

# Windsor Castle



## INFORMATION

This guide has been planned to make a visit to Windsor Castle as interesting and as rewarding as possible. In the 'Tour of the Castle' on pages 4 and 5, the features described are numbered so that reference can be made to the plan on this page.

The visitor is guided through the Lower and Middle Wards to the State Apartments and these are illustrated and described in the order in which they are viewed. Finally, there is a concise history of the Castle from its earliest beginnings to the present day.

Visitors are asked to note that positions of pictures, furniture, etc., may be changed from time to time.

### THE STATE APARTMENTS

The State Apartments are open daily from 10.30a.m. on weekdays, and from 1.30p.m. on Sundays (when British Summer Time is in force), except when The Queen is in Official Residence, that is usually during the month of April, and for periods during March, May, June, December and 1 January. They are closed on Sundays during the winter when Greenwich Mean Time is in force.

### QUEEN MARY'S DOLLS' HOUSE & EXHIBITION OF DRAWINGS

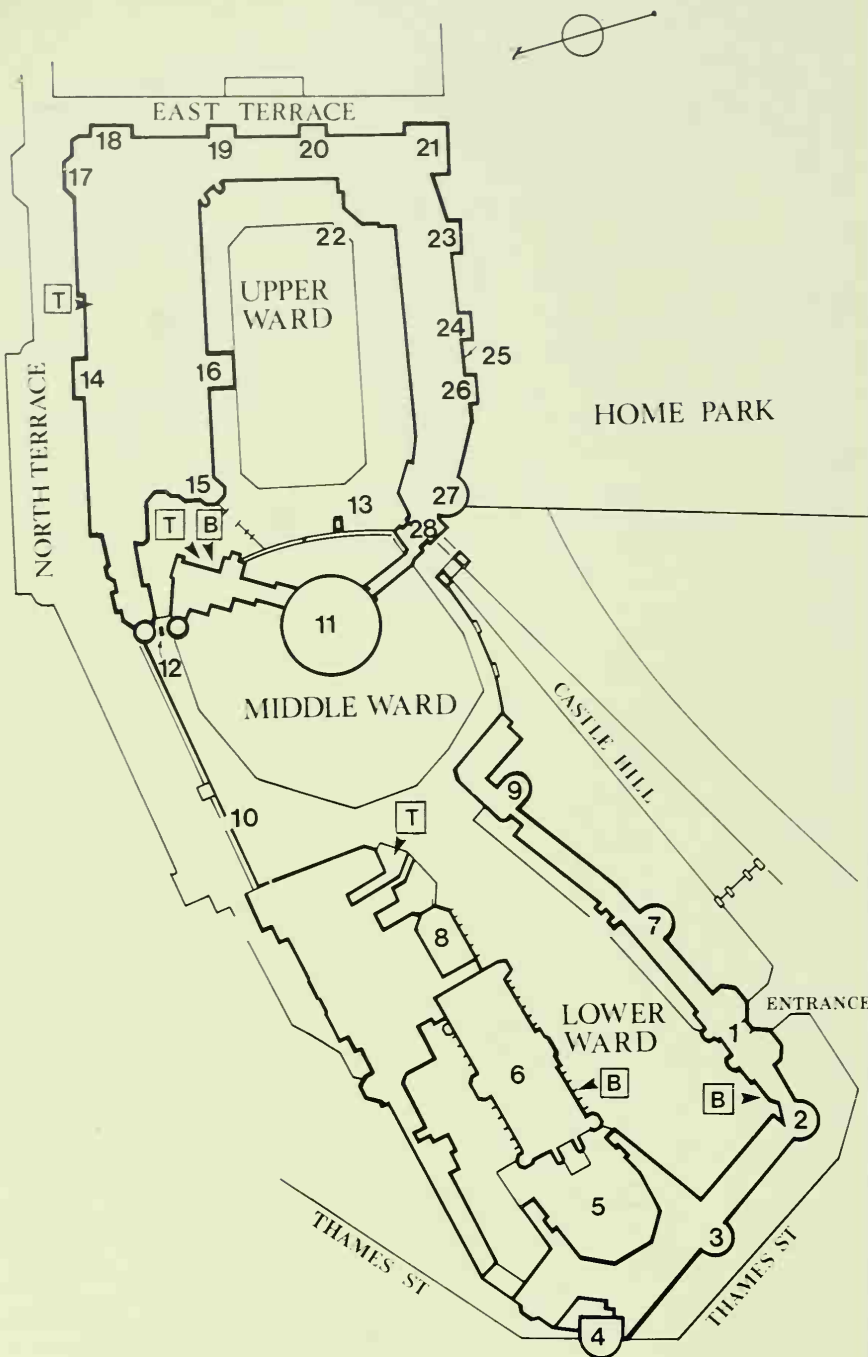
Queen Mary's Dolls' House and the Exhibition of Drawings are open daily from 10.30a.m. on weekdays and from 1.30p.m. on Sundays when British Summer Time is in force, except on 1 January, Good Friday, Christmas and the day in June on which the Garter Service is held in St George's Chapel. They are closed on Sundays during the winter when Greenwich Mean Time is in force.

### ROYAL MEWS EXHIBITION

An exhibition of carriages and other items of equestrian interest, and gifts to The Queen in Silver Jubilee Year and from Foreign Tours is open to the public at the same times as Queen Mary's Dolls' House and the Exhibition of Drawings, except Sundays from May to August when the exhibition is open from 10.30a.m. The entrance is in St Alban's Street.

### CASTLE PRECINCTS

The Precincts of the Castle remain open throughout the year (including Sundays) from 10a.m. to 4.15p.m. (later in the summer). The Precincts of the Castle are closed on the day in June on which the Garter Service is held in St George's Chapel.



## VISITORS' GUIDE TO THE CASTLE

- |                                     |                            |
|-------------------------------------|----------------------------|
| 1 KING HENRY VIII GATE              | 15 KING JOHN'S TOWER       |
| 2 SALISBURY TOWER                   | 16 STATE ENTRANCE          |
| 3 GARTER TOWER                      | 17 BRUNSWICK TOWER         |
| 4 CURFEW TOWER                      | 18 PRINCE OF WALES'S TOWER |
| 5 HORSESHOE CLOISTER                | 19 CHESTER TOWER           |
| 6 ST. GEORGE'S CHAPEL               | 20 CLARENCE TOWER          |
| 7 GARTER HOUSE                      | 21 QUEEN'S TOWER           |
| 8 ALBERT MEMORIAL CHAPEL            | 22 SOVEREIGN'S ENTRANCE    |
| 9 KING HENRY III TOWER              | 23 AUGUSTA TOWER           |
| 10 ENTRANCE TO NORTH TERRACE        | 24 YORK TOWER              |
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| 12 NORMAN GATE                      | 26 LANCASTER TOWER         |
| 13 KING CHARLES II STATUE           | 27 KING EDWARD III'S TOWER |
| 14 ENTRANCE TO THE STATE APARTMENTS | 28 ST. GEORGE'S GATE       |

*B = Bookshop; T = Toilet. There is a toilet for disabled persons opposite King John's Tower (15 on plan above). The key may be obtained from the doorway nearby marked 'Trade Door'.*

