

# the Companion

magazine for the College of St George



## Celebrating the Diamond Jubilee



# DIARY OF EVENTS

## JUNE

- JUNE & JULY Exhibition in the Dean's Cloister to mark the Diamond Jubilee
- 2 Full Choir will sing at Evensong to mark the Diamond Jubilee
- 3 Full peal of bells for the Diamond Jubilee
- 12 Lunchtime Organ recital
- 12 Quarterly Obit at Evensong
- 13 Evening Organ recital
- 17-19 Solemnity of St George
- 19 King Edward III 700th anniversary exhibition opens in the South Quire aisle
- 19 Lunchtime Organ recital
- 26 Lunchtime Organ recital
- 27 & 28 St George's School play

## JULY

- 1 St George's School Speech Day
- 2 Feast of Title - The Visitation of the Blessed Virgin Mary
- 4 Evening Organ recital
- 10 Torch runners exchange Olympic flame in Windsor Castle in the Lower Ward and in the Quadrangle

## AUGUST

## SEPTEMBER

- 8 Installation of the Governor of the Military Knights of Windsor
- 17-30 Windsor Festival (including concerts and recitals in St George's Chapel and the Waterloo Chamber)
- 17 - 2 OCT Exhibition of watercolours the Dean's Cloister
- 23 September Obit at 10.45 am

## OCTOBER

- 13 Feast of Title - Edward the Confessor.
- 20 300 members of the Royal School of Church Music sing Evensong with the Choir of St George's Chapel
- 24 Bond Memorial Lecture by Dr Adrian Ailes on Elias Ashmole, Restoration Windsor and the Order of the Garter

## NOVEMBER

- 1 All Saints
- 2 All Souls
- 11 Remembrance Sunday
- 13 700th Anniversary of the birth of King Edward III in Windsor
- 28 Evensong broadcast live on BBC Radio 3

## DECEMBER

- 2 Advent Sunday
- 4 Quarterly Obit at Evensong
- 12 & 18 December concerts
- 14 St George's School Carol service
- 21 Lunchtime Organ recital
- 22 Choristers Carol service
- 23 Community Carol service
- 24 Christmas Eve - services include Nine Lessons & Carols at 5.15pm and Midnight Mass at 11.15pm
- 25 Christmas Day - services include Sung Mattins at 10.45am and Evensong at 3.30 pm

**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)

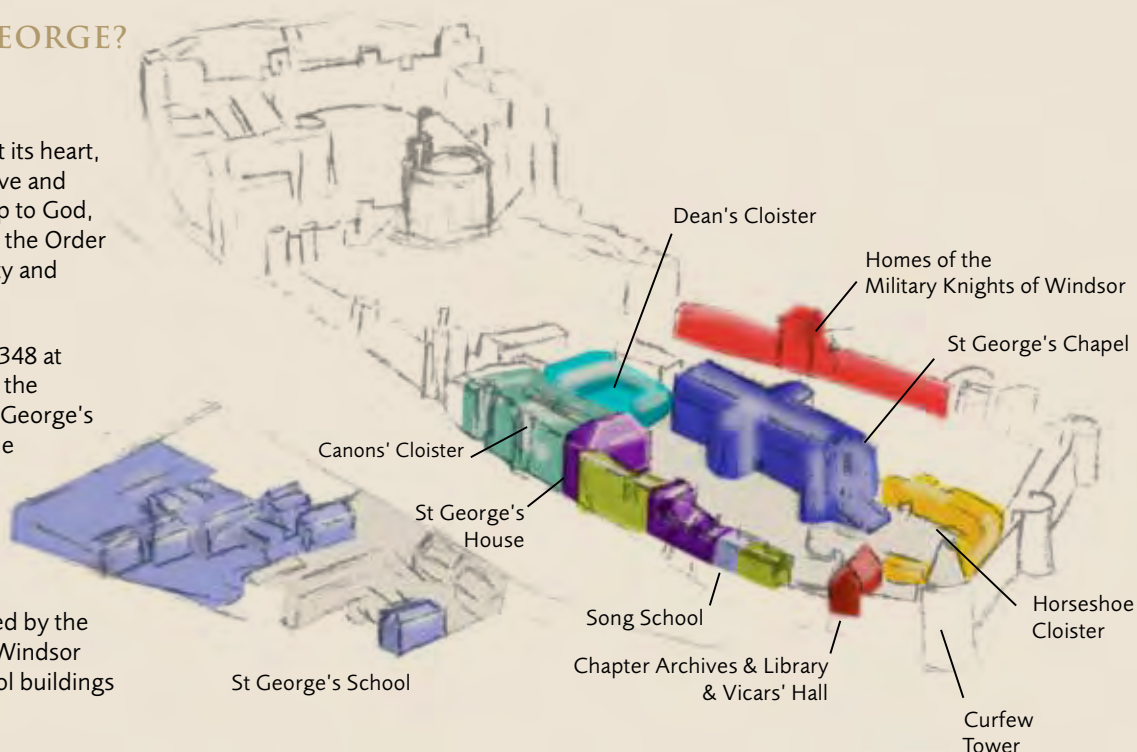
**FRIDAY** Additional 12 noon Holy Communion service

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

## 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.

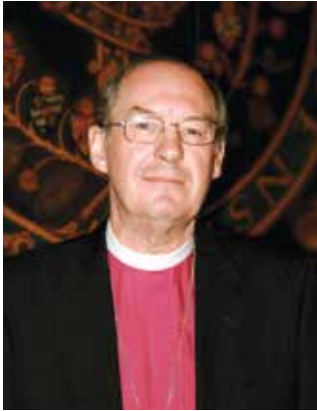
The College was founded in 1348 at the same time as the Order of the Garter and now consists of St George's School, St George's House, the Military Knights of Windsor, the Chapter Library & Archives and the Choir as well as, at the centre, St George's Chapel itself. The buildings, owned and occupied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





# the Companion

Photograph: David Clare



Ten years ago, at a service in St George's Chapel to mark The Queen's Golden Jubilee, I preached a short sermon. My theme was 'covenant'.

I spoke of God's covenant with us, and with the whole creation. At the heart of everything, there is the unqualified promise to us that, in seeking our wellbeing, God will never give up on us.

