

# the Companion

magazine for the College of St George



# DIARY OF EVENTS

## JANUARY 2012

- 6 Epiphany
- 15 Installation of Lay Clerk at Evensong
- 17 Installation of Headmaster as Master of Grammar
- 22 'Be a Chorister for a Day'
- 28 Service of Music & Readings for Epiphanytide
- 29 Chorister surplicing at Evensong

## FEBRUARY

- 22 Ash Wednesday
- 24 Installation of a Military Knight of Windsor
- 29 Compline with reflection, music and prayers

## MARCH

- 6 Quarterly Obit
- 7, 14 & 21 Compline with reflection, music and prayers
- 13 Choristers and Supers Choir sing Evensong
- 15-18 Windsor Festival Spring Weekend (Performance of The Armed Man in the Chapel on 17 March)
- 24 Passiontide concert (Bach's St Matthew Passion)
- 25 Installation of a Military Knight of Windsor

## APRIL

- 1 Palm Sunday
- 5 Maundy Thursday
- 6 Good Friday
- 8 Easter Day
- 29 National Scouts service

## MAY

- 1 Lunchtime organ recital
- 2 Evening organ recital
- 5 Friends & Companions Day
- 6 Installation of a Military Knight of Windsor
- 8 Lunchtime organ recital
- 15 Lunchtime organ recital
- 22 Lunchtime organ recital
- 27 Pentecost and Confirmation
- 29 Lunchtime organ recital

## JUNE

- JUNE Diamond Jubilee exhibition in the Dean's Cloister
- 12 Lunchtime organ recital
- 12 Quarterly Obit
- 13 Evening organ recital
- 17,18 & 19 Solemnity of St George
- 19 Lunchtime organ recital
- 26 Lunchtime organ recital
- 30 St George's School Association day

## JULY

- JULY Diamond Jubilee exhibition in the Dean's Cloister
- 4 Evening organ recital



REGULAR SERVICES AT  
ST GEORGE'S CHAPEL, TO  
WHICH ALL ARE WELCOME,  
ARE AS FOLLOWS:

### SUNDAY

- 8.30 am Holy Communion
- 10.45 am \*Mattins with sermon
- 11.45 am \*Sung Eucharist
- 5.15 pm \*Evensong

### MONDAY TO SATURDAY

- 7.30 am Mattins
- 8.00 am Holy Communion
- 5.15 pm \*Evensong (except  
Wednesdays when the  
service is said)

**FRIDAY** Additional 12 noon Holy  
Communion service

*\*sung by the choir of St George's  
Chapel during term time*

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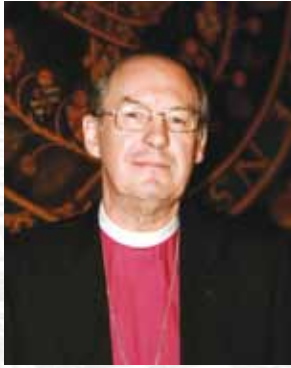
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# the Companion

During this period of refurbishment within the College of St George, scaffolding seems to be everywhere, inside and outside the Chapel.



Photograph: David Clare

Much of it seems to be a piece of art in itself, and certainly erecting it has taken great skill and expertise.

However impressive the scaffolding can be, and however much it supports work being done, of course it always serves to hide from view what is going on inside. To most of us, the work itself remains something of a mystery.

But we have seen that, when any particular scaffolding structure has been dismantled, something surprisingly beautiful has emerged. On a number of occasions recently, we have experienced genuine delight at what has been revealed.

It strikes me that there might be something of a parable in all this. Perhaps the day-to-day routine of life within the College acts as a kind of scaffolding; an external skeleton. The important

business and busyness of running this institution support and make possible precious industry; something that they can sometimes hide from view.

Every now and then, however, it is as if the scaffolding comes down, and the result of some hidden labour emerges. Certainly, through our Christmas celebrations every year, this happens. It becomes quite clear that the heart of our endeavour is to do with the beauty of worship. We are called to encourage the Godward gaze, without which our world is sorely diminished.

At its best, our daily occupation can be what the poet R. S. Thomas called 'the scaffolding of spirit'.

*David Conner*

*The Right Reverend David Conner KCVO  
Dean of Windsor*



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Front cover shows and Angel boss with the Cross of St George. Photograph: Charlotte Manley

# THE MILITARY KNIGHTS OF WINDSOR – THEN AND NOW....



Military Knights of Windsor, November 2011

Photograph: Charlotte Manley



Military Knights of Windsor, November 1899

Major Richard Moore, one of the Military Knights of Windsor, and his wife, Jenny, have recently written and published an up to date history of the Military Knights.

There are many marvellous and curious characters in the history of the Military Knights, the oldest unit of the British Army, and it is interesting to compare some of them with current incumbents.



Pre 1658, Captain Roe was appointed as a Poor Knight of Windsor (the earlier name for the Military Knights). A one-time privateer –a private individual (or licensed pirate?) authorised by government to attack foreign shipping during war time –he had captured two ships that had been trading with ports in France. Privateering certainly brought wealth into the country and the two ships would have been considered valuable prizes.

The current Governor of the Military Knights, Major General Sir Michael Hobbs, could be said to have tenuous links to the role of privateer. For over ten years he has been successful in raising funds for the College of St George and is

a voluntary member of the Development Team. With his uniquely persuasive talent, he has personally convinced individuals and organisations both at home and abroad to make hugely generous donations.



