

**The Royal Windsor guide : with a brief account of Eton, Virginia Water, and the surrounding neighbourhood.**

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THE ROYAL  
**WINDSOR GUIDE,**

WITH A

BRIEF ACCOUNT OF ETON,

VIRGINIA WATER,

AND

THE SURROUNDING NEIGHBOURHOOD.

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*A NEW EDITION, REVISED.*

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WINDSOR:  
PUBLISHED BY J. B. BROWN, CASTLE STREET.

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1839.



THE ROYAL

# WINDSOR GUILD

ESTABLISHED BY THE LATE MARY QUEEN OF SCOTS

## BRIEF ACCOUNT OF THE

MEMBERS AND OFFICERS

OF THE

GUILD

AND THE

REVENUE

OF THE

GUILD

WINDSOR

PRINTED BY J. D. BROWN, CHURCH STREET

TO THE  
RIGHT HON. THE LADY MARY FOX,  
THE FOLLOWING DESCRIPTION  
OF  
THAT MAJESTIC AND VENERABLE EDIFICE,  
WINDSOR CASTLE,  
WHICH FOR MORE THAN SEVEN CENTURIES,  
HAS BEEN  
THE HONOURED RESIDENCE OF MONARCHS,  
IS, WITH HER KIND PERMISSION,  
RESPECTFULLY DEDICATED,  
BY HER OBLIGED AND OBEDIENT SERVANT,  
*THE PUBLISHER.*

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THE  
ROYAL WINDSOR GUIDE.

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CHAP. I.

TOWN OF WINDSOR.

NEW Windsor is situated on the eastern border of the county of Berks; it is distant 22 miles from the Metropolis, 19 miles from Reading, 40 from Oxford, and 15 from Hampton Court. Its pleasant situation has made it the favorite residence of most of our monarchs from the time of William the Conqueror; and in the year 1276 it was declared a free borough. Charles II., in the sixteenth year of his reign, granted the inhabitants a charter, confirming and extending their former privileges; some restrictions were imposed by his successor, but at the Revolution in 1688 the original provisions of this charter were reverted to, and have since then remained unaltered. The corporation consists of a high steward, recorder, mayor, six aldermen, five justices, eighteen councillors, town clerk, treasurer, and the customary subordinate officers. The mayor and justices are annually chosen from among the aldermen. The magistrates hold their meetings twice a week. Windsor has sent members to parliament, with occasional omissions in the thirteenth century, since the 30th year of Edward I. The present members are John Ramsbottom, Esq. and R. Gordon, Esq. The town is divided into two wards, and is of considerable size, well paved, and lighted with gas, which is supplied from a manufactory situated in a meadow at the back of Peascod-street and Thames-street. Its population from the last census May 31, 1831, was 6446, exclusive of two regiments of military stationed here. At the eastern entrance of the town is the Long Walk, leading to the Great Park. This very noble avenue—of which it has been justly said, that “imagination cannot picture an approach of greater magnificence, produced by circumstances which ages alone could bring about,



and of which ages alone can produce a rival,"—is nearly three miles in length, and has a carriage drive in the centre, with footpaths on each side shaded by a double row of elms, and forming a delightful promenade. On the east side of the High-street stands

*The Parish Church.*

This spacious and commodious edifice is dedicated to St. John the Baptist. Its exterior is in the plain Gothic style, with an embattled square tower at the west end crowned with pinnacles at the angles. The interior is fitted up with great neatness, and affords accommodation for eighteen hundred persons. A well-executed painting of the Lord's Supper is placed over the communion table; the name of the artist is unknown, and the picture was discovered in 1707 concealed behind some wainscoting in St. George's Chapel, where it probably had been secreted during the civil wars of Charles I. Subsequently to its discovery it formed the altar-piece of that venerable edifice, and was presented to the parish by George III. in 1788, when the Collegiate Chapel underwent a general repair. Two handsomely carved Gothic chairs, for the service of the officiating ministers, were presented by Her Royal Highness Princess Augusta, and the oaken rail inclosing the altar is beautifully carved by the celebrated Gibbons. A handsome organ ornaments the west end of the church, on each side of which is a gallery for the children of the Free School, and two others above them contain seats for those of the National Schools. The mayor's pew is on the north side of the centre aisle, surmounted by a canopy of carved work; the royal arms are fixed at the back of the seat, and the arms of the borough are emblazoned in front of the desk. At the east end of the church are two elevated recesses, neatly fitted up, appropriated to Her Royal Highness the Princess Augusta and the members for the borough. There are several tablets and monuments, of which the following may be particularised:—In the south-east entrance from St. Alban's-street is a tablet to the memory of Chief Justice Reeve, a munificent benefactor to the town, who died in 1735; it is ornamented with busts of the learned judge and his lady, supported by two attendant figures, one holding a medallion sculptured with the attributes of justice, the other leaning in an attitude of grief on an extinguished torch. Near this are two tablets, the inscriptions on which are in black letter, but only these words are legible—



Wylliam Canon, sumtime maior of Wyndesore, and Elizabeth his wyfe, and their childerne, the which Wylliam departed out of this world the 5 daie of December, in the yere of our Lord God 1509, fyrst yere off the rayne of King Harry VIII.

In the north aisle is a curious monument, with the following inscription, but having no date appended to it:—

In happie memory of Edward Jobson and Elynor his wyfe, by whom the sayd Edward had issue vi sons: vidt. Edward, Frances, Hvmfrie, James, William, Richard, and iij daughters, Elizabeth, Elizabeth, Catherine, Sara.

The parents and nine of their children, habited in the costume of the sixteenth century, are carved in relievo, kneeling on each side an altar reading desk, under which is a recumbent figure of an infant; above are the family arms, and the sides of the monument are ornamented with fruit and foliage. On the opposite side of the church is a tablet in remembrance of Miss Catherine Henley and her mother, both of whom were unremitting in their endeavours to ameliorate the condition of the poor in the town and neighbourhood. An urn is represented on the upper part of the tablet, encircled by a wreath of cypress, and partially covered by a funereal pall; beneath is an inscription, containing the names and ages of the deceased, to which the following lines are annexed:—

Gentle they were, and eminently good,  
By love united more than ties of blood,  
By kindred virtues, by a blameless life,  
And sweet domestic smiles that banish strife,  
Faith, that exalts this mortal to the sky,  
And bounteous, kind, long-suffering charity.  
At that great day when earth shall yield her dead,  
The books be opened, and the sentence read,  
Their Lord's approving voices the just shall hear,  
And sounds of rapture wake th' obstructed ear.

An almost obliterated gravestone records the memory of

“Richard Gales, ob. St. Andrew's day, 1574, thrise maior of Newe Windsor, in whych office he worthily purchased praise by his discreet government.”

In the north-west entrance is a large monument to a lady named Braham; at the sides of the inscription are the statues of Wisdom and Piety, the pediment is supported by angels, and at the base is an urn with two weeping cherubim. Near this are two tablets, one to the memory of Topham Foot, Esq., with a bust of the deceased by Scheemaker; the other surmounted by a shield bearing a coat of arms, and thus inscribed:—

Matthew Day, gent., five times maior and constant patron of the rights and customs of the town and corporation of Newe Windsor  
After his pilgrimage of 87 years, 9 moneths, and 22 dayes, he finished his course, 18th December, 1661.



In the porch on the opposite side, a handsome monument, formed of Corinthian columns of finely veined marble, supporting a corresponding pediment, is erected to the memory of Dr. Richard Hale; and a Latin inscription on an oval tablet, records the virtues of John Dugdale, Esq., son of Sir William Dugdale, Knt., who died January 9, 1570. In the churchyard is the tomb of the Rev. Dr. Foster, with a Latin inscription written by himself shortly prior to his decease; he was the son of a tradesman at Windsor, and having received a classical education, so sedulously pursued his studies at Cambridge, that he obtained the greatest academical honours, and subsequently filled the high situation of head master at Eton College: he was afterwards appointed a canon of Windsor, and died in 1773. The tower contains a peal of eight fine-toned bells, presented to the parish by the cofferer of Queen Elizabeth, four of which were recast when the present church was erected. The church was built by Messrs. Tebbott and Bedborough, from a design by Mr. C. Hollis, and was consecrated on the 18th of June, 1822. The expense of its erection was 14,070*l.* 17*s.* 3*d.*

The living is a vicarage, in the diocese of Oxford. The present vicar is the Rev. Isaac Gosset.

A neat and commodious meeting-house, for a congregation of Independent Dissenters, is situated in William-street; and another for the Wesleyans in Peascod-street.

### *The Town Hall*

Is situated near the centre of the High-street, and was erected in 1686; it is a plain structure, supported by columns and arches of Portland stone, enriched with wreaths of flowers. Statues of Queen Anne and Prince George of Denmark are placed in niches at the two ends of the building, with Latin inscriptions beneath them. The power of trying all offences, except capital felonies, is vested in the recorder; and quarter sessions are held in the hall in January, April, July, and October. The interior is well adapted for transacting public business; at the south end is a raised bench for the magistrates, the royal arms surmounting the mayor's seat. The hall is ornamented with the following portraits, most of which are whole-lengths:—George IV., George III., and Queen Charlotte,\* James I.,

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\* These three paintings were presented to the Corporation by George IV.; his own portrait is by Sir Thomas Lawrence; the two others are copies from the originals, by Sir Joshua Reynolds, at St. James's Palace.



Charles I., Charles II., James II., William III., Mary II., Queen Anne, Prince George of Denmark, Prince Rupert, Theodore Randue, Esq., Archbishop Laud, Charles, Earl of Nottingham, high steward of the borough in the reign of James I., and J. Egelstone, Esq.\* In the area beneath the building a pitched market for corn is kept on Saturdays; a general market, extensively supplied from the surrounding country, being held every Wednesday and Saturday. In the year 1830, some old buildings attached to the eastern side of the Town-hall, being in a ruinous state, were taken down, and upon their site the corporation has erected the present handsome and commodious market for the sale of meat, poultry, butter, &c. There are three fairs—Easter Tuesday, July 5, and October 24; the latter continues three days, but the two former are not much attended. In a line with High-street is Thames-street, in which is

*The Theatre Royal,*

Erected in 1815, at an expense of near 6000*l.* The exterior has very little ornament, but the audience part is extremely neat and elegant: it is semicircular, and contains two tiers of boxes, a pit, and gallery. The proscenium is chaste and tasteful; two pilasters of the Doric order support on each side an entablature of white marble, which is united by a graceful curve to the horizontal part of the ceiling. The fronts of the boxes are ornamented with designs from the antique, and the royal arms surmount the entablature, upon the frieze of which is the motto "*Exemplar vitæ morumque.*" One of the ordinances of Eton College restricts the performance of theatrical entertainments within ten miles of that building; the licence from the Lord Chamberlain, therefore, only permits the theatre to be opened during the vacations, with the exception of the week when Ascot-heath races take place, at which time performances are allowed to be represented. The theatre will contain 700 persons, producing, when filled, a nightly receipt of near 100*l.*

At the bottom of Thames-street is the Bridge, connecting the towns of Windsor and Eton. It is 200 feet in length, and 29 feet wide, and has three arches of cast-iron, springing from piers of granite; the centre arch is 55 feet span. It was erected in the years 1823-4, at the expense of the corporation who, under the authority of an act of parliament, levy a toll on horses and carriages passing over it.

\* The Town-hall may be viewed on application to G. Wiggins, Blakeney's court, High-street.



The principal streets are High-street, Park-street, Thames-street, Castle-street, Peascod-street, and Sheet-street. The barracks for the infantry are situated in the latter; the building is spacious and well adapted for its purpose, though its situation is too confined to admit of its appearing to advantage: the apartments will contain near 1000 men. The cavalry barracks are at Spital, about half a mile distant from the town; they are not so extensive as those appropriated for the infantry, but, owing to the open plan of the building, it presents a more pleasing appearance. There are several smaller streets:—Queen-street, St. Alban's-street, Church-street, George-street (at the bottom of which stands the borough gaol), William-street, Bier-lane, Clewer-lane, and Datchet-lane.\* Nearly at the end of the latter is the residence of the Naval Knights; this institution was founded in 1728 by Mr. Samuel Travers, who bequeathed the residue of his estates for the settlement of an annuity of 60*l.* on seven gentlemen, superannuated or disabled lieutenants of British men-of-war; funds were likewise assigned for the erection of a suitable residence. The building consists of seven distinct apartments, and a dining room for the general use of the establishment; the front faces the east and is ornamented with a light portico, forming a pleasing object when viewed from the north terrace of the castle.

On the east side of the New-road, between Sheet-street and Peascod-street, is a plot of meadow land, with a gravelled walk round, called the Bachelors' Acre. The property of the soil is vested in the Corporation, but the inhabitants of Windsor possess, by virtue of an award under the Inclosure Act, the right of playing therein at all sports and pastimes. An annual revel is held here on the 17th August, when prizes are given to the successful competitors in the various amusements. On several occasions of public rejoicing, entertainments have been given in this place to the poorer classes, on one of which (the commemoration of George III.'s completing the fiftieth year of his reign) the festival was honored by the presence of Queen Charlotte and the Princesses. The bachelors have erected an obelisk, with an inscription detailing the circumstances, in remembrance of the royal visit to "this, their acre."

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\* Besides the streets above enumerated, a number of dwelling houses have been erected on the west and south sides of the town:—York-place, Brunswick-terrace, Gloucester-place, the New-road, Grove-place, and Clarence-crescent, are the most extensive of these new buildings.



There remains but one more subject connected with this ancient borough to which it is here necessary to advert—the great number of

*Charitable Institutions.*

Few provincial towns, of equal extent and population, can vie with Windsor in the variety of channels through which active benevolence is employed, in diffusing advantages of every nature among the more necessitous classes of the inhabitants. The annual income of the endowed charities alone amounts to nearly 900*l.*, exclusive of the establishments supported by voluntary subscription. The first institution for the education of youth is the Free School, a neat brick edifice at the north-east corner of the churchyard, erected in 1706, under the patronage of Queen Anne; thirty-six boys and thirty girls are here educated and clothed, at an expense of 250*l.* per annum. At the bottom of Peascod-street are the National Schools and the Infant School, for children of both sexes; these buildings have residences for the masters and mistresses in the centre, with a school-room on each wing, and were erected in 1819, the expense being defrayed by voluntary donations. The advantages of this system of education, by which learning, piety, and morality are united, yearly become more apparent, the number of children having constantly increased. In 1784 a school for the maintenance and tuition of twenty girls was instituted, under the patronage of Queen Charlotte, called the Ladies' Charity; the girls are clothed, educated, and provided with servants' places upon their leaving the school. The Savings' Bank and the Dispensary, the latter for the relief of the sick poor, is situated between Sheet-street and Peascod-street, and derives its income chiefly from annual subscriptions; this charity has afforded most valuable benefits to the poorer classes, and is honored with the munificent patronage of Her Majesty. By aid of a Ladies' Charity for lying-in-women, under the patronage of Her Majesty the Queen Dowager, deserving females are supplied with pecuniary assistance and articles of clothing during the period of maternal indisposition. The Society for promoting Christian Knowledge and the Bible Society have both active auxiliaries in the district associations of the town. In addition to these institutions, whose benefits are bestowed without limitation as to the number of applicants, there are, in the town and immediate suburbs, almshouses for twenty-eight poor persons, with an endowed income of 103*l.* 17*s.*; and nearly 100*l.* is annually



distributed in bread to the aged and infirm. Upwards of 200*l.* is expended in the following charity, founded by Archbishop Laud, and enlarged by T. Randue, Esq.:—for two years successively seven boys are apprenticed with a premium of 15*l.* each, and the same sum is paid to seven young men whose term of apprenticeship then expires; in every third year 20*l.* each is given as a marriage portion unto ten servant maids, who have been three years in one situation. Mrs. Thomas, relict of Dr. Thomas, by her will, dated Jan. 15, 1821, appointed the Corporation of Windsor her residuary legatees, in trust, for the payment of an annuity of 10*l.* each to fourteen poor widows, parishioners of Windsor, members of the Church of England, and not less than fifty years of age. In 1833, Mrs. Caroline Smith left 200*l.* in addition to Mrs. Thomas's bequest, and also 20*l.* per annum to be given to the poor in bread and fuel.\* The last benefaction is that of the late Sir John Elley, who bequeathed to the Corporation of Windsor 1000*l.* in trust, to be lent, free of interest, in sums not exceeding 100*l.* each, to necessitous tradespeople, inhabitants of the borough, upon their personal security, for a term of not more than three years.

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## CHAP. II.

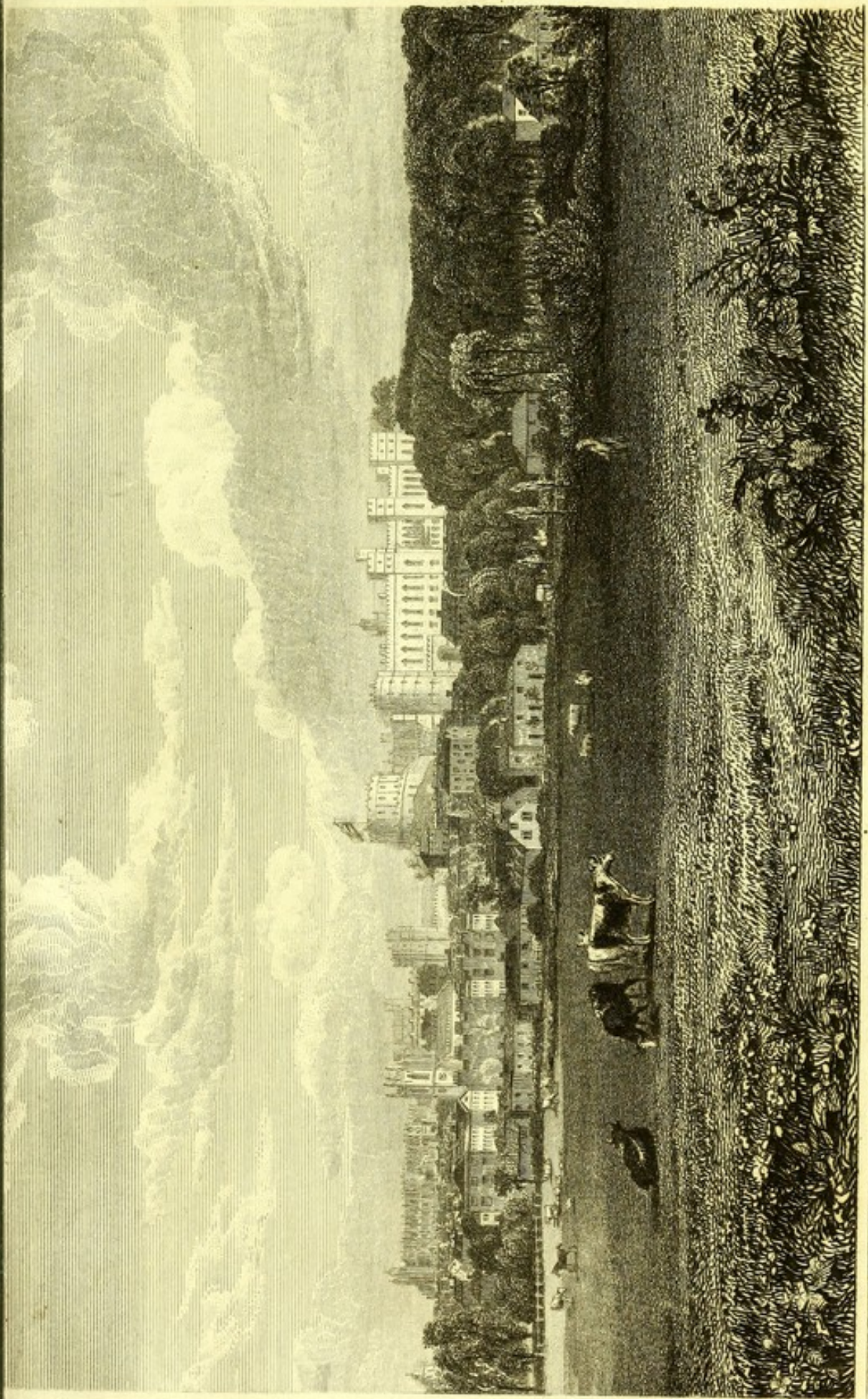
### THE CASTLE.

