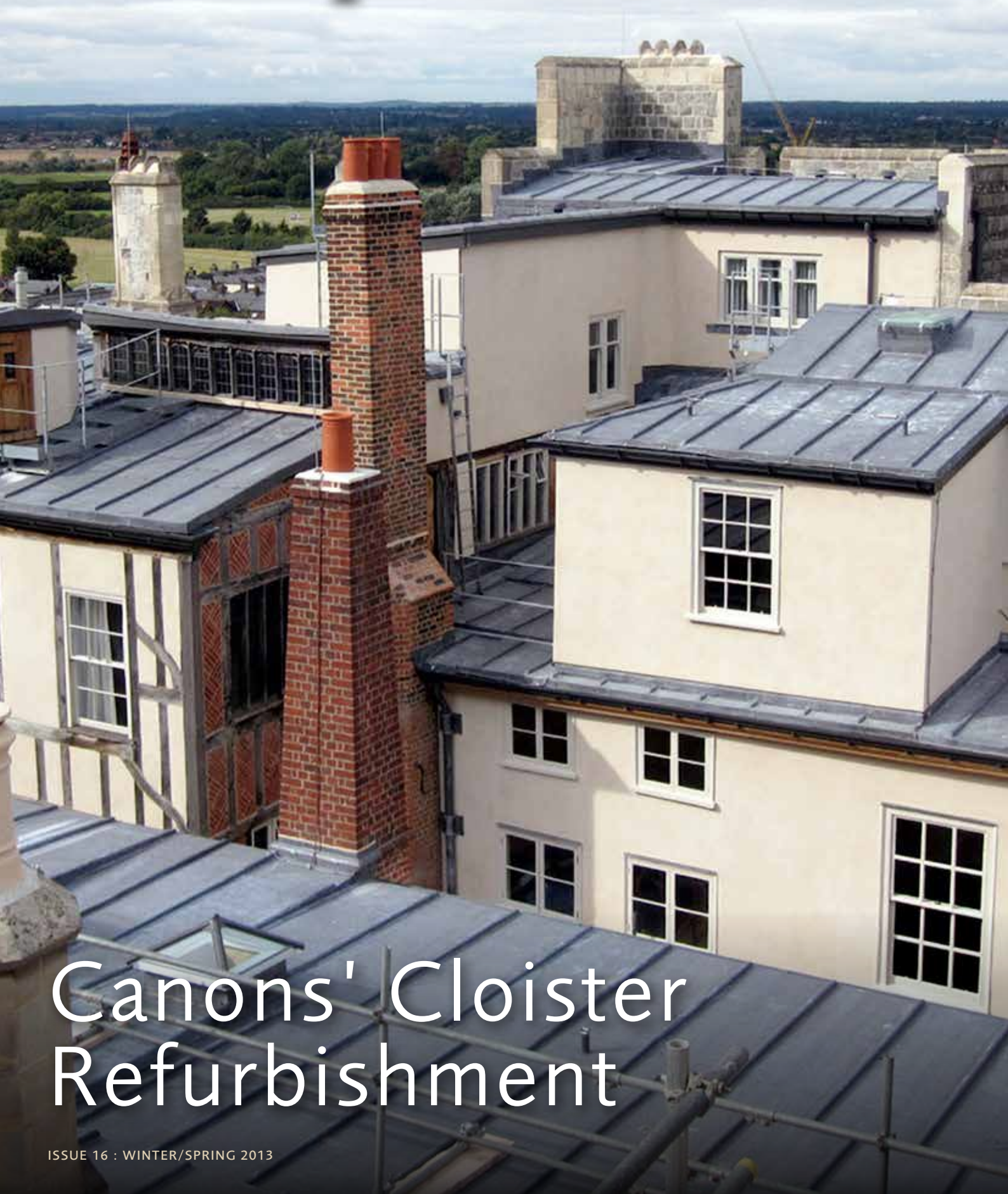


the Companion

magazine for the College of St George



Canons' Cloister Refurbishment

DIARY OF EVENTS

JANUARY 2013

- 6 Epiphany
- 20 Service of Readings and Music for Epiphanytide
- 26 "Be a Chorister for a Day"
- 27 Chorister surplicing at Evensong

FEBRUARY

- 7 Joint Evensong with Jesus College Cambridge
- 13 Ash Wednesday

MARCH

- 5 Quarterly Obit
- 19 Supers Choir sing Evensong
- 18-23 Windsor Festival Spring Weekend (Including Passiontide concert in St George's Chapel on 23 March)
- 24 Palm Sunday
- 28 Maundy Thursday
- 29 Good Friday
- 31 Easter Day

APRIL

- 21 National Scouts service
- 30 Lunchtime organ recital

MAY

- 1 Evening organ recital
- 7 Lunchtime organ recital
- 10 Coronation anniversary concert
- 11 Friends & Companions Day
- 14 Lunchtime organ recital
- 16 Joint Evensong with Eton College choir

- 19 Pentecost and Confirmation
- 20 Henry VI Obit
- 21 Lunchtime organ recital

JUNE

- 4 Lunchtime organ recital
- 4 Quarterly Obit
- 5 Evening organ recital
- 11 Lunchtime organ recital
- 16, 17 & 18 Solemnity of St George
- 25 Lunchtime organ recital