September 1514 saw the appointment of Robert Fayrfax (Fairfax). He was a famous musician and his work as a composer is still well known. Head of the singingmen at the funeral of Henry VII, he was also present at the coronation of Henry VIII.

Musical links still exist within the ranks of the current Military Knights. Lieutenant Colonel Stuart Watts was the Principal Director of Music (Army), Royal Military School of Music, and has a distinguished musical background. He now holds the voluntary post of Concert Manager for the College of St George. In this role he ensures that music copyrights are acknowledged, events advertised, tickets printed and marketed and that programmes are designed and printed.



Mark Anthony Porny was appointed as a Poor Knight in February 1781.







Well known locally today for the free school he founded in Eton High Street, Porny was also a French master at Eton College. During his lifetime he wrote and published a treatise on Heraldry that ran to at least two editions.

Several of our current Military Knights have literary bents. Major Richard Moore, mentioned earlier, has not only, together with his wife, researched and published the up to date history of the Military Knights. He has also compiled and produced the Book of Remembrance for the Military Knights on display in St George's Chapel.

Colonel David Axson has proved no less proactive. As well as being Clerk to the Friends and Companions (an unpaid role that takes up many hours) he has worked closely with the Chapel's Archive team to update information on the Garter Knights' stall plates in the Quire of St George's. The stories uncovered will undoubtedly make interesting reading.

When first founded, a requirement was that Military Knights should be unmarried. This changed in the early twentieth century and the current Military Knights live with their wives in the Lower Ward at Windsor. The wives are a great support to their husbands and also play an important part in the life of the community. Their dedication means that flowers are arranged and displayed in the Chapel throughout the year, help is given at events, potential benefactors

welcomed into their homes for tea, local charities supported and some of the wives are also Chapel Stewards.

A final character to mention is John Norton, appointed as a Poor Knight in 1596. In August 1602 he was charged with 'divers contempts and misdemeanours' and suspended from attending Chapel. He 'contumaciously' attended both Morning and Evening prayer and was subsequently excommunicated and had his stipend and pay stopped. Sadly, this was not his first offence. In January 1595 he had spoken very rudely of the Canons of Windsor and the conversation was recorded in The Chapter Acts of the Dean and Canons.

Happily, there is no comparison with any of the current Military Knights of Windsor.

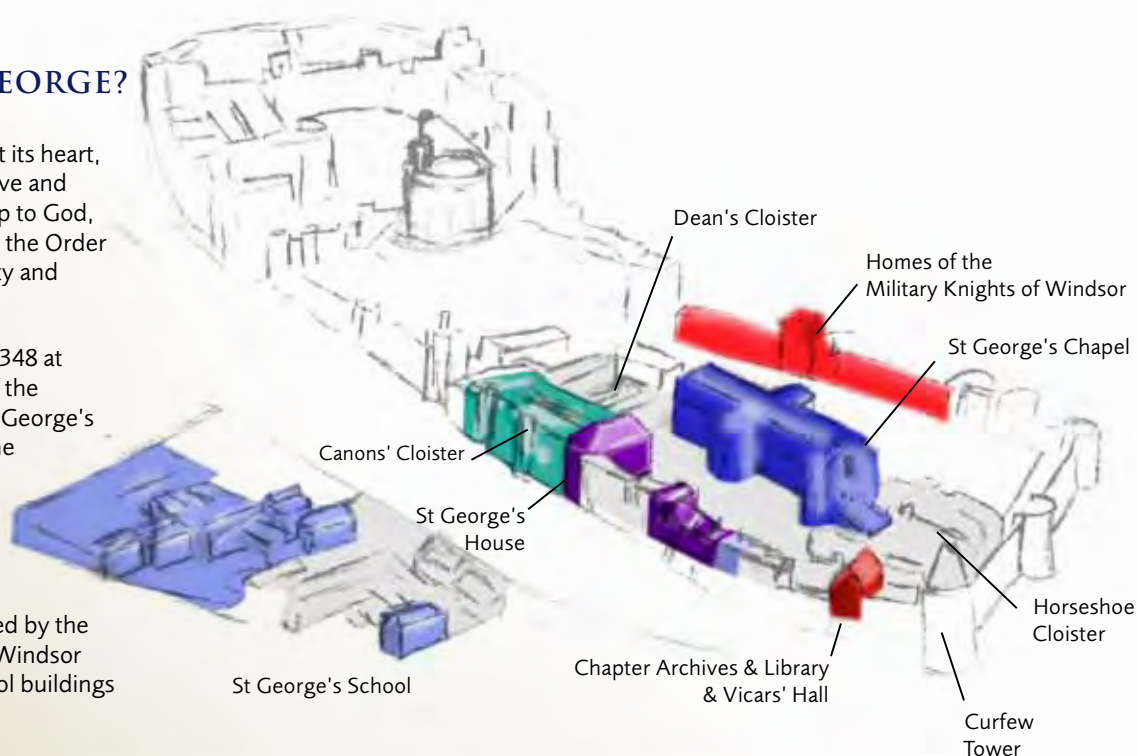
*Lieutenant Colonel Jolyon Willans  
Staff Officer Military Knights of Windsor*

\* *The Military Knights of Windsor 1348 to 2011* is available in the Chapel's gift shop and bookshops in Windsor and elsewhere. The ISBN Number is 978-095676-990-9. The Army Benevolent Fund receives £5 for every copy sold.