I went on to say that Christians believe that that unqualified promise has been declared to us in and through the life of Jesus Christ. Furthermore, we believe that Jesus shows us that God's way with us must be our way with one another. At our very best, we have it in us to make an unqualified promise of commitment to the wellbeing of our neighbours; never to give up on one another. We can live 'covenantally', our relationships not governed by law or contract, but characterised by unconditional commitment, fidelity, respect and love.

It seemed quite natural then for me to express gratitude for the way in which, in the course of The Queen's fifty-year long reign, "that unqualified promise has been lived out through continuing commitment, dedication, total loyalty,

and unstinting service. That service to the Church, the Nation and the Commonwealth, establishing, maintaining and developing some fundamental bonds of unity and friendship, has been given without condition." All this, it seemed to me, was rooted in a lively faith in God's promise, and the conviction that God's way with us must be our way with one another.

A whole decade on, as we celebrate the Diamond Jubilee, that gratitude is even more deeply felt. We continue to give heartfelt thanks for example, encouragement and inspiration as we seek to build a world in which we might be 'covenantally' committed to each other.

*The Right Reverend David Conner KCVO  
Dean of Windsor*



## CONTENTS

1	Welcome	8	Royalty and St George's School	16	Ann Lawes
2	View to the Middle Ward	10	Windsor Festival	17	An Aspect of the Chapel
4	Field Marshal Lord Bramall KG GCB OBE MC	12	Seals	17	Community News
6	Behind the scenes at a St George's House Consultation	13	Manuscripts conservation grant	18	'There's nothing like nostalgia'
		14	Music, Jubilees & St George's		

Front cover shows The Royal Arms flying above the Round Tower. Photograph: David Clare

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Designed by Exposed Design Consultants





Tony Martin at work



Photographs: Charlotte Manley

The Royal Arms being raised in 1863 (from the Illustrated London News)

## VIEW TO THE MIDDLE WARD

In past issues of 'The Companion' there has sometimes been an article headed 'View from the Middle Ward'. In this edition the view is reversed in order to look towards the Middle Ward.



View from Chapter Room window

Through a window beside my desk I can see a section of the Round Tower between the walls of the Deanery and the Albert Memorial Chapel. In a single glance it is possible to see whether the flag flying from the top of the Round Tower is the Royal Arms or the Union Flag.

"Is The Queen here?" is a frequently asked question posed by visitors to the Castle. The answer can be given after a quick look at the flagpole. For those who live or work in Castle or town the Royal Arms which fly when Her Majesty is in residence is both a splendid and a familiar sight. One person who sees the flag far more closely than most is Tony Martin, who counts being the Flagman as the primary role within his multi-faceted job. He can tell you that the largest flag measures

38' by 19'; it is flown, if the weather allows, on Garter Day. At the other end of the scale are the smallest flags which fly when howling winds race across the roofs; even these are substantial when seen close to; 6' by 3'.

Though the current form of the Royal Arms is a familiar sight it is a heraldic design that has evolved over the centuries and whose changing face tells of key moments in the history of England and the United Kingdom.



Gules, three lions passant guardant armed and langued azure in pale or

On a red background (gules) three lions with the right fore paw raised (passant) and faces turned to the viewer (guardant) with teeth and claws displayed (armed) and a blue tongue (langued azure) are shown one above the other (in pale) and are coloured gold (or).

Or, a lion rampant gules armed and langued azure, within a double tressure flory counter flory gules

On a gold background (or) a lion with one hind paw on the ground (rampant) coloured red (gules) with teeth and claws displayed (armed) and a blue tongue (langued azure), inside a double border with the heads of fleur-de-lys pointing alternately inwards and outwards (double tressure flory counter flory) coloured red (gules).

Azure, a harp or stringed argent

On a blue background (azure) a harp coloured gold (or) with strings coloured silver (argent).



The Round Tower

Golden lions have appeared on the Arms of English monarchs since the first hints of heraldry in Plantagenet days. In 1340 Edward III, founder of the Order of the Garter and the College of St George, added the arms of France to those of England. Four quarters, two showing English lions and two with golden Fleur-de-Lys on a blue background, were a visible sign that the English King claimed the throne of France. A French element in the English or British Sovereign's Coat of Arms was retained until 1801 in the reign of King George III. After the French addition in the 14th century the next major change took place when James I & VI succeeded Elizabeth I; the Scottish Lion and the Irish harp joined the English and French quarters. When William and Mary ascended the throne an inescutcheon with the arms of Nassau was added. An inescutcheon is a small shield depicted over the centre of the main arms. The inescutcheon was lost

when Queen Anne came to the throne only to be replaced by another depicting the Arms of Brunswick, Luneburg and Hanover from King George I's reign to that of King William IV. Even this small addition changed over time as the electoral bonnet of Hanover over the inescutcheon was replaced with the crown of Hanover. A carved wooden Royal Arms from this period can be found over the door that leads from the North Quire Aisle in St George's Chapel out to the Dean's Cloister. The Royal Arms as seen today have been in use since the reign of Queen Victoria but there is still room for variation. The Garter banners of ten members of the Royal Family hang in the Quire of St George's. Not only are they differenced individually from the Sovereign's Arms by way of labels (the three or five pointed and augmented white bars across the Arms) but the harps are drawn very differently from banner to another.

There are many other facets to Royal Heraldry; crowns, crests or coronets, supporters, badges and mottoes but the emphasis in this short article is on the Royal Arms as flown over the Round Tower. The three golden lions of England stride across two of the four quarters. The Scottish lion stands imposingly in one quarter and the other quarter is fully occupied by the Irish harp.

*Charlotte Manley LVO, OBE*  
*Chapter Clerk*



### Military Knight and Chorister enjoying a game of Diamond Jubilee Chess

The specially commissioned chess set to mark Her Majesty The Queen's Diamond Jubilee is available from the Chapel Shop.

The pieces are Her Majesty The Queen and His Royal Highness The Duke of Edinburgh in Garter robes, The Dean of Windsor, the Right Reverend David Conner (Bishop), a Military Knight of Windsor (Knight), the Round Tower of Windsor Castle (Rook) and Choristers (Pawns).