THIS majestic structure, so justly termed an emblem of the British constitution in its strength, its grandeur, and its antiquity, is built upon the summit of a hill, on the declivity of which the town stands, and forms a most magnificent feature in the prospect for many miles round. Edward the Confessor granted the site of both the town and castle to the Abbey of St. Peter, at Westminster; but the eligibility of its situation as a military post, being perceived by William the Conqueror, shortly after his assumption to the sovereignty, that monarch exchanged it with the Abbey for some lands in Essex, and constructed a fortress of considerable size. Henry I. greatly enlarged the building, and erected a chapel, where, in 1122, he celebrated with great state his

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\* In the year 1833, the Countess Harcourt left 500*l.* free of legacy duty, and the late John O'Reilly, Esq. gave 210*l.*, to the Windsor Royal Dispensary. In 1836, Mrs. Catherine De la Vaux gave a bequest of 1000*l.*, 3 per cent. consols, subject to the life of her nephew and his widow, to the trustees of a certain Infirmary or public institution for the relief of the sick.

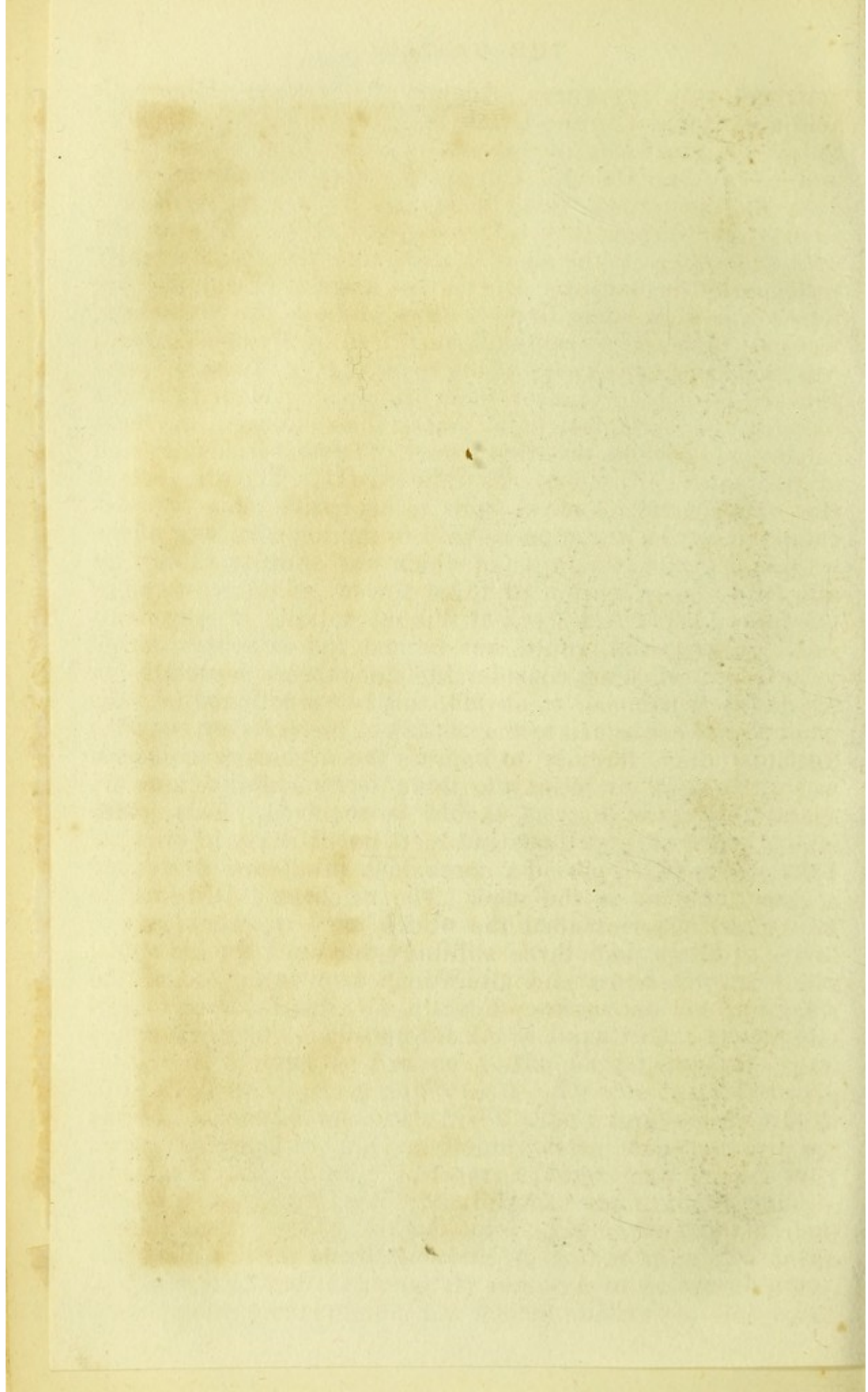




Drawn & Engraved by T. H. H. H.

SOUTH VIEW OF WINDSOR CASTLE.







marriage with his queen, Adelais of Lorraine. Henry II. held a parliament in the Castle in 1170, which was attended by all the great English barons, William, king of Scotland, and his brother David. During the contest between King John and the barons, which terminated in the grant of Magna Charta, the former took refuge in the Castle, which in the year subsequent to the signing of the treaty was ineffectually besieged by the barons. During the reign of Henry III. the Castle was alternately in possession of both the contending factions, but, being eventually surprised by Prince Edward, was made the rendezvous of the royal party. Edward I. and Edward II. made Windsor their principal residence; it was likewise the birthplace of several of their children, the most celebrated of whom was that prince "famous in history and of great renown," afterwards Edward III. The attachment this enterprising monarch bore to his native place was exemplified by the attention he paid to the improvement of the town and castle, the latter of which was entirely rebuilt by him, with the exception of three towers at the west end of the Lower Ward. A work of this magnitude, it may naturally be supposed, could not be undertaken at that period without experiencing considerable difficulties, especially in procuring workmen; to obviate this last mentioned impediment writs were issued to the sheriffs of the different counties directing them forcibly to impress the necessary artificers, and send them to Windsor, there to be employed, at the king's wages, as long as should be required. This harsh mandate was several times enforced, particularly in the year 1363, about which period a contagious pestilence destroyed a great number of the men. The celebrated William de Wykeham superintended the works, at a weekly salary of seven shillings, and three shillings per week for his clerk. Many improvements and alterations were made during the reigns of his successors; Edward IV. rebuilt, upon an enlarged scale, the Chapel of St. George, in which his remains were subsequently deposited, as well as those of his unfortunate rival, Henry VI. Henry VII. made several additions to the Chapel and Upper Ward; and his successor rebuilt the principal gate of the building. On the 3rd of August, 1544, Queen Mary and her consort, Philip II. of Spain, made a grand public entry into Windsor from Winchester, where their marriage had been solemnized. A very important addition was made to the edifice by order of Queen Elizabeth, in the formation of a terrace on the north side of the Castle. This noble promenade (which was subsequently enlarged by



Charles II. and carried round the east and part of the south fronts) is 1870 feet in length; it is crowned with a rampart of freestone and commands a finely varied and extensive prospect. On the north side the view comprises the counties of Bedford, Berks, Bucks, Oxford, and Middlesex, including Eton College, Harrow-on-the-Hill, Stoke Park, the river Thames, and several noblemen's seats and villages. The prospect from the south and east sides is more circumscribed in extent, but scarcely inferior in beauty, extending over the Long Walk, Windsor Forest, and the Great Park, and bounded by the richly wooded scenery of the Surrey hills.

“Here hills and vales, the woodland and the plain,  
Here earth and water seem to meet again;  
Not, chaos-like, together crushed and bruised,  
But, as the world, harmoniously confused.”

The ill-fated Charles I. resided in the Castle at the commencement of his reign, and held occasional courts in those apartments which, towards the close of his eventful career, he was compelled to inhabit as a prisoner. Soon after the Restoration, Charles II. adopted Windsor Castle as his favorite residence, and commenced a series of alterations, the good taste and propriety of which have been since justly questioned. The ancient Gothic windows, so much in unison with the character of the edifice, were replaced by circular French ones, and the general chaste simplicity of the building violated by the introduction of a foreign ornamental taste. It is, however, but just to add, that the interior was greatly improved by the liberality of that monarch; the royal apartments were richly furnished and decorated, a large magazine of arms constructed, and a number of valuable paintings, by the first masters, formed into a collection—a preceding one, which belonged to his royal father, having been sold by order of the Long Parliament. William III. and Queen Anne improved the Parks, planting several avenues of elm and beech trees, and enclosing the Little Park with a brick wall. George I. frequently resided at the Castle, where, every Thursday, he dined in public—a fashionable custom at that period in continental courts. With the exception of trifling occasional repairs, the building remained as it was left by Charles II. till the reign of George III. who selected Windsor for his principal residence. Under his direction, and in great part from his private purse, the north front of the Upper Ward was partly restored to its original appearance, St. George's Chapel completely repaired, and several minor improvements executed. The lamented illness of the King



suspended the progress of the undertaking during a period of eleven years; but shortly after his decease public attention became directed to the propriety of renovating the edifice, upon a scale of grandeur commensurate with its ancient magnificence. In 1823 the alterations were commenced by the demolition of two buildings, called Augusta Lodge and Queen's Lodge, the latter of which was erected by Sir Wm. Chambers as a domestic residence for George III. and Queen Charlotte, and the younger branches of the royal family: neither of these fabrics were distinguished by any architectural beauties, and the situation of the Queen's Lodge, in particular, having been ill-chosen, as it excluded the fine view of the Great Park and Long Walk from the south front of the Castle, their removal gave general satisfaction. In 1824 a parliamentary grant of 300,000*l.* was voted towards the improvement of the building, the expenditure of which was placed under the superintendence of seven commissioners:—the Duke of Wellington, Earl of Liverpool, Earl of Aberdeen, Lord Farnborough, Sir M. W. Ridley, Mr. Goulburn, and Mr. Baring. The most eminent architects in the country were competitors for the honor of presenting an approved design, and the plans of Mr. Jeffrey Wyatt (now Sir Jeffrey Wyattville) were finally decided upon. Various other sums have been since voted, amounting in the aggregate to more than 900,000*l.* The Upper Ward is now completed.\*

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\* The most favorable situations from which the stranger can observe the Castle are:—1. The Playing Fields of Eton College. From this point of view the whole of the north front is seen to great advantage, comprising the Terrace, Brunswick, George the Third's, and Winchester Towers, the State Apartments, and Queen Elizabeth's Picture-gallery.—2. The fields leading from the little village of Clewer, about a mile west of the town. This walk lies nearly parallel with the Thames, and includes a good view of the town and south-west front of the Castle.—3. The foot path through the Little Park from Windsor to Datchet. This view embraces part of the south and east front, comprising the suite of apartments occupied by Her Majesty, in front of which is the New Pentagon Terrace, with bastions at the angles, inclosing a space tastefully laid out as a flower garden, and affording a fine foreground to the massive and stately towers rising beyond it. The general outline of the building from this part of the Park is so extremely pleasing, especially when seen by moonlight, as amply to deserve the encomiums passed on it by a celebrated writer of the present day, who terms it "a view which every one who has the slightest taste for the picturesque ought neither to go abroad nor to die without seeing."—4. Snow-hill, an eminence at the further extremity of the Long Walk, on which is placed an equestrian statue of George III., executed by Mr. Westmacott. The prospect from this situation is one of the most beautiful in the neighbourhood of Windsor, combining a general view of the Castle with the luxuriant landscape of the adjacent country. These situations have been pointed out only as affording favorable spots for observation to visitants, but it must be obvious that an edifice so extensive and commandingly situated as Windsor Castle, must present, in the great number of rides in its vicinity, a variety of views calculated both to please the eye and adorn the sketch-book.



## THE LOWER WARD.

OPPOSITE Church-street is the entrance to the Lower Ward of the Castle. Passing under King Henry the Eighth's Gateway, the south front of the beautiful building of the Collegiate Church of St. George (described in the following pages) immediately presents itself to the notice of the spectator. The Lower Ward is more extensive than the Upper, and includes within its circuit the following towers:—*Winchester*, which forms the western end of the north terrace, and is at present the residence of Sir J. Wyattville; it was originally built by William de Wykeham, and is spoken of by several of the early historians of Windsor.—*Store Tower*, otherwise called the *Wardrobe Tower*, is nearly opposite the Deanery, and presents a venerable appearance from the profusion of ivy with which it is mantled;—the towers flanking the entrance gateway, containing a guard-chamber for the detachment of military who do duty at the Castle, and apartments for their commanding officer;—*Salisbury*, the residence of the bishop of that diocese as chancellor of the order of the Garter;—*Garter*, a small tower on the west front;—and *Julius Cæsar's*, an ancient and irregularly built tower at the north-west angle, now more commonly termed the *Belfry Tower*, from its containing a peal of eight fine-toned bells. A set of chimes also play every three hours.

The ward is divided by St. George's Chapel, on the north of which are the residences of the ecclesiastical officers of the establishment, and on the south and west those of the Military Knights.\* Those on the royal foundation reside on the right of the entrance gateway,† a low square tower, called Garter-hall, standing in the centre; the buildings on the west side of the area are occupied by the knights on the foundation of Sir Peter le Maire. The residences of the minor canons and lay clerks are at the west end of St. George's Chapel; the first dwellings on this site were built by Edward IV. in the shape of a fetter-lock, one of his royal badges, and

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\* Until the time of William IV. they were styled "Poor Knights."—See College of St. George.

\* At the foot of the hill, a short distance to the south of this entrance, stood a stone archway, with the inscription "Elizabetha Regina, xiii, 1572." This gate, as late as the period of the Revolution, was a principal entrance of the Castle, the roadway within it being battlemented and running parallel with the moat; but when the latter was filled up and the ground levelled and converted into a lawn, several dwelling houses were erected on this part of the hill. During the progress of the improvements these have been pulled down, and a further opening since been effected by taking down the houses on the north side of Castle-street.



are now termed the "Horseshoe Cloisters." Near the north transept of the Chapel is an entrance door and embattled wall, with vacant niches, belonging to a building called the New Commons; over the door is inscribed in raised letters, "*Ædes pro sacellanorum choristarum convivii extracta, A. D. 1579.*" It was erected by Dr. James Denton, a canon of Windsor, for the use of the stipendiary priests and choristers, who had no place assigned them in the College, to keep their commons, and was fitted up by him with a culinary apparatus; it is now attached to a dwelling house.

A vaulted passage forms an entrance to the Great Cloisters, in which are several memorials of deceased Military Knights. Upon the north side, on a plate of copper let into the wall, is the annexed inscription:—

Near this place lyeth the body of Captain Richard Vaughan, of Pantglass in the county of Caernarvon, who behaved himself with great courage in the service of King Charles the First (of ever blessed memory) in the civil warrs, and therein lost his sight by a shott; in recompense whereof he was, in July, 1663, made one of the Poor Knights of this place, and died the 5th day of June, anno Domini, 1700, in the 80th year of his age.

A stone bench runs round three sides of these cloisters, the inner front of which is formed by pointed arches, divided at the top by Gothic tracery into four compartments; some of these are ornamented with quatrefoils. Near the east door of the chapel is a marble tablet, surmounted by a shield of arms and an heraldic coronet, with a Latin inscription, thus translated:—

Here, nigh to the place of his birth, are deposited the mortal remains of that venerable and most virtuous man, Isaac Heard, Knt., Garter Principal King at Arms, which office he executed for thirty-eight years with the utmost integrity and indefatigable diligence, even to the end of his life, having discharged various heraldic offices for more than sixty-two years. He died on the 29th day of April, 1822, in the 92nd year of his age, whom, if thou hast known thou hast loved.

In the south side of the cloister a tablet, with a marble pediment and base, is thus inscribed:—

Near this place are deposited the remains of Mr. William Reddington, late of Newe Windsor, gent., who died June 11th, 1755, aged 52 years.

A virtuous course, from early youth began,  
Proclaimed the christian and adorned the man,  
His manners blameless, temper shunning strife,  
Diffused a lustre e'en on private life.  
Such virtues in a humbler sphere were shewn  
As pride and pomp might not disdain to own.  
With sighs of gratitude the poor deplore  
Their generous benefactor---now no more.  
Their tears of love neighbours and children blend,  
And all bewail their universal friend.  
Him, who, while living, lived for human kind,  
And dying, left a spotless name behind.



The Cloisters communicate with the Castle-hill by a lofty passage, on the west side of which is this memorial:—

King George III.  
Caused to be interred  
Near this place the body of  
Mary Gaskoin,  
Servant to the late Princess Amelia,  
And this tablet to be erected  
In testimony of  
His grateful sense of  
The faithful service  
And attachment of  
An amiable young woman  
To his beloved daughter,  
Whom she survived only three months ;  
She died the 19th of February, 1811,  
Aged 31 years.

On the north of the Great Cloisters is a communication with the Inner Cloisters, which are inhabited by the prebendaries of the chapel. The library, consisting principally of ecclesiastical writers and some of the earlier British classics, is in these Cloisters. On the north side are the "Hundred Steps," a descent of 18 stone stairs in the castle wall, at the foot of which is a postern gate, studded with iron bolts, opens upon a small platform, whence a flight of 122 steps winds round the brow of the hill, having another gate at the bottom, communicating with Thames-street. This entrance is only open from sunrise till sunset.

At the east end of St. George's Chapel is a lofty stone edifice, now known by the name of the Royal Tomb-house, which was erected by Henry VII. as a burial place for himself and his successors. Upon his subsequent preference of Westminster Abbey for that purpose, this building remained neglected, until Cardinal Wolsey obtained a grant of it from Henry VIII.; with the same profusion of expense which marked all the public acts of his life, he began to prepare it as a receptacle for his remains, but at the confiscation of his property it reverted to the Crown. Charles I. intended to fit up the structure as a royal mausoleum, but the civil wars interposed, and in 1746 it was plundered by the republican army. On the accession of James II., that monarch had it converted into a chapel for the celebration of the Roman Catholic worship, and Verrio was employed to execute a richly ornamented ceiling; but in a popular commotion, that soon after ensued, caused by the King publicly entertaining the Pope's nuncio, the windows and internal decorations were destroyed. It thus remained till the reign of George III., when it was determined to construct a royal cemetery beneath



it; for this purpose an excavation was made in the strata of chalk, forming the foundation, to the depth of fifteen feet, and corresponding in length and width with the dimensions of the building. On each side are the receptacles for the bodies, formed by Gothic octagonal pillars, supporting a range of four shelves. The entrance is in the choir of St. George's Chapel, from which a subterraneous passage leads to this solemn resting place for the illustrious deceased.

