

the Companion

the magazine for the College of St George



Feature

Bringing the Past Alive

Garner

Garner King of Arms

College of St George

Exercise of Patronage

DIARY OF EVENTS

APRIL

- 10-18 Family activities in the Moat Education Room (Toys of the Past)
23 St George's Day
25 Scout Sunday

MAY

- 8 Friends and Companions Day
12-16 Royal Windsor Horse Show
13 Ascension Day
18 Chapel Choir sing with choir of Eton College at Eton
19 Obit of Henry VI
23 Pentecost and Confirmation

JUNE

- 1 Quarterly Obit
1-6 Family activities in the Moat Education Room (Look at Me! – exploring portraiture)
13-15 Solemnity of St George (Garter Day 14 June)
23&24 St George's School play '42nd Street' at the Farrer Theatre in Eton
26 St George's School Association Day

JULY

- 2 Feast of Title - The Visitation of the Blessed Virgin Mary
4 St George's School Speech Day

AUGUST

- 3-22 Family activities in the Moat Education Room (Discovering Castles)

SEPTEMBER

- 18 Opening Evensong of the Windsor Festival
18 - 2 OCT Windsor Festival (including concerts, recitals and talks in St George's Chapel and the Waterloo Chamber)
20 - 2 OCT Exhibition of photographs in the Dean's Cloister
26 September Obit at 10.45 am

OCTOBER

- 8-23 Exhibition of watercolours in the Dean's Cloister
13 Feast of Title – Edward the Confessor. Evensong broadcast live on BBC Radio.
26-31 Family activities in the Moat Education Room (The Big Draw)
27 Bond Memorial Lecture by Dr Steven Gunn
(Henry VIII's New Men and the Order of the Garter)

NOVEMBER

- 1 All Saints
2 All Souls
14 Remembrance Sunday
28 Advent Sunday

DECEMBER

- 7 Quarterly Obit
8, 9 & 16 December concerts
17 School Carol service
18-19 Family activities in the Moat Education Room (Christmas at the Castle)
22 Choristers Carol service
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



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 360 spherical projection of the Dean's Cloister.
Photograph: David Clare

the Companion

This issue of The Companion should be published in time for Easter. I write these words at the very start of February. There is more than a fortnight to go until the beginning of Lent.

Photograph: David Clare



I am reminded of the way time flies, and of how we are always looking ahead and rushing into the future.

Certainly, there is a sort of time that passes quickly. You might call it 'clock-time'; the time of hours and days and weeks and months and years. It is the time that is always running out. Perhaps, we become more conscious of it as we get older.

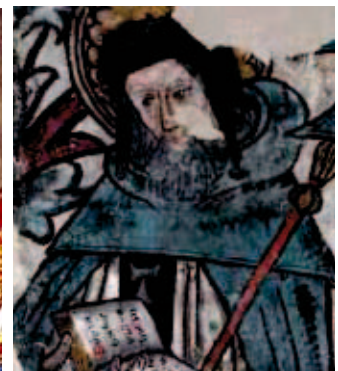
There is, however, another sort of time. We seem to recognise it when we talk of 'the right time' or 'the precise moment'; when we might say of people that 'their hour has come'. When we speak of the nation's 'finest hour', we speak of time that transcends chronology. So it is too when the

central character of G. K. Chesterton's poem *The Donkey* (a poem most of us will have read at school), remembering the first Palm Sunday, asserts the fact that '...I also had my hour'. There are times when time takes on depth and significance.

In the hustle and bustle of life, important moments can be missed. Here, at St George's, especially through our daily prayer, we try to make room for them to be acknowledged and pondered. We think it important to challenge thoughtless 'busyness', and to take time to reflect on meaning.

David Clare

Dean of Windsor



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Bringing the past alive

From crocodiles of uniform-clad children visiting Windsor Castle and St George's Chapel with their schools to individual children coming with parents at weekends and school holidays, how do

you ensure their visit is both a memorable learning experience and an enjoyable day out?

That's the role of the Royal Collection Education team at Windsor who, along with colleagues at Buckingham Palace and the Palace of Holyroodhouse in Edinburgh, deliver engaging learning programmes for schools and families at the occupied royal residences.

The education service at Windsor began in early 1996 with the opening of the Education Centre just outside the Castle walls, where we could meet and greet school groups, give information about the history of the Castle and the Chapel in the form of a teachers' pack, and offer a warm, dry space to eat picnic lunches. Take up was brisk and the development of teaching sessions linked to school studies and of activity sheets and trails to support the children's learning soon followed, largely at the request of teachers themselves.

With nearly a thousand years of history, the Castle relates to every historical period from the Norman Conquest onwards. The topic of Knights and Castles is a popular theme for primary age children and the association between Windsor and the Order of the Garter is a firm attraction for school groups. The Castle is also an ideal environment for linking a visit to Geography (why is the Castle sited here?), to Religious Education (the role of St George's Chapel as a Christian place of worship), to Science (the study of materials) and to Art and Design (the paintings and works of art on display in the State Apartments).

