

Feature

Windsor Investiture

Garter Knights

Sir John Major

Feature

Composing for Christmas





DIARY OF EVENTS

JANUARY

- 6 Epiphany
25 Chorister surplicing and installation of a Lay Clerk
31 'Be a Chorister for a Day'

FEBRUARY

- 25 Ash Wednesday
17-22 'Painting stories'. Family activities in the Moat Education Room

MARCH

- 3 Quarterly Obit
8 Afternoon organ recital
12-15 Windsor Festival Spring Weekend
22 Afternoon organ recital
23 St George's School Henry VIII Art Exhibition in the Dean's Cloister (to 4 April)
24 St George's School Supers Choir sing Evensong

APRIL

- 1 Castle closed to visitors
5 Palm Sunday
8 - 18 APRIL 2010 Henry VIII: A 500th Anniversary Exhibition in the Drawings Gallery, Windsor Castle with exhibits from both the Royal Collection and St George's Archives
9 Maundy Thursday
10 Good Friday
12 Easter Day - Evensong broadcast live on BBC Radio 3 at 4 pm
6-9 & 13-18 'The Henry Hunt'. Family activities in the Moat Education Room and throughout the Castle

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 one of the Gilebertus Christmas tree hangings available from the Chapel Shop.
Photograph: David Clare

the Companion



Photograph: David Clare

The first thing that comes to mind when the College of St George is mentioned is, not surprisingly, the Chapel. After all, the Chapel sits at the heart of the College and expresses the fundamental raison d'être of the place.

And then, the next thing that is usually thought of is the music that soars within the Chapel day by day. It is the music that so many people come to hear. It is the music that draws people, in their thousands, to this place of worship.

When I was much younger, I was somewhat impatient with people who were drawn to church 'because of the music'. It seemed to me that this was a bit of a soft option. Christianity was made of sterner stuff!

Over the years, however, I have begun to think that I should not have been so impatient. In one of his letters, the composer Felix Mendelssohn wrote: 'People usually complain that music is so ambiguous, that it leaves them in such doubt as to what they are supposed to

think, whereas words can be understood by everyone. But to me it seems exactly the opposite'. Perhaps it is the case that words are clumsy and imprecise whereas music can be finely honed and crystal clear.

Certainly, many people find that music evokes, touches and stimulates a spiritual nerve (a divine homing instinct) more sharply and surely than much religious vocabulary. Here at St George's, this is something that we understand. It informs our ministry.

David Clare

Dean of Windsor



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The Waterloo Chamber - Windsor Castle



Lawrence Dallaglio OBE (by kind permission)

VIEW FROM THE MIDDLE WARD

WINDSOR CASTLE'S FIRST INVESTITURE

Her Majesty The Queen held an Investiture at Windsor Castle on Tuesday 11 November 2008. This was a departure from the norm. The majority of Investitures, some twenty a year, are held in the Ballroom of Buckingham Palace with one in the Grand Gallery of the Palace of Holyroodhouse, Edinburgh, and occasionally another in Cardiff Castle.

The prospect of holding some Investitures here created an air of great expectation and excitement in the Castle and much enthusiasm as plans were being finalised and the minute details addressed by The Lord Chamberlain and his Department, the Central Chancery of the Orders of Knighthood, the Master of the Household, the Castle Superintendent and his staff and, indeed, many others. The protocol followed, as much as was possible, that undertaken in Buckingham Palace.

The Investiture was held in the magnificent splendour of the Waterloo Chamber with guests arriving at the State Entrance, proceeding up the Grand Staircase and entering through the Grand Vestibule. Staircase parties were provided by the Household Cavalry Mounted Regiment and Gentlemen Ushers supervised the proceedings with support from some of the Wardens of Windsor Castle. A selection of music was played before and during the event by a ten-piece orchestra from the Band of the Life Guards in the West Musicians' Gallery under the direction of their Director of Music Captain Kevin Davies.

Her Majesty entered the Waterloo Chamber from St George's Hall accompanied by the Master of the Household and attended by two Gurkha Orderly Officers, a tradition introduced by Queen Victoria in 1876. Also on duty was a contingent of the Queen's Body Guard of the Yeomen of the Guard originally formed in 1485 by King Henry VII following his victory at Bosworth Field. The Investiture coincided with Armistice Day and those attending commemorated the

two minute silence shortly before The Queen arrived.

