

the Companion

the magazine for the College of St George



View from the Middle Ward

Henry VIII's Garter Knights

Feature

Princess Alice

Archives & Chapter Library

Katherine of Aragon's Book

DIARY OF EVENTS

SEPTEMBER 2009

- 20 Windsor Festival opening Evensong
 20 -4 OCT Windsor Festival (including concerts, recitals and talks in St George's Chapel and the Waterloo Chamber)
 21 -3 OCT Exhibition of collagraphs in St George's Chapel and the Dean's Cloister
 27 September Obit at 10.45 am

OCTOBER

- 7 Bond Memorial lecture by Professor Eammon Duffy 'The Cult of Henry VI'
 9-24 Exhibition of photographs in St George's Chapel and the Dean's Cloister
 13 Feast of Title – Edward the Confessor
 27-31 Family activities in the Moat Education Room (The Big Draw)
 29 Lunchtime recital by Filigrane Choir

NOVEMBER

- 1 All Saints
 2 All Souls
 8 Remembrance Sunday
 21 Chapel Choir sing at the turning on of the Windsor Christmas lights
 29 Advent Sunday

DECEMBER

- 1 Quarterly Obit
 16 & 17 December concerts
 18 School carol service
 19-20 Family Activities in the Moat Education Room (A Christmas Ball)
 23 Community Carol Service
 24 Christmas Eve – services include Nine Lessons & Carols at 5.15pm and Midnight Mass at 11.15 pm
 25 Christmas Day – services include Sung Mattins at 10.45am and Evensong at 3.30 pm

JANUARY 2010

- 2 Lunchtime recital by Drake Chamber Choir
 6 Epiphany
 30 Be a Chorister for a day

FEBRUARY

- 17 Ash Wednesday
 20 Thames Hospicecare concert

MARCH

- 2 Quarterly Obit
 18-21 Windsor Festival Spring Weekend
 28 Palm Sunday

APRIL

- 1 Maundy Thursday
 2 Good Friday
 4 Easter Day



REGULAR SERVICES AT ST GEORGE'S CHAPEL 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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Front cover shows a detail from the commemorative replica of one of the candlesticks created for Henry VIII's planned tomb.
 Photograph: David Clare

the Companion

At Windsor, we have been playing our part in marking the 500th anniversary of the beginning of the reign of King Henry VIII on 21 April 1509.



Photograph: David Clare

Four times each year, at the Quarterly Obit service in St George's Chapel, Henry's name is included in the Commemoration of Benefactors. It comes about two thirds of the way through the list, and is mentioned among those 'who in more recent centuries have given of their substance to aid the College, and have made outstanding contributions to its work'. Henry VIII is celebrated as the one 'who brought the work of building the present Chapel to completion'.

That Henry finds his place among those of 'more recent centuries' sometimes brings a smile to the faces of members of the congregation who do not think of the sixteenth century as being particularly recent! Nonetheless, the words can strike a serious chord. They

can remind us that our roots go very deep, and that our history is long. They can also alert us to the possibility that the past is closer to us than we might have thought. They might encourage us to see things in a new light.

Perhaps that is what St George's does in many different ways. It stands as a symbol of the importance of taking stock from time to time, calling the past to mind, being prepared to learn the lessons that it has to teach, and being grateful where gratitude is due. We can be enriched by yesterday.

David Conner

The Right Reverend David Conner
 Dean of Windsor



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The Black Book of Garter



THE KNIGHTS OF THE GARTER UNDER HENRY VIII

In 2009, five hundred years after the accession of Henry VIII to the throne, Windsor Castle looks back to this most enigmatic of monarchs.

An exhibition in the Drawings Gallery at the Castle brings together works of art and documents from the Royal Collection and St George's Chapel Archives to mark Henry's reign. Beyond the exhibition, Henry's influence can be seen around the Castle, which he visited regularly. Windsor held particular importance for Henry VIII as the seat of the Order of the Garter. Founded by Edward III, the Garter was, and remains, the country's senior Order of Chivalry: a company of twenty-four Knights, who, along with the monarch and Prince of Wales formed an alliance dedicated to chivalric ideals.¹ Since the Order's foundation, the Knights have met annually in St George's Chapel at Windsor, where each occupies a dedicated stall in the

Quire. The occupants of these stalls are commemorated in a series of heraldic plaques nailed to the back of each stall. Although originally intended as memorials to deceased Knights, by Henry's reign these plates were placed in the Quire soon after a Knight's installation. The statutes of 1522 ordered that 'every knight within the year of his stallacon [installation]: shall cause to be made a scutcheon [escutcheon] of his armes and hatchementes within a plate of metal suche as shall please him and that it be surely set on the backe of his stall'.² Stallplates remain in the Quire for fifty-two of the men who were Knights of the Garter under Henry's VIII. Henry's injunction that each knight



Stallplate of Sir Richard Wingfield, 1522

commission a plate 'such as shall please him' provides an explanation for the dramatically varying appearances of these little works of art, which give fascinating insights into the interests of their commissioners. Particularly intriguing is that of Sir Richard Wingfield (KG 1522), whose plate provides an early English example of the Renaissance style which was already flourishing on the continent. Wingfield had spent time as a young man in Italy, and served Henry as an ambassador in France and the Low Countries.³ His elegant, colourful stallplate reflects a taste undoubtedly acquired on his travels, with his hatchments surrounded by the classicising garlands which had become popular in continental art.

