's Chapel at St. James's, together with the basin by Charles Shelley as mentioned above.

Another fine example of this character is the large pair of tripod candlesticks in Westminster Abbey, which date from 1691-2.

A word must be added on the rare silver virge, described on page 33.

The large silver altar cross (Plate XI), 29 $\frac{1}{4}$ inches high, enriched with many figures, was wrought in 1887-8 as a thank-offering from Queen Victoria in commemoration of her Jubilee.

BASINS.

(1) A small plain basin with a large rose embossed in the centre; moulded edge.

Diameter, $1\frac{3}{4}$ in.; depth, $1\frac{3}{8}$ in.

London, 1548-9. Maker's mark, W, in a shaped punch, from which Jackson illustrates the mark.¹

This is, as its weight (25 oz. 75 dwt.) proves, the "small plain basin, wrought and gilt only in the middle, $25\frac{1}{2}$ oz.", mentioned by Ashmole, p. 498.

Plate I.

(2) A copy of the above basin, inscribed as the gift of the Rev. Bernard Everett, Minor Canon (1901-32), and Mary his wife. Made in 1933-4 by Crichton Brothers.

¹ Jackson's *English Goldsmiths and their Marks*, 1921, p. 96.



ROSE-WATER BASIN, 1548-9.

CHALICES.

(1) A plain, deep, beaker-shaped bowl with curved lip, high stem with a flat knob in the centre, and high moulded foot; the cover has a large ball finial. Inscription:

ET DOMINO ET DOMO
HENRY HARRIS

(Each line is closed with a flower of six petals.)

Engraved with the arms of the donor.

Quarterly, 1 and 4, Ermine, on a bend azure three hedgehogs passant or; for HARRIS. 2 and 3, Gules, on a chevron between three birds argent a martlet sable; for RIDLEY.

This coat-of-arms is as given in the *Visitation of Berkshire*, 1665-6,¹ except that the third quarter in the Visitation shield has: Argent, on a fess gules between two bars gemelles wavy azure, three martlets or, representing Anne, daughter and sole heiress of John Elliott, wife of Henry's younger brother, Robert Harris.

Total height, 12 in.; height of the chalice, $10\frac{1}{4}$ in.; diameter of the mouth, 4 in., and of the foot, $4\frac{5}{8}$ in.

London, 1612-13. Maker's mark, IV, with a cinquefoil below, in a shaped punch, possibly for Joseph Vaughan or John Vaughton, both of whom died about 1656-7. This goldsmith was also the maker of the flagon of 1613-14 (Plate II) and of the splendid rosewater ewer and basin of 1617-18 belonging to the Corporation of Norwich.²

Illustrated (Fig. 465) in Jackson's *History of English Plate*.
Plate III.

(2) A similar piece but without inscription or arms. London, 1616-17. Same maker's mark.

Plate III.

¹ Brit. Mus., Harl. MS., 1532, fos. 142, 143.

² The mark is given in Jackson's *English Goldsmiths and their Marks*, p. 114.

PLATE II.



FLAGONS OF 1583-4 AND 1613-14.



CHALICES OF 1612-13 AND 1613-14.

(3 and 4) A pair, with plain bowls, moulded lip with incised line below; under the bowl is some "cut-card" work of secular origin, hexagonal stem, with a large granulated knob enriched with four large octagonal and four circular ornaments, wide hexafoil foot with moulded edge.

Height, $10\frac{3}{4}$ in.; diameter of the mouth, $6\frac{1}{4}$ in., and of the foot, 8 in.

London, 1661-2. Maker's mark, WM, with a cinquefoil below, in a plain shield, as on the pair of flagons of the same date. (Plate V.)

One of these chalices is illustrated in Jackson's *History of English Plate* (Fig. 483), where it is described erroneously as the gift of Lady Mary Heveningham.

The patens belonging to these two chalices are plain, with shallow depressions and moulded edges. Diameter, $9\frac{3}{4}$ in. Same date and maker's mark. Three ball feet and a circular moulded foot have been added, one of the latter having a mark for the time of George IV and a maker's mark of IC.

Bought with money collected from the Knights Companions of the Order of the Garter. Weight, $163\frac{1}{4}$ ounces.

Plate IV.

(5) A plain chalice with a curved lip; applied to the short baluster stem are three cherubs' heads and wings; wide octofoil foot, engraved with a cross patonce. Height, 9 in.