## WHAT IS THE COLLEGE OF ST GEORGE?

The College of St George is, at its heart, a community of people who live and work together to offer worship to God, prayers for the Sovereign and the Order of the Garter, service to society and hospitality to visitors.

The College was founded in 1348 at the same time as the Order of the Garter and now consists of St George's School, St George's House, the Military Knights of Windsor, the Chapter Library & Archives and the Choir as well as, at the centre, St George's Chapel itself. The buildings, owned and occupied by the College, take up a quarter of Windsor Castle together with the school buildings outside the north wall.





# WOULD YOU LIKE TO 'ADOPT A BOSS'?

'Adopt a Boss' is the rather intriguing title of a new venture at St George's aimed at giving as wide a range of people as possible the opportunity to participate in the Capital Appeal.

Although the project may sound as though it is concerned with the welfare of one's manager, the boss referred to is actually an architectural feature found on the ceiling of the Chapel. Ceiling bosses are the ornamental features found at the intersection of vaulting and are often coloured and intricately carved. The bosses in St George's Chapel feature heraldic arms and badges, angels, initials,

dragons, animals, floral and religious symbols. There are also some pendant bosses, a type of boss developed in France and rarely found in England, in the Quire of the Chapel.

There are 675 bosses in total, and they, like other parts of the Chapel interior have suffered a build-up of dirt over the centuries. The Dean and Canons have launched the second phase of the Capital Appeal, to conserve and restore the Chapel and surrounding medieval buildings of the College, and the Capital Development team are tasked with raising the funds for the renewal programme. In order to appeal

to as many potential donors as possible, the idea of 'adopting' a boss and making a contribution towards its cleaning and restoration has been initiated,

so that individual donors can feel directly involved with the renewal programme.

In return for 'adopting' a ceiling boss of their choice donors will receive a photograph of the boss and

background information,

and an invitation to a talk on bosses at the College. There are a variety of entry levels for the project, and the fact that the scheme is also on the website will allow donors to participate even if they are not able to visit the Chapel itself.



Vaulting in the Quire showing the bosses in position







Pendant Boss in the Quire



Angel Boss with the arms of Edward the Confessor



Animal Boss depicting the Tudor Greyhound

If you have visited St George's Chapel and looked up you will have seen the brightly coloured bosses decorating the ceiling at the intersection of the lierne vaulting. The bosses here are of stone, but some examples can be found in wood. Some might be carved in situ, others attached to the vaulting post-erection. The custom of carving the keystone of a vault probably originated in Norman times, but it was not until later, with the advent of Gothic architecture, that roof bosses such as those in St George's became widespread. Intricately carved with foliage, heraldic devices and other decorations, they became increasingly elaborate and ingenious, also featuring animals, birds, and Biblical scenes.



Painted decoration surviving from the construction of the vaults during the late 15th and early 16th centuries.

The principal of cleaning and conserving bosses is one of 'minimum intervention', therefore the deposits are cleansed using gentle sponging and brushing. In some parts of the Chapel thick pollution deposits have accumulated, perhaps due to the proximity of gasoliers, torches, or candles grouped in front of windows, and in these cases a poultice is applied to soften and draw out the dirt.

The conservators use dentistry tools to work on the deeply carved detail and to pick out cracked mortar from the joints. Where new mortar is required, a traditional lime mortar is used to precisely match the original. The cleaning and restoration of the bosses is painstaking and time-consuming work, and the timescale of the cleaning also depends on the other renewal work going on in the Chapel. Visitors can see the newly cleaned angel bosses as part of recently completed North Quire Aisle works.

**If you are interested in the 'Adopt a Boss' project**, please visit [www.stgeorges-windsor.org/adopt-a-boss](http://www.stgeorges-windsor.org/adopt-a-boss) or call +44 (0)1753 848846 to talk to a member of the Development Team.

Carolyn Perry  
Acting Director of Development



Heraldic boss with the arms of Sir Reginald Bray

Further reading:

C J P Cave *Roof Bosses in Medieval Churches: an aspect of Gothic Sculpture* (1948)

C J P Cave and H Stanford London *The Roof-Bosses in St George's Chapel, Windsor* (Society of Antiquaries, 1953)



All of the elaborate vault bosses at St George's Chapel are painted, but the colours now seen date from the repair of the stone roofing vaults as part of Sir Harold Brakspear's early 20th century restoration, although some have been more recently over-painted. The modern paint is likely to conceal remains of the original





# Britain in the World

St George's House benefits greatly from a cadre of Fellows who bring their expertise to bear on our annual programme of consultations. They provide a good deal of intellectual ballast, wide-ranging contacts and a genuine commitment to the House ethos, namely 'to nurture wisdom through dialogue'.

An excellent recent example of this is the Britain in the World series, brainchild of Fellows Patsy Knight and Sir David Brown. The question that underpins the series is straightforward: What is Britain's global role in this 21<sup>st</sup> century? The empire is long gone; the focus of economic development has shifted eastwards; many of the old





## 'no island is an island'



certainties are no more. Does Britain have a global role to play any longer or are we a peripheral island people on the edge of Europe with a great future behind us?

A conversation in the Sitting Room of St George's House some eighteen months ago began to probe such questions. The best consultations start in just this way. A flicker of an idea; an op-ed piece; perhaps a radio or television programme, any of which can kick-start the process that leads to a fully-fledged consultation.

