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Рецензент
кандидат педагогических наук
И.Р. Максимова

Авторы-составители:
Е.В. Рябцева, А.А. Гвоздева, Л.П. Циленко

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Учебное пособие по английскому языку

Авторы-составители:
РЯБЦЕВА Елена Викторовна,
ГВОЗДЕВА Анна Анатольевна,
ЦИЛЕНКО Любовь Петровна

Редактор М.А. Евсейчева
Компьютерное макетирование А.И. Евсейчев

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PART I THE HOUSES OF PARLIAMENT

THE OLD PALACE

Words and Expressions

- *marshy* – болотистый
- *a body* – организация, коллектив людей
- *a burgess* – член парламента
- *a furnace* – печь, топка
- *Exchequer* – министерство финансов
- *a tally stick* – палочка, обычно прямоугольной формы, с насечками, которые означают сумму долга
- *rambling* – беспорядочно выстроенный

The New Palace of Westminster – the correct name of the Houses of Parliament – stands on a historic riverside site which links it with the origins of Parliament and the ancient palace of the Norman kings.

This originally *marshy* spot was first used by Canute for a royal palace, but it was Edward the Confessor who established the medieval building now known as the Old Palace, to be close to the Abbey of St Peter at Westminster which he refounded. The Old Palace was both a royal residence and a meeting place of parliaments; it was the principal residence of the kings of England until 1532, when Henry VIII moved to Whitehall Palace and St James's Palace. No longer a royal residence, the Palace of Westminster nevertheless remains a royal palace to this day.

The Old Palace was built as a residence for the King and his court, and as a setting for state ceremonial. Over the centuries it was rebuilt and extended, but its most important structure remained Westminster Hall, which still stands today. This was the meeting place of the King's Council, *a body* later enlarged to include knights of the shires and *burgesses* from the towns during the struggle for power between Henry III and Simon de Montfort. The Great Parliament of 1265, which met in this hall, has been seen as the origin of the modern Parliament.

The separation of the Commons (the knights and burgesses) from the Lords (the nobles and prelates) seems to have begun about 1332. The Commons met in parts of the palace or in the chapter house or refectory of the abbey until in 1547 the private chapel of the palace – St Stephen's Chapel, on the site of the present St Stephen's Hall – was secularised and given to the Commons as their first permanent meeting place. The Commons adapted it to their needs, installing the Speaker's chair in front of the altar and using the chapel stalls for seats.

Sir Christopher Wren made changes to St Stephen's Chapel in 1707, inserting three round-headed windows, adding paneling and galleries and lowering the roof. Subsequent architects tried to maximise the space in the long narrow chamber, but the seating arrangements remained rather crowded, with parallel rows of benches facing each other. This probably influenced the present seating plan of the Commons.

Until 1801 the Lords met in the Parliament Chamber, at the southern end of the Old Palace. It was beneath this chamber that Guy Fawkes and his fellow conspirators placed barrels of gunpowder in 1605, an act of treason which led to their execution in Old Palace Yard.

After the Union with Ireland in 1801 the Lords, seeking more space, moved into the Court of Requests, to the south of Westminster Hall where the statue of Richard I now stands. The Lords remained there, and the Commons in St Stephen's Chapel, until the night of 16 October 1834 when the Old Palace went up in flames. The overheating of a House of Lords *furnace* filled with *Exchequer tally sticks* used for keeping accounts led to a massive blaze which destroyed almost all of the *rambling* medieval building.

Answer the following questions.

1. What is the real name of the Houses of Parliament?
2. Why did Edward the Confessor establish the medieval building?
3. Was the Old Palace still used as a royal residence?
4. Why was Westminster Hall enlarged?
5. Where did the Commons and the Lords meet after their split?
6. Where had the Commons and the Lords sat until the Old Palace went up in flames?

THE NEW PALACE

Words and Expressions

- *unsuitability* – непригодность
- *emphasis* – акцент
- *layout* – расположение
- *collaboration* – сотрудничество
- *elaborate* – искусно сделанный
- *carving* – резьба по дереву
- *to alter* – изменять
- *to obscure* – потемнеть, выгореть

A new Palace of Westminster, much more magnificent and carefully planned, was to rise on the site of the old building, whose *unsuitability* as the seat of Parliament had long been recognised.

The fire provided an opportunity to create a new building which could be a symbol of the spirit of parliamentary reform (the 1832 Reform Act had just been passed), a monument to the history of the nation and a building providing the comforts available in the mid nineteenth century. A competition was held, specifying a design in either the gothic or Elizabethan style. Out of ninety-seven entries the winner was Charles Barry, who chose the perpendicular gothic style to harmonise with Westminster Abbey's Henry VII Chapel. He created a functional secular palace combining practical arrangements with an extraordinary complexity of ornament, aiming to achieve 'a sculptured memorial of our national history'.

Barry designed the buildings of the New Palace around the series of courtyards, above which rise the central tower and the clock tower. The Commons' chamber is in the block between the two towers.

The most unified design of the New Palace is the east front, which has an unbroken line of large pinnacles stretching along the river for 872 feet (265 m). Barry raised the central part of this facade to provide more interest. Below the east front is the paved terrace beside the river which is popular with MPs during the summer. The highly decorated exterior includes

lettering, heraldic panels and over 300 statues of kings, queens and saints installed within a picturesque but regular gothic framework.

His design had a pioneering *emphasis* on the use of space, locating the two chambers and all the main rooms on the principal floor. Its circulation areas and public rooms work as successfully today as when they were designed, particularly as a result of the symmetrical *layout* planned around the Central Lobby and along the river front. At either end Barry placed imposing towers which he set back from the river. In the south the Victoria Tower rises above Millbank, and to the north the Clock Tower with its famous hour bell Big Ben dominates New Palace Yard. The Victoria Tower rises 323 feet (98 m) to the base of flagstaff, from which the Union Jack is flown on the days when Parliament is sitting and on some special occasions. The flag can be as large as 36 feet (11 m) by 18 feet (5,5 m) – one of three sizes are flown according to the strength of the wind – and is replaced by the Royal Standard when the Queen comes to open Parliament at the beginning of each session. The tower contains the records of Parliament, including the master copies of Acts of Parliament since 1497.

The Clock Tower is famous for its mighty clocks, which began its service in 1859 and overcame some early problems to become a reliable timekeeper and a much-loved landmark. Big Ben clock's hour bell, was probably named after a champion boxer of the period rather than the First Commissioner of Works, Sir Benjamin Hall. Each of the Clock Tower's four vast faces is 23 feet (7 m) in diameter and the figures are 2 feet (0.6 m) long. A light shines from the tower when either House is sitting at night. Westminster Hall, which survived the fire, was incorporated into the scheme.

The interiors of the New Palace were developed in *collaboration* with A.W.N. Pugin, whose inventive genius for adapting gothic forms created the *elaborate* furniture, *carvings* and fittings. The partnership of these two men produced the first great Gothic Revival public building. Barry created the overall design of the palace and dealt with its planning and construction – a great technical feat in itself. Pugin supplied a flood of drawings for every part of the building, which Barry did not hesitate *to alter* with an eye to the scale and overall effect. After Pugin's death in 1852 his designs continued to be used. Barry died in 1860 and work on the palace was continued by his son Edward Middleton Barry.

The building covers an area of eight acres (3.2 hectares), and was not finished until the 1870s at a total cost of over two million pounds. It has undergone changes ever since. Offices needed to be created out of the spacious residences originally included for the senior officers of Parliament. In the process many fittings and decorations were removed or *obscured*, particularly during the 1920s and 1930s when Pugin's style went out of fashion. Luckily, painted ceilings were often only covered over, and records of the original wallpapers and other designs can be traced. A steady programme of work in the last twenty years has recreated the richly decorated interiors which comprise many of the 1,100 rooms in daily working use throughout the palace.

Answer the following questions.

1. Where was the New Palace of Westminster raised?
2. What was the New Palace of Westminster supposed to become?
3. Who became the winner of the competition? What style did he chose for the new Palace?
4. In what way was the New Palace constructed?
5. Why has the circulation area and public rooms been working successfully till present days?
6. Was Westminster Hall rebuilt?
7. What are the interiors of the New Palace?
8. Why has the New Palace undergone changes since 1870s?

It's interesting to know.

Some Statistics

Length of river front	872 ft (265 m)
Area of site	8 acres (3.2 hectares)
Staircases	100
Length of passageways	3 miles (4.8 km)
Rooms	1100

Commons' chamber	68 ft × 46 ft (20.7 m × 14 m)
Lords' chamber	80 ft × 45 ft (24.4 × 13.7 m)
St Stephen's Hall	95 ft × 30 ft (29 m × 9.1 m)
Westminster Hall	240 ft × 68 ft (73 m × 20.7 m)
Height of Clock Tower	316 ft (96 m)
Height of Victoria Tower	323 ft (98 m)
The great clock	
Hands: minute (copper)	14 ft (4.3 m)
hour (gunmetal)	9 ft (2.7 m)
Glass panes in each face	312
Pendulum	14 ft 5 in (4.4 m)
Weight of Big Ben	13 tons 10 cwt. 99 lb. (13.75 tones)

Sir Charles Barry

Born in Bridge Street, Westminster, the son of a stationer, Sir Charles Barry (1795 – 1860) was already a leading architect when he won a competition of 1876 to design the New Palace. The heavy demands of the work at Westminster, probably exacerbated by his perfectionist approach, caused him to complain that he had been obliged to give up more than two thirds of a lucrative practice. He was knighted in 1852, shortly after the new Lords' and Commons' chambers had come into permanent use. Other important work by him the Travelers' Club and the Reform Club in London built in the classical style and Halifax Town Hall in the gothic style.

A.W.N. Pugin

The son of a French émigré architect and artist, Augustus Welby Northmore Pugin (1812 – 1852) began designing furniture and silver at the age of fifteen, but he was still virtually unknown when he helped Barry with the drawings for the competition design. By 1844, when he returned to assist at Westminster, he was a well-known architect and theorist of gothic style. Converted to Roman Catholicism in 1835, he worked hard at designing churches and houses in addition to his labours on the New Palace. This overwork probably contributed to his apparent mental illness and premature death.

THE ROYAL PROCESSIONAL ROUTE

Words and Expressions

- *a suite* – ряд
- *pageantry* – блеск, шик
- *a tread* – ступень
- *a porch* – галерея
- *to robe* – облачаться в мантию
- *ornate* – богато украшенный

Inside the palace the level of decoration varies depending on the ceremonial importance of each area. Thus the grandest interiors were created in the Lords' chamber and the *suite* of rooms which form the royal processional route for the State Opening. For this purpose the architect preferred halls to staircases.

The *pageantry* of the State Opening begins as the royal carriage comes through the arch at the base of the Victoria Tower. At the State Opening The Queen processes through the Royal Gallery wearing the Imperial State Crown, escorted by the great officers of state. Here the Queen enters the palace and climbs the Royal Staircase with its unbroken ascent of wide low *treads*. The procession then reaches the landing called the Norman *Porch*, so named because there had been plans to install statues of Norman sovereigns here. It is dominated by an atmospheric portrait of Queen Victoria. Portraits and busts of peers who were prime ministers now occupy the pedestals in the Norman Porch which were intended for statues of Norman sovereigns.

The Queen's *Robing Room*, the next room in the Queen's progress, is in the centre of the south front of the palace. This elaborately decorated room contains a series of frescos based on the story of King Arthur. The artist, William Dyce, worked on them between 1848 and 1864, painting only in the summer because of problems of getting the wet plaster to dry. The Arthurian legend is also used for the carved bas-reliefs which are set into the

linen fold panelling. At the end of the room is a Chair of State designed by E.M. Barry, who also designed the *ornate* fireplace. The Chair of State stands in front of a fine needlework panel embroidered with the royal arms by the Royal School of Needlework in 1856. The portraits of Queen Victoria and Prince Albert are by Winterhalter and the large fresco by William Dyce depicts Sir Gawain swearing to be merciful. The fireplace installed in the room in 1864 demonstrates the greater richness of style that he favoured. The gilded statues of St George and St Michael were added in 1870. The Robing Room was used as the House of Lords between 1941 and 1951, when the Commons moved into the Lords' chamber after their own chamber had been destroyed in wartime bombing. Since then it has been used for its original purpose, as the apartment where the sovereign puts on the Imperial State Crown and parliamentary robes.

When the Queen is ready the double doors are opened and her procession moves into the Royal Gallery. This vast room, some 100 feet (30 m) long, is lined with two historical scenes, of the death of Nelson at Trafalgar and the meeting of Wellington and Blucher at Waterloo. Originally The Royal gallery was to have had a lower ceiling but in final stages of his design the architect decided to raise the roof to make the room more impressive. Apart from the State Opening and occasional parliamentary ceremonies, the gallery is not greatly used. Plans for other frescos were abandoned, and portraits of kings and queens since George I now cover the walls. Other decorations include four pairs of gilded royal statues, and large Tudor roses in the ceiling panels and on the archways; these are a favourite emblem throughout the palace. The room is occasionally used for parliamentary ceremonies, including the reception of visiting statesmen from abroad.

From the Royal Gallery the Queen's procession passes into the Prince's Chamber. The decoration of this room is based on a Tudor theme, and includes full-length portraits of Henry VIII and his six wives and other leading figures of the period. The Tudor portraits were painted in oil on panels in 1854 – 1860 by students from the Royal School of Art, but were based on the best contemporary sources. The room also contains a large neo-classical statue of Queen Victoria by John Gibson which is dominating the Prince's Chamber. Controversy has always surrounded the scale of the work, and the flanking statues of Justice and Mercy were banished to storage on Woolwich from 1955 until 1976 when a change in public taste caused them to be reinstated.

Answer the following questions.

1. In what way does the inside decoration vary?
2. Why did the architect prefer halls to staircases in the palace?
3. How is the State Opening held?
4. Why did the Norman Porch get such a name?
5. In what way is the Queen's Robing room decorated?
6. Since when has the Queen's Robing room been used for its original purpose?
7. How does the Royal Gallery look?
8. If you enter the Prince Chamber what can you see?

THE HOUSE OF LORDS

Words and Expressions

- *a canopy* – полог, навес
- *brass* – латунный
- *a recess* – ниша
- *to extol* – превозносить, расхваливать
- *chivalry* – рыцарство
- *an armrest* – подлокотник
- *a bar* – барьер
- *a barrister* – адвокат

The decorative scheme in the palace reaches its climax in the chamber of the House of Lords. Here the whole Parliament – Sovereign, Lords and Commons – assembles for the State Opening.

A richly carved and gilded *canopy* in three compartments emphasises the importance of the Queen's throne, and the rest of the chamber is decorated with equal richness. The throne in the House of Lords was based by Pugin on the medieval Coronation Chair in Westminster Abbey. A second throne, a slightly smaller copy made for Queen Alexandra in 1901, is installed when needed for Duke of Edinburgh. It contains sumptuous exam-

ples of nineteenth-century craftsmanship in wood and metal, including the great standing *brass* candelabra on either side of the throne. High on the walls are eighteen large bronze statues of barons and prelates who witnessed the signing of Magna Carta, and in the arched *recesses* large frescos extol the virtues of justice, religion and *chivalry*. The elaborate panelled ceiling was restored in 1980 – 1884 after a small part of it fell into the chamber during a late night sitting. Investigation revealed that much of the wood was fixed only with glue, which had dried out over the years.

It is in this magnificent setting that the peers conduct their business. Like the House of Commons, the House of Lords holds general debates, puts questions to ministers (of whom about twenty are members of the House) and considers legislation. Its procedure and practices differ in detail from those of the Commons, and its powers over legislation are qualified: the Lords may not amend 'money bills', and they can only delay other bills passed by the Commons for an effective period of thirteen months.

The House of Lords also has a judicial function as the final Court of Appeal for England, Wales and Northern Ireland, and, in civil matters only, for Scotland. Such business is conducted by the Lords of Appeal, who include senior judges specially appointed to the Lords.

The House is presided over by the Lord Chancellor, who sits on the woosack in front of the throne. The woosack is stuffed with wool, and is thought to have been first placed in the Lords during the reign of Edward III. It symbolised the importance of wool to the wealth of the nation. The other peers sit on the red padded benches, with the Government party sitting on the throne's right hand. Apart from the Lord Chancellor and the bishops, peers do not wear special costume except at the State Opening or when taking part in the introduction of newly created peers. In former times this side belonged to the Lords Spiritual, and still contains a special bench to accommodate the bishops (easily identified by its *armrests*, not provided on the other benches). The cross-benches are at the north end of the chamber, in front of *the Bar* of the House where the Speaker and MPs stand at the State Opening, and from where *barristers* make their speeches when the chamber is used for judicial sittings. Behind it lies the archway leading to the Peers Lobby. The fine pair of studded brass gates in the Peers Lobby, which lead into the Lords' chamber, have been much admired ever since the building was completed. Brass panels of tracery combine with emblems of state and monarchy in a triumph of heraldic display, which Pugin checked by constructing a full-scale model in wax and wood. The gates were made to his designs by the Birmingham firm of John Hardman which he persuaded to move from button making to metal working in the medieval style. Pugin and Hardman worked together on the central feature of the Peers Lobby floor, which includes a Tudor rose of Derbyshire marbles. Pugin insisted on deep cutting of the decorated brass plates which has ensured that the pattern remains clear.

The Lords first occupied their magnificent chamber in 1847, when 'The Builder' magazine enthused that 'the whole glitters with colours and gilding – carving in stone, stained glass, encaustic tiles, and fine work in metal'.

The area of the palace occupied by the House of Lords includes committee rooms, libraries, dining rooms and offices. Many of these rooms have been altered little since their completion, and are furnished with over 1,100 pieces of original furniture.

Answer the following questions.

1. Where can you see the decorative climax of the Houses of Parliament?
2. How is the importance of the Queen's throne pointed?
3. What was restored in 1980 – 1994?
4. How do practices and procedures in the House of Lords differ from those in the House of Commons?
5. What another function has the House of Lords?
6. Where do the members of the House of Lords sit?
7. What is the difference between a special bench for bishops and the cross-benches?
8. Which rooms does the House of Lords contain?

It's interesting to know.

The State Opening of Parliament

After the Queen's ceremonial procession into the House of Lords, the Gentleman Usher of the Black Rod is sent to the House of Commons. Their door is first slammed in his face, to symbolise the Commons' claim to exclude the Sovereign from their deliberations. Black Rod knocks three times on the door and is finally admitted to

deliver his message commanding the attendance of 'this honourable House' in the House of Lords.

The Speaker then leads MPs in procession across the Central Lobby to the Bar of the Lords' Chamber from where they hear the Queen read the 'Gracious Speech'. This is banded to Her Majesty by the Lord Chancellor, and announces the Government's programme for the forthcoming session.

Who sits in the House of Lords

The Lords Spiritual:

- the archbishops of Canterbury and York;
- the bishops of London, Durham and Winchester, and the 21 senior diocesan bishops of the Church of England.

The London Temporal:

- about 775 hereditary peers;
- about 400 life peers (of whom about 20 were created to carry out the judicial function of the House as Lords of Appeal).

From this total membership of about 1 200 there is an average daily attendance of some 400. Peers are unpaid, but receive certain expenses and allowances.

THE CENTRAL LOBBY

Words and Expressions

- *a hub* – центр
- *a lobby* – приемная
- *an axis* – ось
- *vaulted* – сводчатый
- *a benefaction* – пожертвование
- *gloomy* – мрачный
- *a chandelier* – люстра
- *a tile* – плитка

The *hub* of the building is the Central *Lobby*, a busy meeting place where people come to lobby their MPs. It is sited along the central *axis* between the Commons' and Lords' chambers, and on the Commons' side is a desk manned by police and attendants from where constituents can send in a 'green card' to contact their representatives.

Archways lead off to the two chambers and to their galleries, as well as the Lower Waiting Hall where a marble bust of Oliver Cromwell is prominently on display. Beyond the hall, along the river front, are the libraries and dining rooms available to MPs and to the right an elegant gothic staircase leads to the committee rooms. Before the start of each day's sitting of the Commons the Speaker processes through this hall and the Central Lobby to the cry of 'Hats off, strangers!' from the police.

The vast octagon of the Central Lobby has a *vaulted* stone roof which was decorated with mosaics in 1868 – 1869 by E.M. Barry. Designs in the fine mosaic ceiling of the Central Lobby include the English Tudor rose, the Scottish thistle, the Irish shamrock, the Welsh harp, the French fleur-de-lis and the portcullis, now familiar in its crowned form as the emblem of Parliament. The portcullis was a royal symbol of the Tudors, adopted by Charles Barry as his identifying mark for the palace competition and is used extensively in the decoration of the building. Over the four archways are panels depicting the patron saints, a series which was begun in 1870 with St George for England, continued in 1898 with St David for Wales. The mosaic picture of St David was the second such picture to be installed in the Central Lobby. Like the picture of St George, its design was by Sir George Poynter and its execution by the Venice firm of Salviati. After a long pause *benefactions* enabled the panels of St Andrew for Scotland and St Patrick for Ireland to be installed in 1922 – 1924. The mosaic decoration was intended to make the Central Lobby less *gloomy*, and E.M. Barry claimed that his additions had achieved a 'general cheerfulness and lightness' which is undoubtedly increased by the great *chandelier* dating from 1854 made to Pugin's design. Pugin also designed the encaustic *tiles* in the floor which were made by Minton, and which include a Latin text from Psalm 127 which reads 'Except the Lord build the house, they labour in vain that build it'. Many historical scenes cover the corridor walls in this part of the palace. A scheme to decorate the walls throughout the

building with narrative painting was first drawn up by a Fine Art Commission established in 1841 with Prince Albert as its chairman.

The scenes of Stuart period include the confrontation in 1642 when Speaker Lenthall asserted the privileges of the House of Commons when Charles I came to arrest five members for treason: 'May it please Your Majesty, I have neither eyes to see, nor tongue to speak in this place, but as the House is pleased to direct me...' This was the last time a reigning monarch entered the House.