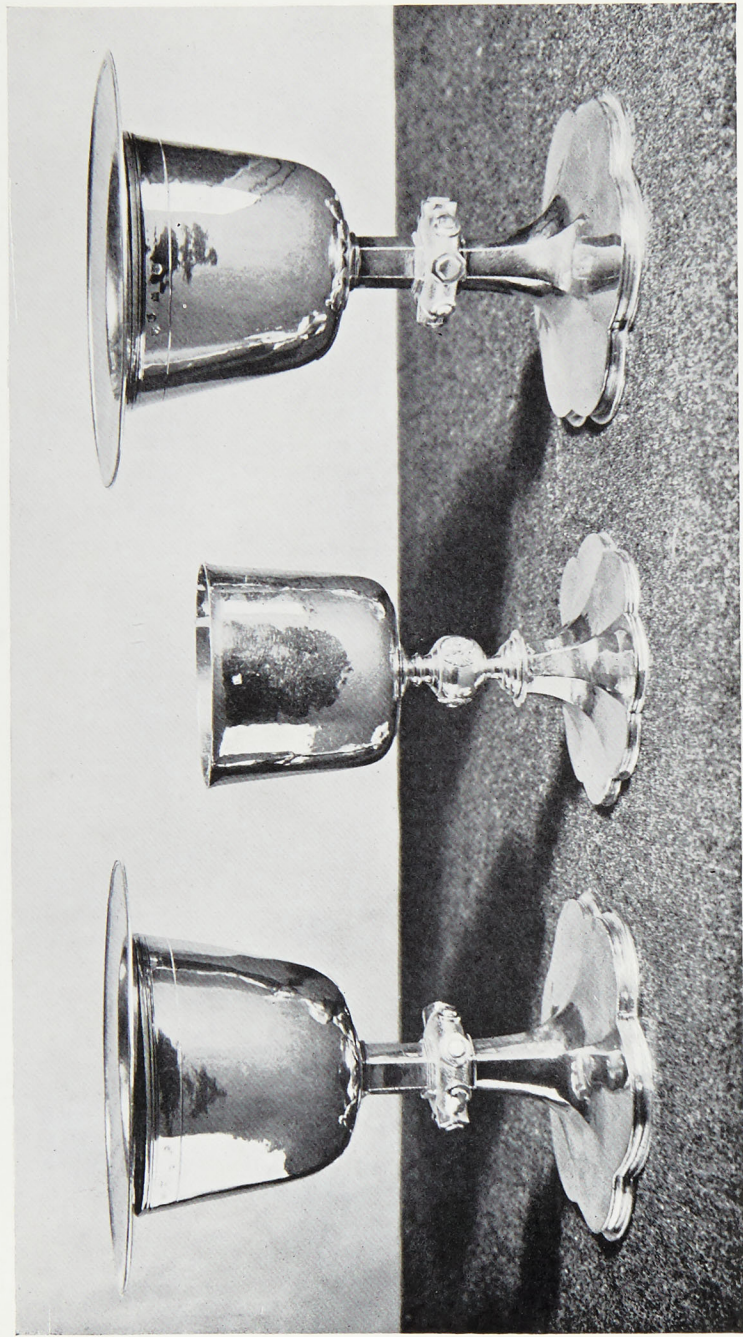
The plain paten-cover has a narrow flat rim and a reel-shaped handle-foot, and is engraved with the same cross.

London, no date-letter; date early Charles II. Maker's mark, AM, in a monogram in a plain punch, attributed to Andrew Moore, the maker of a pair of flagons, 1660-1, in the Chapel Royal, St. James's Palace, one of which is illustrated in Sheppard's *Memorials of St. James's Palace*.¹

The gift of Lady Mary Heveningham, wife of the regicide, William Heveningham, a prisoner at Windsor Castle from 1660 until his death in 1678.

¹ Vol. II, page 269.

PLATE IV.



TWO CHALICES AND PATENS OF 1661-2 AND A CHALICE (UNDATED) EARLY CHARLES II.

Illustrated (Fig. 482) in Jackson's *History of English Plate*.
Plate IV.

(6 and 7) A pair of small, plain, bell-shaped chalices, $7\frac{1}{4}$ in. high, engraved with the sacred monogram and inscribed:

Ex dono Gulielmi Canning¹ A.D. 1851. Donor's arms:

Quarterly: 1 and 4. Argent, three Moors' heads, side-faced, couped at the neck, proper, wreathed about the temples or and azure; for CANNING; 2. Gules, three spears' heads in fess paleways, argent; for SALMON; 3. Sable, a goat rampant or; for MARSHALL. Impaling azure, three fleurs-de-lis and a canton argent; for BIRCH. Crest: A demi-lion rampant argent, holding in his dexter paw an arrow.

London, 1850-1. Makers, Barnards.

¹ William Canning, the donor, was Canon of Windsor (1828-60).

PATENS.

