# SAINT GEORGE THE MARTYR, IN LEGEND, CEREMONIAL, ART, ETC.

By J. LEWIS ANDRÉ, F.S.A.

Probably no saintly legend has, to use the words of a well-known advertisement, had "such a world-wide circulation" as that usually connected with S. George, and certainly no military hero has enjoyed a greater celebrity in either Eastern or Western Christendom. In the former he soon became known as THE GREAT MARTYR, and very shortly after his death, which took place about A.D. 300, a church was dedicated to his memory at Constantinople; whilst in the west his fame in the fifth century had become so great, that Pope Gelasius I. judged it fit to expunge from the church offices various apocryphal stories which had already debased the history of the saintly warrior.

Some have doubted the existence of S. George,[1] but the extremely rapid growth of the honour paid him all over Christendom points conclusively to the truth of his personality, though beyond the fact of his having been a Christian soldier and martyr, very little, if anything, can be safely asserted respecting him. According to Metaphrastes, he was born in Cappadocia, embraced the profession of a soldier, and was preferred to a high position by Diocletian, but on the persecution of the Christians by that emperor, he expostulated with him on his savage edicts, was thrown into prison, tortured, and finally beheaded by the sword. This history, quoted by Alban Butler,[2] is in no way improbable, but the ordinary legend of the saint is scouted by the above-named author and all recent writers on the subject.

[1] Aubrey says of Dr. Featly's *Handmaid to Devotion*, that in it "he speaks of St. George, and asserts the story to be fabulous, and that there never was such a man," and says that in a copy of a book, at this page "William Cartwright writes in the margent 'for this assertion was Dr. Featly brought upon his knees before Wm. Laud A-Bp. of Canterbury.'" *Remaines of Gentilisme and Judaisme*, p. 69, ed. Folk Lore Society.

[2] *Lives of the Saints*, April, p. 3, ed. Richardson.

In order to understand the various scenes in the life of S. George as represented in art, it will be necessary to relate briefly the various legends which have sprung up in the course of time around the simple biographical outline written by Metaphrastes.

The dragon myth, upon which the fame of S. George rests in the minds of the populace, relates that at Sylene, a city of Libya, dwelt a fearful dragon which devoured a maiden every day, and at this city arrived S. George in the nick of time to prevent the king's daughter being the victim, which he did by slaying the dreaded reptile in a terrific combat. This forms the subject of innumerable paintings, of which some have been noted on the walls of our churches, as at Croydon, Surrey, and Hadleigh, Essex. The lady is by some named Cleodolinda, by others Sabra, and in a few late works she has been made the principal figure in the battle with the dragon, as in a picture by Tintoretto, now in our National Gallery. Sometimes a lamb is seen by the maiden's side to denote her innocence and gentleness, and at others her parents figured in the scene, as at Bassingbourne, Cambridgeshire, where carved images of the king and queen were grouped around that of S. George. After the deliverance of their daughter, it was only natural that the family should embrace the religion of their benefactor, and S. George baptized them; he then went to Palestine, where, apprehended for being a Christian, he drank of poison administered to him by a magician; he was stretched on a wheel, which was destroyed by an angel, and at his prayer the temple of Apollo fell down. Finally he was decapitated.

Another legend asserts that S. George, before his contest with the dragon, had been killed by the Gauls, and raised to life by our Lord, or His Mother, as may be seen in the early sixteenth century glass at St. Neot's Church, Cornwall.

Spenser in his *Faerie Queen* has taken S. George for his hero, whilst his heroine is Cleodolinda; but he has woven round these personages a legend of his own.

S. George was not only the patron of the military profession, and of the trades connected with it, but also

of all those who go down into the deep[1]; he was the patron saint of many countries and districts, among them being Aragon, Armenia, England, the Republic of Genoa, Georgia, Hanover, Hungary, Lithuania, Portugal, Schleswig, and Vendôme, besides an almost countless number of towns and villages.[2]

In the present paper only a rapid glance will be taken at the rise of his popularity in England, which, simple as it appears at first sight, is beset with difficulties, as authorities both ancient and modern disagree on many points; some, for instance, advancing proofs of his great popularity in our land during Saxon times, whilst other writers proclaim that he only enjoyed a fame here which was common with the rest of Christendom. Venerable Bede simply mentions him in his martyrologium on April 23rd as S. George the Martyr; but his name seems to have been inserted in some early missals in the Canon of the Mass, and there is a metrical biography of him in Anglo-Saxon, now in the University Library at Cambridge. It is a work stated to be by Bishop Ælfric, and has been published by the Percy Society.