C.W. Cope was commissioned to paint a series of murals in the Peers Corridor between 1856 and 1866 on the struggle between Parliament and Crown in the Stuart period. The artist chose to include the embarkation of the Pilgrims Fathers for New England in 1620.

Latimer preaches before Edward VI at St Paul's Cross is a fresco by Ernest Brand in the series of scenes of the Tudor period in the East Corridor. Its style reflects the conception of the series as historical illustrations, rather than history painting in the grand manner. All the paintings in this series were donated by Liberal peers.

Not all of its decisions were implemented, and many pictures have disintegrated or faded because artists were encouraged to use fresco (powdered pigments applied directly to wet plaster) rather than oil. However, a scheme of subjects was agreed for the different parts of the palace, and this has been complemented by subsequent additions.

Answer the following questions.

1. How is the Central Lobby arranged?
2. What is there beyond the Lower Waiting room?
3. What kind of roof has the Central Lobby?
4. How was a 'general cheerfulness and lightness' achieved?
5. What was a scheme to decorate the walls throughout the corridors of the palace?

THE HOUSE OF COMMONS

Words and Expressions

- *expenditure* – расходная статья бюджета
- *to be drawn from* – быть избранным
- *to flank* – располагаться по обе стороны

It is in the House of Commons that political argument and power is centred. A General Election determines the choice of political party to form a government, and its existence depends on maintaining the support of a majority in the Commons. The Government's policies are explained or criticised in debates and at question time, bills (draft laws) are considered, levels of taxation decided and *expenditure* voted for the running of the country. Most Government ministers (usually all but two of the Cabinet of about twenty, and sixty out of the eighty other ministers) *are drawn from* this House. The Speaker is elected by MPs to preside over the Commons, and ceases to belong to a political party after election. The term "Speaker" derives from the earlier role of spokesman for the Commons in its exchanges with the king. The Speaker, wearing her ceremonial robe and accompanied by Black Rod, leads MPs through the Members Lobby to the Lords to hear the Queen's Speech at the State Opening of Parliament.

The Commons' chamber was rebuilt in 1945 – 1950 after it and its lobbies were seriously damaged in an air raid on 10 May 1941. In the Commons, or Members, Lobby the archway into the chamber incorporates stones from the original arch. It *is flanked* by statues of Churchill and Lloyd George, and the lobby also has statues of other statesmen – Attlee, Joseph Chamberlain, Balfour, Asquith and Disraeli – as well as message boards for MPs, their post office and the window of the vote office which supplies them with parliamentary papers.

Sir Giles Gilbert Scott's designs for the Commons' chamber repeated the gothic style of the old chamber but in a simplified manner. The post-war rebuilding of the Commons' chamber did not reproduce the original, in use from 1850 to 1942, which had been similar in style to the Lords' chamber but without the paintings or sculpture. Instead, Sir Giles Gilbert Scott chose a simplified gothic style in lighter coloured oak. It was decided to use the floor plan of the old chamber but to enlarge the galleries to provide more seating. Even so there are still only seats for some 420 MPs out of a total of 651, and when the chamber is full members have to find standing room or sit in the gangways. The refusal to enlarge the chamber was a deliberate and successful attempt to retain a degree of intimacy for the many smaller debates when only a handful of MPs are present. Backbench members speak from their places, but spokesmen for the Government or official Opposition can put their notes on the dispatch boxes on the table.

The furniture in the new chamber was given by members of the Commonwealth. Galleries above the Speaker's chair are for the press, and those opposite for 'distinguished strangers', peers, diplomats and the public. On either side of the chamber are the division lobbies used for voting. MPs vote by going either the 'Aye' lobby or the 'No' lobby, where they give their names to the clerks sitting at the high desks and are counted by tellers as they file out. They have eight minutes to reach the lobbies before the doors are locked. When all MPs have voted, the tellers from both sides report their figures to the Chair. Other rooms nearby include the long suite of comfortable rooms overlooking the river which house the Commons Library and the members' and strangers' dining rooms. Purpose-built accommodation for the Commons Library was created in the New Palace. This spacious room with its writing tables and deep armchairs retains much atmosphere of the nineteenth-century club.

Parliamentary committees meet in the committee rooms on the first and the second floors of the palace, overlooking the river. They are small groups of members appointed by each House on the basis of party balance. In the Commons, standing committees consider most bills in detail, and in both Houses select committees inquire into specific matters. Some of the most active are the investigative select committees of the Commons that scrutinise the work and policy of the principal Government departments.

Answer the following questions.

1. What is centered in the House of Commons?
2. What is usually discussed in the House of Commons?
3. Was the Lobby in the House of Commons completely ruined after an air raid on 10 May 1941?
4. How did Sir G. Scott repeat the old design for the House of Commons?
5. Why wasn't the Commons chamber enlarged so that to hold all the MPs?
6. What is there on the either side of the chamber?

It's interesting to know.

Reporting and broadcasting of Parliament

Until the late eighteenth century the House of Commons firmly discouraged the reporting of its proceedings, but the practice came to be accepted and in 1803 press reporters were given a reserved part of the gallery. Reports of debates appeared in William Cobbett's Parliamentary Debates which were taken over by Thomas Hansard, an operation run by the House itself since 1909. The verbatim report of proceedings up to about 11 pm is available the next morning. A separate series prepared by staff of the House of Lords covers debates in that House.

Permanent sound broadcasting of Parliament began in 1978, and television broadcasting in 1986 in the Lords and in 1990 in the Commons. Use is made of remote-control cameras operated from a control room, and coverage includes the work of parliamentary committees.

Daily timetable of the House of Commons

2.30 pm (10 am Wednesday). The Speaker arrives in the chamber after a procession from the Speaker's House via the Lower Waiting Hall and Central Lobby. The Speaker's Chaplain leads the House in prayers.

10.05 am – 2.30 pm Wednesdays. Short adjournment debates on subjects chosen by backbenchers.

2.35 – 3.30 pm. Questions to ministers (based on a rota of departments).

3.15 – 3.30 pm Tuesdays and Thursdays. Questions to the Prime Minister.

3.30 pm. Private Notice (emergency) questions to ministers, statesmen by ministers and points of order to the Speaker.

3.30 pm (or later). Main business of the day begins.

10 pm (or later). Other items.

Last half-hour of sitting. Adjournment debate on a subject chosen by a backbencher.

The average length of a daily sitting is currently 8 hours 23 minutes. On Fridays the House meets at 9.30 am, does not usually take questions to ministers, and is likely to adjourn at 3 pm or shortly after.

The Parliamentary Year

A Parliament lasts up to five years, and its term is divided into a number of sessions. These normally last twelve months and start with the State Opening by the Queen in early November. The two Houses sit until

Christmas, then again from early January to mid/late July, with recesses of 10 – 14 days at Easter and over the Spring bank holiday. After a long recess of 10 – 12 weeks in the summer Parliament resumes for 2 – 3 weeks in October, and in the ‘prorogued’, or suspended, until the Cycle begins again with a new State Opening. On average it sits for about 160 to 170 days in a normal year.

Parliament comes to an end when it is dissolved by the Queen on the advice of the Prime Minister. A General Election then selects the 651 members of the House of Commons of the new Parliament, and members of the House of Lords receive a fresh writ of summons to attend their House.

WESTMINSTER HALL AND ST STEPHEN'S HALL

Words and Expressions

- *mural* – стенная роспись
- *a stud* – декоративный гвоздь с большой шляпкой
- *to embellish* – украшать
- *hammer beam* – консольная балка
- *to demolish* – разрушать

Westminster Hall, the huge hall of the medieval palace, survived the 1834 fire largely undamaged and was incorporated into the design of the New Palace. The architect also kept the original ground plan of St Stephen's Chapel, which had been the Commons' chamber for nearly 300 years, and on it built a new vaulted hall which has become the main public approach to both Houses of Parliament.

The walls of St Stephen's Hall are covered with a series of large *murals* on the theme 'The Building of Britain', installed in 1927. In the 'Building of Britain' series, Vivian Forbes depicted an incident in 1523 when Sir Thomas More, as Speaker, refused to grant Cardinal Wolsey a subsidy for the King without due debate by the Commons. St Stephen's Hall is lined with statues of leading statesmen who were distinguished debaters in the old Commons' chamber. They cover a historic period of nearly three centuries and include Walpole, Chatham, Burke, Fox and Pitt. But perhaps of greatest interest are the brass *studs* set in the floor near the steps to the Central Lobby which mark the position of the Speaker's chair and clerks' table in the old Commons' chamber.

Alterations to Westminster Hall were limited to a remodelling of the south end to incorporate the hall into the main public approach to the building. The great south window was reglazed after bomb damage in the Second World War and contains memorials to members of both Houses who were killed in the conflict.

The structure is basically the Great Hall which William Rufus built for his Palace of Westminster in 1097 – 1099. It was remodeled in 1394 – 1399 by Richard II, who *embellished* it with the great north and south windows and statues of Saxon kings, some of which remain on display. The rebuilding was the work of Henry Yev-ele, the architect of Westminster Abbey, and Hugh Herland, who was responsible for the massive *hammer beam* roof with its carved angels.

Westminster Hall played an important role as the place to obtain justice; by the end of the thirteenth century it contained the courts of Common Pleas, the King's Bench and Chancery.

Courts continued in the hall until 1825, when they moved into a new building along its west wall designed by Sir John Soane. This survived the 1834 fire, and was *demolished* only in 1882 after the construction of the new Royal Courts of Justice in the Strand.

The quiet emptiness of Westminster hall today contrasts with its earlier existence as the Great Hall of the king's palace, and the centre of courts of justice. In retaining the hall Barry opened up its south wall with a high arch to create St Stephen's Porch. Here he repeated the great window from the end of the hall, and built a wide flight of steps which serve as a useful dais for ceremonial events. Coronation banquets were held in Westminster Hall until the reign of George IV, which was the last occasion when the King's Champion rode his horse into the hall and challenged anyone to dispute his master's right to succeed.

Brass plates set in the floor record some of the many state trials held in the hall as well as the lying in state of monarchs and their consorts in more recent times. Although other great parliamentary and royal ceremonies take place here periodically, the hall usually stands damp and empty as a gloomy but impressive reminder of the medieval palace.

A door from Westminster Hall leads down to the Chapel of St Mary Undercroft, which was begun in 1292 and completed in the early fourteenth century. Its stonework had to be entirely renewed after the 1834 fire, and its restoration was completed in the 1860s under the supervision of E.M. Barry. The restoration of the Crypt Chapel, as it is called, produced the glorious High Victorian interior enriched with painted roof panels, stained

glass, florid iron work and, as in so much of the palace, wonderful tile designs on floors and walls. The restored medieval roof bosses depict the martyrdom of saints. It is now used by members of both Houses and their families for marriages and christenings.

Answer the following questions.

1. How was the original appointment of Westminster Hall changed?
2. Which things are of the greatest interest in St Stephen's Hall?
3. How was Westminster Hall restored?
4. What is the remodeled structure of Westminster Hall?
5. What had Westminster Hall contained by the end of the 13th century?
6. Westminster Hall always stands damp and gloomy, doesn't it?
7. How is the Crypt Chapel used now?

It's interesting to know.

Famous events in Westminster Hall

Tried and condemned to death:

1305 : Sir William Wallace;

1535 : Sir Thomas More;

1551 : 'Protector' Somerset;

1606 : Guy Fawkes;

1641 : The Earl of Strafford;

1649 : Charles I (after his capture during the Civil War Charles I was tried in Westminster Hall and beheaded on a scaffold outside the Banqueting House);

1653 : Oliver Cromwell took the oath as Lord Protector;

1788 – 1795 : Warren Hastings impeached and acquitted.

Lying in state:

1898 : William Gladstone;

1910 : Edward VII;

1952 : George VI;

1953 : Queen Mary;

1965 : Sir Winston Churchill.

THE SPEAKER'S HOUSE

Words and Expressions

– *a cloister* – крытая галерея

– *sumptuous* – роскошный

– *walnut* – ореховое дерево

The Speaker's House has some of the most splendid rooms in the New Palace. It is not open to the public but demonstrates a continuing use of part of the building as an official residence. Originally nine residences were provided for senior officers such as the clerks of the two Houses, and the Speaker's House, which was the largest and finest, alone retains this function.

Although part of it has become offices, and another section has been made into a private flat for the Speaker, the suite of State Rooms on the principal floor is still used for official entertaining and remains much as completed in 1859. The State Rooms are approached from the ground floor by a fine double staircase embellished with brass railings topped with heraldic beasts and gothic candelabra. Decoration of such rooms as the drawing room was carried out after Pugin's death but following his style. The room has a fine grey marble fireplace, now embellished again with its original brass decorations which were put in store when the fireplace was painted cream earlier this century. The main reception rooms are planned around a glazed *cloister* and include a library (now part of the Commons Library), study, drawing room and dining room. Each room is hung with portraits of former Speakers, including Sir Thomas More. Some of Pugin's own designs for the fine silver desk set in

the Speaker's library still survive. His use of gothic forms in metalwork extended from door screw and coat pegs to gas light fittings, umbrella racks and the elaborate railings round the royal throne.

A particularly *sumptuous* feature is the original State Bed specially made for the house by Holland and Sons in 1858 and described in their records as a 'a *walnut* and gilt Arabian bedstead'. The massive State Bed was moved out of the building in the 1940s and was presumed lost until it turned up again in a remote Welsh farmhouse. It was carefully restored under the guidance of the Victoria and Albert Museum and has been installed again in a room in the Speaker's House. Its existence seems to stem from a fascinating royal tradition that the monarch slept at the Palace of Westminster on the night before the coronation in Westminster Abbey. As a result specifications for a State Bedroom were included in the plans for the New Palace, but although the bed was installed it never fulfilled its honoured purpose.

Answer the following questions.

1. In what way is the Speaker's House used?
2. Do the rooms in the Speaker's House have the modern decorations?
3. What are the main reception rooms in the Speaker's House meant for?
4. What was a royal tradition connected with State Bed? Is this tradition still kept?

PART II WESTMINSTER ABBEY

WESTMINSTER ABBEY

Words and Expressions

- *ancillary* – подсобный, дополнительный
- *a monk* – монах
- *to demolish* – разрушать
- *an apse* – полукруглая ниша
- *a transept* – поперечная часть крестообразной церкви
- *choir* – хоры
- *to consecrate* – освящать
- *a shrine* – гробница
- *to dismantle* – демонтировать
- *a nave* – центральная часть церкви от внутренней двери до хоров

Westminster Abbey is one of the most famous, historic and widely visited churches not only in Britain but in the whole Christian world. There are other reasons for its fame apart from its beauty and its vital role as a centre of the Christian faith in one of the world's most important capital cities. These include the facts that since 1066 every sovereign apart from Edward V and Edward VIII has been crowned here and that for many centuries it was also the burial place of kings, queens and princes.

The royal connections began even earlier than the present Abbey, for it was Edward the Confessor, sometimes called the last of the English kings (1042 – 1066), canonised in 1163, who established an earlier church on this site. His great Norman Abbey was built close to his palace on Thorney Island. It was completed in 1065 and stood surrounded by the many *ancillary* buildings needed by the community of Benedictine *monks* who

passed their lives of prayer here. Edward's death near the time of his Abbey's consecration made it natural for his burial place to be by the High Altar.

Only 200 years later, the Norman east end of the Abbey was *demolished* and rebuilt on the orders of Henry III, who had a great devotion to Edward the Confessor and wanted to honour him; the new *apse*, *transepts* and *Choir* (as far west as the present Choir screen) were *consecrated* in 1269. The central focus of the new Abbey was a magnificent *shrine* to house St Edward's body; the remains of this shrine, *dismantled* at the Reformation but later re-erected in rather a clumsy and piecemeal way, can still be seen behind the High Altar today.

The new Abbey remained incomplete until 1376, when the rebuilding of *the Nave* began; it was not finished until 150 years later, but the master masons carried on a similar thirteenth-century Gothic, French-influenced design, as that of Henry III's initial work, over that period, giving the whole a beautiful harmony of style.

In the early sixteenth century the Lady Chapel was rebuilt as the magnificent Henry VII Chapel; with its superb fan-vaulting it is one of Westminster's great treasures.

In the mid-eighteenth century the last major additions – the two western towers designed by Hawksmoor – were made to the main fabric of the Abbey.

Answer the following questions.

1. What are the reasons for Westminster Abbey fame?
2. Who established an earlier church on the site of the present Westminster Abbey?
3. Why was the Norman east end of the Abbey rebuilt?
4. In what style was the new Abbey built?
5. What is one of the main treasures of Westminster Abbey?
6. What additions were made by Hawksmoor?

THE NAVE

Words and Expressions

- *a boss* – рельефное украшение, покрывающее пересечение балок
- *a dome* – купол, свод
- *a prophet* – пророк
- *the arms* – герб
- *a warrior* – воин, солдат

The Nave was begun by Abbot Litlington (1362 – 1386) who financed the work with money left by Cardinal Simon Langham, his predecessor, for the use of the monastery. The master mason in charge of the work was almost certainly the great Henry Yevele. His design depended on the extra strength given to the structure by massive flying buttresses. These enabled the roof to be raised to a height of 101 feet. The stonework of the vaulting has been cleaned and *the bosses* gilded in recent years.

At the west end of the Nave is a magnificent window filled with stained glass of 1735, probably designed by Sir James Thornhill (1676 – 1734). He also painted the interior of *the dome* in St Paul's Cathedral. The glass painter who carried out the work, Joshua Price, was paid the equivalent of £44 80p. The design shows Abraham, Isaac and Jacob, with fourteen *prophets*, and underneath are *the arms* of King Sebert, Elizabeth I, George II (in the centre), Dean Wilcocks (the Dean at the time) and the Collegiate Church of St Peter in Westminster (as Westminster Abbey became by command of Elizabeth I in 1560, following the Reformation).

Also at the west end of the Nave is the grave of the Unknown *Warrior*. The idea for such a memorial is said to have come from a British chaplain who noticed, in a back garden at Armentieres, a grave with the simple inscription: 'An unknown British soldier'. In 1920 the body of another unknown soldier was brought back from the battlefields to be reburied in the Abbey on 11 November. George V and Queen Mary and many other members of the royal family attended the service, 100 holders of the Victoria Cross lining the Nave as a Guard of Honour. On a nearby pillar hangs the Congressional Medal, the highest award which can be conferred by the United States.

From the Nave roof hang chandeliers, both giving light and in daylight reflecting it from their hundreds of pendant crystals. They were a gift to mark the 900th anniversary of the Abbey and are of Waterford glass.

At the east end of the Nave is the screen separating it from the Choir. Designed by the then Surveyor, Edward Blore, in 1834, it is the fourth screen to be placed here; the wrought-iron gates, however, remain from a previous

screen. Within recent years the screen has been painted and gilded. The two monuments – to Sir Isaac Newton and Lord Stanhope are by Rysbrack.

Answer the following questions.

1. What defined the design of the Nave?
2. What is pointed on the window at the west end of the Nave?
3. Whose grave is at the west end of the Nave?
4. Why was the grave to the Unknown Warrior made in the Nave?
5. What produces light in the Nave?
6. What kind of screen separates the Choir from the Nave?

THE CHOIR, THE SANCTUARY AND THE NORTH TRANSEPT

Words and Expressions

- *to worship* – совершать богослужения
- *a reredos* – украшенная орнаментом перегородка с внутренней стороны алтаря
- *to bequeath* – завещать
- *a pavement* – подход к алтарю
- *a rose window* – окно в виде розы
- *a porch* – галерея

The Choir was originally the part of the Abbey in which the monks *worshipped*, but there is now no trace of the pre-Reformation fittings, for in the late eighteenth century Keene, the then Surveyor, removed the thirteenth-century stalls and designed a smaller Choir. This was in turn destroyed in the mid-nineteenth century by Edward Blore, who created the present Choir in Victorian Gothic style and removed the partitions which until then had blocked off the transepts.

It is here that the choir, of about twenty-two boys and twelve Lay Vicars (the name given to the men of the choir), sings the daily services. The boys are educated at the Choir School attached to the Abbey; mention of such a school is made in the fifteenth century and it may be even older in origin. For some centuries it was linked with Westminster School, but became independent in the mid-nineteenth century.

The Organ, with cases designed by Pearson and placed above the Choir screen, was originally built by Shriver in 1730. Successive rebuildings in 1849, 1884, 1909 and 1937 (the last by Harrison and Harrison) and extensive work in 1983 have resulted in the present instrument. Orlando Gibbons and Henry Purcell are two of the great musicians who have been Organists at Westminster Abbey.

The Sanctuary is the heart of the Abbey, where the High Altar stands. The altar and *the reredos* behind it, with a mosaic of the Last Supper, were designed by Sir Gilbert Scott in 1867. Standing on the altar are two candlesticks, bought with money *bequeathed* by a serving-maid, Sarah Hughes, in the seventeenth century. In front of the altar, but protected by carpeting, is another of the Abbey's treasures – a now-very-worn *pavement* dating from the thirteenth century. The method of its decoration is known as Cosmati work, after the Italian family who developed the technique of inlaying intricate designs made up of small pieces of coloured marble into a plain marble ground.

The North Transept, to the left of the Sanctuary, has a beautiful *rose window* designed by Sir James Thornhill, showing eleven Apostles (Judas Iscariot being omitted). The transept once led to Solomon's *Porch* and now leads to the nineteenth-century North Front.

Answer the following questions.

1. How was the present Choir designed?
2. Who sings the daily services?
3. What is the choir accompanied by?
4. How is the Sanctuary decorated?
5. What is the treasure of the Abbey in the Sanctuary?
6. What is painted on the window in the North Transept?

THE HENRY VII CHAPEL

Words and Expressions

- *a tomb* – могила
- *a vaulting* – свод
- *an ambulatory* – крытая внутренняя галерея монастыря
- *a badge* – символ
- *a falcon* – сокол
- *fetter-lock* – путы, ножные кандалы
- *an aisle* – боковой неф храма, придел
- *a pendant* – орнаментальная отделка в виде подвески, висячий орнамент
- *a banner* – знамя, флаг, стяг
- *a misericord* – кинжал, которым добивали поверженного врага
- *an effigy* – изображение, картина, портрет

The Henry VII Chapel, beyond the apse, was begun in 1503 as a burial place for Henry VI, on the orders of Henry VII, but it was Henry VII himself who was finally buried here, in an elaborate *tomb*. The master mason who designed the chapel was probably Robert Vertue; his brother William constructed the vault at St George's Chapel, Windsor, in 1505 and this experience may have helped in the creation of the magnificent *vaulting* erected here a few years later.