(1) A plain paten, shallow, flat rim and reel-shaped handle-foot, engraved with the arms and crest of the donor (Sir Richard Fanshawe), with mantling of an elaborate design.

Quarterly, 1 and 4, Or, a chevron between three fleurs-de-lis sable; 2 and 3, Chequy argent and azure a cross gules; over all a mullet for difference. Crest: A dragon's head erased or.

Diameter, 11 in.; height, $1\frac{3}{4}$ in.

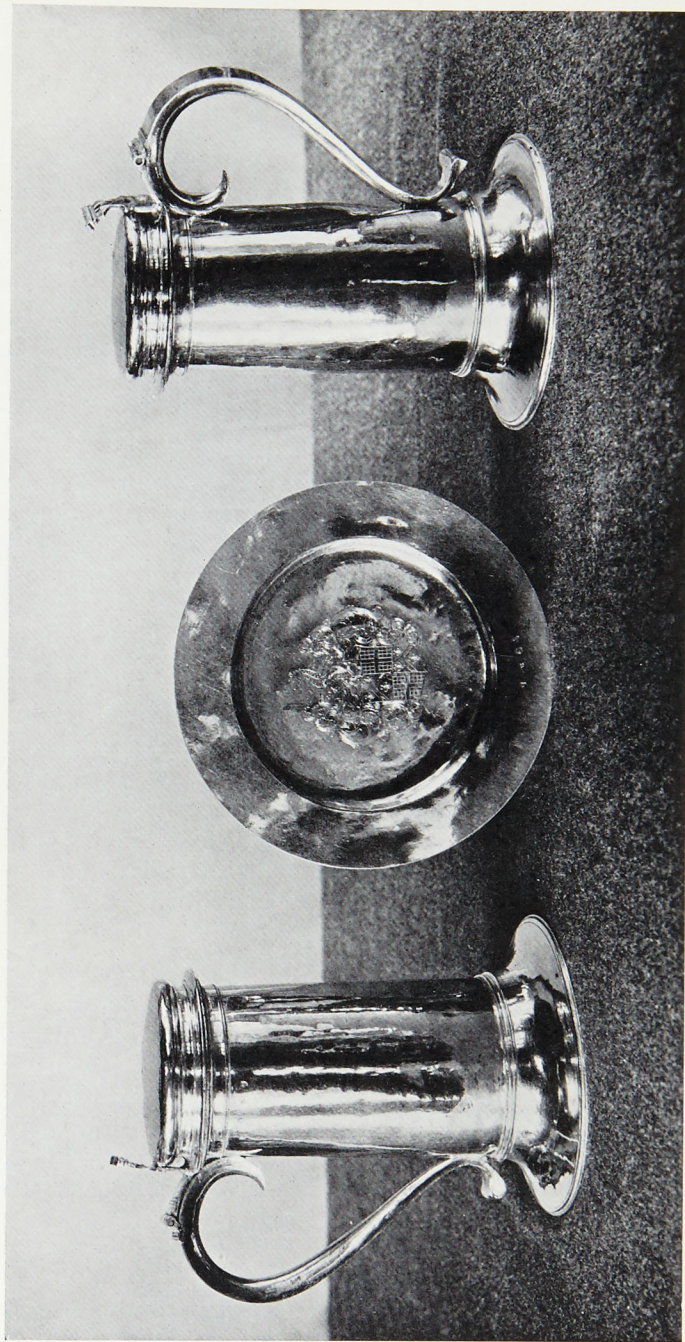
London, 1661-2. Maker's mark, JAC, in script capitals in a monogram (Jackson, 1661-2).

Described in an inventory of July 20, 1667, as "a playn guilt corporas the Gift of Sr. Richard Fanshawe when he was Deputy Chancellour of the Order (of the Garter) in the absence of Sr. Henry De Vic. His Arms engraven in the middle of it". The donor was a distinguished diplomatist and author and a zealous royalist (1608-66), and this paten was taken by him to Windsor in 1662 on his way to Plymouth, whence he sailed to Lisbon as Ambassador to Portugal. A "corporas", now more usually "corporal", is a piece of fine linen upon which the bread is consecrated in the Order of Holy Communion. The term was used erroneously in the Inventory of 1667 to describe the paten presented by Sir Richard Fanshawe. The rubric in the Book of Common Prayer, 1549, reads: "Then shall the minister take so much Bread and Wine, as shall suffice laying the bread upon the corporas".

Illustrated (Fig. 484), in Jackson's *History of English Plate*. Plate V.

(2) A pair of plain patens, 6 in. in diameter, made for Pratt & Sons, London, in 1851-2.

The gift of Constantine, third Marquess of Normanby, Canon of Windsor (1891-1907).



A PATEN OF 1661-2 AND TWO FLACONS OF 1661-2.