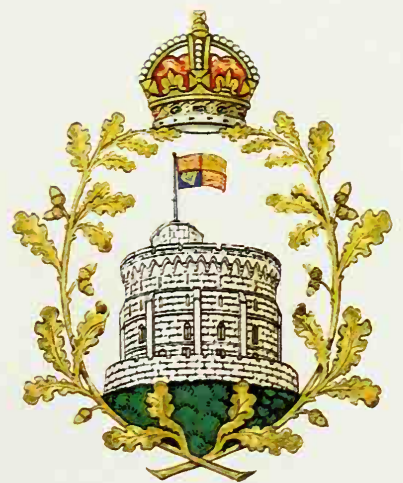


# Windsor Castle

ROBIN MACKWORTH-YOUNG

ABOVE: *A romantic view of Windsor Castle: the northern towers and battlements seen from the Eton side of the River Thames. RIGHT: The heraldic badge of the Royal House of Windsor adopted by King George VI in 1941.*

*The author, Sir Robin Mackworth-Young, KCVO, is Librarian at Windsor Castle and Assistant Keeper of The Queen's Archives.*



## TOUR OF THE CASTLE

*(The figures after the main features relate to the map on the inside cover)*

The main entrance is a gateway (1) built by King Henry VIII in 1509, when the castle was already more than 400 years old. Over the archway is a carving of the king's arms, together with a Tudor rose, and a pomegranate, badge of his first queen, Catherine of Aragon. These badges are repeated, with others, on the battlements above.

The gateway leads into the Lower Ward of the castle. St George's Chapel stands on the other side of the ward, and on the left lies the Parade Ground, where the changing of the guard takes place in winter. Between them is a small gateway leading to the Horseshoe Cloister (5), a row of houses originally built by King Edward IV in the 15th century for the lesser clergy, and now housing the men singers of the choir and the sacristans. The cloister owes its present appearance to a restoration by George Gilbert Scott in the 19th century.

Beyond the far corner of the cloister lies the Curfew Tower (4), which is open to visitors at certain times during the year in the late morning and afternoon (not on Sundays or Mondays). Built in the early 13th century as part of the last section of the outer wall to be completed, it contains a fine example of a medieval dungeon in the basement as well as one end of a secret underground exit to the castle, or 'sally port', of which the far end is blocked. The upper storey contains the eight bells of St George's Chapel. These are chimed every three hours through a mechanism actuated by a clock dating from the 17th century, playing the hymn tune 'St David's', followed by a peal known as 'The King's Change', and repeating the sequence twice. The conical roof was added in the 19th century.

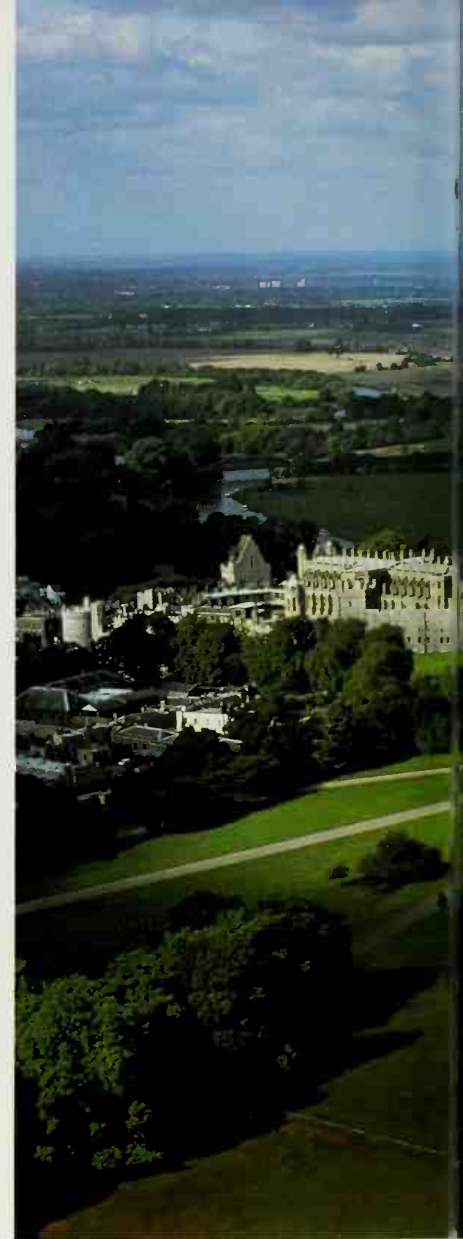
Another gateway at the far side of the cloister leads to an area known as Denton's Commons, which contains residences of clergy and others connected with St George's Chapel, together with St George's House, an international centre for conferences. The stone building on the left is the Chapter Library, erected in the 15th century as a hall for clergy. The timber-framed building on the right, also built in the 15th century, is the residence of the Organist and Master of the Choristers. All these buildings

are closed to the public, but the terrace beside the Chapter Library affords a fine view of the river and of Eton beyond it.

To enter St George's Chapel go back through the Horseshoe Cloister into the Lower Ward, and up the hill to the South Porch. Further up the hill a passageway between St George's Chapel and the Albert Memorial Chapel (8) leads to the Dean's Cloister and beyond it to the Canons' Cloister, both of the 14th century. The wall of the Dean's Cloister which flanks the Albert Memorial Chapel retains the arcading of an earlier chapel built on the same site in the 13th century. Cut into the stone bench at the foot of this wall are sets of nine holes for playing a game like noughts and crosses called nine men's morris. At the far end of this cloister on the left is a vaulted porch, which originally formed its main entrance, containing fine 14th-century carving. The Canons' Cloister contains houses erected for the canons of the College of St George in the 14th century, and still inhabited by them today.

The Albert Memorial Chapel, which is open to visitors without charge, was constructed by King Henry VII on the site of the earlier chapel while work was still in progress on St George's Chapel. He intended it as a shrine for the remains of King Henry VI, and for his own tomb, but it was not used for either purpose. Many years later Queen Victoria converted it into a memorial for her husband, the Prince Consort, who died in 1861. Later she placed within it the tombs of her youngest son Prince Leopold, Duke of Albany, and of her grandson Albert-Victor, Duke of Clarence, who would have come to the throne in place of King George V if he had not died young.

On the other side of the Lower Ward stand the residences of the Military Knights, a foundation instituted by King Edward III in connection with the Order of the Garter (see page 30), and providing lodgings for retired army officers who have served with distinction. Clothed in a scarlet uniform conferred on them by King William IV in the 19th century, they attend Morning Service in St George's Chapel on Sundays, and play an important part in the cere-



monial of the chapel on royal occasions.

The square tower in the centre of the range, Mary Tudor Tower, which was built as a belfry in the 14th century, and bears the arms of Mary Tudor and her husband, King Philip II of Spain, is the residence of their Governor. The next house downhill used to contain their dining hall, and bears a representation of the Garter over its front door. The houses below it were built in the reign of Mary Tudor (1553-8) with a soft yellow stone taken from Reading Abbey. The upper range, faced in the same stone as that used for the castle walls, was originally constructed 200 years earlier by King Edward III for members of the clergy.

At the top of the Lower Ward stands the Round Tower (11), built as the main stronghold of the castle by



King Henry II in the 12th century on a mound raised by William the Conqueror at the time of the castle's foundation. The ditch below is now occupied by a garden belonging to the Governor of the castle, whose residence stands beside it.

An opening in the outer wall of the castle on the left (10) leads to the North Terrace, built by King Charles II in the 17th century. It commands a

fine view of the Thames Valley, with Eton College and the Chiltern hills beyond. A short way along the terrace on the right-hand side stands one of the twin towers of the so-called Norman Gateway (12) built by King Edward III in the 14th century to provide additional protection to the Lower Ward. Beyond it is a gallery constructed by Queen Elizabeth I in the 16th century, followed by a building erected a century earlier by her grandfather King Henry VII as quarters for his queen and family. All these buildings now house the Royal Library.

