

the Companion

magazine for the College of St George



DIARY OF EVENTS

JANUARY 2015

- 6 Epiphany
- 25 Chorister surplicing at Evensong

FEBRUARY

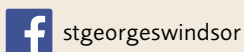
- 7 'Chorister for a Day'
- 11 Broadcast of Choral Evensong on BBC Radio 3 at 3.30pm
- 17 Shrove Tuesday
- 18 Ash Wednesday

MARCH

- 3 Quarterly Obit
- 16 Windsor Spring Festival concert
- 17 Schools' Magna Carta exhibition (until 8 April)
- 21 Windsor Spring Festival concert
- 29 Palm Sunday

APRIL

- 2 Maundy Thursday
- 3 Good Friday
- 5 Easter Day
- 26 National Scouts service



MAY

- 6 Royal Collection Waterloo lecture in St George's Chapel
- 9 Friends & Companions Day
- 11 Evensong music listed in London Festival of Contemporary Church Music
- 20 Henry VI Obit
- 24 Pentecost and Confirmation

JUNE

- 2 Quarterly Obit
- TBC 14-16 Solemnity of St George

LUNCHTIME ORGAN RECITALS

- MAY 5, 12, 19
- JUNE 2, 9, 16, 23, 30
- JULY 7

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
- 12 noon *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)

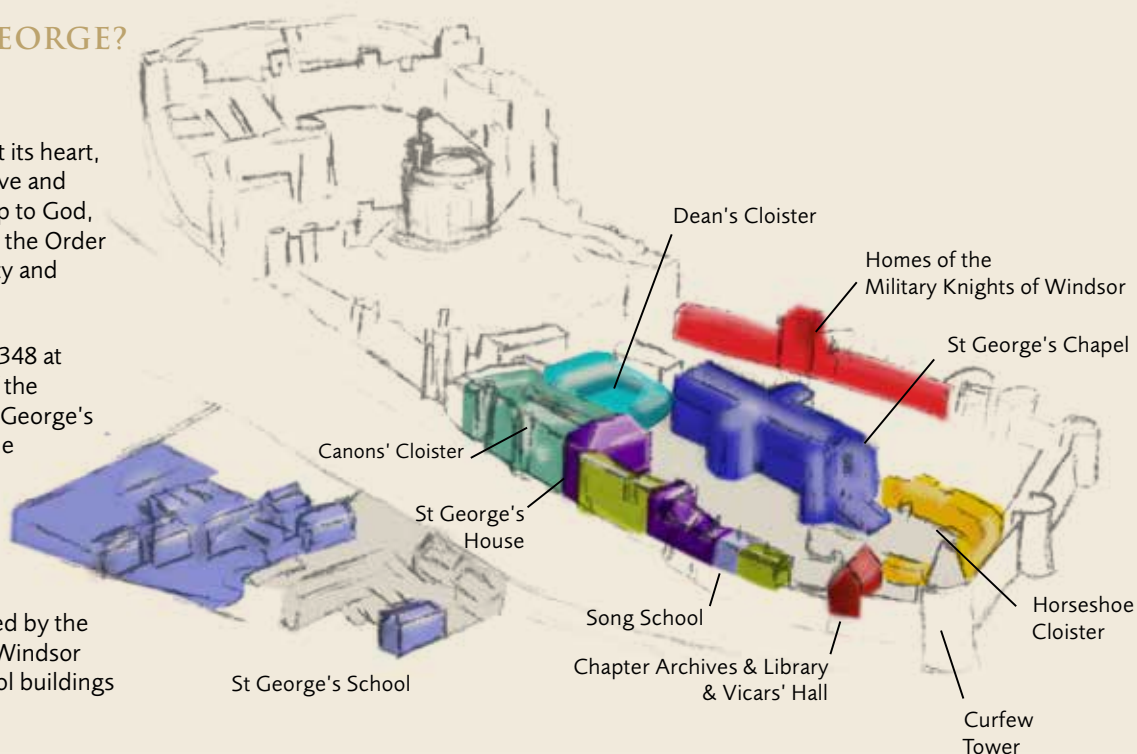
FRIDAY Additional 12 noon Holy Communion Service

**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: Peter Coltra



During this year, 2014, we have marked the centenary of the beginning of the First World War.

At Christmas, we are bound to remember the various truces on the Western Front one hundred years ago. For the most part, they started on Christmas Eve and continued throughout Christmas Day, though there were some that went on even to the New Year. British and German troops forgot their fighting for a while, exchanged gifts with each other, and played football in No Man's Land. It was something of a mini-miracle.

It was as though something made it seem to them entirely wrong that we human beings should be at loggerheads at Christmas. Some profound intuition suggested to them that it was unnatural that we should be in a state of conflict. No doubt some of them at least half-remembered the story of the angels at the birth of Christ heralding "Peace on earth and goodwill toward men". Perhaps they were somehow convinced that the angels sang the truth of how things really should be. Maybe they sensed that the one whose birth they celebrated was indeed God's Word to humankind, insisting that love is the only way. Who knows?

We may not understand precisely what engendered that desire for peace at Christmas, but most of us will recognise it. Here at St George's, we hope that our celebration of Christ's birth in word and music will encourage that same desire in the hearts of all who join us in our festivity and worship – a longing for peace in our homes and families, peace in our various communities, and peace in an all-too-troubled world.

Day by day, and especially at Christmas, we pray that visitors to St George's Chapel might find there refreshment and renewal, and go away determined to repair all broken relationships.

David Conner

The Right Reverend David Conner KCVO, Dean of Windsor



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Front cover photograph: David Clare

Companion Committee: Colonel David Axson, Lone Curtis, Emma Goble, Carol Griffiths, Charlotte Manley LVO OBE, Kate McQuillan, Canon Dr James Woodward (Editor) ©2014 The Dean and Canons of Windsor.