The chapel is approached up a flight of stairs from *the ambulatory* and at its entrance is a finely wrought pair of bronze gates. These were probably the work of Thomas Ducheman, who also made the screen around Henry VII's own tomb displaying the royal Tudor *badges* – among them the white rose of York and red rose of Lancaster, Beaufort portcullis, lions of England, fleurs-de-lis and *a falcon* within *a fetter-lock*, the badge of Edward IV, Henry VII's father-in-law.

The chapel has an apse and side *aisles* which are fan-vaulted, and the central section is roofed with extraordinarily intricate and finely-detailed circular vaulting, embellished with more Tudor badges and with carved *pendants*, which is literally breath-taking in the perfection of its beauty and artistry.

Beneath the windows, once filled with glass painted by Bernard Flower of which only fragments now remain, are ninety-four of the original 107 statues of saints, placed in richly embellished niches. Beneath these, in turn, hang *the banners* of the living Knights Grand Cross of the Order of the Bath, whose chapel this is. When the Order was founded in 1725, extra stalls and seats were added to those originally provided. To the stalls are attached plates recording the names and arms of past Knights of the Order, while under the seats can be seen finely carved *misericords*.

The altar, a copy of the sixteenth-century altar, incorporates two of the original pillars and under its canopy hangs a fifteenth-century Madonna and Child by Vivarini.

In the centre of the apse, behind the altar, stands the tomb of Henry VII and Elizabeth of York, protected by a bronze screen. The tomb was the work of Torrigiani and *the effigies* of the king and queen are finely executed in gilt bronze.

In later years many more royal burials took place in the chapel. Mary I, her half-sister Elizabeth I and half-brother Edward VI all lay here. Elizabeth I and Mary I share an elaborate tomb in the north aisle (the Queen Elizabeth Chapel), erected by James VI (who was himself buried beside Henry VII's tomb). The Latin inscription on the tomb – on which only Elizabeth I's effigy rests – reads: 'Consorts both in throne and grave, here rest we two sisters, Elizabeth and Mary, in the hope of one Resurrection.' Railings have recently been replaced around this tomb.

In the south aisle lies Mary Queen of Scots, mother of James VI, who brought her body from Peterborough and gave her a tomb even more magnificent than that which he had erected for his cousin Elizabeth I.

In the same aisle lies Henry VII's mother, Margaret Beaufort, Countess of Richmond. Her effigy, a bronze by Torrigiani, shows her in old age. She was known for her charitable works and for her intellect – she founded Christ's and St John's Colleges at Cambridge – and these activities are recorded in the inscription composed by Erasmus. Also in this aisle is the tomb of Margaret, Countess of Lennox.

Answer the following questions.

1. Who designed the Henry VII Chapel?
2. How is the screen around the tomb of Henry VII decorated?
3. How does the Henry VII Chapel look like?
4. What is there beneath the window of the chapel?

5. What is in the centre of the apse?
6. Whose tomb is in the south aisle?
7. What was Margaret Beaufort famous for?

THE OTHER CHAPELS OF THE ABBEY

Words and Expressions

- *a squadron* – эскадрилья
- *a sanctuary* – святилище
- *via* – через
- *a feretory* – рака, гробница, усыпальница, склеп
- *a coffin* – гроб
- *a chantry chapel* – часовня, церковный придел (построенные на пожертвования)

The Royal Air Force Chapel can be found at the eastern end of the apse. This was dedicated in 1947 to those members of the fighter *squadrons* who were killed in the Battle of Britain in 1940. It is lit by a beautiful stained-glass window designed by Hugh Easton.

The Chapel of St Edward the Confessor, containing his shrine, lies east of *the sanctuary* at the heart of the abbey. It is closed off from the west by a stone screen, probably of fifteenth-century date, carved with scenes from the life of Edward the Confessor; it is approached from the east *via* a bridge from the Henry VII Chapel. The shrine seen today within the chapel is only a ghost of its former self. It originally had three parts: a stone base decorated with Cosmati work, a gold *feretory* containing the saint's *coffin*, and a canopy above which could be raised to reveal the feretory or lowered to protect it. Votive offerings of gold and jewels were given to enrich the feretory over the centuries. To this shrine came many pilgrims, and the sick were frequently left beside it overnight in the hope of a cure. All this ceased at the Reformation. The shrine was dismantled and stored by the monks; the gold feretory was taken away from them, but they were allowed to rebury the saint elsewhere in the abbey.

It was during the reign of Mary I that a partial restoration of the shrine took place. The stone base was reassembled – in rather an unskilled way, little care being taken to match up the carvings and designs which decorated it. The coffin was placed, in the absence of a feretory, in the top part of the stone base and the canopy positioned on top. The repositioning of the shrine was also incorrect. The chapel has a Cosmati floor, similar to that before the High Altar (and equally worn, therefore kept covered), and a blank space in the design shows where the shrine once stood; it also indicates that the shrine was originally raised up on a platform, making the canopy visible beyond the western screen. The canopy of the shrine has recently been restored, and hopefully one day the rest of the shrine will also be restored.

Also within the chapel can be seen the Coronation Chair and the tombs of five kings and four queens. At the eastern end is the tomb and *Chantry Chapel* of Henry V, embellished with carvings including scenes of Henry V's coronation. The effigy of the king once had a silver head and silver regalia, and was covered in silver gilt, but this precious metal was all stolen in 1546.

Eleanor of Castile, first wife of Edward I, lies beside the Chantry Chapel. Her body was carried to Westminster from Lincoln, a memorial cross being erected at each place where the funeral procession rested.

Beside her lies Henry III, responsible for the rebuilding of the abbey, in a tomb of Purbeck marble. Next to his tomb is that of Edward I. Richard II and Anne of Bohemia, Edward III and Philippa of Hainault, and Catherine de Valois, Henry V's Queen, also lie in this chapel.

Answer the following questions.

1. Whom is the Royal Air Force Chapel dedicated to?
2. In what way is the shrine of St Edward closed off from the western part?
3. What form did the shrine originally have?
4. How was the shrine restored in the reign of Mary I?
5. Is it possible to find the old placement of the shrine?
6. What else can be seen in the chapel?

THE SOUTH AMBULATORY AND THE SOUTH TRANSEPT

Words and Expressions

- *to martyr* – предать мученической смерти
- *a wound* – рана
- *a dorter* – монастырский dortуар (общая спальня)

The South Ambulatory leads round the apse from St Edward's Chapel to the South Transept. Two chapels open off it: the Chapel of St Nicholas, Patron Saint of children, is divided from the ambulatory by a medieval stone screen. A finger of the saint was one of the Abbey's pre-Reformation relics – presented by Eleanor of Castile. Within the chapel are the Percy vault and many Elizabethan monuments. To the west of St Nicholas's Chapel is St Edmund's Chapel; St Edmund, King of the East Anglians, *was martyred* in 870. Also to be seen in the South Ambulatory is the south side of Edward VI's tomb, with statues of six of the king's children, and, by the entrance gates, the supposed tomb of Sebert, King of the East Saxons and legendary founder of the first abbey on this site, who died in 616.

The South Transept is lit by a large rose window, with glass dating from 1902. Beneath it, in the angles above the right and left arches, are two of the finest carvings in the Abbey, depicting censing angels. In addition to the many monuments there are two fine late thirteenth-century wall-paintings, uncovered in 1936, to be seen by the door leading into St Faith's Chapel. They depict Christ showing his *wounds* to Doubting Thomas, and St Christopher. Beside the south wall rises the *dorter* staircase, once used by the monks going from their dormitory to the Choir for their night offices.

Answer the following questions.

1. What is the South Ambulatory?
2. How is the South Transept decorated?

POET'S CORNER

Words and Expressions

- *a wreath* – венок
- *a dean* – настоятель собора
- *an archdeacon* – архидиакон
- *a prebendary* – пребендарий
- *a canon* – каноник

One of the most well-known parts of Westminster Abbey, Poet's Corner can be found in the South Transept. It was not originally designated as the burial place of writers, playwrights and poets; the first poet to be buried here, Geoffrey Chaucer, was laid to rest in Westminster Abbey because he had been Clerk of Works to the Palace of Westminster, not because he had written 'Canterbury Tales'. However, the inscription over his grave, placed there by William Caxton – the famous printer whose press was just beyond the transept wall – mentioned that he was a poet.

Over 150 years, during the flowering of English literature in the sixteenth century, a more magnificent tomb was erected to Chaucer by Nicholas Brigham and in 1599 Edmund Spenser was laid to rest nearby. These two tombs began a tradition which developed over succeeding centuries.

Burial or commemoration in the Abbey did not always occur at or soon after the time of death – many of those whose monuments now stand here had to wait a number of years for recognition; Byron, for example, whose lifestyle caused a scandal although his poetry was much admired, died in 1824 but was finally given a memorial only in 1969. Even Shakespeare, buried at Stratford-on-Avon in 1616, had to wait until 1740 before a monument, designed by William Kent, appeared in Poet's Corner. Other poets and writers, well-known in their own day, have now vanished into obscurity, with only their monuments to show that they were once famous.

Conversely, many whose writings are still appreciated today have never been memorialised in Poet's Corner, although the reason may not always be clear. Therefore a resting place or memorial in Poets' Corner should perhaps not be seen as a final statement of a writer or poet's literary worth, but more as a reflection of their public standing at the time of death – or as an indication of the fickleness of Fate.

Some of the most famous to lie here include Ben Jonson, John Dryden, Alfred, Lord Tennyson, Robert Browning and John Masfield, among the poets, and William Camden, Dr Samuel Johnson, Charles Dickens, William Makepeace Thackeray, Richard Brinsley Sheridan, Rudyard Kipling and Thomas Hardy among the writers.

Charles Dickens's grave attracts particular interest. As a writer who drew attention to the hardships born by the socially deprived and who advocated the abolition of the slave trade, he won enduring fame and gratitude and today, more than 110 years later, *a wreath* is still laid on his tomb on the anniversary of his death each year.

Those who have memorials here, although they are buried elsewhere, include among the poets John Milton, William Wordsworth, Thomas Gray, John Keats, Percy Bysshe Shelley, Robert Burns, William Blake, T.S. Eliot and Gerard Manley Hopkins, and among the writers Samuel Butler, Jane Austen, Oliver Goldsmith, Sir Walter Scott, John Ruskin, Charlotte, Emily and Anne Bronte and Henry James.

By no means all those buried in the South Transept are poets or writers, however. Several of Westminster's former *Deans*, *Arch-deacons*, *Prebendaries* and *Canons* lie here, as do John Keble, the historian Lord Macaulay, actors David Garrick, Sir Henry Irving and Mrs Hannah Pritchard, and, among many others, Thomas Parr, who was said to be 152 years of age when he died in 1635, having seen ten sovereigns on the throne during his long life.

Answer the following questions.

1. How was Poet's Corner created?
2. Were famous poets and writers buried in Poet's Corner right after their deaths?
3. Are the memorials in Poet's Corner placed according to writer's or poet's literary worth?
4. Who lies in Poet's Corner?
5. Why does Charles Dickens's grave attract particular interest?
6. Who else lies in the South Transept except poets and writers?

It's interesting to know.

Poets of Corner

William Shakespeare, poet and dramatist, was born at Stratford-upon-Avon in 1564, the son of a wool-merchant. He married Anne Hathaway in 1582 and they had three children. In 1594 he moved to London and joined the Chamberlain's company of players. From about 1590 onwards he wrote some thirty-seven plays, ranging from history ('Richard II', 'Henry IV', 'Henry V' etc.) to lyrical romances ('Romeo and Juliet', 'A Midsummer Night's Dream' etc.), and from comedies – some romantic ('Twelfth Night', 'As You Like It') but others showing cynicism and recognition of the darker side of human nature ('All's Well That Ends Well', 'Troilus and Cressida') – to tragedy ('Macbeth', 'Othello', 'King Lear'). He was also a poet, dedicating much of his work to his patron, the Earl of Southampton, including the poems 'Venus and Adonis' and 'The Rape of Lucrece'. In later life he lived at New Place, Stratford-upon-Avon. He died in 1616 and was buried in the parish church at Stratford. His memorial in Westminster Abbey was erected in 1740.

George Frederick Handel (1685 – 1759), is one of those who are not poets or writers, yet are buried in the South Transept. This great musician and composer was born at Halle in Germany but settled in England in 1712. Among his most famous works are the 'Water Music' (composed for a water pageant in 1715) and the 'Music for the Royal Fireworks' (composed in 1749). However, it is his masterpiece the oratorio 'Messiah' for which he is best remembered. First performed in Dublin in 1742, the Handel Commemoration at Westminster Abbey in 1784 saw the first large-scale performance of the 'Messiah'. On his monument, carved by Roubillac, Handel is shown holding the score of the 'Messiah'.

Lord Byron (1788 – 1824) is probably best known for his poems 'Childe Harold' and 'Don Juan'. Born in London and educated at Harrow and Cambridge, he married Anne Milbanke in 1815. The marriage was unhappy and they soon separated, Byron going to live abroad to escape the scandal which followed the separation. His lifestyle continued to excite disapproval and, on his death in 1824, this precluded his burial or even commemoration in the Abbey.

Geoffrey Chaucer (1343 – 1400) was born in London and held several court and official appointments. Employment on state missions abroad took him to Italy, France and Flanders and these visits greatly influenced

his writing. Translations or adaptations from French and Italian works ('The Romaunt of the Rose', 'Troilus and Criseyde') led later to the great 'Canterbury Tales' of c. 1387, for which he is best known today.

A marble bust commemorates the American poet Henry Wadsworth Longfellow (1807 – 1882). He was born at Portland, Maine, and held professorships of modern languages first at Bowdoin College and later at Harvard. His best-known and probably, best-loved poem is 'Hiawatha', written in 1855, but 'Excelsior' and 'The Wreck of the Hesperus', from 'Ballads and Other Poems' published in 1842, are also well known. He achieved great popularity in England and, following his death; in 1884 his admirers here erected this memorial to him in the Abbey. It was sculpted by Sir Thomas Brock R.A., who also executed the memorial to Queen Victoria which stands in front of Buckingham Palace.

Another poet from abroad is Adam Lindsay Gordon (1833 – 1870), who, although born in England, emigrated to Australia in 1853. He is remembered especially for his bush-ballads, including 'How We Beat the Favourite' and 'The Sick Stockrider'.

Note on the Sculptors

While in no way lessening their important role of commemorating the famous and respected of each generation, it must be said that the monuments and memorials in Poets' Corner, as elsewhere in the Abbey, also form a fine gallery of the Sculptor's art. It is true that some of the sculptures are not the best work produced by their creators, and that others show a fine disregard for the place in which they stand, being too massive and dominant. However, many monuments are both appropriate in scale and beautifully executed; among those by famous sculptors which may be of particular interest are the following (the names of some of those whose tombs or memorials each sculpted are given in brackets after the sculptor's name): Grinling Gibbons (Sir Cloudesley Shovell); Peter Scheemakers (William Shakespeare; monument designed by William Kent); Roubillac (several, among them monuments to John Campbell, Duke of Argyll, Lady Elizabeth Nightingale, Handel); Rysbrack (Sir Isaac Newton, Matthew Prior); Nollekens (naval captains Bayne, Blair and Manners); Flaxman (William Murray, Earl of Mansfield); Westmacott (William Pitt, Charles James Fox); and Epstein (William Blake).

THE CLOISTERS AND THE CHAPTER HOUSE

Words and Expressions

- *precincts* – территория, примыкающая к какому-либо месту, окрестности
- *rush* – камыш, тростник
- *a brazier* – жаровня
- *a novice* – послушник
- *apyx* – дароносица
- *a pillar-piscina* – чаша со святой водой

The cloisters were, in pre-Reformation days, one of the busiest parts of the monastic *precincts* and, with windows filled with glass, *rushes* strewn on the floor and *braziers* burning, would have been cosier than they seem today. In the west walk *the novices* were instructed by the Novice Master; here also was the washing place.

The north walk was for private study, equipped with bookcases and with tables and seats below the windows. The south walk was the way to the Refectory where meals were taken, while the east walk led to the Chapter House.

The Chapter House was the place where the day-to-day business of the monastery was discussed and tasks allocated. Begun in 1250, it was one of the largest such buildings in England and is octagonal in shape, with a central column supporting the roof vaulting. Many traces of medieval wall-paintings can be seen, and the beautiful, brilliantly coloured, tiled floor is original, having been protected until the nineteenth century by wooden flooring placed on top. The glass in the windows was badly damaged in the Second World War and reglazing has taken place. Panels of the previous Victorian glass are now combined with new clear glass panels set with the coats of arms of sovereigns, benefactors, abbots and others closely connected with the Abbey, and the devices of Henry de Reyns, Henry VII's master mason, and Henry Yevele, master mason who rebuilt the Nave.

The Chapter House was not only used by the monks, but was also used for secular purposes – it was a Parliament House for the Commons from the reign of Edward I to the end of Henry VIII's reign. At the Dissolution it came under Crown control and is still Crown property, the Dean and Chapter having no rights over it.

Beside the Chapter House, behind a heavy oak door guarded with six locks, is the Pyx Chamber, sometimes called the Chapel of the *Pyx*. This vaulted room is part of the Norman monastic buildings. It has a stone altar and *pillar-piscina*, which indicate that it was a chapel before becoming, in the fourteenth century, the monastic Treasury.

Answer the following questions.

1. What were the cloisters in pre-Reformation days?
2. How was the north walk equipped?
3. Where could you get if you had followed along the south walk?
4. What was the Chapter House used for?
5. What is the design of the Chapter House?
6. How is the Chapter House decorated?
7. For what purpose was the Chapter House also used?
8. What is the Pyx Chamber?
9. What was the Pyx Chamber originally used for?

CORONATIONS IN WESTMINSTER

Words and Expressions

- *sacred hallowing* – торжественное освящение
- *an archbishop* – архиепископ
- *congregation* – конгрегация, религиозное братство, прихожане, паства
- *an oath* – клятва, присяга
- *to be anointed* – быть помазанным на царствование
- *insignia* – знаки отличия
- *homage* – присяга, пиетет, почитание, почтение, уважение
- *a realm* – королевство
- *a riot* – бунт
- *mayhem* – нанесение увечья
- *to venerate* – чтить
- *an omen* – предзнаменование
- *a cope* – риза, церковное одеяние служителя церкви
- *auburn* – золотисто-каштановый
- *a wig* – парик
- *a ringlet* – локон

Coronations have taken place at Westminster since at least 1066, when William the Conqueror arrived in London after his victory at the Battle of Hastings. Whether or not Harold, his predecessor as monarch, had been crowned in Edward the Confessor's Abbey is uncertain – coronations do not seem to have had a fixed location before 1066, though several monarchs were crowned at Kingston-upon-Thames, where the King's Stone still exists – but William was determined to reinforce his victory, which gave him the right to rule by conquest, with the *sacred hallowing* of his sovereignty which the coronation ceremony would give him. He was crowned in the old Abbey – then recently completed and housing Edward the Confessor's body – on Christmas Day 1066.

The form of service which would have been used was probably not very different from that still used today or indeed from that used at the coronation of King Edgar at Bath in 973. The service today has four parts: first comes the Introduction, consisting of: the entry of the Sovereign into the Abbey; the formal recognition of the right of the Sovereign to rule – when *the Archbishop* presents the Sovereign to *the congregation* and asks them if they agree to the service proceeding, and they respond with an assent; *the oath*, when the Sovereign promises to respect and govern in accordance with the laws of his or her subjects and to uphold the Protestant reformed Church of England and Scotland; and the presentation of the Bible to the Sovereign, to be relied on as the source of all wisdom and law. Secondly, the Sovereign *is anointed* with holy oil, seated on the Coronation

Chair. Thirdly, the Sovereign is invested with the royal robes and *insignia*, and then crowned with St Edward's crown. The final ceremony consists of the enthronement of the Sovereign on a throne placed on a raised platform, bringing him or her into full view of the assembled company for the first time, and there he or she receives *the homage* of the Lords Spiritual (the bishops and archbishops), the Lords Temporal (Dukes, Marquises, Earls, Viscounts and Barons) and the congregation, representing the people of *the realm*.

It was the Recognition Question, in the first part of the service – the Introduction – which led to a *riot* at William the Conqueror's coronation. The population of London was hostile to him, and therefore Norman troops had been stationed around the Abbey to prevent any attempt to stop the ceremony. When they heard the response of the congregation – some answering in French and some in English – the confused shout led the soldiers to think that a rebellion was breaking out. They immediately lashed out at those people gathered outside the Abbey and set fire to nearby houses. In the ensuing *mayhem*, the congregation, panicked by the smoke, rushed out of the church leaving only the clergy and the Conqueror to complete the service in terror and at speed.

Although the ceremony had been so disrupted, William's coronation set a precedent which all subsequent sovereigns have followed down the centuries, excepting only Edward V and Edward VIII. Indeed, when Henry III decided to build a new abbey, he specifically ordered space to be included for a 'theatre' where coronations could be performed. The service has changed little – English replaced Latin as the main language used during the ceremony following Elizabeth I's coronation; and from 1689 onwards the coronation ceremony has been set within a service of Holy Communion (although indeed this was a return to ancient custom rather than the creation of a new precedent).

An addition to the ritual was made by Edward I. In 1296 he captured the historic and greatly *venerated* Stone of Scone on which Scottish kings were said to have been crowned for centuries before, and brought it to Westminster Abbey. It is still contained within the now somewhat battered oak Coronation Chair which he ordered Master Walter of Durham to make for it, at a cost of 100 shillings. The stone has only left the Abbey twice since then: in 1657 the chair and stone were taken to Westminster Hall for Oliver Cromwell's installation as Lord Protector; and in 1950 a group of young Scottish nationalists hid in the Abbey one night, removed the stone and took it back to Scotland, finally laying it before the High Altar of Arbroath Abbey some weeks later. From there it was at length once again taken to Westminster.