The following royal personages have been here interred:—

<i>Title.</i>	<i>Died at</i>	<i>Buried on</i>
Princess Amelia . . .	Windsor . . .	November 14, 1810
Princess Charlotte . . .	Claremont . . .	November 19, 1817
Queen Charlotte . . .	Kew . . .	December 2, 1818
Duke of Kent . . .	Sidmouth . . .	February 12, 1820
George III. . . .	Windsor . . .	February 16, 1820
Duke of York , ,	London , ,	January 20, 1827
George IV. , ,	Windsor , ,	July 15, 1830
William IV. , ,	Windsor , ,	July 8, 1837

The bodies of the infant princes, Octavius and Alfred, have been also removed from Westminster Abbey.

The Deanery stands at the east end of the Tomb-house, and contains several spacious and commodious apartments, particularly one called the Garter Room, in which the knights robe preparatory to the ceremony of installation. In this room is a very curious antique screen of large dimensions, painted with the heraldic bearings of Edward III. and the knight-companions from the institution of the order to the last investiture: their respective quarterings are emblazoned on the shields with great neatness.

### ST. GEORGE'S CHAPEL.

HENRY I. erected a chapel upon part of the site occupied by the present edifice, which he dedicated to St. Edward the Confessor; this having become dilapidated was rebuilt by Edward III. shortly after he had instituted the order of the Garter, and was by him dedicated to St. George, the patron saint of that order. It was much enlarged by succeeding monarchs, particularly Edward IV. and Henry VII., and during the reign of George III. underwent a complete repair. The principal entrance door is at the west end of the nave, but the one generally used is on the south front, ornamented with a small porch; on the right of which a brass plate, let into the wall, bears the following inscription:—



Here lyeth George Brooke, somtyme Yeoman of the Garde vnto King H: the 8, Ed: the 6, Qveene Mary, & vnto Qveen Elizabeth, that now is, vntil the time of his death, who died the 24 of October, 1593, in the 35 yeare of her Maties raigne.

He lyved content with meane estate	} <i>This is the originall inscription.</i>
And long ago prepared to dye;	
The idle parson he did hate;	
Poor people's wants he did svpply.	

Out of a respect both to the memory of the deceased and also to the honour and antiquity of the said guard, this plate was enlarged, repaired, and engraven, at the sole charge of Edward Phillips, citizen and merchant-taylor of London, and one of the 100 yeomen of the guard to King William III. and Queen Mary II. of blessed memory, and now to her Majesty Queen Anne, in the 6th year of her reign, and 52nd of his age, A. D. 1707.

The said Edward Phillips also served K. Charles the II. and K. James the II. in the General Post Office, and a Yeoman of the Guard to K. George the 1st. Obiit the 24th day of Dec. 1724, in the 69th year of his age.

Like Brooke he liv'd, and did dispence  
His charity where need appeared,  
He mvch encovraged diligence,  
And yvong and old with's bovnty cheared.  
Indvstry him to wealth did raise,  
Honesty did his life adorn,  
Trew Briten he was all his days,  
In fertile Shropshir bred and born.

On entering the interior, the admiration of the spectator is immediately excited by the grandeur of its architecture, in which it surpasses several of our cathedrals, and the beauty of the great west window. This fine specimen of stained glass contains eight compartments, each six feet in height; the figures represent Edward the Confessor, Edward IV., Henry VIII., several of the patriarchs, the primitive bishops, and other ecclesiastics, interspersed with heraldic bearings, among which the cross and insignia of the order of the garter are frequently displayed. The richness of the colors, the loftiness of the windows, and the venerable appearance of the Gothic tracery by which these compartments are divided, combine to awaken in the mind those feelings of awe and solemnity so much in unison with the sacred character of the edifice. The other windows, with the exception of that above the altar, which will be described in the account of the choir, are of minor importance in point of size and attraction. The east window, in the south aisle, represents the Angel appearing unto the Shepherds with the Annunciation of the Nativity, and the western one depicts the Birth of the Redeemer. The subject of the west window, in the north aisle, is the Adoration of the Magi. The designs of these windows were furnished by the late Benjamin West, Esq., and were executed by Mr. Forest, between the years 1792 and 1796; the first mentioned is painted in half-tints, a style of coloring



extremely well adapted to the light that its situation affords.\* The stone roof is an ellipsis, supported by pillars of ancient Gothic architecture, whose ribs and groins sustain the ceiling with admirable beauty and elegance. A variety of devices, representing the arms of several sovereigns of the order with those of some of the most illustrious knight-companions, are emblazoned on the ceiling, among which those of Sir Reginald Bray, a liberal benefactor towards building the body of the chapel, are frequently displayed. The nave and choir are separated by the organ loft, which is supported by columns in uniformity with the rest of the chapel, and embellished with the insignia of the garter. The organ possesses an extremely fine tone, particularly in its swell, and was erected at an expense of one thousand guineas, defrayed by George III. A pair of beautifully carved folding doors form the entrance to

### *The Choir.*

This part of the chapel is appropriated to the performance of Divine service, and the ceremony of installing the Knights of the Garter. The richness of the roof and carved work, the beautiful effect of the great painted window above the altar, and the banners of the knights surmounting their respective stalls, combine to present to the eye an almost unrivalled union of sublimity and grandeur. The floor is paved with marble, in alternate diamond-shaped squares of black and white, and the communion table is approached by an ascent of four steps. The stalls of the knights are ranged on each side of the choir, and those of the Sovereign and the princes of the blood-royal under the organ gallery; foreign potentates, members of the order, are the next in succession, the knights ranking according to the date of their investiture. Over each stall, under a canopy of carved work, are the sword, mantle, helmet, and crest of each knight; above these is the banner, on which are his armorial bearings, and at the back of the seat an engraved brass plate records his name, style, and titles.† The stall of the Sovereign is distin-

\* It was in contemplation at one period to remove the stained glass from the great western window, and substitute in its stead a painting of the Crucifixion: a design, by Mr. West, was approved, and the undertaking commenced; but after ten years' unremitting labour, the decease of Mr. Forest, the principal artist, suspended the operations, and it is now doubtful whether they will be resumed.

† At the decease of a knight, his sword, banner, and other insignia are taken down, but the plate remains as a perpetual record of the distinguished honour he had borne. Some of the older plates are worthy attention, affording curious specimens of heraldic engraving. Among them will be found those of Sigismund, emperor of Germany in 1418; Casimir IV., king of Poland in 1452; the Duke of Buckingham, Lord Hastings, Lovel, and Stanley, prominent characters in the spirit-stirring times of Richard III.; the accomplished, though unfortunate



guished by a canopy and curtains of purple velvet, embroidered with gold fringe; on the pedestals of the stalls the life of our Saviour is represented in uncommonly rich carved work, and on those under the organ gallery are the adventures of St. George. In 1814, an addition was made to the number of knights, and six new stalls were in consequence added, in front of which are carved the attempt of Margaret Nicholson to assassinate George III.; the procession of the King to St. Paul's on the day of thanksgiving for his recovery from indisposition, in 1789; the interior of the cathedral on that occasion; and a representation of Queen Charlotte's charity school. On the outside of the upper seat of the stalls, a broad girth, continued on both sides of the chapel, is carved, in Saxon characters, with the twentieth psalm, supposed to be intended as a supplication for the sovereign of the order.

The great painted window over the altar was designed by Mr. West, and executed by Messrs. Jarvis and Forest, between the years 1785 and 1788. The subject is the resurrection of our Saviour, which the artist has divided in three compartments; in the fore-ground of the central division, the soldiers, who were guarding the sepulchre, are represented gazing with mingled terror and surprise on the ascending figure of the Redeemer, who is preceded by an angel; several cherubim, among whom the painter has introduced a portrait of Prince Octavius, one of the infant sons of George III. are represented in the clouds. In the compartment on the right, the Virgin Mary, Mary Magdalene, and Salome are approaching the sepulchre, with the necessary ointment and spices, for embalming the body; and on the left, the disciples Peter and John are hastening to the place of interment, alarmed by the rumour that the body of their Divine Master was missing. This very beautiful window, the masterly execution of which deserves the highest praise, is seen to most advantage in the forenoon; but at any period of the day, the "dim, religious light" it sheds upon the choir, admirably harmonizes with the general character of the building. The three windows on each side of the altar contain the arms of the Sovereign and knight-companions of the order in 1782, 1799, 1805, and 1812. The arms of each knight are encompassed with the star and garter, and surmounted with his crest and coronet; the George is beneath affixed to a blue riband, on which the Christian name and title is inscribed. A painting of

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Earl of Surrey, in the reign of Henry VIII.; Charles V. emperor of Germany, and his gay and polished rival, Francis I. of France; Sir Robert Dudley, afterwards Earl of Leicester; Lord Barleigh, and other illustrious characters of a more modern period.



the Lord's Supper, above the communion table, was executed by Mr. West, at the private expense of George III.; it is in his best style of colouring, but has been objected to, on account of the figure of Judas being too prominent, and the countenance too evidently portraying his intended treachery. The wainscoting at the altar is uncommonly rich; the arms of Edward III. and the first knight-companions are carved with great accuracy and neatness, interspersed with ears of corn, fruit, pelicans, symbols of the order, and other ornamental devices.

In the royal vault, in the choir, which is near the eleventh stall, on the Sovereign's side, are the remains of Henry VIII. and his queen, Lady Jane Seymour, Charles I., and an infant daughter of Queen Anne. Upon opening the vault for the interment of the latter, the coffins containing the remains of these royal personages were discovered, but no further research was made till 1813, when George IV., then Prince Regent, determined that an investigation should be made—the place of interment of Charles I. being involved in considerable doubt. The vault was consequently opened in the presence of his Royal Highness and several other individuals, when the correctness of the surmise was clearly proved, the head and body being found in a plain leaden shell. The coffin of Henry VIII. contained only the skeleton of that monarch; and as no additional historical facts were attainable by inspecting that of his consort, the vault was then closed.

Adjoining the altar, on the north side of the choir, is a gallery, now termed the Queen's Closet, which is fitted up for the accommodation of Her Majesty when attending Divine Service; the curtains, chairs, and other appurtenances are of garter blue silk, and the windows are ornamented with several pieces of ancient stained glass, representing St. Katherine, the Coronation of Esther, Nabal receiving David's messengers, the Wise Men's offering, and the dissipation, distress, and return of the Prodigal Son; a portrait of Charles II. and some minor decorations are also introduced. Underneath this is the tomb of Edward IV. ornamented with a monument of wrought steel, representing a pair of gates between two battlemented towers. This curious and highly-finished specimen of art is said to have been executed by Quentin Matsys, blacksmith of Antwerp, who subsequently devoted his studies to the art of painting, in which he acquired considerable reputation. At the interment of this monarch, trophies of gold and jewels were hung upon his tomb; but in 1642, after the defeat of Charles I. at Brentford, and his subsequent retreat to Reading, the republican forces despoiled it of its wealth. On the back part of the tomb, in the north aisle, is



the name EDWARD IV., in raised brass letters on a black marble slab, over which are his arms and crown supported by cherubim. On a flat stone at the base, the following words are inscribed:—

KING EDWARD IIIJ. AND HIS QUEEN,  
ELIZABETH WIDVILL;

And on a stone a few paces distant is inscribed, in old English,

George, Duke of Bedford, and Mary,  
Fifth Daughter of Edward IIIJ.

During the repair of the chapel, in the reign of George III., the vault containing the remains of the monarch was discovered, and curiosity being excited, two coffins were found placed one above the other; the skeleton of the king was in the under one, which was of lead, and seven feet in length; it was immersed in a muddy, glutinous liquor, supposed to have been used in the process of embalming. It was not ascertained whose remains were in the upper one, the body of Queen Elizabeth Widvill having been subsequently discovered when the present royal cemetery was constructed, together with a coffin containing the remains of Prince George, her third son.

Quitting the choir at the north-east door, we proceed to take a survey of the monuments. In a recess at the back of the altar stands that of Theodore Randue, Esq., who lived in the reigns of Charles I., Charles II., James II., William III., Queen Anne, and George I.; and whose numerous charitable benefactions are recorded in the annexed epitaph, which is engraved between two fluted pillars of finely veined marble:—

To the memory  
of  
THEODORE RANDUE, Esq.  
Who, having spent his youth during the exile of  
The Royal Family, in the service of  
Henry, Duke of Gloucester,  
Was, upon the death of that prince,  
Taken into the service of King Charles the Second,  
And, in the year 1673, in consideration of  
His long and faithful services,  
By his said Majesty was constituted and  
Appointed keeper of the  
Palace of Windsor,  
Which office he executed with the greatest care  
And fidelity, and having spent a long  
And happy course in acts of  
Bounty, charity, and benevolence,  
Departed this life April 30th, 1724,  
In the 82nd year of  
His age.  
And that the fruits of his labour might be  
Employed in doing good,  
He gave and bequeathed by his last will  
And testament,  
To the Corporation of the bounty of Queen Anne



For augmenting poor livings,  
 One thousand pounds.  
 For the breeding up of boys in navigation in Christ  
 Church Hospital, one thousand pounds.  
 To the charity school of New Windsor, in  
 The county of Berks,  
 Five hundred pounds.  
 To the corporation of Windsor, as an addition  
 To the charity of Archbishop Laud,  
 One thousand pounds.  
 For augmenting the vicarages of New Windsor  
 And Winkfield, in the county of Berks,  
 And Datchet, in the county of Bucks,  
 Six hundred pounds.  
 Fifty pounds to the poor housekeepers of Windsor,  
 And to his executors, Edward Jones, D.D.  
 Canon of this church, Richard Topham, and  
 Thomas Reeve, of New Windsor, Esqrs., the sum of  
 Two thousand two hundred and fifty pounds,  
 To be by them employed in such charities  
 As they should think most  
 For the honour of God  
 And the good of  
 Mankind.

This monument was erected by the care and direction of the above-named executors, and the said sum of two thousand two hundred and fifty pounds hath been by them applied to the following uses:—to the incurables of Bethlem Hospital the sum of one thousand pounds; for providing linen and other relief for the poor patients of St. Thomas's Hospital one thousand pounds; and for making the addition to Archbishop Laud's charity more effectual, two hundred and fifty pounds.

Near the preceding, in a similar recess, a pyramidal slab of black marble, surmounted by the family arms and crest, neatly sculptured in alto-relievo, bears the following inscription:—

Here lies interred the body of Mr. William Wade, who was remarkable for his benevolence and truly christian temper. He received his first education at Westminster School, from whence he was elected to Trinity College in Cambridge, of which Society he afterwards became a Fellow, and in the year 1720 was constituted one of the Canons of this Royal Chapel. He had learning and abilities that might have raised him to the highest station in the church, but such was the modesty and the meekness of his mind, that he chose rather to devote himself to the practice of all social virtues in private life. He died at Bath the 1st day of February, 1732, in the 62nd year of his age. His most affectionate brother, Lieutenant-General George Wade, erected this monument to his memory.

Near the north-east door is a tablet to the memory of Ann, wife of the Hon. Robert Brudenell, and daughter of Sir Cecil Bishopp, who died October 1, 1803, aged 75. It was erected by Robert and Augusta, two of her children, and thus records, in scriptural paraphrase, the truly christian virtues of their parent:—

When the ear heard her then it blessed her, when the eye saw her it gave witness to her, because she delivered the poor that cried, and the fatherless that had none to help him; the blessing of him that was ready to perish came upon her, and she caused the widow's heart to sing for joy.

On the south side is a similar tablet to the memory of Major General Brudenell, one of the sons of the Earl of Cardigan,



who was lieutenant-governor of Windsor Castle, under his brother, the Duke of Montague; he died October 20, 1768. It is inscribed with the dates of his birth, marriage, and decease, to which these lines are appended;—

The propriety of his conduct  
Did honour to his noble birth,  
And recommended him to the royal favour,  
Which is graciously continued to his children.  
In his nature he was amicable, social and friendly,  
Of universal benevolence and singular  
Sincerity.  
Grateful and brave,  
He was an ornament to the court and army.  
How much he was beloved let the tears of his friends,  
The concern of all that knew him,  
Let his widow's sorrows,  
Attest.  
She, unable to pour forth her grief,  
Hath laid it up in her heart together with the  
Remembrance of her ever-honoured husband,  
And to his loved memory she devotes this  
Tablet.

### *Lincoln Chapel.*

At the east end of the south aisle is the burial-place of the Earl of Lincoln, Lord High Admiral of England for thirty years, during the reign of Queen Elizabeth, and an eminent statesman and councillor of Henry VIII. and Edward VI. He died January 16, 1584, and his countess erected a monument to his memory, beneath which, on her subsequent decease, she was also interred. Their effigies are represented lying prostrate on the tomb, upon a mat, curiously wrought, the earl caparisoned in armour, and his lady in her robes of state; his feet rest upon a greyhound, who has a small chain affixed to his collar, and a monkey is beneath those of the countess. On the sides of the monument their eight children, five sons and three daughters, are sculptured in bas-relief, kneeling on cushions. The Duke of Newcastle, who before his accession to that title was Earl of Lincoln, had the tomb completely repaired in 1789; and in 1795, Sir Henry Clinton, Bart., was buried beneath it. On the west side of the chapel, the family arms are carved in alabaster, richly emblazoned. Richard Beauchamp, Bishop of Salisbury, and first Chancellor of the Order of the Garter, is likewise buried in this part of the aisle. The centre stone of the arch of the roof is carved with the figures of the bishop and Edward IV. kneeling on each side a crucifix. In an arch opposite to his tomb, a breviary of the Catholic church was deposited, by his order, for the service of both clergy and laity; its place is now supplied by a folio black letter bible, fastened by a brass



chain to a ring let into the stone, but the original inscription still remains: it is in the old English character:—

Who leyde thys booke here? The Reuerend ffader in God, Richard Beauchamp, bisschop of this Dyocese of Salisbury. And wherfor? to this entent, that Preestis and Ministers of Goddis Churche may here have the occupacion thereof, seying therein theyr divyne servyse, and for all othir that lysten to sey thereby theyr devocyon. Asketh he eny squall mede? yee, as mouche as our Lord lyst to reward hym for bys good entent; praying euey man wos duty or devocyon is eased by thys booke, they woll say for hym thys comune oryson, Dne Jhu Xye, knelyng in the presence of thys holy Crosse, for the whyche the Reuerend ffader in God aboueseyed hathe graunted of the tresure of the Churche to eny man xl dayys of pardun.