Each piece is on a plinth that features Her Majesty The Queen's Cypher with the accession year and the diamond jubilee year.

Visit the Chapel Shop or our website to find out more:

[www.stgeorges-windsor.org/chess-set](http://www.stgeorges-windsor.org/chess-set)



## FIELD MARSHAL LORD BRAMALL KG GCB OBE MC

Photograph: Universal Pictorial Press Agency Ltd



I felt privileged to spend some time with Lord Bramall talking about some aspects of his life and career, and also a few of his current pastimes. We begin by talking of some of his fellow Garter Knights, including a number of Prime Ministers and Foreign Secretaries and I note that, in his long and distinguished military career, he must have dealt with quite a few of the latter. Conceding this, Lord Bramall remarks how important it is that a senior soldier understand politics, but equally important that they do not get involved in them. Having been involved in many conflicts, from World War II to the Falklands, Lord Bramall feels lucky to have seen so many and survived. This is perhaps one of the reasons why he feels so passionately about the Imperial War Museum where he was a much respected Trustee and Chairman. Lord Bramall's opinion on the museum is that it is "marvellous" since it sheds light, not only on the battles and military activity during wartime, but the changes in the social and cultural life that come about in periods of war. He is particularly proud that the Holocaust Exhibition was opened at the museum under his tenure.

The first thing that Lord Bramall showed me when I arrived at his home was his

garden. Though a sunny day with bright blue sky, Lord Bramall pointed out the hailstones still peppering his lawn, and then showed me his not inconsiderable vegetable patch, the tending of which clearly occupies a good portion of his time these days. He tells me how much he enjoys his garden, and his house, as we sit down to our conversation.

Lord Bramall is naturally involved in some of the commemorative events around the 30th anniversary of the Falklands War, including a reunion of Commanding Officers of all service units and members of Mrs Thatcher's Cabinet at the memorial chapel in Pangbourne. Referring to Thomas Aquinas' list of conditions for a 'just' war (the war must be started and controlled by the authority of state or ruler, there must be a just cause, and that the war must be for good, with law and order restored) he noted that this particular conflict would score highly, though acknowledging that war on any scale is awful.



A vivid and deeply affecting example of Lord Bramall's experience of the destruction caused by conflict is illustrated by his account of a tale of two cities encountered at the end of WWII. Lord Bramall's battalion was in Hamburg in 1944, and after travelling to Denmark to take the surrender, Lord Bramall volunteered to go to Asia, having previously never left Europe. After a

temperate climate of Northern Europe. Following the dropping of the atom bomb Lord Bramall set off, as part of the occupying force of Japan, on another epic journey via Bombay, Calcutta, Rangoon, Bangkok, Saigon, Hong Kong and Shanghai, to Kuri in Japan, near Hiroshima.

In the space of just a few months he had seen the ruins of both Hamburg and Hiroshima, in the destruction of which a huge number of people had been killed, in one case over a sustained period of time and in the other in just seconds. Hiroshima appeared a wasteland, now almost flat with only its few concrete buildings standing. By contrast, of Hamburg's bombed buildings many stood as little more than piles of rubble; both cities in very different ways showing the horror of war.

After his retirement from the Army, Lord Bramall took on the role of Lord Lieutenant of Greater London which he held for 13 years. The role has many official duties and it was during his time, in

simply to inform him, as Lord Lieutenant, of new Garter Knights being appointed. He was 'amazed and delighted' when he realised that it was he who was to be the new Garter Knight, something of which he is very proud. His duties as Lord Lieutenant brought him into a considerable amount of contact with the Royal Family and this is reflected in some of the many photographs adorning his home.

Alongside the photographs, there are some lovely paintings, several of which are the work of Lord Bramall himself reflecting his several interests. For example there is a street in Libya, where he and Lady Bramall lived for a year; a scene from Cornwall, where they now take their holidays with their family; and the cricket ground in Hong Kong, cricket being a great love of Lord Bramall. He played at school and in the army, and is an Honorary Life Vice President of the MCC, having been a former President. I was lucky enough to be shown a work in progress: a view of the garden and vegetable patch, which to me was an illustration of Lord Bramall's contentment in his busy retirement, at home with his wife, enjoying his family and four great grandchildren and their lovely home filled with mementoes of, as he put it, "a very varied life".

*Carolyn Perry  
Director of Development (Capital)*



Stall-plate

very long journey in a DC3 Dakota with numerous stops along the way, Lord Bramall found himself sweltering in India in the heat of July, a far cry from the

1980, that he was appointed Knight of the Garter. With what seems to me to be typical modesty, Lord Bramall thought that the letter from the Foreign Secretary was

## FIELD MARSHAL THE LORD BRAMALL KG GCB OBE MC



His Arms are based on those previously used by his family and consist of a rampant lion with a red tongue and claws. The gold and black background with battlements relates to his military career. The three Staffordshire knots refer to the county of his ancestors.

Crest. The gold and blue lion, again with a red tongue and claws, is holding a Field Marshal's baton in its right fore-paw.







## Behind the scenes at a St George's House Consultation

On a number of days each month a small 'procession' takes place from St George's House to the Vicars' Hall.

Some thirty people will make their way down through Denton's Commons, often stopping on the Look Out to savour the view across the river to Eton Chapel, before they pass through the great wooden door with its iron handle and into the Hall. The Look Out is the vantage point from which visitors get a genuine sense of the elevation of Windsor Castle. Perhaps as they linger for a moment they see in their mind's eye the view as it might have been when the Castle was newly built; a vast expanse of woodland and fields rolling to the horizon. Perhaps too they imagine the soundscape from those ancient days; birdsong, the wind buffeting the walls, distant cattle.

It is not a formal procession. There are no uniforms, ceremonial or otherwise, although you might spot the photograph passes prominently displayed which are supplied by our Pass Office colleagues. The processors are participants at a St George's House consultation. Some will have been before, drawn back both by the topic under discussion and by the lure of the setting. Most will be visiting for the first time, entranced by their surroundings, utterly aware that they are in a special place. Before they make the short journey from House to Hall, our guests will have begun the consultation experience with a welcome from our front-of-house staff as they are checked into their room. We may live in a 24/7 internet age but just inside the front door of the House the names of all guests and their room numbers are listed on the





wooden, highly-polished In-Out board. Each name and number is printed off by computer but after that it's a pair of good old-fashioned scissors that cuts them to the right size and shape.