In response to this we now deliver a wide variety of learning sessions for primary and secondary schools linked to the National Curriculum and other studies. These include costume and armour handling sessions, roleplay activities,

With nearly a thousand years of history, the Castle relates to every historical period from the Norman Conquest onwards.





guided walks of the Castle Precincts, storytelling sessions, art workshops, guided tours of the State Apartments and seminars about visitor management for travel and tourism students. While some sessions take place at the Education Centre, many are held in our dedicated education space within the Castle walls, the Moat Education Room. Inside the room are photographs of HM The Queen and images showing the development of Windsor Castle through the centuries, which stimulate children's interest and imagination.

Our programme also includes guided tours of St George's Chapel, which are presented not by the Education team



but by the experts – a small group of Chapel stewards under the guidance of Linda Aitken. They are frequently called upon to deliver tours related to the Knights of the

Garter and the occupants of the royal tombs, to Henry VIII and his reign, and, for secondary school students, to the Tudor and Stuart periods. In 2010 the Chapel Archives and Chapter Library are planning to make related documentary sources available to teachers and pupils via the College website.

For children visiting with families we offer themed programmes in school holidays, which involve young visitors following a trail through the Castle and the Chapel and taking part in art activities in the Moat Education Room. Themes for 2010 include armour, toys and medieval castles. Some programmes also offer tours for family groups, which

this year will include exploring the Castle's formidable defences and investigating royal portraiture.

Both school and family groups use a range of activity trails on their visits, which focus on popular themes such as 'Queen Victoria' and 'Armour' and help them learn more about what they are seeing in the Castle and the Chapel. A further means of interpretation is the family audio guide, available free of charge.

In 2009 the education service at Windsor won the Sandford Award for Heritage Education, which recognises quality and excellence in education services at heritage sites in the UK and Ireland. This was a team achievement and included an assessment of a St George's Chapel school tour, which passed with flying colours.

Not wishing to rest on past success however, the Education team is now embarking on a new partnership project with Montem Primary School in Slough. The project aims to broaden access to our learning programmes in both a school and a family context and to help us evaluate and adapt our schools sessions to meet the needs of the new primary curriculum being introduced over the coming year.

Many schools with the same teachers have visited us every year since our opening in 1996. While we imagine ourselves not to have aged at all, the winsome 6 year olds with gap-toothed smiles who came then must now be strapping 20 year olds, continuing their studies or embarking on careers – a sobering reflection perhaps of the swift passage of time for the rest of us.

Penny Russell
Education Manager, Windsor Castle



Photograph: Julian Calder

Left Thomas Woodcock and right Peter Gwynn Jones

GARTER KING OF ARMS

In early April 2010 Thomas Woodcock succeeded Sir Peter Gwynn Jones as Garter King of Arms. This senior heraldic post dates back to 1415 and was created by King Henry V.



Badge of Garter King of Arms

The roots of this post lie further back in time; men served their lords in many ways but in addition to the domestic, ecclesiastical and fighting teams were herald messengers. They wore the arms of their masters on their clothes. Arms in this instance meant the colourful shapes and designs worn to distinguish one person from another on the battlefield. Over time this distinct group of people began to exercise control at tournaments and, because such events laid on by the King involved noblemen from across the land, the heralds gained an ever-growing and unbeatable knowledge of the arms of the King's subjects. Due to this knowledge they began to be looked upon as the experts when a

dispute concerning arms arose or, in other words, they were the heraldic experts or the experts in heraldry.

About 70 years after the post of Garter King of Arms had been created (incidentally the first heraldic post linked specifically to an order of chivalry), King Richard III constituted the various Royal Heralds by Charter and founded the College of Arms. Both then and now the College is presided over by Garter, the Principal King of Arms. The College, under the Sovereign and the Earl Marshal (The Duke of Norfolk) has control over all English heraldic matters. In the modern era this jurisdiction still applies for aside from the granting of new arms or genealogical and heraldic research there is the possibility, albeit very rare, of an heraldic legal dispute being settled at the College.

Today there are three Kings of Arms. In addition to Garter, Clarenceaux concerns himself with matters south of the River Trent and Norroy & Ulster with matters north of that river. There

are six Heralds and four Pursuivants. A King of Arms is likely to have progressed through each stage and can also be recognised by different apparel. The tabards, emblazoned with the Royal Arms, are made in velvet for the Kings of Arms, in satin for the Heralds and in damask silk for the Pursuivants. Kings of Arms and Heralds wear the collar of Ss, but Kings of Arms alone wear a badge suspended from around the neck which pertains to their particular role.