Despite their proliferation at St George's, plates like Wingfield's are fortuitous survivals and several have been lost. Those who were degraded from the Order had their plates removed, among them the Duke of Northumberland, appointed to the Garter in 1543 but executed for treason under Mary I. On hearing that the Duke's stallplate remained at St George's, the Queen wrote firmly to Sir Gilbert Dethick, Garter King of Arms:

'repaire to Windsore immediately upon the receipt of these our letters, & in yor presence cause the said hatchments of the said late Duke to bee taken down in sorte as others in like cases have beene. Wherof faile you not'.⁴ Northumberland's plate was probably broken into pieces, like that of the Marquess of Northampton, who was also degraded in 1553 (but reinstated in 1559). Amazingly, Northampton's first plate survives, in pieces, in the British Museum.

Henry VIII's Knights of the Garter are the subject of a special feature on the Royal Collection's online e-Gallery, marking the fifth centenary of Henry's accession. Each Knight is represented by a short biography, where possible with an image of his stallplate and a portrait from the Royal Collection. Six of Henry's Garter Knights are the subject of portraits by Hans Holbein the Younger in the Royal Collection. Twenty-five are featured in the famous Black Book of the Garter, dating from the mid-1530s, where they are shown in procession wearing their Garter robes. Portraits by Holbein, and the Black Book, can be seen on display in the Drawings Gallery at the Castle, as part of the exhibition *Henry VIII: a 500th Anniversary Exhibition*.

Kate Heard
Assistant Curator of the Print Room,
The Royal Collection

Henry VIII. A 500th Anniversary Exhibition is on display in the Drawings Gallery at Windsor Castle until 18 April 2010. For further information see www.royalcollection.org.uk

Henry's Knights of the Garter are online at www.royalcollection.org.uk

¹ Mary L. Robertson, 'Sir Richard Wingfield', *Oxford Dictionary of National Biography*, 59, Oxford 2004, 732-35.
² St George's Archives, X.F.3, Mary I to Sir Gilbert Dethick, 27 August 1553.

SURGEON VICE-ADMIRAL IAN JENKINS



Photograph: Doug Harding

The whole Castle Community was stunned on Thursday 19 February to learn of the sudden death of the Governor of the Castle, Surgeon Vice-Admiral Ian Jenkins. Ian and his wife Liz had been living in Norman Tower for barely more than a year.

In the short time that he was with us as Governor, Ian won the hearts of everybody here. His humanity and warmth, his lively interest in people, and his naturally pastoral heart were soon recognised and deeply appreciated. A modest man, he was nevertheless inwardly assured and confident and, by his presence, brought a sense of 'simply being safe' to people. At the same time, it was quite clear to us all that we were engaging with a tough man who was professionally accomplished, and who was possessed of an unfailing sense of duty, integrity and moral courage.

Ian drew strength from the wife and family whom he loved greatly, and of whom he was evidently proud. He was sustained and inspired by his genuine Christian faith.

In all too short a time, he made a great impression on this place and set a good example to us all. We most surely miss him.

The Right Reverend David Conner
Dean of Windsor

¹ Peter J. Begent and Hubert Chesshyre, *The Most Noble Order of the Garter. 650 Years*, London 1999.
² St George's Archives, X.13, Statutes of the Garter, 1522.

An interview with
LORD LUCE, KG, GCVO, PC, DL

The view from the sitting room of Lord and Lady Luce's London apartment frames a swathe of smart Chelsea chimneypots, stretching away to the domed towers of Harrods where Lord Luce laughingly tells me he was brought as a boy by his playwright mother to have his hair cut, even during the war, 'with bombs falling all around'.



Richard Luce, taken when Arts Minister in October 1985

'... it is my privilege to be here and to serve'

Laughter punctuates our meeting, as does discussion of leadership and responsibility. Lord Luce is no stranger to either. Newly married, in the summer of 1961, he departed for Kenya as a District Officer – as one of the last three British administrators to join the Kenya Service. One of the two districts he governed on the two-year posting was the size of Ireland, with a population of 70,000. The job encompassed all aspects of security, local government and agricultural policy as well as an additional role as magistrate. He was just twenty four.

'If you are accountable at that age, with such a large responsibility, you learn very quickly that you've got to take decisions if things are going to grow and change... you also learn what a privilege it is to serve other people... to do your best for them'.

Lord Luce feels 'lucky and privileged' to have served under a number of strong and inspiring leaders, including Her Majesty The Queen, as Lord Chamberlain; Margaret Thatcher, as Minister for Arts; Lord Carrington, with whom he resigned from office over the Falkland Islands affair in 1982 and, as a 19 yr old subaltern, under Field Marshal Lord Harding, then Governor of Cyprus. 'He was a natural leader, very humble. He treated me as an equal, a quality I have never forgotten'.

In talking about those who have most inspired him, (first amongst which is his father, the last great proconsul in the Middle East, Sir William Luce GBE, KCMG, DL), it is clear that he has taken his own style of leadership from them. 'Leading ...is all about people...sharing with them the goal that you're aiming for'. As Lord Chamberlain he was renowned for his warmth and courtesy with members of the Royal Household at every level and, as I am told by one of his many admirers, 'his ability to make you feel as though you are the only person in the room worth talking to'.

His working life has been 'more varied than I could have imagined' and while he finds it hard to pick out the most interesting role, he was 'surprised' by how much he enjoyed his role as Minister for the Arts (1985-1990). He 'knew little', but found that this gave him a 'fresh perspective'. The 'evenings were a luxury', visiting the theatre and going backstage to meet 'a whole host of interesting and talented people'. In 2007, Lord Attenborough persuaded him to become President of the King George V Fund for Actors and Actresses, which helps to support those distinguished within the acting profession who have fallen on harder times.