Britain in the World has taken shape as a series of occasional conversations which each explore Britain's global role from a number of perspectives:

- Science, Technology and Engineering
- Trade and Industry
- Wealth
- Health
- Safety and Security

Three questions set out the overall approach: What is Britain's place in the world? How has our role changed? What should be Britain's place in the world? The questions are based on the premise that Britain's defining relationships are not only changing rapidly but also becoming more complex, not least because of advances in technology and communications.

Our Fellows felt that we need perhaps to move on from persistent insular views of Britain – considering, as Donne might preach today, that 'no island is an

island'. We are ever more swiftly, deeply and intricately influenced by changes in larger interlocking spheres: financial, technological, trading, cultural, climate, energy, security. We know we cannot deal conclusively with current and future challenges without mutual cooperation and assistance from others. But who and what is the Britain that might act in these different spheres?

The first in the series last February saw participants grapple with such questions as: What is Britain's place in the world of science, technology and engineering today? How different will the world of science, technology and engineering be in the year 2021? What should be Britain's place in the future world of science, technology and engineering? What practical steps should Britain take now to secure that place? We were delighted to welcome as presenters the wonderfully titled Space Scientist and Science Communicator, Dr Margaret Aderin; John Higgins CBE, Director General of Intellect; and Professor Sir Mike Gregory, Head of the Institute for Manufacturing, University of Cambridge. Readers of the Companion might like to read the full report from the consultation on the St George's House website at [www.stgeorghouse.org](http://www.stgeorghouse.org) where Dr Katharine Scarfe-Beckett has expertly summarised the discussion.

In September we hosted the second in the series which focused on Trade and Industry. What are the implications for British trade and industry in this post-

industrial era? Can we compete effectively as innovative manufacturers in the UK, or survive only by providing services? Are we, or can we be, leaders in the transnational flow of intellectual property and digital content? Britain invests heavily in education and training yet is not seen as a global leader in the skilling of its workforce. Is the issue one of perception and how should it be addressed? In short, what are the issues facing Britain in trade and industry today and where do we want to position Britain globally in the coming decades? Gathered in the Vicars' Hall were industrialists, academics, trade attachés from a number of embassies, and others. A report is now available on the St George's House website.

By the time you read this, Evan Davis, presenter on the Today Programme, will have chaired the third in the series on Wealth. That conversation in the Sitting Room of the House has come a long way.

*Gary McKeone*  
*Programme Director*



## RELIGIOUS EDUCATION REVISITED

*Failed in Divinity! O, towers and spires!  
 Could no one help? Was nothing to be done?  
 No. No one. Mercilessly calm,  
 The Cherwell carried under Magdalen Bridge  
 Its leisured puntfuls of the fortunate  
 Who next term and the next would still come back.*

So wrote Sir John Betjeman in his well-known autobiographical poem *Summoned by Bells* about his experience of failing the compulsory paper in Holy Scripture for the Oxford Divinity degree. Yet far from being a source of shame, failing in Divinity was to become the proud mantle of many a public schoolboy. In the days when Religious Education – or Scripture, as it was more commonly known then – consisted of learning and being able to reproduce by rote key stories from the Old and New Testaments, it was an accolade (at least at the prep school I attended) on a par with scoring a hat-trick for the First XI football team to come 45th out of 45 in the end of term Scripture exam; or to see if the examiner would notice some rude or unlikely phrase in an answer about Jesus' parables. In short, prep school Religious Education was often taught by masters largely disinterested in the subject matter; and poor performance in this field was a source of satisfaction rather than any cause for concern.

On returning to the prep school world, it was gratifying to see that the cynical and nonchalant attitudes to Religious



Photographs: Charlotte Manley

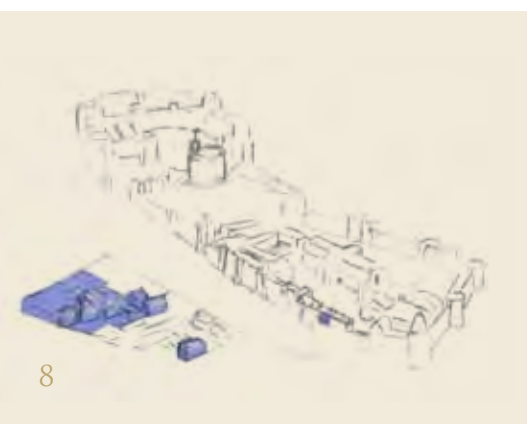
The Reverend Andrew Zihni  
 Minor Canon and Chaplain of George's School



Windsor Castle by Alice, aged 12

Education, with which I had been brought up, had largely gone. Scripture had become Religious Studies and, with that, a whole new learning experience had emerged. No longer are Bible stories learned and regurgitated; they are contextualised, criticised and the issues arising are debated and discussed. Pupils who take the Common Entrance Examination to senior schools will now be well versed in the Dharma of the Buddha,

the life story of Guru Nanak and the Five Pillars of Islam, terms which would have been as accessible to the 13 year old of 1989 as a vocabulary list in Ancient Hebrew. Religious Education has become a thinking and learning experience. Pupils are invited to reflect on what they have been taught about faiths and religions; to formulate an argument; to think, to rationalise, to articulate; and, as they grapple with those questions which have





occupied humankind since the very beginning of the world, to develop their own sense of spirituality.