S. Edward the Confessor was, in early Norman times, considered the patron saint of England, but was gradually superseded by S. George, two events materially contributing to this result. The first was the reputed appearance of the three warrior saints George, Demetrius, and Mercurius, at the battle before Antioch in 1098; and the second, the miraculous vision of the martyr to King Richard the Lion-hearted at Acre, which, being reported to the Christian troops, made a profound impression on them. In 1222, a council held at Oxford is generally believed to have commanded his feast to be kept throughout England as a holiday of

[1] Froissart, describing an expedition in 1390 against the kingdom of Barbary, says of the troops that, "putting themselves under the protection of God and St. George," they "took to the deep." *Chronicles*, p. 385, ed. Routledge. The Slavonian sailors founded for themselves a charitable brotherhood at Venice under the invocation of S. George and S. Tryphon, in 1451.

[2] Among these may be noted Braganza, placed under the patronage of S. George, from the fact of that town having been captured from the Moors on his feast day. He is the patron also of Antioch and Constantinople, and in France of Belloy, Epinay-sur-Seine, and Liege.

lesser rank; but it is probable that the cult of S. George was greatly advanced by Edward III., who chose him for his patron, and instituted the Order of the Garter in honour of God, our Lady, and S. George. In the reign of his successor, in 1399, at the desire of the clergy his feast was ordered to be observed "as a holiday, even as other nations observe the feasts of their patrons"; and when Henry V. was about to depart for Normandy the solemnity of the festival was enhanced by the command that abstinence from servile work should be observed, and that everyone should attend church, pray for the saint's patronage, and for the safety of the king and kingdom. At Agincourt, the *English Chronicle*[1] tells us that when all was ready for the fray, the king said:

"with a highe vois, In the Name of Almygte God and of Saint George, Avaunt baner, and Saint George this day thyn helpe. Thane the two bataillez mette togedir and fouzten sore and long time, but Almyzte God and Saint George fouzten that day for vs and graunted our King the victory."

Shakespeare often alludes to the war-cry of the English, "God and Saint George!" and in later times it was used by the followers of Prince Charles Stuart, when in 1715 they attempted to overthrow the Hanoverian rule. It was also a battle-cry of the Portuguese, as noticed by Froissart.

Henry VII. took S. George for his chief patron, and the cult of the saint was at its apogee during the earlier part of the Tudor period, so that at the beginning of the religious changes in the sixteenth century it was not thought fit to abolish the commemoration of this martyr, and Fabyan records in his *Chronicle*[2] that on July 22nd, 1541, there

"was a proclamation that no holy daye should be kept except our Ladyes dayes, the apostle Evangelists, S. George, and S. Mary Magdalen";

but eleven years afterwards the *Grey Friars Chronicle*[3] says:

"Item also wher it hathe bene of ane olde custome that sent George shulde be kepte holy day thorrow alle England, the byshoppe of

[1] *English Chronicle*, p. 41, ed. Camden Soc.

[2] *Chronicles*, p. 701, ed. Ellis.

[3] *Grey Friars Chronicle*, p. 74, ed. Camden Soc.

of London (*i.e.*, Ridley) commandyd that it shulde not be kepte, and no more it was not."

A singular speech respecting the champion saint of England has been attributed to Oliver Cromwell, who is reported to have said to the Spanish Ambassador respecting Genoa :

"Do you not perceive that England and Genoa are republics? Hence they wish to do themselves mutual honours, being as they both are under the protection of Saint George."[1]

Barr, in his *Anglican Calendar*, states that 162 parish churches are dedicated to S. George. Manchester Cathedral is called after Our Lady, S. George, and S. Denis. During the eighteenth century his name was given to several newly founded churches, as at Yarmouth in 1715, and at Deal in 1716 Archbishop Wake consecrated a chapel-of-ease dedicated to S. George the Martyr. S. George's, Hanover Square, was opened in 1724, and S. George's-in-the-East in 1729; whilst S. George's, Bloomsbury, was dedicated in 1731. The latter church has a figure, not of the saint, but of King George II. on the summit of its steeple, which gave rise to this epigram :

"When Henry VIII. left the Pope in the lurch,
His subjects made him the head of the Church,
But George's good folks, the Bloomsbury people,
Instead of the Church, made him head of the steeple."