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The Companion • The magazine for the College of St George



Colour & Sound at Christmas & Beyond

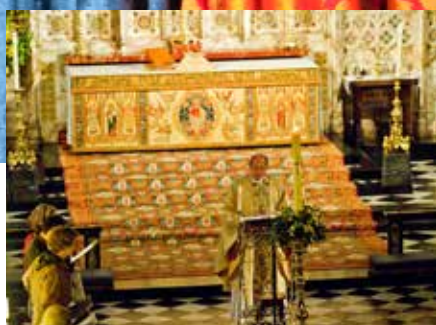
St George's Chapel is magnificent and inspiring to visit at any time of the year but I suspect that it is at its most attractive when vested for one of the great festivals of the Church. Since very early in the history of the Church, sequences of colours for the priest's vestments and altar have been used to denote those seasons, reflecting their tone and nature. Alongside the use of colour in the Chapel, music plays a hugely significant part in enhancing and enriching the seasonal worship.

Traditionally the colour dark blue (or purple) has been used to signify seasons of preparation or penitence. This will have been the case in St George's during the season of Advent preparing for the season of Christmas. Christmas, the Feast of the Nativity of our Lord, reminds us of his light coming into the darkness of our lives and world, and this truth is reflected in the use of gold and white vestments of the best quality and beauty. This theme is mirrored in the music: during Advent the *Gloria in excelsis* at the Eucharist is omitted (in keeping with the penitential theme) and it is first heard at Midnight Mass, alongside a wealth of glorious choral and organ music and the traditional congregational carols, to welcome the joy of Christmas.

The use of white and gold vestments continues through the season of Epiphany, which is sadly an often neglected season of the church's year. In the Western churches, the Epiphany ('manifestation') became an occasion to celebrate one element in the story of Christ's birth, the visit of the far-travelled

magi, understood as the manifestation of Christ to the Gentiles. In this perspective, Epiphanytide is an apt season to pray for the worldwide mission of the Church. The season of celebration that begins at Christmas continues through the Sundays of Epiphany, and the festal cycle ends only with the Feast of the Presentation (Candlemas). There are many wonderful musical settings of texts for this time of year. One that has become a staple of most Anglican choirs is *When to the Temple Mary went* by the sixteenth-century German composer Johannes Eccard. The child who has been manifested to the magi at his birth is now recognized by Simeon and Anna, when he comes to be presented in the Temple according to the Law of Israel. He is both 'a light to lighten the Gentiles' and 'the glory of God's people Israel'. But the redemption he will bring must be won through suffering; the Incarnation is directed to the Passion; and Simeon's final words move our attention away from the celebration of Christmas and towards the mysteries of Easter. The season of Lent beginning on Ash





Wednesday is the major penitential season of the church characterised by self-examination, penitence, self-denial, study, and preparation for Easter. Ashes are an ancient sign of penitence; from the middle ages it became the custom to begin Lent by being marked in ash with the sign of the cross. Liturgical dress is kept as simple as possible, the seasonal colour being either Purple or Blue (St George's Chapel using the latter). Some churches within the English tradition use Lenten array which is in effect sackcloth with stark red images to focus our attention on the passion (suffering) of Christ. Churches are kept bare of flowers and decoration, and in the liturgy the *Gloria in excelsis* is again not used.

As Holy Week approaches, the atmosphere of the season darkens; the readings begin to anticipate the story of Christ's suffering and death, and the reading of the Passion Narrative gives to the Fifth Sunday its name of Passion Sunday. Whilst much church music is written to celebrate the major feasts of the church, there is also an abundance

of evocative music for this penitential season too. The careful use of plainsong is most effective (such as the Lenten Prose), along with a sparing use of the organ. Pieces you will often hear in St George's include *Miserere mei* by William Byrd, *Out of the deep* by Thomas Morley, or one of the many settings of the Lamentations of Jeremiah such as those by Thomas Tallis, Osbert Parsley or the Italian composer Alfonso Ferrabosco.

Lent concludes with Passiontide, Palm Sunday and Holy Week, for which red vestments are worn. During this season the crosses in the chapel are veiled to heighten the sense of austerity appropriate at this sacred time. Most famous amongst some of the music heard during this time are Duruflé's *Ubi caritas* based upon the plainsong antiphon for Maundy Thursday, *Crux Fidelis* by John of Portugal for Good Friday, and on the organ, Marcel Dupré's *The Crucifixion* (from *Symphonie Passion*).

Easter brings the return of glorious music and vestments as we proclaim

visually and audibly the truth of Christ's resurrection. On the evening of Holy Saturday the *Exultet*, the ancient plainsong hymn of joy, is sung as the Paschal Candle is placed in the Sanctuary, representing for Christian people the presence of the risen Christ amongst us. Congregations at St George's will be familiar with the hymn *This joyful Eastertide*, often sung at the beginning of Easter Day Mattins, along with the anthem, *Rise heart, thy Lord is risen* by Ralph Vaughan Williams.

At St George's we aim, through liturgy, the beauty of the architecture and the English Choral tradition, to express the breadth and depth and timelessness of the Christian faith to all who worship with us.

The Revd Canon Martin Poll
Canon Chaplain

Chessy Alden
Music Administrator



Photographs: David Clare, Peter Coltra, Doug Harding, Charlotte Manley

In and around the Castle



Within Windsor Castle there are many departments and separate organisations.

Those of us fortunate to live or work here are aware to a greater or lesser extent of the work of others but so often what we see is the tip of an iceberg. This article seeks to shed just a glimmer of light into four areas.