It is right therefore that Religious Education continues to play a significant part in every child's social, moral, cultural and spiritual development, particularly in the present context in which the subject is taught, in both the public and private sectors. Irrespective of any religious background or not, all children have the potential of developing spirituality. The objective then of any form of Religious Education is to facilitate children's spiritual awareness by exploring the diversity of religious experiences, and by reflecting on life issues and the part that God plays in this.

Pupils at St George's School are strongly encouraged to learn from a broad range of people's faith experiences; to ask challenging questions as they grapple with their own sense of faith; and to discuss their feelings and findings in an open, honest and secure environment. St George's School is privileged to be part of the College of St George in Windsor Castle and its rich Christian heritage. With this as a bedrock, it is the aim of Religious Education at the School that all pupils should leave with an appreciation of fundamental spiritual and moral values, and begin to articulate their own religious beliefs. In doing so, they will be well prepared for the challenges of life in being confident, open and intellectually questioning individuals.

Betjeman was right to lament his failure in Divinity. Not perhaps because of the robbed experience of 'attending Chapel in an MA gown, and sipping vintage port by candlelight', but because we are cynical about the importance of the role of

Religious Education to our cost. Betjeman would surely himself have admitted that it was his exploration of the divine through religious experience that developed his personal philosophy, seen in so much of his poetry, and bearing out Samuel Taylor Coleridge's adage that 'no man was ever yet a great poet without being at the same time a profound philosopher'.

*The Reverend Andrew Zihni*

*Minor Canon and Chaplain of George's School*



Photograph: Louise Cheesewright



This fabulous new CD from the Choristers of St George's Chapel, Windsor Castle, is available now from St George's Chapel shop.

## 22 Christmas favourites including:

- Once in royal David's city • Zither Carol •
- Noël Suisse (Organ solo) • There is no rose (from A Ceremony of Carols) • In dulci jubilo
- Adeste fideles (Organ solo) • O little town of Bethlehem • Ding, dong! merrily on high
- Tomorrow shall be my dancing day (from Dancing Day) • Angel's Prayer (from Hansel and Gretel) • Hark! The herald angels sing.

Featuring: Richard Pinel Organ, Timothy Byram-Wigfield  
Director and Organ Soloist.

**Available now** at  
St George's Chapel Shop or online at  
[www.stgeorges-windsor.org/choristercd](http://www.stgeorges-windsor.org/choristercd)





## SEEN AND UNSEEN WORK







Photographs: Charlotte Manley, David Clare, Simon Tottman





# INTERIM REPORT ON THE REFURBISHMENT PROJECT IN CANONS' CLOISTER



The front wing of No. 6, now dated to 1480

The refurbishment work on Nos. 6-7 has provided a rare opportunity to work out the complex history of this important building.



**The dwellings comprise four bays of the set of twenty-three timber-framed 'chambers' that were created c. 1352 for the Canons of St George's chapel and their priest-vicars.** Much of the original timber frame has survived within partition walls, together with rafters and floor joists, and the position of all these timbers has been mapped, including hitherto unobserved evidence for medieval first-floor fireplaces.

A feature of No. 6 is the tall wing that projects southwards, oversailing the cloister walkway. It was an addition, intended to provide more space in what from around 1409 to the mid-nineteenth century was a two-bay house. At the same time an additional second storey was added, lit by rows of windows to east and west on the second floor, and to the south by means of a high clerestory. The precise date of this ambitious design has hitherto been uncertain, but thanks to dendrochronology we now know that the oaks used to build it were felled in the winter of 1479/80 – when other major changes were taking place at St George's with the construction of Horseshoe Cloister, the Vicars' Hall and Marbeck. We may therefore speculate that the Canon who commissioned the extension was Oliver King, an influential and prosperous statesman and churchman who, amongst his many other ecclesiastical appointments, was appointed a Canon of St George's in 1480. The modification to No. 6 certainly seems to have been commissioned by someone who was in touch with the latest continental ideas as regards domestic design. The oaks used for extending his house were presumably already on site as part of the other building works.

Two decorative features have aroused great interest. The first is the surviving polychromy on a reused beam. Paint conservator Ann Ballantyne describes it as 'A repeat decoration ... of a small stag within foliage and of a decorative design or device which looks very like pillow lace.' She considers it 'very reminiscent of some of the textiles imported from Italy in the fourteenth and fifteenth centuries, with their repeat motifs of animals or birds'. It is therefore possible that we have a tiny fragment of the original decoration of Oliver King's Windsor dwelling.



Detail from a reused beam showing a hart

Finally, in the seventeenth century someone (perhaps a Cromwellian soldier during the Commonwealth) drew a pencil sketch of a castle on the plaster of a first-floor room. The graffito was revealed for a short time when an area of panelling was removed.

*Dr John Crook FSA  
Project Archaeologist*



Pencil graffito of a fort

# CLEANING AND CONSERVATION OF THE NORTH QUIRE AISLE



Random use of stone in vaulting



Random use of Reigate Stone in structure

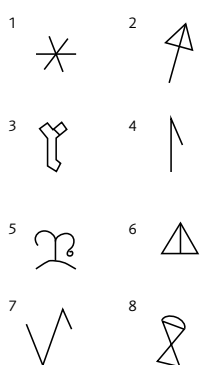
Photographs: Martin Ashley Architects

## Each phase of cleaning and conserving stonework in St George's Chapel reveals another story.

William Vertue's sublime angel frieze in the Bray and Rutland Chapels; vestiges of spectacular heraldic settings to the tomb of Henry VI and Oliver King's Chapel; exquisite carvings in the Ambulatory too fine to be appreciable from the ground. The recently completed cleaning and conservation of the North Quire Aisle has added intriguing new discoveries.