FLAGONS.

(1) One plain, globular flagon, with low cover, tall moulded foot; the thumbpiece, probably a cherub's head, is broken. Height, $12\frac{3}{8}$ in.

London, 1583-4. Maker's mark, FR, in a monogram in a plain shield—the maker of Archbishop Matthew Parker's two tankards of 1570-1 at Gonville and Caius College and Trinity Hall, Cambridge.¹

Plate II.

(2) A similar flagon, the thumbpiece also broken.

London, 1613-14. Maker's mark, IV, with a cinquefoil below, in a shaped punch, possibly for Joseph Vaughan or John Vaughton, both of whom died about 1656-7, the maker of the Harris chalice of 1612-13 and of the chalice of 1616-17.

Plate II.

(3) A pair of flagons of great size, embossed on the cover, globular body and foot with bold feathers; embossed on the covers (which have a feathered edge) is a figure of St. George slaying the Dragon; on the necks are a rose and crown embossed; in front of the bodies are representations of the Good Shepherd (slightly different) embossed; the thumbpieces are formed of two fruits; plain crosses in relief are on the circular feet, which have plain edges; chased on the shoulders of the plain handles are feathers, the handles terminating in plain hexagonal discs. Total height, $21\frac{1}{4}$ in.

London, no date-letter. Date 1662. Maker's mark, TB in script capitals, in a plain shield, as on a pair of flagons of 1660-1, similarly treated with feathers, $14\frac{1}{2}$ in. high, in the Chapel Royal, St. James's Palace; as also on two cups of 1631-2;² on a chalice and patens of 1640-1 at Oriel College, Oxford; on a flagon of 1655-6 in St. James's, Friern Barnet; and on a cup of 1662-3 in St. Mary's, Sunbury.

¹ The mark is illustrated in Jackson's *English Goldsmiths and their Marks*, p. 100.

² Jackson, *op. cit.*, p. 118.



TWO FLAGONS WITH FEATHER DECORATION, 1662.

24 THE PLATE OF ST. GEORGE'S CHAPEL, WINDSOR

Weighing 414 ounces. Bought in 1662 with money collected from the Knights Companions of the Order of the Garter.¹

Illustrated (Figs. 511-12) in Jackson's *History of English Plate*.
Plate VI.

(3) A pair of flagons, plain, cylindrical, low covers, wide splayed bases; the thumbpieces are pierced with a heart and triangle and have a bar across the tops.

Total height, $12\frac{5}{8}$ in.; height to the cover, $11\frac{3}{4}$ in.; diameter of the mouth, $5\frac{3}{8}$ in., and of the bases, $8\frac{5}{8}$ in.

London, 1661-2. Maker's mark, WM, with a cinquefoil below, on a plain shield, as on the chalices of the same date (Plate IV); and as on the pair of plain flagons of this shape, 1664-5.¹

Weight, 150 ounces. Bought with money collected from the Knights Companions of the Order of the Garter.²

Illustrated (Plate CII) in *The Gold and Silver Plate of Windsor Castle*, by E. Alfred Jones.

Plate V.

¹ Ashmole, *op. cit.*, page 498.



LARGE DISH, *circa* 1660.

DISHES.

(1) A large and circular dish embossed and chased with a representation of Christ washing St. Peter's Feet; on the wide rim are four hexagonal panels of flowers, separated by cherubs' heads and wings, embossed and chased. Diameter, $28\frac{3}{4}$ in.

No marks. London, 1660.

It was obtained together with the pair of candlesticks (Plate IX) late in 1660 by the royalist divine, Dr. Thomas Brown (Canon 1639-73), from Mary, Princess of Orange, as a gift to the Chapel (see page 9).

Illustrated in Jackson's *History of English Plate*, facing page 223. Plate VII.

(2) A pair of dishes. One is embossed and chased with Christ blessing the Little Child; and on the wide rim are four quatrefoil panels of fruit and flowers separated by large cherubs' heads and wings. On the other dish is the Last Supper, similarly treated, with the same decoration on the rim.

Diameter, 26 in.

London, no date-letter. Date, early Charles II. Maker's mark, FL, as on the pair of candlesticks (see page 10).

The gift in 1662 to the Chapel by Anne Hyde, Duchess of York.

Plate VIII.



TWO DISHES MADE *circa* 1662.

CANDLESTICKS.

(1) A pair of candlesticks, formed of large baluster stems, decorated with acanthus and palm leaves, flowers, cherubs' heads and foliage, all in relief, and resting on tripod bases with a sitting lion at each angle. In each of the three divisions is a panel of a Biblical subject in low relief, including David and his Harp, Jonah cast up by the Great Fish, Elijah fed by the Ravens, and Daniel in the Lions' Den. The prickets and grease pans are plain.