Near this is a large flat grave-stone bearing only the inscription HENRY VI. The remains of this monarch were removed hither from Chertsey Abbey, where they were first interred, by command of Henry VII. The circumstance of the same roof sheltering the remains of both this prince and his successful rival, Edward IV., has furnished a fruitful theme for the poet and the moralist: Pope, in his Windsor Forest, alludes to it in the following elegant lines:—

“ Let softest strains ill-fated Henry mourn,  
And palms eternal flourish round his urn.  
Here o'er the martyr king the marble weeps:  
And fast beside him, once-feared Edward sleeps;  
Whom not extended Albion could contain,  
From old Bolerium to the German main.  
The grave unites, where e'en the great find rest,  
And blended lie th' oppressor and th' opprest.”

A short distance to the west is a black marble grave-stone, engraved with a ducal coronet and coat of arms, and inscribed CHARLES BRANDON. This nobleman was Duke of Suffolk, in the reign of Henry VIII., whose sister, Mary, Queen Dowager of France, he married; he was interred here in 1545, at the expense of that monarch, by whom he was much esteemed.

#### *Oxenbridge Chapel.*

A small chantry lower down in the aisle, was erected in 1522, by one of the canons of the chapel, named Oxenbridge. It was dedicated to St. John the Baptist, and is ornamented with a curious painting, divided into three compartments, representing that prophet preaching in the wilderness, his head being delivered to the daughter of Herodias, and its presentation to Herod; the colouring is extremely vivid, and the figures being habited in the court costume of Henry VIII., gave an additional interest to this curious embellishment. Over the door are several scallop shells, a lion rampant, and a rebus of the founder's name, formed by an ox, the letter N, and a bridge. Between the two adjoining piers of the choir is a stone screen that for-



merly divided Urswick chapel from the nave, but which was removed to its present situation when that part of the edifice was appropriated to receive the Cenotaph of the Princess Charlotte. Dr. Urswick was frequently employed by Henry VII. on important foreign embassies, which he executed so successfully that the highest ecclesiastical honours were offered him; preferring a private life, he resigned all his offices in 1505, and retired to Hackney, where he died in 1521. The arms of Henry VII. are upon the screen, with a Latin inscription, thus translated:—

Pray for the souls of King Henry VII., and Christofyr Urswick, sometime Lord Almoner to the King, and Dean of this Chapel. Hail Mary! and blessed be thy holy mother Anne, from whom thy most pure virgin flesh issued without stain, Amen. God have mercy on the souls of King Harry the Seventh, and Christofyr Urswick, and all Christian souls, Amen! O God, who by thy only-begotten Son didst redeem mankind, being incarnate of the virgin womb, and having suffered death, deliver, we beseech thee, the souls of Henry VII. and Christofyr, and all those whom Christofyr offended during life, from eternal death, and bring them to eternal life! Amen. God have mercy.

*Aldworth Chapel.*

Nearly opposite the preceding is a small chantry called Aldworth Chapel, from several of that family being interred here, but generally supposed to have been built by Dr. Oliver King, Bishop of Bath and Wells, and registrar of the Order of the Garter, whose remains are deposited beneath a small altar monument. There are two grave-stones to the memory of another branch of this family, deserving notice; the first in point of date, has the figure of a child sleeping on a couch, engraved on brass, with the annexed inscription:—

Here lies a modell of frail man,  
A tender infant, but a span  
In age or stature; here she must  
Lengthen out, both bedded in dust;  
Nine moneths imprison'd in ye wombe,  
Eight on earth's surface free; ye tombe  
Must make complete her diarie,  
So leave her to æternitie.

On a brass rim round the outside of the slab is inscribed:

Dorothe King, lent to her parents, John King, Dr. of Divinitie, Prebendarie of this chapell, and Marie, his wife, but speedilie required againe, October 18, 1630.

The second slab has the family arms above the inscription, and a sleeping infant on a couch, similar to the one already described, engraven beneath it; the following are the lines:—

Here the sad parents' second summons lies  
Withdrawn, to draw from earth to paradise  
Their stooping thoughts; hee hasten'd to repay  
What they could lend, dull macerated clay.  
To feast the worms that Heaven gave theire doth rest,  
To feast with innocents, thus from the brest,  
Ravisht by death, so nere our Saviour's birth,  
To share in saints' and angels' Christmas mirth.



The rim is inscribed in a manner corresponding to the other:—

William King, second son of John King, Præbendarie of this chapell, and Marie, his wife, being soon wearie of his abode on earth, left them to preserve a memorial of him, after ten weekes pilgrimage, under this marble, December 22, 1633.

The oaken panels facing the entrance to this chantry are decorated with the arms, devices, and full-length portraits of Edward IV., Edward V., and Henry VII., beneath which is a Latin inscription, desiring the prayers of the reader for the soul of Mr. Oliver King, who filled the office of chief secretary to these princes. Under these paintings is a black marble tablet to the memory of William Henry Duke of Gloucester, who died in 1805, Maria, his royal consort, who survived him two years, and the Princess Caroline Augusta Maria, an infant child, who died in 1775.

#### *Bray Chapel.*

This is near the south door, and was built in the reign of Henry VII., by Sir Reginald Bray, one of the Knights of the Garter, who possessed considerable skill in architecture, and was also a liberal pecuniary benefactor towards enlarging the body of the edifice; his arms and crest are sculptured on an elegant stone screen, dividing the chapel from the nave. Upon the decease of Sir Reginald in 1502, his remains were deposited here, according to his previous directions; and on opening a vault in the year 1740, a leaden coffin of antique shape was discovered, which, on the supposition that it contained the remains of that knight, was immediately arched over. A small baptismal font stands in the centre of this chapel, which contains also several monuments; that of Dr. Brideoak, who was created Dean of Salisbury, and afterwards bishop of Chichester, by Charles II., is ornamented with a whole-length figure of the prelate in his episcopal robes, crowned with a mitre, and having his crozier by his side. A Latin inscription describes his many virtues, and the sufferings he endured after the banishment of the Stuart family; an epidemic fever having broken out, he contracted the distemper by visiting the sick regardless of his own safety, which terminated his life in the year 1678, aged 64. The next in point of decoration is that of Dr. Giles Thompson, Bishop of Gloucester, to which diocese he was promoted by James II.; it is ornamented with a bust of the prelate, coloured after life, and has a Latin inscription recording his learning and beneficence; he died June 11, 1682, aged 59. The tomb of Sir Richard Wortley, who died in 1603, is supported by two marble pillars, encompassed with foliage: an inscription in the Latin



language eulogises his character, declaring him to have been deservedly esteemed by all ranks and classes. A neat altar monument of grey marble is erected to the memory of William Fitzwilliams, and an epitaph, engraved on a plate of copper at the back, ascribes to him the noble union of wealth and honour, beauty of form, and grace of mind; he died 13th of October, 1759.

There are also tablets in remembrance of Dr. Jones, Bishop of Kildare, who died in 1804; Dr. Lockman, canon of Windsor, who died December 26, 1807, aged 87; the Rev. Mr. Hallam, also a canon of this chapel, who died September 7, 1824, aged 83; Baron Clotworthy, Lord Langford, ob. September 13, 1825, aged 61; and Mr. Henry Emlyn, F.S.A., an eminent architect, under whose superintendance the last general repair of the chapel was conducted, and who died December 10, 1815, aged 86. Beneath a black marble gravestone are interred the learned Dr. Waterland and his lady, the former of whom died in 1740, and his relict in 1761.\*

#### *Beaufort Chapel.*

This chapel, dedicated to the Virgin Mary, is situated at the west end of the south aisle, and contains the remains of several members of this illustrious family; there are two monuments here deserving the attention of the curious, one for its antiquity, and the other for its elaborate workmanship. The first is to the memory of Sir Charles Somerset, created a knight-banneret of the Garter by Henry VII., and afterwards ennobled as Earl of Worcester, and his lady, Elizabeth, daughter of the Earl of Huntingdon. The figure of the Earl is recumbent on a tomb, habited in the robes of the order, and his head resting on a helmet, with his countess beside him attired in her state apparel.

On the back of the tomb two angels are represented weeping, and a third displays the family arms encircled by the garter. The whole is enclosed within a screen of massive brass work, gilt, but has no inscription. The other monument is to the memory of Henry Somerset, Marquis of Worcester, afterwards Duke of Beaufort, and created a Knight of the Garter by Charles II. Its appearance is very magnificent, being erected with white marble; columns of the Corinthian order, whose shafts are entwined with wreaths of flowers, support the upper part of the monument; above each of these rises an urn decked with wreaths of cypress, between which is the family coat of arms surmounted

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\* Several gravestones in the aisles and chapels are necessarily omitted, as containing merely the name and age of the deceased.



by a coronet. In front a figure of the Duke reclines on a cushion, habited in his robes of state, which are sculptured with great correctness; curtains are disposed in tasteful drapery on each side of the columns, while in the back ground, two angels are holding a crown and palm branch, surrounded by several cherubs. Below the effigy of the Duke, St. George is represented killing the dragon, and on each side of the monument are the statues of Justice and Fortitude, with their respective attributes. A Latin inscription on the base describes at great length his titles, offices, and virtues; he died January 21, 1699, aged 70. There is also a marble tablet fixed to the wall, recording that the Duke of Beaufort repaired

This chapel (belonging to his ancestors) wherein lie buried not only the bodies of those whose tombs are erected, but likewise that of Henry, late Marquis of Worcester, his grandfather, so eminent for the great supplies of men and money afforded to his sovereign King Charles the Martyr, whose cause he espoused, and for keeping his castle of Rheglan with a strong garrison at his own expence, until it became the last but one in England and Wales that held out against the rebels, and then not yielding it until after a long siege to Lord Fairfax, generalissimo of the Parliament forces; in revenge of which obstinacy (as they termed it) it was demolished, and all the woods and parks, which were vast, cut down and destroyed, and his estate sold, by order of the then rebellious Parliament, to the great damage of himself and posterity.

*The Cenotaph of H. R. H. the Princess Charlotte.*

It is unnecessary here to advert to the deep grief in which the decease of the Princess Charlotte involved the whole of the kingdom; and even when time had in some measure allayed the sorrow that was so universally felt, the recollection of her many virtues, public and private, was fondly cherished as affording a bright example for future generations. From the metropolis of the empire to the remotest district under the sway of the British sceptre, the wish to erect a national tribute to the memory of her worth pervaded every class of society, and a subscription to carry this purpose into effect, was speedily filled, and placed under the control of a highly respectable committee of management; a number of designs were submitted to their notice, and a monumental group in marble, by Mr. Matthew Wyatt, was ultimately approved. The majestic edifice beneath which the remains of the illustrious deceased had been deposited was very appropriately selected to contain the cenotaph, and Urswick Chapel, opposite the burial place of the Beaufort family, having been prepared for its reception, it was opened for public view in the spring of 1826. The subject is divided into two compartments: in the lower one the body of the deceased Princess is represented lying on a bier, immediately after the departure of the immortal spirit from its earthly tenement; it is covered with drapery, the lower part of the right hand being alone visible, but the outline of the figure



is admirably preserved. At each corner is an attendant female absorbed in the deepest despondency and sorrow. The apotheosis of the Princess forms the second division of the subject; her spirit is ascending from a mausoleum, which forms the back ground, supported by two angels, one of whom bears her infant child. The whole is surmounted by a canopy of richly-wrought gilded work, on which the arms of Great Britain and those of the House of Saxe Cobourg are beautifully emblazoned in relievo. In the upper division of the windows at the back of the cenotaph, St. Peter and five other apostles are painted in various tints; and an additional effect is produced by the light being thrown upon the marble through two side windows, painted in orange and purple colours. A neat brass railing divides it from the nave, the ancient stone screen having been removed to the south aisle. Such is the outline of the last tribute paid by a sorrowing country to the memory of this much-esteemed Princess. Viewed as a work of art the design is, perhaps, objectionable on account of its two-fold nature, but its execution, especially in the ascending figure, which is an excellent likeness, reflects great credit on the abilities of the sculptor.\*

#### *Rutland Chapel.*

This chapel is in the centre of the north aisle, and contains several monuments worthy of note. The largest of them is a tomb to the memory of Sir George Manners, Lord Roos, who died October 23, 1513, and Lady Anne, his wife, niece to Edward IV., who survived her husband nearly thirteen years. Their effigies are represented at full length in recumbent positions, Sir George clad in armour, and his lady habited in her robes; the head of the former rests upon a helmet, a unicorn lying couchant at his feet, that of his lady is upon a cushion supported by two angels. Their sons and daughters are sculptured in relievo on each side of the tomb, and at the end the family arms are displayed by cherubim. Attached to the north wall is another memorial of this family; it is a brass plate, gilt, engraven with the figures of Sir Thomas Syllinger and his lady, Anne, mother of the Lady Anne Manners, whose monument is described above; they are represented before a crucifix performing their devotions, with the following inscription:—

Wythin this chapel lyeth buried Anne, Duchess of Exeter, syster to the noble king Edward the Fourth; and also Sir Thomas Syllinger knyght, her husband, who hath founded wythin thys Colledge a chantrie with two prests singing for evermore; on whose soul God have mercy. The which Anne, Duchess, died in the year of our Lord a thousand cccclxxv. the dominical letter D, primum S, xiii day of January.

\* A beautiful representation of the above has been lately published.



Near this is a brass plate to the memory of Dr. Robert Honeywood, canon of Windsor, who died in 1522; he is represented kneeling before the Virgin Mary, who has the infant Saviour in her lap, and St. Catherine standing behind him.

A neat marble tablet on the east side of this chapel is erected to Major Packe, who terminated a life distinguished for its manly virtues on the celebrated field of Waterloo. A well-executed bas-relief represents the gallant officer supported by one of his men, after having received the fatal wound, beneath which is inscribed:—

To the memory  
Of Robert Christopher Packe, Esquire,  
Second son of Charles James Packe, Esquire,  
Of Prestwold, Lancashire,  
And Major in the Royal Regiment of Horse Guards Blue,  
Who was killed at the head of his squadron,  
When charging the French Cuirassiers, at the ever  
Memorable battle of Waterloo, on the 18th of June, 1815,  
In the xxxiiid year of his age.  
This monument was erected by the officers of the Regiment,  
In which he had served more than fifteen years,  
In testimony of their high veneration for  
His distinguished military merit,  
And of their sincere regret for the loss of a companion,  
So long endeared to their affections by his  
Amiable manners and private virtues.

A tablet records the burial-place of Dr. Theodore Aylward, Gresham professor of music, and organist of this chapel, who died February 27, 1801, aged 70; the following lines are inscribed to his memory by the poet Hayley:—

Aylward, adieu! my pleasing gentle friend,  
Regret and honour on thy grave attend:  
Thy rapid hand harmonious skill possest,  
And moral harmony enrich'd thy breast;  
For heaven most freely to thy life assign'd  
Benevolence, the music of the mind;  
Mild as thy nature all thy mortal scene,  
Thy death was easy, and thy life serene.

On the west side of the chapel are three tablets; one recording that it was erected by

Frederick, Duke of York and Albany, to the memory of General Jacob de Bude, as a tribute of his sincere affection and regard for a tried and attached friend, and to mark his grateful sense of long and faithful services. General de Bude was born at Geneva, and died at Windsor Castle on the 30th of October, 1818, aged 82. His remains are deposited in this cathedral.

The adjoining one is to the memory of Lieutenant-colonel John Walwyn Beattie, K.C.B., and major in the 7th Royal Fusileers, who died at Windsor, July 2nd, 1823. The third is to the memory of Major Thomas Stevenson Fairtlough, of the 63rd Infantry, who died November 13, 1826, aged 32.



*Hastings Chapel.*

The only chantry that remains to be described is in the aisle on the north side of the choir; it was built by Elizabeth, wife of William, Lord Hastings, who was chamberlain and master of the mint to Edward IV., and was subsequently beheaded by order of Richard III. It occupies the entire interval in breadth between two piers of the choir, and consists of an open screen with a doorway in the aisle; the roof is groined, and the sides ornamented with statues of saints, under which some angels are displaying the family arms. The chapel is dedicated to St. Stephen, four incidents of whose life are delineated in a painting on the wall: the first represents that saint preaching to the people, in the second he is pleading before the tribunal of Herod, a third displays his martyrdom by the infuriated Jews, and the fourth his body lying on the ground, above which is his beatification. On the foreground is inscribed, in the Latin language, "He dies in the Lord, by whom eternal life is given." And under each compartment of the painting is a scriptural quotation.

*Monument of Earl Harcourt.*

Nearly facing the Chapter Room is a beautiful marble statue, by Sevier, to the memory of Field Marshal William Earl Harcourt. This statue, which was executed under the direction of the family of the noble lord, was originally intended for the church of Stanton Harcourt, Oxfordshire, but that the King, desirous of paying a tribute of respect to the memory of this distinguished man, graciously intimated his pleasure that it should occupy a place in the Royal Chapel of St. George. The statue is colossal, and represents the earl in the rich robes which he wore at the coronation of George IV. under which is a field marshal's uniform. The likeness is acknowledged to be extremely correct, and the ease and natural air of the figure throughout are equally conspicuous. The effect is in some measure aided by the cloak being thrown negligently aside, so as to discover the right leg and arm, and the collar of the Order of the Bath. The latter is elaborately wrought, and a peculiarly rich effect is given to the ermine cape beneath, while a slight bend of the figure, and a placid benignant expression communicate to it a venerable aspect, highly characteristic of the deceased nobleman. The pedestal is executed in high relief, and on it are represented some of the military achievements of this distinguished soldier. On the right is exhibited the gallant exploit in which his lordship with a handful of men captured the American General Lee; which is recorded in the Gazette of Feb. 25, 1777, as follows:—



“During Lord Cornwallis's stay at Pennington, a patrol of 30 dragoons of the 16th regt. was sent to gain intelligence of a corps under the command of General Lee, reported to be in the Morris County, on their way to cross the Delaware at Alexandria. Lieut. Col. Harcourt desired the direction of this detachment, and learning as he proceeded the situation of this corps, consisting of 2000 men, and of General Lee's head quarters, he contrived, by infinite address and gallantry, to get to his house undiscovered by the guard surrounding it, and overcoming all resistance, made the General prisoner.”

On the left is a representation of the late Duke of York presenting the noble Earl with his sword, on the plains of Lisle, on the 10th of May, 1794; and the front is adorned with military trophies, interspersed with laurel and oak, and underneath is inscribed :—

William, Earl Harcourt,  
Born 20th March, 1742,  
Died 17th June, 1830.

Lord Harcourt's character in private life was amiable, social, and benevolent, brave, generous, and humane; he was an ornament to his profession. When only seventeen years of age, he went with his father to escort her Majesty Queen Charlotte from Mecklenburg, and was constantly the most intimate friend both of George III. and the Queen, having filled several stations in their household; and, on coming to his title, succeeded his brother as Master of the Horse to the Queen. He married in the year 1769, Mary, the daughter of W. Danby, Esq., of Mashamshire, Yorkshire, and widow of T. Lockhart, Esq.\* The noble earl was Aide-de-camp to Lord Albemarle in the Havannah, and on his taking General Lee prisoner was appointed Aide-de-camp to the King; he afterwards served in Germany under the Duke of York with the allied armies, and on the Duke's returning to England, commanded the British detachment. He was appointed Colonel of the 16th light Dragoons (now Lancers) by the King; of which regiment he was lieutenant-colonel at the time of taking General Lee prisoner, and was looked up to with the greatest affection and respect by both officers and men. At the coronation of George IV. he was promoted to the rank of field-marshal by that monarch.