It is a role he enjoys and his commitment to it reflects a theme

of enduring connections that echo throughout his life. In 1995, when he was initially offered the Governorship of Gibraltar, he felt compelled to refuse, citing his five-year commitment to Buckingham University as Vice-Chancellor. The connection to the University is one he still holds dear, as do they. When Lord Luce was made KG in 2008, the pride and delight of the University's webpage announcement was evident.

Lord Luce became the first civilian Governor of Gibraltar in 1997 - the position having been held open until he completed his University commitment. It was 'not easy', with a hostile Spanish government and a Foreign Office with other pre-occupations, but he was 'very glad to have done it'. On the day of their departure he and Lady Luce set up a charity to assist under-privileged children. They are both still involved and on the afternoon of my visit, Lord Luce was to take tea with the current Governor of Gibraltar. He is a great believer 'that when you've had the great privilege of holding a responsible job, you keep the link, whilst offering support to your successors'.

Lord Luce points to two great sources of support in his own life. His parents, 'for providing a secure framework and... courage to climb the mountain' and his wife, Rose. In the epilogue to his memoirs (*Ring the Changes*, Michael Russell Publishing Ltd - now sold out) he states, 'I cannot describe adequately in words what her support, love and companionship...have meant to me. I could not have managed my work...without her'.

In researching Lord Luce, I was told that he was 'quite simply the

nicest man one could ever hope to meet'. I cannot disagree, yet it is his gentle, understated appraisal of his own enormously varied and hugely successful career that strikes an even stronger note - 'it is my privilege to be here and to serve'.

Georgie Grant Haworth
Development Director

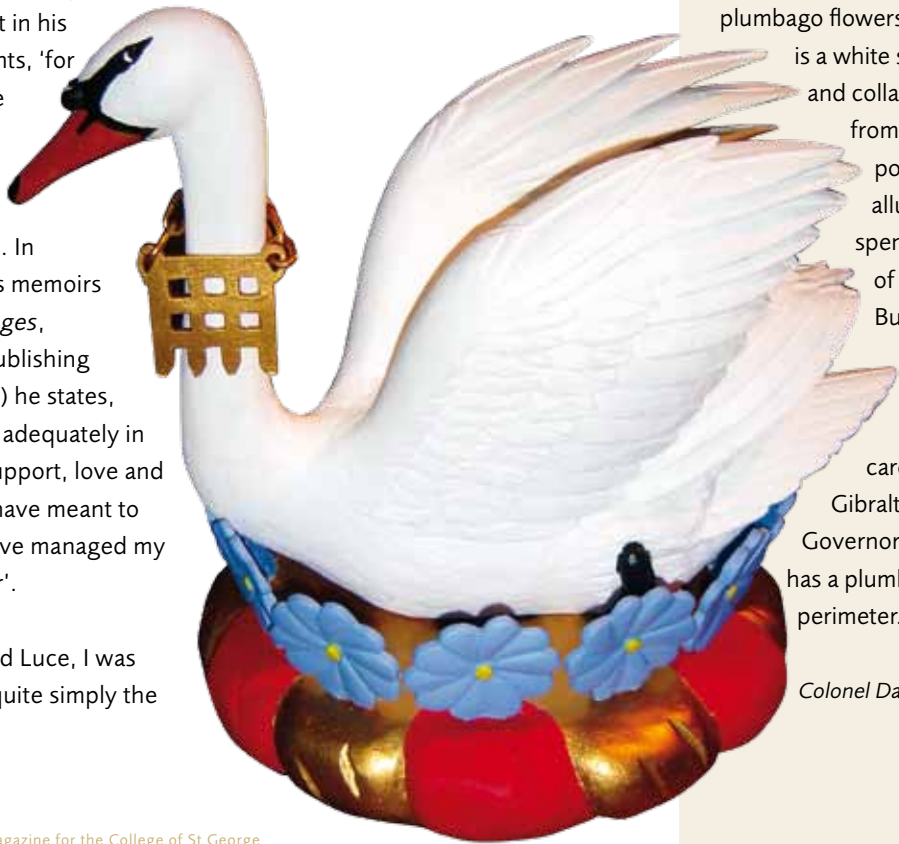


Lord Luce, Lord Chamberlain to The Queen from 2000 to 2006, was granted Arms that summarise many of his achievements prior to that appointment.

His Banner has two gold pike swimming horizontally and a red background. Above this there is a red key with the wards to the right (as viewed from the back of the shield) and this is between two black martlets (a bird resembling a house martin). The two pike are a pun on Lord Luce's name, Lucy being the heraldic name for a pike. The martlets refer to Sussex: he was the MP for Arundel and Shoreham from 1971 to 1992, and still lives in the county and the key represents his Governorship of Gibraltar from 1997 to 2000.

His Crest has a red and gold wreath at the base and within it a circle of plumbago flowers. Above this there is a white swan swimming and collared with a chain from which hangs a gold portcullis. The swan alludes to the time he spent as Vice-Chancellor of the University of Buckingham from 1992 to 1996, and the portcullis to his parliamentary career. The Convent, Gibraltar, which is the Governor's official residence, has a plumbago hedge around its perimeter.

Colonel David Axson





Princess Alice, Countess of Athlone

Princess Alice, Countess of Athlone (1883-1981), was born in the presence of her grandmother, Queen Victoria, on 25 February 1883 and christened in the Private Chapel. She was the daughter of Prince Leopold, Duke of Albany, who suffered from haemophilia. He died young in 1884 and is buried in the Albert Memorial Chapel.

In 1904 she was married in St George's Chapel to Prince Alexander of Teck (who became Earl of Athlone in 1917), brother of the future Queen Mary (with whom she enjoyed a long, uninhibited correspondence). As Queen Mary's sister-in-law, Princess Alice was the present Queen's great-aunt.