Originally orders of knighthood were also religious societies in the middle ages, examples of which may be noticed in the Spanish Orders of Alcantara, founded about 1156, of Calatrava, incorporated in 1164, and of S. James of Compostella, created in 1175; each of these being at first celibate bodies, and the two former governed by modifications of the rules of the Cistercian Order of monks. In Portugal, the Order of Avis, originated about 1140, also followed the Cistercian rules, as far as it was possible for secular persons to do so; and the following extract from Froissart shows its former connection with the subject of this paper. Speaking of a feast given in honour of the Duke of Lancaster in 1386, the chronicler observes :

"There were many persons present, and the feasting lasted till

[1] See *Antiquary*, Vol. IV, 153.

night. The King of Portugal was that day clothed with white lined with crimson, with a red cross of Saint George, being the dress of the Order of Avis, of which he was Grand Master. When the people elected him their King, he declared that he would always wear that dress in honour of God and Saint George; his attendants also were dressed in white and crimson."[1]

Although not the oldest Order established in honour of S. George, that of the Garter has attained a pre-eminence over all other orders of knighthood at home and abroad. Before its actual institution, Berry informs us that Edward III. had given his companions in arms little images of S. George, and when the King had gained a decisive battle, supposed to have been that of Cressy, he installed this Order, which was not confined to knights alone, but included ladies, who were entitled *Dames de la Confraternité de S. George.*[2] The ceremonies at the investitures and installations of the knights show how thorough was the intention of the royal founder that it should be in honour of S. George, and this was its characteristic feature until the time of Edward VI. This youthful monarch appears to have had an aversion to our saint, and it is related of him that when in his coronation procession S. George appeared in the pageant and "would have spoken," says Leland, "his Grace made such speed that for lack of time he could not." Such being the case, we cannot wonder that he endeavoured to entirely banish any connection between S. George and the Order of the Garter, and drew up an entirely new set of rules for its government, which were, however, in force for only a few months owing to Edward's death.[3]

On the accession of Queen Mary the old rule of the Order, with its ancient ceremonies, was revived, and with unimportant changes appears to have continued in force until the present day, as may be gathered from an account given by Berry of the investiture of the Honourable Charles, Duke of Beaufort, on January 17th, 1805. At this ceremony each article of the insignia was bestowed with an accompanying "admonition" by the Registrar of the Order, the said admonitions being similar in

[1] Froissart's *Chronicles*, p. 295.

[2] *Encyclopædia Heraldica*, Vol. I, article "Knight."

[3] A paper on the revision of the Statutes of the Order of the Garter by Dr. E. Maunde Thompson will be found in the *Archæologia*, Vol. 54, N.S., 173.

character to the prayers offered at the clothing of clerics, monks, and nuns, and also at the coronations of our sovereigns. Thus when the garter was buckled round the Duke's leg by the sovereign, it was stated to be

"To the honour of God omnipotent, and in memorial of the blessed martyr S. George."

When the ribbon was put about his Grace's neck, he was exhorted as follows :—

"Wear this ribbon about thy neck adorned with the image of the blessed martyr and soldier of Christ S. George, by whose imitation provoked thou mayest so overpass both prosperous and adverse adventures, that having stoutly vanquished thy enemies both of body and soul thou mayest not only receive the praise of this transient combat but be crowned with the palm of eternal victory."

The ceremonial at the installation of the knights is similar in character, and the investiture with the Collar and George is accompanied by the "admonition" just quoted, and the mantle is bestowed with the injunction to

"Receive this robe of heavenly colour, the livery of this most excellent Order in augmentation of thy honour, ennobled with the shield and red cross of our Lord," etc.

Many Orders of S. George have been established abroad, one or two of which appear to date as far back as the twelfth century. The Bavarian Order of S. George, one of very ancient foundation, after falling into abeyance till 1729, was then revived and still flourishes, for in 1884 several knights were formally installed at Munich by the uncle of the King of Bavaria, when, it is said, every detail of the quaint pageantry characteristic of the Order was carried out minutely.

In 1818 an Order of SS. Michael and George was founded with the object of bestowing honourable distinctions upon the natives of Malta and the Ionian Islands, to whom it is strictly confined.

Many guilds and trading companies in England took S. George for their patron, and amongst these none held a higher place than the Fraternity and Guild of S. George at Norwich, a city, be it observed, which had three churches dedicated to the warrior martyr. It was founded in 1385, and escaped destruction in the time of Edward VI. from the fact of its having been considered

a part of the Corporation of the city. Certain alterations having been then made in the rules, and the word Fraternity in the title having been changed into Company, the society existed till 1721, when it was dissolved and its charters and books delivered up to the City Committee. The members of this guild were men of good position and not exclusively citizens of Norwich. In the days of Henry VI. the brethren numbered among them the Bishop of Norwich and many nobles, of whom Bloomfield supplies us with a lengthy list, and adds that the annual procession "was always very grand, and contributed much to the honour of the city."[1]

Another prominent guild was that of S. George at Chichester, of which Seldon writes that in 1368 certain persons proposing to found a fraternity or guild, and impelled by the highest devotion towards S. George, placed, as a preliminary step, an image of him in the Cathedral Church of Chichester. "In this Cathedral," he continues, "they had daily mass in the chapel of S. George, said by the guild chaplain." To be a freeman of this guild was one of the three qualifications giving a right to vote for members of Parliament for Chichester.[2]

In the sixteenth century there was a Fraternity of S. George in the Tower of London, to encourage the science of shooting with longbows and hand guns throughout England.