In the Castle surgery Dr Jonathan Holliday and Sister Letitia Bason-Leone provide an extraordinary service in a sub branch of a Windsor and Eton NHS practice serving some 12,500 people in all. From the surgery in Henry III tower Dr Holliday and Sister Letitia deal with everything from flu vaccinations to the management of chronic disease and from post hospital care to conducting minor operations. Both the practice as a whole, as well as its Castle outpost, deal with the full spectrum of age and medical or social situations from new born babies to those approaching or exceeding their 100th birthdays. The support of the Royal Household to this unique part of the NHS means that

the care given, particularly to many residents, is of a very personal and supportive nature.

On the opposite side of Engine Court from where the Castle surgery was located until the early 1990s is the Court Post Office. Sukhjeet Bhambra, a Post Office employee but very much part of the Castle community for 25 years, deals with any number of enquiries of 'how do I get this from here to there?' Such questions have even included unwrapped glass lamps or bicycle wheels in the past. The Court Post Office is different from Post Offices or sub Post Offices on the high street in that its main purpose is the despatch and receipt of



post for the Royal Household whether by normal post or special delivery between royal residences. Christmas and Easter Court are the busiest times of year in the Court Post Office but the ready smile of Sukh and his willingness to help mean that everything from mail order items from the Chapel's shop to last minute presents being sent overseas are sent with friendly efficiency.

All staff, residents and visitors see Police Officers on the entrance gates and elsewhere in the Castle but may be unaware of where else they are on duty or the regular training (from fitness to firearms) they must undertake. The police team at Windsor Castle are all Metropolitan





Police officers have their own control room in Garden House next to the Royal Mews. From here day to day operations and special events are monitored by civilian communications officers and police officers. Liaison with all departments of the Royal Household, Royal Collection and St George's is an important element of everyday life for officers of SO14 as the Royalty Protection branch is known. For those of us at St George's that means we work closely and happily with Sergeants Mark Smith and James Rawlings.

Virtually next door to Garden House is the Castle

fire station. There has been a Castle fire brigade in existence since the reign of William IV but the equipment and training do not, of course, bear any relation to even a few decades ago. The helmet being carried by Peter Taylor in the photograph is, needless to say, simply a memento of times past rather than an example of current use. The Castle fire surveillance team of seven monitor all parts of the Castle every day and night of the year and, together with their six part time colleagues who all have other work in or near the Castle, respond to alarms, service equipment and give training sessions to staff and residents. The team



work closely with Sister Bason-Leone in response to medical incidents in the Castle but also assist locally in town; they are equipped to deal not only as the first responders to a fire but also to cope with environmental spills or incidents that need that thermal imaging equipment.

There is good reason to be grateful to all in the surgery, post office, police and fire station and appreciate that

they do so much in comparison to our possibly sketchy understanding of their work.



*Miss Charlotte Manley, LVO, OBE
Chapter Clerk*

A RICHER UNDERSTANDING

At St George's House, nurturing wisdom through dialogue is at the heart of the

work we do. Each Consultation takes this as its starting point, bringing key people together around a particular topic in the unique atmosphere of the Vicars' Hall. Over the next few months we will host Consultations on a broad range of topics. As I write participants are gathering for a twenty-four hour discussion on Changing Politics – Towards a New Democracy. This will take a forensic look at our body politic and the decline in democratic engagement. Some argue that such a decline is compounded by the belief that we are running the 21st century using 20th century systems on top of 19th century political structures. How do we re-invigorate the basic values of good democratic governance, underpinning the basic precept that the 'end of all government, however we find it, should be that all people realise themselves, express their potential and their talents to the fullest and thus enhance themselves and the whole of society?'

Last April saw the first ever State Visit to the UK by an Irish President. Many Companion readers will recall the festive atmosphere that enveloped such a significant moment in the relationship between our two islands. At a State Banquet in Windsor Castle, President Higgins spoke eloquently of the concept of Shadow and Shelter when he said, 'Ireland and Britain live in both the shadow and in the shelter of one another, and so it has been since the dawn of history. Through conquest and resistance, we have cast shadows on each other, but we have also gained strength from one another as neighbours and, most especially, from the contribution of those who have travelled over the centuries between our islands, and particularly in recent decades.' In an effort to build on that sentiment, a number of people from both islands, drawn from cultural, business and religious life, met under the guiding hand of Her Grace The Duchess of Abercorn to explore how best to achieve a richer understanding of how to move from Shadow to Shelter in the ongoing relationship between our two countries. Striving towards a richer understanding is also germane to the inter-faith work we are engaged in with the Cambridge Co-Exist Programme. Spring 2015 will see some thirty emergent leaders from the three Abrahamic faiths visit the House to work through an extensive programme of

Tree of Wisdom

Photograph: David Clare



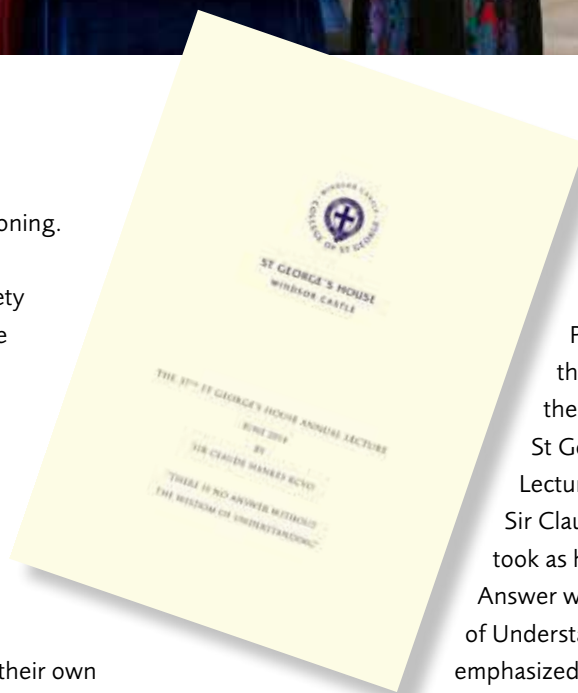


Sir Claude Hanks, The Right Reverend David Conner,
Her Royal Highness Princess Alexandra, Mr Hal Messel