JULY

- 3 Evening organ recital

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

SUNDAY

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

MONDAY TO SATURDAY

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

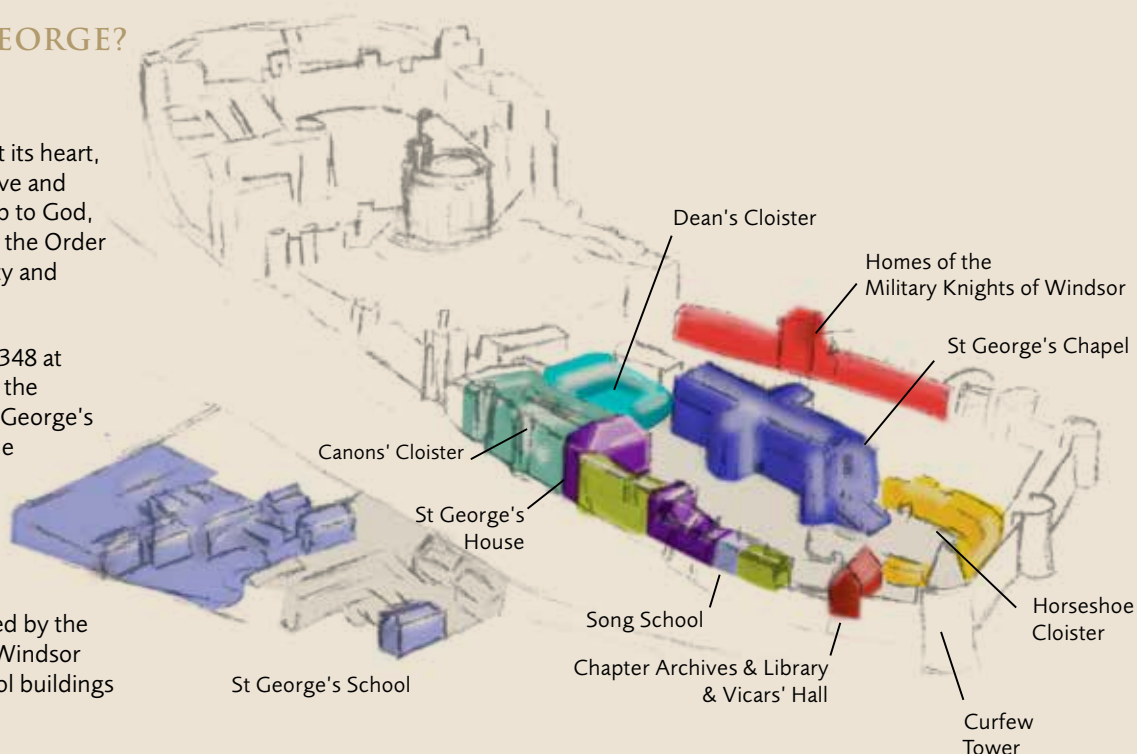
FRIDAY Additional 12 noon Holy Communion service

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

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.

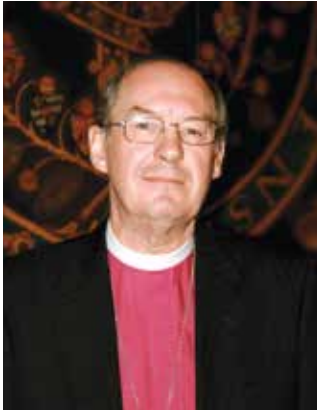
The College was founded in 1348 at the same time as the Order of the Garter and now consists of St George's School, St George's House, the Military Knights of Windsor, the Chapter Library & Archives and the Choir as well as, at the centre, St George's Chapel itself. The buildings, owned and occupied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





the Companion

Photograph: David Clare



We should not let the year 2012 slip away without some mention of Charles Dickens. The two hundredth anniversary of his birth was celebrated last February.

And, since we are about to enter the Christmas season, perhaps we might be especially inclined to remember his 1843 novel: *A Christmas Carol*. The story has become so much

part of our culture that even those who have never read it are familiar with the names of Bob Cratchit, Tiny Tim, and of course Ebenezer Scrooge.

Scrooge is a mean and grasping man; one who is inclined to shout "Bah humbug" at anyone and anything inviting kindness and generosity. However, by the time we arrive at the end of the tale, Ebenezer Scrooge has come to embody those very virtues. We have been reading a story of redemption.

From the *Acts of the Apostles* we learn that Jesus once said: "It is more blessed to give than to receive". Generosity brings in its wake more happiness than meanness ever does. It is a lesson

that Scrooge learnt through the visitations of the three ghosts of Christmas.

It is a message that we tend to recognise and to respond to at Christmastime. God's giving of His very self to us in and through the birth of Jesus Christ evokes in us some understanding that 'giving' is at the very heart of things. When we give, we are in tune with the drift of creation. No wonder that, in giving, we find some satisfaction.

Later in this edition of *The Companion* you will find news of the refurbishment of the Canons' Cloister. This work has been made possible through the astonishing generosity of a number of our benefactors. We are profoundly indebted to them. At the same time, I think they will understand what I have here tried to say.

*The Right Reverend David Conner KCVO
Dean of Windsor*



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Front cover shows the roof of Canons' Cloister. Photograph: Martin Ashley Architects

Companion Committee: Carol Griffiths, Charlotte Manley LVO OBE, Jenna Revie, Dr Clare Rider, Megan Sanderson (Co-Editor), Canon Dr James Woodward (Co-Editor). ©2012 The Dean and Canons of Windsor. All rights reserved and reproduction of any part is not allowed without written permission of the Dean and Canons of Windsor. Contact - Editor, The Companion, College of St George, Windsor Castle, Windsor SL4 1NJ, Telephone 01753 848700, editor@stgeorges-windsor.org, www.stgeorges-windsor.org. This publication is supported by the Dean and Canons, St George's House and St George's School.

Designed by Exposed Design Consultants

CANONS' CLOISTER & THE BRAY FELLOWSHIP

The business of caring for the fabric of St George's Chapel never ceases. The Dean and Canons can cope with the routine maintenance, but every now and then there is a need for some major works, which are beyond their resources.

Throughout the long history of the Chapel, generous benefactors have helped to fund this extra work. One of the first was Sir Reginald Bray, a Companion of the Order of the Garter, who died in 1503 leaving the bulk of his estate for the completion of the Chapel. In recognition of his generosity, King Henry VII decreed that 175 examples of Bray's heraldic badge, a 'hemp brake' or 'hemp bray' should be included in the decorations of the Chapel.

There is currently an urgent need for such an extra effort and there are already a number of generous benefactors who have made significant contributions to the cost. In order to recognise their generosity, and to commemorate Sir Reginald Bray's exceptional contribution, the Dean

and Canons initiated 'The Bray Fellowship' and agreed that not more than ten major contributors should be invited to become 'Bray Fellows'. HRH The Duke of Edinburgh kindly consented to accept the honorary position as

Senior Fellow and the individual Bray Fellows have all pledged or given £1 million to the refurbishment of the College of St George.

The Bray Fellowship have made possible the works to the Canons' Cloister that you can see throughout





Newly refurbished Canons' Cloister

Photograph: David Clare

this issue of *The Companion*. They are actively involved in the project and meet regularly with the Canon Steward, Refurbishment Project Manager and the Surveyor of the Fabric to discuss progress and the phasing of the works. This included several of the Bray Fellows braving the scaffolding with members of the works team to see just how complex the refurbishment has been.

The Bray Fellowship has proven to be an innovative fundraising venture and, as a result, a second Fellowship has been set up. This is the Canadian Bray Fellowship. Run along the same lines as the original

Bray Fellowship, the Canadian Fellows have agreed to underwrite the refurbishment of the Dean's Cloister and the Deanery, the works for which follow on smoothly from the completion of the Canons' Cloister works.