In the bays below Edward IV's Chantry more sculptural detail is discernible as a result of cleaning the stonework. Heraldic and foliate images, but also tiny beasts, birds, and men, not least a 'wodewose', a wild man of the woods from folklore. A decorative niche-canopy is found to be not carved stone, but made from 'Coade' artificial stone and almost certainly part of Henry Emyln's repairs for the Dean and Canons in the late 18th century. In the tall bays further west we have discovered remains of a

painted and gilded setting around the heraldic vault boss above the Hasting Chantry. Also, evidence that the chantry itself was as richly painted and gilded externally, as it now remains internally. Another resplendent destination within the processional aisles of the Chapel.



Some of the recorded masons' marks

Cleaning has revealed 'masons marks' on the vaulting stones, indicating some forty different masons involved with their production. This suggests that the

vaulting was being produced at speed. Repairs to stones seemingly damaged at the time of construction adds to this impression, as does the random use of third-rate Reigate stone, presumably when Caen or Taynton stone was not available.

The cleaning of the North Quire Aisle reinforces one's impression of the breathtaking splendour of St George's Chapel shortly after its construction.

*Martin Ashley MVO, RIBA  
Surveyor of the Fabric*



Flashes of colour found under dirt



The difference that cleaning the stone makes



# The Popey-heads in the Quire



Detail of the Visitation

The woodwork of the Quire of St George's Chapel was carved from oak between 1477 and 1484 to form part of the decoration in the newly constructed chapel of Edward IV.



The Nativity

Photographs: Charlotte Manley

Aside from scenes taken from literature and proverbs, there are also representations of legends, games, animals and all aspects of human life. It appears that individual carvers were free to choose the subject they wanted to represent, which has led to the misericords and stall-end finials [also known as popey-heads]<sup>1</sup> being one of the richest collections of 15th century woodwork in the country.

The popey-heads of the south side tell the story of the Virgin Mary. They are not arranged in order, and in many cases do not conform to the traditional story.

The story starts with the Annunciation – the coming of the Angel Gabriel to the Virgin. The popey shows the Virgin surprised while reading, a fairly conventional treatment of the subject. This is followed by the Visitation, the meeting of Mary and her cousin Elizabeth, again a standard depiction. It is the next stages of the story which differ from the usual contemporary treatment.

The popey of the Nativity of Christ shows the Virgin lying in a raised bed with Joseph sat on a stool by her feet. The infant Christ is held by a midwife



The Adoration of the Magi



The Annunciation



The Assumption

standing in the background, and in the foreground an ox eats from a low trough. The presence of a handmaiden or midwife and the Virgin lying in bed is very unusual for the period. During the late 15th century when this popey was created, the Briggittine Adoration of the Virgin was far more common.

The Order of St Saviour, more usually known as the Briggittine Order, was founded in 1346 by St Brigit of Sweden and soon spread across Europe, with Henry V founding a Briggittine Monastery at Syon House in Isleworth in 1415. St Brigit had a vision of the Nativity of Christ whilst travelling in the Holy Land. She saw the Virgin giving birth while kneeling at prayer in a cave, without help and without suffering; Joseph, having provided a candle for light, waits outside. Following the birth, a divine light bathed the unclothed Child while his mother and Joseph worshipped him with head bent and arms clasped.

Her account of the Nativity had a great influence on Western art of the 15th and 16th centuries. Up to this point, representations of the Nativity tended to show Mary recumbent in bed with the swaddled child in a manger. Now Renaissance artists began to depict the

infant Jesus, the sole source of light, lying on the ground with Mary and Joseph kneeling before him in adoration. However, the version depicted at Windsor shows no sign of Briggittine influence, still conforming to the iconography of the early Middle Ages.

The next part of the narrative depicted is the Adoration of the Magi. The three Kings present their gifts to the infant Christ, seated on his mother's lap. Curiously for representations of the Magi, the biblical star is not visible, and the Virgin is not enthroned.

The final part of the Life of the Virgin represented is the Assumption. The carver has portrayed the Virgin in a rayed mandorla, the ancient symbol of two circles overlapping to form an almond shape, often used in Christian art to represent the coming together of the divine and human. On each side of the Virgin is a kneeling layman, with a figure in clerical robes behind, and angels above. St Thomas generally appears in scenes of the Assumption, receiving the Virgin's girdle, but the girdle is not depicted here. And who is the other man? Donors were sometimes represented in Marian cycles, but it would seem unlikely that Edward IV