Total height, 28½ in.; height to the top of the stem, 24 in.

London, date Charles II. Maker's mark, FL, with a pellet between and a bird between two pellets below.

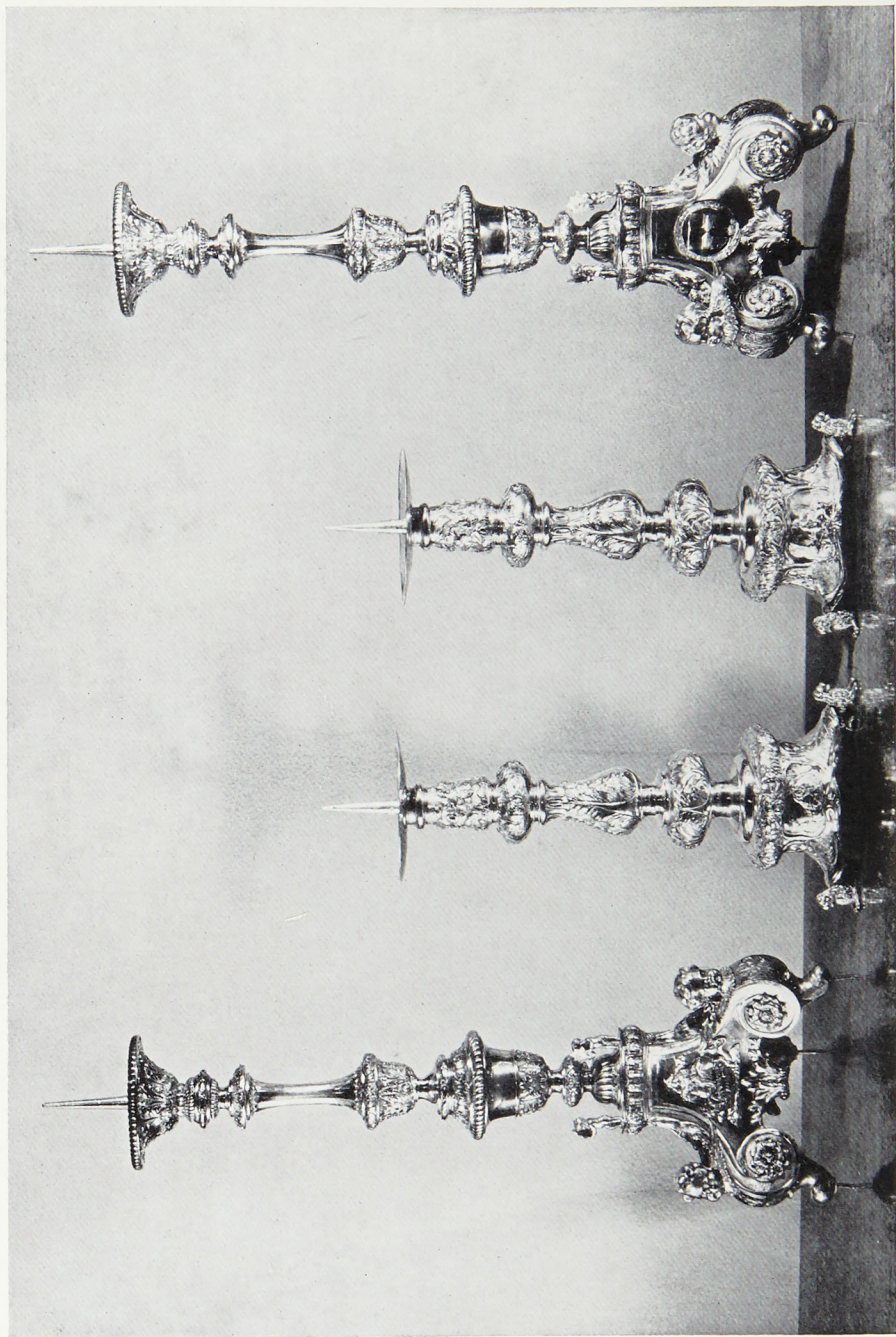
By the same skilful goldsmith, unfortunately unknown by name, are several imposing vessels, including the pair of dishes in St. George's Chapel (Plate VIII); the four salts made for the Coronation banquet of Charles II, now exhibited in the Tower of London; the pair of great standing cups sent as a gift of Charles II with other precious plate to the Tsar Alexis of Russia, which are or were in the Kremlin at Moscow; and the "Stradling" and "Leche" tankards of 1672 at Magdalen College, Oxford.

Illustrated in Jackson's *History of English Plate*, facing page 458.

