

The Interior of the Chapel of Henry the Seventh in Windsor Castle.

By GEORGE E. MILES, M.V.O.

IN a former article, references were made to the Chapels of Henry I and Henry III in the Lower Ward. It was seen that all trace of the former has disappeared, but that the north wall of the latter together with the whole of the ambulatory surrounding the "grass-plot" remains. The most beautiful portion is the north side of the wall itself which suggests the thought that if Henry III lavished such beauty upon the outside of his Chapel, how exquisite must have been the details of the interior. We cannot but regret that with the intention of being himself buried there, Henry VII pulled down the greater part of his ancestor's building. It had lasted two hundred and fifty years, had been further embellished as the Chapel of the Order of the Garter by Edward III, had endured the strife of the Wars of the Roses and might have remained as a portion of St. George's Chapel for centuries longer. To lovers of the old and the beautiful it is always a matter of regret when ancient buildings are destroyed. In this instance the King changed his mind as soon as he had built his Chapel and on the entreaty of his wife, Elizabeth of York, consented to her burial in Westminster Abbey. Instead of completing the Tomb-house at Windsor, he built a more ornate Chapel at Westminster, with the intention that it should become the burial place of the Tudors.

For a time, therefore, this new Chapel lay derelict and the body of Henry VI remained on the south side of the Choir of St. George's Chapel. The new King, Henry VIII, was a man of very different impulses to those which affected his father. Although in his early years he was like him, a great builder, as is shewn by the Town Gate of his first year and by the roof

of the Choir of St. George's Chapel which he completed twenty years later, he did not during the remainder of his reign proceed with such work at Windsor. Baser thoughts held sway over him so that the promise of his youth was not fulfilled.

This obvious neglect of the Chapel gave opportunity to the ambitious Cardinal Wolsey to ask that he might be allowed to adapt it for his own interment. The King consented and the Cardinal prepared a most magnificent tomb. The base of it was of black and white marble; it held an "ymage of the Cardinall all gilt and burnished" at the feet of which were "ij griphons" of like appearance. At the corners were "iiij grete pillers of copper curyouslye graven," "iiij aungelles with candlesticks" and sundry other "aungelles" elsewhere. The disgrace of Wolsey prevented the completion of this gorgeous tomb, but the King seized upon it and had it altered to suit himself. His own effigy took the place of the "ymage of the Cardinall," the Royal Arms crowned were substituted for the "scutchins" of Wolsey and the sword, sceptre and orb replaced the Cardinal's hat and cross. Certain pillars which had been prepared for the tomb of Henry VII were also used and statues of the Twelve Apostles were made to stand around. It is not clear how much of this work was actually finished, but before it was so the King altered his mind and decided to be buried with his "loving wyfe Queen Jane" in the centre of the Choir of St. George's Chapel.

Thus, for three times in succession, the proposal to utilize this Chapel as a Tomb-house was abandoned. Our minds naturally seize upon the days of Edward VI, of Mary and of Elizabeth, and wonder to what extent the Chapel was used all through those anxious yet active years. There, the unfinished tomb of Henry VIII still stood with the inscription upon it HENRICVS OCTAVVS REX ANGLIAE, FRANCIAE, DOMINVS HIBERNIAE, FIDEI DEFENSOR. There still it stood through the reign of the Scottish Solomon and until near the end of that of his unfortunate son. In the year 1643 the four great candlesticks were sold: they are now valued

objects in the church of St. Bavon at Ghent. The marble sarcophagus lies in the crypt of St. Paul's and contains the remains of Lord Nelson. The other parts of the tomb were broken up and sold as old metal in 1646.

In the year 1678 it was proposed to erect a Mausoleum upon this site in memory of Charles I, but although it proceeded as far as to have all plans and drawings made for it, that scheme also was abandoned.