Frequently there were inns or hostelries connected with guilds or fraternities of S. George, as at Norwich, where there was a George Inn belonging to the guild of that name, until it was sold in 1519. At Glastonbury and Norton S. Philip, in Somerset, are still picturesque George Inns of fifteenth-century date. Shakespeare alludes to the common use of this sign, and in King John speaks of

> "Saint George who swing'd the Dragon, and e'er since
> Sits on his horseback at mine hostess' door."
>
> *K. John*, Act II, Sc. 1.

It was a very popular sign, and in Kent there are still sixty-three inns called after the saint or his dragon, and at

[1] Blomefield gives a long and interesting account of this Guild, in his *History of Norfolk*, Vol. IV, 347-353.

[2] A full description of this "Merchant Guild of Chichester" is given in the *Sussex Archæological Collections*, Vol. XV, pp. 165-177.

Alfriston, Sussex, although the village inn is the Star, there is an early sixteenth century statuette of S. George carved on its front.

At the present day there is one body which may be said to be connected with our saint; it is the Society of Antiquaries of London, whose seal bears his arms, and the fellows of the society, who, according to their Royal Charter, are recommended to be chosen "by how much the more eminent they shall be for piety, virtue, integrity, and loyalty," celebrate their anniversary on S. George's Day.

The Greek Church still keeps the feast of S. George as a holiday obligatory on all its members, and in England, the Sarum Missal and Breviary show that it was observed as a lesser double, with proper collect, epistle, secret, and post-communion in the mass of the day. The members of the saint's guilds attended at mass and duly lighted tapers in his honour, as for instance at King's Lynn, where five candles burnt before his altar and three torches, or larger tapers. On this day the Knights of the Garter kept the feast with so much solemnity that their proceedings were often recorded by the chroniclers of the period. Machyn in his diary notices some of these anniversaries, and respecting one attended by Edward VI. in 1552 he simply remarks that the King wore his robes, had his sword borne before him, attended and made his offering at the church service, and finally heard evensong.[1] The same writer tells us, of the festival in 1555, that the clergy attending the procession sang the anthem *Salve Festa Dies*, or "Hail festive day"; but in the same procession in 1561, both Machyn and Strype record that in place of the above was sung "O God, the Father of Heaven," or the Litany, then called the English Procession, from the fact that the old form of it had been in great part so chanted. Evelyn, writing in 1667, says that he saw the sumptuous supper held in the banqueting house at Whitehall, on the eve of S. George's Day, at which all the Companions of the Order were present, and on the feast itself the diarist witnessed the procession of the knights and noted how the Dean "had about his neck the book of the statutes

[1] Machyn's *Diary*, p. 17, ed. Camden Soc.

of the Order" and that the Chancellor, Sir Henry de Vic, "bore the purse about his neck."[1]

The Guild of S. George at Norwich kept his festival, as before noticed, with great splendour, and the procession which always took place on that day was remarkable for the pageant of the saint and his dragon. S. George was on this occasion represented by a man chosen annually for the purpose, who wore a crimson velvet gown ornamented with blue garters. He was encased in armour beaten with silver, bestriding a horse whose harness was of black velvet decorated with gilt copper buckles. Two henchmen in white gowns attended him, whilst four trumpeters had banners of the saint's arms suspended from their instruments, and there were also borne in the procession other banners pictured with his image. With S. George rode S. Margaret, termed "the lady" in the guild records, she probably owing her presence in the cavalcade to the fact that she, like the warrior, derived her fame from a combat with a dragon. Until 1558 both saints appeared in the procession, but in that year it was determined "that there be neyther George nor Margett, but for pastime the Dragon to come in and show himself as in other years." This dragon was a formidable monster, and was retained until the dissolution of the "Company" in 1731, when the goods belonging to it were handed over to the Corporation of Norwich, and in the inventory of them then made is found the item, "One new dragon, commonly called Snap-dragon." This is still preserved by the municipality of the town, and forms a prominent object in the Castle Museum. It is of wickerwork, covered with tightly stretched canvas, over which are gilded scales picked out with red, and the machine was moved by a man standing within it, who was supplied with air by an aperture between the wings, whilst his legs were concealed by a kind of drapery hanging from the dragon's body. The jaws were provided with metal teeth, which were made to gnash together by means of cords moved by the man within the body of the dragon. Mr. Llewellynn Jewitt,