After being called to the Bar, Thomas Woodcock became a research assistant to the then Garter King of Arms, Sir Anthony Wagner. Appointed as Rouge Croix Pursuivant in 1978 he stepped up the heraldic ladder and became Somerset Herald four years later. In 1997 he became Norroy and Ulster King of Arms which he remained until succeeding Peter Gwynn Jones as Garter King of Arms in 2010. It almost goes without saying that such an appointment reflects a renowned authority on heraldry but his consultancy for heraldic words in the Oxford English Dictionary and joint authorship of the Oxford Guide to Heraldry amongst many other works underpin this view.

The most obvious and frequent presence of the Heralds in Windsor is on Garter Day. If there is a new Knight to be invested in the State Apartments and installed in St George's Chapel all the Officers of the Order, including the Dean of Windsor (as Register of the Order) and Garter, have a part to play. The Heralds form part of the procession from the Quadrangle to the Chapel for the service of thanksgiving. It is Garter King of Arms together with Black Rod who shows a new Knight to his stall in the Quire having been commanded to do so by the Sovereign.

Charlotte Manley
Chapter Clerk

ORGAN RECITALS IN ST GEORGE'S CHAPEL

All evening recitals at 7.30 pm are ticketed events

FREE Tuesday lunchtime recitals 1.10pm - 2pm

For tickets call 01753 848 869 For further information visit www.stgeorges-windsor.org or email c.manager@stgeorges-windsor.org

APRIL

10 7:30pm - Timothy Byram-Wigfield Saint-Säens, Hollins & Willan

MAY

4 1:10pm - Alexander Binns

5 7:30pm - Richard Pinel Reubke

11 1:10pm - James McVinnie

18 1:10pm - Simon Bell

25 1:10pm - Tom Winpenny

JUNE

1 1:10pm - Ben Sheen

2 7:30pm - Timothy Byram-Wigfield Widor

8 1:10pm - Ben Giddens

15 1:10pm - Richard Pinel

22 1:10pm - Timothy Byram-Wigfield

JULY

7 7:30pm - Alexander Binns J. S. Bach, Liszt



MAURICE AND SHELAGH BOND MEMORIAL LECTURE

Dr Steven Gunn (Merton College, Oxford)

HENRY VII'S NEW MEN & THE ORDER OF THE GARTER

Wednesday, 27 October 2010 at 7pm

VENUE St George's Chapel, Windsor Castle

ADMISSION Free by named ticket only

Applications for tickets to: The Chapter Office, The Cloisters,
Windsor Castle, Windsor SL4 1NJ

with s.a.e. by Wednesday 13 October.

debate

dialogue

networking

The Art of Consultation

A question often asked of St George's House is, 'What exactly is a Consultation?'

questioning

rigour

It is a question that goes
to the heart of our work.

What distinguishes
a Consultation here
from similar events in
conference centres and
hotels across the country?

Location is a very obvious answer. When you come through the Henry VIII Gate it is not just a matter of leaving behind the quotidian; you enter a place that is rooted in the narrative of history yet utterly contemporary in its perspective. Architecture, ceremony, tradition all bear witness to the enduring influence of the past but one look at the St George's House programme testifies to the absolute relevance of our work to the 21st century. Take some of the current Consultation titles: GM Technology: Significance for UK Food and Farming; Ethical Finance: Where Now? – Reassessing Values in an Economic Downturn; Changing Public Attitudes to Childhood; Volunteering: Free Will, Public Policy and the Business World. Consider forthcoming work on Criminal Justice, Mental Health and Citizenship to name just some areas of interest and you can see that we are completely focused on topics of national and international importance that matter today.

Central to this work is the desire to effect change for the better in our society by nurturing Wisdom through dialogue. We bring together a wide range of people, men and women of influence, leaders and thinkers. They represent a healthy mix of age, background, ethnicity

and religious affiliation. What they share is a willingness to tackle serious subjects seriously. They are people committed to a frank exchange of opinions and views, people who speak forthrightly and listen carefully. A good Consultation will reverberate with high quality disagreement. Participants will work in small groups and in plenary sessions. They will conduct conversations in the margins, over lunch, at dinner, during breaks from the programme itself. Through such encounters, formal and informal, our guests grow towards a deeper knowledge of the issues at hand and a better informed understanding of their own perspective.

The phrase 'high quality disagreement' is important. The tension that arises from such disagreement might in other circumstances seem restrictive, something that forces people to retreat to entrenched positions. At a House Consultation such disagreement, actively encouraged, creates an imaginative intellectual space in which creative and innovative thinking can happen. Far from being restrictive, it liberates people. Participants free themselves to think the previously unthinkable; they take risks in an effort to get to the core of the topic to hand. It is an intellectual journey that can lead to new solutions for enduring problems; previously unformulated concepts begin to take shape; minds are changed and firmly held positions altered through the warp and weft of concentrated conversation. Draw these strands together and you have what we refer to as 'the art of Consultation'. There is no perfect template. Much depends on the engagement of participants. The structure is simply

the scaffolding beneath which the real work can happen.