Our next venture will be to establish a new fellowship to help restore the Horseshoe Cloister. This project will cost approximately £7 million. If you can help or know of anyone who would like to become involved please contact the Development Team on 01753 848885 or email carol.griffiths@stgeorges-windsor.org

Any amount you donate will be

greatly appreciated and will make a difference. There are many ways in which you can support the life and works of the College of St George and, as well as helping to restore the fabric of the buildings, you can choose to support the Choir, the day to day running of the College, or the Archives.

The Foundation of the College of St George is a UK registered charity, Charity Reg. No. 1118295. If you are a UK tax payer, the value of your contribution can increase by a quarter under the Gift Aid Scheme. A donation may also be made by leaving a gift to St George's in your Will.

Carol Griffiths
Revenue Fundraising Manager

HM The Queen and HRH The Duke of Edinburgh are shown the completed refurbishment of Canons' Cloister by Sir John Spurling and Canon James Woodward



Photograph: Eva Zielinska-Millar

A Canadian flag above the Dean's Cloister



Photograph: Charlotte Manley

Horseshoe Cloister



Photograph: David Clare



Cloister copper roof before works commence



New lead roof as part of the full refurbishment

Photograph: Martin Ashley Architects

Canons' Cloister: Conservation, Renovation & Modernisation

After nearly two years on site, the external repair of the Canons' Cloister is close to completion. Scaffolding was first erected in December 2010 and its removal has revealed the beauty of the buildings and quality of craftsmanship.

The consultant team, led by Martin Ashley as Surveyor of the Fabric, has shown immense skill in the way that they have unpicked the buildings, uncovered and understood their history, and specified sensitive repair. The contractors, directed so impressively by Denese Webb, have maintained extraordinary standards and have achieved impressive progress, even when faced with difficulties that no-one could have foreseen. Now that the

roofs are complete, it is easy to forget the difficulties experienced with the second floor 'extension' to No. 5 and the gaping hole at a critical point in the roof structure over the Deanery Flat that left the structural engineer, Richard Swift, wondering how the roof had not collapsed.

Inspecting roof timbers



Photograph: Martin Ashley Architects



Photograph: Charlotte Manley



Some of the redundant cabling

Some of the pieces of work with least cost have proved most pleasing. To clear the multitude of cables and pipes from the face of the Cloister and relocate them in ducts

under the paving that were cleared of asbestos clad heating pipework in 2007 is a triumph of tenacity, particularly from Ian Brown of EEP and the Clerk of Works, Ian Poole. It also shows how the refurbishment strategy that was adopted by the Dean and Canons in 2003 draws projects together, so that they all fit in to an overall vision.

Of course, the team recognises that undertaking this project has been disruptive to those who live and work in the College and their support and understanding is greatly appreciated. It is difficult to imagine another project that is quite so challenging. With the area plunged into a gloom by the temporary roof and scaffolding, works were at times noisy and dusty, routes through the Cloister were obstructed, and it must have seemed that the end was never in sight. Hopefully, everyone in the College can now see the benefits and will recognise the greater good.

Photograph: Charlotte Manley



Preparation for gilding the bronze sundial

With the Cloister garths repaved and the lower walls repaired and refinished, the final element of the external repair was installed late in November. A wall mounted sundial, designed by the Chapter Clerk, will provide a lasting tribute to the generous

benefactors who comprise the Bray Fellowship. Featuring the hemp bray at its centre, the sundial was cast in bronze by David Harber and has the hours of Services picked out in gilded highlights.

As we look ahead, the external repair of No. 4, Canons' Cloister has just commenced. Quite deliberately, access for the scaffolding has been arranged from the North Terrace with the agreement of the Royal Household, so that the Canons' Cloister itself remains relatively free of contractors. The project will start in earnest in January and should take six months to complete.

Martin Ashley reviewing works



Photograph: Charlotte Manley

The internal refurbishment of No. 5 is also now complete, thanks to Kingswood Contruction.

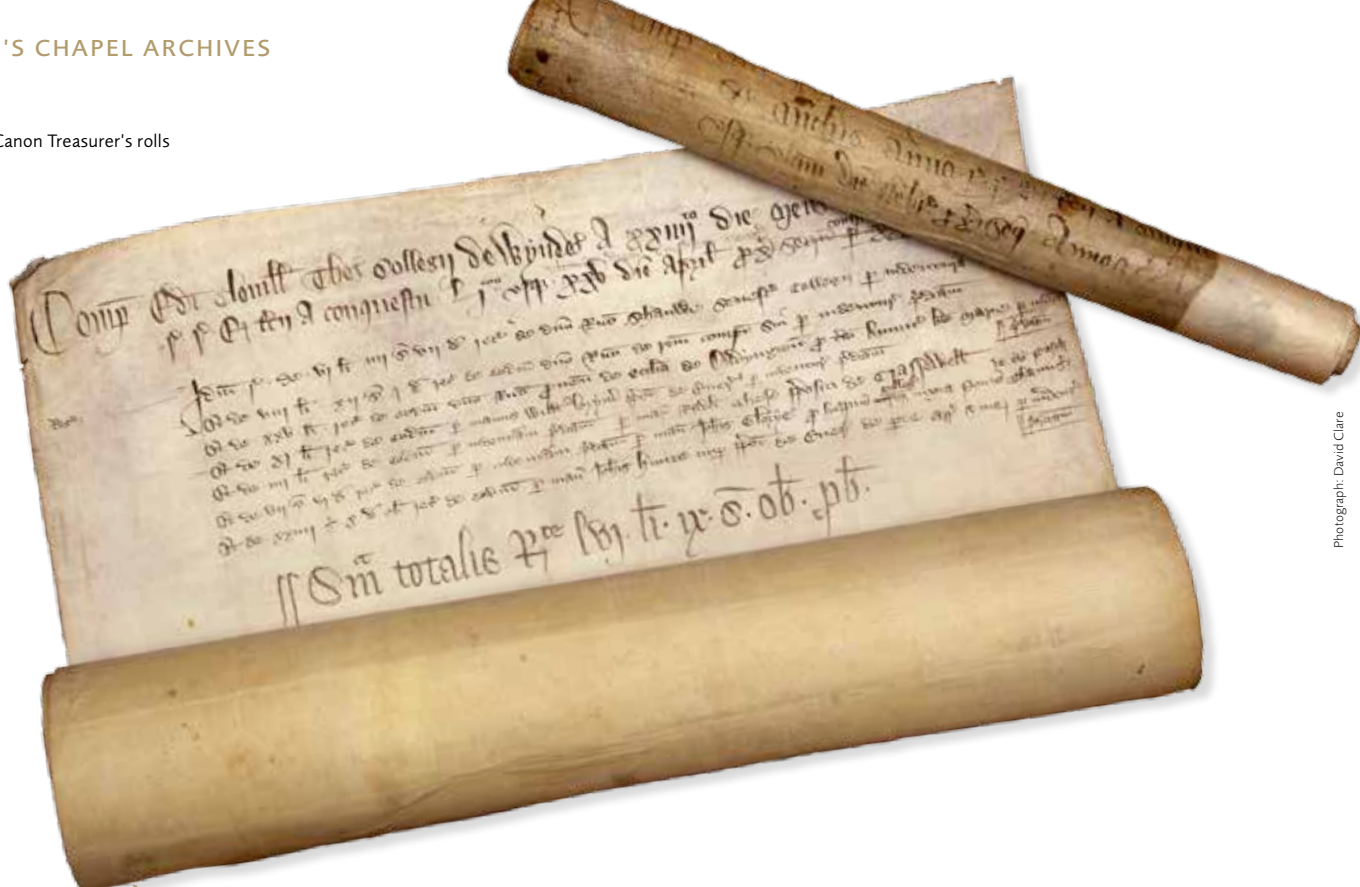
It is a credit to the team, and to the quantity surveyor in particular, Karl Reichers, that the costs of the projects completed are significantly below the budget agreed with the Bray Fellowship, in spite of the increased costs of repair to the items that were discovered along the way.