At the foot of Queen Elizabeth's building is an office where tickets may be bought for the State Apartments, Queen Mary's Dolls' House, and the Exhibition of Drawings by Leonardo da Vinci, Holbein, and others. The entrances to all of these (14) are a few

yards further down the terrace. The far end of the terrace leads, when members of the Royal Family are not in residence, to a point from which the east front of the castle and the formal garden below it can be seen.

Visitors to the State Apartments emerge through King John's Tower (15) into a small courtyard from which the Quadrangle in the Upper Ward can be seen. This is flanked by the State Apartments on the left, and the Private Apartments on the other two sides. Visitors can then go through the moat path (if open), past the equestrian statue of King Charles II (13) to St George's Gate (28) and out on to Castle Hill. If the path is closed they can find their way to Castle Hill by passing through the Norman Gateway (12 – illustrated on page 7) and going round the other side of the Round Tower.

★ ★ ★  
 ABOVE: This magnificent aerial view of the entire castle from the south-east vividly illustrates how William the Conqueror's stronghold dominated the surrounding countryside. The panorama stretches across Buckinghamshire to the Chiltern Hills beyond.



### *Henry VIII Gate*

The entrance to the Lower Ward is through the Henry VIII Gate (centre left) on Castle Hill. At the foot of the hill stands the fine statue of Queen Victoria seen in the picture (left) silhouetted against the towers on the south side of the castle. The gateway was erected in 1509, the first year of King Henry's reign. The vault of the arch is pierced by holes through which molten metal or boiling oil could be poured on those rash enough to attempt a frontal assault, a siege being still a possibility at this period.

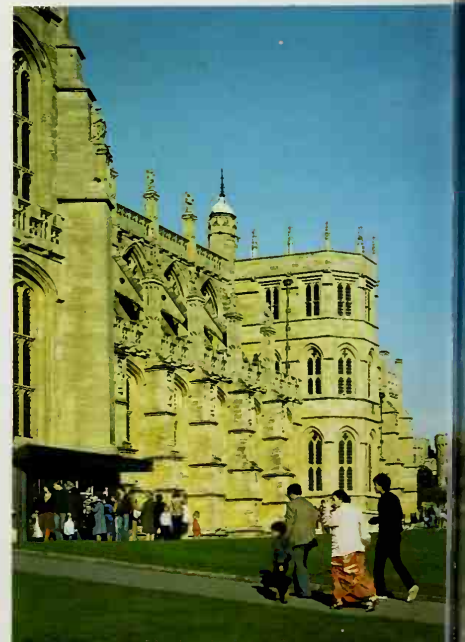


### *The Horseshoe Cloister*

The Horseshoe Cloister (bottom left) was built in 1480 as quarters for the priest-vicars or lesser clergy of St George's Chapel. Entered through a gateway on the Parade Ground, it now houses the lay clerks or men singers in the chapel choir. Behind it rises the steep gable added in 1863 to the 13th-century structure of the Curfew Tower. The basement contains a dungeon, the oldest surviving room in the castle, which is open to visitors.

### *The Lower Ward*

The Lower Ward is seen (below) looking towards the Round Tower on a busy day in autumn when the castle is thronged with visitors. Nearly three million people of all nationalities come to see it every year. On the left is St George's Chapel, terminating in the three-storied John Schorn's Tower. Beyond it, almost hidden from view, lies the Albert Memorial Chapel. On the right, in shadow, stand the lodgings of the Military Knights of Windsor, leading to the King Henry III



Tower. The lower half of the Round Tower was probably built about 1180 by King Henry II. The upper half was added by King George IV.

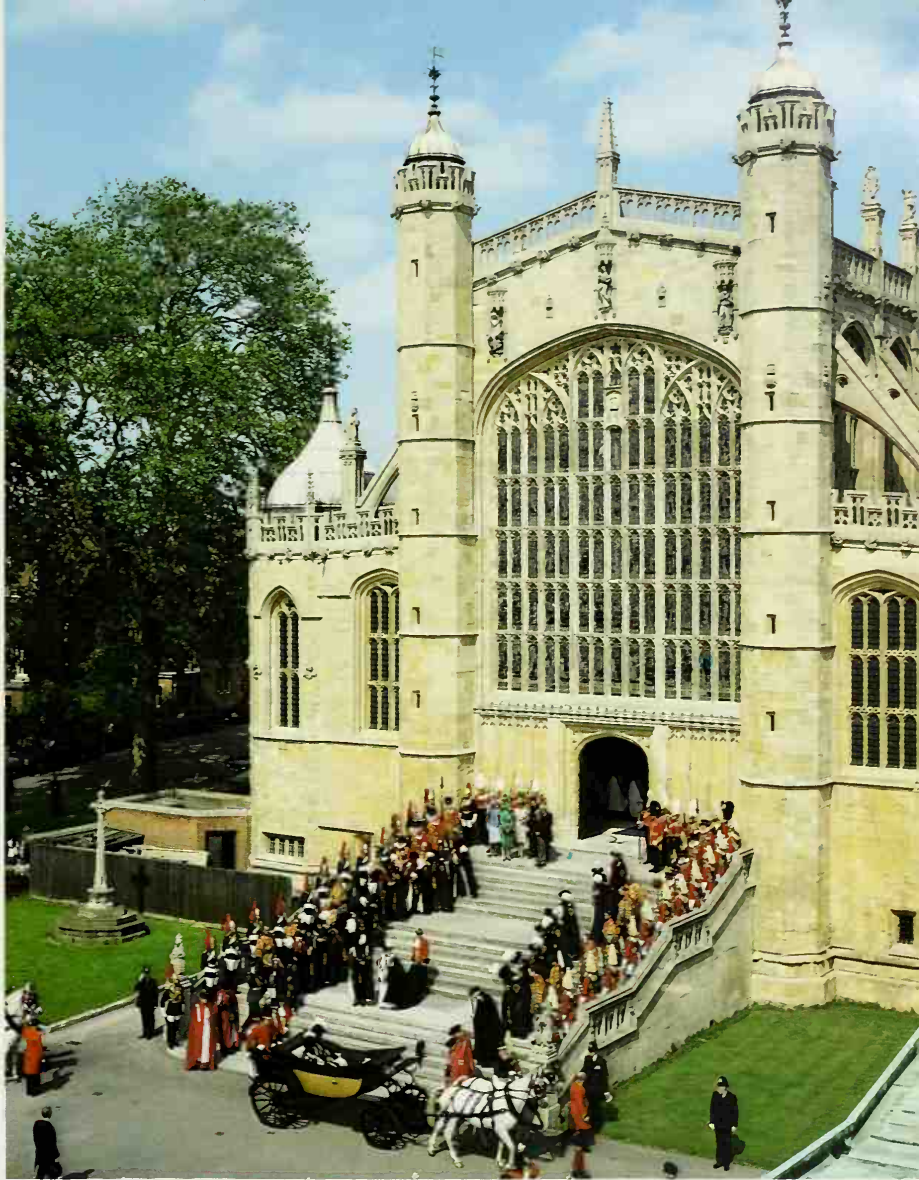
### *St George's Chapel*

The west front of St George's Chapel (right) photographed from a house in the Horseshoe Cloister. One of the finest examples of the Perpendicular style of late Gothic architecture, the chapel was founded in 1475 by King Edward IV and completed 50 years later by King Henry VIII. The great West Door, first used at the wedding of Queen Victoria's fourth daughter, Princess Louise, is now in regular use on important ceremonial occasions such as the service of the Order of the Garter. In this picture The Queen and the Duke of Edinburgh are seen leaving the chapel after the service, watched by Queen Elizabeth the Queen Mother, the Prince of Wales and the Knights Companion of the Order.