Obtained late in 1660 with the dish (page 25), by the royalist divine, Dr. Thomas Brown (Canon 1639-73) from Mary, Princess of Orange, mother of William III, as a gift to the Chapel; but as she died before Christmas the cost was borne by the Chapter.

Plate IX.

(2) A pair, with a tall plain pricket, standing in a circular grease pan with a fluted edge, the underside enriched with flowers; the various members of the high baluster stem are enriched with concave fluting, rosettes enclosed within interlaced bands, acanthus and palm leaves in relief, and fluting; the high and large tripod base is supported by three voluted scrolled feet, on the shoulders of which are bold cast and chased cherubs' heads and wings; at the sides are large rosettes in relief;



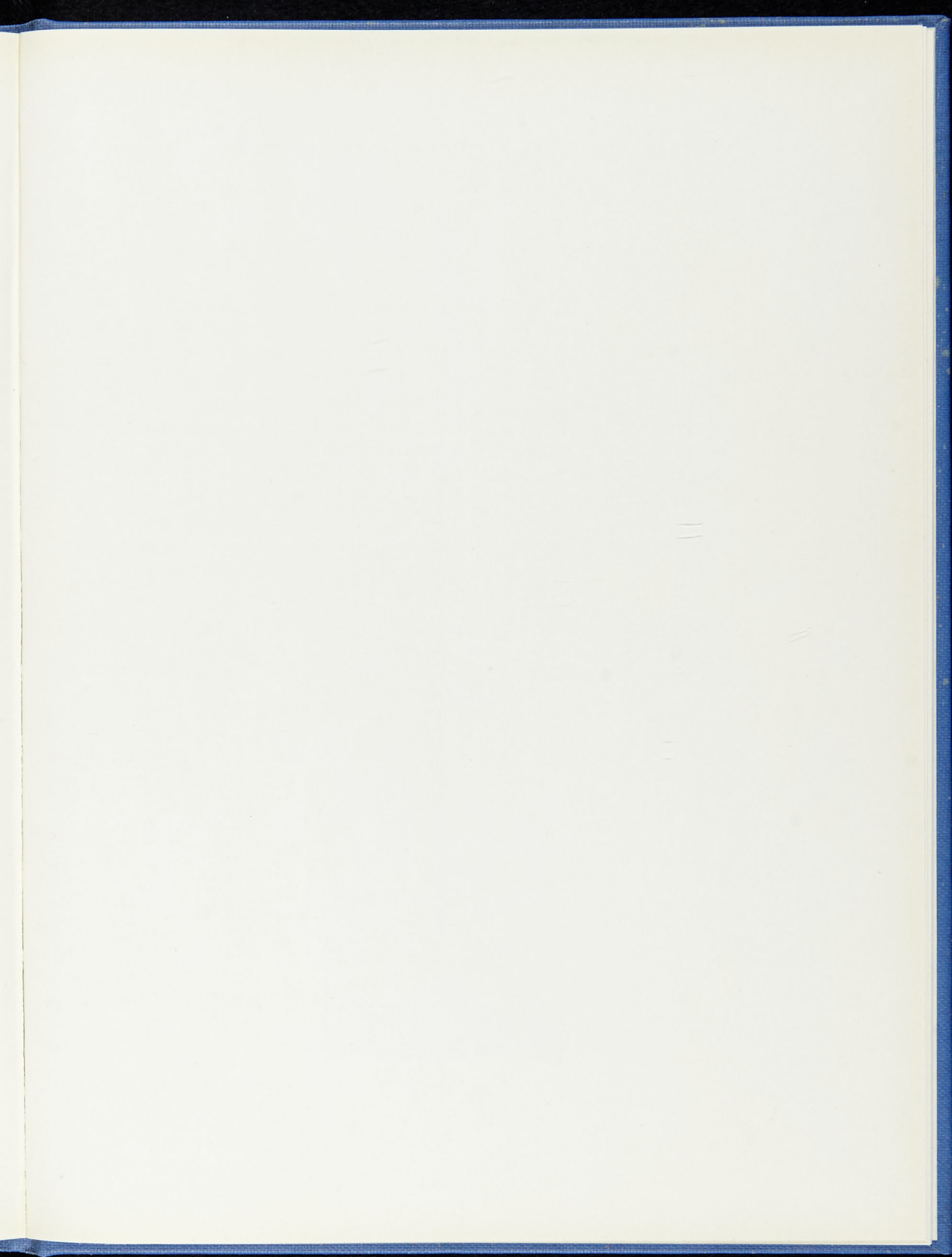
PAIR OF CANDELTICKS MADE *circa* 1660. A LARGER PAIR BOUGHT BY THE DEAN AND CANONS IN 1694.