Eighty-four recipients attended for awards published in the Queen's Birthday Honours List 2008. Each had the opportunity of inviting three guests. The honours ranged from a Dame Commander of the Most Honourable Order of the Bath to awards for services in Iraq. Royal Victorian Order awards were made to The Lord Faringdon, formerly Lord in Waiting to The Queen (KCVO), Miss Pamela Clark, Registrar of the Royal Archives (LVO), and Huw Jones, a Royal Chef (MVO). Among others being decorated was Lawrence Dallaglio, former England rugby union captain, for services to rugby and charity (OBE). Recipients congregated initially in the Queen's Drawing Room and the Queen's Ball Room in the State Apartments, and entered the Waterloo Chamber from the Garter Throne Room where The Queen decorated each individual and congratulated them on the honour she had bestowed. Those who received a knighthood knelt before The Queen and were dubbed with the sword used by her late father, King George VI, when, as the Duke of York, he was Colonel of the Scots Guards. Having been invested the recipients exited via St George's Hall.

At the conclusion of the Investiture Her Majesty and her entourage proceeded down the aisle of the Waterloo Chamber and she retired through St George's Hall, after which the Hall was used for portrait photography. I believe that it is particularly appropriate that the Waterloo Chamber has been used for this purpose. It was built by covering over the Horn Court with a timber framed clerestory reminiscent of a man-o'-war of Nelson's

The Royal Collection © 2008, Her Majesty Queen Elizabeth II



Arthur Wellesley, First Duke of Wellington (1769-1852) by Sir Thomas Lawrence (1769-1830)

period, to display some 'twenty-five portraits by Sir Thomas Lawrence of the allied sovereigns, statesmen and military commanders who had been responsible for the overthrow of Napoleon'. Each, by definition, was an individual of great distinction and merit. It is apposite that not only were they looking down on the proceedings but that each award was received under the gaze of no less a hero than the Duke of Wellington.

I have no doubt that holding Investitures here brings an exciting new dimension and purpose to the life and work of Windsor Castle, which I believe is a very fitting location for such prestigious and important national occasions.

*Surgeon Vice Admiral Ian Jenkins
Constable and Governor, Windsor Castle*

SIR JOHN MAJOR KG, CH, PC

‘A DECENT AND HONOURABLE MAN’

It is the morning of 29 November 1990 and The Rt Hon John Major, MP is waking for the first time as Prime Minister of the United Kingdom. He remembers his 'mixed emotions' that morning; the need to 'get on with it'; and, just briefly, thinking 'it's an awful long way from Brixton to Downing Street'.



Sir John Major, Garter Day 2005

The enormity of this task seems too great for most of us to imagine and yet Sir John had dreamed of politics since first visiting the House of Commons in 1956, aged just thirteen – ‘the history and atmosphere just reached out and enveloped me’. It was, however, the Chancellor’s job that he dreamed of, and it is the economy that he chooses to discuss first when I ask about the three legacies of which he is proudest.

With inflation ‘going through the roof’ and interest rates at fourteen percent, the economic climate was a far cry from

the ‘clement economic times’ he had wished for, in which he could have ‘produced a lot of reforming budgets, changing the living conditions of people who weren’t so well off’. Sir John recognises the unpopularity of some of the ‘tough decisions’ taken in the early nineties, not to mention the cost in terms of the loss of votes, but he remembered as a small boy what it was like ‘when the week went on longer than the money’, and he was determined to kill inflation. He is staunchly proud of bequeathing ‘the best economic circumstances any incoming government has inherited for generations’ and the resulting ‘long-term run of good prosperity’ that followed.

The second legacy, for which it might be said he is not often publicly recognised, is Northern Ireland. It was a political hot potato and a curious decision for a politician with limited experience and knowledge of the subject, but for Sir John it seemed ‘intolerable’ and ‘morally wrong that we should find it any more acceptable to live with murder and mayhem in Northern Ireland, than we would in any other part of the UK: we had to do something about it’. Sir John recalls that, over one of their regular glasses of whisky following Prime Minister’s Question Time, John Smith, then Leader of the Opposition, had said ‘I’ll support you – there are no votes in it!’

As Prime Minister, more general support also came from other, perhaps unexpected, sources. His staff at Number 10, numbering then only about 100, were ‘very much a family’, the ‘bonding and binding was very strong, from the messengers kind enough to bring you tea and biscuits’ upwards. There was a ‘real sense of fun – even in the bleakest moments’, and Sir John talks warmly of those who ‘became and remain close friends’ from within that team.