### *The Norman Gate*

The gateway which leads to the Upper Ward, misleadingly called the Norman Gate (below right), is actually of 14th-century origin. It was built by King Edward III to replace an earlier gateway defending access to the Upper Ward, where the domestic quarters of the Sovereign were, and still are, situated.

On the right and in the foreground of the picture is part of the mound on which the Round Tower stands. The defensive ditch in front is now occupied by a charming garden. Mound and ditch date from William the Conqueror's construction of 1070.



## The State Apartments

Visitors who wish to see the State Apartments should turn left at the beginning of the road leading to the Norman Gate and go through an opening in the wall onto the North Terrace (marked 10 on the plan). Some distance along the terrace are the entrances to the State Apartments, Queen Mary's Dolls' House and the Exhibition of Drawings.

The remarkable Dolls' House was created in 1921-24 for Queen Mary, to the design of Sir Edwin Lutyens. A separate guide is available to this imaginary palace which is built to a scale of one-twelfth life size.

Windsor Castle houses a collection of master drawings of incomparable richness and variety. This collection has its beginnings in the 16th century when the famous series of drawings by Holbein probably came into the possession of King Henry VIII; and works by Leonardo da Vinci, Michelangelo and Raphael were added in the following century by the House of Stuart. A selection of these drawings is always on view, and full size colour reproductions of many of the finest can be purchased.



## The Grand Staircase

This imposing staircase, designed by Anthony Salvin in 1866, was Queen Victoria's principal contribution to the State Apartments. Dominated by the huge marble statue by Sir Francis Chantrey of King George IV, to whose taste and initiative the present appearance of the castle is largely due,

it stands on the site of one of the open medieval courtyards around which the apartments of King Charles II were constructed.

No less impressive is the fine suit of armour (left), made in the Royal Armouries at Greenwich in 1540 for the burly King Henry VIII, which







## *The Grand Vestibule*

stands against the plinth of the statue. Below the armour is a sword inlaid with gold depicting the siege of Boulogne made for King Henry VIII by Diego de Cayas. On either side of the landing at the top of the staircase, stand two smaller suits of armour, made for the sons of King James I.

The lofty room which the visitor next enters is known as the Grand Vestibule. It owes its strange shape to the fact that it was designed as the landing for an earlier staircase, which emerged in the foreground of the picture. The fine Gothic vaulting was designed by James Wyatt.

The room is now used for the display of military relics. In the case to the left of the entrance are relics of Tipoo Sultan, including a gold tiger's head which formed part of his throne. The case on the opposite wall contains Napoleonic relics, including the bullet which killed Nelson.



## *The Waterloo Chamber*

This impressive banqueting chamber is the outcome of a grandiose scheme conceived by King George IV to commemorate the allied victory over Napoleon at Waterloo.

Having commissioned Sir Thomas Lawrence to paint a series of portraits of all the monarchs, statesmen and warriors who had played a part in the emperor's defeat, the king instructed his architect Sir Jeffrey Wyatville (detail left), nephew of James Wyatt, to find space for a suitable gallery to accommodate this large collection of paintings as part of the extensive re-

construction of Windsor Castle begun in 1824. The architect's solution was to roof in an open courtyard in the centre of the State Apartments. The result of his labours is seen here, with the remarkable clerestory specially designed to give adequate lighting to the portraits.

The fretwork which lines the upper walls was added when the room was restored by Queen Victoria and the Prince Consort in 1861.

Lawrence's dramatic portrait of King George IV (detail right), who died while Wyatville's work was in



progress, hangs beside those of two other sovereigns: his father, King George III, who was alive, though an invalid, at the time of Waterloo, and his brother and successor, King William IV (by Wilkie), in whose reign it was completed.

The series is dominated by the magnificent portrait of the victor of Waterloo, Arthur, Duke of Wellington (above, right), which hangs above the doorway opposite the entrance. The duke wears the Order of the Garter, and holds the Sword of State, which he had carried at a thanksgiving

service in St Paul's Cathedral (shown in the background) the year before. Beside it lies a field marshal's baton, with a letter signed "George P.R."

The huge carpet, reputed to be the largest seamless carpet in Europe, was made for Queen Victoria at Agra in India.

Many of the woodcarvings, which were moved from other parts of the State Apartments during Wyattville's alterations, are by Grinling Gibbons. The immense table is laid for the Waterloo Banquet, held each year on or near 18 June, the date of the battle.





## *The Garter Throne Room*

The Garter Throne Room (above) was constructed for King George IV by Wyattville in one of the oldest parts of the castle, where royal apartments had stood for six centuries. Before its construction, the part beyond the arch formed a separate room furnished with a throne, on which King Charles II gave audience. Today the Knights of the Garter assemble here in the presence of the Sovereign to conduct their business, which includes the investiture of new knights. Set into the walls are portraits of sovereigns in their Garter robes from King George I (by Kneller) to Queen Victoria and the Prince Consort (by Winterhalter). Over the fireplace hangs the state portrait of Queen Elizabeth II by James Gunn (detail right). The fine wood-carvings are by Grinling Gibbons.

The Grand Reception Room (facing page) was created by Wyattville for King George IV as a place of assembly for guests before a function in the Waterloo Chamber next door.

Decorated in the style of Louis XV, it is hung with Gobelins tapestries made in the late 18th century and bought in Paris for King George IV in 1825. Their design is based on paintings by Jean François de Troy depicting the