From 1904 to 1923 the Athlones lived in Henry III Tower, and from 1931 until his death in 1957, Lord Athlone was Governor of Windsor Castle. There

was considerable tragedy in Princess Alice's life, her son Rupert dying young due to haemophilia and her brother being obliged to become Duke of Coburg, and thus in Germany in both world wars, one of the Extra Knights of the Garter whose banners were taken down in 1915.

Princess Alice's daughter, Lady May Abel Smith, lived with her husband, Sir Henry (representative of the Descendants of the KG's on the Committee of the Friends) at Barton

Lodge, Winkfield, where Princess Alice often stayed. She was a regular attender of the Windsor Horse Show, of royal events at St George's Chapel and of occasional concerts at the Windsor Festival. I remember seeing her in the mid 1970s, coming out of the Albert Memorial Chapel after placing flowers at her father's tomb.

Princess Alice lived to be nearly 98, dying at Kensington Palace. Her funeral took place in St George's Chapel in January 1981, and she was buried at Frogmore next to Lord Athlone.

Those are the bare facts. What of the Princess's interests and character? She was the last representative of Victorian royalty with an inviolate belief in the ramifications of protocol - refusing to travel in the Irish State Coach to Princess Anne's wedding as her rank did not merit it. She had a mischievous sense of humour and with twinkling eyes recounted many a ribald tale. She had a great personal dislike of Field Marshal Montgomery and when they were visiting Jerusalem together, allowed the candle she was holding to drip onto his back. He was satisfactorily furious. She liked to multi-task, continuing to knit as she walked on the hills near Balmoral.

In later life she spent part of the winter in the West Indies, where she was Chancellor of the University, travelling there in a cabin in a banana boat she shared with her lady-in-waiting, Vera Grenfell. Luckily she was by then very deaf, since Miss Grenfell was known 'to snore for Britain'. In Kensington

the Princess could be seen hopping on and off London buses and whereas in her youth she was dressed as befitted a Victorian princess, in old age, she adopted modern styles which would not have shamed Carnaby Street.

It is because she was such an inveterate traveller that this exhibition is possible. In 1935 Crown Prince Saud came to Windsor for Ascot and Princess Alice said how sorry she was never to have been to Arabia. He replied that no ladies had ever been there, but that if she did not mind sleeping in tents, it would be easy to arrange. She said she had frequently slept in camps with no tents at all and accepted at once. The Athlones arrived in Jeddah in February 1938. Describing her visit later, the Princess was as interested in the food as in the primitive washing arrangements. They had a picnic in Mecca, where large metal dishes contained sixteen whole lambs. At dinner with the King she wore a black dress since he had never sat next to a lady at a meal before. She took 'an apprehensive glance at the eye in the sheep's head' but thought she could cope.

Presently they set off for Mudhitha Camp near Taif, which they reached at 3 am after a long drive. And so they continued, sometimes on donkeys, sometimes disguised as Arabs, passing through arid black lava country. At Afif Princess Alice got 'a marvellous snap' of 'a caravan of beautiful white camels and people resting'. But it was not always easy. At Riyadh, 'there were a thousand things to photograph', she wrote, 'but whenever we stopped a

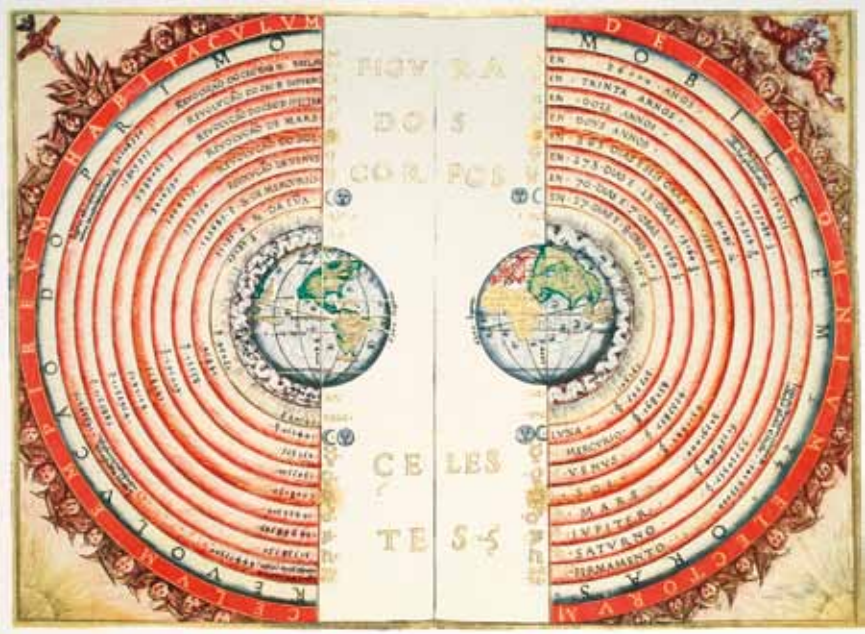


throng of curious people crowded round, in spite of our guard giving them resounding thwacks with his cane'. These photographs are the legacy of a trip which Princess Alice never forgot.

Hugo Vickers

Princess Alice's photographs will be exhibited in the Cloisters from 9 – 24 October, 10 am to 4 pm excluding Sundays.

An illustration of the geocentric model, derived from Aristotle and Ptolemy



Henry VIII's Sky

In this International Year of Astronomy, it is intriguing to consider cosmological understanding during the reign of Henry VIII.