When I ask about the dark moments, or those days when the enormity of the job threatened to overwhelm, he mentions two. The deaths of Johnathan Ball and Tim Parry in the Warrington bomb of 1993: ‘two young boys, two shattered families, and many more injured. I wondered if we would ever reach peace in Northern Ireland’. The second was a morning about a month after Sir John took Office. He remembers Robin Butler (then Cabinet Secretary) ‘reminding me that I needed to handwrite instructions for the Trident submarines, in the event that the UK was destroyed in a nuclear exchange’. There is a pause while the enormity of all that this implies hangs in the air. ‘That does bring home to you that being Prime Minister is a bit different from anything else you’ve done’, he says, with the hint of a smile.

It certainly is. Existing on about five hours sleep for seven years, ‘always

waiting for the phone to ring with a crisis. It is an exhausting job, unlike any other. As a cabinet minister there is a specific brief, but as Prime Minister you are the ringmaster, holding together all sorts of competing policy ambitions, having to adjudicate’.

So how is life for an ex-Prime Minister? ‘It’s very good, there are lots of things to do, it’s a lovely world out there’. A variety of business interests keep Sir John on the road for four to six months of the year. He writes, finding it ‘impossible not to pick up a pen in every spare moment’. An autobiography and a book on the history of cricket are already published and a history of music-hall is in progress, a tribute to his parents’ life. ‘Perhaps surprisingly’, Sir John also writes poetry. There is extensive charity work, his love of sport – ‘cricket, soccer and rugby particularly’ and music – ‘from classical all the way through to the Rolling Stones and Madeleine Peyroux’. Are there any unrealised ambitions, I ask. ‘Yes, lots’, comes the reply, ‘the role of Prime Minister is just one area of endeavour’.

In the field of that endeavour, we also talk about the National Lottery. It is the third of the achievements of which he is most proud, offering support to the principal areas of enjoyment in his own life – heritage, sport and the arts – which for his seven years in Office had to be laid aside. Like many of Sir John’s political decisions, the foundation of the Lottery indicates the primacy of the ‘decent and honourable man’ over the politician and spending a very enjoyable and relaxed morning with him bears that out in hatfuls.

Georgie Grant Haworth
Development Director

Photographs: David Clare

On installation each Knight or Lady of the Garter is allocated a stall

in the Quire where the plate displaying the full Coat of Arms (which becomes hereditary) is fixed and over which is displayed the banner and crest (coronet for Ladies). Whilst the choice of heraldic devices featured in most of the older Grants of Arms

is unknown, the modern Grants highlight an individual’s achievements.