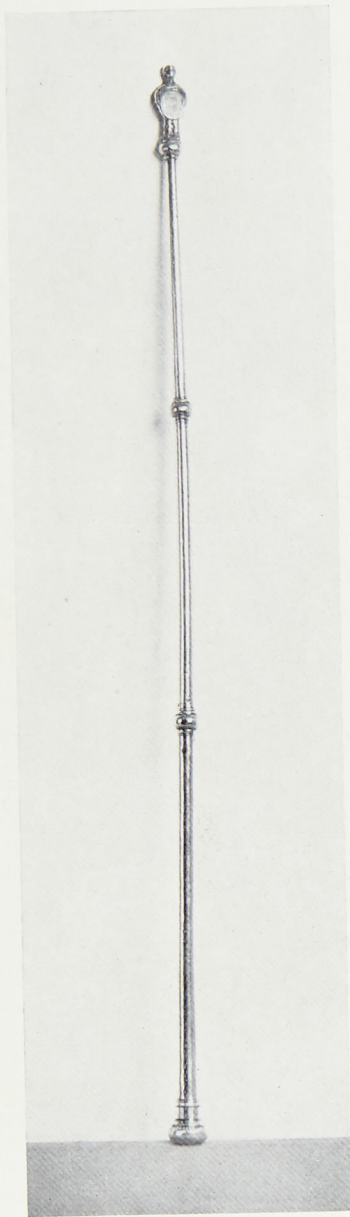
standing on the top of the base are little figures of cherubs holding the badge of the Order of the Garter; at each of the three sides is an equestrian group of St. George and the Dragon; they are also adorned with St. George's Cross and the Garter. The total height is 42 in.; without the pricket, $37\frac{3}{4}$ in.

The marks are defaced, but the maker's mark would seem to be that of Anthony Nelme, who migrated to London from Much Marcle in Herefordshire, and after serving an apprenticeship of seven years to Richard Rowley from 1672, became a prosperous goldsmith until 1722, in spite of considerable competition.

Bought by the Dean and Canons about 1694.

Illustrated in Jackson's *History of English Plate*, facing page 458. Plate IX.





VIRGE, 1677.

VIRGE, 1677.

The virger's rod (as it was called by Ashmole in his description of the installation of a Knight of the Garter in the reign of Queen Elizabeth)¹ is of plain silver with a tapering stem, 40 inches long, divided by four fluted knobs. At the top is a winged figure holding an oval medallion engraved with a St. George's Cross and a legend. The legend is defaced beyond recognition, but it was probably the motto of the Order of the Garter. There are no marks. There can be no doubt that it is the actual piece recorded in the Register of Chapter Acts as follows:

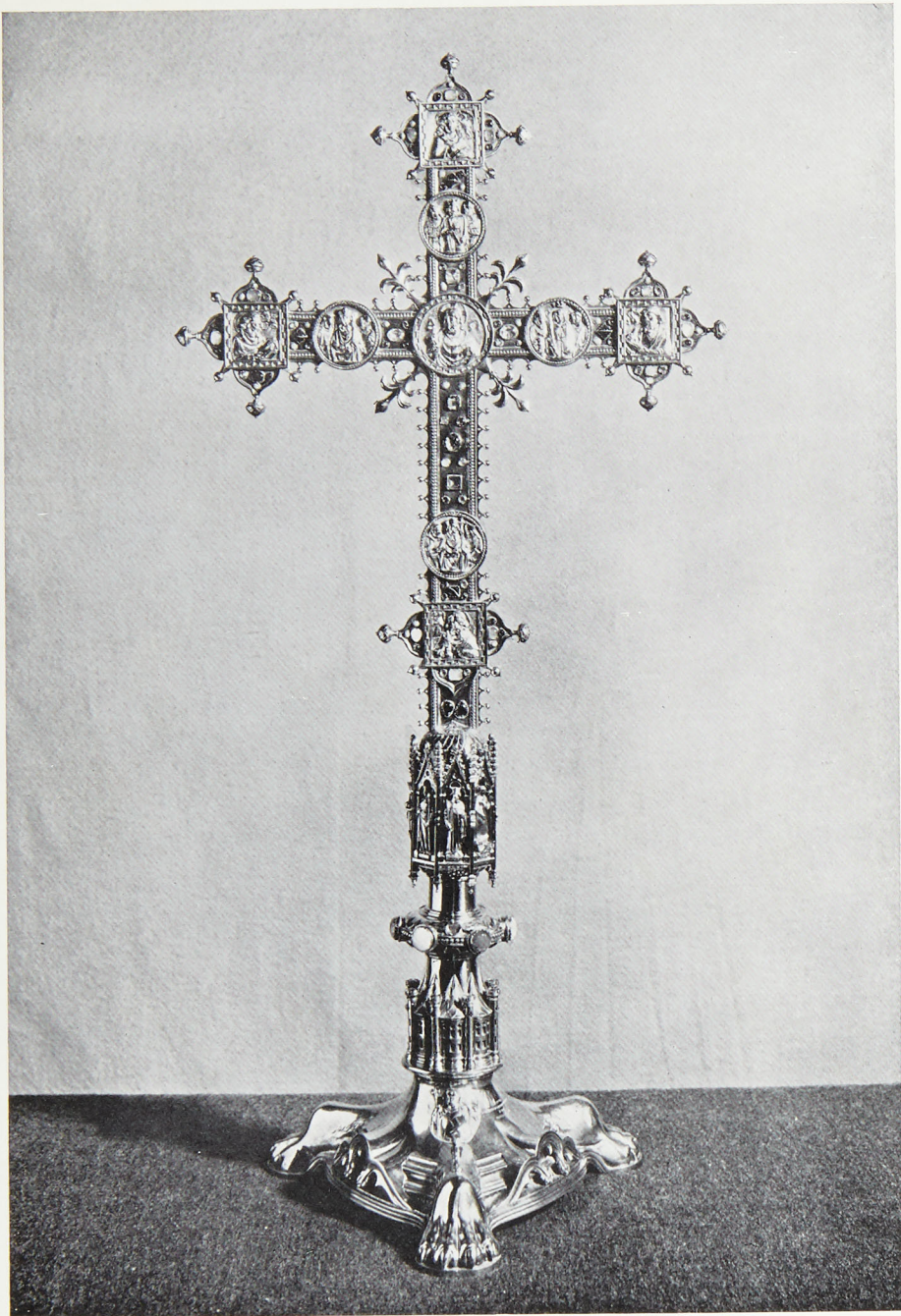
"Aug. 16, 1677.