Another survivor from medieval times, though no longer used at the Coronation Service itself, is the beautiful *Liber Regalis* – the King's Book. This contains the Order of Service for a coronation and dates from c. 1382, being probably prepared for the coronation of Anne of Bohemia, Queen of Richard II. It was at Richard II's own coronation, in 1377, that a Dymoke first appeared as King's Champion at a coronation banquet – dressed in full armour, mounted on horseback and prepared to fight anyone who challenged the King's right to the throne. The Dymokes, Lords of the Manor of Scrivelsby, Lincolnshire, still hold the office today, though the custom of holding a banquet ceased 150 years ago and the Champion is no longer required to appear armed and on horseback. At the last coronation he carried the Union Standard.

Richard II was reburied in Westminster Abbey (having been first buried at Langley) by his successor Henry IV's son, Henry V – who did much to promote the rebuilding of the Abbey's nave and whose coronation is the only one to be depicted in sculpture in the Abbey – on the Chantry Chapel above his own tomb.

Coronations have not always followed an identical pattern. Edward VI, for example, was crowned no less than three times, with three different crowns placed in turn upon his head; while at Charles I's coronation there was a misunderstanding and, instead of the congregational assent following the Recognition Question, there was dead silence, the congregation having finally to be told to respond – an ill *omen* for the future, as it turned out. Charles I's coronation, following on the greyness of the puritan Commonwealth, was a scene of brilliant colour and great splendour. As the old regalia had been destroyed, replacements were made for the ceremony, and the clergy were robed in rich red *cofes* – the same *cofes* are still used in the Abbey.

The coronation of William III and Mary II, following the flight of James II in 1688, was very unusual, as each had an equal claim to the throne. An extra chair had to be made (still to be seen in the Treasures Exhibition) and the two sovereigns walked either side of the Sword of State in procession, Mary II's coronation following immediately after that of William III.

Eighteenth-century coronations gradually degenerated into magnificent pageants, rather than being seen as spiritually significant and solemn occasions. At George III's coronation in 1761, the congregation actually began eating a meal when the sermon was being preached; according to William Hickey (a former pupil of Westminster School) 'the general clattering of knives, forks, plates and glasses that ensued produced a most ridiculous effect, and a universal burst of laughter followed'.

George IV saw his coronation as an opportunity for a great theatrical spectacle and spent vast sums of money on it. He wore an *auburn wig* with *ringlets*, with a huge plumed hat on top, and designed his own robes (falling into a long train, the weight of which proved almost too much for his too stout frame) for the procession into the Abbey. After the coronation, because Queen Caroline had been forcibly excluded from the ceremony, the crowds in the streets were extremely hostile to him and he had to return to Carlton House by an alternative route.

In complete contrast, William IV took a lot of persuading before he would agree to have a coronation at all, and the least possible amount of money was spent on it – giving it the name the 'penny coronation'. Despite his dislike of extravagant show and ceremony, he still brought a slightly theatrical touch to the scene by living up to his nickname of the 'sailor king' and appearing, when disrobed for the Anointing, in the full-dress uniform of an Admiral of the Fleet.

With Queen Victoria came a return to an appreciation of the true significance of the coronation ceremony. A serious-minded young woman, with a true feeling for her role as Sovereign, she managed to imbue the pageantry with at least some of its former majesty – despite almost overwhelming difficulties. Little rehearsal had taken place beforehand and no one seemed to have much idea as to what should be happening at each stage. At one point, in desperation, the Queen turned to the Sub-Dean of Westminster, Lord John Thynne, and said, 'Pray tell me what I am to do, for they do not know.' The climax of this thoroughly mismanaged occasion came when the Bishop of Bath and Wells turned over two pages at once in the Service Book and told the Queen that the ceremony was complete. It was not until the main participants had retired to St Edward's Chapel that the Queen was informed a mistake had been made; despite Lord Melbourne's laconic comment 'What does it signify?', she insisted on returning to her place to finish the service.

Edward VII's coronation was marked by uncertainties. First it had to be postponed because the King fell ill and had to have an operation. Then, only recently recovered from it, he was thrust into all the strain of the lengthy ceremonials – which he in fact bore well. He himself was more anxious for the aged Archbishop Frederick Temple, who was nearly blind and had to read the prayers from specially prepared large-print cards; his shaking hands seemed about to drop the crown before he managed to place it safely on the King's head.

The last three coronations have demonstrated continuing respect for the religious significance of the ceremony and recognition of the importance of such a public declaration by the Sovereign of his or her personal dedication to the service of the people.

At the coronation of Queen Elizabeth II in 1953, for the first time the service was televised and millions of her subjects could see and hear the ceremony taking place. It is possible that few watching realised just how far back into history the roots of that historic ceremony stretched, and how little fundamental change had occurred over the centuries.

PART III THE TOWER OF LONDON

FORTRESS AND PALACE

Words and Expressions

- *a bailey* – двор замка
- *a ditch* – ров
- *a bank* – вал, насыпь

- *to surmount* – обносить, покрывать, увенчивать
- *a palisade* – частокол
- *crusade* – поход (против чего-либо), кампания (за что-либо, в защиту чего-либо)
- *to be deterred from* – быть огражденным от
- *to supplant* – вытеснять, занимать чье-то место
- *a menagerie* – зверинец
- *lofty* – высокомерный
- *a moat* – ров, наполненный водой
- *to surrender* – уступить, сдаваться
- *a foreshore* – береговая полоса, затопляемая приливом
- *a garrison* – гарнизон
- *exuberant* – переполненный эмоциями
- *loot* – добыча, награбленное добро, трофеи
- *to besiege* – осаждать

The First Castle. On Christmas Day 1066 William Duke of Normandy was crowned King of England in Westminster Abbey some two months after his victory over the Saxon King Harold at Hastings. At once William ordered the building of fortifications to help secure London, the chief city of his new kingdom. One of these earth-and-timber castles was erected in the south-east corner of the Roman city walls, to command the River Thames as well as the city. To close off the angle between the walls and complete *the bailey* or yard, of the new castle, the Normans made *a ditch* and *bank surmounted by a palisade*.

Ten years later, by then in full control of England, William determined to transform this simple fort into a massive palace-fortress. A great stone tower was built and at once entitled the Tower of London. Later, as the castle was enlarged around it, that name was to be given to the entire fortress, and the great central tower became known as the White Tower.

The Castle Enlarged. In 1189, while Richard I, the Lion heart, was away on *crusade*, his chancellor William Longchamp, Bishop of Ely, began the first expansion of the Tower's defences. It was completed by Richard's brother John, who succeeded him in 1199. The bailey around the White Tower was almost doubled in area, and fortified with a new curtain wall and towers, and with a ditch beyond. Even so the Londoners were not *to be deterred from* joining John's enemies among the barons, and the King, having lost the city, had to agree to Magna Carta in 1215.

The Castle Transformed. John's son, Henry III (1216 – 1272), at first gave his attention to improving the Tower as a royal residence. Within the space between the White Tower and the river a splendid new palace took shape, *supplanting* the royal accommodation within the White Tower itself. As one of the palace amusements, Henry established a royal *menagerie*.

When Henry's *lofty* view of kingship brought him into dispute with his barons, he ordered a massive expansion of the Tower's defences. The area of the castle was again doubled, this time being extended on all three landward sides so that the White Tower now stood at its centre. The new curtain wall around the enlarged bailey was guarded by towers at regular intervals, and by a wide *moat*. Even then, Henry, like his father, had to submit for a time to an alliance of the Londoners and hostile barons and *to surrender* the Tower.

The Castle Completed. Henry's son Edward I (1272 – 1307) came to the throne determined to master the turbulent city. In ten years, between 1275 and 1285, he spent twice as much on the Tower as his father had done during his entire reign. A new moat was excavated, a new curtain wall was built along its edge, and Henry III's moat was filled in. A towered curtain wall was constructed along the river *foreshore* containing new royal accommodation, and the ground behind was built up. Edward paid particular attention to the elaborate fortification of the new landward entrance, across the moat.

The Tower, with its moat, now extended over 18 acres (7.3 ha), and nothing was lacking to make it an impregnable fortress except that, as in earlier times, the readiness of the defenders to fight still mattered more than the strength of the defences. This was to be strikingly shown during the Peasants' Revolt of 1381 when, after the young Richard II had left the Tower to negotiate with some of the rebels, others appeared demanding entry. *The garrison* dared not resist and put the King at risk, and an *exuberant* crowd swept in, seeking *loot* and revenge. Again, in 1460 during the Wars of the Roses, after the Tower *had been besieged* and bombarded, the garrison preferred to surrender on conditions, rather than fight on in a lost cause.

Answer the following questions.

1. Why was the First Castle created?
2. How did the Tower of London get its name?
3. In what way was the Castle enlarged?
4. What changes did Henry III make to improve the Tower?
5. How was the Tower expanded in Henry III's reign?
6. What new fortifications did Edward I make?
7. Why did the exuberant crowd managed to sweep in the Tower?

It's interesting to know.

Arsenal, Treasury and Mint

A medieval castle, as well as being the stronghold and residence of its lord, was also the place that held his treasure, armoury and prisoners. The Tower, as a great royal castle adjoining London, the commercial capital, and near Westminster, which had become the seat of government, was a major centre of the power and wealth of English monarchs.

Following Edward I's expansion of the Tower, it soon came to contain one of the main royal treasuries, a storehouse for official documents, the largest of the royal mints and the only one coining in gold as well as silver, and the chief arsenal in the kingdom, storing and assembling armaments for the royal armies and fleets. To speed the movement of supplies and afford storage and working space, the wharf was extended along the entire river front.

State Prison

In medieval times the Tower also found room for prisoners who in one way or another were accounted the king's enemies, ranging from rioting London apprentices to foreign monarchs and nobles captured in war.

From the later years of Henry VIII's reign (1509 – 1547) the Tower gradually went out of use as a royal palace as Whitehall became the monarch's usual London residence, and the Tower's defences were allowed to decay. The expanding operations of the arsenal and the mint came to dominate Tower life, along with the ever-growing number of prisoners of state, the victims of court rivalries, dynastic disputes and religious animosities.

Of the many hundreds of prisoners brought to the Tower, a small number were kept in deliberately harsh conditions and put to the torture. They, and a larger number who were spared such horrors, left the Tower only to suffer a traitor's death. The great majority of men and women held there were sooner or later released, and stories of innumerable prisoners suffering in deep dungeons and torture chambers are mostly the inventions of propagandists at the time or romantic novelists of a later age.

Garrison and Showplace

Following the restoration of the monarchy in 1660, with the return from exile of Charles II, the Tower underwent major renovation, with substantial changes to its buildings and character. To ensure that the new King should never lose control of London, as his father Charles I had done on the eve of the Civil War, a large permanent garrison was housed in the Tower and batteries of guns set in place along the walls, while the arsenal, by then under the control of the Board of Ordnance, was expanded. Soon the coronation regalia were put on public show at the Tower, and the historic arms and armour, as well as parts of the new arsenal, were arranged in spectacular exhibitions calculated to impress sightseers with the strength and splendour of English monarchy. Meanwhile, the Tower remained the prison of state, though not much used except in national emergencies, such as the Jacobite Rebellions of 1715 and 1745 and the French Revolution; and it still accommodated the Royal Mint and state records.

These diverse institutions and uses co-existed uneasily until the primacy of the Tower's military role was reasserted following the appointment of the Duke of Wellington as Constable in 1826. Wellington, like many others at the time, believed England to be on the brink of revolution, and he saw the security and strength of the Tower as his first responsibility. Already the Royal Mint had moved out Wellington had the menagerie closed and obtained agreement that the public records were to be removed. When the main Ordnance building, the Grand Storehouse, was destroyed by fire in 1841, it was replaced by a vast new barracks block. The defences were strengthened, and Wellington even urged, though in vain, that the sightseeing public should be excluded, as a threat to the Tower's security.

Tourism and Tradition

By the time of Wellington's death in 1852, the fear of revolution had passed. For the first time in its history the Tower was no longer seen as a significant military presence that might help to subdue riot or rebellion in London. Instead, with the encouragement of Queen Victoria's husband, Prince Albert, the Tower began to take on the character of a national monument. Ordnance buildings which had replaced or obscured the historic fabric were gradually demolished, and the medieval walls and towers were restored or even totally re-created. At the end of Victoria's reign in 1901, half a million people visited the Tower each year, largely drawn by the romantic appeal of the darker side of its history as popularised in novels, paintings and engravings of the time. Nowadays, the number of visitors is about two million annually, three-quarters of them from overseas. The Tower has become one of the world's great tourist attractions. Nevertheless, it remains a community, as it has always been, and it is this continuing village life within the walls which links the present-day Tower to its long and eventful past, no less than its buildings, ceremonies and traditions.

THE WHITE TOWER

Words and Expressions

- *a deputy* – заместитель
- *a partition* – перегородка
- *a basement* – подвальное помещение
- *a refuge* – убежище
- *a rope* – веревка
- *to smuggle* – принести тайком
- *a batch* – группа
- *to alter* – изменить
- *rag* – крупнозернистый песчаник, крупный кровельный сланец
- *limestone* – известняк
- *ashlar* – кладка из тесаного камня
- *a turret* – башня с бойницами
- *rectangular* – прямоугольный
- *an angle* – угол
- *a ram* – таран, стенобитное орудие
- *a crypt* – склеп
- *holy* – святой
- *a rood* – распятие, крест
- *a triforium* – трифорий

Work began on the White Tower in or shortly before 1078, under the supervision of a Norman monk, Gundulf, Bishop of Rochester, and was probably not completed until 1097, ten years after the death of William the Conqueror.

As a palace-fortress, the White Tower was designed to accommodate both the King and the Constable of the Tower, or his *deputy*, who commanded the garrison. Each occupied a self-contained set of rooms, the Constable on the entrance floor, the monarch on the upper floor. Each floor contained a hall, for public occasions, a chamber, no doubt divided up into smaller apartments by wooden *partitions*, and a chapel. The royal suite, naturally on a grander scale, occupied the whole of the upper two storeys, the present top floor being inserted much later. *The basement* contained the storerooms and the well.

After a century or so, as the castle was enlarged, the Constable took up residence at a key point in the new defences while royalty moved to the new palace outside the White Tower. Even so, monarchs still worshipped in the royal chapel and in times of crisis the White Tower was a secure meeting place for the king's council and a *refuge* for the monarch himself.

At other times, the royal apartments might be occupied by distinguished prisoners. The first, in 1100, shortly after the building was completed, was Ranulf Flambard, Bishop of Durham, imprisoned by order of Henry I, who escaped from an upper window, down a *rope* which *had been smuggled* in to him.

In 1244, the Welsh prince Gruffydd ap Llewelyn, a prisoner of Henry III, tried to emulate Flambard's escape but his improvised rope of knotted bed sheets came apart and he plunged to his death. In 1358, two more princely prisoners of war, the King of France, John the Good, and his son the Dauphin, were lodged in the White Tower; and after the Battle of Agincourt in 1415 Charles Duke of Orleans came there to begin his twenty-five years of imprisonment in England.

No doubt the basement of the White Tower sometimes held less fortunate anonymous captives, especially if a large *batch* of prisoners had to be accommodated at short notice, but these rooms were not regularly used as dungeons.

By the end of Elizabeth's reign, the White Tower had become an armoury, a storehouse for palace furnishings, and a wardrobe for royal costumes. By the eighteenth century, most of the rooms were given over to military stores and the rest to the public records, and structural changes were made which greatly *altered* the appearance of the building inside and out. Eventually, the military stores gave place to historic arms and armour, and the White Tower now houses part of the national collection of arms and armour in the care of the Royal Armouries.

The White Tower rises 90 feet (27.4 m) to the battlements and measures 118 feet (35.9 m), from east to west, by 107 feet (32.6 m), north to south. The walls are 15 feet (4.6 m) thick at the base and 11 feet (3.3 m) at the top. They were built of Kentish *rag*, a rough *limestone* quarried near Maidstone. Caen stone, a finer limestone from Normandy, was used sparingly as *ashlar*, that is, cut stone, at the corners of the building and around door and window openings. For visual effect as well as protection from the weather, the walls were regularly whitewashed, and so the White Tower came by its name.

At the corners of the buildings are four *turrets*; three are *rectangular* but one, at the north-east *angle*, is rounded, for it contains the main spiral staircase. For a few months in 1675 this turret was used by Charles II's 'astronomical observator', John Flamsteed, before he moved to his new observatory at Greenwich. Even in Norman times the turrets probably had caps, though conical. The present cupolas date from Henry VIII's reign.

The most striking change in the outward appearance of the White Tower came with the enlargement of the windows, in 1715. Two pairs of the original Norman two-light windows remain on the top storey above the entrance. The entrance doorway now in use is the original one, set high above the ground out of reach of fire and battering *ram*, while the timber staircase leading up to it is a reconstruction.

The first room the visitor enters was most probably intended as the Constable's hall and the room next to it as the chamber. Originally the cross wall between was unbroken except for doorways at either end. In both rooms there are wall fireplaces, with sloping chimneys that carried the smoke out of holes higher up in the walls. The second room leads to *the crypt*, once the Constable's chapel.

Once, the only way up to the next floor was the turret staircase in the north-east corner. It was at the furthest possible distance from the entrance, at the opposite corner of the building, and was separated from it by the cross wall, so that even if the enemy managed to force their way through the entrance, they might still be prevented from gaining complete control of the building. The staircase now leading to the second floor was inserted later, to give direct access from the palace to St John's Chapel.

The Chapel of St John the Evangelist is a supreme example of early Norman church building. The pale Caen stone is undecorated save for the capitals of the columns, but is finely finished, and the overall proportions are perfect, with a careful emphasis on the rounded apse at the east end behind the altar. This severe simplicity is misleading. As a royal chapel St John's was richly decorated and furnished, with painting on the stonework, stained glass in the windows, *holy* images, and a painted *rood* screen before the altar. In 1550, as the English Reformation became truly Protestant, all these treasures were removed. Later, the Chapel housed some of the public records. When they were removed in 1857, it was even suggested that it should become an army clothing store. Instead, it was carefully restored to its original use as a place of worship.

The Chapel rises through two storeys, with a *triforium* on the upper level. Originally, the two adjoining rooms on this floor, once the king's great hall and his chamber, rose to the same height, each being overlooked by a gallery within the walls at the higher level. The chamber, adjoining the Chapel, contains a wall fireplace and within the wall at the end of the room, two garderobes, or lavatories. The next room, formerly the king's great hall, contains two more garderobes within the wall but no fireplace; presumably there was instead a central *hearth*.

On this floor and on the one below no kitchen adjoins the hall as in later castle keeps. Perhaps the cooking was done at one of the wall fireplaces or, more likely, the kitchens were outside the building, in the bailey, and the food was brought in and kept warm on braziers.

The staircase in the corner of the room passes another garderobe and leads up to the gallery which overlooked hall and chamber below and now gives on to the top floor. When this floor was inserted is not certain, but it may have been in 1603 – 1605 when a new floor was built for a gunpowder store to serve the cannon on the roof of the White Tower.

The visitor now descends the spiral staircase within the rounded turret to the basement which contained the storerooms.

The two main rooms originally had timber ceilings, but were vaulted in brick about 1730 when the basement was used as a gunpowder store. The second main room has a well, 40 feet (12 m) deep, which still contains fresh water.

Answer the following questions.

1. How was the White Tower designed?
2. How was the White Tower used after a century or so?
3. Who was the first prisoner in the royal apartments?
4. What had the rooms of the White Tower been used for by the end of Elizabeth's reign?
5. What is the size of the White Tower?
6. What were the walls of the White Tower built of?
7. How do the turrets of the White Tower look like?
8. Why is the entrance door set high above the ground?
9. What is the first room the visitor enters intended for?
10. Why may the Chapel of St John the Evangelist be called a great example of early Norman church building?
11. What were the rooms adjoining the Chapel intended for?
12. Why was one more floor built in the White Tower?

Words and Expressions

- *an inmost ward* – центральный внутренний двор
- *a postern* – боковой вход
- *an oratory* – молельня
- *an aumbry* – закрытое углубление в стенах церкви, ниша
- *to abut* – примыкать
- *a well* – колодец
- *an annexe* – пристройка

Parts of the defences of the original castle of 1066 – 1067 have been uncovered near the White Tower: a section of the Romans' landward city wall, built around AD 200, together with the foundation of a bastion built around AD 400, on to which the Wardrobe Tower was later built, a section of the riverside city wall was built around AD 390 and part of the ditch excavated by the Normans, to complete the bailey of their fort, which runs towards the Wakefield Tower.

As the castle expanded, the bailey became *the inmost ward*, a precinct occupied by the palace, which was bounded by the Coldharbour Gate, the Wakefield Tower, the Lanthorn Tower and the Wardrobe Tower. The Coldharbour Gate alone gave access to the inmost ward; only the foundations of this twin-towered gatehouse remain, adjoining the White Tower.

The wall of the inmost ward between the Coldharbour Gate and the Wakefield Tower remains, with its gallery of arrow loops.

The Wakefield Tower was built between 1220 and 1240, early in the reign of Henry III, and occupied by the king himself. It is by far the largest tower in the castle except for the White Tower, and in a sense was its successor, being at the heart of the new palace and a strongpoint in the Tower's enlarged defences, commanding on one side the main Watergate, later incorporated into the Bloody Tower, and on the other side the smaller *postern*, the king's private entrance from the river.

The lower chamber, the guard room, overlooked the river through a line of arrow loops, until about 1280 the foreshore was built up to form the new outer ward. The arrow loops were then blocked and the floor level in the room was raised to correspond with ground level outside. This infilling has been removed to reveal the original stonework with masons' marks in perfect condition and, to complete the restoration, the original timber ceiling has been reconstructed.