[1] *Diary of John Evelyn*, Vol. II, 22, ed. Bray. Chambers, in his *Cyclopædia*, Vol. II, pub. 1752, says that the duty of the Gentleman Usher of the Black Rod "is to bear the rod before the King at the feast of S. George at Windsor."

in his description of this monster, says truly that it may vie in interest with the London Gog and Magog and the Salisbury Giant.

At Leicester there was also a magnificent procession on S. George's Day, called "the riding of the George,"[1] whilst similar observances took place at Coventry, Sandwich, and Stratford-on-Avon.

At Chichester the earliest of the city fairs was held on this day, and in 1522 Robert Sherbourne, bishop of that see, bestowed on the local Guild of S. George some land which produced a rent of twenty shillings per annum, and this he directed should purchase a quarter cask of choice wine to be kept "bene, fideliter, et integre" (well, truly, and wholly) in reserve for the next feast day of S. George, when part was to be consumed by the brothers and sisters of the guild, and part by the populace assembled round the city cross, where there was an image of the saint in one of the niches which embellished it.[2]

Abroad, S. George formed a prominent figure in the processions on the feast of Corpus Christi, and Misoon, who died in 1721, relates in his *Travels* that whilst at Munich he saw on this festival how "at the head of their respective orders rode S. George and S. Maurice in Roman habits, while S. Margaret was represented by a young lady dressed as a vestal, leading after her a large dragon, in which two men were enclosed to give it the necessary movements" (*The World Displayed*, Vol. XVIII, p. 125). Still later, a description of this feast at Lisbon, published in 1827, relates how his image was brought to join the procession from the Castle of S. George, the guns of that fortress announcing that he had done so, and as he passed along the troops presented arms, and their commander saluted him. After being carried in the procession, S. George was "reconducted to his chapel in the Castle, where he is laid up in ordinary

[1] S. George's horse, harnessed, used to stand at the end of S. George's chapel, in S. Martin's Church, Leicester," quo. *County Folk Lore of Leicestershire and Rutland*, p. 101.

[2] *Suss. Arch. Coll.*, Vol. XV, 175. The Canons of Dureford Abbey, Sussex, were given lands in 1260, under the condition of presenting "a wax candle of 1 lb. weight at every feast of S. George to the church of Trotton, Sussex, which was dedicated to this saint. *Ibid.*, Vol. VIII, 60.

till next June" (*Gentleman's Magazine*, 1827, Part I, p. 13).

That juvenile festive rite, the kindling of a bonfire, appears to have been a characteristic of S. George's Day, as well as of S. John's Eve, and in *Henry VI.* Shakespeare makes the Duke of Bedford exclaim:

> "Farewell, my masters, to my task will I,
> Bonfires in France I am to make
> To keep our great S. George's feast withal."
> Pt. I, Act. I, Sc. 1.

Miracle plays of the marvellous history of S. George were not only performed on his festival day, but at other feasts. Thus at Bassingbourne, Cambridgeshire, the Churchwarden's Accounts inform us that in 1511 the parishioners, after having provided their church with a new image of S. George, at a cost of 33*s.* 1*d.*, indulged in a representation of that saint's legendary history at their village feast on S. Margaret's Day, after having invited contributions in money and kind from no less than twenty-seven neighbouring villages to help them defray the attendant expenses, which included payments of

"xx$^{s}$ ij$^{d}$ to the garnement man, for garnements, and for a play book; xxj$^{d}$ for painting three 'fawchons' and iiij 'tormentours axis,' and also 'for ffetting y$^{e}$ dragon in expenses beside y$^{e}$ car' viii$^{d}$."[1]

A play of S. George appears to have been one of the amusements of a country gentleman's house, for Sir John Paston, writing to his brother John, April 16th, 1473, laments that a manservant of his named Plattyng had left him suddenly, and says, "I have kepyd him thys iii yere, to pleye Seynt Jarge, and Robin Hood and the Sheryff of Notyngham."[2]

A kind of mongrel and distorted play of S. George continued to be acted in Cornwall and other parts of England till quite recently. It was also performed at Tavistock, in Devon, and at Horsham, in Sussex, at Christmas-time. It was called "tip-teering," at the latter town, and the last performance I know of took place about 1870.