leadership development grounded in scriptural reasoning. They come together aware that the need to nurture wisdom through dialogue remains relevant to a society whose brightest hopes for a new millennium, despite all humankind's progress, have lost some of their sheen when faced with the recurring problems of conflict, crime, poverty, and all the other distressing ingredients of social dysfunction which it is our duty as citizens of the world to grapple with imaginatively, practically and persistently.

We believe that these young, emerging leaders, have a signal responsibility to explore anew not just their own faith but the faith of others as a way of forging pragmatic, positive and progressive links between the religions that carry such significance in our world. It is through such a deeper understanding of difference that genuine wisdom can emerge.

One of the features of any St George's House Consultation is the opportunity for our guests to avail of a private guided tour of the Chapel. As of early October this includes the chance to see the very beautiful Tree of Wisdom sculpture which now sits in the window of the Edward IV Chapel. This piece in silver, glass and wood is the work of silversmith Hal Messel and was



received on behalf of St George's House by Her Royal Highness Princess Alexandra and the Dean of Windsor on the occasion of the 2014 St George's House Annual Lecture. This year's speaker, Sir Claude Hanks KVO, took as his title, 'There is no Answer without the Wisdom of Understanding.' His lecture emphasized the importance of a place like St George's House where the pursuit of wisdom can make a

lasting contribution to betterment of our society. Companion readers might like to know that the text of Sir Claude's lecture is available on the St George's House website at

www.stgeorghouse.org



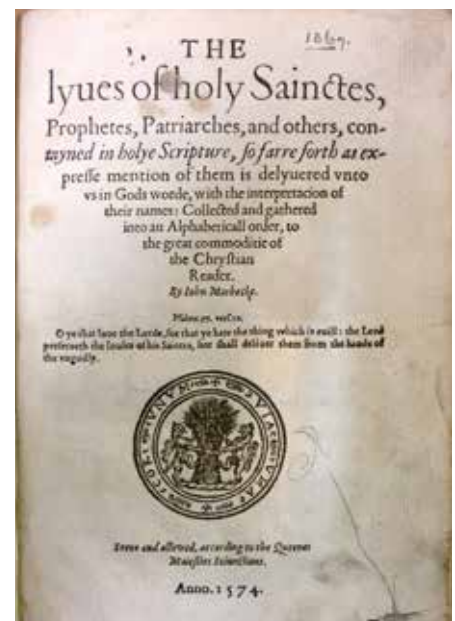
Gary McKeone
Programme Director

Saved for St George's

In September 2014, the Archives and Chapter Library acquired a special addition to its collections: a sixteenth century volume with a close association with St George's Chapel [SGC RBK M.330].

Cover of the John Marbeck work purchased for the Chapter Library

Purchased by the Friends of St George's Chapel and Descendants of the Knights of the Garter, the book was written by John Marbeck, who served as Lay Clerk and Organist to St George's Chapel from about 1531 to about 1585. Entitled *The lyves of holy Sainctes, Prophetes, Patriarches, and others, contayned in holye Scripture*, the work was written whilst Marbeck was living at Windsor and was first published in 1574. This volume is a rare first edition.



Title page of the John Marbeck work purchased for the Chapter Library

John Marbeck, probably the most famous musician to have held office at St George's, played a significant part in the history of the English Reformation in addition to his role as Lay Clerk and Organist at Windsor. It is not known when he came to St George's Chapel, but Marbeck stated in 1550, in a preface to his *Concordance* dedicated to Edward VI, that he had been 'altogether brought up in your highnes College at Wyndsore in the study of musike and playng on organs'. Certainly he was living at Windsor by 1531 when his name occurs in an inventory of collegiate plate dated 1 May 1531; among the items listed was 'one sylver spone wrytyn theron John Marbeke'. His birth and death dates are not known. However, his son, Roger, who became Provost of Oriel College, Oxford, was born in 1536 and from this it has been estimated that John Marbeck's year of birth was about





Initial letter from John Marbeck's dedication of the work to Lord Burghley [SGC RBK M.330]



Title page of John Marbeck's musical setting of the English Prayer Book, 1550, from a 19th century facsimile edition by William Pickering

referencing his sources, particularly admirable when weighed against his Chapel duties –singing several services a day, composing and copying music and playing the organ. Amongst his surviving compositions are four polyphonic works, including 'A virgin and mother' and a five-part mass of about 1530, his *Missa per arma justitiae*.

Although we cannot identify the house occupied by Marbeck – there is sadly no evidence that he resided in no.23 The Cloisters although the house has been named after him – it is gratifying to welcome back to Windsor a work compiled here by a famous member of the College. Thanks to the generosity of the Friends and Descendants, it will join two other Marbeck volumes held in the Chapter Library: the *Concordance* (1550) [SGC RBK M.62] and *A booke of notes and common places* (1581) [SGC RBK M.61] to commemorate the work of this remarkable musician, composer and author.

1510. He held the position of chaplain to Lord Hastings chantry in Windsor from 1571 to 1585, presumably as a sinecure since he was not ordained, and last appears in the St George's records in 1585. It is presumed that he died then or shortly afterwards.