The upper chamber of the Wakefield Tower, with its vaulted ceiling, large windows and fireplace, was built to be the great or bed chamber of Henry III. From the precise directions Henry gave for the decoration of the Wakefield Tower, from other surviving interiors of the period and from surviving furniture, it has been possible to give some impression of what the upper chamber may have looked like in the reign of Edward I.

By then it was an ante room to Edward I's new chambers in St Thomas's Tower and was possibly used as a throne room or presence chamber. Today a throne, copied from the Coronation Chair in Westminster Abbey, can be seen. Also, facing east is a great, stained glass window lighting the king's *oratory* or chapel. In it can be seen the *sedilia*, the seat used by the priest in attendance; the *piscina*, the basin in which the vessels for Mass were washed and *the aumbry*, or wall-cupboard in which they were stored.

By tradition, the oratory is especially associated with a later king, the Lancastrian Henry VI. Taken prisoner by the new Yorkist king, Edward IV, in 1471 during the Wars of the Roses, Henry was lodged in the Wakefield Tower and shortly after was murdered, probably on Edward's order, while at prayer.

Long before Henry VI's imprisonment the Wakefield Tower had become a storehouse for official documents. After these were moved to the new Public Record Office in Chancery Lane, opened in 1856, the upper room housed the Crown Jewels until the present Jewel House opened in 1967.

Once the privy chamber in the Wakefield Tower gave access to the great chamber, where the king would meet his council or dine publicly, which in turn led to the great hall of the palace. The royal kitchen *abuted* the Wakefield Tower, and was served by *a well* near its present ground floor exit. Beyond the kitchen, a range of

storerooms and offices backed on the wall of the inmost ward. The great hall extended up to the Lanthorn Tower. After the death of Edward I in 1307, the king's private chamber was in or adjoining the Lanthorn Tower. Later the palace was enlarged: a jewel house was built against the south face of the White Tower, and *an annexe* on its eastern side, and eventually a second palace precinct was formed, between the Lanthorn Tower and the Wardrobe Tower on the west, and the Salt Tower and Broad Arrow Tower on the east. The medieval buildings survived long after royalty had ceased to use the palace, some being demolished in 1674 – 1675 and others, including the great hall, incorporated into new storehouses and offices, which in turn were pulled down in 1775 – 1777.

The original Lanthorn Tower, built at the same time as the Wakefield Tower, was gutted by fire in 1774 and soon after demolished. The present building is a Victorian reconstruction – and contains an introduction to the inmost ward and the Medieval Palace. On display are a number of thirteenth century artefacts.

Answer the following questions.

1. Which parts of the defences of the original castle have been uncovered?
2. What towers are there in the Inmost Ward?
3. What are the interiors of the Wakefield Tower?
4. Where can you see the copy of the Coronation Chair of Westminster Abbey?
5. What did the Wakefield Tower serve for in 1856 – 1967?
6. Where was the royal kitchen placed?
7. In what way was the palace enlarged?
8. Did the original towers of the Inmost Ward survive?

THE INNER WARD

Words and Expressions

- *a missile* – снаряд
- *a projectile* – метательная установка
- *confinement* – тюремное заключение
- *an accomplice* – соучастник преступления
- *to allot* – предоставлять, выделять, наделять, предназначать
- *a cell* – тюремная камера

The Inner Ward lies within the curtain wall that encircles the White Tower from the Lanthorn Tower to the Wakefield Tower. Most of it, including eight wall-towers, was built in the later years of Henry III from 1238 onwards, following the completion of the palace, though his son Edward I reconstructed the western section, which includes the Beauchamp Tower, beginning in 1275.

The building of this towered curtain wall transformed the defences of the Tower. Archers and *missile*-throwing machines along the walls, and the towers which projected beyond them, commanded every inch of ground around the castle and could concentrate their *projectiles* against an attack at any point. If an enemy managed to get on to or over the wall, they were still exposed to missiles from the adjoining towers as well as from the White Tower.

Like any other castle, the Tower was rarely under attack and in normal times the wall-towers were for domestic rather than military use. Each tower occupies two or three storeys, with a sizeable chamber on each floor. These rooms together might form a suite for a resident or guest of the highest rank, accompanied by his own household, or the rooms might be arranged as self-contained accommodation.

Later on this accommodation was easily adapted to hold prisoners. Some were kept in one room, either in solitary *confinement* or together with their *accomplices*. Others, more favourably treated because of their high rank and allowed servants, *were allotted* an entire tower.

One such tower that can be visited today is the Salt Tower. The first floor chamber contains a fine original hooded fireplace and, beyond the staircase, a garderobe, the two essential features of a chamber fit for an occupant of high status. Indeed, one of the earliest residents in the Salt Tower, between 1297 and 1299, was John Baliol, previously King of Scotland, who had yielded his crown to Edward I following defeat in battle. In the Tudor period, this room was in constant use as a prison *cell*, particularly for Catholic priests during the reign of Elizabeth I. Some of their inscriptions may be seen on the walls.

The first floor chamber of the Broad Arrow Tower has been set out as though occupied by Sir Simon Burley, tutor to the young Richard II who had to take refuge in the Tower during the Peasants' Revolt in 1381. Again, there is a fireplace and an adjoining garderobe.

Answer the following questions.

1. What does the Inner Ward consist of?
2. What were the defences of the Tower?
3. How were the rooms of the Tower used?
4. What are the interiors of the Salt Tower?

THE TOWERS OF THE INNER WARD

Words and Expressions

- *mezzanine* – антресоли, полуэтаж
- *a sash* – оконный переплет, оконная рама
- *plausible* – благовидный, правдоподобный
- *a butt* – большая бочка (от 108 до 140 галлонов для вина или пива)
- *landward* – береговой
- *ample* – просторный
- *a rubble* – бут, бутовый камень, булыжник
- *a plinth* – плинтус, цоколь, постамент
- *curfew* – звуковой сигнал о начале комендантского часа, вечерний звон, сигнал для гашения огней
- *a windlass* – лебедка
- *a portcullis* – опускающаяся решетка (в крепостных воротах)
- *treason* – измена
- *forfeiture* – потеря, утрата, конфискация
- *to rouge* – румяниться, красить губы
- *indomitable* – неукротимый, упрямый
- *adultery* – нарушение супружеской верности
- *descent* – происхождение
- *a rival* – соперник

The Constable Tower was largely rebuilt in the nineteenth century. When the coronation regalia were put on show in the Martin Tower in 1669, they were to be seen on the ground floor, while the upper rooms became the residence of the Keeper of the Regalia. It was at this time that the *mezzanine* floor was built, *sash* windows inserted and the walls panelled. The Martin Tower was the scene of a most extraordinary episode, 'Colonel' Thomas Blood's attempt to steal the Crown Jewels, in 1671. Previously, from the Tudor period onwards, this tower had often accommodated prisoners, and a number of their inscriptions remain.

The Brick Tower and Flint Tower were rebuilt in the nineteenth century, as was the upper storey of the Bowyer Tower, which retains the original vaulted chamber at ground level. In the Bowyer Tower, by a *plausible* tradition, George Duke of Clarence, a brother of Edward IV, after his conviction for treason, was privately executed in 1478 by drowning in a *butt* of his favourite malmsey wine.

The Devereux Tower, confronting the troublesome city of London at the north–west corner of the inner ward, is of exceptional strength. It takes its name from Robert Devereux, Earl of Essex, a prisoner there at the end of Elizabeth’s reign, before his execution on Tower Green nearby.

The Beauchamp Tower, built by Edward I in about 1281, replaced the twin-towered gatehouse of Henry III’s time which had controlled the *landward* entrance to his castle across the moat, and actually incorporated the foundations of the earlier building. The interior of the Beauchamp Tower reveals the extensive use of brick, a notable feature of Edward I’s work at the Tower and, on this scale, an innovation in English castle-building.

Along the entire length of the adjoining curtain wall, from the Devereux Tower to the Bell Tower, ran a gallery with embrasures and arrow loops through which archers could command the outer defences towards the city. When only a few years later the outer curtain wall was heightened above the level of the loops, this elaborate arrangement was made useless.

The Beauchamp Tower takes its name from Thomas Beauchamp, Earl of Warwick, whom Richard II imprisoned in it from 1397 to 1399. With *ample* accommodation for a nobleman and his household within its three storeys, and under the eye of the Constable or his deputy residing nearby, where Queen’s House now stands, the Beauchamp Tower was especially suitable for prisoners of high rank. In Mary I’s reign, John Dudley, Duke of Northumberland, and his five sons were held here; in Elizabeth I’s reign Philip Howard, Earl of Arundel, died within its walls; and here Lord Cobham spent the last fourteen years of his life in the reign of James I.

The Bell Tower and the adjoining curtain wall up to the Bloody Tower date from the first enlargement of the Tower in the 1190s; at that time they stood on the edge of the river. The Bell Tower was supported by a *rubble* platform, and its solid base, 16 feet (5 m) high, was protected at ground level by a stepped *plinth*. The tower was probably built in two phases, the original polygonal shape being changed at the second storey to a circular plan. The *curfew* bell has been rung from this tower for at least 500 years: the present bell dates from 1651.

Probably from the beginning the Constable’s house adjoined the Bell Tower, so that the officer in command of the castle should reside at this key point in its defences, facing the river and the city. Under the Tudors, when a major responsibility of the Constable’s resident deputy, the Lieutenant, was the safekeeping of prisoners, the Bell Tower became the lodging of captives of the highest importance, such as Sir Thomas More, Princess Elizabeth (the future Elizabeth I), Arabella Stuart, cousin of James I, and perhaps also the Duke of Monmouth, natural son of Charles II.

Before the building of St Thomas’s Tower, the gatetower which was to become the Bloody Tower controlled the Watergate. After that it gave access from the outer ward to the inner ward. The upper stage of the present tower was largely reconstructed in the reign of Edward III, about 1360. The first floor contains the *windlass* that still operates the *portcullis* at the front of the gatehall below. Originally, there was a second portcullis, worked from the other side of the room. The room was intended to be superior accommodation, perhaps a guest chamber or office for the use of the Constable who lived nearby. It contains a good fireplace, a large side window which once had window seats, and a floor covered with richly decorated tiles. Eventually this tower was to accommodate such eminent prisoners as two Archbishops of Canterbury, Thomas Cranmer (in 1553 – 1554) and William Laud (in 1640 – 1645), and a Lord Chancellor, Jeffreys of the ‘Bloody Assizes’ (in 1688 – 1689).

Once known as the Garden Tower, since it adjoined the Lieutenant’s garden, this tower at some time in the Tudor period came to be called the Bloody Tower, because (so James I was told when he visited the Tower in 1604) it was there that the ‘Princes in the Tower’ had been murdered.

The princes, twelve-year-old Edward and his younger brother, the sons of Edward IV had been lodged in the Tower, following their father’s death in 1483, under the protection of their uncle, Richard Duke of Gloucester. Preparations began for Edward’s coronation but in the event it was their uncle who was crowned in his place as Richard III. The princes remained in the Tower for a time and then were lost to view. Much has been written about their fate, largely in order to prove or disprove Richard’s complicity in their deaths, but no

conclusive evidence has been produced on either side. Even the bones of two children found buried close to the White Tower in 1674, which were officially reburied in Westminster Abbey as the remains of the princes, cannot be positively identified.

Certainly there have been two authenticated cases of violent death within the Bloody Tower. In 1585 the 8th Earl of Northumberland shot himself to escape conviction for *treason* and *the forfeiture* of his family lands to Elizabeth I. In James I's reign, in scandalous circumstances which touched even the King himself, Sir Thomas Overbury was poisoned while a prisoner there.

The Bloody Tower is now furnished as it might have appeared during the thirteen-year imprisonment (1603 – 1616) of Sir Walter Raleigh by James I. Indeed, to allow Raleigh and his family more living space, the tower was heightened and a new floor inserted, making the present upper chamber.

Adjoining the Bell Tower, in the south-west corner of the inner ward, stands an L-shaped, timber-framed Tudor building, originally known as the Lieutenant's Lodgings. Its present name 'Queen's House', dates from Queen Victoria's reign, and changes according to whether the sovereign is king or queen. Queen's House is now occupied by the Resident Governor, the Lieutenant's successor as officer with local command of the Tower. It is not open to the public.

Many prisoners of high rank were lodged there, under the personal supervision of the Lieutenant, the first, by Tower tradition, being Anne Boleyn, the second of Henry VIII's six wives to be followed five years later by his fifth wife, Catherine Howard. In the Council Chamber on the upper floor of Queen's House is an elaborate contemporary memorial commemorating the discovery of the Gunpowder Plot in 1605, which followed the examination in this room of Guy Fawkes before and after torture.

One prisoner in the Lieutenant's care managed to take his leave unknown to his host the night before he was to be executed. The Scottish Jacobite Earl of Nithsdale, captured after the defeat of the 1715 rebellion, escaped from Queen's House, *rouged* and in woman's clothing which had been smuggled in by his *indomitable* wife.

The last prisoner to be given accommodation in Queen's House was Rudolf Hess, the Deputy Fuhrer of Nazi Germany, for four days in May 1941.

On the other side of Tower Green seven notable prisoners were executed. The first was William, Lord Hastings, in 1483, hurriedly beheaded after his arrest at a meeting of the royal council in the White Tower at the instance of the Protector, Richard of Gloucester. The next five victims were the only women to suffer death by beheading for treason. Anne Boleyn and Catherine Howard, Henry's fifth wife, had both been convicted of *adultery*. Jane, Viscountess Rochford, Catherine's lady-in-waiting, was implicated in her crime. One offence of the aged Margaret Pole, Countess of Salisbury, in the eyes of the Tudor Henry VIII, was her Yorkist blood, just as Lady Jane Grey, a victim of her cousin, Mary I, suffered for her *descent* from Henry VII which made her, despite herself, *a rival* to Mary. These women were all spared public execution on Tower Hill, the customary place for beheadings, to avoid embarrassing them as well as the monarch. The last of the seven, the Earl of Essex, the young favourite of Elizabeth I, may have been singled out for the same reason, although the Queen's ministers were more concerned with Essex's dangerous popularity among the Londoners and no doubt feared what might happen if he were taken out to Tower Hill.

Answer the following questions.

1. Which events are connected with the Martin Tower?
2. What is the interior of the Beauchamp Tower?
3. What was the original design of the Bell Tower?
4. How was the Bloody Tower reconstructed?
5. What was the first name of the Bloody Tower?
6. Why did the Bloody Tower get such a name?
7. What building is now known as Queen's House?

THE CHAPEL ROYAL OF ST PETER AD VINCULA AND BLOCKS OF THE INNER WARD

Words and Expressions

- *a scaffold* – эшафот, плаха, виселица, казнь
- *to restrict* – ограничивать
- *humble* – простой
- *castellated* – выстроенный в форме замка
- *a battlement* – зубчатая стена, стена с бойницами
- *a gargoyle* – горгулья (желоб, водосточная труба в виде уродливой фантастической фигуры)
- *a regiment* – полк
- *a fusilier* – стрелок, фузилер

The Chapel Royal of St Peter ad Vincula, close by the *scaffold* site, is the last resting place of all those who died there and also of many who died on Tower Hill. The dedication to St Peter ‘in chains’ suggests a special association with prisoners but long predates the time when the Tower came into regular use as a prison. St Peter’s had been a city parish church standing outside the Tower which was incorporated into the castle when it was enlarged by Henry III. He had the Chapel richly furnished and decorated as the place of worship for the general population of the Tower, the Chapel of St John in the White Tower *being restricted* to the sovereign and his court. St Peter’s was rebuilt in the reign of Henry’s son, Edward I, and again rebuilt, in its present form, in 1519 – 1520, in the early years of Henry VIII’s reign. It is therefore a rare example of early Tudor church architecture, consisting of a nave and chancel and an equally wide north aisle, both with tie-beam roofs of Spanish chestnut.

The Chapel contains some splendid monuments commemorating officers of the Tower, their wives, and families, as well as memorials to many *humble* residents of the Tower who worshipped in this their parish church, but it is known above all as the burial place of some of the most celebrated Tower prisoners including three queens, Anne Boleyn, Catherine Howard and Jane Grey – the uncrowned ‘Nine Days’ Queen – and many others of noble blood or high position including two saints of the Roman Catholic Church, Sir Thomas More and Bishop John Fisher. At the time, their headless bodies were buried hastily and carelessly, without any memorial, under the nave or chancel. When, with Queen Victoria’s approval, the Chapel was restored in 1876, the remains unearthed in the nave, along with some intact coffins, were re-interred in the crypt. Bones found in the chancel, some of which could be identified, including the remains of Anne Boleyn, were reburied beneath the marble pavement before the altar. From that time the Chapel has held regular church services which are open to the public. The fine organ built by Bernhardt Schmidt for the Banqueting House at Whitehall in 1699, and adorned with carvings by Grinling Gibbons, was installed in 1890. In 1966 a professional choir which has won a notable reputation was established. Visitors may enter the Chapel only with a Yeoman Warder’s tour, which they may be allowed to join outside on Tower Green.

The Waterloo Block (formally Barracks), with accommodation for almost 1000 men, was built while the Duke of Wellington was Constable of the Tower, in a *castellated* neo-Gothic style complete with elaborate *battlements* and *gargoyles*. Since 1967, the Crown Jewels have been housed at the western end of the Waterloo Barracks, near the Chapel of St Peter ad Vincula.

Next to the Waterloo Barracks, and in similar style, was the Officers’ Mess, now the Headquarters of the Royal *Regiment of Fusiliers*. It also contains the Royal Fusiliers Museum, for which there is a separate admission charge. The Fusiliers’ connection with the Tower goes back to the formation of the Regiment here in 1685, initially to guard the Tower’s guns.

The houses next to the Fusiliers’ Headquarters were built in 1699 – 1700. Originally they were occupied by officials of the Board of Ordnance. Later they became the Hospital Block for the Tower garrison.

The New Armouries, also built for the Ordnance, in 1663 – 1664, is now occupied by the Royal Armouries.

Answer the following questions.

1. How was the St Peter Chapel changed?
2. What typical features of Tudor church architecture can you name?
3. How did the Chapel become the burial place of noble people?
4. In what style was the Waterloo Block built?
5. What is the royal Fusilier Museum dedicated to?

THE OUTER WARD

Words and Expressions

- *a bastion* – бастион
- *mob* – толпа, сброд, чернь
- *a tide* – прилив или отлив
- *to bore* – бурить, сверлить
- *a barrel* – ствол, дуло (оружия)
- *a chute* – спуск, лоток, спускной желоб

The outer ward was created by Edward I's expansion of the Tower in 1275 – 1285. On the landward side it was originally bounded by a low retaining wall on the edge of the new moat. Soon after, this outer curtain was built up not far short of its present height. It was still low enough, however, for defenders on the inner walls and towers to aim and shoot across the moat and command the outer wall should it fall to an enemy.

At the north-west and north-east corners of the outer ward were rounded *bastions*, from which archers might cover the moat as well as the high ground of Tower Hill. In 1683 the bastions were converted into gun emplacements, from which time date their present names of Legge's Mount and Brass Mount.

Midway between Legge's Mount and Brass Mount, the smaller North Bastion was built in 1848, at the time of the Chartist agitation, against the threat of *mob* attack. This last significant addition to the Tower's defences was destroyed by a bomb in the Second World War.

Much of the area between the inner and outer curtain walls, from the Bell Tower round to the Salt Tower, was eventually occupied by the workshops, offices, and houses of the Royal Mint, and the section north of the Bell Tower is still known as Mint Street. The Victorian cottages ranged against the outer wall, called the Casemates, are now the homes of most of the Yeoman Warders of the Tower and their families.

On the river front the outer ward still bears the name of Water Lane, recalling that it was constructed upon the foreshore of the river. The main Watergate giving access to the outer ward was below St Thomas's Tower, built by Edward I between 1275 and 1279 to replace Henry III's royal apartments in the Wakefield Tower. Facing the river, above the arrow loops, were opening windows of coloured glass – a great rarity – and above them was a line of painted stone statues. Within were a richly decorated hall and chamber with an oratory dedicated to St Thomas (Thomas Becket). The hall has been reconstructed and the oratory reglazed with coloured glass. The chamber next door has been left unrestored to show the degree to which the buildings have been altered since the thirteenth century.

In 1532, in preparation for the coronation of Anne Boleyn, St Thomas's Tower was largely rebuilt to provide apartments for high-ranking court officials. Meanwhile, through the Watergate below, Traitors' Gate, passed the increasing flow of prisoners of state that began after Henry's break with Rome.

By the early eighteenth century, the status and condition of St Thomas's Tower had sadly deteriorated. In the pool behind Traitors' Gate was an engine worked originally either by the *tide* or horses, and eventually by steam power, which raised water to a cistern on the roof of the White Tower; it could also be adapted to drive machinery for *boring* gun *barrels*. The boring room was inside St Thomas's Tower which, as well as the Keeper of the Engine, accommodated a number of Yeoman Warders and the patients of the Tower infirmary.

Beneath St Thomas's Tower Edward I had built a new private entrance for royalty arriving by river. In Edward III's reign, after the royal apartments came to be in or near the Lanthorn Tower, a private Watergate was built for the king at the Cradle Tower between 1348 and 1355.

The Well Tower is perhaps the only tower other than the White Tower to have kept its original name, for though it did not have a well its outer wall contained *chutes* down which buckets were lowered into the river.

The Develin Tower, at the south-east corner of the outer ward, at one period led to a causeway across the moat. The main landward entrance into the outer ward was at the western end, by way of the Byward Tower.

Answer the following questions.

1. What was the design of the Outer Ward?
2. What was the area between the inner and outer curtain wall occupied by?
3. What are the present interiors of St Thomas's Tower?
4. Why was St Thomas's Tower largely rebuilt?
5. How did the engine behind the Traitor's Gate work?
6. Which tower has kept its original name?