The most significant astronomical event of the period was probably the appearance of Halley's Comet in 1531: generally considered an ill omen, it caused much consternation in Henry's court and across Europe. At this time, little distinction was made between astronomy and astrology, so if the royal astronomers were observing the sky at Greenwich on

the night of the King's birthday (28 June 1491), they would have noted Mars in the constellation of Aries the Ram, a position supposed to indicate spontaneity and innovation. The young King's education included astronomy and he quickly developed a passion for the subject, even making reference to it in a love letter to Anne Boleyn. According to the reformer Philip Melanchthon (1497–1560) the king in his later years was 'most learned, especially in the study of the movement of the Heavens'. However, in the sixteenth century, the Earth was regarded as the centre of the universe and was believed to be surrounded by a series of transparent spheres, one inside the other. The stars were fixed onto the outermost sphere, while the

other celestial bodies known at the time (Mercury, Venus, the Sun, Mars, Jupiter and Saturn) were attached to the remaining globes, travelling around the Earth as each layer revolved.

This geocentric model, derived from Aristotle and Ptolemy, prevailed for over a millennium. In 1543, four years before the King's death, the Polish astronomer Nicolaus Copernicus challenged this view in his book *De Revolutionibus Orbium Coelestium*, proposing a heliocentric universe with the Sun at the centre orbited by the planets. If Henry was aware of this revolutionary idea before he died, what did he make of it? One wonders.

St George's School Astronomy Club.

Portraits of Henry VIII (made of 32 painted squares) and his six wives by pupils of St George's School





Repairing the timber frame on the front elevation

Photographs: David Clare

Careful cleaning of the upper string course



Re-pointing of the chimneys



Plastering the ceiling in the basement corridor



INVESTING IN MORE THAN JUST BRICKS AND LIME MORTAR



Front (south) elevation of the restored Marbeck House

Located at the bottom of Denton's Commons and adjacent to the Vicars' Hall, the building we now know as Marbeck House has through its various incarnations overlooked St George's Chapel since the Chapel's construction started in 1475.

It has been home to Chantry Priests, Chapter Clerk, Canon's house, Organist and Chorister lodgings, Director of Music and Song School for the Choir. Following careful investigation and planning, and with funding secured, the restoration of Marbeck House commenced on site in July 2008.

In August 2008 I was asked to keep a record of the restoration works for the benefactor, Mr Peter Cruddas. Over the following ten months I have had the privilege of visiting the site and seeing these buildings peeled back to their structure, scrutinised and meticulously restored.

We take for granted so much of what surrounds us. As we pass by, concentrating on our destination, we make brief comment on that quaint building or marvel at another's scale. A wander around St George's - the Chapel, the Cloisters and Denton's Commons - could rapidly consume our vocabulary of adjectives of praise. For those who live and work in the College these buildings and their history form a backdrop to their lives. But how often do we stop and look, really look and appreciate the details that make them so important.

For Marbeck House I observed from the scaffolding, the roof, the curtain wall and from within, and it was the many small architectural details that made the greatest impression on me. As I photographed these details, the well-honed crafts and the people who practised them came to the fore. It became apparent that much of the restoration is reliant upon the same hand skills that had shaped these buildings over the previous five hundred years and the tools, with the exception of the occasional power-tool, had changed little.

The front elevation (south) now looks glorious and can be enjoyed as the passage of time will see the new oak repairs age into the old. With the scaffolding gone, much of the external restoration is difficult to see and appreciate, but is safeguarded for the future and contributing to what makes this building whole: the repairs to the chimneys and careful re-pointing, the hand brushing away of carbon deposits from carved details on the upper-string course of the Curtain Wall, the formed lead, shaped stone, structural timber, and so much more.

If you are passing, pause for a moment and take the steps up to the

Lookout where you can see at close quarter, on the west elevation, the fine workmanship and the beauty of the structure - the basket weave brick and lime mortar and the cut in oak repairs to the timber frame.

Photography captures a moment in time and can tell many stories. We can look at photographs from times past and learn much about buildings and the people who lived and worked in them. It became clear in this instance that photography of the process should include images of those involved, their tools and materials as well as the building, helping to create a record of our times for future generations.

The restoration has not only secured the future of a building of national importance, protecting its fabric and carefully updating it to meet the demands of the twenty-first century, it has also enabled a better understanding of Marbeck House and its place in the history of St George's.

*David Clare
Exposed Design Consultants*

The restoration of Marbeck is one part of a continuing renewal programme that is taking in the Chapel, Collegiate and domestic buildings within Windsor Castle, owned by the Dean and Canons.

The College of St George would like to thank the generosity of the Peter Cruddas Foundation which has met all the costs of the restoration of Marbeck.

DARWIN'S DANGEROUS IDEA

At the beginning of July the House hosted a Consultation on Darwin, in this the 200th anniversary year of his birth and the 150th anniversary of the publication of *On the Origin of Species*.

The Consultation was aimed at those who teach or learn about Darwin at senior school level. The focus was on the various 'dangers' of Darwin's theory of evolution.

Professor Michael Reiss and Professor Sam Berry helped us to understand the science behind Darwin's theory; that science, at least as Darwin had it, was relatively straightforward. More complex is the whole business of that science and religious belief. Our speakers explained just how poorly the whole evolution and religion debate had been handled in the press. Too much had been made of the great debate between Bishop Samuel Wilberforce and Thomas Huxley, held in Oxford in 1860. The debate had not been as one-sided as we have been led to believe and neither was it representative of the conversations of the day. Even in the early days of the theory there were many thinkers, including Charles Kingsley, Archbishop Frederick Temple, and Aubrey Moore, who thought it possible to hold together evolution and religious belief.