Meanwhile, the repair of the upper walls of the Dean's Cloister is progressing ahead of programme. Masonry has been repaired and repointed carefully by Paye, while timber repairs have been carried out by Robur. Within the Finance Office, remnants of the medieval roof of the Canons' Cloister were found under the floor during repairs of a section of the timber frame. This previously unknown fragment of the old roof has excited the archaeologists, whose understanding of the Canons' Cloister and Dean's Cloister has developed immeasurably throughout the course of these projects.

*Graham Sharpe LVO
Project Manager*

November 2012

14th century Canon Treasurer's rolls



Photograph: David Clare

CANONS' CLOISTER: DOCUMENTARY SOURCES

The generosity of Edward III in building houses for the Canons of the College of St George ensured that records relating to their construction were maintained by central government.

An exceptionally useful set of building accounts compiled by the two Canons of Windsor appointed Clerks of the King's works, Richard Rothley, 1350-51, and Robert Burnham, 1351-55, survive among the Exchequer records at The National Archives. Once completed, in 1356-57, the Dean and Canons took over responsibility for the maintenance of Canons' Cloister and it is at this point that the College archives begin to record details of the buildings.

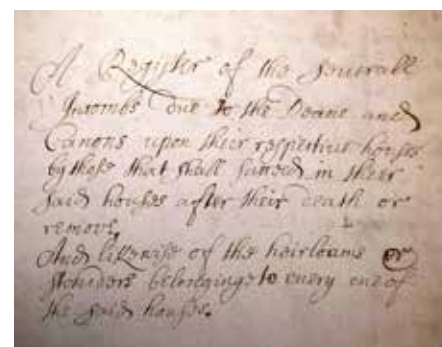
The earliest are the account rolls of the Canon Treasurer, who was responsible for the maintenance of the Chapel and College buildings. The account roll for 1395-96 includes payment to Robert Bellerynger for repairing the pavement in the Canons'

Cloister whilst, almost one hundred years later, Treasurer's rolls for 1489-91 record the repaving of the whole cloister with heath stones. In about 1415-16, the Vicars or Minor Canons who had formerly shared the cloister were rehoused elsewhere in the Lower Ward (Vicars' Hall dates from this period) and with the construction of Horseshoe Cloister in the 1470s-80s, the Upper Cloister became the preserve of Canons. Taking advantage of the situation, some Canons commissioned major building works, notably the extension of No.6 into the garth.

The 16th century is thinly documented until the commencement of the Chapter Acts in 1596. These provide general information about the Canons' Cloister and, as time goes on, increasing detail about the individual houses. However, we do not know who occupied which house at this date, with the notable exception of Thomas Magnus (Canon 1520-47), whose residence at No.2 The Cloisters is indicated by the heraldic stained glass found there in 1858.

The income books, commencing in 1678, provide insight into the occupancy and furnishing of the Canons' houses. Amongst information about fixtures and fittings, they reveal a hierarchy in the allocation of residences, with Canons applying to upgrade as the more desirable houses became available. For example, Canon Fisher, later to become Bishop of Exeter and Bishop of Salisbury, moved into No. 5 on his arrival in 1786 and subsequently, in 1798, upgraded to No. 12, adding sash windows and making other improvements to both. His successor in No.12, Canon Cookson, was ordered to

Title page of first income book, 1678



Photograph: David Clare



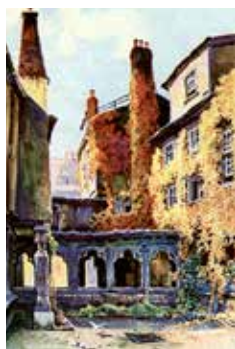


Illustration by
E W Haslehurst, 1910

reimburse Dr Fisher £111 when he left for Exeter in 1803.

Building accounts, Chapter bills, Surveyor's journals and reports provide details of repairs and alterations, the journals of A. Y. Nutt, Surveyor of the Fabric 1873-1912, being particularly full. Nutt also left some splendid water colours of the

College buildings, although sadly none of Canons' Cloister.

One of the earliest illustrations appeared in a 1910 guide book to Windsor Castle. A few photographs of the Cloister garth survive from the 1930s, mainly taken by R B Robertson, Surveyor of the Fabric 1912-



Interior of no. 4 with Mrs Crawley

36, and of the interior of no. 4 which was occupied by Canon Crawley. Seely and Paget, who undertook a major restoration project in the 1960s, documented their work in an invaluable photograph album.



Norden's birds-eye view, 1607

The birds-eye views of Norden and Hollar provide glimpses of the Canons' Cloister in the 17th century, whilst later architectural and service plans have proved useful to

archaeologists and engineers. Some, such as Cutler's 1771 plan and Nutt's plan of the Lower Ward in 1884, indicate the occupancy of individual houses. Meanwhile the files of the Clerk of Works, Surveyor of the Fabric and Chapter Clerk help fill in gaps in information whilst the Friends' Annual Reports provide a commentary on improvements made to the buildings since 1931. Finally, letters and biographies give an insight into life in the Cloisters such as this account by William, son of Minor Canon E H Fellowes:

I was born in No. 5 The Cloisters, late at night, on 11 July 1903..... The only water tap in the house was in the kitchen and all water had to be carried up in cans to the bedrooms.