THE WESTERN ENTRANCE AND MOAT

Words and Expressions

- *a drawbridge* – подъемный мост, разводной мост
- *a wharf* – пристань, причал
- *a cobble* – булыжник
- *an impediment* – помеха, преграда, препона, препятствие
- *an outwork* – внешнее укрепление
- *sluice* – шлюз, перемычка, ворота шлюза
- *to ebb* – убывать, мелеть
- *stagnant* – стоячий (о воде), застойный, застоявшийся

The Byward Tower was the innermost of three gate-towers which defended the entrance across the moat. The sequence of defences encountered by an enemy advancing towards the Byward Tower comprised *a drawbridge* in the causeway, arrow loops in the twin towers on each side of the gatehall, a portcullis with 'murder holes' in the outer arch (down which might come not only missiles but also water to quench a fire), then the gates, and finally a second portcullis. All these defences are still in place, except for the drawbridge and the inner portcullis. The room above the gatehall, not open to the public, contains the portcullis winding-gear and also the only painted decoration which survives in the Tower from the Middle Ages, a Crucifixion scene, dating from about 1400, which has lacked the figure of Christ at its centre since a fireplace was inserted when the room was remodelled in the Tudor period. The timber framing at the back of the tower was rebuilt at the same time. Between the gatehall of the Byward Tower and the Water Lane shop is the entrance to the postern tower which gave access from *the wharf* by a drawbridge. After the Cradle Tower was cut off from the river by the extension of the wharf, the postern at the Byward Tower became the entrance for royalty and other distinguished visitors coming to the Tower by water. The stairs at which they landed beside the wharf are now known as Queen's Stairs.

The Middle Tower is of similar design to the Byward Tower. Although partly refaced with Portland stone in 1717 it contains many original features. The royal arms above the outer arch are those of George I, then the reigning monarch.

Only the foundations of the Lion Tower remain, marked out by a semicircle of stones set in *the cobbles*. A drawbridge linked the Lion Tower to the further side of the moat; below the modern walkway is the pit into which the weighted end of the bridge fell. The Lion Tower took its name from the royal menagerie, famous for its lions, which once was housed nearby on the wharf but was later moved into the Lion Tower itself. There it remained, although a serious *impediment* to traffic in and out of the Tower, until the menagerie was closed in 1834, when some of the animals were taken to the new zoo which had been formed at Regent's Park.

As an additional defence of this entrance, a large brick *outwork* on the further side of the moat, called the Bulwark, was built by Edward IV in about 1480, after the Wars of the Roses.

The excavation of the moat, the work of Edward I's reign, took some six years. It was filled from the river at high tide; *sluice* gates held in the water as the river *ebbed*, and controlled the flow in order to work tide-mills. Eventually, the moat was cut off from the river, and its *stagnant* waters filled up with refuse from the Tower and the houses on Tower Hill. In 1843, after several outbreaks of cholera in the Tower, the moat was drained and filled in to about the previous water level.

Answer the following questions.

1. What were the defences of the Western entrance?
2. What are the decorations of the room above the gatehall?
3. Why did the Byward Tower become the postern to the Tower for royalty?
4. Why did the Lion Tower get such a name?
5. What is the additional defence of the Western entrance?

It's interesting to know.

The Tower Wharf

When the Tower was the chief storehouse of armaments in the country, much of the wharf was taken up with the movement and storage of munitions, and it accommodated at different times cannon-foundries, a small arms factory and proof yard. The wharf also had a ceremonial role as the landing-place of royalty and of foreign dignitaries before they entered the city, while ever since the time of Henry VIII who first had the Tower well defended with ordnance, the guns along the wharf have been fired on occasions of national rejoicing. Royal salutes are nowadays fired from the gunpark, at the western end of the wharf.

As the artillery at the Tower is part of the Royal Armouries collection, the guns for salutes are brought in by a detachment of the Honourable Artillery Company, towing four 25-pounders behind Landrovers. Sixty-two gun salutes are fired for royal occasions, on the anniversaries of the birthdays, actual and official, of the Queen, of the Queen's accession, and of the birthdays of Prince Philip and the Queen Mother. Forty-one guns are fired at the State Opening of Parliament and when a foreign Head of State arrives on an official visit to the Queen.

The Tower Hill

Most of Tower Hill was once part of the Liberties of the Tower, the area outside the walls which was nonetheless under the jurisdiction of the Tower and independent of the City of London. The Liberties are now marked by 31 boundary-stones, each bearing the broad arrow denoting royal ownership, from Tower Pier around the Hill and down by St Katharine's Way to the Iron Gate Stairs by Tower Bridge. Every third year, on Ascension Day, the Tower's authority is reasserted in the ceremony of Beating the Bounds.

The Tower Hill postern, the foundations of which are at the end of the subway leading to the underground station, was built soon after the completion of the new moat, around 1300, in effect as part of the Tower's defences. The postern gave entrance through the city wall, a section of which survives beyond the underpass.

On the other side of the roadway, in Trinity Gardens, lies the marked site of the scaffold on Tower Hill. Some 125 Tower prisoners died there, most by beheading which was the honourable form of execution allowed

to nobles and gentlemen found guilty of treason. Their deaths were watched by unruly crowds numbering many thousands. Viewing stands were put up around the scaffold, and sometimes collapsed under the weight of eager spectators.

Traitors of lowlier status suffered death by hanging, drawing and quartering, sometimes on the Hill but most often at Tyburn, near the site of Marble Arch. Not all who died on Tower Hill were convicted traitors. Some were burned as heretics, and others hanged as common criminals, as were the last of those to be executed on this spot, in 1780.

The Royal Armouries

The Royal Armouries derive from the great arsenal at the Tower which supplied armour and weapons to the medieval English kings and their armies. The present collection took shape in the reign of Henry VIII who restocked the Tower arsenal, and also set up a workshop at Greenwich to make fine armour for himself and his court. Henry's armours, and those of the early Stuarts, were eventually brought together at the Tower, and early in Charles II's reign the historic collection was opened to the public, along with artillery and weapon stores of the working arsenal.

Subsequently the Tower Armouries were enriched by the return of obsolete weapons to store, and by the quickening inflow of the spoils of British conquests in every part of the world. As the scholarly study of arms and armour developed in the 19th century, a systematic attempt began to fill in the gaps in the inherited collections.

At the present time, European armour and weapons, ranging from the age of the Saxons and Vikings up to the modern times, are displayed in the White Tower and New Armouries. Some pieces from the Royal Armouries Oriental collection as well as the instruments of torture and punishment are also on view in the White Tower.

The display includes arms and armour for war, for the tournament, for hunting, for self-defence and for display and fashion, each type designed carefully for its particular purpose. There are striking examples of technological innovation and ingenuity, and fine works of art created for wealthy patrons. As well as the Tudor and Stuart royal armours, still the centrepiece of the collections, the visitor will also encounter many exhibits of immediate appeal: armours for a giant and a dwarf, and for children, and for horses; gunshields and combination weapons; fearsome staff weapons and elegant rapiers; and the arsenal displays in the vaults of the White Tower.

The Crown Jewels

The Tower of London was one of the chief treasuries of the medieval kings, and some of the Crown Jewels were always kept there. The coronation regalia, however, which were regarded as the relics of St Edward (King Edward the Confessor, who ruled before the Norman Conquest) were kept at Westminster Abbey, where the royal saint was buried and coronations took place.

Following the execution of Charles I in 1649, Parliament ordered the coronation ornaments to be brought to the Tower, the precious metals to be melted down for coinage, and the gems sold off. Nevertheless, several of the old regalia, or parts of them, reappeared and were refashioned for use at Charles II's coronation in 1661. The lower half at least of the coronation crown itself was made up of a medieval crown, perhaps the crown of Edward the Confessor.

Later monarchs added to the regalia, most notably the Jewelled State Sword made for the coronation of George IV in 1821, and the Imperial State Crown with which Queen Victoria was crowned in 1837. The major gemstones set in the crown, however, had a much longer history, including a sapphire taken from the ring said to have been buried with Edward the Confessor in 1066, and the ruby presented to the Black Prince in 1367.

As well as the coronation ornaments and robes, a number of historic crowns are displayed, including the Crown of Queen Elizabeth the Queen Mother, which holds the legendary Koh-i-noor diamond.

The Jewel House also contains banqueting and church plate, state swords, processional maces and trumpets, the robes and insignia of the orders of chivalry, and decorations and medals.

An illustrated guidebook to the Crown Jewels is on sale in the Tower shops.

The Community of the Tower

Once the Tower must have contained as many as a thousand inhabitants. Nowadays, some 150 people live within its walls, chiefly the Yeoman Warders and resident Tower officers and their families.

From some time early in the Tower's history, the custody of the gates and the safekeeping of prisoners were entrusted to a body of warders headed by a porter appointed directly by the king. From the reign of Henry VIII these duties were carried out by a body of the king's yeomen at the Tower, who were accounted members of the royal guard and were entitled to wear the royal livery, like the yeomen of the Guard who attended the person of the monarch.

Both the yeoman Warders of the Tower and the yeomen of the Guard are popularly known as 'Beefeaters', but the nickname was first given to the latter as early as the seventeenth century, when indeed any well fed domestic retainer might be called a 'beefeater'.

Nowadays, there are about 40 yeoman Warders, who are former warrant officers in the Army, Royal Marines or Royal Air Force, with an honourable service record of at least 22 years.

The Tower guard is detached for duty at the Tower from the same regiment which provides the guard at Buckingham Palace and St James's Palace, usually one of the five regiments of Foot Guards. When one detachment replaces another, the ceremonial changing of the guard takes place on Tower Green.

By tradition, there have been ravens at the Tower from its very beginnings, when these scavengers flew in to feed off the abundant refuse of the castle. Their presence has been protected by the legend that without its ravens the Tower will fall and the kingdom with it. Nowadays, their wings are clipped to prevent them straying. Normally replacement birds are brought to the Tower from Scotland, Wales or the west of England. However, in recent years some have been hatched at the Tower. Ravens are long-lived, averaging 25 years.

There are usually six ravens in residence, cared for by one of the Yeoman Warders, with the title of Ravenmaster. The ravens' cage is near the Wakefield Tower, and their cemetery is in the moat between the Middle Drawbridge and St Thomas's Tower.

Of all the traditions and ceremonies of the Tower one above all evokes its essential character as a royal palace and fortress, the nightly Ceremony of the Keys (open to the public by application in advance). The outer gates of the fortress are locked and the keys taken to the monarch's representative in the Tower, the Resident Governor. Then, for a few hours, the Tower reverts to its original condition, a community separate and secure, until next morning the gates are unlocked and this great national showplace is once more open to the world.

PART IV GUIDE TO WINDSOR

THE TOWN OF WINDSOR

Words and Expressions

- *verdant* – покрытый зеленью
- *a borough* – небольшой город
- *immunity* – неприкосновенность
- *a felony* – уголовное преступление
- *brethren* – собратья, братия
- *an alderman* – ольдермен, член городского управления, член совета графства
- *a bencher* – судья, ольдермен, член палаты общин
- *a bailiff* – бейлиф, судебный пристав, помощник шерифа
- *a chamberlain* – управляющий (двором короля, королевы или другого высокопоставленного лица), казначей
- *sergeant at mace* – сержант – хранитель жезла
- *by virtue* – благодаря чему-либо, в силу чего-либо, на основании чего-либо
- *in lieu of* – вместо
- *a quarry* – углубление в каменных стенах для окон
- *a frieze* – фриз, бордю
- *an entablature* – антаблемент
- *a consort* – супруг, супруга (особенно о королевской семье)
- *a pew* – церковная скамья со спинкой
- *divine* – посвященный Богу, адресованный Богу, религиозный, святой, священный
- *the parish* – прихожане, паства
- *benefaction* – благодеяние, милость
- *benefice* – бенефиция, приход
- *to augment* – увеличивать, расширять
- *an edifice* – дом, здание, сооружение, строение
- *an almshouse* – приют, дом призрения (для бедных)
- *burthensome* – обременительный, тягостный, тяжелый, тяжкий
- *a provost* – ректор в некоторых английских университетских колледжах
- *infantry* – пехота

Windsor is delightfully situated in the county of Berks, twenty two miles west of London, on the *verdant* banks of the mild and gentle River Thames; which, from its serpentine course in this part of it, was, in King Edward the Confessor's charter, termed Windlesora, (the Winding Shore) hence, in time, it was called Windsor. This town, on account of the inviting situation of its Castle, being favoured with the residence of Edward I, who, in the year 1276, made it a free *borough*, and granted the inhabitants several privileges, soon became a place of great resort, and its environs the constant residence of many of the nobility. The charter was confirmed, and other *immunities* conferred, by Henry VI, Edward IV, Henry VII, Henry VIII, James I and Charles II, by

which the corporation have the power of holding general Quarter Sessions, and of trying all petty offences, and in some cases *felony*.

The town is governed by a mayor and thirty *brethren*, ten of whom have the title of *aldermen*, and out of these the mayor and justices are annually chosen; three *benchers*, and sixteen burgesses; from the latter, two *bailiffs* are elected at the same time the mayor and justice are. Besides these there are a high steward, *chamberlain*, under steward, town clerk, *sergeant at mace*, and the usual subordinate officers. This borough has two representatives in parliament, who at present are the Earl of Mornington, and William Grant, Esq. The Town of Windsor consists of six principal streets – Park Street, High Street, Thames Street, Peascod Street, Church Street, and Castle Street. The less considerable streets are Butcher Row, lately called Queen Street, St Alban's Street, formerly named Fish Street, Sheet Street, George Street, Beer Lane, now called Red Lion Street, and Datchet Lane. The six first mentioned are all of them well disposed, paved and lighted, in the same manner as London, *by virtue* of an Act of Parliament passed in 1769.

The streets and lanes last named, are but partially lighted and indifferently paved; but as the buildings, and consequently the rates, are constantly improving, there is reason to hope that those will be rendered more commodious.

The Guildhall, which is situated in the principal part of the town, was erected in the year 1686, from a design by Sir Thomas Fiddes, Surveyor of the Cinque Ports, at the expense of £2006 and was paid by the Corporation, except the sum of £680 which was presented by several gentlemen.

This is a handsome structure, supported with columns and arches of Portland stone. The hall or room, in which the corporation meet for the dispatch of the business of the borough, is spacious and well adapted for the purpose; and was in 1787, greatly improved by altering the construction of the windows, and substituting modern sashes *in lieu* of common *quarries*. It is adorned with the portraits of James I, Charles I, Charles II, James II, William III, Queen Mary, Queen Anne, George, Prince of Denmark, Prince Rupert, Archbishop Laud, Theodore Randue, Esq., The Earl of Nottingham, Lord Admiral in the year 1688, Governor of Windsor Castle, and High Steward of the Borough, etc. In 1707, the Corporation, from their regard to Queen Anne, who constantly resided at Windsor during the summer season, erected in a niche at the north end of this structure, the statue of that princess, vested in her royal robes, with the globe sceptre in her hands. Underneath, in *the frieze of the entablature*, is the following inscription in letters of gold.

Anno Regni fui VI. Dom. 1707. Arte tua, sculptor, non est imitabilis ANNA ANNAE vis similem sculperere. Sculpe deam. S. Chapman, Praetore.
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And in a niche on the south side, is the statue of Her Majesty's royal *consort*, Prince George of Denmark, in a Roman military habit. Underneath is the following inscription:

Serenissimo Principi GEORGIO Principi Daniae, Heroi Omni feculo venerando. Christophus Wren, Arm. Posuit MDCCXIII.
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In English thus: 'To the most serene Prince George, Prince of Denmark, and a hero to be revered in every age. Christopher Wren, Esq. erected this statue, 1713'.

The parish church, which is commodiously situated on the East side of the High Street, is a spacious ancient ill-built fabric, *the pews* being so constructed and appropriated, as to exclude a majority of the inhabitants from attending *Divine Service*. However it is to be wished, as His Majesty has been graciously pleased to present *the parish* with the organ, removed from St George's Chapel, they will approve themselves worthy of the royal *benefaction*, by adopting such measures as shall most eligible to remove the general complaint already intimated. It has a ring of eight bells, two of which were given by Lord Marsham, Cofferer to Queen Ann, who

also recast the other six. *The benefice* is in the gift of the Lord Chancellor, and has been lately *augmented* by his present Majesty.

On the north side of the churchyard, was erected in the year 1706, a neat *edifice* for a free-school, for thirty boys and twenty girls, who are clothed and taught writing, accounts, and the principles of the Christian religion. Besides this charitable institution, there are several small *almshouses* in different parts of the town, which, with the benefactions left by well-disposed persons, for the use of the poor, make them less *burthensome* in this, than in most other places.

In 1784, Col. Trigg, of the 12th Regiment, which was then on duty at Windsor, having represented to His Majesty the very great inconvenience the sick soldiers suffered in their quarters, as well as the impropriety of continuing them in the same apartments with the more healthy, His Majesty was pleased to signify his gracious intention to build a hospital for their accommodation; upon which the corporation presented him with a piece of land, called Glaziers Corner, situated on the East side of the Long Walk, about a mile from the town. The building was immediately begun, and finished by the latter end of the same year; it consists of two large wards, that will contain upwards of twenty men each; apartments for the doctor, and nurse; a surgery, kitchen and laundry; all well adapted for their several purposes.

In the summer of 1793, a small but elegant and commodious Theatre was erected by Mr. Bowen, at the expense of Dr. Thornton, the manager, who performs under a licence from the Lord Chamberlain, restricting the time of performing to the Eton vacations; viz. from the middle of December to the latter end of January, and from the last Monday in July to the end of September. With the permission of the magistrates of Windsor, and that of *the Provost* and Master of Eton School it has been usual for them to perform during the Ascot Races, which custom, we presume, will be continued. The Theatre and the public have been highly honoured, by the frequent visits of Their Majesties; and the Manager cannot but feel the most grateful sensations of the Royal Patronage, with which he has been so peculiarly honoured.

The system which had been adopted by Administration, partly to relieve the publicans from their burthen of quartering soldiers; and partly to concentrate the military force, was carried into effect at Windsor, in 1795, by the erection of handsome and commodious barracks for the accommodation of 1000 *infantry*. These are situated in Sheet Street, where there is also another building, but of a more temporary nature, for 100 cavalry.

THE CASTLE

Words and Expressions

- *a treaty* – договор, соглашение
- *Order of the Garter* – орден Подвязки
- *whence* – откуда (об источнике, происхождении в прямом и переносном смысле)
- *to disperse* – рассеиваться, рассредоточиваться
- *adjacent* – расположенный рядом, смежный, соседний
- *a rampart* – (крепостной) вал, бастион, защита, оплот

The Castle of Windsor was first built by William the Conqueror, soon after his being seated on the throne of this kingdom, on account of its healthful and pleasant situation, and probably by less as a place of security and strength, in the beginning of his reign. His son, King Henry I greatly improved it with many buildings, and surrounded the whole, for its greater strength and beauty, with a strong wall. Succeeding monarchs also, for the same reason, constantly resided here.

In this castle, Henry II held a parliament, in the year 1170; and here King John lodged, during the content between him and the barons. However, in the disputes between his son and successor, King Henry III, and his barons, this castle was, in 1263, delivered by *treaty* to them; but in the same year, it was taken by surprise and made the rendezvous of the King's party.

King Edward I and Edward II resided at Windsor, more on account of its delightful situation than its strength; and had many children born here, among whom was the heroic Edward III, who had an extraordinary affection for this, his native place; and in the year 1360 caused the old castle to be entirely taken down, except the three towers at the west end of the lower ward, and rebuilding the present stately castle, made it the seat of the Most Noble *Order of the Garter*.

In succeeding times, other additions were made to this noble place. King Henry VII added the stately fabric adjoining to the King's lodgings, in the upper ward. Henry VIII rebuilt the great gate in the lower ward, leading to the town. King Edward IV began, and Queen Mary perfected, the bringing of water from Black Moor Park, in the parish of Winkfield, into a fountain of curious workmanship, in the middle of the upper court. Queen Elizabeth made a terrace-walk, on the North side of the Castle, from *whence* is a delightful prospect of the Thames, Eton College and a great number of fine seats, *dispersed* over the *adjacent* country. Under Charles II this castle, which had felt the effects of the national convulsions, under several avaricious and lawless masters, was entirely repaired. The face of the upper court was changed, and brought to its present beauty. The windows were enlarged, and made regular; and the royal apartments were completely furnished, and adorned with beautiful paintings. This prince also not only enlarged the terrace walk, made by Queen Elizabeth, on the North side of the Castle, but carried a like terrace round the East and South sides of the upper court and new faced the whole terrace with a noble *rampart* of free stone. This terrace extends 1,670 feet in length, and may with justice be said to be the noblest walk in Europe. Several additions were made to this castle, by some of our early princes, and lastly by Queen Anne.

THE UPPER WARD OR COURT: A DESCRIPTION OF THE ROYAL APARTMENTS

Words and Expressions

- *equestrian* – конный
- *basso relievo* – барельеф
- *a cypher* – вензель, монограмма
- *humbly* – покорно

The Upper Ward is a spacious quadrangle, formed on the west side by the Keep or Round Tower; on the north by the Royal Apartments, St George's Hall, and the Chapel Royal; and on the East and South sides by the apartments of the Prince of Wales, the Royal Family, and the Great Officers of State.

Nearly in the centre of this square, is an *equestrian* statue in bronze of King Charles II in a Roman habit, and placed on a marble pedestal, on the south side of which are represented, in *basso relievo*, a variety of figures expressive of navigation. On the west side is the royal *cypher*, surrounded with the garter, and crowned with other ornaments. On the north side are a variety of fruits, and on the east a shield, on which is a Latin inscription to this effect:

‘Tobias Rustat *humbly* gave and dedicated this statue to his most gracious master, Charles II, the best of Kings, in the year of Our Lord MDCLXXX. [1680]’.

Underneath is a curious water engine, originally invented by Sir Samuel Morland, in that Prince's reign, to supply the place with water.