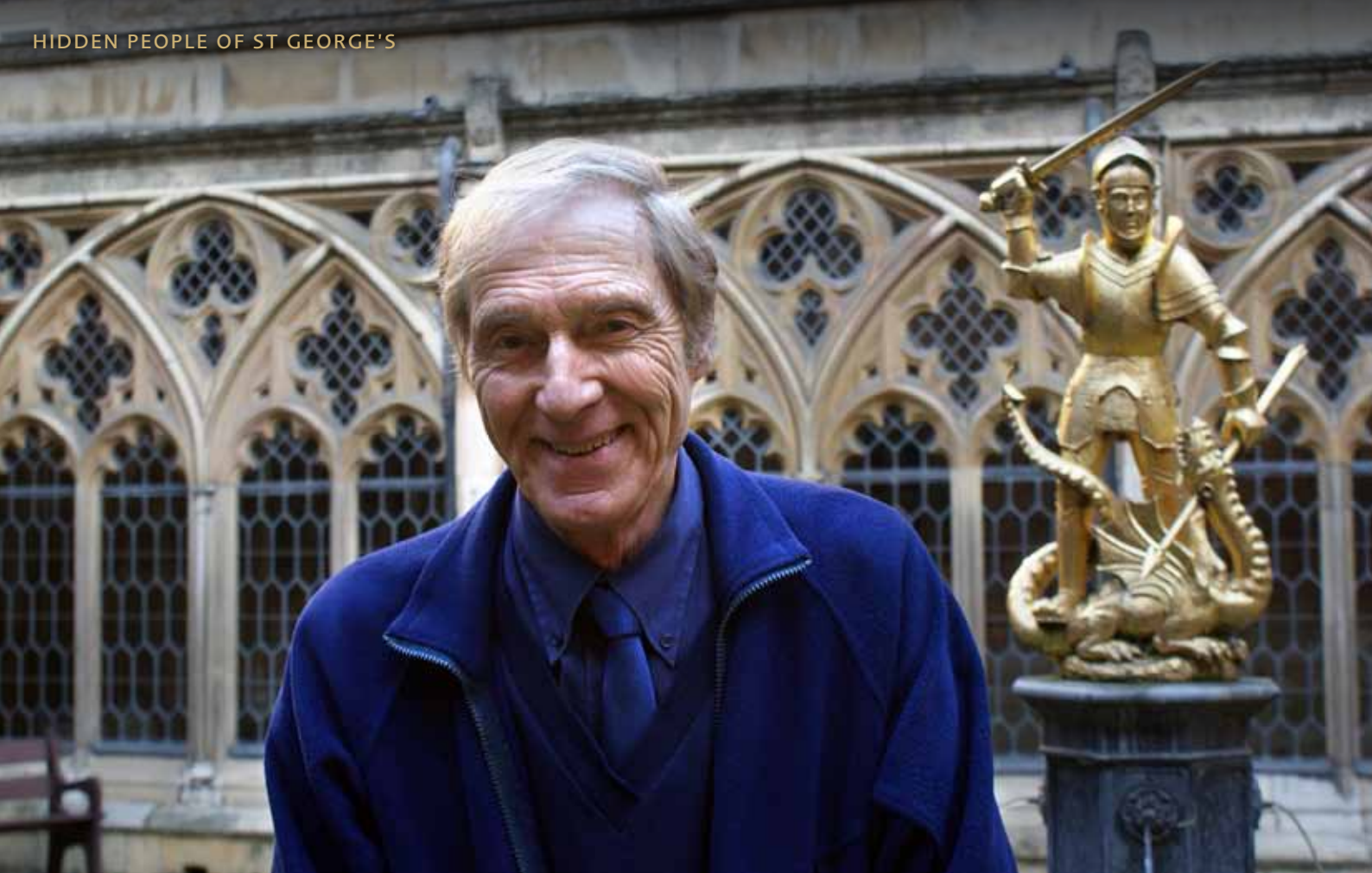
would be shown in this way. Could the carver have included himself in this image?

The story of the life of the Virgin is a common one in Christian art, and it is not unexpected in a chapel which is dedicated to her and 'our lady's knight' St George. It is the variation in the illustration of the story that makes these popeys such an interesting and unusual set of medieval carving.

*Eleanor Cracknell*  
Assistant Archivist

<sup>1</sup> Popey-head or poppy-head is an architectural term used for the carved finials of late medieval gothic bench or pew-ends. Resembling the shape of a fleur-de-lys, they are often decorated with carved figures and foliage. The term derives from the French word *poupée*, meaning a bunch of hemp tied to a staff, not from the poppy flower.





## MR TONY BRENT

**The College of St George is a community of people engaged in a variety of**

**tasks.** We trust one another to get on with our work and each of us depend upon others for our living and working in this place. In all this, we are dependent upon 'hidden' people who go about their daily tasks with diligence. Tony Brent is one of these treasures of the College. I suspect that if you ever pass Tony here you are more than likely to see him at work.

Tony was born in Windsor as the war broke out. He left school to train as a motor mechanic and served with the Devon and Dorset regiment in Cyprus and Libya. A position with a telecommunications company followed before he arrived for work in the Castle. For over twenty years he worked as a driver and porter for the

Royal Household. He has a wonderful knowledge of the Castle and its work. After retirement from this work in 2003, he joined the College of St George as an Assistant in the Works Department.

His day is varied. Starting in the Archives and continuing through many parts of the College, he attended to maintenance and cleaning duties. He picks up and delivers all the College post twice daily. These responsibilities are carried out alongside all of the necessary work to ensure that the Chapel and Vicars' Hall are ready for a

range of events during the year.

He is unfailingly courteous, dependable, good humoured and self-effacing. He makes a difference through the way he carries out his responsibilities. He especially enjoys Garter Day and his favourite spot in the College is the Deanery courtyard.

We could all learn something from Tony and his particular character and the way in which he carries out his work.