It's important that participants get to know each other quickly if the work they are to do over the twenty-four hours of a consultation is to bear fruit. It is with this in mind that the Sitting Room of the House is set out with those perennial icebreakers tea, coffee, and biscuits. By the time our guests sit down to lunch in the Dining Room, conversations are already well under way under the watchful gaze of our co-founders, His Royal Highness The Duke of Edinburgh and Dean Robin Woods. While the programme proper involves presentations, plenary sessions and break-out groups, a good deal of the work of a consultation gets done in the 'margins', over coffee, lunch and dinner, walking in the grounds, even, dare I say it in this health-conscious age, over a furtive and often not so furtive cigarette in the smoking shelter.

We end the first afternoon of a consultation with an opportunity for participants to attend Evensong or Evening Prayer, bringing them in through the North Door of the Chapel where the ever-helpful Virger or Senior Sacristans guide them to their place in the Quire. If our guests were in any doubt about the uniqueness of their surroundings, the stillness of the Quire with its Garter Banners and Stall Plates soon reminds them that the work they are engaged upon is set against a backdrop of hugely historical and religious significance. Time and again Evensong draws in people of all faiths and none, grateful for a short period of contemplation and choral excellence. Later that evening, when the



organist has finished his practice for the night, those same guests will be back in the Chapel on a private guided tour which is without fail a highlight of their time with us. The House is extremely grateful to those Military Knights, the Chapter Clerk, and our own Director of Finance and Operations who generously give of their time to undertake these tours. It is a fine example of the various elements of the College of St George working together to make what we offer here so unique.

By the end of a Chapel Tour, not to mention a hard day's debate and discussion, there might just be time and energy left for a nightcap from the Honesty Bar in the Sitting Room. I have on a couple of occasions referred very expensively to this as a 'Hospitality Bar' when welcoming guests. A costly lesson well learned. Those who have the stamina continue the consultation conversation and relax. Perhaps, as they retire for the night, they are struck by the silence that shrouds the Castle grounds.

Early next morning the catering team will be back in action as the waft of a cooked breakfast draws guests back to the Dining Room. The Works Team will set up the Vicars' Hall; the Chapel readies itself for Holy Communion; the College community begins another day. By nine o'clock, the same procession makes its way once more down through Denton's Commons. New contacts have been made; conversations that will endure far beyond the Castle walls have begun; wisdom, we hope, will have been nurtured.

Gary McKeone  
Programme Director



Photograph: Mark Lewis

## ROYALTY AND ST GEORGE'S SCHOOL

*"It was the most amazing thing in my life".*

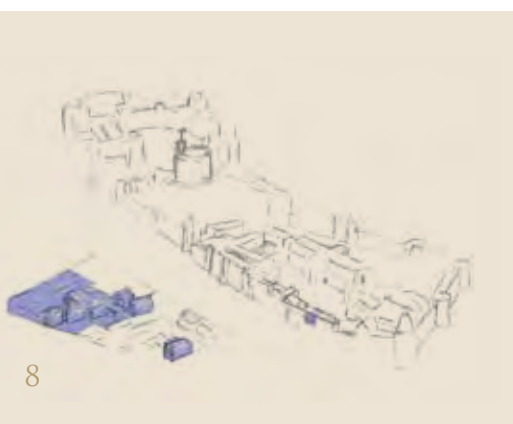
*"I never thought I would actually see The Queen face to face".*

Take a look at the current St George's School Magazine, and you will find among other stunning illustrations, the front cover and five pages of pictures celebrating the visit of Her Majesty The Queen to the School last year. This was an occasion no one who was there will forget. The Queen visited many parts of the school, hearing pre-prep children sing, seeing a ballet performance by senior girls, watching the year 8 demonstrate their ICT skills, and year 4 learning to play tennis, and finally meeting the staff and all the pupils on the Headmaster's Lawn where the school's musical skills – choral and instrumental – came to the fore.

This visit is only the latest evidence of the long connection between St George's School and the Monarchy; this may seem obvious, given the geographical location of the school, but it is worth remembering that the original foundation in 1352 was for, among others, six choristers with a

vicar appointed as Master of Grammar to serve the Royal Free Chapel of Our Lady, St George and St Edward the Confessor within the Castle at Windsor. With the move in 1893 of the school to Traver's College in Datchet Road the term 'St George's School, Windsor Castle' came into general use, with the inclusion of a small number of day boys and 'supers' (non-chorister boarders). The boys still, then as now, had frequent contact with members of the Royal Family.

Choristers of the time remember singing in the Private Chapel in Windsor Castle, for Sunday services and Royal Baptisms. Sir Walford Davies – chorister in the 1880's and later Organist of St George's – wrote:- 'I remember at one baptism The Queen came in before the baby; and the nervous prelate who was taking the service began, "Hath this child already been baptised...", when the chief child near him was The Queen herself. I can still see The Queen





put up her programme to cover her mouth while she laughed.' (So Queen Victoria could be amused!) Choristers still sing occasionally in the Private Chapel, but not as frequently as they used to.

The Garter service provides a more immediate point of contact with The Queen and Royal Family for most of the St George's School pupils today. The first modern service in 1911 had a profound effect on those who took part, and for the members of school who go up to watch the procession from the grass today the spectacle of marching soldiers, military bands, the playing card figures of the heralds and Kings-at Arms and of course the close up view of the Royals and the Garter Knights in their rich robes provide a memory they will not gain elsewhere.

Jubilees have always had a special impact on a school in Windsor. The Silver Jubilee of King George V in 1935 saw the presentation and conversion for school use of the nearby Brewery site – now the school car park. The King came to visit the school and its new development in April, though it would appear that the boys were not present at the time, as most of



the furniture was not yet in place.