This aisle completes the Circuits of the chapel; the north-eastern door opening into the Great Cloisters, previously described.

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\* His countess survived him two years and six months: she died January 14th, 1833, aged 85 years. The death of this noble and excellent lady was deeply lamented by a numerous circle of attached and devoted relations and friends; and the loss severely felt in a still more extensive sphere in which her bounties and charities were munificently and freely dispensed.



PLAN OF THE  
STALLS OF THE KNIGHTS OF THE GARTER,  
ST. GEORGE'S CHAPEL.

[THE ALTAR.]	
<i>Duke of Somerset</i>	<i>Lord Carlisle</i>
<i>Marquis of Lansdowne</i>	<i>Duke of Hamilton</i>
<i>Duke of Buccleuch</i>	<i>Duke of Grafton</i>
<i>Duke of Norfolk</i>	<i>Earl Grey</i>
<i>Duke of Bedford</i>	<i>Duke of Richmond</i>
<i>Marquis of Exeter</i>	<i>Duke of Devonshire</i>
<i>Duke of Leeds</i>	<i>Duke of Dorset</i>
<i>Marquis of Hertford</i>	<i>Duke of Buckingham</i>
<i>Duke of Northumberland</i>	<i>Marquis of Anglesea</i>
<i>Duke of Wellington</i>	<i>Duke of Newcastle</i>
<i>Earl of Lonsdale</i>	<i>Marquis Wellesley</i>
<i>Marquis Camden</i>	<i>Duke of Rutland</i>
DUKE OF BRUNSWICK	<i>Earl of Westmoreland</i>
KING OF WIRTEMBERG	DUKE OF SAXE MEININGEN
KING OF DENMARK	EMPEROR OF RUSSIA
KING OF HOLLAND. PRINCE GEO. OF CAMBRIDGE. DUKE OF CAMBRIDGE. KING OF HANOVER.	THE SOVEREIGN. DUKE OF SUSSEX. PRINCE GEORGE OF CUMBERLAND. KING OF PRUSSIA.



## COLLEGE OF ST. GEORGE.

It would be foreign to the purpose of the present work to give a detailed history of the College of St. George. It was incorporated by Edward III., soon after the institution of the Order of the Garter, and was endowed with many valuable and peculiar privileges, which were confirmed by subsequent Sovereigns; several manors were assigned to it as a source of revenue, and the new foundation speedily assumed a distinguished rank among the ecclesiastical establishments of the country. In 1353 one of the magistrates of Yarmouth having been murdered in a fray, the bailiffs and commonalty of that borough granted to the College of St. George, as a penance for the offence, a last of red herrings. At the Reformation the College sustained considerable loss, an annual revenue of one thousand marks, arising from the hospital of St. Anthony, in London, and the offerings at Sir John Shorne's shrine, at Northmarston, in Buckinghamshire, estimated at 500*l.* per annum, being appropriated to the Crown. Edward VI. and Queen Elizabeth made additional gifts of land, at which period the statutes were consolidated and arranged nearly as they remain at the present time. The establishment consists of a dean, twelve canons, seven minor canons, thirteen lay clerks, of whom the organist is one, and ten choristers; there are also a steward, treasurer, steward of the courts, chapter clerk, chanter, verger, two sextons, two bell-ringers, a closet keeper, and a porter. The Rev. William Mugge was appointed the first custos, by letters patent dated August 6, 1348, 22nd Edward III.; but the Rev. Thomas Kingestone was the first who bore the title of dean, in 1412, 13th Henry IV. The Chapter-house stands at the north-east end of St. George's Chapel; it is ornamented with a whole-length portrait of Edward III. in his robes of state, holding a sword on which the crowns of France and England are displayed, in allusion to the victories achieved over those kingdoms by that warlike monarch. Round the frame is a Latin inscription to the following import:—"Edward the Third, the unconquered King of England, founder of this Chapel and of the most noble Order of the Garter." On one side of the portrait is the two-handed sword of the sovereign, six feet nine inches in length.

Connected also with the College of St. George is the institution known by the name of the Military Knights. Edward III., from that high sense of chivalrous honour which formed so distinguishing a feature in his character, founded an establishment for twenty-four knights, whose circumstances had become reduced; they were then called "Milites Pauperes," but their subsequent title was Poor Knights of Windsor. By the charter of incorpo-



ration they were united with the dean and canons of the chapel, but in consequence of differences between the respective parties, an act passed in the reign of Edward IV. rendering them separate bodies. From this time their numbers decreased, no funds having been assigned for their support, until Edward VI. as executor of his father's will, vested £600 per annum, for the support of a new establishment for thirteen poor knights. Houses were built for them in the succeeding reign, and Queen Elizabeth confirmed all former grants, and caused a code of regulations to be drawn up for the government of the institution. Sir Peter le Maire, in the reign of James I., bestowed lands to the amount of £230 per annum for providing dwelling-houses and funds for five additional poor knights, and the number has not since been altered. Their habit was a red gown, with a mantle of blue cloth embroidered on the left shoulder with the cross of St. George. By command of his late Majesty the charter was altered, and they are now designated "Military Knights," and their dress is the same as the unattached officers of the army: they daily attend Divine Service at St. George's Chapel. The Naval Knights wear the uniform of their rank.

The "most honourable and noble Order of the Garter," as it is justly termed in the ritual of the collegiate chapel, was founded by Edward III.; but the particular circumstance that gave rise to it is involved in mystery. The very motto of the order has caused much antiquarian research, but without elucidating any satisfactory data from which its origin can be ascertained. The first installation took place in the chapel of the order, on St. George's Day, 1349; this saint was chosen as the more immediate patron of this knightly institution, but at the ceremonial Edward III. directed an invocation to be addressed to the Virgin Mary and Holy Trinity, beseeching them "to animate by their inspiring influence, and preserve by their efficacious power, his illustrious confraternity." The number of knights was limited to twenty-five with the Sovereign, and continued thus until 1786, when the number of George III.'s sons tending to restrict this honourable distinction, it was ordered that the princes of the blood royal should rank as knight-companions without reference to the primitive number. The insignia of the order consists of the garter, mantle, surcoat, hood, star, George, and collar, the two latter being added by Henry VIII. The officers of the order are, the prelate, who is always Bishop of Winchester; the Chancellor, Bishop of Salisbury; Registrar, Dean of Windsor; Garter King-at-arms; and the Usher of the Black Rod.



## THE ROUND TOWER.

BETWEEN the two wards of the Castle stands the Keep or Round Tower, which is built on the summit of a lofty artificial mount, and was anciently surrounded by a fosse, now in part filled up, and the remainder converted into a shrubbery and garden. This stately structure is the residence of the governor or constable of the castle, an office invested with very extensive authority, both military and civil; a lieutenant-governor, whose apartments were formerly in the Store Tower, possesses an equal jurisdiction during his absence. The custody of all distinguished state prisoners was confided to his care—a duty which occasionally involved great responsibility. During the reign of Edward III., John, King of France, and David, King of Scotland, captives of the Black Prince and the intrepid Queen Philippa, jointly shared the sorrows of confinement within these walls. The Earl of Surrey, so distinguished for his love of polite literature, was also subjected, for some trifling violation of the ecclesiastical canons during Lent, to a rigorous imprisonment within, to use his own phrase, “the mayden’s tower.” The Long Parliament and Oliver Cromwell frequently confined several of the royalist party within these walls; among whom the Earls of Lauderdale and Lindsay suffered captivity for several years, and were not released till the Restoration. The Mareschal de Belleisle, who was taken prisoner during the German wars in the reign of George II., was the last individual confined here. The first governor of the keep was Walter Fitz-Other, ancestor of the Earls of Plymouth, who was one of the knights of William the Conqueror, and was appointed by him to this office by the title of Castellan, since which that noble family have prefixed “De Windsor” to their other titles. The situation has been filled by a number of distinguished individuals, and is now held by the Earl of Munster.

A flight of one hundred steps, at the summit of which a piece of ordnance is let into the wall, commanding the whole range of the staircase, forms the ascent to the main body of the building. At the top of these an arched gateway leads into the principal apartments of the Tower, and at the sides are posterns opening upon a curtain battery, mounted with seventeen pieces of cannon, being the only part of the castle thus fortified. The entrance is through a square paved court, containing a reservoir, formed in the reign of Charles II., to receive the rain water from the upper leads. In 1754, an engine was also erected for



raising water upwards of 370 feet: the contrivance was extremely simple, but it has not effected the desired purpose.

A view of great extent, and replete with variety and beauty, is seen from the battlements. The winding of the Thames among the level country, with the succession of villages, mansions, and detached farm-houses, the luxuriant landscape of the Parks and Forest, the bird's-eye view of the town, and the far-stretching extent of prospect over the more distant hills and counties, combining to form a panorama almost unequalled for its magnificence and beauty. A board attached to one of the battlements enumerates the following twelve counties as visible on a clear day:—Middlesex, Essex, Hertford, Bucks, Berks, Wilts, Oxford, Hants, Kent, Surrey, Sussex, and Bedford.

Whenever Her Majesty is residing at Windsor, the royal standard is displayed from a flag-staff on the leads of the tower: its dimensions are eight yards in breadth, by fourteen in length. In the absence of the Queen, should the governor be residing at the Castle, the union jack, nine yards by six, is hoisted.

On the 12th of August, 1828, the first stone of the new flag tower was laid by Prince George of Cumberland, assisted by his late Majesty, then Duke of Clarence; but an alteration in the original plan having taken place, the first Yorkshire landing was laid for the foundation March 16, 1829, and was finished for the reception of the flag-staff November 30, 1830, which was fixed in February following, being elevated above fifty feet from its former situation. The width of the flag tower is 25 feet 5 inches, by 22 feet 3½ inches. The extreme length of the staff is 73 feet 1 inch, and its size at the bottom 14½ inches square; the diameter at top is five inches.

The circumference of the Round Tower is 302 feet 6 inches, and its elevation from the little park to the top of the flag pole, is 295 feet 5½ inches. The alterations in this tower commenced February 2, 1829, and the interior is now complete.

### THE UPPER WARD.

THE public entrance to the Upper Ward is under a portcullised archway, near the entrance of the Round Tower, flanked by two towers with corbelled battlements, called the Norman Gateway. On the south side of the gateway is the residence of the Right Honourable the Lady Mary Fox, and immediately opposite is the part of the edifice erected by Queen Elizabeth and James I., beneath which a postern gate, communicating with the north terrace, forms a public entrance for strangers.



Previous to describing the alterations that have been made in this division of the Castle, we propose to conduct the visitant over that part of the Castle to which the public are admitted.

### THE STATE APARTMENTS.

This splendid suite of rooms command a most beautiful prospect of the surrounding country, and are enriched with a valuable collection of paintings, by the first masters, originally made by Charles II., and considerably augmented in the reign of George III. Entering by a door under a Gothic porch, adjoining to King John's Tower, a staircase conducts the visitor to a small oaken vestibule. From this spot is seen a splendid portrait of Sir Jeffery Wyatville, the architect, by whose unrivalled talent this princely residence of British monarchs has been restored to its present state; surpassing in grandeur and magnificence all the established buildings in Europe. This was the last portrait painted by Sir Thomas Lawrence, by command of George IV., and placed here by order of his late Majesty: it has also been proposed to place opposite to this portrait, one of Sir Christopher Wren. The rooms shown are in the following order:—

#### *The Queen's Ball-Room.*

This room is of considerable length, but plain and unostentatious in its decorations. The ceiling is of stucco, formed into graceful panels, of lozenge form, the border and margins composed of the shamrock: the centres display the rose and thistle, round the principal margin; the royal arms, the initials G. R. III., surrounded with palm branches, are displayed, the whole of a warm tint, and slightly etched with gold.

The following paintings embellish the apartment, and are all by that celebrated master, VANDYCK:—

Duke of Berg.  
 Charles I. and family.  
 Duchess of Richmond.  
 Lady Venetia Digby.  
 Second Duke of Buckingham  
 and his Brother.  
 Duke of Carignon.  
 Killigrew and Carew.  
 Madame St. Croix.  
 Four Portraits of Charles I.'s  
 Queen, Henrietta.

Charles I.'s Children.  
 Head of Charles I. in three  
 different points of view.  
 Countess of Carlisle.  
 Sir Kenelm Digby.  
 Charles II. when a boy.  
 Countess of Dorset.  
 Vandyck's own Portrait.  
 Three Children of Charles I.  
 Charles I. on Horseback.  
 Portrait of Snelling.



*The Queen's Drawing Room.*

The ceiling is of stucco, richly embellished with margins of oak and palm entwined; in the centre a large octagon panel surrounded with the oak, shamrock, rose, and thistle. In the centre of the cove are richly emblazoned shields, containing the arms of England and Saxe Meiningen, surmounted with the royal crown. Other shields at the end of the room contain the initials W. R. and A. R. Scrolls of foliage and wreaths of flowers, all richly etched with gold, complete the decorations of this room. The paintings in this room are all by ZUCCARELLI:—

The Meeting of Isaac and Rebecca.

The Finding of Moses.

Jacob Watering the Flock, and

Eleven Landscapes of Italian scenery—all of large dimensions, and exhibit some of the finest specimens of this great master.

Lateral doors on the western side of this apartment, lead to the private libraries, &c., consisting of the Elizabethan Library or Gallery, Henry VII.'s Library, Blenheim Closet, and State Print-room; these apartments are splendidly embellished in the style peculiar to the reign of Henry VII. and Queen Elizabeth, and contain the libraries and valuable prints which formerly enriched Buckingham Palace. These apartments are not shown to the public.

*The Queen's Closet.*

A small oblong room, the ceiling beautifully enriched with graceful festoons of fruit and flowers: medallions in the cove contain the words "Adelaide Regina, 1833," surmounted with the royal crown: the whole delicately etched with gold. Three large glasses, with massive silver frames, and magnificent tables in corresponding style and of the same material, distinguish this apartment: the hangings are of light blue silk. The paintings are:—

Portrait of Henry VIII. . . . .	<i>Holbein.</i>
Two Landscapes . . . . .	<i>Claude Lorraine.</i>
A Head . . . . .	<i>Leon. da Vinci.</i>
Ditto . . . . .	<i>Rembrandt.</i>
Duke of Norfolk . . . . .	<i>Holbein.</i>
Duke of Hamilton . . . . .	<i>Honthorst.</i>
Edward VI. . . . .	<i>Holbein.</i>
Virgin and Child . . . . .	<i>Vandyck.</i>
Holy Family . . . . .	<i>Sebastian del Piombo.</i>
Two Interiors of a Gallery . . . . .	<i>Old Teniers.</i>



Landscape and Figures .....	<i>Teniers, Jun.</i>
The Nativity .....	<i>Baroccio.</i>
A Portrait .....	<i>Bassano.</i>
A Head .....	<i>G. Dow.</i>
A Head .....	<i>Rubens.</i>
Titian and Aretiuses .....	<i>Titian.</i>
Infant Christ .....	<i>C. Maratti.</i>
St. John .....	<i>Guercino.</i>
Erasmus .....	<i>Geo. Penn.</i>
Four Sea Ports in Italy .....	<i>Carlo Veres.</i>

*The King's Closet.*

This small apartment is distinguished by trophies emblematical of our maritime superiority—the anchor and trident forming conspicuous ornaments of the ceiling. In the centre is a small panel surrounded by a cable, containing the star of St. George, with oak branches; in the cove are the initials W. R., surrounded with oak; in panels at the sides, shields with the royal arms fully emblazoned, with branches of palm and laurel; and in the angles of the ceiling, anchors entwined with a cable.

The following paintings occupy three sides of the room:—

The Emperor Charles V. ....	<i>Sir A. More.</i>
Man's Head .....	<i>Parmegiano.</i>
Man with a Sword .....	<i>Spagnoletti.</i>
St. Sebastian .....	<i>Guido.</i>
The Misers .....	<i>Q. Matsys.</i>
His own Portrait .....	<i>Vancleeve.</i>
The Wife of .....	<i>Ditto.</i>
A Fair .....	<i>Breughel.</i>
Going into the Ark .....	<i>Ditto.</i>
The Interior of a Picture Gallery ..	<i>E. Quillinus.</i>
Ecce Homo .....	<i>Carlo Dolci.</i>
Madonna .....	<i>Ditto.</i>
St. Catherine .....	<i>Guido.</i>
Small Picture .....	<i>Elchiner.</i>
Holy Family .....	<i>Tintoretto.</i>
The Woman at the Well .....	<i>Guercino.</i>
His own Portrait with a Cupid ....	<i>Ditto.</i>
Encampment .....	<i>Wouvermans.</i>
St. Catherine .....	<i>Domenichino.</i>
An Antiquarian with a Shell .....	<i>Mireveldt.</i>
Head of a Young Man .....	<i>Parmegiano.</i>
Two Views of Windsor Castle .....	<i>Vosterman.</i>
The Last Supper .....	<i>Rubens.</i>



Two Landscapes .....	<i>Wouvermans.</i>
Still Life, Shells, &c. ....	<i>Francis Franks.</i>
Prison Scene .....	<i>Steenwyck.</i>
Landscape, with Horses .....	<i>A. Vandavelde.</i>
Music Master and Pupil .....	<i>Eglon Vanderneer.</i>
Two Holy Families .....	<i>Teniers.</i>
Holy Family .....	<i>Julio Romano.</i>
Holy Family .....	<i>C. Procauni.</i>
Two Interiors .....	<i>Peter de Neef.</i>
Interior, with Figures .....	<i>Jan Steen.</i>
Gardener to the Duke of Florence ..	<i>A. del Sarto.</i>
Duke of Alva .....	<i>Sir A. More.</i>

*The King's Council Room.*

The ceiling of this apartment is enriched with the arms of Charles II., on a circular shield with a garter and motto. Four small medallions, with the initials C. R., the crown and 1660, encompassed with oak branches, are placed at the quarterings of the shield: a broad circular bending of wreathed palm encircles the whole. Richly embellished tridents springing from foliage, are placed in the panels at the angle of the ceiling; in the cove are the royal arms fully emblazoned, and C. R. surrounded with oak branches, the whole richly heightened with gold.