Marbeck is best known for his pioneering work, *The booke of Common Praier noted* published in 1550, which set to music the liturgy contained in the first English Prayer Book (1549); a setting still in use today. A further claim to fame was his close escape from death in Henry VIII's reign. Having been condemned in 1543 to be burnt at the stake for heresy with Henry Filmer, Anthony Pierson and Robert Testwood, Marbeck won a last minute reprieve and was spared from becoming one of the "Windsor martyrs". However, the "greate worke" which he was researching at the time, an English concordance of the Bible, did not survive. As he later lamented, it was "taken from me and utterly lost" at the time of his arrest. Undaunted, Marbeck resumed work on the concordance after his release from the Marshalsea prison, and the new version, when published in 1550, became the earliest comprehensive English concordance of the Bible.

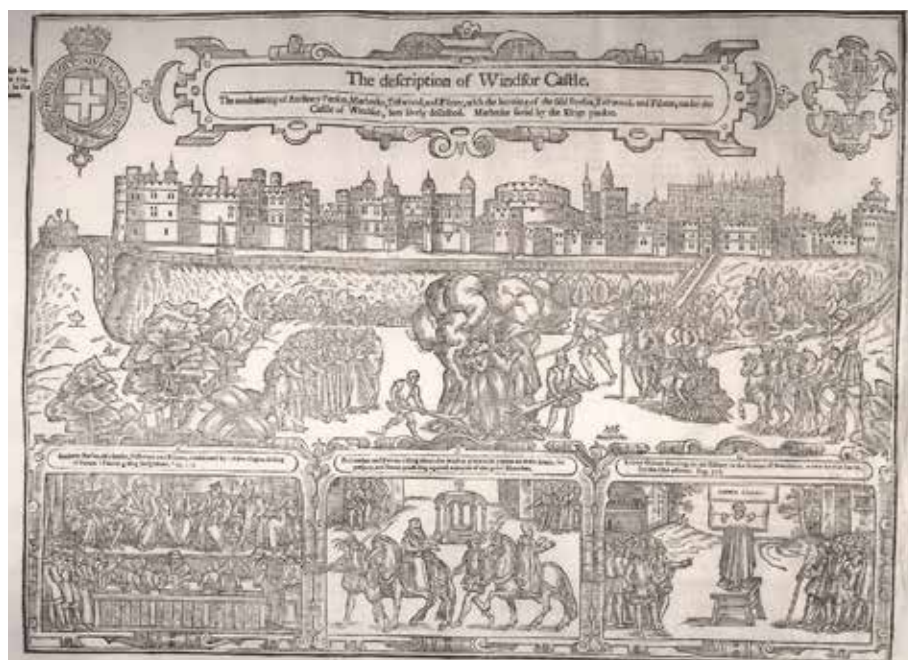
Marbeck, a committed Protestant,

devoted the later years of his life to writing religious treatises and books, many attacking the Papacy. However, his opposition to the Roman Catholic faith did not extend to rejection of saints as demonstrated in *The lyves of holy Sainctes, Prophetes, Patriarches, and others*, published in 1574: an encyclopedia of saints and Biblical worthies arranged in "an alphabetically order to the great commoditie of the Chrystian reader". As in his earlier works, Marbeck demonstrated diligence and thoroughness in researching and



Dr Clare Rider FSA
Archivist and
Chapter Librarian

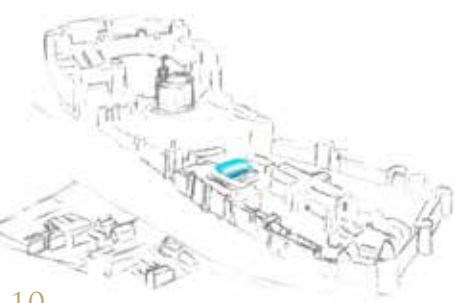
The trial and burning of the Windsor Martyrs from Foxe's Acts and Monuments. Marbeck was convicted and sentenced to burning in 1543 but was reprieved.



DEANERY UPDATE: THE EXTERNAL WORKS



After the copper roof area had been stripped, damaged timbers were repaired and a new fire mist system was installed. New fire escape and safety access routes were created all under the guidance of English Heritage and the expert eye of the Surveyor of the Fabric, Martin Ashley, and his team so that the changes will not impinge on the skyline of the building. Fire separation compartments were created within cleared out and cleaned roof spaces and basic walkways were built inside each of those spaces to allow access for future maintenance. This work was undertaken by Paul Webb and his team prior to lead being laid above.



All this work has been under the direction of the project manager Graham Sharpe and very generously funded by members of the Canadian Bray Fellowship.

Work inside the Deanery will continue for the first few months of 2015; then the Dean and Mrs Conner will move back from their temporary home in the Canons' Cloister.



Throughout the project the consultant archaeologist, John Crook, recorded every part of the building particularly where sections of medieval window or door arches were revealed from beneath render. This will help give a better understanding of the gradual development of the buildings now known as the Deanery as they grew, changed and shrank over the centuries. Stone carved coats of arms were cleaned by conservator Anne Ballantyne and then protected against future rain with lead hoods. Stone arches were cleaned with poultices temporarily held in place with clingfilm! New render was put in place over the walls and then covered with a carefully chosen colour of lime wash to allow the building to sit harmoniously between the Albert Memorial Chapel and the Lord Chamberlain's stores building.