Queen Mary marked the occasion by sending the boys an enormous simnel cake decorated with the royal coat of arms. The following year King Edward VIII visited the school also at a time when the boys were away. His intention to revisit when they were there was of course not carried out. There remains in the school dining room a memorial of these two visits in the form of a stained glass window presented to King George V by the Municipality of Le Mans.

The first mention of our present Queen in connection with the school comes in 1944, when, as Princess Elizabeth, she received a consignment of honey from an Englishman living in Argentina for distribution to English children, and she ordered some to be given to the children of St George's School, a thoughtful gesture much appreciated by the boys.

So to more recent times: we have had the honour of Royal Visits on numerous occasions. Her Majesty The Queen visited in 1983 during Richard Russell's last year as headmaster; in 1987 she returned to open the new classroom block completed while George Hill was Headmaster and in 1997 to open the Pre-prep building constructed during the headship of Roger Marsh. Princess Margaret visited the school in 1996, Princess Alexandra inaugurated the school's use of Old Bank House, and most recently, in October 2011 the Earl of Wessex opened the new Science Block.



St George's School is unique among preparatory schools in its close connection with the Monarchy throughout its history. The Choristers of course have a much more immediate role to play in royal events, but 'supers' too will always remember their royal experiences, from formal visits, necessarily restricted in frequency, to the annual glimpses on Garter Day or when a state visit comes to Windsor. There are also those less formal occasion when from the school sports field, so generously allowed to us in the Home Park (Private) by King George VI, we see The Queen out taking the corgis for a walk, or the Duke of Edinburgh enjoying a carriage drive through the park.

*Anthony Brailsford*



Artwork by Harry aged 8, Daisy aged 4, Lizzie aged 9 and Georgia aged 9

# Windsor Festival

Monday 17 - Sunday 30 September

*At the end of September, as the summer winds down, Windsor, The College of St George and the Castle, bloom again with the eclectic and vibrant Windsor Festival celebrating The Queen's Diamond Jubilee.*

Celebrating music, literature and the arts, Windsor Festival once again unlocks an enchanted series of high quality events which open up the doors and allow everyone to enjoy Windsor's finest venues. Since 1969 audiences have flocked to see internationally renowned artists, prominent literary figures, inspirational family events and, more recently, insightful walks and tours.

This year, of course, is of particular significance in this part of the world where Diamond Jubilee celebrations and Olympic excitement will continue to reverberate around Windsor from the 17th – 30th September. Among the jewels sparkling this autumn the Festival has programmed much to mark The Queen's Diamond Jubilee including The Choir of St George's Chapel. The Choir will sing the anthem composed for them by Francis Pott *O Lord, make thy servant Elizabeth* which forms part of The Choirbook for The Queen compiled to celebrate the richness of the English Choral tradition throughout Her Majesty's reign. We also welcome The King's Singers, The Choir of Eton College, London Festival Opera, and the Philharmonia Orchestra, and The Band of the Blues & Royals, who are based in Windsor and will present our Diamond Jubilee Gala in the Waterloo Chamber.

However, the roots of the Festival are to be found in The College of St George, and stretch back to 1952, when Robin Woods, Dean of Windsor and President of the Windsor and Eton Society began staging the Windsor and Eton Celebratory Concerts. Fifteen years later, and still in this capacity, Woods was invited to a Royal Academy Dinner, where he met Yehudi Menuhin, the acclaimed violinist and conductor, who offered to put on concerts in St George's Chapel, Windsor Castle. And so it was, that through their collaboration, an impressive evening of music took place in this prestigious venue. At the time the Dean wrote: 'In October 1967 the climax was reached in a memorable performance by Yehudi Menuhin and his sister Miss Hephzibah Menuhin in the Nave. Several hundred people will not forget the joy of listening to Bach, Brahms and Franck.'



Photograph: © Gill Aspel, courtesy of the Dean and Canons of Windsor





Photographs: © Maureen McLean, courtesy of the Dean and Canons of Windsor

He began to realize the further potential of the Castle as a place to stage an annual music or artistic festival and had been inspired by similar festivals established in other cities. His vision did not end there, however, imagining events for the delight of the local people extending from the Castle to Eton, the Town Hall to the Theatre Royal and beyond.

Meanwhile, Ian Hunter, former Director of the Edinburgh Festival and Menuhin's agent, was also beginning to understand the full potential of the area as a location to celebrate the arts. In 1968, as he looked across the Thames from his weekend cottage at Bourne End, he thought 'what a magnificent setting Windsor and Eton would make for a festival of the arts.' He wrote to the Dean that year setting out his ideas and within a few months, through the remarkable drive and enthusiasm of everyone involved, a new charity, the Windsor Festival Society, was formed.

Over 40 years later the Festival has risen to new heights. Partnerships with local businesses and international brands, as well as the valuable, continued support of many individual sponsors, has helped keep ticket prices low across the programme, allowing as many lovers of the arts and culture as possible to enjoy its events. The support of the Chairman, Canon John White, and the President, Air Marshal Ian Macfadyen, Constable and Governor of Windsor Castle, has branched the Festival out into wider areas of the community.

So, as summer draws to a close on this Royal town basking in the afterglow of the Jubilee and Olympic revels, banners will line the streets and herald the continuation of Windsor's festivities.

*Mr Martin Denny*  
*Director, Windsor Festival*



**Monday 17 - Sunday 30 September**

**Concerts will be held in St George's Chapel and the State Apartments in the week of the 23rd of September.**

Artists will include Esa-Pekka Salonen, Dame Gillian Weir, Philharmonia Orchestra, Southbank Sinfonia, the Choir of St George's Chapel, The Band of the Blues and Royals