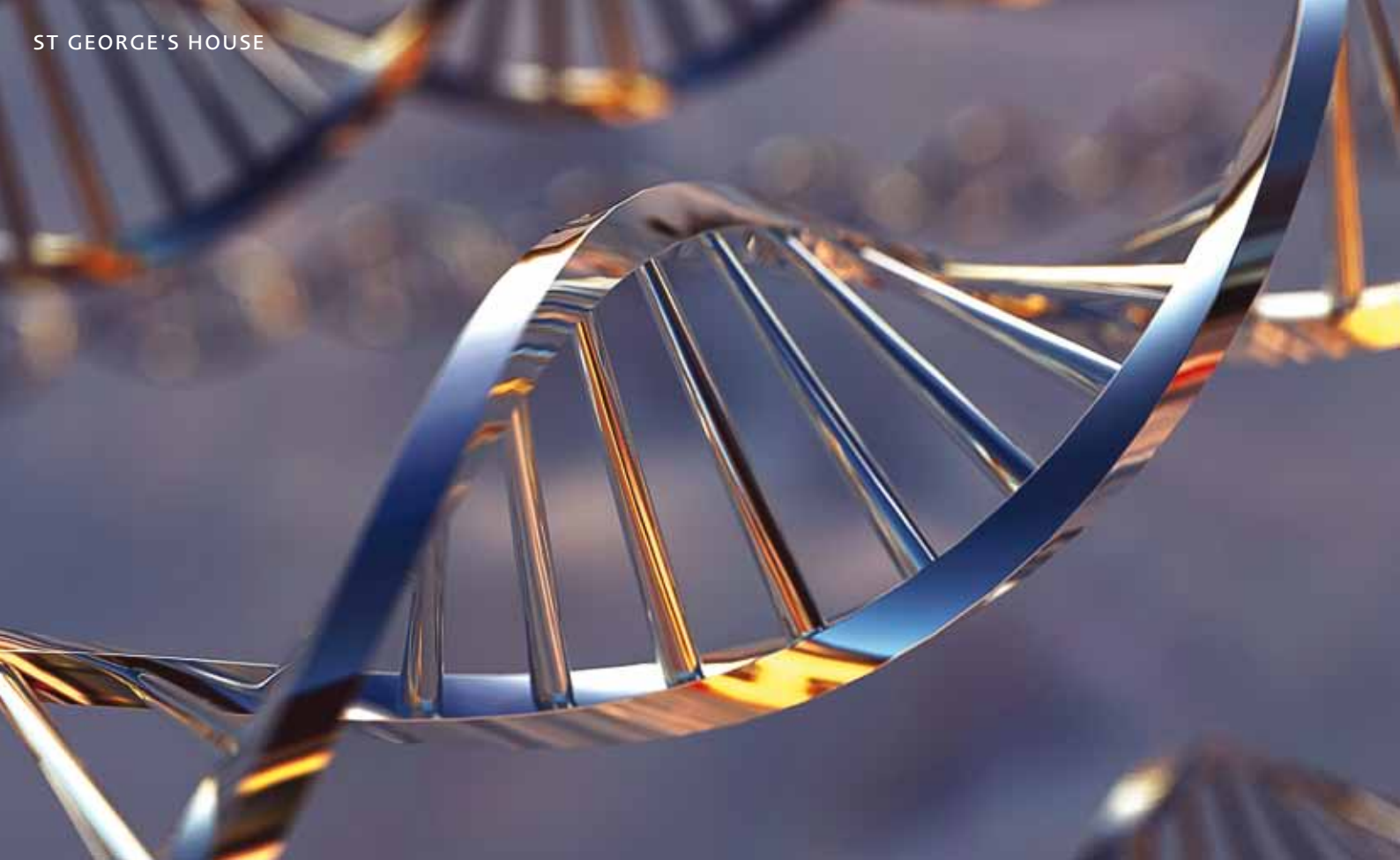


Banners are painted on silk and crests carved and painted lime wood. The green and blue check background to Sir John Major’s banner refers to the Chancellor of the Exchequer and alludes to his wife’s book entitled *Chequers: the Prime Minister’s Country House and its History*. The yellow portcullis refers to Parliament and the red roundels represent cricket balls and his love of that game.



His crest is a magnificent hunting stag referring to his home and former constituency, Huntingdon. The gold key represents his time as Prime Minister and First Lord of the Treasury, the blade alludes to his surname and the Roman ‘10’ in the bow to No 10 Downing Street.

Colonel David Axson



Milk or Meat?

In September St George's House joined forces with Cumberland Lodge to host a large conference on scientific education. As it happened the conference took place in the same week that the Organisation for Economic Co-operation and Development published their extensive report on education.

The UK did not do well. According to the report we have excessive testing, large class sizes, and below average spending on secondary school students. And within moments of starting our own conference it was clear that there were other problems too.

First among them is the well documented fact – brought out in our own Annual Lecture by Professor Sykes – that there are insufficient science graduates. Why? There is no one answer to this question but it must

in part be due to the falling number of students taking science at A-level. But why are numbers falling? Is it because science subjects are regarded as difficult or is it because curricula design is flawed at the early stages of education.

Sitting in amongst a grand array of teachers, curriculum designers, academics and commentators, I was struck by a central concern, a kind of *leitmotiv*. And it sounded in every session. Whether listening to Dr Laura Grant, Professor Michael Reiss,

Is the study of nature self-evidently a better preparation for life than the study of human interaction?

Dr John Holman or Lord Winston, that *leitmotiv* came to the surface, asking the same question again and again: what is the purpose of scientific education?

Once the theme was brought to light, two camps formed at opposite ends of the spectrum of intellectual possibility. There were those who believed that the purpose of scientific education was to provide a basic level of scientific literacy to the widest possible audience. And then with equal and opposite fervour there were those who believed that dumbing down must be avoided at all costs, and that students had to be taught scientific principles in a logical and coherent manner. One side demanded milk, the other meat.

The debate raged. At times the strength of conviction showed as conversation came close to – but never quite reached – boiling point. As an outsider it is not hard to understand both points of view. If you want to teach science to every student then it hardly seems possible to attempt to load the curriculum with theoretical weight; you will think it better to feed your students with easily digestible milk. Yet, if you want to prepare students for a career in science it hardly seems possible to empty the curriculum of the very theoretical weight that defines the credibility of the subject; you will want to feed your students solid meat.