My father, after arrival in Windsor as a Minor Canon, complained to the Chapter about his lack of a bathroom but, at the time, he did not know that none of the Canons had a bathroom. Only the Dean had one but he did not use because the only access was through the kitchen.

Dr Clare Rider
Archivist and Chapter Librarian

King Edward III

2012 marks the 700th anniversary of the birth of Edward III at Windsor Castle. Born here on 13 November 1312, Edward III became King of England at the age of fourteen, in January 1327.

His reign, lasting fifty years, was dominated by war with Scotland and France, which has led to him being chiefly remembered as a warrior. However, it also saw great building projects, the evolution of the English parliament, the establishment of English as the official language and the longest period of domestic peace in Medieval England.

Edward III had a long and close relationship with Windsor. Baptised in what was then St Edward's Chapel, built by Henry III in around 1240, he rededicated it to St Mary the Virgin, St George the Martyr and St Edward the Confessor, founding the College of St George in 1348 and making it the spiritual home of his new chivalric order, the Order of the Garter.

Eleanor Cracknell
Assistant Archivist

Detail from the font thought to be used at the Baptism of Edward III



Photograph: Charlotte Manley



Not all those who helped with the refurbishment of the Canons' Cloister were human.

One surprising part of the project involved a visit to two ponies in the Royal Mews.

The inner walls of the Cloister had previously been covered with cement render laid onto chicken wire which had become rusty; the result was a surface that held in the damp and caused other problems. The decision was made to return to a traditional form of outer

CANONS' CLOISTER: PONIES & PLASTER



Photographs: Charlotte Manley

wall covering for this unique set of buildings. In order to give traditional lime render some strength, horsehair is added to the mix. Although most of the horsehair for the Cloister came from other sources just a little came from two of The Queen's ponies. Paul Wilmott visited the Royal Mews where, with the help of Stud Groom Terry Pendry, a little horsehair was removed from the grey Balmoral Melody and the black fell pony Carltonlima Emma. The horsehair was brought back to the works compound on Denton's Commons where it was cut to a length of about 10cm or 4" and then weighed by Radu Tirtea to ensure the right ratio of horsehair to render. The mix was then taken to the upper level of the Canons' Cloister where Robert Wilmott carefully spread it over newly placed chestnut laths. Two further layers of render were laid over the first scratch coat followed by four layers of lime wash. This traditional manner of rendering will allow the Cloister walls to 'breathe' and fluctuate slightly in colour as the weather and humidity change from day to day over the coming years.

*Charlotte Manley LVO, OBE
Chapter Clerk*

Her Majesty The Queen and
His Royal Highness The Duke of Edinburgh
visiting Canons' Cloister on 28 November 2012



Photograph: David Clare



Photographs above: Eva Zielinska-Millar



FROM CLOISTER TO TOWER

I am very fortunate – I have lived in the Horseshoe Cloisters for thirty years and I have worked for the Royal Collection for eighteen years.

I moved into the Cloisters in 1982 when John and I were married. I remember thinking how lucky I was, as I could while sitting in the bath, see the West Window of St George's Chapel – who could ask for more? At that time I was working in publishing in London, and so became a seasoned commuter – which reminds me of an early 'link' with the Upper Ward of which I was unaware at the time. Every morning as I made my way out of the Henry VIII Gate bound for Windsor Central Station I would pass a fellow commuter, walking the other way,

into the Castle. I didn't know her name nor where she was bound, but we always acknowledged each other as we passed by. I know her now, she is a friend and colleague – Pam Clark, Senior Archivist of the Royal Archives.

It seems strange to me now that in the early years of my life at Windsor I had very little idea of what went on 'up the hill' – of what was going on beyond the Norman Gateway. I had, of course, been around the State Apartments and walked along the North Terrace – but I did not know that the Royal Library, the Print Room and the Photograph Collection were there, housing and caring for some of the most wonderful books, works of art on paper, and photographs in the world.

I have vivid memories of the fire at Windsor Castle in November 1992. I was at home that morning when the doorbell rang. It was someone asking if I could

help with the removal of items from the endangered areas – a case of 'all hands on deck', the whole community of the Castle coming together. I was longing to help, and of course eager to see what was going on. My daughter Elizabeth was at school, but my son Michael was just two years old, and I couldn't leave him. I was left imagining the rescue of furniture, clocks, paintings, books from the Library and so much more. Later that day, against a night sky still glowing from the fire not yet extinguished, the service of Evensong took place in the Chapel – instilling a reassuring sense of order and calm amid the horrors and trauma of the unfolding event.

When Michael started school I was lucky enough to become a part-time cataloguer in the Print Room – a huge learning curve. So began my daily journey from the Lower Ward, through Middle Ward to Upper Ward, and my gradual discovery of the enormous riches of the Royal Collection.

John has been (among other things!) a Lay Clerk at St George's since 1974. Twenty-three years later, in 1997, Michael became a chorister – the first time a father and son have been in the choir together since the 1880s. Working within the Castle I am able to attend Evensong in the Chapel regularly. It is my favourite service – for so many reasons,

Norman Gate





the glorious music, the spoken word, the inspiring architecture and, of course, it was particularly special when both my husband and my son were singing! In marked contrast to Evensong are the splendid weddings and ceremonial occasions. I remember particularly the wedding of The Prince Edward and Miss Sophie Rhys-Jones in June 1999. It was very much a family affair for the Heighways – John and Michael in the choir stalls and Elizabeth an acolyte. I watched the service on the television, then rushed outside to see the bride and groom as they emerged from the West Door.

Today, as Curator of Photographs I am still 'commuting' between the Lower and Upper Wards. To be able to walk from home to my office in the Round Tower and work in the Photograph Collection is an enormous privilege. The Collection is one of the most wide-ranging and important in the world. It has more than 450,000 images, the earliest a portrait of Prince Albert, taken in 1842 by William Constable in his Brighton studio. It continues to grow – contemporary photographers whose work is represented include Bryan Adams, Annie Leibovitz and Rankin. There is so much in the Collection and not enough space to write about it here – please see the Royal Collection website (www.royalcollection.org.uk) if you would like to know more!

From my office window I have a wonderful view over Middle and Lower Ward, with St George's to the right and Eton College Chapel beyond. As I walk home in the evenings and see the children of the Cloisters riding their bikes on the Parade Ground after closing time, I remember my own children doing the same, and racing down Denton's Commons on their bikes, killer turns past the Clerk of Works' Office – terrifying! But what a wonderful place to grow up, to live, and to work.