**Hear the Choir of St George's Chapel at the Festival concert on Tuesday 25 September featuring the *Fauré Requiem*.**

*Priority booking from the middle of June.*

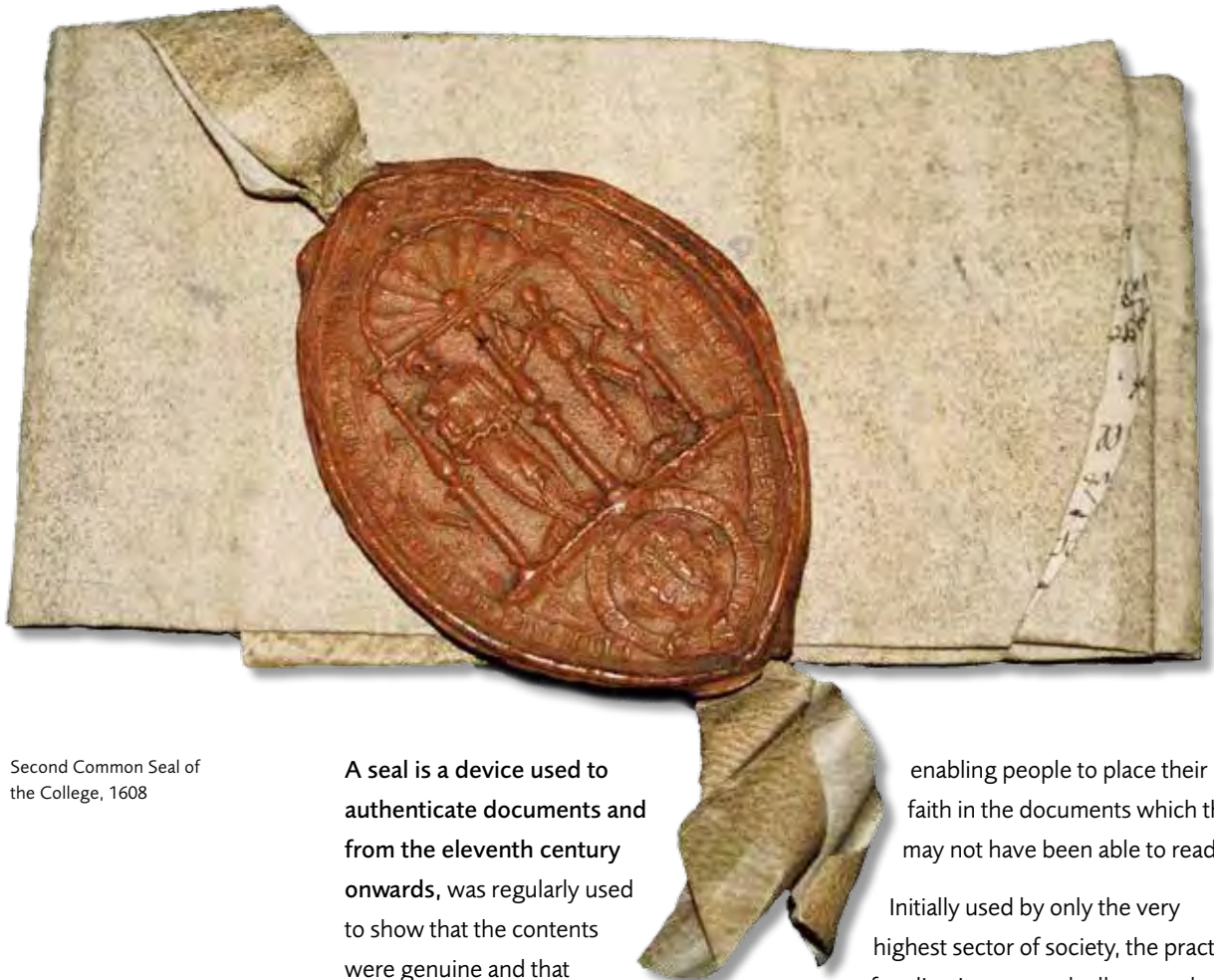
Public booking from beginning of July.  
Box Office 01753 714364

For details on how to become a Friend or Benefactor of the Festival, to join the mailing list, or for any other information, please call the Festival Office on 01753 714364 or email [info@windsorfestival.com](mailto:info@windsorfestival.com)

[www.windsorfestival.com](http://www.windsorfestival.com)

# SEALS

The archives of St George's Chapel contain a very interesting collection of seals, some of them ranking among the most remarkable in the country.



Second Common Seal of the College, 1608

A seal is a device used to authenticate documents and from the eleventh century onwards, was regularly used to show that the contents were genuine and that the person accepted responsibility for the acts contained within. This followed a shift in society from an oral to a written one; from 1189 and the accession of Richard I, written evidence of any transactions was required to uphold your claim. For many, especially in a time of high illiteracy, an object would have served as an aide memoire of an event, such as the exchange of wedding rings. For land transactions, a piece of earth, or sometimes a knife, would be physically handed over in a ceremony known as livery of seisin. Acting as a symbolic memento of the occasion, these were kept as evidence of title to the property. A seal was a physical object which continued this process,

enabling people to place their faith in the documents which they may not have been able to read.

Initially used by only the very highest sector of society, the practice of sealing in wax gradually moved down the social hierarchy from monarchs and bishops to great magnates, until by the thirteenth century, almost everybody possessed one. A seal was often highly decorative, showing the arms and feudal connections of different families, the place people came from, and, for tradesmen, the tools of their trade.

As a body corporate, the College needed its own seal, and the 1352 Statutes ordered that the college should possess a common seal for official documents. The first version showed the founder, Edward III, kneeling before St George, with the arms of St Edward the Confessor and St Edmund. By 1561, a new design had been





chosen, featuring instead the Madonna and Child with St George, above the Royal Arms surrounded by the Garter.

Another corporate body is the Commonalty of Windsor. This seal is from a document dated 1342, which conveys rent to the Commonalty of Windsor to pay for the upkeep of the bridge across the Thames. The seal of the town features a triple towered castle between the arms of England and of Castile and Leon. However, the three towers are not intended as a direct representation of Windsor Castle but come from the family crest of Eleanor of Castile, wife of Edward I who first made Windsor a Free Borough and granted the town its Charter. The use of the castle motif



Privy Seal of Edward III, 1365

was essentially a pun on the name 'Castile'.

Royal seals include the Privy seal of Edward III, on a grant from 1365. The privy seal was the personal seal of a reigning monarch, used to indicate his wishes. This seal shows the arms of Edward III quartered with the lions rampant of England and the fleurs de lis of France. Edward had a claim to the throne of France through his mother Isabelle, and he began to quarter his arms with those of France in 1340, at the beginning of what would become known

as the Hundred Years War.