The danger is that this scientific theory pushes some minds into extreme positions. On the one hand are those who dismiss religious beliefs because they are incapable of scientific proof, and on the other are those who seek a kind of creationism that would have seemed foreign even to the church of the first five centuries. Both positions make conversation practical impossible; both positions are fraught with danger.

We were reminded that Darwin himself preferred a more conciliatory route. Writing to the Vicar of Downe in 1878 he remarked 'I hardly see how religion and science can be kept separate'. And to John Fordyce, the following year, he

commented that 'it seems to me absurd to doubt that a man may be an ardent Theist and an evolutionist'.

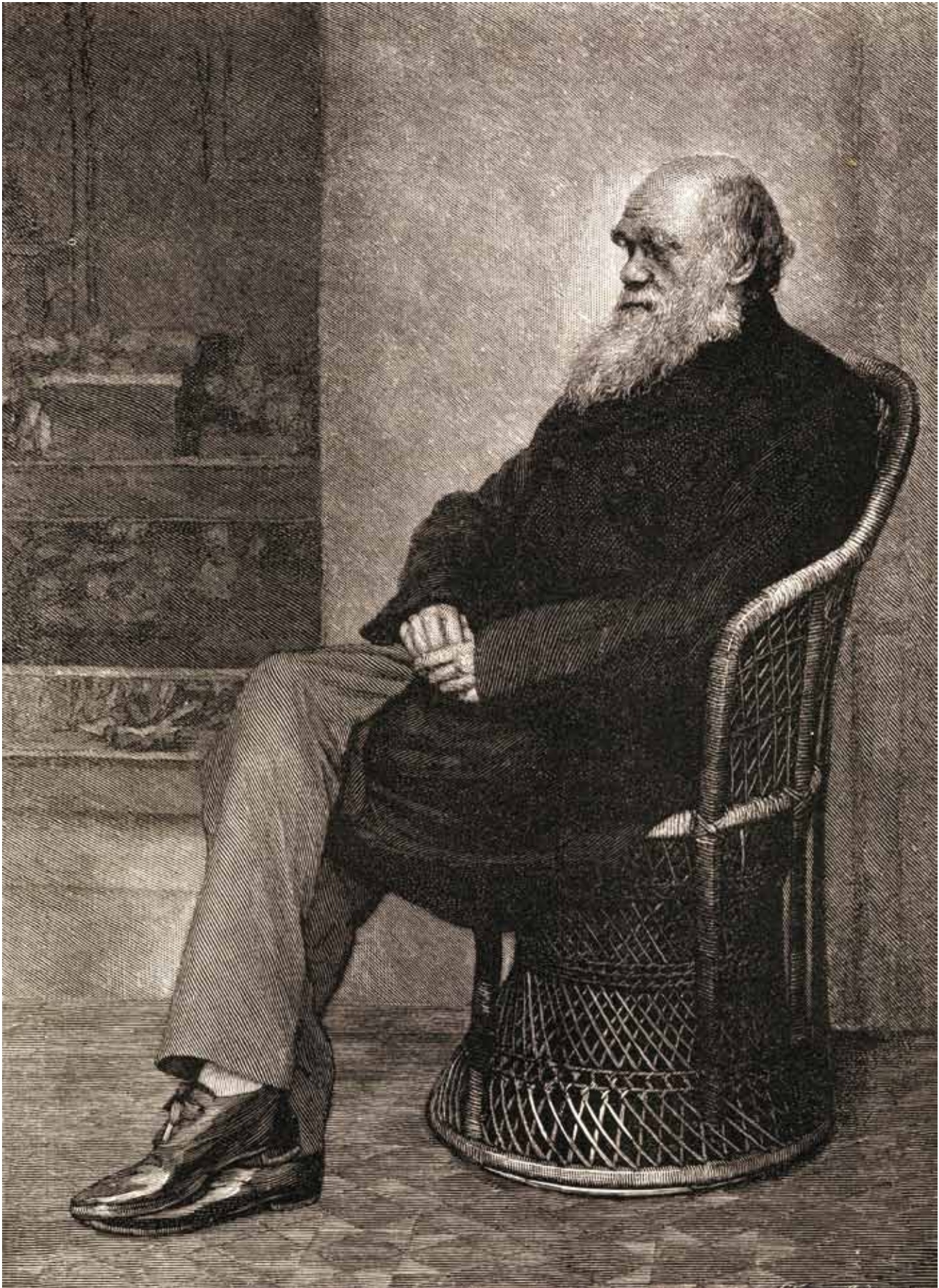
Yet Darwin had his own struggles. His great-great-granddaughter, the poet Ruth Padel, gave a stunning reading of some of her biographical poems. How difficult it had been for Darwin to know when to publish his ideas. How would they be received? How might their publication affect his marriage? These were real struggles, genuine concerns that plagued a man who disliked controversy. Through the eyes of the poet we understood just how deeply Darwin understood the personal dangers of his own ideas.

Finally we took a look at social Darwinism. Reminding ourselves of the early twentieth century debate and practice of eugenics, we examined some of the ethical issues that arise. The fine lines between medical advancement and full-blown eugenics are dangerously strained.

The House is very grateful to AWE for their sponsorship of this event, and grateful too to all those who participated. It was an intellectually engaging couple of days giving food for thought while also respectfully marking one of the great scientific theories and its illustrious author.

Canon Dr Hueston Finlay
Warden, St George's House

Charles Darwin, illustration from *The Life and Letters of Charles Darwin*, Volume II, published in 1887 (engraving), Darwin, Captain L. (fl.1874) (after) / Private Collection / Ken Welsh / The Bridgeman Art Library



As seen on...