The word 'guest' is also noteworthy. Most Consultations involve an overnight stay. It would be very easy for us therefore to emulate the hotel experience, albeit in quite exceptional surroundings. We do not attempt this. Yes, guests have their own en suite rooms; yes, there are regular meal times and excellent food; there is even an honesty bar for the late night tipple but our aim is to make visitors feel they are guests in our house. There is no muzak, no televisions in the rooms and no mini-bars. In this way we offer a safe, secure space that is both physical and intellectual.

A further question that arises is, 'How do we measure success?' We don't. There are no targets but recently we received a letter from a woman who attended a Consultation here in 1992. She wrote, 'It was a most interesting time and I still use some of the discussions to measure my thoughts about some of the issues which arise from time to time.' We are now working with her on a new Consultation to take place later this year. Perhaps that is as good a measure of success as any.

*Gary McEone
Programme Director,
St George's House*



nurturing wisdom

BEASTS & HERALDRY

In a paper to St George's Chapel Fabric Advisory Committee, Dr John Goodall memorably referred to architectural design throughout the middle ages as being understood to parallel God's act of creation,

to enshrine the laws and proportions of the universe itself, and that as all creatures followed from creation and formed an integral part of it, so did all arts follow architecture and complement it.¹

absurd sitting cheek-by-jowl upon corbel tables around the exterior of the Chapel speak of the profane and chaotic secular world. Whilst reflecting its position within England's greatest Royal castle and its role as the Chapel



So the sculptural imagery at St George's Chapel is integral with the architectural order, growing out of the architectural framework in abundance, woven into the building fabric at every scale and in exceptional quality.

Dr Goodall noted that the sculptural ornament can broadly be categorised under three headings, 'religious', 'grotesque', and 'heraldic' sculpture. The Holy Trinity keystone above the high altar and hundreds of exquisite angels running in a frieze around the quire, nave and transepts are surviving elements of an extensive devotional setting of religious sculpture within St George's Chapel. Hundreds of grotesque sculptures representing images of the sacred, monstrous, and

of the Order of the Garter, heraldic sculptures are applied liberally within and without in the form of numerous badges and beasts intended to advertise the owners and patrons of the building, Royal and otherwise. Notably, the remarkable vault bosses of Sovereigns and Garter Knights, the menagerie of fabulous beasts on the wooden roof of the Royal closet, the Royal emblems punctuating the building exterior, Henry VII's arms flanked by dragon and greyhound supporters within the great west window, and the King's Beasts surmounting buttress pinnacles along both sides of the Chapel.

The use of real and mythical beasts as family badges or supporters was

¹ *The Importance and Meaning of the Sculptures at St George's Chapel, Windsor Castle*, Dr John Goodall 2004.





fashionable throughout the middle ages and especially in the chivalrous 15th and 16th centuries. At Windsor there are seventy-eight stone beasts carrying pennants or heraldic shields, comprising of fourteen heraldic animals associated with the Plantagenet & Tudor Royal families:

The Crowned Golden Lion of England.

The Red Dragon of Wales.

The Silver Falcon of York.

The Black Bull of Clarence.

The Heraldic Panther of Queen Jane Seymour.

The Beaufort Yale of Kendal.

The Mortimer White Lion of March.

The White Greyhound of Richmond.

The Bohun White Swan of Hereford.

The White Hart of Richard II.

The Bohun Collared Silver Antelope.

The Black Dragon of Ulster.

The White Unicorn of Edward III.

The Golden Hind of Kent.

The Yorkist beasts are arranged along the northern flank of the Chapel, and the Lancastrian beasts along the southern flank in recognition of the tombs of Edward IV, and Henry VI on either side of the high altar below.

There is no early view of the original beasts, those now existing having been carved by the construction firm F G Minter Ltd during Sir Harold Brakspear's restoration programme

of 1921-30, Sir Christopher Wren's survey of 1682 having recommended that the original beasts being "decayed and by falling break the lead" should be removed, and replaced by fashionable Renaissance pineapples, the latter not having occurred.

The Dean and Canons are committed to the conservation, and renewal where necessary, of sculpture as an integral part of the restoration programme for St George's Chapel. Towards this, there is an intention to launch a specific 'Sculpture Fund' aimed at ensuring that the building sculpture continues to play its inseparable role within the architectural genius of St George's Chapel. Special limited edition castings of 'Windsor Beasts' are being produced for the St George's Chapel shop in the Dean's Cloister. The Lion of England is cast with its gilded crown and carrying the Royal coat of Arms, as it appears sitting upon the balustrade pier at the base of the processional west steps to the Chapel. A set of four miniature Beasts includes the York Falcon, the Dragon of Wales, the crowned Lion of England holding the Royal Arms, and the Unicorn of Scotland, each cast with the crenellations of its pinnacle beneath. The figures are available either from the Chapel Shop or by visiting the Chapel website.