Order'd that a new Virge bee made (the old one being worne out) and Mr. Dean at the request of the Canons hath undertaken to see it well done. The old Virge, after the new one is made, to bee sold towards the charge."

A sad omission from this interesting extract is the name of the silversmith who made it.

Plate X.

¹ *The Institution, Laws and Ceremonies of the Most Noble Order of the Garter.* Elias Ashmole, page 353.



ALTAR CROSS, 1887.

ALTAR CROSS.

Silver, $29\frac{1}{4}$ in. high, enriched with 26 figures of St. John, King Alfred, St. Louis, St. Hubert, Our Lord, St. Matthew, St. Mark, St. Nicholas, St. Barbara, St. Alban, St. Martin, St. Cuthbert, St. Crispin, St. Thomas of Canterbury, St. Bede, St. Anselm, St. Luke, St. Edward the Confessor, St. Ethelreda, St. Margaret, St. Edmund, King and Martyr, St. Oswald, St. Helena, St. Hilda, St. Edward, King and Martyr, and St. George.

Inscription:

VICTORIA

L.ANNOS.D.G.BRITT.REGINA.F.D.

D.D.D.

MDCCCLXXXVII.

London, 1887-8. Maker, Thomas Peard. Designed by J. L. Pearson, R.A.

The gift of Queen Victoria to commemorate her Jubilee in 1887.

Plate XI.



PAIR OF CRUETS, 1938.

Small COMMUNION SET, silver.

Made in 1867-8 and presented to Philip Frank Eliot, Dean of Windsor (1892-1917), by Alfred Barry, Canon of Windsor (1891-1910), formerly Bishop of Sydney and Primate of Australia. Dean Eliot presented it to the Chapel.

KNIFE and SPOON, silver-gilt.

Made in 1843-4 in London. The handles formed of figures of St. George and the Dragon.

The gift in 1844 of Henry Lewis Hobart, Dean of Windsor 1816-45.

KNIFE, silver-gilt.

Small, pistol-shaped handle, steel blade. Marks illegible. Date, 18th century.

PAIR OF CRUETS.

Silver, mercurial gilt and enamel with crystal bodies on eight-lobed bases; the vessels are strapped with modelled and pierced moulding, meeting in the centre under the spout with the Cross of St. George within the Garter of champlevé enamel; on either side a small rose in enamel, cream colour on the water cruet and red on the wine cruet. The straps terminate on a band of arabesque cut from the solid; the lids are hinged and modelled in fairly high relief with the rose; the handles are relieved top and bottom with carved acanthus.

The silver portion weighs 10 ounces troy each cruet.

Designed by W. H. Randall Blacking, F.R.I.B.A. Maker, W. Frank Knight of Wellingborough, in 1938.

Date 1938.

Plate XII.