'May we film in St George's Chapel please?' 'We would like to broadcast live television to New Zealand'. 'We are filming a documentary about Henry VIII, the history of Britain, the sights of the Thames Valley, the Irish poet Patrick MacGill or stonemasons who worked in Windsor in the 19th century'.

These are just some of the television requests received over the last couple of years. To these can be added requests for radio broadcasts including interviews and Choral Evensong.

Whether the broadcast is of a complete service or a short segment within a documentary the preparation can be lengthy, detailed and involve people from every part of the College of St George from the archives to the accounts office and many more besides.

An initial request for filming, unless it is a complete non-starter, is followed by a recce by members of the production company. After many telephone calls and emails, possible filming dates are discussed, logistics for the riggers, electricians, lighting and sound engineers and camera operators are set in train, permissions and fees agreed, the crossover of production and broadcast companies settled and so forth. Two recent examples, one for a short section of a documentary and one for a full programme, can serve to show a little of what happens behind the scenes.

David Starkey presented a Channel 4 series about Henry VIII earlier this year. The series consisted of four programmes of fifty minutes; in the last of those programmes the presenter was shown in the Quire of St George's.



BBC Songs of Praise: camera jib and shots from it whilst recording the Choir in the Quire.

The section lasted just two minutes and fifteen seconds. Behind that short extract lay one and a half hours of filming, four hours of recce visits, and several weeks of detailed discussion. From first contact to broadcast was four months.

Two Songs of Praise programmes were also recorded earlier this year; one for broadcast in April and the other in September. A full broadcast service can be a major undertaking not least because the rigging is undertaken while the Chapel remains open to the public and without disturbing services or the organists' and choir's daily rehearsals.

As the date for filming approaches the first to arrive are the scaffolders. They put up the scaffolding in the Nave or Quire that will eventually hold the lights but also put up protective screens so that, whilst the lights are being hoisted up, there is no danger of damage. Cabling comes into the Chapel through a small window in either the Rutland or the Bray Chantries so anything planned for those areas needs to be re-located. Lighting is first focussed and then controlled from a position often within the Bray or Rutland Chapels. Cameras come in all shapes and sizes from small, remotely controlled ones fixed to a pillar to those attached to jibs which



BBC Radio 3 Easter: radio truck outside the north of the Chapel Scanner truck parked on the parade ground Inside of the radio truck during a reader's rehearsal

can sweep over the congregation or close and high to details of architecture; then there are the ospreys controlled and moved by one person at floor level and finally those hung from the vault to give a top down all encompassing view. Each position has to be agreed

a group of children from St George's School who sing either as Choristers or in the Supers Choir. The children were filmed in the school's art classroom completing some imaginative projects linked to Henry VIII. Meanwhile the congregation rehearsed and then gave

All photographs by Charlotte Manley ©2009 The Dean & Canons of Windsor



BBC Songs of Praise: inside the scanner truck

in order to ensure no views or camera movements are intrusive and no damage is done to the fabric. Outside the Chapel generators are in place to power the lights, cables are run from the cameras to the scanner truck where the Director and team watch and control all the possible shots. For a live broadcast this all then needs to be fed to a satellite for onward transmission. Songs of Praise is, as many readers will know, a programme that not only contains pieces by the choir and congregation but also interviews. Many names appeared on the first list of potential interviewees but in the end this was shrunk to four individuals and

up four hours on another evening to record hymns for both programmes.

When filming in Chapel or School, crews have to be accompanied at all times. This normally falls to the author and, although it can be a time consuming role, it does mean that I have the opportunity to see a project through from first tentative enquiry to increased interest and visits.

Charlotte Manley
Chapter Clerk

Television and Radio Broadcasts
2008/2009

- ITV London & Meridian: By Royal Appointment; places to see along the Thames Valley
- Channel 4: The Real Knights of the Round Table; a Time Team special
- BBC Radio 3: Palm Sunday 2008 Evensong
- New Zealand TV: Service of Thanksgiving for the life of Sir Edmund Hillary
- Three New Zealand television and radio channels: News items & interviews relating to Sir Edmund Hillary
- BBC Radio 4: Sunday morning worship (linked with Scouts centenary)
- BBC 2: section of Timewatch - The young Victoria
- BBC Radio Berkshire: interview about Garter Day
- BBC: section of The Prince of Wales 60th birthday documentary
- BBC Radio Berkshire: interview about St George's
- BBC 1: Songs of Praise (two programmes)
- Channel TG4 (Irish language channel): section of documentary on Patrick MacGill
- BBC Radio Berkshire: interview about Easter Day services
- BBC Radio 3: Easter Day 2009 Evensong
- Channel 4: section of Henry VIII documentary presented by David Starkey
- Various channels: Repeats of 2004 documentary The Queen's Castle
- BBC 4: section of Henry VIII documentary
- Channel 4: section of Who do you think you are?
- BBC: section of David Dimbleby's history of Britain (to be broadcast New Year 2010)

David Starkey and crew in the Quire after filming



KATHERINE OF ARAGON'S BOOK



Housed in the Chapter Library is a book once owned by Henry VIII's first wife, Katherine of

Aragon. Printed in Antwerp in 1529, the book is by Joannes Ludovicus Vives (1493-1540) and is titled *De concordia et discordia in humano genere* (*On concord and discord in humankind*).