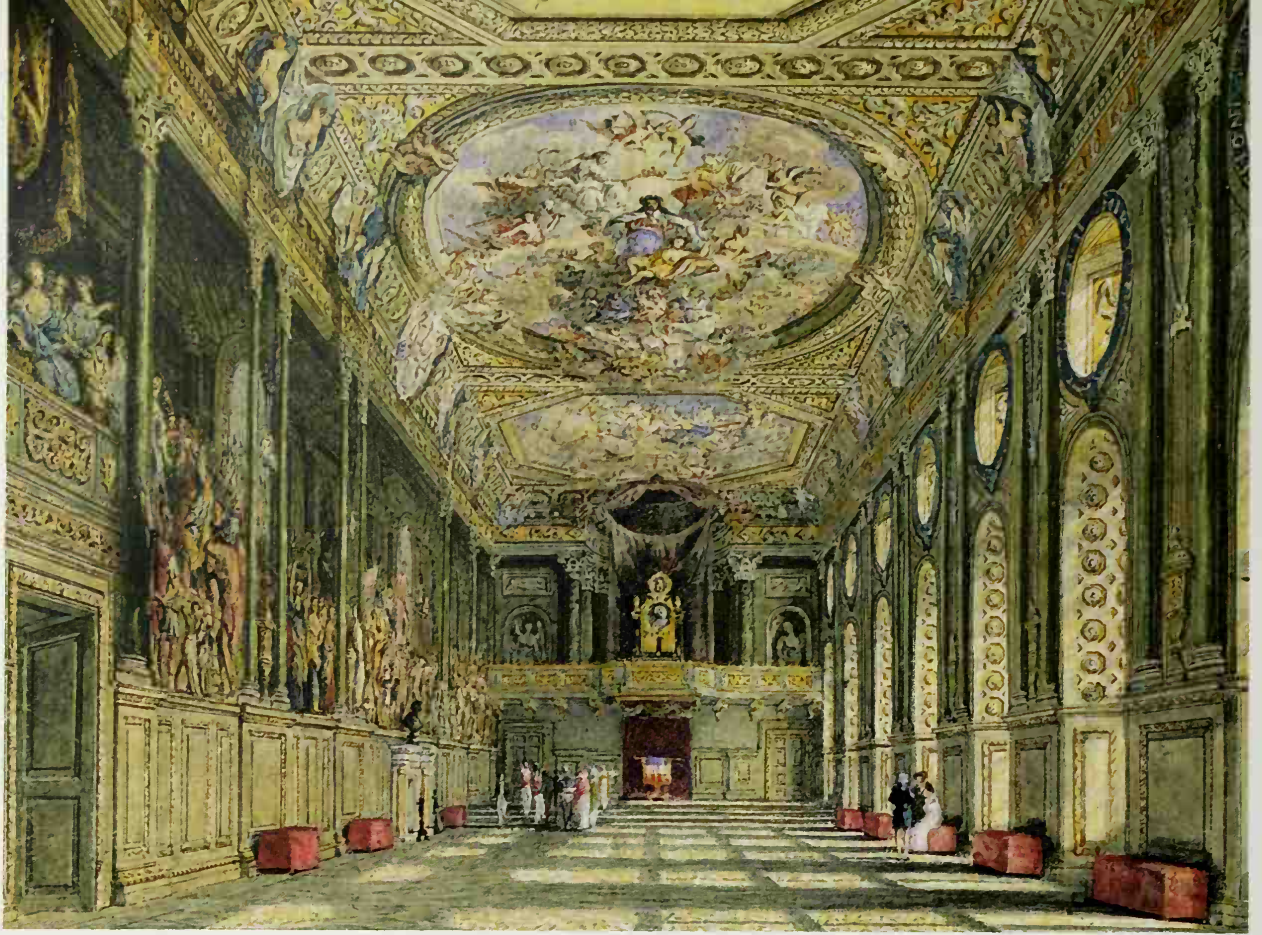
## *The Grand Reception Room*

story of Jason and the Golden Fleece. The handsome gilt plasterwork includes clusters of musical instruments over the doors, and groups of cherubs making music and dancing.

The chairs and settees are covered with 18th-century French tapestry from Beauvais, and the bronze busts are all by French sculptors. Two are of marshals in the armies of Louis XIV, Condé and Turenne, one is of Louis XIII's minister Cardinal Richelieu, and the fourth, of King Charles I, is a copy of an original by Le Sueur. On the right near the exit is a model, cast in 1776, of a statue of Louis XV by J. B. II Lemoyne which was intended for Rouen but never erected.

Above the fireplaces stand two pieces of chinoiserie, one a barometer and the other a clock, from the pavilion which King George IV erected in Brighton after the Chinese taste. The vast green malachite vase in front of the window was a gift to Queen Victoria from Nicholas I of Russia.







## St George's Hall

This great hall, originally built by King Edward III in 1362–5, has been reconstructed twice. The first reconstruction, in the Baroque style, was carried out in 1675–80 by Hugh May for King Charles II. A watercolour painted by Charles Wild in 1819 (facing page above) vividly portrays the richness of its design. The frescoes, by the Neapolitan artist Antonio Verrio, depict (on the wall) King Edward III receiving his royal prisoners King David of Scotland and King John of France, and the Black Prince riding in a triumphal car and (on the ceiling) King Charles in allegorical splendour.

The present day photograph below shows St George's Hall after its second reconstruction. This was carried out in the Gothic style for King George IV by Wyattville, who doubled its length by including a neighbouring chapel. The shields on the ceiling and around the walls bear coats of arms of the Knights of the Garter since the foundation of the

Order in 1348. Today this hall is in regular use for ceremonial functions, such as the State Banquet which The

### THE QUEEN'S GALLERY BUCKINGHAM PALACE

Exhibitions of treasures from the Royal Collections of pictures and works of art can always be seen in The Queen's Gallery (entrance in Buckingham Palace Road). The Gallery is open to the public from Tuesday to Sunday (11 a.m. to 5 p.m. weekdays, Sundays 2 p.m. to 5 p.m.).

The Royal Mews (also in Buckingham Palace Road), where the Royal carriages, State harness and horses may be seen, is open to the public on Wednesdays and Thursdays 2 p.m. to 4 p.m.

Small admission charges are made to The Queen's Gallery and to the Royal Mews.

## The Queen's Guard Chamber

Queen gives to visiting Heads of State.

The visitor now enters the smaller rooms of the State Apartments, built as living quarters for King Charles II and his Portuguese queen, Catherine of Braganza.

The first room housed the guard past which visitors seeking audience with Queen Catherine had to pass. It was reconstructed by King George IV to display military relics. In the centre stands the figure of the King's Champion, who used to ride fully armed into the coronation banquet, and challenge all present to deny the title of the new sovereign. On either side stand fine busts of John, Duke of Marlborough and Arthur, Duke of Wellington, each surmounted by a standard, one bearing the arms of the kings of France, and the other the tricolour. These are rendered annually by the present dukes as token rent for their estates in commemoration of their ancestors' victories over the French.



## *The Queen's Presence Chamber*

Only three rooms of the Baroque palace built by Hugh May for King Charles II in 1675–83 retain their 17th-century interiors, with superb painted ceilings and panelled walls. The ceilings in the Queen's Presence Chamber, the Queen's Audience Chamber and in the King's Dining Room are the work of Antonio Verrio, the Neapolitan artist engaged by the king. The ceilings in the Queen's Audience Chamber and the Queen's Presence Chamber portray his queen, Catherine of Braganza, in allegorical scenes. In this room she is seen surrounded by virtues, while below her the sword of Justice banishes vices such as Sedition and Envy. Most of the other rooms in the State Apartments were similarly decorated by

Verrio: but all save these three lost their ceilings during later restorations, the plasterwork having decayed beyond repair.

The marble fireplace, brought here from Buckingham Palace by King William IV, was designed by Robert Adam, and carved by J. Bacon in 1789. The portrait above it by Mignard depicts Elizabeth, Duchess of Orleans, a first cousin of King George I, with her children. The fine wood-carvings which surround this and the other two pictures are by Grinling Gibbons and his associates.

The two busts on the right of the picture portray marshals of Louis XIV's armies, Vauban and Villars. At the other end of the room is a bust of Handel (right), whose music was often