Mementoes of the astonishing sculptural programme enshrined within the fabric of St George's Chapel.

*Martin Ashley
Surveyor of the Fabric*



THE EXERCISE OF PATRONAGE

The Dean and Canons of Windsor are patrons of 52 parishes around England. As patrons, they have responsibility for appointing new incumbents thereby exercising a right that has been part of the Church of England's administration carried over from pre Reformation days.

The patronage of individual parishes came to the Dean & Canons either by way of a gift or bequest from as long ago as the 14th century to some from much more recent times. Although the work is now done in concert with parish and diocese, the voice of an independent patron can be particularly pertinent if some unrealistic expectations are on the table. Many parishes around the country are now gathered together in large groups so it is often the case that the Dean & Canons work closely with patrons of other parishes in the same benefice. They could be private individuals, an Oxbridge College, a society, Eton College or one of many other institutions. This broad range of patrons helps ensure that checks and balances take place across the land and that the nature of the Church of England as a national entity is maintained.

Individual members of Chapter form a link with several parishes each; mainly in one geographic or diocesan area. The Dean has a cluster of parishes in Devon and Cornwall, Canon White and Canon Ovenden have links with places as far apart as Staffordshire, Cambridgeshire and London, Canon Finlay maintains links mainly in the Oxford diocese and Canon Woodward works mainly with parishes in the Salisbury diocese. All the modern records for the parishes are held in the Chapter office and I, as Chapter Clerk,

sometimes take on some of the duties if a member of Chapter is unable to be present at, for instance, an interview panel.

The first wave of gifts of land and patronage to the Dean & Canons came at the time of the formation of the College.

- Datchet, Wraysbury and Langley Marish locally together with Caxton and Whaddon in the diocese of Ely all came from Edward III.
- South Taunton in Devon from Thomas Beauchamp. Earl of Warwick in 1348 (founder KG).
- Uttoxeter in Staffordshire from Henry, Earl of Lancaster in 1349 (founder KG).
- Deddington came from William de Bohn in 1350: (KG from 1349).

Another 14th century gift was St Stephen's, Saltash in Cornwall. It was the gift of the Black Prince in May 1351. In 1984 St Stephen's teamed up with the neighbouring parish of St Nicholas whose patron is the Bishop of Truro. So dealings for the benefice are now shared between the Bishop of Truro and the Dean & Canons of Windsor. Late in 2008 the then Rector of Saltash announced his retirement. The Dean is the nominated member of Chapter for Saltash, but, as he was unable to be present on any of the possible interview dates, I travelled to Cornwall in his place in 2009. Together with the Archdeacon



St George at Iwerne Minster

of Bodmin (representing the Bishop of Truro) and the Churchwardens, we conducted interviews. A parish profile and statement of needs had been prepared to assist the process. We picked a candidate whose name came to Chapter for approval. Later the Reverend Alan Butler was duly licensed as Team Rector. The archives hold 85 records relating to Saltash the earliest dating from 1351. There is a document from 1361 about the running of the vicarage buildings; in 2009 we dealt with a document relating to the transfer of the current rectory and vicarage. No doubt these records will eventually join the earlier ones in St George's archives.

One photograph shows the Dean in front of the church at Sutton Courtenay during a sponsored walk in 2007. Also in the photo is Richard Russell – a previous head of St George's School who lives nearby. The rectory of Sutton Courtenay was given in 1481 by Sir



Top: Sculpture at Stapleford

Top: Bellringers at Sampford Spiney

Top: Saltash Church

Bottom: Richard Russell, The Dean and friends at Sutton Courtenay

Bottom: The Reverend Simon Wilkinson from Amesbury together with Ian Bingham (Church Warden) during a visit to St George's

Walter Devereux and others (4 years before he died fighting for Richard III at Bosworth. Iwerne Minster in Dorset came to St George's from Edward IV in September 1480.

1547 brought about a string of Patronages. St George's gained the following from Henry VIII's will:

- In Devon – Shaugh Prior, Bradninch, Ilsington, Northam Ipplepen, Plymstock, Plympton St Maurice, Wembury, Sampford Spiney and Brixton.
- In Cornwall – St Germans
- In Surrey - East Betchworth
- In Wiltshire – Urchfont, Amesbury and Stapleford
- In Oxfordshire – Shiplake
- In London – Isleworth and Twickenham

After a fairly lengthy fundraising process the tiny parish of Sampford Spiney on the edge of Dartmoor achieved its goal of two new bells. Dean Patrick Mitchell had been the original patron of the bell appeal and the current Dean blessed the new bells in the summer of 2009.