THE ROYAL APARTMENTS

Words and Expressions

- *a vestal* – весталка (жрица в храме Весты в Риме)
- *balustrade* – балюстрада
- *a chariot* – колесница (древняя двух- или четырехколесная повозка, применявшаяся в боевых действиях, спортивных состязаниях, ритуальных и триумфальных процессиях)
- *a pile* – возвышение
- *a phoenix* – феникс (птица, возрождающаяся из пепла)
- *a wheat-sheaf* – сноп пшеницы
- *a cornucopia* – рог изобилия
- *a paroquet* – длиннохвостый попугай
- *a nereid* – nereida, морская нимфа
- *a cod* – треска
- *an eel* – угорь
- *umber* – умбра (природный коричневый пигмент)
- *brass* – латунь, желтая медь

– *a wild boar* – кабан, вепрь

The entrance to these is by a handsome pair of iron gates, through a vestibule, supported by columns of the Ionic order, with some antique busts in several niches; the principal are a Roman *vestal*, and a slave in the action of picking a thorn out of his foot.

The staircase consists of three flights of stone steps, containing twelve in each flight, secured on the right hand by twisting iron *balustrades*. Here, within a dome, is represented the story of Phaeton, petitioning Apollo to permit him to drive *the chariot* of the sun; and at each corner of the ceiling, under the dome, is one of the four elements.

Fire is represented by a woman sitting on *a pile*, with a flaming censor in her hand, and by her are *a phoenix* and a salamander.

Earth is crowned with a chaplet of corn, and holds in one hand *a wheat-sheaf*, and in the other *a cornucopia*.

Air is represented by a woman with her left hand on a peacock; *a paroquet* is by the peacock in a flying posture, and on her right hand is perched a kingfisher.

Water is represented by *a nereid* holding a fish in her lap, with a dolphin, *cod*, *eel*, and other fish under her feet. Each of the elements are further expressed by a variety of their characteristic emblems.

In the different parts of the ceiling are the winds supporting the clouds; and in the front is Aurora with her nymphs in waiting, giving water to her horses. On the cornice are some of the signs of the Zodiac, with baskets of flowers beautifully disposed.

Beneath the cornice are twelve azure columns, painted, of the Corinthian order; and on each hand, in large compartments, is the transformation of Phaeton's sisters into poplar trees, with this inscription: 'MAGNIS TAMEN EXCIDIT AUSIS'. 'He fell, however, in a great enterprise'; also the transformation of Cygnus into a Swan. Between each pillar is a niche in which are represented geography, comedy, tragedy, epic poetry, sculpture, painting, music, and the mathematics; all of which are painted in *umber*, and heightened with gold, so that they appear to the eye like *brass* statues.

Over the door is a bust of Venus in black marble and on the front of the staircase is an oval, which gives a view to the back staircase, which is adorned with the story of Meleager, killing *the wild boar* of Aetolia, and giving the head to his mistress Atalanta.

The painting of the whole staircase was designed and executed by Sir James Thornhill, in the reigns of Queen Anne and King George I.

QUEEN'S GUARD CHAMBER

Words and Expressions

- *deity* – божество, бог
- *heathen* – языческий
- *a coving* – свод
- *a bayonet* – штык
- *a pike* – копье, пика
- *a bandoleer* – патронташ

In this apartment, into which you first enter, the ceiling is adorned with Britannia, in the person of Queen Catharine of Portugal, consort to Charles II, seated on a globe, bearing the arms of England and Portugal, the four quarters of the earth, and their respective symbols, attended by *deities*, presenting their several offerings. The signs of the Zodiac are on the outer part of this beautiful representation. In different parts of the ceiling are, Mars, Venus, Juno, Minerva, and other *heathen* deities, with Zephyrs, Cupids, and other embellishments properly disposed.

On *the coving* over the door is Minerva, on the east side Achilles, on the south Juno with a peacock, and on the west Venus with her doves.

Over the chimney is George, Prince of Denmark, on horseback, by Dahl, and views of shipping by Vandevelde.

In this room are guns, *bayonets*, *pikes*, *bandoleers*, etc., and disposed in various beautiful forms, with a star and garter, the Royal cypher, and other ornaments intermixed, cut in lime wood.

QUEEN'S PRESENCE CHAMBER

Words and Expressions

- *prudence* – благоразумие
- *fortitude* – сила духа, стойкость
- *draught* – улов
- *benignity* – доброта, добрые дела
- *a fowl* – домашняя птица
- *a vessel* – корабль, судно
- *to heal* – исцелять
- *a cripple* – калека
- *lameness* – хромота
- *a crutch* – костыль
- *a lappet* – складка, лацкан
- *garment* – одеяние
- *a limb* – конечность

The ceiling of this room is adorned with the representation of Queen Catharine, attended by Religion, *Prudence*, *Fortitude*, and the other virtues. She is under a curtain spread by Time, and supported by Zephyrs, with Fame sounding the happiness of Britain; underneath Justice is seen driving away Sedition, Envy, and other evil Genii.

The paintings are three of the cartoons, lately removed from Hampton Court.

1. The Miraculous *Draught* of Fishes.

In the first of these celebrated cartoons, Christ appears with an air of diving *benignity*. The exotic birds, and large *fowl* placed on the shore in the foreground, have a sea-wildness in them, and, as their food was fish, contribute to express the business in hand, which was fishing; and being thus placed on the shore, prevent the heaviness which that part would otherwise have had. However, in this cartoon Raphael has made a boat too little to hold the figures he has placed in it; but had he made it large enough for those figures, the picture would have been all boat and to have made his figures small enough for *a vessel* of that size, would have rendered them unsuitable to the rest of the set, and less considerable; there would have been too much boat and too little figure.

2. Peter and John *healing the Cripple* at the Gate of the Temple.

The story of the second is finely told: "The man healed of his *lameness*, to express his sense of the divine goodness which appeared in these apostles, and to show it to be him, not only *a crutch* under his feet on the ground, but an old man takes up *the lappet* of his *garment*, and looks upon *the limb* he remembers to have been crippled, expressing great devotion and amazement, which are sentiments seen in the other with a mixture of joy.

3. St Paul and Barnabas at Lystra.

In the third, all the figures are admirably performed: 'The boys are done with great judgement, and by being naked make a fine contrast. The figures are placed at one end near the corner, which varies the side of the picture, and gives an opportunity to enlarge the building with a fine portico, the like of which you must imagine to be on the other side of the main structure; all which together make a noble piece of architecture'.

QUEEN'S AUDIENCE CHAMBER

Words and Expressions

- *a tapestry* – гобелен

On the ceiling of this room, Britannia is represented in the person of Queen Catharine, seated in a triumphal car, drawn by swans to the Temple of Virtue, attended by Ceres, Pomona, Flora, etc., with other decorations, heightened with gold. *The tapestry* of this room is of a rich gold ground, made at Coblenz, in Germany, and presented to King Henry VIII. The canopy is of fine English velvet, set up by Queen Ann. The paintings are: William, Prince of Orange – Honthorst, King James the First's Queen – Van Somer, Frederick Henry, Prince of Orange – Honthorst.

BALL ROOM

On the ceiling of this room King Charles II is represented giving freedom to Europe, by the figures of Perseus and Andromeda. Over the head of Andromeda is inscribed EUROPE LIBERATA; and on the shield of Perseus is PERSEUS BRITANNICUS; and Mars, attended by other Pagan deities, offers the olive branch. On the cornice is the story of Perseus and Andromeda, the four seasons, and the signs of the zodiac; the whole heightened with gold.

The tapestry, which represents the twelve months of the year, was made at Brussels, and set up by King Charles II. In this room is a large silver table and stand, with a looking glass in a correspondent frame. The paintings are: William, Earl of Pembroke – Van Somer, St John – after Corregio, The Countess of Dorset – after Vandyck, The Duchess of Richmond – Vandyck, A Madonna, The Duke of Hamilton – Hanneman.

QUEEN'S DRAWING ROOM

On the ceiling is represented an assembly of gods and goddesses. The whole intermixed with Cupids, and a variety of flowers heightened with gold.

In this room, which is hung with tapestry, representing the seasons of the year, is a beautiful clock, by Vulliamy, the case and emblematic figures of Time clipping Cupid's wings, etc., are in a peculiar style of taste and elegance. The paintings are: Judith and Holofernes – Guido, A Magdalen – Sir Peter Lely, Henrietta, Duchess of Orleans, in the character of Minerva – Lady Digby – Vandyck, De Bray and his family – De Bray, Killegrew and Carew – Vandyck.

QUEEN'S BED CHAMBER

Words and Expressions

- *exquisite* – совершенный
- *a tester* – балдахин (над кроватью, алтарем и т.п.)
- *tabby* – муар (ткань)
- *to fade* – выгорать, выцветать, блекнуть, тускнеть и т.п. (о цвете, красках или любом предмете, способном терять яркость, становиться тусклым)
- *a counterpane* – стеганое покрывало (на кровати)
- *to embroider* – вышивать, украшать вышивкой

On the ceiling of this room is painted the story of Endimion and Diana. The bed set up by order of her present most gracious Majesty, is of the most *exquisite* workmanship, and is said to have cost fourteen thousand pounds; the whole of the bedstead, and part of *the tester*, which is made with a dome in the centre, are curiously carved and gilt; the curtains and valances were of a rich pea-green corded *tabby* (the green *tabby* being much *faded* is removed and a garter blue satin substituted in lieu of it). The head, tester and *counterpane*, of white satin, on which *are embroidered* a variety of the most curious flowers; the colours of them are beautiful and are disposed with the greatest accuracy and judgement.

In this room is an exceeding fine glass, 10 feet 4 inches, by 4 feet 9 inches, and a curious commode table. The paintings are: A portrait of the Queen, at full length, with fourteen of the Royal Offspring in Miniature – West, Six capital Landscapes – Zucarilli, Two Flower Pieces – Y. Baptist.

THE QUEEN'S DRESSING ROOM

Words and Expressions

- *to knot* – делать бахрому, заниматься декоративной вязкой узлов
- *stuff* – принцип, способ
- *an ally* – друг, союзник, сторонник

This room has been lately hung, by order of her present Majesty, with a neat silk *knottting* on Manchester *stuff*. Here are twelve elegant chairs, the seats of similar work with the hangings, and in a correspondent style.

The only painting in this room is Anne of Denmark, King James the First's Queen, Jansen.

Belonging to this room is a closet, in which is deposited the Banner of France, annually delivered here on the 2nd of August, by the Duke of Marlborough, successor to John, the great Duke of Marlborough, by which he holds Blenheim, a magnificent palace at Woodstock Park, in Oxfordshire, built in the reign of Queen Ann, as a national reward and acknowledgement to that great general, for his many glorious victories over the French, and their *allies*, in a course of ten years most successful war.

CHINA CLOSET

Words and Expressions

– *amber* – янтарь

– *plenipotentiary* – полномочный представитель, уполномоченный

This closet, which is finely gilt and ornamented, is filled with a great variety of curious old china, elegantly disposed. Here is also a fine *amber* cabinet, presented to Queen Ann, by Doctor Robinson, Bishop of Bristol, and *Plenipotentiary* to the Congress at Utrecht.

The paintings are: Prince Arthur and his two Sisters – Mabuse, A Woman with a Kitten in her Hand, A Woman squeezing Blood out of a Sponge.

From this Gallery, you return to the Queen's Dressing Room, from which you enter the King's Apartments.

KING'S CLOSET

On the ceiling of this room is painted the Story of Jupiter and Leda. The hangings are of garter-blue silk, and were put up by order of his present Majesty in 1788. The Paintings are: Anne, Duchess of York – Sir Peter Lely, A Man's Head – Raphael, St Catharine – Guido, A Woman's Head – Parmegiano, A landscape with Boats, etc – Breughel, A Landscape with Figures – Ditto, A Landscape – Teniers, Princess Mary – Sir Peter Lely, The Duke of Norfolk – Holbein, A Landscape, with the Holy Family – Van Uden, Martin Luther – Holbein, Erasmus – George Pens, Queen Henrietta Maria – Vandyck, The Creation – Breughel, Mary, Duchess of York – Sir Peter Lely.

THE KING'S DRESSING ROOM

The ceiling is Jupiter and Danae – the hangings are the same as in the last mentioned room. Here is also a clock, by Vulliamy, in a similar style to that in the Queen's Drawing Room.

The paintings are: Prince George of Denmark – Sir G. Kneller, A Magdalen – Carlo Dolci, A View of Windsor Castle – Wosterman, A Man's Head – Leonardo da Vinci, A landscape – Wovermans, Nero Depositing the Ashes of Britannicus – Le Sueur, The Countess of Desmond – Rembrandt, Figures and Horses, with a Farrier's Shop – Wovermans, A Young Man's Head – Holbein, King Charles the Second – Russel, Herodias's Daughter – Carlo Dolci, An Old Man's Head – Holbein, James, Duke of York – Russel, A View of Windsor Castle – Wosterman, King Charles the Second's Queen – Sir Peter Lely.

THE KING'S BED CHAMBER

Words and Expressions

– *suppliant* – просительный, умоляющий

– *a posture* – поза, положение

– *hither* – сюда

– *masonic* – масонский

On the ceiling, King Charles II is represented in the robes of the Garter, seated on a throne, under a canopy supported by Time, Jupiter and Neptune, with a figure representing France, in a *suppliant posture*, at his feet. He is also attended by Europe, Asia, Africa, and America, paying their obedience to him.

The tapestry represents a part of the story of Hero and Leander.

The bed in this room, which is of rich flowered velvet, was made in Spitalfields, London, and was originally set up in the Queen's Bedchamber, by order of Queen Ann; but was, in 1778, removed *hither*, and the elegant bed before mentioned, set up where this was taken from. We have here, likewise, another of Mr. Vulliamy's clocks, decorated with *masonic* symbols, and other devices, in a very superb manner.

The paintings are: King Charles the Second, in Armours when Prince – Vandyck, Henry, Duke of Gloucester, his Brother.

THE KEEP OR ROUND TOWER

Words and Expressions

- *ascent* – восхождение, подъем, марш лестницы
- *a cannon* – пушка
- *a plea* – судебный акт, процесс, тяжба
- *a drain* – канал для тока жидкости
- *a lead* – искусственный водоканал
- *a contrivance* – приспособление, устройство
- *to splice* – сращивать
- *a gudgeon* – болт, штифт, штырь
- *velocity* – скорость, быстрота
- *to adhere* – приставать, приклеиваться, хвататься
- *a spout* – желоб
- *a matchlock* – мушкет с фитильным замком
- *a breastplate* – нагрудник
- *a dagger* – кинжал
- *a mail* – кольчуга
- *thistle* – чертополох
- *a carbine* – карабин
- *ebony* – эбеновый, черного дерева
- *to stud* – украшать
- *ivory* – слоновая кость
- *to hoist* – поднимать
- *to conceive* – представлять себе

This Tower, sometimes called the Middle Ward, which forms the west side of the Upper Court, is built in the form of an amphitheatre, on the highest part of the mount; *the ascent* into the upper apartments is by a flight of 100 stone steps, at the top of which is planted a large piece of *cannon*, levelled at the entrance, or bottom of these steps; there are likewise 17 pieces of cannon mounted round the curtain of the Tower, which is the only battery now in the Castle, though formerly the whole place was strongly fortified with cannon, on each of the several towers, and two platforms in the lower ward.

The apartments of this tower belong to the Constable, or Governor, whose office is both military and civil: as a military officer, he is obliged to defend the Castle against all enemies, whether foreign or domestic. He has the charge of prisoners brought hither, and is accountable to the King for whatever is contained in the Castle. He has a deputy or lieutenant-governor, who holds equal command in his absence, and has lodgings appointed for his residence at the entrance of the tower we are now about to describe.

The constable, as a civil officer, is judge of a court of record, held by prescription over the town gate in the lower ward, for the determination of *pleas* between party and party, within the precincts of Windsor Forest, which comprehends many towns, over which this Court has jurisdiction; and all legal processes, judgements, and executions, are issued in his name; but the practice of this Court is at present suspended. He is likewise Chief Forester and Warden of Windsor Forest, which extends 120 miles in circumference.

The entrance into this tower is through a square paved court, in which is a reservoir of water, erected in the reign of Charles II to receive *the drains* from the upper *leads*. The court is hung round with buckets, which are there ready in case of fire.

In 1784, here was also erected, under the direction of Mr. Grey, an engine for raising water upwards of 370 feet, by the simple *contrivance* of a rope; the ends of which *being spliced* together, it is fixed to a wheel and *gudgeon* in the water, and to a windlass at the top of the well; the windlass being turned with a moderate degree of *velocity*, the water *adheres* to the ascending part of the rope, until it arrives at the top; it is then thrown off, and collected by means of a semicircular cap, that incloses the inner wheel of the windlass; this cap having *a spout* on one side of it, the water is conducted into any vessel that may be placed to receive it.

The first apartment you enter is the Guard Chamber. In this room is a small magazine of arms, curiously disposed, as *matchlocks*, the first ever made, whole, half, and quarter pikes, with bandoliers of various figures. Round the cornice are a number of *breastplates*, with helmets over them, and several drums, in proper order. Over the chimney is carved in lime-wood, the star and garter, in the form of an oval, crowned and encompassed with *daggers* and pistols. The pillars of the door leading to the dining-room are composed of pikes, on the tops of which are two coats of *mail*, said to be those of John, King of France, and David, King of Scotland, who were prisoners here; they are both inlaid with gold, the former with fleur-de-lices, and the latter with *thistles*.

On the staircase leading to the dining-room, stands the figure of a yeoman of the guard, painted in his proper dress, as if in waiting. Here are four pillars of pikes, ornamented with bandoleers, *carbines*, and matchlocks. In the centre is a beautiful engraved horse-shield, encompassed with daggers and pistols; as also several of King James's and King William's pieces, ranged by the late Mr. Harris.

In the Bed Chamber there are six *ebony* chairs, of a particular make, curiously *studded* with *ivory*. The tapestry is wrought with gold and silver, representing the story of Autoclotus, King of Phrygia, and his three daughters, weeping to death by the side of the Helicon. In another part is the story of Pandora's Box; the other parts of the tapestry are likewise representations of Heathen Mythology.

The other apartments having nothing in them worthy the attention of a traveller, we shall proceed to the top of the tower, on the leads of which is placed the royal standard, which is fourteen yards long and eight broad, and *is hoisted* when the Governor is present, provided the King be not here.

This tower commands a most delightful and extensive prospect, as the reader will readily *conceive* from the following inscription, written on a board placed against the wall.

A list of the counties to be seen from the top of this Round Tower: Middlesex, Wiltshire, Essex, Hampshire, Hertfordshire, Surrey, Buckinghamshire, Sussex, Berkshire, Kent, Oxfordshire, Bedfordshire.

THE LOWER WARD OR COURT

Words and Expressions

- *a clerk* – церковнослужитель
- *a verger* – церковный служитель (жезлоносец)
- *a deanery* – дом декана или настоятеля
- *a gaoler* – тюремщик, тюремный надзиратель
- *misdemeanour* – мисдиминор (категория наименее опасных преступлений, граничащих с административными правонарушениями)
- *to consign* – передавать, поручать
- *in contemplation* – в ожидании
- *to blazon* – выставить напоказ
- *hence* – отсюда
- *ecclesiastical* – духовный, церковный
- *an earl* – граф
- *to bequeath* – завещать

The Lower Ward is far more spacious than the Upper, and is divided into two parts, by the Collegiate Church, or Chapel of St George. On the north, or inner side, are the houses and apartments of the Dean and canons, minor canons, *clerks*, *vergers*, and other officers of the foundation; and on the south and west sides of the outer part of this court, are the houses of the alms, or poor knights of Windsor.

In this ward are also several towers belonging to the officers of the crown, and the order of the garter, namely, to the Bishop of Winchester, prelate; the Bishop of Salisbury, chancellor; and formerly there was a tower belonging to Garter, king at arms, but very little is now remaining, except the ruins. Here is also the store-tower, guard chamber and court of record.

The room occupied as a Guard Chamber, as also the apartments for the Commanding Officer, and the officer on guard, were on the east side of *the deanery*; but apartments for the first and last mentioned purposes, have lately been fitted up in a most commodious manner, out of several rooms belonging to the tower at the entrance into the lower ward, formerly the residence of *the gaoler* belonging to the Court of Record, and those parts heretofore used as places of confinement for debtors and persons charged with *misdemeanours*. The Court-room is now converted into a magazine or store room. It is probable, that the house opposite the present guard-room, which has usually been held by the Steward of the Court, *will be consigned* to the use of the Colonel of the Garrison. These removals were in consequence of an intention to erect barracks on the sites of the old

premises above mentioned; but which being built in Sheet-Street, it is said to be *in contemplation*, to appropriate the aforementioned Spot to the building of houses, for seven additional Poor Knights.

The apartments in the deanery, which were considerably repaired by the late Dean Keppel, are large and commodious, and in the great passage leading to an apartment called the garter-room, are hung up the arms of the Sovereign and knights companions, of the Garter.

In this room is an ancient screen, on which are properly *blazoned* the arms of King Edward III, and the several sovereigns and knights companions, from the foundation to the present time.

In this room the knights meet and robe on the morning of installation, and proceed from *hence* to St George's Chapel.

In the inner cloisters are the houses of the several prebendaries, and at the lower end is the library belonging to the college; the inside of which is neat, though not elegant. It is well furnished with *ecclesiastical* writers, and books of polite literature, and received a considerable addition from the late *Earl* of Ranelagh, who *bequeathed* his valuable library to the college. The houses command a most beautiful prospect of the River Thames, and of the adjoining counties.

Opposite the west end of the Chapel of St George, are the houses of the minor canons, and clerks, or choristers, built in the form of a horse-shoe, in allusion to one of the badges of Henry VII or his predecessor, King Edward IV and commonly called the Horseshoe Cloisters.

THE CHAPEL OF ST GEORGE

Words and Expressions

- *to esteem* – оценивать, считать, рассматривать
- *a pillar* – столб, колонна
- *a rib* – ребро
- *a groin* – ребро крестового свода
- *extinct* – вымерший, пресекшийся (о роде), устаревший, вышедший из употребления

This Royal Chapel is situated on the same site on which before stood a Chapel erected by King Henry I and dedicated to Edward the Confessor. The present Chapel was built by Edward III in the year 1337, a short time after the foundation of the College of the new established Order of the Garter; but King Edward IV, not *esteeming* the fabric sufficiently large and stately, improved the structure, and designed the present building, together with the houses of the Dean and Canons; and it was afterwards greatly improved, by Henry VII and Henry VIII.