[1] See article in the *Antiquary*, Vol. VII. p. 25.

[2] *Paston Letters*, Vol. III, 89, ed. Gairdner.

In the middle ages, besides the miracle play, there appears to have been a series of *tableaux vivants* of the life of S. George, of which there is recorded an instance at Windsor Castle in 1416, when a performance took place before the Emperor Sigismund and Henry V. It was divided into three parts—first, the arming of S. George, with an angel fixing on his spurs; second, the combat with the dragon; and third, the final triumph of the warrior, who led the king's daughter and her lamb to the gates of her father's castle. Another example is furnished by the reception of Prince Edward at Coventry in 1474, when S. George was seen at the city conduit, with Cleodolinda kneeling before him, whilst her grateful parents looked down from a tower above.

Besides the more important figure-pieces representing the saint, he appeared sometimes at the festive board under the form of a "sotyltie," as at the coronation feast of King Henry VI., when he was so portrayed with S. Denis, on either side of the Blessed Virgin, S. George being in the act of presenting the new monarch to her, and the whole was accompanied by an appropriate scroll inscribed with a verse, and held by the King.[1]

In art S. George is represented either on foot or horseback, and generally in combat with the dragon, or with the monster dead at his feet. In England I do not know of any example in which the dragon is absent, but Mrs. Jameson observes that "when he figures as patron saint of Venice the dragon is usually omitted,"[2] and this is the case also in a noble statue by Donatello at Florence.

We have early examples of S. George sculptured on some Norman doorways. His combat with the dragon is seen at Brinsop, Herefordshire, Ruirdean, Gloucestershire, and Pitsford, Northants; in the last case he is on foot, as he appears on a small capital at Steetley, Derbyshire. In a carving of about 1160, at Fordington, Dorset, the apparition at Antioch may be the scene intended. Thirteenth or fourteenth century examples in English sculpture appear somewhat rare. In fifteenth century

[1] Fabyan, p. 601.

[2] *Sacred and Legendary Art*, Vol. II, 402.

work he is represented on the font bowl at Ware, Herts, and on the tower at Saham Tony, Norfolk.

Of the earlier part of the sixteenth century numerous instances remain of his statuettes on tombs, as at Broadwater, Selsey, and West Wittering, Sussex, and the monument of Henry VII. at Westminster. Four examples on brasses may be noted—Elsing, Norfolk, 1347, Cobham, Kent, 1407, and two at Tattershall, Lincolnshire, dated respectively 1455 and 1479.

FROM THE BRASS OF SIR NICHOLAS HAWBERK, 1407, AT COBHAM, KENT.

If comparatively few sculptures representing S. George remain in England, we have records of a large number of paintings which once ornamented the walls and screens of our churches, the South Kensington list noting between seventy and eighty examples. There are also many representations in stained glass known to have existed or still remaining.

In mediæval art we constantly find certain saints associated together, as SS. Peter and Paul, SS. John

the Baptist and John the Evangelist, the deacons Stephen and Lawrence, and the virgin martyrs Catherine and Margaret.

In like manner in Italian art S. George is paired with S. Sebastian; in French, Mrs. Jameson remarks, with S. Maurice or S. Victor; whilst in German works he appears as a companion of S. Florian.[1] In England a large number of examples prove that S. George was usually associated with S. Christopher. Both occurred on the north walls of the churches at Bradford Combust, Suffolk; Devizes, Wilts; Drayton and Fritton, Norfolk; Gawsworth, Cheshire; Hargrave, Northants; Pickering, Yorkshire; Raunds, Northants; Slapton, Sproughton, and Troston, Suffolk; Whimple, Devon; and Whitton, Norfolk. At Croydon, Surrey, they were on the south wall. At Eversden, Cambridgeshire, S. Christopher was on the south wall, S. George on the north; and at Stedham, Sussex, the former was on the south wall, the latter on the north; whilst at Preston, Suffolk, both appeared over the chancel arch. In only two cases have I found English wall paintings where S. George is paired with S. Sebastian; these occur at Pickering, Yorkshire, and Bradwinch, Devon.

S. Michael, either combating the dragon, or weighing souls, is often seen in company with S. George, as at Bovey Tracey, Devon, and Slapton, Northants. They were sculptured on a door at Coventry and appear on either side of Henry V. on his great seal.

Several Norfolk screens bear the effigy of S. George on their lower panels, and one at Somerleyton, Suffolk, shows the saint bareheaded except for a chaplet of flowers. The remains of a screen at S. Peter's, Isle of Thanet, bear traces of a figure of S. George, which is mentioned here as it does not seem to be generally known.