In addition to the selection of incumbents other links are maintained with the parishes. They are included on the prayer list in the Chapel each week. Representatives of four parishes are invited to Garter Day each year and parish consultations have been held at St George's House. Visits to Windsor take place not only on Garter Day but also on other occasions when relevant records in the archives give a particularly



fascinating section of the day.

As you travel around the country it is worth looking out for links with St George's such as this hatchment of a Knight of the Garter (the Earl of Hardwicke) in the parish of Whaddon, Cambridgeshire.

If you would like to know more about the Parishes please see the relevant section of the [website www.stgeorges-windsor.org/about-st-georges/benefices](http://www.stgeorges-windsor.org/about-st-georges/benefices) and visit an exhibition of parish photographs to be held in the Dean's Cloister from 20 September 2010.

Charlotte Manley
Chapter Clerk

In praise of ladies dead and lovely knights

Sonnet 106

It is in the beauty of old rime that we may catch the
clearest glimpse of time past, of stories glistening
with valour and enchantment.

Chivalry is a virtuous code, with knights promising to defend the weak, to be courteous to all women, loyal to the king and to serve God. But it also included lessons in humility and mercy to the vanquished. Chivalry of the knightly kind was often sorely placed and all too frequently misguided. Tales abound like that of the great Greek Fleet, which sailed forth in great and menacing glory to release Helen from the clutches of Troy in an attempt to restore the wounded pride of Menelaus.

In a wonderful poem first published in 1836, Leigh Hunt, the great romantic poet and essayist, casts aside the vanity of the lists and causes the reader to focus more on the true nature of chivalry and the pursuit of good!



Photographs: Louise Cheesewright

The Glove and the Lions by Leigh Hunt

*King Frances was a hearty king, and loved a royal sport,
And one day, as his lions fought, sat looking on the court;
The nobles filled the benches, and the ladies in their pride.
And 'mongst them sat the Count de Lorge, with one for whom he sighed.
And truly 'twas a gallant thing to see that crowning show,
Valour and love, and a king above, and the royal beasts below.*

*Ramped and roared the lions, with horrid laughing jaws;
They bit, they glared, gave blows like beams, a wind went with their paws;
With wallowing might and stifled roar they rolled on one another,
Till all the pit with sand and mane was in a thunderous smother;
The bloody foam above the bars came whisking through the air;
Said Francis then, 'Faith, gentlemen, we're better here than there'.*

*De Lorge's love o'erheard the King, a beauteous lively dame
With smiling lips and sharp bright eyes which always seemed the same.
She thought, the Count my lover is, as brave as brave can be;
He surely would do wondrous things to show his love of me.
King, ladies, lovers, all look on; the occasion is divine;
I'll drop my glove, to prove his love; great glory will be mine.*

*She dropped her glove, to prove his love, then looked at him and smiled;
He bowed, and in a moment leaped among the lions wild.
The leap was quick, return was quick, he has regained his place,
Then threw the glove, but not with love, right in the lady's face.
'By God!' said Francis, 'rightly done!' And he rose from where he sat:
'No love,' quoth he, 'but vanity, sets love a task like that'*

Richard Russell was Head Master of St George's School from 1971 until 1983. He is the great, great great-grandson of Leigh Hunt, and grandfather of two St George's pupils currently in the Pre-Prep Department.

Paintings by Nadia, Shara and Joshua all aged 9



The Catherine Room wall paintings

It is difficult to believe that the spectacular wall paintings which adorn the Catherine Room were rediscovered only in 1965.

During reconstruction work on the College's domestic buildings, the remains of a painted frieze appeared under the limewash on three walls of the fourteenth century first floor chamber at no. 2 The Cloisters. Preliminary cleaning revealed the figures of St John the Baptist, St Anthony and St Catherine set against an elaborate foliage background. In view of the significance of the find and the need for specialist treatment, the murals were protected by a temporary ceiling until conservation work could be carried out, which was undertaken subsequently in two phases: in 1991-92, by Wolfgang Gartner, and in 2003, by Ann Ballantyne. These once hidden treasures, believed to date from the late fifteenth and early sixteenth centuries, may now be enjoyed by all who visit the Catherine Room.

Stylistic and pigment analysis of the paintings suggests that the south wall mural is earlier than those of the east and west walls. It depicts St John the Baptist, identified by the Lamb and Flag on a book, and, to his right, the Prince of Wales' feathers through a crown. The background shows red and white roses on a trailing branch which then join together in an early version of the Tudor rose. Symbolising the union of the houses of York and



Figure of St Anthony on east wall, with associated pig and shield

Lancaster, the emblem indicates that the mural was painted circa 1486, the year that Henry VII married Elizabeth of York. The presence of the Prince of Wales' feathers reinforces the conjectured date, linking it to the birth of Prince Arthur in 1486 or his investiture as Prince of Wales in 1490. The images on this wall are less

sophisticated than the others, the figures appearing stiffer and the foliage details smaller and less elaborate than elsewhere in the room.