A few years later, however, the stonework of this "Henry VIII Chapel" was repaired and the artist Antonio Verrio began to paint the ceiling in a way similar to those in the State Apartments of the Castle. Death again prevented the completion of this memorial during the reign of the proposer, but his brother, James II, lived to see the ceiling finished. It was considered to be one of the best of Verrio's works. According to Pote, it represented King James II in the Robes of the Garter, holding a Sceptre in his Hand and seated on an arch treading down a Hydra. Mars was represented destroying Faction, Fury and Rebellion. An Imperial Crown was held over the head of the King by Time and Peace, and above this a figure of Plenty held a scroll inscribed *CONCORDIA FRATRVM*. On the right hand was Jupiter with Attendants, one of whom held a Crozier to represent the Church, and Mercury was extolling the glory of the Monarch. At the east end was Fame holding in her right hand an oval portrait of Charles I and in her left hand one of Charles II. Over the head of Charles I was a scroll on which was written *CALAMITAS PVBLICA*. Other figures represented Plenty and Peace; the Rose and Thistle denoted the Union of the two Kingdoms, and the Order of the Garter was represented by its Emblems. Upon such a medley, comment is unnecessary. The Chapel must have been sadly neglected, for in fifty years all this painting was falling into decay.

No operations of importance were taken in hand until the dawn of the XIXth century, when it was decided to construct a Royal Tomb-house beneath this Chapel. The solid chalk was excavated and an arched crypt was made. The entrance was

formed in the Ambulatory at the east end of St. George's Chapel. At the east end of the Crypt a stone altar was provided and shelves were placed all around upon which now rest the remains of many members of the Royal Family.

Shortly after the formation of the Tomb-house the roof of the Chapel was removed and a groined roof was constructed under the direction of Sir Jeffry Wyattville, as may be seen to-day.

The Chapel was in this condition when the great blow fell upon Queen Victoria ; he who was the light of her eyes was suddenly taken from her. In due course, schemes were evolved for the decoration of this Chapel and also for the erection of the Mausoleum at Frogmore to contain the bodies of Queen and Consort. It would be impossible to describe every detail of either of these memorials, but an attempt will be made to give some idea of the deep thought, spiritual insight and artistic skill which have been lavished upon this building.

The walls and floor are covered throughout with inlaid and polished marble and mosaic. All around are marble seats with arms at intervals. The steps to the altar are of marble, while the altar itself consists of a slab of Levanto marble resting upon an inlaid and carved wooden frame. Above and behind this is a reredos of Sicilian marble in three panels, in the centre of which Our Lord is represented rising from the grave, and in the others are angels, the one bearing the Cup and Crown of Thorns, the other clinging to the foot of the Cross.

Upon the walls all around : between the marble seats and the window sills is a series of pictures of Scriptural subjects in Tarsia work—engraved and variously coloured marbles executed in the studio of Baron H. de Triqueti. These are panelled within frames of inlaid marbles in various floral designs. At each corner and in the centre of each side are small sunken bas-reliefs, and at intervals above are white marble medallions of the four Evangelists and the Princes and Princesses—sons and daughters of Queen Victoria and the Prince Consort (these latter are the work of Miss Susan Durant). Above the panelling

a frieze runs all around the Chapel, bearing upon it raised badges of Henry VII—the portcullis, the dragon, the greyhound and the hawthorn bush. Below the marble seats, pierced gratings extend, bearing the three lions of England, the fleur-de-lys, the falcon and fetter-lock and other emblems.

The windows are of painted glass (by Clayton and Bell). The three in the eastern apse and the two adjoining are filled with garden scenes and the Life of Christ. That to the north represents the Garden of Eden, to the south the Garden of the Blessed. The north-east window contains the Garden of Gethsemane, the central one Incidents in the Life of Christ, and the south-east one the Garden of Joseph of Arimathea. The remaining windows on the north and south sides of the Chapel represent the ancestors of the Prince Consort. The west window is a blank and of a most unusual yet interesting character. It is filled with portraits in mosaic of Kings, Queens and other persons connected with the Chapel during its long history whose names will be given later. The roof is covered with mosaics of angels bearing shields of arms and at the intersections are carved bosses representing St. George slaying the Dragon encircled by the Garter, Tudor roses and St. George's shield.

In greater detail the eastern apse in its entirety is the most solemn portion of this Chapel, giving numerous incidents of Our Lord's Passion. The large inlaid panels are: on the north The Agony in the Garden of Gethsemane; the north-east The Entombment; the south-east An Angel guarding the Body of Christ; and the south Ecce Homo. Above these are medallions of the Evangelists in the same order: St. Mark, St. Matthew, St. John and St. Luke. A number of small panels give further details, such as Caiaphas rending his clothes, Christ falling under the Cross, Soldiers casting dice for the Garments, Pilate washing his hands, Judas fleeing in remorse, Peter and John entering the Tomb, the Women weeping at the Tomb, Christ mocked by Soldiers and Pilate's Wife warning her husband. Others are suggestive as contrasts: medallions of Herod the King, of IVDEA CAPTA, Herod on the Throne, Roma—the

wolf—suckling the boys, and Tiberius Cæsar. Small figures of the Apostles are also given: Andrew, James, Philip, Thomas, James, Simon, Bartholomew and Peter.