Duke of Marlborough .....	<i>Kneller.</i>
Cleopatra .....	<i>Guido.</i>
Jonas .....	<i>N. and G. Poussin.</i>
Female Head .....	<i>Parmegiano.</i>
Countess of Desmond .....	<i>Rembrandt.</i>
Sea Piece .....	<i>Claude.</i>
St. John .....	<i>Correggio.</i>
St. Paul .....	<i>Guercino.</i>
St. Peter .....	<i>Ditto.</i>
Man with a Book .....	<i>Holbein.</i>
A Sybil .....	<i>Guercino.</i>
Female Head .....	<i>A. del Sarto.</i>
St. Catherine .....	<i>Leonardo da Vinci.</i>
Holy Family .....	<i>Garofalo.</i>
Man's Head .....	<i>Holbein.</i>
Three Landscapes .....	<i>G. Poussin.</i>
A Magdalen .....	<i>Carlo Dolci.</i>
Herodias' Daughter .....	<i>Ditto.</i>
William, Duke of Cumberland .....	<i>Sir Jos. Reynolds.</i>
Martin Luther .....	<i>Holbein.</i>
Silence .....	<i>A. Caracci.</i>



Man with a Book .....	<i>Parmegiano.</i>
Inside of a Farm-house .....	<i>Teniers.</i>
Two Church Pieces .....	<i>De Neef.</i>
Virgin and Child .....	<i>C. Maratti.</i>
View of Rome .....	<i>Claude.</i>
Landscape, with Claude drawing ..	<i>Ditto.</i>
St. Agnes .....	<i>Domenichino.</i>
Two Holy Families .....	<i>A. del Sarto.</i>
Landscape and Cattle .....	<i>Berghem.</i>
Prince Rupert .....	<i>Sir P. Lely.</i>

*The King's Drawing Room.*

The beautiful ceiling of this room is formed into panels, the centre embellished with a star and oak wreath; a broad and bold margin, composed of the rose, shamrock, and thistle, surrounds the room. The cove displays fourteen circles entwined with palm, laurel, and oak wreaths, enclosing G. R., the royal arms, stars, &c., all delicately heightened with gold. The splendid paintings in this room are all by RUBENS, and are as follows:—

Portrait of Rubens  
 St. Martin dividing his Cloak  
 Holy Family  
 Philip II. of Spain, on Horseback  
 Portrait of Rubens' First Wife  
 Two Landscapes, Summer and Winter  
 Archduke Albert  
 Family of Sir B. Gerbies  
 Battle of Nordlingen  
 Portrait (unknown)

A large oriel window, of beautiful tracery, terminates the north end of this room, and commands a splendid prospect of the park and adjacent country.

A door on the eastern side conducts us to the

*Vestibule,*

Embellished with the star and oak wreath all richly gilt, the walls partly wainscoted with polished oak, and contains six of WEST's finest pictures.

The Battle of Cressy  
 Surrender of Calais  
 Edward entertaining his Prisoners after the Surrender of Calais  
 Battle of Poitiers  
 Battle of Neville's Cross

Two fine busts, in terra cotta, of Edward III. and Queen Philippa, occupy the angles of this room.



*The Throne Room.*

This truly splendid room has (with the exception of the throne) received its final decorations. The ceiling and cove are highly embellished, the centre is composed of large circles formed of the collar of the order of the Garter; small medallions of St. George and the Dragon, richly embossed in variegated gold and silver, connect the large circles, the centres of which display the star of the order of St. George, the rose, &c.

That portion of the ceiling immediately over the throne is extremely rich in decoration; the cove contains the British lion, surrounded with palm branches, large scrolls of foliage support trusses upholding a bold margin of oak leaves and acorns; these decorations are all in high relief and splendidly gilt. The walls are nearly finished, and are partly of oak, highly-polished, and relieved by carvings of fruit and flowers by Gibbon. The larger panels of the walls contain velvet of garter blue, and the smaller ones looking-glass; a raised dais is placed at the western extremity to receive the throne, which has been some time in progress. The paintings are:—

The Installation of the Knights of the Garter *B. West.*

Portrait, George III. . . . . *Gainsborough.*

Portrait, George IV . . . . . *Sir T. Lawrence.*

Portrait, William IV . . . . . *Sir M. A. Shee.*

*The Ball Room*

Is 90 feet long, 34 feet broad, and 33 high. A magnificent Gothic window, filled with plate glass, forms almost the entire of the north end of the room, and opens upon a beautiful and extensive prospect over the parks and the adjacent country. The style of the room, excepting this magnificent window, which is necessarily Gothic, to correspond with the exterior of the building, is that of the time of Louis XIV., and the workmanship is admirable. The ceiling is divided into five panels, the mouldings and centre pieces of which are elaborately wrought in various devices in high relief: this ceiling is supported by a large and richly ornamented cove, which forms part of the cornice, and this again is enriched with ornamental scroll-work of the most beautiful description, in parts with birds, in the centres with the royal arms, and over the two fire-places and the doors with the initials G. R. The walls are hung with a fine specimen of Gobelin tapestry, in six compartments; the subject, the History of the Golden Fleece; and which, from their superior workmanship and freshness of colour, may at a cursory view be readily mistaken for oil paintings; while large and splendid looking-glasses and



the costly carved work occupy other portions of the room. Magnificent French doors open into the Throne Room, the Waterloo Gallery, and St. George's Hall. The floor is of oak, parquet, the oak being inlaid with fleur-de-lis in ebony. The furniture is of the most splendid description, and in style uniform with the room, solidly gilt and covered with crimson damask; upon state occasions, the floor is covered with a rich carpet of Axminster manufacture. From the ceiling, four splendid chandeliers are suspended, and are of the most beautiful design and workmanship, composed of or-moulu, interspersed with cut glass, branches, and pendants.

*The Waterloo Chamber*

Is 45 feet high, 98 feet long, and 47 feet broad, in the style of architecture which flourished in the time of Elizabeth, and is intended as a repository for the portraits of eminent men, sovereigns, statesmen, and soldiers, who were connected with the battle of Waterloo; together with trophies of that memorable victory. This gallery receives light from a lantern of ground glass, extending the whole length of the room, and is divided into three compartments by light and elegant arches, terminating in pendants of extreme beauty; from the centre of the side arches are suspended four massive chandeliers of or-moulu. Lions, masks, and grotesque heads holding wreaths of flowers and fruit, embellish all the mouldings; at the end of the room, stars with the initials W. R., the rose, shamrock, and thistle, fill the various panels; the whole of the ceiling and part of the walls are of a light stone colour, the lower part of the walls are wainscoted with beautiful light oak. The panellings, doors, chimney-pieces, and picture frames are adorned with the beautiful carvings of Gibbon; galleries (for musicians) formed of oak, richly carved, project several feet into the room at either end. The furniture is new and entirely of oak (in corresponding style with the room), covered with crimson velvet. The carpet of dark morone, panelled and figured with the stars of the civil and military orders of the Bath.

The paintings are as follows:—

George IV. . . . .	<i>Sir T. Lawrence.</i>
William IV. . . . .	<i>Sir David Wilkie.</i>
Prince Metternich . . . . .	<i>Sir T. Lawrence.</i>
Earl Bathurst, K. G. . . . .	<i>Ditto.</i>
Field Marshal Blucher, . . . . .	<i>Ditto.</i>
Cardinal Gonsalvi, . . . . .	<i>Ditto.</i>
Duke of Wellington, . . . . .	<i>Ditto.</i>
His Holiness Pope Pius VII . . . . .	<i>Ditto.</i>



Earl of Liverpool, K. G. . . . .	<i>Sir T. Lawrence.</i>
Baron Hardenburg, . . . . .	<i>Ditto.</i>
Count Capo d'Istrias, . . . . .	<i>Ditto.</i>
Count Nesselrode, . . . . .	<i>Ditto.</i>
Marquis of Londonderry, K. G. . . . .	<i>Ditto.</i>
Frederick William III. King of Prussia,	<i>Ditto.</i>
Francis II. Emperor of Austria . . . . .	<i>Ditto.</i>
Alexander, Emperor of all the Russias,	<i>Ditto.</i>
The Archduke Charles, . . . . .	<i>Ditto.</i>
H. R. H. the Duke of Cambridge, K. G.,	<i>Ditto.</i>
Duke of York, . . . . .	<i>Ditto.</i>
Prince Schwartzzenburgh, . . . . .	<i>Ditto.</i>
Right Hon. George Canning, . . . . .	<i>Ditto.</i>
Count Munster, . . . . .	<i>Ditto.</i>
Duke de Richelieu, . . . . .	<i>Ditto.</i>
Baron Humboldt, . . . . .	<i>Ditto.</i>
George III. . . . .	<i>Sir W. Beechey.</i>
Lieut. Gen. Sir Thomas Picton, . . . . .	<i>Sir M. A. Shee,</i>
Marquis of Anglesea, . . . . .	<i>Ditto.</i>
Lieut. Gen. Sir James Kemp, . . . . .	<i>H. W. Pickersgill.</i>

### *The Grand Vestibule*

Is 47 feet long, 28 feet wide, and 45 feet high, exclusive of the octagonal lantern: clusters of slender columns occupy the angles of the vestibule, and support a vaulting of rich fan-work, beautifully designed and ornamented with tracery, and terminating with the royal arms and date (1834), encircled with the garter in the centre of the lantern, also six suits of armour in the time of Elizabeth and Charles I. but not known to whom they belong, the whole producing by its loftiness and character, an effect peculiarly airy and magnificent. From the vestibule we approach the new

### *Grand Staircase.*

The staircase communicates with the hall beneath, and from thence under the portico to the quadrangle, and forms an approach worthy of so splendid an edifice. The ceiling and lantern are of wood, painted in imitation of stone, and formed into panels by massive mouldings, the interstices covered with boldly carved bosses and shields; the walls and staircase of Bath stone, with Portland steps. In a deeply recessed arch is placed a noble statue in marble of George IV., by Sir Francis Chantrey; on the southern side glass doors communicate with the back staircase, and on the northern side with the



*State Ante-Room*

To the King's and Queen's Drawing Rooms. The Banquet of the Gods is the subject of the ceiling, and a variety of fish and fowl are represented on several parts of the coving, the painting by Verrio; several pieces of beautiful tapestry, the subjects from the heathen mythology, together with exquisite carvings by Gibbon, are the principal decorations of the apartment. In a recess over the chimney-piece, is a painting on glass of George III. in his coronation robes, from a painting by Sir J. Reynolds. Returning through the Vestibule we enter

*The Guard Chamber,*

Which is 78 feet long, 21 feet wide at one end, and in consequence of a break in the wall, 26 at the other, and 31 feet high. The ceiling is groined, the massive mouldings of which rest on corbels, supported by grotesque heads, and rich flowered bosses over the principal intersections. Both ceiling and walls are of plaster, painted in imitation of stone. The arms and specimens of ancient armour deposited in this spacious room, are very ingeniously disposed; there are four whole-length figures clothed in armour, with their lances, standing on brackets, two on each side of the room, and two also at the south end. The coats of mail in which these are clothed all belong to the period which the figures represent, and are, some of them, the earliest and most perfect specimens in this country. There are also piles of ancient armour on either side of the room, including that of Charles, Prince of Wales, 1620; Henry, Prince of Wales, 1612; Lord Howard, 1588; Duke of Brunswick, 1530; Lord Essex, 1596; and Prince Rupert, 1635. At the south end, on a mast of the Victory, which was perforated by a ball at the battle of Trafalgar, stands a splendid colossal bust of the immortal Nelson, the work of Sir F. Chantrey, and near this is suspended a massive chandelier of bronze of a beautiful Gothic design. A bust of Queen Anne's hero, the Duke of Marlborough, occupies a station to the right, and on the left stands that of the Duke of Wellington, the hero of Waterloo, while over their heads wave the annual tributary banners from Blenheim and Strathfieldsaye. The beautiful silver shield inlaid with gold, presented by Francis of France to Henry VIII. on the Field of the Cloth of Gold, is fixed in a glass case, and revolves on a pivot over the mantelpiece.

*St. George's Hall*

Is 200 feet long, 34 feet broad, and 32 feet high. A visitor, on going into this room, would probably be more struck by its princely dimensions than surprised by that extreme magnificence



in the embellishments which captivates the sight on entering the Ball-Room. In this latter respect, the Hall, previous to the late alterations, could boast numerous pictorial embellishments, the walls and ceiling being tastefully ornamented by Verrio, in a variety of poetic and historical subjects. But although we miss the Cupids and the Muses, and the gay and gaudy paintings of the Italian artist, which were, however, well suited to the time of the second Charles, in which they were executed, still it may be supposed that the nature of the present decorations, and the pure simplicity of style, are more accordant with the grandeur of the Hall, and harmonize more with the character of its patron saint. The new ceiling is in the Gothic style, from a design by Sir Jeffery Wyatville; in form, it is a flat Gothic arch, and the ribs, or mouldings which divide its compartments, spring from corbels on the walls. The entire ceiling is divided into fifteen bays, each of which is subdivided into twenty-four smaller ones, and these contain each two shields, emblazoned with the armorial bearings of all the Knights of the Garter, from the institution of the order down to the present time. On each of the corbels are represented two knights in complete armour, protecting shields with the armorial bearings of the first twenty-six knights who were admitted into the order; the two at the east end representing Edward III. (the founder) and his son, the Black Prince. The south side of the room is entirely occupied by windows, thirteen in number, and on the opposite side are recesses, in which are placed full-length portraits of the last twelve Sovereigns of England, as follows:—

James I. . . . .	<i>Vandyck.</i>	Queen Anne, .	<i>Sir G. Kneller.</i>
Charles I. . . .	<i>Ditto.</i>	George I. . . .	<i>Ditto.</i>
Charles II. . . .	<i>Sir Peter Lely.</i>	George II. . .	<i>Zeeman.</i>
James II. . . . .	<i>Ditto.</i>	George III. . .	<i>Dupont.</i>
Mary II. . . . .	<i>Sir G. Kneller,</i>	George IV. . .	<i>Sir T. Lawrence.</i>
William III. . .	<i>Ditto.</i>	William IV. .	<i>Ditto.</i>

At either end is a music gallery, and against that at the east end is the Sovereign's throne, the ascent to which is by oak steps. Along the sides of the room, at the height of about seven feet from the ground, are panels containing plain shields, on which the armorial bearings of those knights who may hereafter be admitted into the order will be emblazoned; a few of these are already occupied, that of Earl Grey with his rampant lion, being the last. The ceiling of the room is executed in plaster, painted in imitation of oak; the walls are also of plaster, painted to represent stone. The chimney-piece in this apartment is much admired. In the spaces between the portraits are large brass



shields, with the cross of St. George encircled by the garter and motto. From the sides of the shield project small brackets supporting lamps, and above the shields are placed steel helmets, with crossed spears; the helmets are of various designs, and are such as were used in the time of Edward III. The furniture is of oak; the sofas, chairs, ottomans, &c., covered with scarlet cloth. The chair of state is also of oak, richly carved in style similar to the coronation chair at Westminster Abbey, the back covered with dark blue velvet, embroidered with the garter and cross of St. George. The carpet is of oak pattern in small panels, with the cross in centre. Returning through the Guard Chamber, we enter the

*Queen's Presence Chamber.*

Catherine, Queen of Charles II. is the principal figure in this ceiling, seated under a canopy spread by Time, and supported by Zephyrs, while Religion, Prudence, Fortitude, and other Virtues, are in attendance on her; Fame is proclaiming the happiness of the country, and Justice is driving away Sedition, Envy, and Discord. The painting by Verrio. The walls are wainscoted with oak, and decorated with four large and splendid specimens of the Gobelin Tapestry: the subject is from Queen Esther.

Two Princesses of Brunswick, 1609 . . . . . *Unknown.*

Duchess of Orleans, youngest daughter of Charles I. *Meneard.*

The beautiful chimney-piece is by *J. R. Bacon*, 1789.

The carved work in this room is very magnificent, and is executed by Gibbon.

*Queen's Audience Chamber.*

On the ceiling of this apartment Queen Catherine, personified as Britannia, is represented sitting in a triumphal car, drawn by swans, and attended by Flora, Ceres, Pomona, and other Goddesses; the Temple of Virtue forms her destination, and the painting is decorated with several ornaments heightened with gold. The Tapestry is a continuation of the same subject as the previous room.

Portrait of Mary Queen of Scots . . . . . *Janette.*

Frederick, Prince of Orange, grandfather of

William III. . . . . *Honthorst.*

William, Prince of Orange, father of William III. *Ditto.*

This closes the tour of the apartments shown to the public. The other rooms being the private apartments of Her Majesty, are rarely shown, and then only by a ticket from the Lord Chamberlain.



## THE QUADRANGLE.

The State Apartments form the north side of the Quadrangle, the Round Tower is on the West, and the Queen's private apartments, and those of the Royal Household, on the east and south. Upon a lofty pedestal at the west end of the square is an equestrian bronze statue of Charles II., executed in 1679; on the hoof is cast "Josiah Ibach Strado, Bremensis, 1679, fudit." On the east side of the pedestal a shield is affixed with a Latin inscription, signifying that "Tobias Rustat (who was housekeeper to the Royal Apartments at Hampton Court) humbly gave and dedicated this statue to his most gracious master, Charles II., the best of kings, A.D. 1680." The remaining three sides are sculptured in basso-relievo, by Gibbon, of which Walpole says, "The fruits, fish, and implements of shipping are always exquisite—the man and horse may serve for a sign to draw a passenger's eye to the pedestal." The satirical vein in which this writer frequently indulged, has caused him, however, to exaggerate the defects of the statue; the horse is finely proportioned, and the position of the rider is the only objectionable point. This statue formerly stood nearly in the centre of the court-yard, and was removed to its present site in June, 1827. Beneath the pedestal was a machine of peculiar construction for supplying the Castle with water, invented by Sir Samuel Moreland, an expert machinist, whose father was created a baronet by Charles II., in reward for the services he performed during the king's exile. This engine has not been used for several years, water being conveyed from the Thames across the Home Park, by more powerful machinery:

A principal defect in the old edifice was the dwarfish appearance the south and east sides of the Quadrangle presented, when viewed from the interior of the court-yard; Sir J. Wyattville, the architect, has entirely removed this objection, by lowering the area a depth of from six to eight feet, and raising the building an additional story. The workmen employed in executing this operation found at various times several coins, and a gold signet ring of Henry III.; and, on the east side a sally-port arched and roofed with stone, leading under the ancient moat into the park, and retaining traces of having been defended by massive doors, was discovered. Near the centre of the Quadrangle a curious excavation was found hollowed to the depth of nearly eighty feet, in the chalky rock that formed the foundation of the ancient edifice; its shape is circular, and the descent to it was by a few stone steps, at the base of which had been the entrance. A few bones of animals mixed with rubbish were its only con-



tents, and it is conjectured that it was used as a depository, during a siege for treasure or valuables.

The magnitude of a great national undertaking like the present, and the imperative necessity of entirely re-building many parts of the edifice, owing to the defective state of the timbers, rendered the completion of the projected improvements a work of considerable time. A brief outline may suffice to give some idea of this stately palace as it now appears. Connected with the Keep, by a narrow curtain, is the Devil Tower, near which was the old principal gateway, an entrance not only low and inconvenient, but being nearly at an angle of the court-yard, afforded no distinguishing point of view. The new gateway, on the contrary, presents a most noble and imposing appearance, being placed directly in a line with the Long Walk, which thus forms a grand approach, worthy of the majestic edifice that terminates it; the archway is twenty-four feet in height, above which are the apartments for the requisite attendants, the whole surmounted with embrasures "machiolated," or having apertures for pouring down melted lead, and other annoyances, upon a besieging enemy. York Tower stands on the east of the gateway, and formerly had a beacon turret on its summit, as the post of the warder of the Castle; this has been removed, and the tower, with its defences, is now fitted up in a style similar to the gateway. On the west of the entrance a corresponding tower, named after the rival house of Lancaster, has been erected; George IV. performing the ceremony of laying the foundation stone at the angle of this tower and the gateway. The following inscription, together with a series of coins of his reign, were deposited in a cavity hollowed for that purpose:—

**GEORGE THE FOURTH,**  
 By the grace of God, king of Great Britain, and Defender  
 of the Faith,  
 Laid this corner stone of a new entrance  
 To his Castle at Windsor,  
 Which has been for upwards of seven centuries  
 The residence of his royal predecessors,  
 On the sixty-second anniversary of his birth-day,  
 August 12, 1824.  
 Jeffery Wyattville, architect.