*Lisa Heighway MVO
Curator of Photographs*

The Year Ahead at St George's House

Now that the painters have gone and the scaffolding is almost down, St George's House is already well into the 2012-13 programme of consultations and lectures.



Between now and next summer, we will host consultations on a wide range of topics, all addressing our core aim of nurturing wisdom through dialogue.

The current programme began with an international gathering of participants who



spent twenty-four hours looking at how best to build sustainable regional communities in this age of globalisation and economic difficulty. Australia, the United States, Canada, Croatia, the Netherlands, the UK, and Ireland were all represented. It was a great pleasure also to welcome back Lord Puttnam, a former member of the Council of St George's House. Now a sprightly seventy-one year old, he made a telling contribution to the discussion, not least by outlining how he teaches over two hundred film students across the world from his studio in West Cork, located in perhaps the most westerly point in Europe. Technology in this instance has redefined the nature of community.

As I write, we are putting the finishing touches to our programme for a consultation on Alcohol: Is the UK on the right track? Alcohol, for better or worse, is a significant part of contemporary society. Indeed, it has been part of human culture probably since Neolithic times. Debate between the health sector and the industry has long been polarised and while much progress has been made in handling alcohol issues, there is still a distance to go in shaping public and private approaches to this singularly divisive issue. There is a wealth of research on alcohol issues, covering economic impact, social impact, the impact on health, the role of advertising, the role of the media, of



government, and so on. Much of the debate is played out in the media where the distinction between factual statement and moral judgment is often blurred. A St George's House consultation will enable a more considered approach, away from the glare of the media, where the issues can be discussed openly and honestly in this safe physical and intellectual space.

working extensively in this area. Our consultation will look at their findings and explore the advantages, disadvantages, barriers and opportunities with regard to older people and the online world.

Companion readers will also be interested to know that St George's House has recently embarked on a partnership with our neighbours in Windsor Great Park, Cumberland Lodge. Under the banner,

The Windsor Ethics Lectures, we will each host alternate lectures on a topical, ethical issue. The first in the series was held in early October at the Lodge when Sir Michael Marmot spoke on the topic of

We are keen to stress that the House is not bound by outcomes. There are no boxes to be ticked. But that should not imply that consultations lead nowhere. We are aware, for example, that following a consultation on Stable Relationships for a Stable Society which looked at the importance of fully functioning, healthy relationships at home, in the workplace, and in broader society, the written report made its way to the Prime Minister's desk and may well have a hearing at Cabinet level. We can never legislate for such outcomes but they are heartening when they happen. Likewise, a consultation on the Future of the English Uplands back in 2010 has led directly to the formation of an agency concentrating on uplands matters. Two fine examples of the way in which the work of the House can honour HRH The Duke of Edinburgh's founding vision of making a difference in society.

We look forward to welcoming people from a range of sectors; the alcohol industry, the health sector, the criminal justice sector, university research departments, and a number of third sector bodies.

You might think that a consultation with the title *Falling off the Bandwagon* would continue the alcohol theme but on this occasion the topic is technology. A great deal of attention has been paid globally to getting people online. Less attention has been paid to keeping older people online. As our population ages and more and more of our lives are conducted online, how do we ensure that older people remain digitally engaged? Researchers at Loughborough University have been



Health and Equality.

The second in the series will be held in the Vicars' Hall on 14 May 2013 when we will be delighted to welcome Dr Anthony Seldon, Master of Wellington College to speak on educational matters.

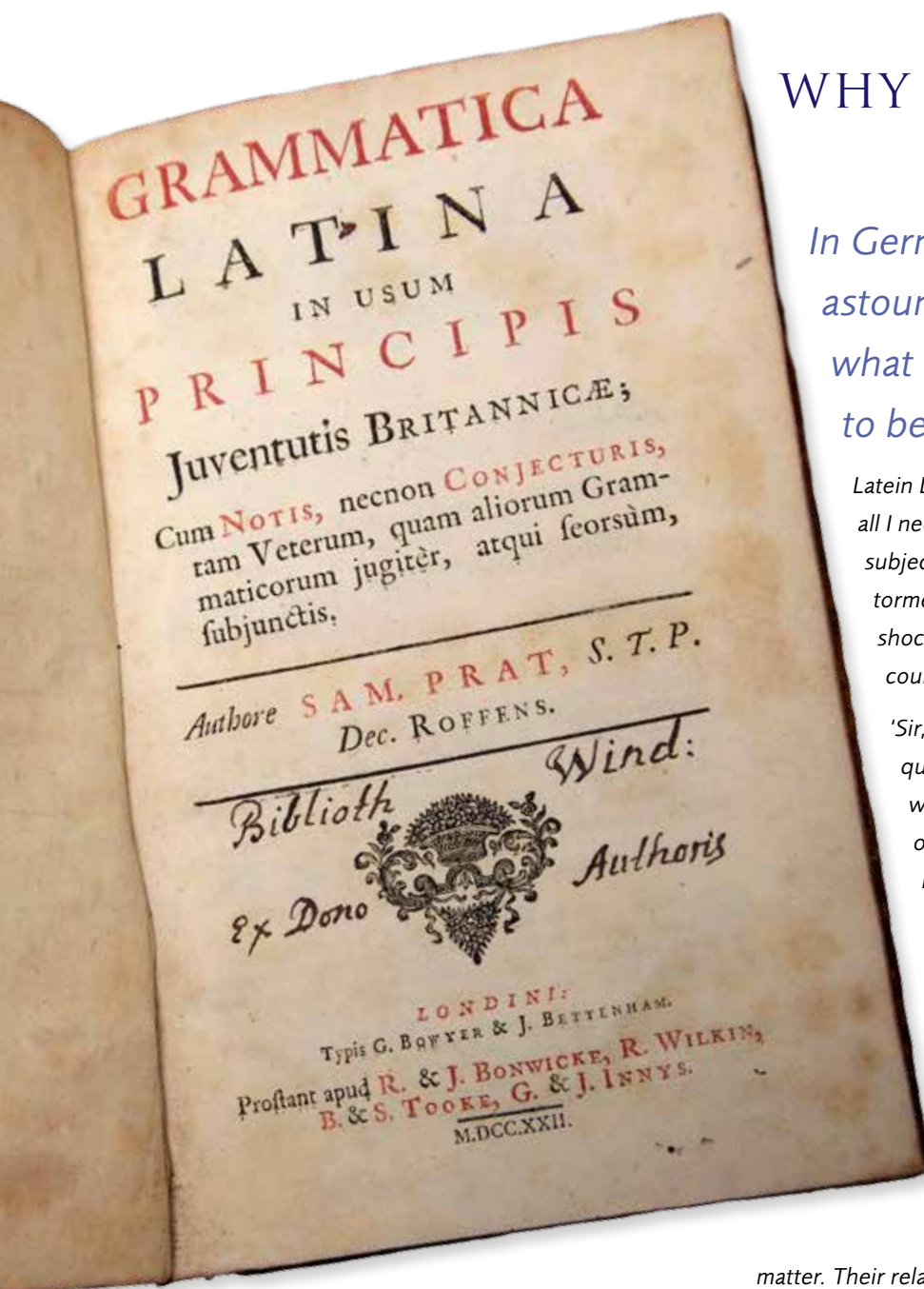
While it is always good to look forward like this, people sometimes ask what happens as a result of St George's House consultation. What outcomes are there?