On the north side beginning at the east end the medallions are of Albert Edward, Prince of Wales; Alexandra, Princess of Wales; Princess Helena; and Prince Arthur. The first large panel is of Jerusalem mourning over King Josiah, with the thought Resignation. This is followed by Jephthah's Daughter in a small panel, an instance of the same virtue. Levites teaching Children is the subject of the next large panel, indicating Education. A small panel containing the Judgment of Solomon shows his Prudence. The next large panel is of Solomon receiving presents, the thoughts being Wisdom and Science. A small panel containing David playing upon a harp before Saul illustrates Inspiration, while the most westerly large panel of David under Divine Inspiration suggests the ideas of Eloquence and Harmony.

On the south side the medallions are of Victoria, Princess Royal; Princess Alice; Prince Alfred; and Princess Louise. The first large panel represents Jacob blessing his Children, indicating Love and Pity. The next is a smaller panel of Boaz and Ruth, expressing Charity. The next is Joseph made Ruler over the Land of Egypt with the words Purity and Prudence. This is followed by a small panel of Deborah under the Palm Tree, suggestive of Justice. The next large panel is of Abraham presenting Isaac to Sarah and the words Duty and Obedience. Then follows a small panel of Moses beholding the Land of Canaan from Pisgah, giving the thought of Submission. The last large panel on the south side is of Moses blessing the Children of Israel before his death: Steadfastness and Truth being the idea.

At the west end on either side of the door are medallions of Prince Leopold and Princess Beatrice. The first panel is of Daniel in the Lion's Den, illustrating Fortitude, while the second is of Nicodemus under the Fig Tree, a type of Sincerity.

All these inlaid pictures were designed by Baron H. de Triqueti and executed by M. Jules C. Destreez.

The west door is framed in an alabaster architrave : on either side within canopied niches are figures of the Angel of Death bearing a skull, and of the Angel of Life bearing a wreath of Immortelles. Within the tympanum above the doorway is a bas relief of the Entombment. In the spandrils of this are Angels bearing scrolls ; on the one being inscribed the words " His Rest " and on the other " Shall be glorious."

The door into the north wall enters into the ancient passage which communicated between the Vestry and the Chapel. A short distance inside this passage and on its north wall is a Consecration Cross, presumably of the time of Henry III. Over the doorway is the following inscription upon a marble panel :—

The Wolsey Chapel
Erected above the Royal Tomb-house
Having been restored and beautified
By Her Majesty the Queen
In Memory
Of the Lamented Prince Consort
Is henceforth entitled
The Albert Memorial Chapel
December MDCCCLXXIV

The blank window at the west end contains portraits of the following eminent persons who have been connected with St. George's Chapel :—

Henry III, whose Chapel stood on this site.

Edward III, who used this Chapel for the Ceremonies of the Order of the Garter.

Henry VI, buried in St. George's Chapel.

Edward IV, who built the Choir of St. George's Chapel.

Elizabeth Woodville, his Queen, buried in St. George's Chapel.

Anne, Duchess of Exeter, sister of Edward IV, buried in St. George's Chapel.

Henry VII, who erected this Chapel and built the Nave of St. George's Chapel.

Henry VIII, who completed the roof of St. George's Chapel and is buried in its Choir.

Jane Seymour, buried in Choir of St. George's Chapel.

Charles I, buried in Choir of St. George's Chapel.

George III, buried in Royal Tomb-house beneath.

William of Wykeham, Surveyor of Works in Castle, and Bishop, in the reign of Edward III, 1356.

Richard Beauchamp, Architect, Dean and Bishop, in the reign of Edward IV, 1478.

Sir Reginald Bray, Soldier and Architect, in the reign of Henry VII.

Thomas Wolsey, Cardinal, whose tomb was prepared here.

Charles Brandon, Duke of Suffolk, buried in St. George's Chapel.

Edward Clinton, Earl of Lincoln, buried in St. George's Chapel.