*The Revd Canon Dr James Woodward  
Canon Steward*



Photographs: Charlotte Manley

# Flourish and be a Beacon...

I arrived here in 1998 after thirteen years as parish priest in Primrose Hill, London. The change could not have been greater as we moved from Central London into Chaplain's Lodge, Windsor Great Park. From city to country!

**'In front of you  
is the teacher'**

I have, however, loved every moment of my time here, living in such a beautiful house and ministering both at The Royal Chapel and St George's Chapel, Windsor Castle. My principal role at The Royal Chapel was to be parish priest of a very widespread community and Chaplain to the late Queen Elizabeth, The Queen Mother. I have some wonderful memories of my four and a half years with her, and as she died at Royal Lodge, I was called to say some prayers at the end.

At St George's, my role early on in my time here was as Canon Chaplain, looking after the pastoral side of the community and Chapel Stewards. The role has developed of late and I have added to my brief, the office of Precentor. I have also taken on the role as Chairman of the Consultative Committee of the Friends and Companions of the College of St George and Descendants of the Knights of the Garter. At both the Royal Chapel and St George's, I have held before me a phrase told to me by my tutor at The Open University. 'In front of you is the teacher'. In other words, no matter whom you are talking to, whether adult or child, Muslim or Sikh, you can learn something. So thank you one and all for what you have given me in my ministry. It's good for us clergy to remind ourselves that we are not the only ones who minister!

In mid September next year, I shall move to a new position as Dean of Chapel at Harris Manchester College, Oxford. I undertook a short sabbatical there a few years ago now and fell in love with the place. It is a smallish College and the youngest of all the Oxford Colleges. It has 160 students – all post graduates – and the age range is anything from 21 to 80. It has a wonderful Chapel full of Burne-Jones windows. Do seek it out.



The Revd Canon John A. Ovenden LVO

So as I prepare for my future ministry and look forward to it, I must end by saying how much I have enjoyed my time at Windsor and would like to thank you for your love, companionship, encouragement and your silent but important ministry. May the College of St George continue to flourish and be a beacon to both Church and State for many years to come. Being a Royal Peculiar is both an honour but a responsibility. I must now allow the great responsibility and privilege I have, to be jettisoned. Much is expected of us – may we all be given Gods grace to fulfil our particular calling as we branch out in new and exciting ways in the future under God.

*The Revd Canon John A. Ovenden LVO  
Canon Precentor*





## On Christmas Eve, as dusk falls,

in cathedrals and churches throughout the land, a chorister steps forward to intone the first solo lines of 'Once in Royal David's city'. So begins the time-honoured sequence of music and readings known as the Service of Nine Lessons and Carols, a hallmark of English expression of Christmastime.

The service was devised by Edward Benson, Bishop of Truro, for use in his then new Cathedral building at Truro, in 1880. Since then, with the addition of a Bidding Prayer by Eric Milner-White, it has found world-wide fame

through the annual broadcast from the Chapel of King's College, Cambridge. Wherever it takes place, however, the stillness of that opening still exerts a magical quality, as congregations flock once again to 'hear the message of the angels'.

The carol market over the years has become flooded, not to say saturated, with a bewildering number of musical settings. The simple and unadorned tunes, however, are the ones which best relate the Christmas story. The ancient German carol 'In dulci jubilo', in a reverent arrangement by Robert Pearsall, retains affection amongst many musicians.

Singling out one amongst so many thousand choices might seem an impossible task, but for me it would be 'In the bleak midwinter' by Christina

Rossetti. In humble and personal terms, the verses first describe Christ's birth, then the second coming ('Heaven and earth shall flee away, when he comes to reign'). There are two musical settings in common use, but the one by Harold Darke perfectly matches the humility of Rossetti's words. Modest – quintessentially English – it distills the magic of a snow-capped Chapel, and Christmas delight.

The final lines capture the instinct of all to give gifts at Christmas-time. 'What can I give him? Give my heart' may be a quiet phrase, but its challenge chimes the bells that loudly ring to proclaim the very core of faith.

*Timothy Byram-Wigfield*  
Director of Music

Photograph: Charlotte Manley

## COMMUNITY NEWS

15 May – Baptism of Alexander Hyslop • 17 May – Funeral of Anne Bryant • 20 May – Baptism of Joshua Tombs, Kristian Tombs and Joshua Wilson-Khanna • 20 May – Memorial Evensong for Dave McDouall • 22 May – Confirmation of Matthew Adams, Giles Banks, Kirsty Bui, Sean Bui, Gilly Chrichton, Orlando Jones, Edward Newey, Harry Quinlan, Kristian Tombs, Joshua Wilson-Khanna • 5 June – Baptism of Ptolemy Try • 5 June – Baptism of Zac Willans • 27 June – Memorial service for and presentation of Garter Banner of Hugh, 11th Duke of Grafton • 3 July – Baptism of Jenson Simes-Cook • 31 July – Baptism of Louis de Rougemont • 6 August – Marriage of Simon Fearn and Emma McGinley • 6 August – Blessing of the marriage of Shaun Fry and Emma Fry • 9 August – Funeral of Peter Bolton • 11 September – Baptism of Jake Locker • 11 September – Baptism of Sebastian McGivern Mead • 3 October – Memorial Evensong for Peter Bolton • 9 October – Admission of Adam Mathias as Organ Scholar • 6 November – Baptism of Josephine Thompson • 2 December – Funeral of Norma Cantlay • 5 December – Memorial Evensong for Muriel Murray-Brown • 9 December – Memorial Evensong for Rodney Galpin