The best preserved part of the frieze is on the eastern wall. Dominated by imagery relating to Katherine of Aragon, including her pomegranate





Figure of St Catherine on east wall



Detail of foliage and flag on south wall



Detail believed to be St George on west wall

emblem on the foliage background and the image of her patron saint, St Catherine of Alexandria, these paintings are thought to date from either 1509, to mark the marriage and coronation of Henry VIII, or 1511, to celebrate the birth of Henry VIII and Katherine of Aragon's short-lived son, Henry. St Catherine is identified by the spiked wheel behind her and the shield to her left which bears her emblems,

the wheel and the sword. Flemish in character, the carefully drawn facial features and sophisticated drapery demonstrate fine workmanship. The image of St Anthony of Egypt, believed to be one of the founders of Christian monasticism, can be seen on the left side of the wall. He is identified by a long staff surmounted by a tau (the Greek letter T), with his usual associate, a pig with a bell round its neck, and, above the pig, a shield bearing his cross with bell beneath.

Of the west wall paintings, only parts of the foliage design and the head of a male figure, believed to be St George, remain. Surviving fragments show an armoured soldier with raised visor, brandishing a sword in his right hand. The shield which might have confirmed his identity is missing. Nothing remains of the figure which is likely to have graced the north end of the west wall. Depictions of birds on this part of the frieze have led Ann Ballantyne to conjecture that it might have been St Francis of Assisi.

‘THE GOLDEN LEGEND’



To discover more about the Saints who appear on the Catherine Room frieze, where better to start than *The Golden Legend*, a collection of hagiographies composed in about 1260 by Jacobus de Voragine which became a medieval bestseller?

Numerous manuscript copies were made and, since the introduction of printing in the 1450s, countless editions have been published in Latin and in every other major European language. This Latin copy, printed in Strasbourg in 1496, is one of nine incunabula (books printed prior to 1501) held in the Chapter Library. It is open on the entry for St Anthony of Egypt.

Dr Clare Rider
Archivist and Chapter Librarian

QUIS SEPARABIT

Photograph: Charlotte Manley



There are some aspects of life at Windsor Castle that are so familiar that they

are easily overlooked. One of these is perhaps the red-coated guardsmen who day by day mount guard to the delight of camera-wielding visitors, and keep a statuesque watch over their Sovereign and her home.

Early last year the First Battalion, Irish Guards (or 'The Micks' as they are affectionately known) were proud to take over ceremonial duties from the Coldstream Guards. Their arrival at Victoria Barracks coincided with their annual St Patrick's Day Parade at which the Princess Royal presented each member of the battalion with a sprig of shamrock.

One of the highlights of 'Paddy's Day' was the march through Windsor that morning for Church Parade in St George's Chapel. The guardsmen were very grateful for the opportunity to be inside a building which many of them had only seen before from the outside.

We returned to the castle in the summer to be presented with new colours by The Queen. Colours hold an almost sacred place in the life of

a battalion, standing as they do for the presence and authority of the sovereign in their midst, and so, by extension, for all their service at home and abroad given in her name. The presentation was a reminder of how closely bound is the ceremonial function of the Guards with their role as a front-line infantry unit.

Leading the way on most ceremonial occasions in his silver collar has been the Regimental mascot, Conmael, the Irish Wolfhound, who is great favourite with the men and the crowds alike and is named like his predecessors after one of the High-Kings of Ireland. He has become something of a local celebrity in Windsor, and somehow manages to survive the affectionate attentions of countless children on open days and battalion events.

The battalion will leave Windsor later this year for the altogether less hospitable surroundings of Helmand Province, where they will complete a six month operational tour. The Micks will take with them many happy memories of Windsor, and I have no doubt that the sight of the castle on their return in 2011, and the chapel in its midst, will be a very welcome one.

*Padre Alec Battey
Chaplain, 1st Battalion Irish Guards*

FROM THE FORMER
BISHOP TO THE FORCES,
DAVID CONNER

Padre Alec Battey writes that he has no doubt that for the Micks, on their return from Afghanistan in 2011, 'the sight of the Castle...will be a very welcome one'.

For eight years (2001-2009) I had the privilege, while trying not to neglect my responsibilities as Dean of Windsor, of being the Archbishop of Canterbury's Episcopal Representative to Her Majesty's Forces; or simply Bishop to the Forces.