Masonry and brick repairs took place all over the Deanery together with some new timbers being put in place where necessary. New sand cast lead was impeccably laid by Paul Webb and his team on much of the roof, in some areas improving drainage channels to prevent future leaks. One area of roof required tiles instead of lead; these tiles were hand thrown in Sussex and were part of the final batch made with the necessary colour of clay as the source had run out. Some extra tiles have been purchased to be looked after by the Clerk of Works to effect any necessary repairs in decades to come. Following a bat survey, the scaffolding cover allowed for bat flight paths and the tile roof incorporated some small entry points for them.



An innovation was the insertion of two small column light wells to ensure that daylight reached a rather dark bathroom at the back of the Deanery. There are several small and all but invisible improvements such as an anti-insect mesh laid behind guttering to prevent wasps in particular getting in and creating damage by their desire to consume wood.

*Miss Charlotte Manley, LVO, OBE
Chapter Clerk*

ASPIRATIONS AND ACHIEVEMENTS

Having been asked to write about aspirations and achievements relating to fundraising for the College of St George, I was faced with a dilemma. Which particular elements should I highlight?

Fundraising for refurbishment projects here at St George's is not something new. Rather it is an ongoing project, with many people involved over the years and many generous supporters making the works possible. It is impossible to highlight just one area of refurbishment or restoration when so many have been important. I therefore decided to highlight a particular group of supporters that have been involved in many of these projects and who continue to make possible ongoing works.

The Friends of St George's and Descendants of the Knights of the Garter celebrate the 80th anniversary of their first joint gathering during 2015. During these 80 years they have been steadfast supporters of St George's. In particular they have funded, either wholly or partly, many major restoration projects and made possible the purchase of items of special interest.

Just a few of these are listed and depicted; some from recent times and some from decades ago:

- *Restoration of the West and East windows, including the Angel frieze*
- *West steps*
- *Repair of John Davis Clock in the*



Photographs: David Clare, Angelo Hornak, Charlotte Manley, Steve Wakeham



Curfew Tower

- *Restoration of the Chapel Organ and repainting of organ pipes*
- *New ramp at the North East Door from the Chapel*
- *Dean's Cloister Garth fountain*
- *Purchase of The John Schorn Book of Hours and other manuscripts*
- *Provision of Altar frontals, copes and music stand*
- *Christmas crib figures*
- *Purchase of the Beryl Dean Tapestries*
- *Restoration of painted panels of the "Four Kings"*
- *Purchase of the Norfolk stallplate*
- *Restoration of Hastings and Oxenbridge Chapels*



The Friends of St George's and Descendents of the Knights of the Garter continue to support the Dean and Canons in their aim of completing both the cleaning and restoration of the exterior and interior of the Chapel (with its outstanding architectural sculpture) and other of the medieval College buildings. The Friends are, of course, not our only benefactors and you will have seen in previous issues of this magazine the work that has been made possible to the Canons' Cloister and now the Deanery and Dean's Cloister due to the support of two particular groups, the UK and the Canadian Bray Fellowships.

It is not possible to name all of our benefactors in one article or to pinpoint their exact reason for choosing to support the College. We are, though, extremely grateful to them for having

done so and hope that we may encourage others to support the work and life here at St George's through schemes such as Adopt a Boss, the Vertue's Angels Sculpture Fund and Choral Partners to name but a few.

More than a million people visit Windsor Castle each year and they, too, have various reasons for doing so. Some are interested in historic buildings, others in the fact that it is a royal residence. But when visitors enter St George's Chapel they are doing much more than stepping into a unique historic building, they are entering the heart of a living community, a place where human beings celebrate the central principles upon which St George's stands: Christian worship, prayer for the Sovereign and service to the nation.

St George's has been upholding these principles since 1348 and we hope that it will continue to do so for many centuries to come. However in order that it might, we need your help since the years have taken their toll on the fabric of the medieval buildings of the College. If you are interested in supporting St George's either by joining the Friends or by contributing to a specific project, please

do contact us. We would be delighted to hear from you.



*Carol Griffiths
Fundraising Manager*

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Imaginative Sculpture

From September until the middle of December 2014 an exhibition has taken place in Dean's Cloister celebrating and providing an insight into the creation of the new Grotesques for St George's Chapel.

The exhibition displayed ten grotesques as well as an explanation of the work and process undertaken by the College in collaboration with City & Guilds of London Art School.

We hope that you have been able to visit the exhibition. If you have not been already, the exhibition continues until 18 December 2014. An exhibition catalogue is available to purchase from the Chapel Shop and website.

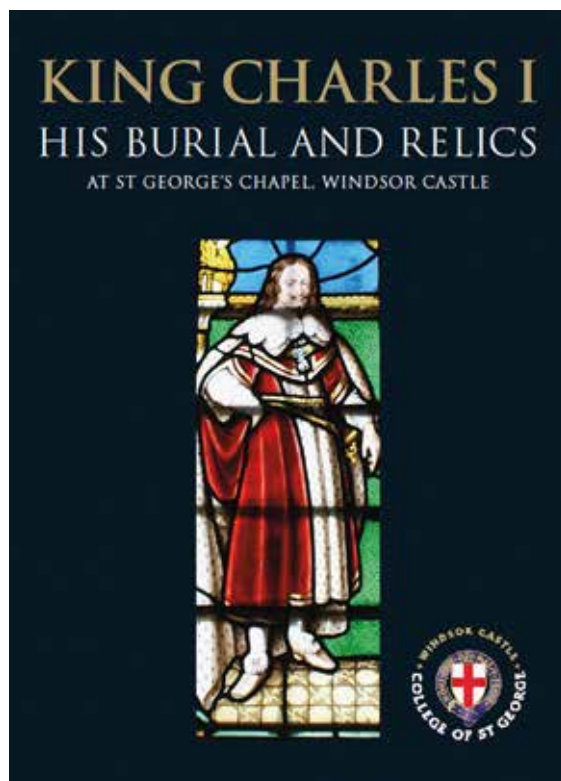
The exhibition was made possible through the very generous support of Fred and Jean Sharf. It also enabled 13 grotesques to be installed on the external South Nave elevation.