Henry Somerset, Marquis of Worcester, buried in St. George's Chapel.

Sir John Shorne, Rector of North Marston.

Christopher Urswick, Dean, 1495.

Christopher Bainbridge, LL.D., Dean, 1506.

Marcus Antonius de Dominis, Dean, 1618.

Mathew Wren, D.D., Dean, 1628.

Bruno Ryves, D.D., Dean, 1660.

Francis Turner, D.D., Dean, 1683.

John Robinson, D.D., Dean, 1709.

John Douglas, D.D., Dean, 1788.

Charles Manners Sutton, D.D., Dean, 1794.

THE CENOTAPH OF THE PRINCE CONSORT.

Although not the largest monument, this Cenotaph must always be the principal object in the Chapel while it is dedicated to the memory of that Prince. It is constructed as to the greater part in white marble. At each of the corners are figures of Angels, two of which support shields bearing the arms of Queen Victoria and the Prince Consort. At the foot a crowned figure kneeling at a Prie-Dieu represents the Queen herself. At the

head is another of Science. On the one side are emblematic figures of Charity, Piety and Hope, and on the other similar figures of Justice, Honour and Truth. In each of these groups the centre figures hold shields bearing the same words "I have fought a good fight. I have finished my course." All these figures are in canopied niches. A white marble recumbent figure of the Prince in Gothic armour and chain mail lies upon the upper slab, wearing the Garter robes. His head rests upon a pillow, while his dog "Eos" lies in a watchful attitude at his feet.

The following inscription runs all round the upper slab:—
 "Albert, the Prince Consort, born August xxvi, mdcccix,
 died december xiv, mdccclxi, buried in the royal
 mausoleum at Frogmore."

THE SARCOPHAGUS OF THE DUKE OF CLARENCE.

This Sarcophagus is constructed of Oriental onyx and other marbles, decorated with bronze and precious metals. It is raised upon a Siena marble base, and is surmounted by a black marble slab upon which lies a recumbent figure of the Duke of Clarence dressed in the uniform of the 10th Hussars. An angel kneeling at the head holds a beautifully designed crown above the head.

Around the slab which bears the statue are the following words:—"This monument was raised in the year of grace 1898 and the 61st year of the reign of Her Most Gracious Majesty Victoria Queen of Great Britain and Ireland Empress of India to H.R.H. Albert Victor Christian Edward Duke of Clarence and Avondale, K.G. K.P. L.L.D. Hon. Cantab. Captain Xth Hussars whose body lies within by His Sorrowing Parents Albert Edward Prince of Wales and Alexandra Caroline daughter of Christian of Denmark. He was born Jan. 8th, 1864, died Jan. 14th, 1892, at Sandringham in Norfolk. Loving, kind and true."

Surrounding this receptacle is an elaborate grill made from various metals. The general design consists of four pairs of angels on either side and two pairs of angels at either end, each pair of which hold between them a column upon which is an exquisitely designed and wrought statuette, and between the backs of each pair are pillars or lamp-stands to the number of eighteen in all. The whole structure is united by means of graceful metal scrolls which convey the ideas of unity and strength. The whole of this beautiful work of art is the outcome of the genius of Mr. Alfred Gilbert, R.A.

THE SARCOPHAGUS OF THE DUKE OF ALBANY.

Although very chaste and beautiful this Sarcophagus is a great contrast to that of the Duke of Clarence. It is a rectangular white marble tomb upon which lies a recumbent statue of the Duke in the uniform of Colonel of the Seaforth Highlanders, with the addition of the Robe of the Order of the Garter. The head is resting upon a pillow, while the feet lie against a Highlander's Bonnet.

The inscription which runs all round the upper slab is as follows:—"Here are laid to rest the remains of Leopold George Duncan Albert, K.G. Prince of Gt B^m Duke of Albany and Prince of Saxe-Coburg and Gotha born at Buckm^a Palace 7 Apl 1853 Died at Cannes 28 March 1884. I heard a voice from Heaven saying unto me write : Blessed are the dead which die in the Lord : Rev. xiv. 13."

Around the sides of the tomb are a number of shields of arms of which the principal are those of the Duke himself, his widowed Duchess, England, Scotland and Ireland.

A Memorial to the Duchess of Albany is let into the marble floor of the Chapel at the west end of this Sarcophagus.