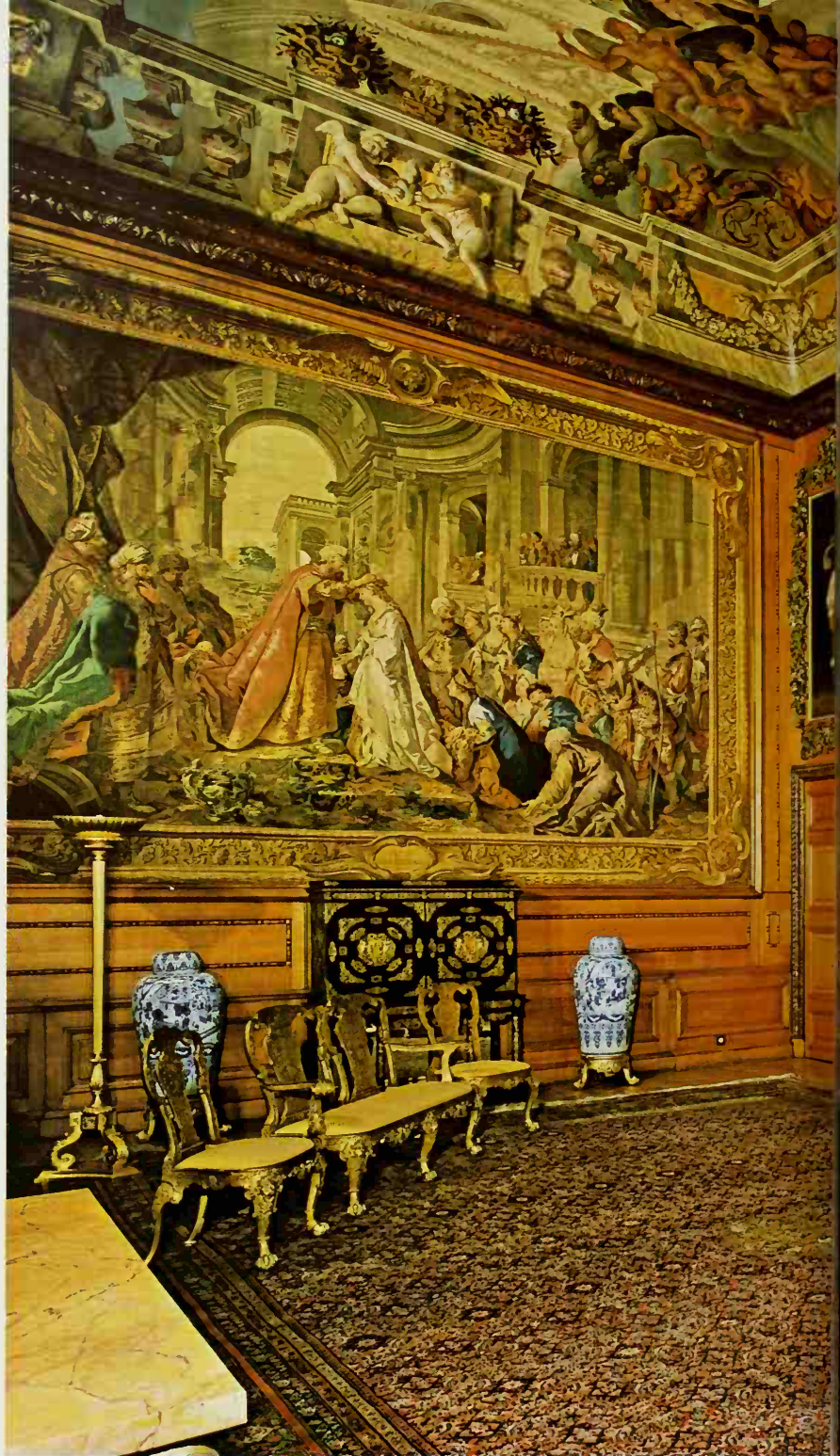
played at concerts given in this room by King George III.

The magnificent tapestries in this and the following room were woven at the Gobelins factory in France in the 1780s. Based on paintings by Jean François de Troy (1679–1752), they depict the story of Esther, the Jewish queen of Ahasuerus, King of the Persians, who saved her compatriots from the massacre ordered by her husband.

The portrait of Catherine of Braganza as a shepherdess (right), by Jacob Huysmans, hangs in the King's Dining Room (see page 26). Above it is a detail of the ceiling in the Queen's Audience Chamber which shows Catherine in a chariot being drawn by swans.







### *The Queen's Audience Chamber*

This is the second of the three rooms in King Charles II's Baroque palace which retains its 17th-century appearance. Here King Charles II's queen, Catherine of Braganza, gave audience after visitors had been ushered in from the Presence Chamber next door. No doubt she had a

throne in this room. Queen Anne, who unlike Catherine was a queen regnant, certainly did. It has been described as a magnificent throne with a canopy of fine velvet on which are two plumes of feathers.

On the ceiling Queen Catherine is depicted by Verrio in a chariot drawn



by swans to the temple of virtue (see previous page). The painting above the exit door is of William II, Prince of Orange, father of King William III. The wood carvings which surround it and the other two pictures are once more by Grinling Gibbons and his associates. The fine Japanese lac-

quer cabinet (bottom left) is one of a pair mounted on English gilt wood stands of c.1730.

The terracotta bust of King Charles II (left centre) is in the King's Dining Room. The sculptor is unknown. The miniature of Hugh May (above centre) is by Samuel Cooper.

The photographs of the State Apartments, and the portraits and objects in the Royal Collections, are reproduced by gracious permission of Her Majesty The Queen. Other illustrations are acknowledged on page 31.





## The Queen's Ball Room

Known for over a hundred years as the Van Dyck Room, this room resumed its earlier title of 'The Queen's Ball Room' when the paintings by Van Dyck which used to hang there were moved to the room beyond. It was for Queen Catherine of Braganza that it served as a ball room: but it owes its present appearance to King George IV. The room now contains a varied selection of pictures from the 18th century.

On the right of the entrance is a

portrait by Sir Thomas Gainsborough of Colonel John Hayes St Leger (detail below left), a friend of King George IV when Prince of Wales. The Prince commissioned the picture in 1782. On the wall opposite the windows hang four portraits by the American artist Benjamin West, a president of the Royal Academy of Arts and favourite artist of King George III. The pair of double portraits on either side of the fireplace depict the four eldest of the king's

sons; on the far right (not shown) is a portrait of the king's consort, Queen Charlotte; and on the far left one of the king himself.

Among the other pictures in this room are a charming portrait of *The Three Youngest Daughters of King George III* by another American artist, John Singleton Copley (above left), and two views of Venice by Canaletto, of which one, *The Ducal Palace and the Old Library*, is illustrated here (left).



## *The Queen's Drawing Room*

This and the next three rooms of the State Apartments also owe their present appearance to King George IV, whose architect Wyattville converted them into a suite for royal visitors when the king moved his personal apartments to the other side of the castle. When first constructed by King Charles II, this room had served

Queen Catherine as her 'withdrawing room', or private sitting room, into which she withdrew either from the Audience Chamber beyond the Ball Room, or from the King's Dining Room, which lies beyond the doors to the right of the entrance. After conversion it formed a drawing room for visitors.

Opposite the fireplace hangs Van Dyck's celebrated painting of King Charles I's five eldest children, which originally hung above the table in that king's breakfast chamber at Whitehall Palace. The group comprises two future kings: Charles, Prince of Wales, and James, Duke of York, and their sisters Mary, Elizabeth and Anne.



### *The King's Closet*

This room (above) served King Charles II as a private sitting room. After Wyattville's reconstruction it was used as a private bedroom in the suite for royal guests. It contains three fine portraits by Holbein, of which the most striking, to the right of the exit, is of Sir Henry Guildford, Comptroller of the Household to King Henry VIII.

### *The King's Dressing Room*

This room (right) originally served King Charles II as a small private bedroom. It was later reduced in size to make space for two bathrooms beyond, and converted by Wyattville into a dressing room in the suite for royal visitors. The pictures include a remarkable series of portraits by various artists including Holbein, Dürer, Rembrandt and Rubens, as well as the famous triple portrait of King Charles I by Van Dyck (illustrated on page 25). This was commissioned to enable Bernini to carve a bust of the king without making the journey from Rome to London. The painting was brought back to England by a collector in 1802 and later sold to King George IV.