We would like to thank all of our supporters who have enabled the creation of the grotesques so far. If you would like to support the on-going sculpture programme please contact the Development Team on 01753 848 885.

Photographs: Charlotte Manley, David Clare



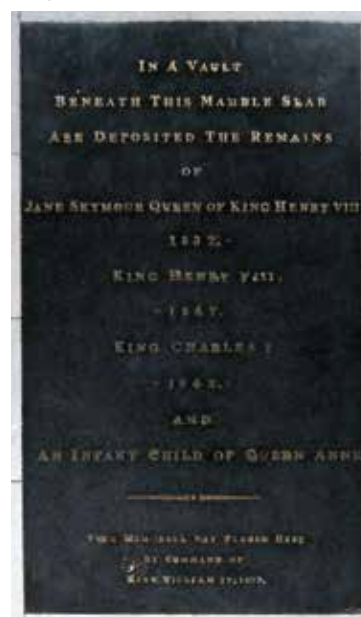
NEW BOOK 'KING CHARLES I HIS BURIAL AND RELICS AT ST GEORGE'S CHAPEL'



In 1950 the Reverend Edmund Fellowes, Minor Canon, musician and scholar published a booklet for the Dean and Canons entitled 'Memoranda concerning King Charles I'.

The previous century A.Y. Nutt, Surveyor of the Fabric, wrote some notes about the opening of the Henry VIII and Charles I vault in the Quire in 1888. His notes were lodged in the Chapel's archives but, until now, have not been published. These two pieces of writing together with numerous plans, prints and photographs have been brought together in a new book 'King Charles I; his burial and relics at St George's Chapel'. Additionally Sir Henry Halford's account of the 1813 vault opening has been included together with a prologue by Archivist and Chapter Librarian, Dr Clare Rider. Dr Rider draws the threads of the various articles together and brings to the fore the recent work

Ledger stone in the centre of the Quire



Photograph: Angelo Homak

by archaeologist Tim Tatton-Brown regarding the slightly different positions of the vault and the ledger stone in the Quire. This new publication is available in the Chapel gift shop in the Dean's Cloister or via the website.

In a happy twist of fate the Director of Music was happy to welcome Edmund Fellowes' granddaughter to St George's for a tour of his home and to attend Evensong on the very day that the final proof of the booklet was approved. When the printed copies were received one was immediately sent to her, seen here with the present day Choristers.

The Reverend Edmond and Mrs Fellowes



Choristers and Fellowes' granddaughter



Photograph: Charlotte Manley

WHY STUDY HISTORY?

History is going through an interesting period. Michael Gove's proposed National Curriculum created fiery debate amongst History teachers, media and public.

The much-revised version for September 2014 will allow greater flexibility and has a slimmed-down the number of prescribed dates and facts. It still represents a radical shift in History teaching in this country, albeit a step closer to the Prep School tradition. The syllabus at St George's has long involved a systematic chronological study of British History. In the Upper School our students follow a course that starts with the Anglo-Saxons and ends with the emergence of the UK as a world power.

There can be few schools with such enviable access to such a wide span of our nation's history. The Norman Conquest is explored in the shadow of a fortress originally built under William I. Chapel assemblies are held in a building which enjoyed unparalleled protection from the ravages of the Reformation. The choristers gleefully recount that Charles I's head was sown back onto his body on the Deanery table. The *embarras de richesses* of the History student here may be best appreciated by reflecting that even Eton College is almost a hundred years younger than us.

The luxury of independence means we have a surprising degree of flexibility in dealing with this core chronological narrative. The changing topics that appear at Common Entrance mean delving into topics like the Habsburg-Bourbon balance of power, to prepare

for sources work on the Wars of Spanish Succession.

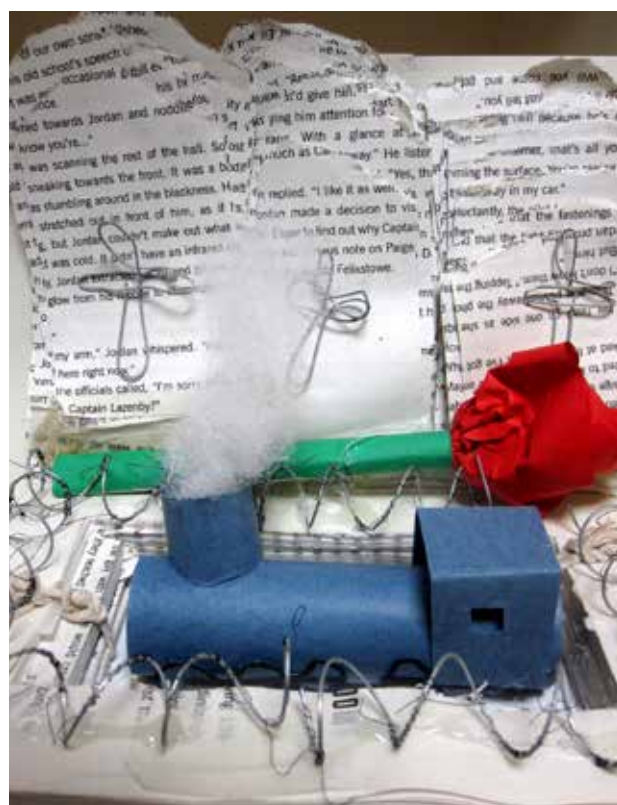
Our scholarship candidates are also encouraged to go far beyond the standard curriculum and engage with historical issues on a moral or philosophical level. Our survey of the causes of the English Civil War will examine individuals, analyse political and economic factors and even delve into Marxist interpretations, in preparation for such questions as 'Class conflict is the cause of all wars - discuss' which appears on scholarship History papers from time to time.