Probably the most perfect history of S. George in stained glass is at S. Neot's, Cornwall, and is a work of the sixteenth century, in which many of the incidents before noticed in his legend are portrayed in twelve panels. At East Thorpe, Essex, he was seen in a window, "lifted up under the arms by two angels, and

[1] *Sacred and Legendary Art*, Vol. II, 411.

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FROM SCREEN, FILBY CHURCH, NORFOLK.

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FROM SCREEN, HEMPSTEAD CHURCH, NORFOLK.

FROM SCREEN, SOMERLEYTON CHURCH, SUFFOLK.

his helmet taken off by another."[1] A work entitled *Sidmouth Scenery* (p. 91) says that at Lympstone, Devon, is the figure of S. George in stained glass, with the legend :

"  .  .  .  The holy knight
Who slew the dragon by his might."

In the east window at Gloucester Cathedral is an image of the martyr, but without the usual nimbus, and it is said that it was not uncommon to omit the aureole over the head of S. George, and an instance has been noted of this at the church of Aldwinkle S. Peter, Northants.[2]

Scenes in the saint's life are met with on a chasuble preserved at Sawston Hall. It is of early sixteenth century date, and has six events embroidered on it, the last being the restoration of the martyr to life by means of our Lord.

According to Murray there was a painting on the walls of Astbury Church, Cheshire, showing S. George receiving the thanks of the rescued princess Cleodolinda, and the honour of knighthood from the Blessed Virgin, who holds the Infant Saviour in her arms ; and after the date of the creation of the Order of the Garter, it is not uncommon to find our hero arrayed with its insignia, as in a miniature in the Bedford Missal, a work of the fifteenth century, in which the Duke of Bedford is seen kneeling in prayer before the saint, who stands uncovered, clad in a white jupon charged with a large red cross, and holding the mantle of the order around him, the cloak having the badge of the society, and long cords and tassels. In the background is seen the saint's squire carrying the martyr's helm and shield, whilst he holds the lance to which his banner is attached. A picture by Raphael, now at S. Petersburg, is described by Mrs. Jameson as having been originally painted as a

[1] *Excursions in Essex*, Vol. I, 63.

At the west end of the north aisle at S. Gregory's Church, Norwich, is a painting about 1450 in date, where S. George and his steed appear of life size ; Cleodolinda kneeling on a rock to the right holding a lamb by a ribbon. "In a cavern underneath her are seen the progeny of the scaly monster"—the dragon—"issuing forth as if looking eagerly for its return with the expected prey."—*Archæological Journal*, Vol. XIX, 81. In the same Journal, Vol. IX, 102, 103, will be found a full account of a remarkable picture of the same scene, found on the walls of Gawsworth Church, Cheshire. The date of the design is about the reign of Henry V.

present from the Duke of Urbino to our King Henry VII.; it shows the garter, inscribed with its motto, round S. George's leg.

The martyr was considered the especial champion of and knightly attendant on the Blessed Virgin, and Fabyan quotes some lines to that effect as follows :—

> "O blessyd Lady, Christes Moder dere
> And thou Seynt George that called art her knyght."

A picture by Van Eyck embodies this, as it shows our Lady and Christ enthroned, whilst S. George on her left hand is portrayed doffing his helmet, and presenting a kneeling client to the Blessed Virgin. Tintoretto, also, has left us a work of his in which an enthroned Madonna is guarded by the warrior saint seated on the steps of her throne.

S. George and the dragon appear on two coins of Henry VIII., but I believe it was not until the reign of George III. that his effigy was reintroduced to embellish our coinage. Some tokens also have it.

In wall paintings S. George appears oftener on horseback than he does when seen in sculptures, and the steed on which he is seated was, says Cahier, such a magnificent animal that the Picards have retained the expression *Saint George belle monture* for a fiery steed.

The arms of S. George, the field *argent*, charged with a plain cross *gules*, it is said, became those of the saint from his having appeared at Antioch, bearing a red cross on a white banner. In some representations S. Michael carries a similar flag, as in a painting by Mabuse; and he has also occasionally the same shield, as in a beautiful little piece of stained glass at Goodnestone, Kent. Not only do these arms enter largely into the composition of three of our national flags, but they form the armorial insignia of our metropolis, and of the Corporation of the Trinity House, and formerly of the East India Company, the latter having had also supporters of lions bearing S. George's ensigns.[1]

Several relics of the saint seem to have found their way into England, and in 1369 Thomas, Earl of

[1] The crowned initials of the patron saints of some Norfolk churches appear in panels on the stems of their fonts; as at SS. Peter and Paul, Fakenham, and S. George, Hindolveston.