The inside of this Chapel is universally admired for its neatness and gothic magnificence; the stone roof is esteemed a most excellent piece of workmanship; it is an ellipse, supported by *pillars* of ancient gothic architecture, whose *ribs* and *groins* sustain the whole ceiling with admirable beauty and elegance. Every part of this lofty ceiling has a different device, executed to great perfection; as the arms of Edward the Confessor, Edward III, Edward the Black Prince, Henry VI, Edward, Edward IV, Henry VII and Henry VIII. Also the arms of France and England quarterly, the Holy Cross, the shield or cross of St George, the rose, portcullis, lion rampant, unicorn, fleur de lis, dragon, prince's feathers, etc, also the arms of Bouchier, Stafford, Hastings, Beaufort, Manners, and other noble families.

It would but tire the reader to give a description of the various devices, and different representations that are on the several parts of the ceiling. I shall therefore only further point out to him, that in the nave or centre arch, are curiously designed and blazoned, the arms of Henry VIII, sovereign, and the several knights companions of the Garter, anno 1528, among which are the arms of Charles V, Emperor of Germany, Francis I, King of France, Ferdinand, Infanta of Spain and King of the Romans. The arms of the other knights companions; with those of the prelate, are regularly disposed. From the year 1776 to 1789, this beautiful Chapel was thoroughly repaired; the centre and side aisles, new paved with Painswick stone, the columns sides and ceiling cleaned; and the several arms already mentioned, painted, and properly emblazoned. The expenses of the repairs and additions to this Chapel, during the last mentioned period, amount to upwards of £20,000.

Previous to this, a ground plan of the whole, i.e., of the grave stones was taken, in order to ascertain on any future occasion, the respective situations of the reliques which they once covered; but as many of these records of the dead, were greatly defaced by time, and the families to which others related being *extinct*, none but those that are most entire, or that belong to the most eminent persons, have been preserved. These are indifferently placed between the pillars that divide the centre from the side aisles; and in the centre of the aisles on each side the choir.

The whole expense of the Chapter on the Chapel, from the year 1776 to 1789 amounted to £5883. His Majesty's expense, I am well informed, was not less than £1500.

THE CHOIR

Words and Expressions

- *a repository* – хранилище
- *an organ loft* – галерея или хоры в церкви, на которых располагается орган
- *swell* – постепенное нарастание и ослабление звука
- *to trim* – отделять, украшать
- *fringe* – бахрома
- *laurel* – лавровые ветви
- *mantling* – мантия на гербе
- *brocade* – парча
- *a mantle* – мантия (парадное одеяние, символизирующее какой-либо титул, должность, ранг и т.д.)
- *crest* – украшение наверху гербового щита (только о гербах рыцарей)
- *a sword* – меч
- *solemnity* – торжественность
- *a girth* – что-либо опоясывающее или окружающее
- *crimson* – малиновый, темно-красный
- *wrought* – отточенный, изящный
- *plunder* – воровство, разорение
- *sacrilege* – кощунство, святотатство
- *tissue* – дорогая ткань, материя
- *damask* – ткань парчового типа
- *arras* – гобелены, шпалеры, затканые фигурами
- *a disciple* – апостол
- *to affix* – прикреплять
- *predominant* – доминирующий

This choir, which was built by King Edward III and afterwards greatly ornamented in the reigns of Edward IV and Henry VII with curious carving – that show the genius and industry of the artists in those days – is set apart for the more immediate service of Almighty God; the installation of the Knights of the Garter; and as a *repository* of honour of this most noble Order of Knighthood.

It is separated from the body of the church, at the west end, by the organ gallery, under which, on each side of the choir door, facing the body of the church, were formerly seats or pews; but these, together with the organ erected soon after the restoration of Charles II, were taken down in 1789, and the organ, as before observed, removed to the parish church. The present *organ loft* is built of Coade's artificial stone, and makes a very considerable addition to the elegance of the Chapel; the roof and columns which support the loft, and form a light and beautiful colonnade, are in exact uniformity with the rest of the Chapel, embellished with several devices peculiar to the Sovereign and the order; as the cyphers G.R.III within the garter; the George, the rose, a knight's cap and helmet, etc, etc. The stone work of this loft is said to have cost £1500.

The organ, erected by Mr. Green, for which we are told he received a thousand guineas from the King, is supposed to be superior to any in the Kingdom, particularly in its *swell*. The organ case was built by Mr. Emlyn, and is in the gothic style, corresponding with the canopies, etc.

The arrangements of the seats are well disposed for the service of divine worship, which is performed here every morning and evening.

On the right hand of the west, or principal entrance into the choir, is the Sovereign's stall, which was covered with purple velvet, and cloth of gold; and had a canopy, curtains, and cushions of the same, *trimmed* with broad gold *fringe*. This was removed in 1788, and a new one erected, under the direction of Mr. Emlyn, carved in a neat gothic style. In the centre, are the arms of the Sovereign, encircled with *laurel*, and crowned with the royal diadem; the whole surrounded with flower-de-luce, and the star of the order, with G.R.III properly disposed. The curtains and cushions are of blue velvet, fringed with gold. The Sovereign's banner is of rich velvet, and much larger than those of the knights companions, and his *mantling* is of gold *brocade*.

The prince's stall is on the left hand of the entrance, and is not distinguished from those of the other knights companions; the whole society being, according to the statutes of institution, companions and colleagues of equal honour and power.

The stalls of the knights companions of the most noble Order of the Garter, are on each side of the choir, with *the mantle*, helmet, *crest* and *sword* of each knight set over the stall, on a canopy of ancient carving, curiously wrought; and over the canopy is placed the banner or arms of each knight, properly blazoned on silk; and on the back of the stalls, are the titles of the knights, with their arms, neatly engraved and blazoned on copper. These ensigns of honour are removed according to the succession of the knight in the order; and after his decease, and at the installation of his successor, (if not performed before by order of the Sovereign) the banner, helmet, sword, etc., of the deceased knight are, with great *solemnity*, offered up at the altar; but the plate of his titles remains in his stall, as a perpetual memorial to his honour.

Six new stalls have lately been added, and the whole of the canopies cleaned and thoroughly repaired.

The carved work of the choir is worthy of remark, particularly the canopies over the stalls of the knights. On the pedestals of these stalls is carved the History of our Saviour's Life, from his nativity to his ascension; on the front of the stalls, at the west end of the choir, is also carved the History of St George, and on *a girth* on the outside of the upper seats, is cut, in old Saxon characters, the twentieth psalm, in Latin, supposed to be designed as a prayer or petition for the royal founder, Edward III and the future Sovereigns of the Order of the Garter.

The carved work of this choir, as well as most parts of the ceiling, abound with a variety of imagery, and several figures of patriarchs, Kings, etc. Some of these were greatly defaced, and others totally destroyed, but the face of the whole is now nearly restored to its original state of neatness, and many parts added, depicting some well-known occurrences in the present reign.

The altar was formerly adorned with costly hangings of *crimson* velvet and gold, which, together with other furniture appropriated to the use of the altar, amounting to 3580 ounces of *wrought* plate, of the most curious workmanship, (were, in 1642, seized, under colour of parliamentary authority, by Captain Fogg) on a general *plunder* of this royal foundation. This *sacrilege* was in a great measure compensated to the college, on the Restoration of King Charles II who, with the knights' companions, subscribed liberally to supply the altar with all things necessary for its decent service and ornament. The royal example was also followed by many well disposed persons; and the altar plate, which is curiously wrought and gilt, was dedicated to the honour of God, and the service of the Sovereign, and knights companions of the Most Noble Order of the Garter.

King Charles II ornamented the altar with twenty-two panels of *tissue* and purple *damask*; it was likewise further decorated with two pieces of *arras*, one representing Christ and his *Disciples* at supper, given by Dr. Bryan, Bishop of Winchester, the other, Christ and his two disciples at Emmaus, from an original of Titian, and presented to the College by Lady Mordaunt, both of which were appropriated to the use of the altar, till the year 1707, when, on moving the wainscot in Urswick Chapel, was found a painting of the Last Supper; this had formerly been secreted, in the time of plunder, and being highly approved of by Sir James Thornhill, Verrio, and other eminent masters, it was repaired and *affixed* over the communion table, where it remained until the general repair of the chapel in 1788, when it was removed to the Parish Church. The repairs and alterations of the altar, made by His Present Majesty, will be lasting monuments of the flourishing state of the arts in these days. The painting of the Last Supper, together with the curious carved wainscot that surrounds it, was by the gracious desire, and at the sole expense of the King. The painting is by B. West, Esq., of which, those who only affect to be critics, pretend that the figure of Judas is too *predominant*; though real judges esteem the whole a masterly composition. The wainscot was designed by Mr. Thomas Sandby, and executed under the inspection of Mr. Emlyn, The various representations consist of the arms of Edward III, Edward the Black Prince, and those of the original Knights with the several ensigns of the Order of the Garter; also of pelicans, wheat, grapes, sacramental vessels and symbols, neatly executed, and disposed with infinite taste; forming independent of the exquisite workmanship, a most pleasing picture.

PAINTED WINDOWS

Words and Expressions

– *exquisite* – изысканный, изящный, тонкий

The objects that most generally attract the attention of strangers, on their first entrance into this Chapel, next the gothic magnificence of its architecture, is the brilliancy, and *exquisite* skill displayed in some of the

principal windows: the first of these, as to the order of time, when it was brought into its present state, is the large West Window.

This window was restored to the beautiful state in which it now appears, in the year 1774, at the expense of about £600, by the Dean and Chapter, under the direction of Dr. Lockman, who collected all the remains of the ancient painted glass that were dispersed through the different parts of the building.

LARGE WEST WINDOW

Words and Expressions

– *magnitude* – величина, размеры, важность, значение

The window at the west end of the body of the church, is composed of 80 compartments, or lights, each six feet high, by one foot five inches wide; the whole beautifully ornamented with fine stained glass, consisting of a variety of figures, as patriarchs, bishops, and other canonical characters: St Peter, St Alexander, King Solomon, Edward the Confessor, Edward IV and Henry VIII. In many of the compartments is St George's Cross, encompassed with the garter, this being the arms of the college; here are also the arms of the Bishops of London and Bristol.

The next, as to *magnitude* and date, but which, as to its excellence, should have been first, is the Window over the Altar.

WINDOW OVER THE ALTAR

Words and Expressions

– *the Resurrection* – праздник Воскресения Христова

– *the Saviour* – Иисус Христос, Спаситель

– *a sepulchre* – могила, гробница, склеп

– *unguent* – мазь

– *to anoint* – намазывать, смазывать

– *to venture* – рисковать, ставить на карту

The subject of this is *The Resurrection*; and is divided into three compartments. In the centre is our *Saviour* ascending from *the Sepulchre*, preceded by the Angel of the Lord, above whom, in the clouds, is a host of Cherubims and Seraphims, and among these is a portrait of their Majesties son, Octavius. In the front ground are the Roman soldiers, thrown in various postures with horror and confusion; and are gazing with terror and astonishment at Christ in his ascension.

In the right-hand compartment are represented Mary Magdalen, Mary the Mother of James, and Salome, approaching the sepulchre with *unguents* and spices, in order *to anoint* the body of their Lord and Master.

In the left-hand division, are Peter and John, who are supposed to have been informed by Mary Magdalen, that the body of Christ was missing, and are thereupon running with the greatest anxiety, astonishment, and speed, towards the sepulchre. This masterly performance was designed by B. West Esq., in 1785, and executed by Mr. Jarvis, assisted by Mr. Forest, between that period and the year 1788. In viewing this most splendid window, the spectator is at a loss which most to admire, the genius of Mr. West, in the design, or, the exquisite skill of Messrs. Jarvis and Forrest in the execution of it. The painting of this window we are told cost £4000.

The idea of having 80 magnificent ornaments added to the most elegant gothic church, of its size, now existing, was first conceived by His Present Majesty, who ordered Dr. Lockman to propose a plan for putting it into execution, who, in consequence of that command, and knowing that the Sovereigns and Knights of the Order of the Garter, had always been applied to, and had graciously condescended to subscribe to any ornaments, tending to the magnificence of the place of their instalments, ventured, in 1782, to propose a subscription by the Sovereign and Companions of the Order, the Dean and Chapter of Windsor, and also the Prelate and Chancellor of the Order of the Garter. This proposal was graciously accepted by His Majesty, who immediately sent Nine Hundred Guineas to Dr. Lockman, viz. 500 for himself, 200 for the Prince of Wales, 100 for the Duke of York, and 100 for the Duke of Clarence, with permission to apply, in His Majesty's name, as wishing success to the plan proposed. The Foreign Princes, who were Knights of the Garter, readily subscribed 100 guineas each, upon Dr. L's applying to their ministers or agents, and all the other Knights 50 guineas each; the Dean and Chapter 500 guineas, and the Prelate and Chancellor 50 guineas each. His Majesty has, since his first subscription, paid

£500 and £700 to Mr. Jarvis, for alterations in the original design. The whole subscription received by Dr. L. amounted to £3347.

WINDOWS CONTAINING THE ARMS OF THE KNIGHTS

Words and Expressions

– *a coronet* – корона (для всех знатных особ, за исключением королевской семьи, для них существует большая специальная корона)

In two of the windows near the Altar, one on the north, the other on the south side, are the arms of the Sovereign and Knights Companions, who subscribed towards the painting the East Window of the choir. The Sovereign and the Prince of Wales have their supporters' couchant, but the supporters of the other Knights are not in these paintings. Over the arms of each Knight, which are encompassed with the star and garter, are his crest and *coronet*; beneath the arms is the George, pendant to a riband, on which is written the Christian name and title. These are on the south side.

G.R. III. 1782	
William Henry, of Gloucester	Ferdinand, of Brunswick
Henry Frederic, of Cumberland	Prince William Henry, of Brunswick Lunenburg
Prince Charles, Duke of Brunswick	Henry, Duke of Newcastle
Hugh, Duke of Northumberland	Charles, Marquis of Rockingham
George, Duke of Marlborough	Granville, Earl Gower
Thomas, Viscount Weymouth	William, Earl of Shelburne

On the north side are:

G.R. III. 1782	
Frederic, Prince of Hesse-Cassel	William, Prince of Orange
Frederic, Bishop of Osnabruck	Adolphus, Duke of Mecklenburg
Thomas, Duke of Leeds	George, Duke of Montague
Francis, Earl of Hertford	John, Earl of Bute
Augustus, Duke of Grafton	Sir Frederic North
William, Duke of Devonshire	Charles, Duke of Rutland

AN ACCOUNT OF THE COLLEGE OF ST GEORGE

Words and Expressions

- *to endow* – передавать завещанное наследство
- *a diocese* – епархия
- *to perpetuate* – увековечивать, сохранять навсегда
- *ordination* – посвящение в духовный сан, рукоположение
- *a chanter* – солист хора в церкви, регент
- *a sexton* – церковный сторож, пономарь, ризничий

The Royal College of St George, which has the honour of having the Order of the Garter attached to it, was first incorporated and *endowed* by letters patent of the 22d of Edward III about three quarters of a year before the institution of the Most Noble Order of the Garter, and on that day twelvemonths the statutes of the College

bear date; being made by virtue of the pope's authority, the King's command, consent of the Bishop of Salisbury in whose *diocese* the Chapel is situated and of the Dean and Chapter of Salisbury.

By the above mentioned authorities, the Bishop of Winchester instituted a College within the Chapel of St George, consisting of one custos, twelve secular canons, thirteen priests, four clerks, six choristers, and twenty-four alms-knights, besides other officers. These letters patent were confirmed, and several immunities granted by Henry VI and Edward IV as also by an act of Parliament, of the 22d of Edward IV. Several statutes were likewise made for *perpetuating* and well governing this College, by Henry VIII, Edward VI and Queen Elizabeth; and the present establishments on this foundation are as follows.

A Dean, who is president over the rest of the College, both in civil and ecclesiastical jurisdiction. He is presented by the King, and instituted by the Bishop of Winchester.

Twelve canons, or prebendaries, who, with the dean, constitute the legislative body of this College. These also are presented to their prebends by the King, but instituted and installed by the Dean or his deputy.

Seven minor canons, who, at their admission, according to the statutes of the College, are bound to be Deacons, and at the next time appointed for *ordination*, to be ordained priests. Each of these canons had at first but the annual pension of eight pounds sterling; but this was increased by Edward IV and Queen Elizabeth, and since by the College, to thirty pounds per annum. In addition to this, the late Mr. Isaac Chapman, minor canon of this Chapel, who died February 8, 1781, bequeathed ten pounds a year to each of the minor canons; so that, if we include the value of their houses, which some of them let, their annual income may be estimated at about sixty pounds.

Thirteen clerks, who, after the foundation of the College by Edward III were taken into the choir, for the service thereof. One of them being organist, has a double clerks place, and is therefore accounted as two of the thirteen; their salaries are twenty-two pounds ten shilling per annum each. These also have each a house allowed them.

Ten choristers; these were appointed for the further service of the Choir, for which, the six seniors have a stipend of twelve shillings, and the four juniors six shillings a month. Formerly there were only eight of these, which is the reason the pay of the four younger ones is but half what it was originally.

The officers appointed for the business of the College, are a steward, treasurer, steward of the courts, chapter-clerk, *chanter*, and verger; two *sextons*, two bell-ringers, a clock keeper, and a porter.

POOR KNIGHTS

Words and Expressions

- *milites pauperes* – военные, получающие пособие по бедности
- *an alms-knight* – рыцарь на содержании
- *to decay* – угасать, расстраиваться (о силах, здоровье и т.п.)
- *a testament* – завещание
- *pecuniary* – выражаемый в деньгах, исчисляемый деньгами
- *a legacy* – наследство
- *residue* – остаток, наследство, очищенное от долгов и налогов
- *chattels* – движимое имущество
- *an heir* – наследник, преемник, продолжатель
- *mortmain* – "мертвая рука" (владение недвижимостью без права передачи)
- *to defray* – оплачивать, платить

King Edward III out of the great respect he had for those who behaved themselves bravely in his wars, yet afterwards became reduced in their circumstances, took care to provide an honourable asylum, and comfortable subsistence for them in their old age, by uniting them under one corporation and joint body with the custom and canons. These were called *milites pauperes*, and since poor, or *alms-knights*. The number at first was twenty-four. On account of some difference between the dean and canons, and the alms-knights, by an act of the 22d of Edward IV it was enacted, that the death and canons, and their successors, should be for ever quit and discharged from all manner of charge, of, or for, the said knights; and Queen Elizabeth, immediately after her coming to the throne, agreeable to the will of her father, King Henry VIII, made a special foundation for thirteen poor men, *decayed* in wars, and such like service of the realm, to be called the Thirteen Knights of Windsor, and there kept in succession. Her Majesty likewise established certain rules and orders for the well governing the said Knights; and appointed the dean and canons, and their successors, to enforce their observance of the said rules.

By these statutes it was declared, that the Thirteen Knights should be elected of gentlemen brought to necessity through adverse fortune, and such as had spent their time in the service of their prince; that one of the thirteen should be chosen governor over the rest; that they were to be men unmarried, and none of them afterwards permitted to marry, on pain of losing their places; but these rules, as well as some others, are not strictly adhered to.

The present number of alms-knights is thirteen of the Royal Foundation, and five of the Foundation of Sir Peter Le Maire, in the reign of James I. The former were endowed by Henry VIII with lands of the yearly value of £600 and the latter by Sir Peter Le Maire, with an estate of £230 per annum, and the houses of those on the Royal Establishment are repaired at the expense of the Crown; but those of Sir Peter Le Maire's Foundation, at the charge of the Knights themselves, who also pay nine pounds a year land tax.

In addition to the above-mentioned eighteen, Samuel Travers, who died about 1728, by his will and *testament*, bearing date the 16th of July, 1724; after giving several *pecuniary legacies*, devised *the residue* of his real and personal estates to his executors therein named, upon trust, that they should, out of the rents and profits thereof, settle an annuity of £60 to be paid to each of Seven Gentlemen, to be added to the Poor Knights of Windsor, and that a building might be erected or purchased in or near the Castle of Windsor, for an habitation for the said Seven Gentlemen, who were to be superannuated or disabled Lieutenants of English men of war. That part of Mr. Travers's will relate to this endowment is as follows:

‘I therefore give, grant, devise, and bequeath, all the rest and residue of my estate, my funeral charges and legacies being first paid, my manors, lands, tenements, and hereditaments, in the county of Essex, and elsewhere, with all debts, arrears, bills, bonds, and other specialities, goods and *chattels*, with all my estate both real and personal, whatsoever and wherefore, to my said executors, Walter Cary and Samuel Holditch, and their *heirs*, upon special trust and confidence that they shall and will, out of the rents, issues, and profits, of the said estate, settle an annuity, or yearly sum of £60 to be paid to each and every one of Seven Gentlemen, to be added to the present Eighteen Poor Knights of Windsor, which said annuity is to be charged upon an estate of £500 per annum, to be purchased and set apart for that purpose, in the County of Essex, by the said executors and trustees; and I humbly pray His Majesty the said Seven Gentlemen may be incorporated by charter, with a clause to enable them to purchase and hold lands in *mortmain*, and that a building, the charge thereof *to be defrayed* out of my personal estate, may be erected or purchased in or near the Castle of Windsor, for a habitation for the said Seven Gentlemen, who are to be superannuated or disabled Lieutenants of English Men of War; but the repairs to be in the first place paid out of the said estate of £500 per annum, and then £12 per annum to be paid to the Governor or senior of the Seven, and the remainder to be equally divided between him and the other Six. And I desire those Gentlemen so to be incorporated, may be single men, without children, inclined to live a virtuous, studious, and devout life, to be removed if they give occasion of scandal; and I would have them live in a Collegiate manner, in order whereto I would have £26 deducted out of their several allowances, to keep a constant table. And I do appoint the Chief Governor of Windsor Castle, the Dean of Windsor, and the Provost of Eton College, visitors; with power for them or any two of them’.