This is just a snapshot of the programme for the coming year. There will be many more consultations

and, of course, the highly-valued clergy courses not to mention our Annual Lecture and the 2013 Elson Ethics Lecture.

Busy times ahead.

Gary McKeone
Programme Director



Above: Latin Grammar 'in use chiefly for the young people of Britain', published in 1722 and written by Dr Samuel Pratt, Canon of Windsor 1687-1723, and Dean of Rochester 1706-1723. According to the inscription, it was given to the Windsor [Chapter] Library by the Author.

WHY STUDY LATIN?

In Germany this summer, an astounded interlocutrix asked what on earth had convinced me to become a Latin teacher.

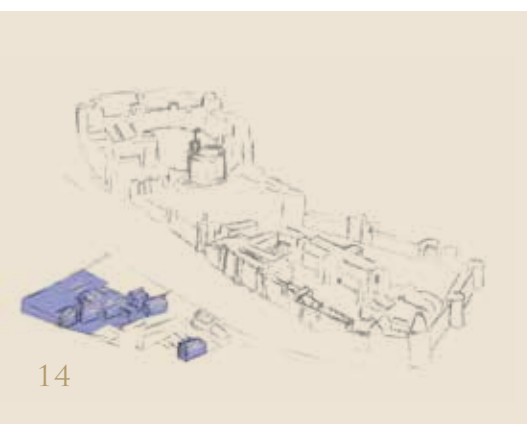
Latein Lehrer?! Her scandalized intonation told me all I needed to know about her experience of the subject. She had hated Latin, and only remembered tormenting her elderly Bavarian teacher. I was shocked – it is not a reaction I am used to in this country.

'Sir, what's the point of learning Latin?' is a question not often heard after the first couple of weeks with a new class. To their immense credit, our school children are remarkably open to new learning experiences. Negative ideas about the subject often have their roots elsewhere – parents or grandparents from previous (educational) generations all too casually implant ideas about this being a 'difficult' subject - in the unpleasant, rather than intriguing sense.

The truth is that your average 10-year-old will not have fixed ideas about the utility of studying Latin – or any subject for that matter. Their relationship with a subject will blossom, given stimulating, accessible tasks and a strong sense of progression from one year to the next. These are things the study of Latin can offer in abundance.

As for 'relevance', I gave up arguing on this point a long time ago, beyond the occasional quip that the Romans were in the Thames Valley more recently than volcanoes. Surely the whole point of education is to draw our students' awareness and understanding beyond what is immediately evident to them. To be entrusted with guiding them in the study of language and civilisation of breathtaking sophistication and complexity is a great privilege.

At St George's School, Windsor Castle, we start Latin early. Our students begin in Year 5 and study a four-year course, leading to Common Entrance or Scholarship examinations at the end of Year 8. The school has renewed its commitment to the subject, so that we currently have a greater percentage of students



studying Latin than we have had for a number of years. Classical Greek is offered as part of the co-curriculum for those with exceptional linguistic ability.

Year 5 is the ideal time to introduce students to the subject. It is astonishing how much knowledge they often have about Greek myths and the Roman Empire by this age. We start with the *Minimus* course, based around the life of a family on Hadrian's Wall, with regular forays into the history of Roman Britain and Greek Mythology.

In Year 6 we begin the Cambridge Latin Course, by far the most successful Latin course in circulation, with an impressive range of additional resources – from video clips to interactive grammar games. Language work develops alongside study of the ancient world, starting with the domestic life of a Pompeian family in AD 79, the year of the eruption that would both destroy and preserve this remarkable place. The narrative then moves to the court of King Cogidubnus in Roman Britain, and the rich but turbulent society of Roman Alexandria.

Those who will need Latin for Common Entrance or Scholarship are encouraged to develop their grammatical vocabulary and composition skills early on. For many this won't be necessary, but all are encouraged to explore how this complex language works. Early English had a case system not dissimilar to Latin, but it has now fallen out of use, save for examples like the subject and object forms *I* and *me*, *he* and *him*. Many features, like the role of different nouns in a sentence, are now only indicated by word order.

Latin spells out these relationships with changing endings – spelling everything

wholly phonetically, to the relief of those who struggle with the mysteries of English orthography. Latin grammar work provides a rare opportunity to develop awareness of the mechanics of language, without the pressure to be able to chat about holidays or the location of auntie's pen. It can be the key to a more sophisticated understanding of our own language, and an aid to the study of foreign languages, be they a direct descendant ('Romance') or otherwise.

There is a breed of Latin enthusiast that is evangelistic about the importance of parroting verb and noun tables. There is even a new(ish) textbook that introduces four tenses in a single chapter – perfect for some exceptional students, but hopeless for still more. The key to making Latin work in the classroom is differentiation – recognising that students have a range of abilities, and interests. Some take on new concepts effortlessly; others need time to learn them by repeated appropriate examples. Even at GCSE the emphasis is on understanding Latin texts, rather than being able to parse words.

Latin remains an entrance requirement for many of the most coveted Public Schools – and with good reason. A student's performance in this subject says an enormous amount about their academic potential – not only in terms of their linguistic skills, but in terms of their general attitude to learning. A student who has taken well to Latin and strived to succeed in the subject has, at a tender age, truly embraced knowledge for its own sake.

Oliver Lomberg
Head of Classics and History



Demetri, aged 8



Caylan, aged 8



Elysia, aged 12



Amelia, aged 9



Photograph: Charlotte Manley

Peter Brooks

When I think about how to age creatively and well, I always think of Peter Brooks.

He is positive, hardworking, good-hearted and generous. He keeps on going when many of us may well have given up.