## The King's State Bedchamber

The King's State Bedchamber (left) contained the State bed, but was not, in King Charles's day, where the king actually slept. In earlier reigns the State Bedchamber, to which only trusted friends and advisers of the monarch had access, became the place in which secret affairs of state were discussed and settled, like the Cabinet Room of today. As monarchs came to prefer more privacy, so they chose to sleep elsewhere than in their place of business. King Charles's real bedroom lay in the previous room, which was formally called his dressing room, but often known as 'the King's constant bedchamber'.

After King George IV's reconstruction, this room became a principal bedroom of the suite; and the present bed, by the French cabinet maker Georges Jacob (1739–1814) was placed here by Queen Victoria for the State Visit of Napoleon III and the Empress Eugénie in 1855. The hangings of purple and green are in the Napoleonic colours, and embroidered at the foot are the letters LNEI (*Louis Napoleon Eugénie Imperatores*). Around the walls hang a magnificent series of pictures by Canaletto.

## The King's Drawing Room

When first constructed by King Charles II, this room (right) served as his 'withdrawing room' to which he withdrew either from his Audience Chamber, which lay beyond the door in the wall facing the entrance, or from his Dining Room, into which the visitor will shortly pass. In King George IV's reconstruction this room became the Drawing Room for the visiting Sovereign.

The pictures are all by Rubens and his school. Over the fireplace is *The Holy Family*, flanked by a landscape depicting Summer (on the right) and a scene of peasants in a barn depicting Winter (on the left). On the wall facing the entrance hangs *St Martin Dividing His Cloak* painted by Van Dyck when he was under the influence of Rubens. Facing the entrance is an equestrian portrait, after Rubens, of Philip II of Spain, who married Queen Mary I of England in 1544. It was in this room that the body of King George IV lay in state after his death in 1830.





## *The King's Dining Room*

The King's Dining Room is the last of the three rooms on the public route through the State Apartments which retain a ceiling painted by Verrio and woodcarvings by Grinling Gibbons.

The theme of Verrio's painting, completed in 1678, is a banquet of the gods, who are seen at table, served

with nectar by Ganymede. Eagle and peacock below mark the presence of Zeus, King of the Gods, and his consort Hera, while bow, arrows, and wings denote Eros, God of Love. The syrinx of Pan provides popular music, while Apollo draws more serious strains, not from his usual lyre, but

from a viola da gamba. Provisions for the banquet are shown on the cornice.

Provisions are also the theme of the masterly woodcarvings of Grinling Gibbons which represent flowers, fruit, fish and game. In King Charles's day the principal meals of the Sovereign were taken in this room.

# THE STORY OF THE CASTLE

## *The Fortress*

Windsor Castle has been the home of kings and queens for nearly nine centuries, and is by far the oldest royal residence still in use.

It was originally built not as a residence but as a fortress. When William the Conqueror had overrun the greater part of England he dispersed his forces throughout the country to form an army of occupation, which maintained control of a hostile population by constructing and garrisoning a chain of strongholds.

London was secured by two of these, built on the edge of the city (one has survived as the Tower of London). To command the surrounding area he erected a further nine, each 20 miles distant both from the centre and from its neighbours, so that reinforcements could reach any unit in the system within a single day.

The area policed by the westernmost castle in the chain was of particular strategic importance as it was traversed by the Thames, then the main freight route into the interior. An isolated escarpment overlooking the river at the right distance from the capital was chosen as the site, and on it they built a typical Norman castle. The Normans had evolved a system of defences far stronger than anything known to the Anglo-Saxons. Its novelty consisted in the use of two defensive structures, one inside the other. The inner structure was formed by a mound of earth, crowned by wooden defences and encircled by a ditch. Outside it lay a wide area, surrounded in its turn by an earthen wall furnished with wooden defences and an encircling ditch, which gave protection to non-combatants and their animals. This area was normally roughly circular; but at Windsor it was made long and thin to take full advantage of the escarpment. As a result its width was only just greater than the diameter of the ditch surrounding the central mound, which effectively divided it into two separate sections. Of these the eastern section, which is on the highest part of the escarpment, is known today as the Upper Ward, and houses the domestic apartments of the Sovereign. The western section, which slopes away from the Round Tower, was less easy to defend, and was accordingly given further strength by yet another

earthen wall built across it near its higher end. The parts above and below the site of this wall (which was levelled in the 17th century) are known as the Middle and Lower Wards respectively.

## *Early Residences*

Not long after it was erected, this military post began to be used as a royal residence. It happened to lie on the border of a large tract of forest in which Saxon kings had hunted for centuries, basing themselves on a small lodge four miles downstream, in a settlement called Windlesora. The alien invaders were no less keen on the hunt, but far from welcome among their newly conquered subjects, and soon found it wise to move house to the greater security of the fortress. When they did so, they gave it the name of the Saxon settlement.

No trace remains of the earliest royal apartments, which were doubtless built of timber and other perishable materials: but some kind of royal lodging must have existed by 1110, when King Henry I is recorded as having held his court in the castle. Not until more than 50 years later, during the reign of his grandson King Henry II, were the occupants able to enjoy the luxury of stone buildings,

for which the material had to be brought from as far afield as Bedfordshire. This was used for two separate sets of apartments, one for domestic use in the Upper Ward, where the State Apartments now stand, and the other for ceremonial purposes in the Lower Ward, on and around the site now occupied by St George's Chapel. The second set, after substantial further enlargement, was destroyed by fire a little over a century later, since when the royal lodgings have been confined to the Upper Ward.

## *The First Walls*

Later in King Henry's reign a rebellion instigated by his sons diverted his energies from domestic comforts to the strengthening of the castle's defences. Once again stone was introduced, but this time from a less distant source. Glacial deposits in the heath country 10 miles to the south provided a rugged material known as heath stone, hard to work but admirable for a defensive structure. The lower half of the Round Tower probably dates from this period, as well as much of the outer wall of the Upper Ward, with its rectangular towers, added as a protection against scaling. The wall was continued around the Middle and Lower Wards, but the rebellion was suppressed before it was completed, and to save further expense the lowest section was left with its timber defences.

It was in this condition that the castle suffered the only two sieges in its long history. The first was caused by another rebellion, once more a family affair, but this time with the rebels inside the castle. They held it on behalf of the future King John, who had taken up arms against his brother Richard Coeur de Lion. The siege was unsuccessful, and was ultimately lifted when a settlement was reached between the king and his brother.

The second siege was a more serious matter. Soon after John, now king, had set his seal to Magna Carta he persuaded the Pope to annul the document. The barons who had exacted the agreement from him rebelled, and sought help from the king of France, whose son they aimed to put on the English throne. In the process they attacked the castle and over a period of three months did serious damage to



*The castle is the setting for many ceremonial occasions. In this picture The Queen is seen reviewing a parade of Scouts.*



its walls, only raising the siege when their forces were needed elsewhere. With the death of the king and the succession of his 10-year-old son King Henry III the rebellion lost its impetus, and the siege was not resumed.

### *Completion of the Walls*

The damage was repaired during the new king's minority, and soon afterwards the lowest section of the outer wall was completed. The towers constructed at this time can be distinguished from those built for the king's grandfather by their circular outline. Military experience in the interval, particularly during the Crusades in Asia Minor, had shown that a structure without corners was not only less easy to knock down, but also offered the defenders a wider field of fire.

With the completion of the castle's defences, subsequent alterations were mainly confined to domestic accommodation and chapels.