Lancaster, left to his son William a casket of gold with a bone of S. George, respecting which he says in his will that it was bestowed on him at his christening by Thomas, Earl of Lancaster.[1] The inventory of goods of S. George's Guild at Norwich, dated 1468, states that there was belonging to that body in the cathedral

"a precious relique that is to sey one angell silver and guylt berying the arme of Saint George y^e^ whiche was given by John Fastolf Knight,"[2]

and in 1522, at the parish church of S. Nicholas, Great Yarmouth, was a relic of the saint set in gold. King Henry VII. had a great respect for S. George, and a well-known picture belonging to the Queen represents the monarch and his family witnessing the contest between the saint and the dragon. Henry completed S. George's Chapel at Windsor, which had been begun by Edward IV., and he mentions S. George in his will as one of his "accustumed avoures," or patrons, and, as such, directs his image to be placed on his tomb, where it still appears, and another statue of the martyr is amongst those adorning the fabric of Henry's Chapel. Such being the veneration of the King for S. George, the present which he received in 1504 must have given him much gratification. Respecting this gift, Fabyan writes as follows:

"Upon Saynt George's day the King went in procession in Paules church where was showed a legge of Saynt George which was newly sent to the King."[3]

That Henry valued this gift highly is proved by his will of 1509, in which he bequeathed to the altar connected with his tomb

"the precious relic of one of the legs of Saint George, set in silver parcel gilt which came to the hands of our brother and cousin Lewis of France, the time he won and recovered the City of Milan, and given and sent to us by our cousin the Cardinal of Amboys, Legat in France."[4]

At Lincoln Cathedral was a little cross of gold with a

[1] *Testamenta Vetusta*, 80.
[2] Blomefield, Vol. IV, 349.
[3] Fabyan, 688.
[4] *Test. Vet.*, 31.

fragment of the cuirass of S. George, and in a chest belonging to the same church was

"a bone of gorge closed yn gold with an Image of seynt George syttyng of horse covered w^t one case of blew welvett and perles of every side."[1]

At S. George's in Velabro, Rome, are preserved several memorials of this saint, and amongst them a portion of his banner in a casket under the altar. Murray's Guide says it is of red silk, a colour hardly to be expected.

In the fifth volume of the *Archæological Journal* is engraved a silver reliquary of S. George, which was found in 1831, suspended from the neck of a skeleton disinterred in the churchyard of S. Dunstan's, Fleet Street, London.

George as a Christian name did not become very popular until the reigns of the four Georges, but there were exceptions, and we find, for instance, in the family of the Gorings of Sussex, that there was a long succession of Georges from the end of the sixteenth century downwards; and another Sussex family seems to have delighted in the name long before the first George was king, as eight members of the Courthopes bore the name in unbroken succession, commencing with Sir George Courthope, who was knighted in 1641.[2]

The feminine name Georgiana seems to be a compound of George and Anna, according to Miss Strickland, who quotes an entry to that effect from the registers at Wimbledon, under date 1616. S. George was the name of a Sussex family, and probably that of Gorge is only a corruption of George, as it is often so written in old records.

[1] *Archæologia*, Vol. 53, N.S., 16. Hughson, in his *History of London*, Vol. II, p. 302, quotes Ribadeneira to the effect that his heart was kept in S. George's Chapel, Windsor; having been "a present from the Emperor Henry V." At a meeting of the Archæological Institute on June 6th, 1862, there was exhibited "a circular massive ornament of gold, chased and enamelled with translucent and opaque colours. . . . On one side is S. George, on the other the emblems of the Passion. . . . This precious ornament, which measures about three and a half inches in diameter, belonged, according to tradition, to Sir Thomas More." It is probably a reliquary. See *Archæological Journal*, Vol. XIX, 292.

[2] Col. Grant Maxwell says that S. George is one of three favourite patron saints of families in Servia, each family having one, and he adds that "households having the same patron saint consider themselves in a holy relationship to each other, so much so that in some districts they do not intermarry." Slava in *Folk Lore*, Vol. II, 65.

S. George appears to have been more popular amongst lay folk than clerical ones, as I have failed to find either hymn or sequence in his praise amid the numerous writings of Adam of S. Victor, or Neale's *Sequentiæ Ineditæ*, though in both laudatory poems are to be found in honour of much more obscure saints. Probably the extremely mythical character of S. George explains this. As a patron of the military profession he is still honoured in England, witness the statues of him crowning the Guards Memorial, Westminster, and the Wellington Monument in Brighton Parish Church.