The work involved a considerable amount of travelling, both in the UK and overseas. Sometimes, I visited places that were quite definitely inhospitable. In all cases, I was hugely grateful for the opportunity to meet chaplains, their congregations, and the Forces communities whom they served and represented. I hoped to convey a touch of encouragement, and to remind them all that the Church valued their ministry, witness and work in a context that, to most of us, is entirely unfamiliar.

I think, especially when they found themselves in lonely, uncomfortable or dangerous circumstances, members of our Armed Services were comforted by knowing that others prayed for them. I know that I was especially aware that, in St George's Chapel day by day, my friends and colleagues were concerned to remember them.

I hope that, when the Micks eventually return, the sight of the Castle will be a very welcome one, not just because it will be a familiar symbol of the nation which they serve courageously, but because its lovely chapel will be a reminder to them that we have done our best to uphold them in our prayers.

Intercession

As a priest, I should not be surprised at how often sometimes perfect strangers ask me to pray for them.

Sometimes it is related to a specific difficulty or crisis – more often than not people understandably take comfort from the reality of being prayed for.

Intercession, prayer that is to ask God for something or somebody, is a very complex reality and problem. Intercessory prayer centres on prayers of asking, but God is not insensitive, deaf or unyielding, and we need to be careful not to try and twist God's arm. One wonders whether God answers prayer, or, indeed, how boring it must be to hear the stream of intercessions that flow from earth to heaven! This image and the presuppositions that lie behind it raise another set of questions for another day. But, let's remind ourselves of what this balance of thanks and praise, pointing up local events and world events, might be about.

We place all in the palm of God's hand, letting go of our control and waiting to discern, in trust, how God will take and shape situations with us. This means we have to be sensitive

and alert, to discern and respond with action and commitment to the shaping that God gives us. Bearing up a situation faithfully before God is as important as being an agent of change for Christ in that situation.

But God does not need reminding that we need to offer certain of our hopes and feelings to him. We do not need to be too long in our asking, but need to try and pick up what is deeply felt by others. My daily prayer is enriched by the needs and concerns that are shared by such diverse number of people in various places and situations.

So prayer is about being in close attention with God and growing into God's presence in a self-forgetful way. But in our praying we ought to search out and grasp some measure of integrity and balance. There are always two sides to a story and we should try to achieve that balance in the words we choose for prayer. I wonder what petitions have been offered in and around the present complex situation in Iraq and Afghanistan? Praying for both sides and for common understanding in a dispute, strife or war enlarges our humanity.

Prayer and Intercession form a core part of the life of St George's and I thank God for the privilege of participating in this.

*Canon Dr James Woodward
Canon Steward*

COMMUNITY NEWS 2009 5 September – Interment of ashes of Brian Colston • 20 September – Admission of Alex Binns as Organ Scholar • 4 October – Installation of Tim Carleston as Lay Clerk • 13 November – Funeral of Sylvia Shaw • 30 November – Installation of Jolyon Willans as Military Knight of Windsor • 19 December – Funeral of John Williams • 2010 • 22 January – Funeral of James Cowley • 24 January – Surplicing of Gerald Barry, Frederick Coates, Kasbek Kandour, Thomas Rainbow and Jack Taylorson as Choristers • 31 January – Admission of Richard Pinel as Assistant Director of Music • 6 February – Wedding of Amelia Roberts and Frederick de Rougemont • 5 March – Funeral of Robin Gainher • 7 March – Baptism of Olivia Hicks • 7 March – Baptism of Eliot Cameron • 21 March – Baptism of Verity Willans

The Triune God & a chained monkey

Photographs: David Clare



We might expect a casual observer not to notice, but even those of us who believe

ourselves knowledgeable about the fabric of St George's failed to appreciate them for what

they are. Only when the conservators, on their raised scaffolding, began the careful preservation of the fifteenth century stone work in the ambulatory, did they make their presence felt. As one experienced craftsman said, as he washed away years of dust and grime, 'These are not the work of masons they are the work of a sculptor'. Where the vaulting meets the wall there is a carved string course of leaves, some appearing as if they had just fallen from an autumnal branch others as if they had vigorously objected at being snapped from amongst living foliage. Hiding in the finials there are two tiny monkeys, one forest-wild, one chained, perhaps a royal pet. Unsurprisingly, between the rib-work there is a George and dragon, no bigger than a coffee saucer and, unexpectedly, a miniscule representation of the Holy Trinity, each Person emerging from a separate Yorkist rose; God the Father in a triple tiara like a medieval pope, God the



Son half-naked, pointing to his wounded side, and God the Holy Spirit as human being with what looks like a radiant halo. The work is so fine that it could have been inspired by carvers in ivory.

Perhaps this discovery comes as a timely parable for us. It reminds us that whilst caring for our religious as well as our material heritage in St George's we need to remember that what we have received comes from people who gave of their best skills in a creative imitation of the One who is the maker of heaven and earth. It was their 'spiritual worship'.

Canon John White
Canon Treasurer