Juan Luis Vives was born in Valencia, Spain, to converted Jewish cloth merchants. He left for Paris in 1509, possibly to escape the Spanish Inquisition which would eventually claim the lives of his parents. He would never return to his native country. He came to England in

1523 with the aid of Thomas More to seek the patronage of Henry VIII, to whom Vives dedicated his edition of St Augustine's *De civitate Dei* (*City of God*). Received well at court, he became tutor to Princess Mary, writing a treatise on the education of Christian women, *De institutione feminae Christianae*, which he dedicated to Katherine. He also found favour with Cardinal Wolsey, who appointed him his Reader in Humanity at Oxford. However this changed in 1528 when Vives supported Katherine over the divorce; as her friend and spiritual advisor, he was accused of assisting her and was placed under house arrest. Upon his release, he returned to Bruges and was cut off by Katherine after refusing to counsel her further.

In *De Concordia* Vives discusses peace in Europe and the war against the

Turks. This piece of social criticism emphasised the value of peace and the absurdity of war, advancing the idea of a League of Nations as the only remedy for preventing aggressive wars among nations. In it, Vives asserts that the first aim and object of all governing bodies must be the welfare of their people.

The volume in the Chapter Library is bound in tooled leather bearing the arms of Henry VIII, Katherine's personal emblem, the pomegranate, and the arms of Castile.

Eleanor Cracknell
Assistant Archivist

Photograph: David Clare

Chaplain in the Park

As well as being Precentor, the Canon responsible for the music and liturgy at St George's Chapel, I am also Chaplain in Windsor Great Park and I try and divide my time between the two.

Being Chaplain in the Park means that I take care of the services at The Royal Chapel which is situated within the grounds of Royal Lodge, the home for seventy years of the late Queen Mother and now the home of The Duke of York. It serves the people who live and work in the Park and people who have had some connection with the Park over the years. The Royal Family worship there when in Windsor and because of the Royal presence, security is quite tight. Everyone, therefore, who comes, must have a pass and for this reason, everything can be reasonably relaxed which is what I'm sure The Royal Family wish. It is a normal parish church in

every way with a parish choir as we all know that to be. In other words, there's not too much pomp and ceremony, but a Matins service which you might expect to find in any parish church throughout the country. Having said that, we try and do things as well as we possibly can to the praise and glory of God. Like any other parish church, we have our fundraising to do and this year we have set ourselves a target of raising £500,000 towards the restoration of the roof and stonework both inside and out. Work begins in the middle of July and to that end the Chapel will be closed until the Carol Service in December. To date,

by dint of the generosity of countless people who have given both small and great amounts (every offering gratefully received) we have raised £305,000, so we are over half way. A fundraising committee has been established and they are hard at work organising both small and great events. I expect fundraising to continue until the end of 2010 but we all feel confident that we will reach our target.

Thank you for your support and we look forward to showing you our lovely restored Chapel when it is completed.

Canon John A. Ovenden



Photograph: David Clare

COMMUNITY NEWS 25 January - Baptism of Grace Conley-Harper • 25 January - Installation of Simon Ponsford as a Lay Clerk • 25 January - Surplicing of Orlando Jones as a Chorister • 6 March – Funeral of Ian Jenkins • 8 March – Baptism of Emma Young • 17 April – Wedding of Nicholas Madden and Elisabeth Tyrrell • 23 April – Installation of James Woodward as Canon of Windsor • 9 May – Wedding of Gemma Raiski and Nicholas Clive • 10 May – Baptism of Lucy Oakland • 10 May – Baptism of Shiuli Downward • 10 May – Surplicing of Joshua Wilson-Khanna and Giles Banks as Choristers • 15 May – Baptism of Harry Mackenzie • 31 May – Confirmation of Alexander Ball, Henry Bates, Connor Baumann, Thomas Berry, Elizabeth Dudley, Lars Finlay, Nicholas Fitzgerald, Dominic Halsey, William Hart, Robert Kerr, Jack Leach, Catherine Liney, Harry Mackenzie, Hannah Mathea, Emma Moores, Max Mosley, Grace Newey, Olivia Wilkinson and Michael Williams. • 1 June – Funeral of Brian Colston • 6 June – Interment of Ashes of Neale Stainton • 14 June – Baptism of Charles Ibbotson • 26 June – Wedding of Francesca Russill and Ben Alden • 27 June – Funeral of Richard Shaw • 5 July – Surplicing of Sam Cotterill, Kristian Tombs and Jasper Newbould as Choristers

ANOTHER SPRING?

This year in the Castle has been tinged with sadness. First the sudden death of Ian Jenkins in February, then Brian Colston's death in May after a struggle with cancer and a number of residents spending time in hospital or undergoing difficult treatment has meant 2009 has been a hard one for this community.

Commemorating the 500th anniversary of the accession of King Henry VIII has not been without a shadow. While, for example, celebrating the construction of the great gate into the Castle that bears his name, we have also been reminded of some of the pain and sorrow of his reign. In the Chapel, the oriel window added to the Edward IV Chantry by King Henry for his first wife Katherine of Aragon, is a melancholic reminder of this King and his Queens.

Something of the reflective mood that has infused the year can be found in this poem by Canon John White from a collection published in 2007 with photographs of the Chapel by Mark Stenning called *Spoken Light*.

Queen Katherine's Pomegranate

Forbidden fruit from the cool white palaces (Their
stolen courtyards filled with laughing fountains,
Their sun-drenched gardens rich with orange blossom)

You were harshly snapped from your branch to be
Shipped to a far-off place and first espoused with Death
then matched to ambitious pride, who made you Great
with a progeny not to the taste of The sower,

so you were put aside, that the Solitary, sluggish wasp
might make its meal Leaving you with prayer for your
only pleasure.

This crumpled rosary in a bitter caul,
Cased with aged-weathered skin and a coronet
Can there ever be, for you, another spring?

*The Reverend Michael Boag
Succentor and Dean's Vicar*