Immediately opposite to this gateway is the principal entrance to the State Apartments, having in its front a square tower, the basement of which is arched, forming a lofty groined hall, and allowing carriages to pass under; above this a splendid apartment, lighted by three beautiful windows, and ornamented with Gothic niches, having richly sculptured canopies, containing the effigies of Edward III. and the Black Prince, forms a communication with the rooms upon the north front reserved for the



purposes of state. A clock is in the upper division of this tower; above the dial face is inscribed in raised old English characters, **GEORGIUS III. REX**, and beneath it **ANNO DOMINI, 1827**. Between this tower and the north-east angle a great improvement has been effected, by the substitution of lofty Gothic windows for the circular French ones introduced into St. George's Hall by Charles II., in compliance with the ruling fashion of the time; and the roof has been battlemented. At the north-east corner of the court-yard a gateway, flanked by two octagon towers, forms the approach to the domestic offices; near this a small square tower has been erected, as an entrance for visitants to Her Majesty on any occasion of ceremony, at a vestibule on the top of the staircase, having an extremely light and elegant ceiling, communicating with the corridor, one of the grandest features in the interior of the edifice. It has been already premised, that the means of communication between the various apartments was extremely limited, but by the formation of this noble gallery, facility of access to the several rooms is obtained without any inconvenience. The corridor extends round the south and east sides of the Quadrangle, being 520 feet in length, and forms a fine promenade when the weather is unfavourable for out-of-door exercise; folding doors open into the principal rooms, and the ceiling is divided into square compartments, having the centres occupied by a variety of ornamental devices richly gilt, which are so diversified as to afford continual relief to the eye. At the south-east angle is the Queen's private entrance, a stately structure, projecting thirty feet from the face of the main building, and forming a portico of great extent, flanked by octangular towers, and in a panel in the centre between the battlements, the Royal Arms are sculptured in basso-relievo by Rossi. Above the portico is a breakfast or morning room, and is fitted up with oak wainscoting, both ceiling and walls of a beautiful light colour. Three very large arched windows command the whole of the great quadrangle. From these windows Her Majesty, while at breakfast, can survey the grand military parade of the two regiments stationed here, which usually takes place on Sunday morning, previous to divine service. The structure of the original building interposed considerable difficulties in the erection of this staircase, but the skilful genius of the architect succeeded in obviating them, and forming an entrance of great magnificence. It is nearly of a triangular form, faced with stone, richly sculptured and ornamented with canopied niches, communicating with the corridor by a small landing, above which rises a beautifully-embellished oblong lantern.

The pencil of the skilful graphist is required to give an ade-



quate idea of the imposing magnificence of the east front, on which side is the principal suite of apartments; four square towers relieve its elevation—Black Prince's, Chester, Clarence, and King's, the latter being extremely massive in its construction, and having handsome corbelled battlements.

The apartments comprise a dining-room, of princely dimensions, two drawing-rooms, library, and other apartments requisite for the personal accommodation of the monarch and his immediate attendants; they are lighted with beautiful oriel windows of large dimensions, enriched with luxuriant tracery; the lofty ceilings are relieved with a variety of devices splendidly gilt and burnished, and many of the doors and panels are ornamented with masterly specimens of carved work. This part of the building is constructed upon a fire-proof principle, the girders being iron, and the floor arched with brick.

In front of the library, which occupies the whole of Chester Tower, a double flight of steps forms a communication with the East Terrace, and a corresponding one furnishes a descent from that to the new Flower Garden, which was laid out under the direction of George IV.; it is in a most chaste and beautiful style, decorated with several bronze and marble statues, and two exquisitely carved vases, and in the centre is a beautiful fountain. The statues are:—

**BRONZE.**—Hercules slaying the Lernean Hydra, Saturn, Mars, Hercules, Antinous, Gladiator, Diana.

**MARBLE.**—Pan and Apollo, Bacchus, Vulcan, A Bacchante, Pomona, Ceres, Diana, Flora.

The whole is enclosed by a pentagon terrace, crowned with a battlemented rampart of free-stone, and having bastions at the angles, on one of which is placed an excellent sun-dial; an orangery on a most extensive scale has been constructed beneath part of this terrace; and the remaining sides form a sloping lawn descending from the flower garden to the level of the rampart. The effect altogether is truly classic and magnificent.

The total length of the terrace walk, from the entrance gate of the south terrace, to the west end of the north terrace, is 978 yards.

Her present Majesty, Victoria, took up her residence at the Castle, in July, 1837, on which occasion general rejoicings took place—a public dinner was given to the poorer classes in the Long Walk, the houses were illuminated, fireworks on a most magnificent scale were displayed in front of the Castle, and a grand ball took place in the Town-hall. An address of congratulation was also presented to Her Majesty.



## CHAP. III.

## ETON COLLEGE.

THIS venerable and illustrious seminary, which, for nearly four centuries has planted the seeds of piety and learning in the expanding mind of youth, and the record of whose favoured alumni contain a host of names distinguished for their renown in the field, the cabinet, and the varied pursuits of literature, was founded by Henry VI. In September, 1440, that monarch purchased the perpetual advowson of the parish of Eton, for the purpose of founding a college, and by two charters, dated October 11, 1440, and March 11, 1441, endowed it with sufficient funds for its maintenance. The building was commenced in the following year, and, when completed, contained accommodation for twenty-five poor grammar scholars, and twenty-five poor and infirm men to pray for the king; with the requisite number of tutors, and ecclesiastical attendants. The new establishment was modelled upon the plan of William de Wykeham, the founder of Winchester College, his statutes being transcribed without any very material alteration. In 1464, a treaty of union and mutual defence was concluded between Eton, Winchester, and King's College, Cambridge. The first head master was William Wayneflete, Bishop of Winchester, afterwards provost of the institution, and founder of Magdalen College, Oxford. Fostered by the hand of royalty, even during the stormy period of the Reformation, and the subsequent fluctuations in the established religion of the country, the infant establishment made rapid progress, and speedily numbered in its list of provosts the most celebrated men of the age. Among them was Sir Henry Saville, who founded professorships of astronomy and geometry at the University of Oxford; Sir Henry Wootton, Bart., an eminent statesman at the court of James I., by whom he was frequently employed in embassies to foreign states; Provost Steward, Clerk of the Closet to Charles I.; Francis Rowse, whose principles became so decidedly puritanical as to procure him a seat in Cromwell's upper house of parliament; and many others, equally eminent, of later date than the preceding.

The present establishment consists of a provost, vice-provost, six fellows, a master, under-master, assistants, seventy scholars, seven lay clerks, and ten choristers, besides the inferior officers, and servants for the domestic offices of the collegians. The scholars on the foundation are distinguished by wearing a black



cloth gown; the others are termed oppidan, the expense of whose education and maintenance is defrayed by their relatives, and who are boarded in private houses within the precincts of the college; the total number is upwards of 600. The annual election to King's college, Cambridge, takes place at the latter end of July, when the twelve senior scholars are put upon the rolls to succeed to King's, as vacancies may occur; four or five generally take place in the course of a twelvemonth, and the students succeed to the fellowships at three years' standing. Upon the day of election the provost of King's College, accompanied by two posers, attend at Eton, when the candidates pass through an examination; on this occasion the senior scholars deliver public orations, in the upper school, selected from the classics, and the best English authors. Eton likewise sends two scholars denominated post-masters, who originally officiated as choristers, to Merton College, Oxford, and has several exhibitions of twenty-one guineas each, for the benefit of the scholars who are superannuated, which by the statutes of the college, they become at nineteen years of age. The original funds for this purpose have been considerably augmented by the Rev. Dr. Davis, provost in the reign of George III., and the Rev. Mr. Chamberlayne, one of the fellows of the college and canon of Windsor, in the reign of James I.

The singular custom triennially celebrated at Eton on Whit Tuesday, and which bears the title of Montem, appears to have been coeval with the foundation of the college, although both its design and mode of observance have been entirely changed since that period. It now consists of a procession, formed by the whole of the school, to a small mount, supposed to be a Saxon barrow, near a village on the Bath-road, called Salt-hill, where the remainder of the day is spent in festivity. The chief object of the ceremony at present is to make a collection for the captain of the scholars on the foundation preparatory to his leaving Eton for the university, which is accomplished by laying all the spectators and passengers under a contribution, demanded as money for "salt," they receiving in return a ticket with an appropriate motto.\* The origin of this custom, notwithstanding much antiquarian research, has not been clearly ascertained; but it has been supposed to derive its title from a monkish procession taking place annually to this mount, at which time consecrated salt was sold to the spectators. The spectacle partakes somewhat of a military array; the major part of the boys are habited in

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\* One of the Montem tickets for 1835, was quaintly inscribed *Mos pro lege*, "Custom for law." The last was, "*Pro more et monte*, 1838. *Vivat Regina.*"



uniforms, and the senior scholars wear the dresses of a marshal, captain, lieutenant, and ensign, the latter of whom bears the college flag, inscribed with the motto, "PRO MORE ET MONTE," which is waved with much form on the summit of the mount at Salt-hill. The two principal collectors are termed salt-bearers, and are assisted in the duties of the day by several more of the upper boys, who have the title of servitors; their dresses are rich and fanciful, chosen according to the taste of the wearer, so that it is by no means unusual to witness these youths habited in the costume of every clime and period. On the last Montem (June 5, 1838) Her Majesty honoured the ceremony with her presence, according to the usual custom for some time past, of the Sovereign and other members of the Royal Family. The collection generally amounts to between 800*l.* and 1000*l.* The last Montem it amounted to 1180*l.*

The buildings of the college form two large quadrangles, and, with the exception of the chapel, are built of brick, having the roof battlemented: the principal front faces the Thames, a neatly disposed garden extending to the bank of the river. The outer quadrangle is formed on the east side by the clock tower and apartments of some of the masters; on the north by the lower school, above which is the Long Chamber or dormitory for the scholars on the foundation; on the west by the upper school, which, with the stone arcade beneath it, was built by Sir Christopher Wren, at the expense of Dr. Allestre, provost of the College after the Restoration; and on the south by the chapel. In the centre of the court-yard is a bronze statue of Henry VI. on a marble pedestal, enclosed within an iron railing: the monarch is in his full robes, wearing a cap of state, and having the sceptre in his right hand, and the globe and cross in his left. It was executed by an artist named Francis Bird, in the reign of George I., but has not much merit as a work of art; on the pedestal is a Latin inscription to the following purport:

To the never-fading memory  
Of the most pious prince Henry the Sixth,  
King of England and France,  
And Lord of Ireland,  
Henry Godolphin,  
Provost of this College,  
Has erected this statue  
Of its most munificent founder,  
A. D. 1719.

The Chapel is a very handsome Gothic structure, supported on each side by massive buttresses, but fitted up internally in a style of great plainness and simplicity. It is 175 feet in length,



including an ante-chapel at the west end separated from the remaining part by a handsome screen of the Composite order, above which is a neat organ gallery. The sides of the principal part of the edifice are wainscoted to a considerable height; the lower tiers of seats rising from the floor, are appropriated to the scholars generally, above which are stalled seats for such noblemen as are pupils, the masters and heads of the college sitting on the uppermost row. The original stone altar-piece, corresponding to the Gothic character of the building, enriched with canopied niches, is concealed from view by a wainscot screen, supported by Corinthian columns, erected from a Grecian design by Sir Christopher Wren; which, although elegant in itself, seems misplaced in the present edifice. Behind this screen is the monument of the Rev. Dr. Murray, thirteenth provost of the college, a curious specimen of art, though now dilapidated and entirely concealed from view by the wainscoting of the present altar-piece. The monument was constructed of alabaster, a half-length figure of the provost in his full ecclesiastical dress, coloured after life, forming the central subject, beneath which a Latin inscription records his learning and virtuous character; on each side were figures of Time and Religion curiously sculptured in alabaster; and at the basement, a skeleton of the human frame accurately carved in lime wood. The ante-chapel contains several objects worthy of observation; the roof is supported by Gothic arches, the corbels being sculptured with cherubim who are displaying the royal arms richly emblazoned. Below the west window is a marble statue of Henry VI. in his robes of state, crowned with the regal diadem; on the left of the figure is a circular pillar ornamented with the royal arms, and supporting the code of statutes and charter of the college, surmounted with a beautiful model of the chapel, on which the left arm of the monarch is reposing. It was executed by Bacon, in 1768, at the expense of the Rev. Henry Bentham, fellow of the college, who bequeathed £600 for that purpose, and is sculptured in a masterly manner. Several brass plates and ancient monuments are placed in the ante-chapel, of which the two following are near the iron rail inclosing the statue of the founder:—

To the honour and safeguard of her dust, whose rare vertues have made her life exemplary, her losse deplorable, her memory precious, Elizabeth, the daughter of Mr. Richard and Elizabeth Francklin, the wife of Mr. Giles Baker, the mother only of one daughter, who bare her name, and lieth here also at her feete. Her sorrowful husband in token of his pietie and love hath made this lasting dedication; she died October A.D., 1641, aged 23.

The second is to the memory of Mr. Robert Stokys and Elizabeth his wife, who died in 1560; the grave-stone was



originally inlaid with figures of the parents and eight of their children, but that of the mother is the only one remaining. On the south of the ante-chapel is a bronze reading-desk, nearly five feet in height, ornamented with several scriptural devices, and supposed to be coeval with the consecration of the chapel. On two lofty piers, one above this reading-desk and the other over a marble font on the opposite side, are the statues of King Henry and St. George; the monarch is represented with a palm branch in his right hand. Near the font is a grave-stone to the memory of Richard Grey, Lord Grey, henchman to Henry VIII., who died October 28, 1521: a brass plate engraved with a figure of the noble baron in complete armour is let into the centre of the slab. Among the brass plates and grave-stones in the floor of the ante-chapel, the following are worthy notice; a whole-length figure in a clerical dress surmounts the annexed inscription:—

Pray for the soule of Willm: Howard, late pety canon of Wyndesor, which decessed the first day of May the yere of our Lord m<sup>v</sup>xxij, on whose soul Jesu have mercy.

On an oblong brass plate is inscribed:—

Ano 1572, August 18 days,  
Under this stone lies Thomas Smith, late a fellow heare,  
And of Cambridge Master of Arte of ye King Colledge theare.  
He did depart from earthly life the time above exprest,  
Whose soule we hope dotie now remaine in Abram's brest.

Sir Henry Wootton, a lay-provost of the college, mentioned in a preceding page, has the following curious epitaph, in the Latin language, inscribed above his grave:—

Here lies the author of this sentence,  
*An itching for dispute is the scab of the church.*  
Seek his name elsewhere.

A marble tablet, with a beautifully executed bas-relief of an ascending spirit, records the memory of the Rev. Edward Tew, vice-provost of the College, who died August 30, 1818, aged 82; and on the north side, a large grave-stone marks the burial place of George, Earl of Waldegrave, who was drowned while a student at Eton, in 1794. In the cemetery adjoining the chapel are deposited the remains of the learned John Hale, who likewise received his education at Eton.

The inner quadrangle is of smaller dimensions than the one already described, and has a cloistered walk round its sides, and an open court in its centre. On the south side a flight of stone steps leads unto the hall, where the scholars on the foundation take their daily commons: it is a curious and spacious apartment, retaining all the characteristics of the era of its erection.



At the west end a small elevation of the floor, termed the dais, distinguishes the situation occupied by the dignitaries of the college; a circular hearth is placed in the centre of the hall, the smoke escaping through an open lantern on the roof immediately above it. On the anniversary of what is termed the Founder's day, and on some other occasions, the hall is hung with curious ancient tapestry.

The library is on the south side of the cloisters, and consists of three fine apartments, divided by fluted Corinthian columns. It contains a very large and valuable collection of books and manuscripts, having been at various times enriched by the munificent bequests of Dr. Waddington, Bishop of Chester; Mr. Mann, master of the Charter-house; R. Topham, Esq., keeper of the records in the Tower; and Anthony Storer, Esq., whose collection of books and paintings bequeathed to this library were valued at £8000; a portrait of this gentleman, and a bust of the late John Penn, Esq., of Stoke Park.\* The apartments are surrounded by galleries, which, while materially adding to the convenience of the place, greatly contribute to its pleasing appearance. A fine portrait on panel of Henry VI., is over a fireplace in the centre division, and above the vestibules leading from the gallery staircase is a small marble bust of the same monarch.

Among the literary curiosities of this collection, a Chinese map of the city of Peking, some Egyptian manuscripts written on papyrus, several beautifully illuminated missals, and an extensive collection of oriental manuscripts, are deserving particular notice; the latter valuable record of eastern lore comprised 550 volumes, the arduous labours of Mr. Pote while residing at Patna, who devoted several years to its formation, and presented half of them to King's College, Cambridge, and half to the present library. The printed works comprise an almost invaluable collection of ancient and modern classics, among which are editions of Horace, Terence, and Virgil, printed in the latter part of the fifteenth century, every page being illuminated with curious wood cuts; Rymer's *Fœdera*, 18 vols., from the press of the celebrated Jacob Tonson; Stow's Survey, first edition; a Refutation of the Koran, printed at Pavia, in 1698, under the authority of Pope Innocent XI.; and nearly all the sacred and profane authors and early English writers. In the vestibule leading to the library are two curious maps on canvas,

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\* The Rev. Mr. Hetherington, one of the fellows of the college, left £500 to be expended in the purchase of any important work in which the library was deficient; and George III. directed that a copy of the Statutes at large should be presented to the library at the end of every Session of Parliament.



one portraying the arms of all the cities and borough towns of England and Wales, with a brief account of their foundation and remarkable circumstances connected with them, and the other giving a similar history of the bishoprics, with the armorial bearing of their respective dioceses. An ancient view of the College, paintings of Trinity and King's Colleges, Cambridge, and several other pictures, likewise decorate this entrance hall.

In the apartments appropriated to the provost are portraits of several individuals who have filled that distinguished situation, a fine view of Venice, and half-lengths of Queen Elizabeth and Sir Robert Walpole. There is also a portrait on panel, said to be that of Jane Shore, on the authority of a tradition that a provost of Eton college was her confessor, and that this painting was taken by his direction; the hair is auburn, and the forehead large, but the face has not that claim to beauty it is so generally imagined to have possessed.

A small postern gate, luxuriantly mantled with ivy, forms an opening from the cloisters into the playing fields, an extensive tract of ground, shaded by several lofty trees, and bounded on one side by the Thames. The young gentlemen educated here are greatly attached to aquatic amusements, and twice during the summer (on the fourth of June, in commemoration of the birthday of George III., and on the last Saturday in July, when the senior scholars are elected to King's College, Cambridge) splendid regattas take place. On these occasions they go in procession, habited in fancy dresses, in several long boats, ornamented with flags, and accompanied with music, to a meadow opposite Surley-hall, about three miles up the river, where a cold collation is provided; and on their return, a brilliant display of fireworks is exhibited on an eyot a short distance above Windsor Bridge. This spectacle has been frequently graced with the presence of several members of the royal family, and annually attracts a considerable number of distinguished visitors.

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#### CHAP. IV.