The collection at St George's Chapel contains a fascinating and often beautiful mix of Royal, College and personal seals, reflecting the wide range of people associated with the College and its properties.

*Eleanor Cracknell*  
Assistant Archivist



Seal of the town of Windsor, 1342

## National Manuscripts Conservation Trust grant

In December 2011, through the joint efforts of the Capital Development Team and Archives and Chapter Library, the College was awarded £9,000 by the National Manuscripts Conservation Trust towards the preservation of medieval and early modern documents in the Chapel archives, with priority given to those with interesting wax seals. With conservation

work assigned to Sue Hourigan, Senior Conservator at Berkshire Record Office, and minor cleaning and rehousing undertaken in-house by volunteers, phase one of the restoration programme will take two years, increasing access to these unique manuscripts and seals and ensuring their long-term preservation. With well over a thousand seal-bearing documents

in the College's collections, it is hoped that further funding will be found for future phases of the project.

*Clare Rider*  
Archivist and Chapter Librarian

*Ben Devey*  
Trust and Foundations Manager,  
Capital Development Team

# Music, Jubilees & St George's



The Choir of St George's Chapel on the West Steps

Photograph: Charlotte Manley



Photograph: Simon Tottman

Since the establishment of the College in 1348 music has been at the heart of the worship and life of St George's and has contributed greatly to its long and fascinating history.

The Choir of St George's Chapel has a glorious tradition stretching back over 650 years. With the exception of the Commonwealth period (1649-60), the Choir has sung services at St George's since the founding of the College. Made up of 23 boy choristers (aged between seven and thirteen) and twelve Lay Clerks, providing the adult voices of alto, tenor and bass, the Choir continues to sing each day (except Wednesdays) at Evensong during the three terms of the College year.

This Diamond Jubilee year is a time not only to reflect and celebrate The Queen's sixty year reign but also an opportunity to look further into the past at the history of St George's, its rich musical tradition and its role in previous jubilee celebrations.

Edward III, the founder of the Order of the Garter and St George's as its spiritual home, was the second monarch to reach his Golden Jubilee in 1377 (Henry III the first in 1266). The original statutes of the Chapel decreed that there were to be six choristers, thus highlighting the lavishness of Edward III's new Chapel which one can assume, although little is known, was reflected in his Golden Jubilee celebrations.

Henry VIII celebrated his Silver Jubilee in 1534, and just under 50 years later his daughter, Elizabeth I, celebrated hers. John Marbeck, one of the most famous musicians to have held office at St George's having published 'The booke of Common Praier noted' in 1550, which includes the famous setting of the Communion service which is still used today, worked as Director of Music and Organist in the Chapel during both reigns.







The Choristers at practice in the Song School

Photograph: David Clare



## The Queen's Choral Foundation

AT ST GEORGE'S CHAPEL  
WINDSOR CASTLE

In 1810 George III, often referred to as the Squire of Windsor due to his affinity to the Castle, celebrated his Golden Jubilee at Windsor. He and members of the Royal family attended a private service at St George's and then held a grand fete and firework display at Frogmore. George III died on 29th January 1820 just short of his Diamond Jubilee, having reigned for fifty-nine years, three months and two days.

Queen Victoria celebrated her Diamond Jubilee in 1897 at the age of 78. The celebrations began on 20th June, the anniversary of her Accession, with a simple ceremony held at St George's Chapel and she later met with Officers of the Cavalry Guard of Honour and witnessed a Military Tattoo in the quadrangle of Windsor Castle. The Jubilee Hymn, O King of Kings, with music by Arthur Sullivan, was performed in churches across the nation on this day as just one of the many pieces of music written in celebration of the event. Edward Elgar wrote the first of his three formal marches for ceremonial occasions,

the Imperial March, for Victoria's Diamond Jubilee, which was first performed on 19th April 1897. He also composed The Banner of Saint George, a ballad in two scenes for orchestra and chorus, which was first performed on 18th May 1897.

As part of her Golden Jubilee celebrations, The Queen and the Duke of Edinburgh attended a thanksgiving service at St George's over the Jubilee weekend.

To continue the link between St George's and the Sovereign, The Queen has graciously given Her permission for a new Choral Foundation to be called 'The Queen's Choral Foundation at St George's Chapel, Windsor Castle'. The Choir at St George's Chapel is the largest single cost in the annual running expenses of the College. It is hoped that

the new Choral Foundation will enable the Choir to be retained in perpetuity, securing the excellence of music in the daily life and prayers of the Chapel for the future.

If you are interested in finding out more about The Queen's Choral Foundation at St George's Chapel, Windsor Castle, or know somebody who may like to become involved, please contact Carol Griffiths on 01753 848885 or email [tqcf@stgeorges-windsor.org](mailto:tqcf@stgeorges-windsor.org)

*Carol Griffiths*  
Revenue Fundraising Manager



Photograph: Charlotte Manley



Photograph: Charlotte Manley

## Ann Lawes

There are many who give of their time generously and freely in the support of the College of St George.

Ann Lawes volunteers in the Chapel as the seamstress. It was Canon Laurence Gunner who brought Ann to the Vestry to fix a button that had come loose on one of the vestments... that was in January 2004. Since then she has not stopped; mending not only the vestments in Chapel but keeping in order the many residents of the Chapel and Castle.

Every Tuesday Ann comes to the Vestry not knowing what challenges will confront her, but no matter what is asked of her the response is always the same, a big smile and a firm yes. She has worked tirelessly to keep the vestments in the Chapel in good order. A few years ago Ann opened a drawer to look at the Lentern burse and veil to find them in a particularly sorry state; most people would simply have put them back in the drawer but not Ann. Immediately she went to work taking them apart and looking at the best way to repair. In the end her solution was to make anew, which included trips to London to buy the new material and hours of painstaking sewing, the end result is beautiful. She has made the everyday white chasuble after a conversation with Canon White and has made beautiful covers for the banners of the Knights of the Garter

when the banners are given back to the family when a Knight dies.