Peter is a much-valued part of the Steward's team. He cleans the Vicars' Hall and Print Room and acts as Caretaker in Chapter Mews. He takes pride in ensuring that places are clean and offers a friendly welcome, especially to those who need a helping hand or listening ear. He keeps busy and has worked here for nearly fourteen years.

Peter was born in Derby and trained as an Engineer. After service in Egypt, he worked at Rolls Royce, leaving in the 1970's, having worked as a Receiving Inspector.

Peter moved with his wife Beryl to work as a Warden in Windsor Great Park. He loves the Park and its people and community and does not believe in retirement! He moved from the Park to the College in 1998.

As recognition of his long and faithful service, Peter was awarded the Royal Victorian Medal in The Queen's Birthday Honours list in 2012. If you imagine Peter with his feet up then you would be mistaken! Peter enjoys dancing and his Quick Step and Foxtrot are especially good, and in the summer he takes pleasure in a bit of gardening at his flat in Queen's Gate. Sadly, Peter's wife died eight years ago but his two daughters and his grandchildren and great-grandchildren keep a careful eye on him.

*The Reverend Canon Dr James Woodward
Canon Steward*



Memory is strange.

When I was at school – and that's not today or yesterday – I studied all manner of poetry, plays, and novels; I was even obliged to read short stories and essays. There were two essays that particularly caught my imagination. The first, by Charles Lamb, is the well-known 'A Dissertation upon Roast Pig'; the other is about pigeons. Up until recently that is all I could have told you about the essay, that and my abiding memory of reading it and laughing out loud. Despite several attempts I have not been able to identify the author or locate the piece.

Then quite by accident, on a train journey from London to Windsor, reading a book on Scott Fitzgerald, the name Benchley was mentioned. It was no more than a fleeting reference but suddenly the long lost connection had been made. That essay, so much enjoyed all those years ago, had been written by Robert Benchley.

Getting my hands on the text was now a straightforward job. You can imagine the anticipation as I sat down to read

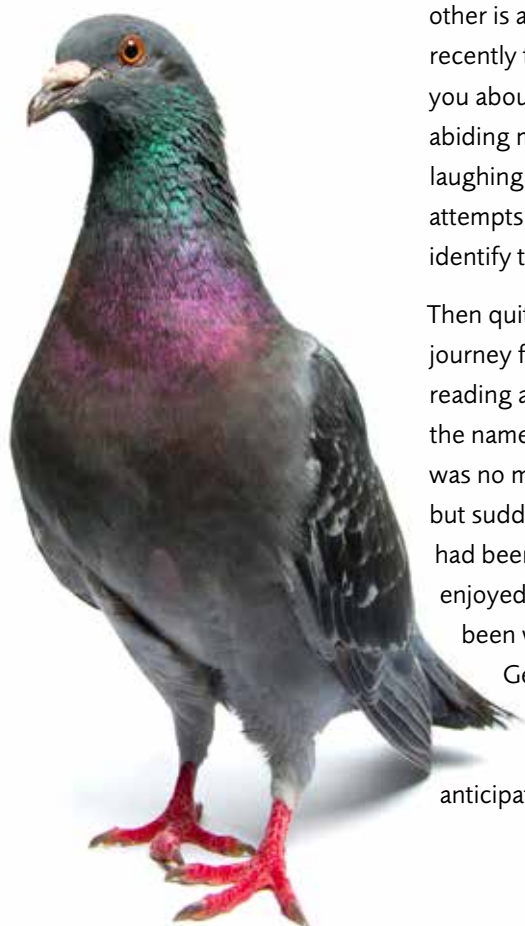
again the hilarious 'Down with Pigeons'.

What a disappointment! There is nothing wrong with the essay; it is Benchley down to a t and is accordingly amusing and delightful in equal measure. The point is that it did not make me laugh. Smile maybe but laugh, no. What had caused the fourteen year old 'me' to dissolve could not move today's 'me'.

In Fitzgerald's exquisite *The Great Gatsby* one of the characters, Nick Carraway, says to Gatsby, 'You can't repeat the past'. Gatsby arrogantly disagrees, 'Can't repeat the past? Why of course you can!' Gatsby is wrong. If I take seriously my little encounter with those wretched pigeons then the matter is clearly decided in favour of Mr Carraway. There is no passport to the past.

The past is another country which may be recalled but never revisited.

*The Reverend Canon Dr Hueston Finlay
Canon Treasurer*



COMMUNITY NEWS 10 June – Baptism of Daisy Alexandra Ridsdale • 1 July – Baptism of Madeleine Belle Carleston and Jamie Kyle Hitchcock • 1 July – Surplicising of Joseph Debiase as a Chorister • 18 July – Memorial Service for Kenneth Adams • 19 July – Marriage of Mark Pendry and Rebecca Mines • 8 September – Installation of Peter Pearson as Governor of the Military Knights of Windsor • 15 September – Blessing of Marriage of Martyn and Patsy Lewis • 20 September – Presentation of the Garter Banner of Viscount Ridley • 1 October – Installation of Martin Poll as a Canon of Windsor • 15 October – Interment of Ashes of Eveline Dickerson • 25 November – Admission of Joseph Beech as Organ Scholar • 9 December – Baptism of Jonty Mallet Pendragon Wade



Photograph: Angelo Hornak

An Aspect of the Chapel...

From my stall in the Chapel the East Window soars above drawing the eye into the detail and capturing the spiritual imagination. This is much helped by the changing time of prayer and seasons that shed light that opens up the colour and story.

The window was designed as a memorial to Prince Albert in 1862-63. At the top of the arch of the window is Our Lord in Glory; the upper section pictures the Archangels; the centre the Resurrection and the lower (pictured here) the Adoration of the Kings.

I wonder what strikes you about these details of the Nativity? The organisation, the design, drawing and painting are imaginative and skilled. The faces are delicate and the colours very fine.

Beyond this the attention and focus on the Christ child captures the whole scene. The Kings offer their gifts. The attendants in their best robes look directly at this child. In their attention there is adoration too. They see in the Christ child something worthy of reverence and even worship. There is meaning and truth and purpose. This goes even deeper as they express this in the offering of themselves and their gifts.

It is easy to lose attention and take what is

around us for granted amidst the activity and self-preoccupation of life. Next time look again at the detail and the story of this window and see in it a gentle draw into the love of God revealed in the birth of Jesus.

This child has the power to draw us in: it invites us to question, yes, and also to worship and to wonder; to see and search for that which can set us free for grace and love. The Nativity shows the heart of love; the sheer awe and wonder of God's life. It promises the joy, a deep and lasting joy, which comes from knowing that we are loved by God in Christ.

*The Reverend Canon Dr James Woodward
Canon Steward*