### THE PARKS AND LODGES.

THE Little Park, from its immediate vicinity to the Castle, claims our first notice. It is about four miles in circumference, extending on the north and east sides of the Castle to the banks of the Thames, and was enclosed by a brick wall in the reign of



William III. It contains about five hundred acres, many parts of which are beautifully studded with clumps of forest trees, while several avenues of elm, planted in the reign of Queen Anne, afford shady promenades. George III. was frequently accustomed to take the diversion of coursing in this park, which abounds with hares, but the sport has latterly been discontinued. The ground forming the declivity of the hill on the north terrace of the Castle, was inclosed in the reign of George III., and converted into an extensive garden, the walks of which are planted with a variety of shrubs interspersed with parterres of flowers, and sheltered by plantations of forest trees. This portion of the park is termed, from its situation, "The Slopes," and communicates with the north terrace. The public were admitted to it, under certain regulations, till 1823, when George IV. taking up his residence at the Castle, this indulgence was withheld; but the upper grounds of the park were re-opened by command of his late Majesty. A shrubbery has been recently formed adjoining the Slopes, and several trees at the summit of the hill removed, to afford a view from the north terrace.

At the termination of the Slopes, near the footpath leading from Windsor to Datchet, is the elegant and picturesque cottage called Adelaide Lodge: it consists of only two rooms, besides a retiring room, and the pages' residence. The interior has been fitted up with the furniture and decorations from the Royal Lodge. Its locality affords a delightful shade at all hours of the day. This rural retreat was completed under the superintendance of Her Majesty the Queen Dowager.

Shakspeare, in his "Merry Wives of Windsor," has converted, with his usual brilliant genius, a tradition respecting a tree in the park, current among the peasantry of his time, into one of his happiest dramatic incidents:

"There is an old tale goes that Herne the hunter  
Sometime a keeper here in Windsor Forest,  
Doth all the winter time, at still midnight,  
Walk round about an oak, with great ragged horns;  
And there he blasts the tree, and takes the cattle,  
And makes milch kine yield blood, and shakes a chain  
In a most hideous and dreadful manner.

\* \* \* \* \*

Marry, this is our device;  
That Falstaff at that oak shall meet with us,  
Disguised like Herne, with huge horns on his head."

Herne is said to have been one of the forest keepers in the early part of the reign of Queen Elizabeth, and having committed some offence that would have occasioned his dismissal from office, he took the desperate resolution to hang himself upon this tree. A withered oak, enclosed with railings, near the



present footway to Datchet, on the south-east side of the park, is still designated "Herne's Oak;" its identity, however, is not clearly proved, and except its situation and the nature of the ground near it, no evidence can be adduced to support its claim to that title.

Divided by the London Road from the Little Park is Frogmore Lodge, the residence of Her Royal Highness the Princess Augusta Sophia. This estate was an ancient demesne of the crown, and was sold during the civil wars in the reign of Charles I. Shortly after the Restoration it reverted to the possession of royalty, and in 1792 was held upon lease by the Hon. Mrs. Egerton, from whom it was purchased by Queen Charlotte, and the present elegant retreat constructed; after the decease of Her Majesty it became, by bequest, the property of the Princess Augusta, who has since almost constantly resided at it. The entrance from the high road is by a semi-circular drive, planted with shrubs, on the west side of which are the stables, clock-house, and domestic offices; a vestibule and hall communicate with the grand suite of apartments; a small drawing-room facing the road being ornamented with upwards of fifty pencil drawings of landscapes, heads, and studies from the antique, executed by the late Princess Royal, Queen of Wirtemberg. The principal front faces the south, opening into the grounds; the centre of the building is connected with two wings by a light and handsome colonnade, 72 feet in length, terminated at each end by two small apartments, fitted up with great taste, one of which is used as a private dining-room. A bow dining-room, communicating with the latter, is ornamented with porcelain vases, exquisitely wrought in English manufacture, and several fine alabaster pedestals bearing figures from the antique, brought from Rome by General Cartwright, and presented by him to Queen Charlotte. Portraits of the following members of the royal family also decorate this apartment: Queen Charlotte with the Prince of Wales and Duke of York, when young; George III.;\* Dukes of York, Clarence, Sussex, and Cambridge; Princess Royal, Princess Charlotte, and Princess Hesse Homburg. Two apartments, the principal of which is called the Japan Drawing Room, have ornamented panels from Chinese devices, shrubs, and flowers, executed by the Princess Elizabeth. The three looking-glasses in this room are exceedingly magnificent, and the ottomans and settees are beautifully embroidered in scarlet and purple, by the orphan daughters of

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\* These two paintings are copied by Hopkins, from Copley and Gainsborough; the originals are in the State Apartments, Windsor Castle.



clergymen at an institution near Bath, patronized by Queen Charlotte. A cabinet at the west end contains a valuable collection of ancient coins and medals, miniatures, and other curiosities. The panels of a corresponding room at the east end are painted with flowers from designs by Miss Moser; the hangings, chairs, and cushions, are painted velvet, and a splendid alabaster chimney-piece greatly adds to the beauty of the apartment. The principal dining-room contains whole length portraits of George III., Queen Charlotte, and George IV. when Prince of Wales; the latter painting is by Gainsborough, and the style and colouring are both masterly. A portrait of Lady Charlotte Finch, private governess to the younger branches of the family of George III., is also placed in this apartment.

The gardens comprise about thirteen acres, and are laid out in the most skilful manner; they are diversified by a succession of lawns, flower parterres, and walks planted with a variety of curious shrubs, while, in many parts of the grounds, several ornamental buildings give an additional effect to the natural beauty of the place. A marine grotto fitted up in one of the flower gardens with considerable taste, and a fine piece of water, forming a lake in front of the principal apartments, winds among the plantations, and materially contributes to the beauty of many of the views. A Gothic ruin, facing the lake, erected from a design of Mr. Wyatt, contains an apartment fitted up as an oratory; the chairs are elaborately carved in ebony, and the room is ornamented with a copy of the Descent from the Cross, after the celebrated painting by Rembrandt, drawn in chalk, busts of George III. and the Duke of Kent, a posthumous marble figure of the infant child of the Duke of Clarence, and an alto-relievo representing an ascending spirit attended by a guardian angel, with the inscription,

Monumental tablet  
To the memory  
Of

Her Royal Highness the Princess Charlotte.

A Brahmin's hut, a temple dedicated to Solitude, an Italian temple, and a hermitage, are among the ornamental erections; the latter contains a table spread with fruit, eggs, and bread, and the figure of a hermit reading the Scriptures.

The great Park, the scenery of which is both varied and picturesque, contains about 1800 acres, and is stocked with several thousand head of fallow deer. It lies on the south side of the town, and is intersected by several roads, the principal of which is the Long Walk. In this noble avenue about two miles distant from the town, is a saline spring of great efficacy in chronic



diseases; the water is transparent, colourless, and strongly impregnated with sulphuric acid, magnesia, and muriatic acid. In the summer of 1825, George IV., with his wonted kindness, directed that the spring should be opened for the accommodation of the public; but the number of visitants became so great as to exceed the supply of water, and it was again closed towards the end of the autumn, and has not since been re-opened. Another avenue of considerable length, called Queen Anne's Ride, extends from Hudson's Gate, at the bottom of Sheet-street, to the boundary of the Park near Ascot-heath.

Under the direction of George III. several portions of the Park were converted into farm lands, that a series of agricultural experiments might be made; various modes of cultivation, adopted from the practice of different districts, were prescribed, and for many years strictly adhered to, but the only two farms now remaining, though retaining their original names, Norfolk and Flemish, are tilled in whatever manner the tenants prefer. Oxen were, till lately, solely employed for the purposes of husbandry in the Great Park, and are still used upon the two farms above mentioned.

On the top of Snowhill, at the farther extremity of the Long Walk, an equestrian bronze statue of George III., of colossal dimensions, is placed on a lofty pile, composed of large rough pieces of granite on a foundation of brick; it was executed by Mr. Westmacott, and elevated October 24, 1831. On the stonework is inscribed—

GEORGIO TERTIO.  
PATRI OPTIMO  
GEORGIUS REX.

About half a mile, in the south-eastern direction from the end of the Long Walk, is the Royal Lodge, formerly called the King's Cottage, which, for some time past, was the constant summer residence of George IV. This building, which was erected upon the site of a small cottage in 1810, at various times, underwent important alterations; and presented, in its exterior elevation, the characteristics of an extensive gothic building in the cottage style; the interior was fitted up in a style of great taste and propriety. A short distance from the main building is the private chapel, a small structure, fitted up with appropriate simplicity, its principal ornament being the window above the altar, representing our Saviour casting out devils. The rustic entrance lodges are constructed with boles of fir trees, fixed together in

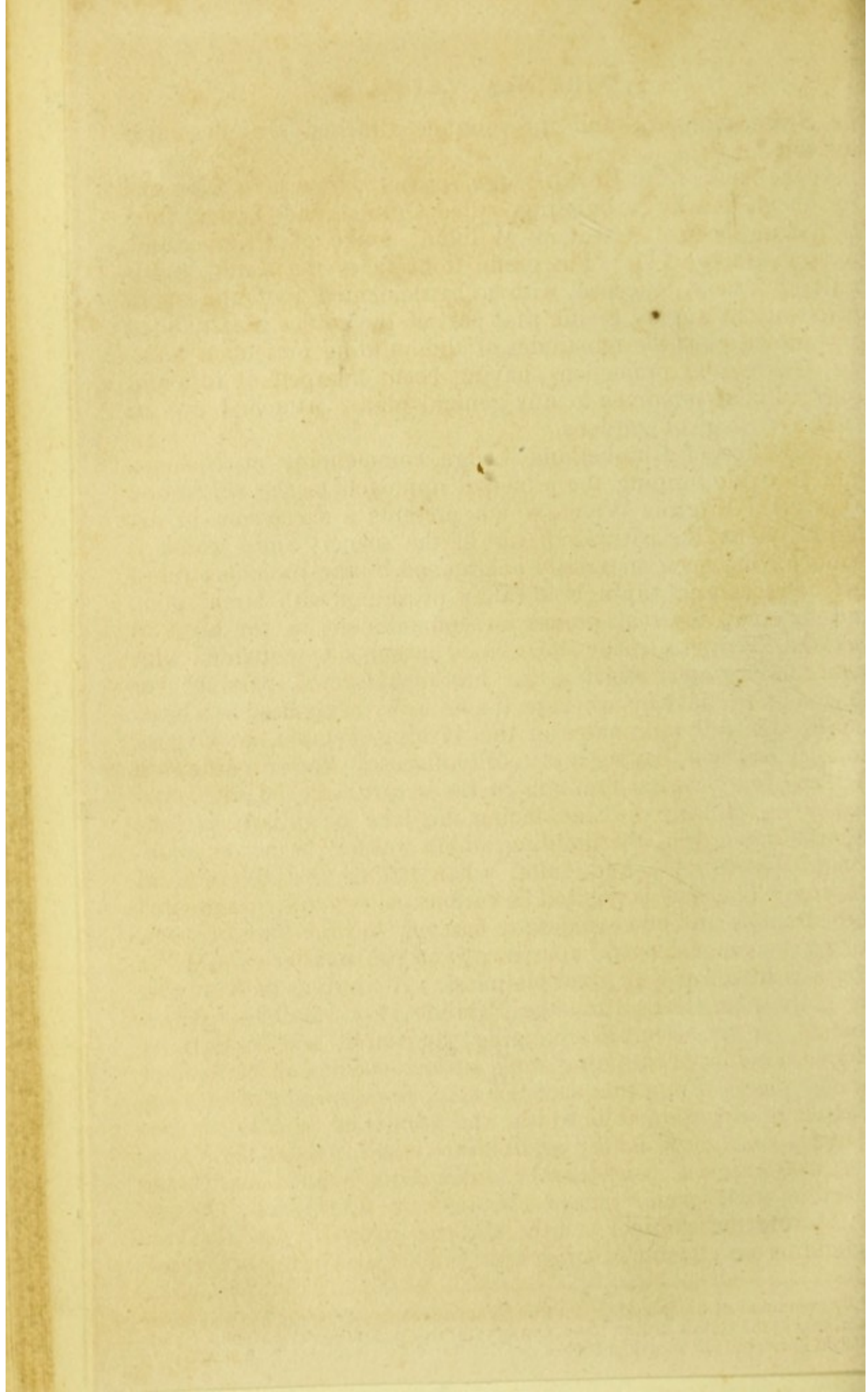




Drawn by J. M. W. Turner R. A.

Engraved by R. Wallis







the Swiss manner; and the grounds attached are pleasingly laid out.\*

At the back of the Royal Lodge, separated by a plantation and shrubbery, is a large building called Cumberland Lodge, from its having been the seat of William, Duke of Cumberland, uncle to George III. The grand front faces the south, and is built of bricks, stuccoed, with a battlemented roof and small turrets at the angles, giving that part of the edifice a castellated appearance: but the remainder of the building presents a number of irregular projections, having been enlarged at different times without reference to any general plan. Attached are an extensive range of gardens.

On the east of Cumberland Lodge, commencing at Bishopsgate, is a ride forming the principal approach to the celebrated lake called Virginia Water, which presents a succession of delightful views, the natural charms of the scenery amid which it winds having been materially heightened by the judicious aid of art. Descending through a valley overhung with larch, pine, and fir trees, the road crosses an embankment at the head of the lake, having a rustic stone fence on one side entwined with moss and ivy, near which a ride has been formed, passing over an arm of the lake by a bridge, the archway being used as a boat-house; this ride terminates at the Fishing Temple, an elegant summer pavilion, having a tastefully-disposed flower garden on the land front, with a fountain in the centre, stocked with gold and silver fish; on the side facing the lake a gallery extends the whole length of the building, which was for the accommodation of George IV. and suite, when taking the diversion of angling. The roof is painted in various colours and ornamented with dragons and other grotesque figures; but the interior, comprising a spacious central apartment and two smaller ones at the wings, is fitted up with great plainness. A winding path among the plantations leads from the Pavilion to a small hermitage, situated on an ascent overhanging the water, and lighted by latticed windows, containing some curious specimens of ancient stained glass. From this spot the lake, for upwards of a mile, expands to a considerable width, and admits of aquatic amusements, upon a large scale; a miniature vessel, named the *Victoline*, a frigate of considerable dimensions, named the *Royal Adelaide*, with several pleasure boats, were fitted up by George V., during the summer months, the one generally used by him resembling an elegant Moorish tent, having an awning supported

\* By command of his late Majesty, this favourite retreat of George IV. was taken down, except the Gothic dining room, conservatory, and gardener's residence, which has been preserved for occasional fêtes.



by lances, and crowned with the Mahometan crescent. Several bridges cross this fine piece of water, the principal of which is on the road to the small village of Blacknest; it consists of five stone arches, with rustic basements to the piers and a corresponding parapet. This bridge was rebuilt under the superintendence of Sir J. Wyatville, and is a very handsome structure. On a small island, a short distance above it, is a summer room fitted up in the Chinese style. Over another part of the lake is a bridge of one arch, 165 feet in span, on a small mound beyond which stands a lofty stone obelisk, crowned by an image of the sun, designed as a point of view from Cumberland Lodge. Near the Southampton high road, the water forms a beautiful cascade, descending into a glen, romantically shaded with plantations of birch, willow, and acacia.

“Hollowly here the gushing water sounds  
 With a mysterious voice; and one might pause  
 Upon its echoes till it seemed a noise  
 Of fathomless wilds, where man had never walked.”

By the side of the cascade is a stone cave, “moss-o’ergrown,” constructed with fragments of immense size and curious shape, that were originally dug up at Bagshot-heath, and are supposed to be the remains of a Saxon Cromlech. At the base of this fall it becomes a running stream, and, after winding through a great part of Surrey, falls into the Thames near Chertsey. The plantations on its banks are laid out in a number of walks and drives, planted with a variety of trees, shrubs, and exotics, among which are some particularly fine specimens of fir; one of these drives passes beneath the forest road to Reading, and on each side of the archway are several massive columns of marble, granite, and porphyry, brought from Greece and the coast of the Levant, disposed so as to form an ornamental ruin, called the Temple of the Gods. On the summit of a small eminence stands the Belvidere, a triangular battlemented building, fitted up in the Gothic style, and having a battery mounted with twenty-one piece of brass ordnance, which were employed by William Duke of Cumberland in his campaigns of 1744-46.

The lodges at the entrance of the park, during the year 1836, underwent considerable improvement, from the plans of Sir J. Wyatville. The old and unsightly lodges erected in the reign of Queen Anne are now no longer visible, but are converted into beautiful and romantic-looking cottages in the Gothic style; those particularly worthy of mention are the Middle or Double-gate Lodge, Hardiman’s Lodge, and Hudson’s Lodge. The lodge called Sandpit Gate, near Holly Grove, was erected in the year 1800, after a design from the Gothic, by the late Mr. J. Wyatt;



the dwelling-house is embattled, and its appearance is much heightened by the ivy that mantles the building in several places. The adjoining inclosures were fitted up for George IV.'s private collection of foreign quadrupeds and birds, which were presented by his late Majesty to the Zoological Society. On the western side of this gateway is Windsor Forest, the original circumference of which was computed to be about 120 miles, but, having been inclosed by an Act of Parliament, a small portion only, adjoining the Park, and intersected by the high road from Windsor to Reading, has been retained for its original purposes. It is thickly planted in many places with young oaks, for which the soil is well adapted. The northern part of the forest is luxuriantly timbered, and retains its pristine appearance. Several drives pass through it, terminating at New Lodge, formerly a royal hunting box.

Between the Park and the Forest, in the centre of a thickly-wooded inclosure, is the house and grounds called Cranbourn Lodge. It was built by the Earl of Ranelagh, in the reign of Charles II., and was subsequently occupied by William, Duke of Cumberland; the Princess Charlotte of Saxe-Cobourg was the last member of the royal family who resided here. Part of this building has been pulled down.

In 1709 the Earl of Ranelagh erected on the neighbouring plain a school for the educating and clothing twenty boys and twenty girls belonging to Winkfield and Cranbourn. It is a neat building, the school-rooms being in the wings, and a chapel in the centre, connected by a light colonnade. There is a small library, containing several scarce and valuable books, principally classics and early writers on divinity.

About six miles from Windsor, on the northern side of the Great Park, is the race-ground of Ascot-heath, which is allowed to be one of the finest courses in the kingdom. The races annually held at Ascot have been long distinguished for the patronage with which they are honoured by the royal family. A stand was built in 1822, for the accommodation of George IV. and suite; slender columns support a flat roof commanding a full view of the course. The interior is divided into three handsome apartments; the principal one is 27 feet by 17, and is tastefully fitted up. A small stand adjoining, erected by the late Duke of York, was presented by George IV. to the Jockey Club.



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St. George's Chapel may be viewed during the intervals of Divine Service—which is celebrated daily, at half-past Ten in the morning, and half-past Four in the afternoon—on application to the sextons, Mr. Tucker and Mr. Petit, Horse-shoe Cloisters, one of whom is usually in attendance.

The State Apartments and the Round Tower are open every day for the inspection of the public.

Eton College Chapel may be seen on applying to Mr. Gray, High-street, Eton. Applications to view the Library to be made to Mr. Smythers, Porter's Cloisters, Eton College.

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