Whether it is the mammoth task of making something new like the chasuble, or mending and caring for the frontals and copes, moving the buttons on my cassock, or creating pouches for the Chapter Clerk's gown, or shortening the trousers of one of the Military Knights, nothing phases Ann; she is always cheerful and flexible, ever looking for solutions to problems, always ready to help out. We in the Vestry really appreciate all that Ann does keeping us and the vestments in order, and are ever grateful for Canon Gunner bringing her to Chapel to sew on that button....

*Vaughn Wright  
Virger*





## An Aspect of the Chapel...



Visitors to Windsor are sometimes surprised to learn that has been continuous worship here since the College of St George was established in 1352.

Our Statutes remind us, who are members of the College, that we must 'wait eternally upon the Lord'. So the pattern of our day is very much determined by our regular worship. Matins and Evensong act as bookends, between which the regular work takes place. This continuity, our rhythm of services, is further shaped by the Christian discipline of our journey through the seasons of the church's year.

Into these seasons we have points of the year which we much look forward to. The Garter Ceremony, usually each day in June, is probably the most colourful of

our annual services. It forms part of the Solemnity of St George, which includes the renewal of intention on Sunday and a thanksgiving service on Monday (Garter Day) and a Solemn Requiem for departed members of the Order of the Garter on Tuesday evening.

The Order of the Garter is the senior and oldest British order of chivalry, founded by Edward III in 1348. There is a long and fascinating history associated with the Feast of St George and a number of associated ceremonies. The present Garter Ceremony dates from 1948 when formal installation of Knights was revived by King George VI.

After an investiture in the Castle (if new Knights are to be installed) The Queen and The Duke of Edinburgh entertain the members and officers of the Order at lunch in the Waterloo Chamber. Then begins a procession on foot to the service in St George's with the Knights

wearing their blue velvet robes, known as mantels, and black velvet hats with white plumes. The procession makes its way through the Upper, Middle and Lower Wards of the Castle, led by the Constable and Governor of the Castle and the Military Knights of Windsor.

The Chapel is full to its capacity as the trumpeters announce the arrival of Her Majesty The Queen. There follows a Solemn Te Deum, an anthem, scripture reading and the blessing. The procession reforms and leaves the Chapel by the Great West Door. The Queen and the Royal Family leave by carriage, the Companions by car, and others on foot.

It continues to be a great state occasion, a celebration for many of our loyalty to the Sovereign and service to society.

*The Reverend Canon Dr James Woodward  
Canon Steward*

Photographs: David Clare, Doug Harding



**COMMUNITY NEWS** 15 January - Installation of Daniel Brittain as a Lay Clerk • 16 January – Memorial Evensong and Interment of Ashes of Michael Mann • 17 January – Installation of Andrew Salmond Smith as Master of Grammar • 24 February – Installation of Barrie Fairman as a Military Knight of Windsor • 4 March – Surplicing of Henry Hampshire and Max Ticehurst as Choristers • 10 March – Blessing of marriage of Mark and Sarah Sherry • 11 March – Surplicing of Henry Bishop and Daniel Hamilton-Foster as Choristers • 11 March - Admission of Christopher Aitken, Geoffrey Cameron, Jennifer Carr, Marion Clark and Alan Titchener as Lay Stewards • 25 March – Installation of Finlay Maclean as a Military Knight of Windsor • 26 March – Interment of Ashes of Annie Batten • 2 April – Funeral of Donald Verona • 21 April – Blessing of Marriage of John and Carol Griffiths • 4 May – Admission of David Watt as a Lay Steward • 6 May – Installation of Mick Harding as a Military Knight of Windsor • 13 May – Baptism of Alexandra Try • 25 May – Baptism of Thomas Rainbow, Jack Taylorson, Laura Taylorson and Edward Humphries • 27 May – Confirmation of Lewis Abbey, Francesca Addrison, Christopher Aitken, Linda Aitken, Gerald Barry, Evangeline Bateman, George Bosomworth, Daniel Brittain, Charlotte Coates, Frederick Coates, Karsten Finlay, Louis Foligno, Keir Howard, Edward Humphries, Alfie Ingram, Cosima Lehnndorff, Valeska Lehnndorff, Jasper Newbold, Arran Paul, Lauren Paul, Polly Quinlan, Thomas Rainbow, Edward Stanford, Jack Taylorson and Poppy Wall

# 'There's nothing like nostalgia'

Photograph: Mark Stenning



This is a year for significant anniversaries; 350 years of the 1662 Prayer Book; two hundred years since Charles Dickens was born; a century since Captain Scott's team failed in their heroic attempt to reach the South Pole and the Titanic hit the fatal iceberg; sixty years since The Queen's accession, and thirty since my becoming a Canon of Windsor! Scope there for some "good old days" nostalgia, don't you think? The beautiful words of the Prayer Book mumbled at a great distance from the congregation and received, fasting on an early morning empty stomach. Happy Dickensian

Christmases when it always snowed and the Cratchit family got Ebenezer's Turkey, whilst a quarter of the population lived in abject poverty and slum children went to school without shoes. The Scott expedition exemplified British patriotism, fortitude and self-discipline, the very virtues that two year later sent the first wave of British soldiers to their deaths on the Western Front. Titanic, the pride of British shipbuilding, brought to a romantic, if tragic, end not so much by a stray iceberg but by a mixture of over-confidence, incompetence, and the absence of "health and safety" legislation.

Her Majesty The Queen, in her Jubilee speech to parliament caught the entirely appropriate response to anniversaries; "I rededicate myself to the service of our great country now and in the years to come." Nostalgia should be left to Dickens's Miss Havisham, sitting in her ancient wedding dress as she had since the day she was jilted at the altar. For the rest of us the past is a cause for gratitude if also for some regret; the future is open for an enthusiastic contribution of our service; in the words of Dag Hammarskjöld,

**'-Night is drawing nigh-for all that has been-Thanks!  
To all that shall be-Yes!'**

*The Reverend Canon John White LVO*

Photograph: David Clare

Although he will not be retiring until the end of August, John White's 'farewell service' will be held at the end of term, on Sunday, 15th July. John has been a Canon of Windsor for more than thirty years. He will be greatly missed, and we wish him every blessing for the future.

*The Right Reverend David Conner KCVO  
Dean of Windsor*