Young minds bring a freshness of approach to fundamental historical questions that can be astounding. Here, two of our students consider another common scholarship question "Why study History?", using historical anniversaries marked in 2014.

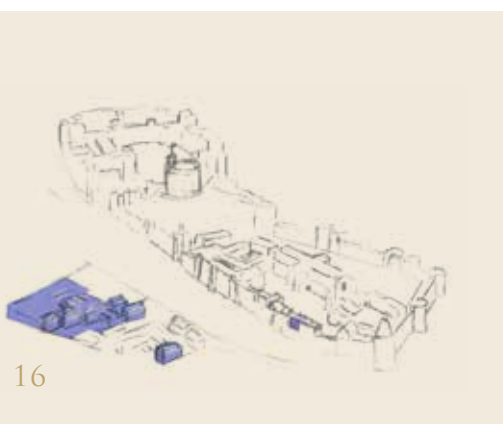
At the 100th anniversary of WWI, we realise the choices and mistakes that were made...

The enthusiasm ordinary people showed before WWI was brutally crushed by the scale of suffering and destruction that followed. The attitudes changed massively. 'War is not that bad' went to 'never, ever again.' If History were not studied, war might be treated differently.

Henry aged 13



Artwork by Daniel aged 12





This year is the 25th anniversary of the fall of the Berlin Wall ... an incredible feat because it marked the overthrowing of a communist area, yet it happened peacefully. At that point people may have thought that it marked the beginning of worldwide democracy, but how mistaken were they ...

Communist areas like China and Middle Eastern countries like Iraq are not just going to bow down and accept the Western way and tradition of life. This is what the Russian novelist and historian Aleksandr Solzhenitsyn said. Although he was not a fan of Communism, he recognised it as equal to Western civilisation.

Dylan aged 12

From these responses, the caricature of Prep School History teaching as Whiggishly focussed on Britain seems wildly inaccurate. For one thing, our students are in touch with current affairs in a way unthinkable only a few decades ago. Yet the sheer range of information available to the 21st century schoolchild poses its own challenges. Neither chose to write about one particular anniversary: Magna Carta (1215). Both chose world events, rather than a particularly English or British one.

The celebrations this spring to mark the eight hundredth anniversary of Magna Carta will be a welcome opportunity to reconnect with what used to be a glorious milestone of Whig History. There are modern textbooks, on the other hand, that seem perversely eager to stress the limits of the concessions granted in 1215 and how quickly King John tried to rescind them. The world audience 2015 will attract should give pause to reflect on just how significant some of the milestones of British History have been in the development of the modern world as we know it, and perhaps to reflect again on the course of History teaching in our schools.



*Oliver Lomberg
Head of Classics and History*



Artwork by Jake aged 12

COMMUNITY NEWS 5 July - Baptism of Michael Kirby Vidal • 3 August – Baptism of Kieran Paul Turner • 9 August – Marriage of Peter Robert William Duckworth and Megan Jayne Pritchard-Jones • 14 September – Installation of Timothy Travers-Brown as Lay Clerk and Admission of Alex Hamilton as Organ Scholar • 19 October – Memorial Evensong for Michael Brock • 7 November – Funeral of Peter Downward • 25 November – Presentation of the Garter Banner of Lady Soames

Register of Stall Plates in St George's Chapel

Around the walls of the Quire there are about 800 stall plates inscribed with the arms of Companions of the Order of the Garter.

The original function of the stall plate was not to indicate the occupant (the task of the helm and crest); instead the stall plate was to act as a memorial and would only be erected after death. However, very early on stall plates were being erected during lifetime, and in 1522 Henry VIII revised the Statutes to stipulate that the plate was to be fixed within a year of Installation. About 180 of the early stall plates are missing as are the 20 plates of Degraded KGs.

In 1984, Mr Bill Winterbourne MBE, one of the Sacristans compiled a catalogue of the stall plates. The only record at that time was by The Reverend Edmund Fellowes entitled *The Knights of the Garter 1348-1939* and shortly afterwards the plates were removed for safe keeping during the Second World War, and were not all returned to their original places. This enabled the quick location of a stall plate to be made, together with a short biographical note. During the ensuing years Winterbourne regularly updated this record as new Knights were created.

In 2011 Doug Harding was commissioned by the Dean and Canons to photograph each stall and the details of each of the plates and volunteers in St George's Chapel Archives and Chapter Library have updated the text and indexes. The writer has linked the photographs to the text with much assistance from Vaughn Wright. This new edition, printed as a loose leaf document of about 300 pages and enclosed in a full colour binder in order to be able to add new Companions as they are appointed, will be available to purchase from St George's Chapel Shop in early 2015 priced at £60 plus £15 postage and packing UK (price on application for overseas). A compact disk, readable on a personal computer will also be available price £20 plus £2 postage and packing UK, £5.50 Overseas. To pre-order, contact shop@stgeorges-windsor.org or write to St George's Chapel Shop, 1A The Cloisters, Windsor Castle, Windsor SL4 1NJ.



'A godsend when explaining the stall plates to visitors' - Brian Duckett, Chapel Steward

*Colonel David Axson
Military Knight of Windsor*



The stall plate of Henry Tudor, Duke of York, later Henry VIII (1491-1547). Reigned 1509-1547. He was created Prince of Wales on the death of his elder brother Arthur.



Stall Plate of Sir John Major



Stall South 21 occupied by Sir John Major

Photographs: Doug Harding