### *Later Residences*

On the domestic side no less than four fundamental reconstructions were yet to come. The first, by King Henry III after his marriage, was the last word in luxury for the age, but vanished almost without trace a century later in the far grander reconstruction of King Edward III.

This king, who was born at Windsor, celebrated his victories over the Scots and French with the foundation in 1348 of England's premier Order of Chivalry, the Order of the Garter.

\* \* \*



ABOVE LEFT: *The gate at the top of Castle Hill, showing the curved outline of King Edward III Tower and, on the right, Lancaster Tower.*

CENTRE LEFT: *The castle guard is mounted daily on the Parade Ground in winter, and on Castle Hill (as here) in summer. When Court is in residence, it is mounted in the Quadrangle. Garter House, with rounded exterior, stands on the left, next to the tall mass of Mary Tudor Tower, with Henry III Tower on the right.*



BELOW LEFT: *Salisbury Tower facing the shops on Castle Hill, some of which date from the 16th century.*

FACING PAGE: *Two views of the Quadrangle. That seen through St George's Gate shows the statue of King Charles II presented in 1679 by Tobias Rustat, a page of the backstairs.*



The choice of so intimate a garment for the badge of the new order is said to have arisen from an incident at a ball held to celebrate the capture of Calais. A garter worn by Joan, Countess of Salisbury, a celebrated beauty who may have been the king's mistress and later married his son, the Black Prince, fell to the ground. The king picked it up, and some of his courtiers smiled at what they took to be an amorous gesture. This led the king to utter the celebrated words '*Honi soit qui mal y pense*' ('Shame on him who thinks ill of it') adding that they would soon see that garter advanced to so high an honour that they would be happy to wear it themselves.

To provide a worthy setting for the gatherings of the Knights Companion of the new order, King Edward demolished the residence of King Henry III and erected a new and more spacious range of apartments which included the original St George's Hall, and stood for as long as three centuries. These apartments were still standing when King Charles I spent his last Christmas in captivity at the castle in 1648, shortly before his execution. By the standards of the day they too had now become irredeemably old-fashioned and uncomfortable, and after the Restoration his son, King Charles II, commissioned the architect Hugh May to replace them with a new palace in the fashionable Baroque style. The basic structure of this building survives in the present

State Apartments, and three of its rooms still retain much of their original decoration.

After another century and a half standards of comfort had once more changed, and a monarch came to the throne whose visions of grandeur eclipsed those of any of his predecessors. This was King George IV, whose architect Wyattville carried out the castle's last and greatest reconstruction. Rather than destroy King Charles's elegant apartments, King George had the smaller rooms converted into a wing to house visiting royal families, and built new private apartments for himself on the other

two sides of the Upper Ward. The larger rooms were remodelled for ceremonial use. All the new work was dominated by the Gothic style, which had been banished from the royal apartments with the construction of King Charles II's Baroque palace, but gradually reintroduced a century later in a modest programme of repair and restoration by King George III. The external additions of King George IV included an extra storey on the Round Tower, several completely new towers, and a profusion of elaborate machicolations on old and new alike. It is to these accretions that the distant view of the castle owes its dramatic air of romantic medievalism.

So successful was the design of this great reconstruction and so sound the workmanship that little alteration has been needed since. The basic structure of the palace left to his successors by King George IV is much the same as that used by Queen Elizabeth II today.

### *The Chapels*

The earliest chapel of which any trace remains was built by King Henry III. Not only did this king, as we have seen, erect a new range of domestic apartments in the Upper Ward, but he also greatly enlarged the ceremonial quarters erected by King Henry II in the Lower Ward, building a new chapel in the process. This chapel was still standing when King Edward III founded the Order of the

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Garter in the following century, and it was devoted to the service of the new order. By this time the adjoining domestic buildings had been destroyed by fire, and King Edward used their site for new buildings to accommodate the clergy needed for the order and its associated religious foundation. These buildings largely survive to the present day, and are lived in by the dean and canons.

The next century saw the construction in the valley below of the much more spectacular chapel of Eton

College, founded by King Henry VI. This king was deposed by King Edward IV, who was probably also responsible for his death. Meanwhile the modest chapel in the castle had fallen into disrepair. The new king decided to outdo his fallen rival, and in 1475 began the construction of the present chapel of St George. It was not until 50 years later, in the reign of King Henry VIII, that this masterpiece of late Gothic architecture was completed. It replaced its predecessor as the chapel of the Order of the Garter,

and still provides a magnificent setting for the splendid service of the Sovereign and Knights Companion of the order.

Meanwhile the earlier chapel had been reconstructed by King Henry VII for use as a Lady chapel and a tomb-house. It was never used for either purpose (though a royal vault was later excavated below it for King George III and his family). It was eventually remodelled by Queen Victoria as a memorial to her husband, the Prince Consort, who died at Windsor in 1861 at the early age of 42, and whom she survived by nearly 40 years.

*The Most Noble Order of the Garter, founded by King Edward III in 1348, is the highest order of chivalry in England. The Knights Companion, 24 in number, are appointed by the Sovereign and they assemble at Windsor in June when new knights are invested with their robes and insignia in the Garter Throne Room (page 12). They then progress to St George's Chapel for their service (front cover). The photographs above show (right) The Queen, Sovereign of the Order, leaving the chapel after the service and (left) Her Majesty and the Duke of Edinburgh in their carriage passing through the gate of the Horseshoe (Zanier).*

*During the State Visit of the President of the United States and Mrs Nancy Reagan in 1982 The Queen entertained her distinguished guests at Windsor Castle. The formal photograph on the facing page, in which Prince Philip is seen wearing the distinctive 'Windsor Uniform', was taken at the State Banquet. On the following morning The Queen took the President riding whilst Prince Philip drove Mrs Nancy Reagan in Windsor Park.*

*The other picture on the facing page shows the Mounted Band of the Household Cavalry at the Royal Windsor Horse Show which is held annually in May.*

### *The Civil War and the Interregnum*

St George's Chapel had been completed for more than a century when the Civil War broke out in 1642. King Charles I made no attempt to defend the castle, which fell into the hands of the Parliamentary forces at an early stage. They treated the chapel with scant respect, seizing the plate, ejecting the dean and canons, and stabling their horses in the nave. The castle became a gaol for Royalists.

After King Charles's execution in 1649, his body was brought back to the castle and buried in St George's Chapel. The burial took place in silence as the Parliamentary authorities would not allow the use of the funeral service prescribed in the Book of Common Prayer, and the location of the tomb remained unknown for over a century and a half.

### *The Long Walk*

These sad memories were effaced after the restoration of King Charles II by the demolition of the medieval apartments of King Edward III. To create a worthy setting for the Baroque palace with which he replaced them the king laid out an avenue three miles long leading into the centre of the Great Park to the south. He could not bring this avenue right up to the castle as several houses in the town stood in the way. A century and a half later King George IV had these buildings removed, brought the avenue up to the castle walls, and added a new gateway at its end leading directly into the Quadrangle. The avenue was replanted in 1945, when the original trees were felled owing to disease. It forms the principal processional way into the castle, and is the scene of colourful ceremonial whenever The Queen entertains a visitor of State.

### *The Castle Today*

Of the three official residences of the Sovereign, two are in the capital cities of London (Buckingham Palace) and Edinburgh (Holyroodhouse), while Windsor Castle alone is in the country. Much used by The Queen and her family at weekends, it is close enough to London to be convenient for official business, and Her Majesty is normally in residence for the whole of April, as well as for a week in June at the time of the Royal Meeting at Ascot Race Course. There is also a large family gathering in the castle at Christmas.

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