Given the polarity of opinion I imagined that the conference would find its way to a deeper understanding of this milk or meat *leitmotiv*. It never quite got there. And the fact that it never got

there is no real surprise, as the getting there would have involved asking the unimaginable question: Why is it that Science is a core subject, a subject that every child has to learn?

It is clear that every child must learn to read; they must, therefore, learn English. It is equally clear that every child must learn to count; they must, therefore, learn Mathematics. It is perhaps less clear why every child must learn Science. Is there an immediately obvious case for thinking that Science rather than History, for example, ought to be a core educational discipline? Is the study of nature self-evidently a better preparation for life than the study of human interaction?

Surely there is a case to be made for the suggestion that Science should not be a core subject. If students were free to choose to study Science then surely a large number of the disinterested would vote with their feet. The audience would change. The obligation to keep everyone interested would be greatly reduced and the opportunity to construct solid foundations greatly increased.

And yet, maybe not. This conference showed two things clearly. First, there are no easy solutions. Second, when faced with difficult, seemingly intractable, problems you need dedicated and committed people to find a way forward. And there are such people; we spent three days in their company.

Canon Dr Hueston Finlay
Warden, St George's House

Into the Future

As we look forward to 2009 we are planning the programme of Consultations for the House. Here are some of the conversations we very much hope to host:

Are GM foods the right way forward? Given an increasing world population there are those who suggest that GM is the only way to feed the world. There are others who fear the unknown consequences of meddling with nature. Is this an experiment worth trying or too dangerous to even begin?

What is the purpose of prisons? The public demand for punishment has seen incarceration rates soar. The result is prison overcrowding, a dangerous result when prison means not only punishment but also protection and rehabilitation.

How can Britain secure future energy needs? Getting people together from across the energy industry and government, we hope to make a contribution to this difficult yet practical problem.

For details of the House programme please see our website – www.stgeorghouse.org.

A profile of Mark Shuttleworth, self-funded cosmonaut and creator of the Ubuntu Linux distribution.

Daydreaming, particle physics, flashes of insight and coming home are on his list of likes, along with Spring, lime marmalade and MiG-29s!

At once I identify that aspirational mixture of the enquiring mind undaunted by challenge, coupled with the pursuit of the unknown, both prime characteristics of the enterprises that Mark has founded. Perhaps more importantly, he remains mindful of the energy which is gained from interaction with those around us. We have a responsibility as educators to encourage children to see beyond the boundaries and the obstacles which would otherwise divide and limit us. However, while there is a certain thrill and exhilaration in realising one's dreams, there is also a need to understand the due diligence and responsibility which accompanies such aspirations.

Mark Shuttleworth, the South African entrepreneur, achieved his dream of flying into space in 2002: blasting off from Baikonur, Kazakhstan as part of the crew of Soyuz TM33 and docking with the International Space Station two days later. This journey cost him \$20 million, barely a snippet of the

fortune he amassed following the sale of his internet-based company Thawte, which specialised in secure online transactions and cryptography.

'Going into space and seeing the earth from a distance makes it clear just how interdependent we are. So I wanted to do something that was really global: free software is a phenomenon that is truly global'.

The process of connecting the people of the world and the access to information which this affords, is fundamental to Mark's philanthropical endeavour. In 2004 he founded the Ubuntu project, using Linux distribution to produce a high quality desktop and server-operating system that is freely available worldwide. This will have a radical impact on economic opportunities and education, especially in the Third World.

Mark has developed a reputation for helping others reach the goals to which they aspire. The Shuttleworth



Foundation is a non-profit organisation, established as part of his response to the slow rate at which new ideas for social reform are commonly realised due to lesser funding and the speed at which investment is able to facilitate change in industry. The Foundation seeks to assist budding entrepreneurs in developing countries – particularly his home country South Africa – to develop and support businesses. It has also promoted the Open Source concept that affords children the technological opportunities they deserve.

Schools should also be about inspiration and opportunities, unlocking the talents of children and providing the impetus to propel them toward their dreams and fuel their motivation to reach beyond apparent limits.

Yvette Day
St George's School

Artwork by Robert and Andrea, Year 7





Photograph: David Clare

A labour of love began when Military Knight of Windsor Major Richard Moore decided to update the history of the Military Knights and their predecessors the Alms (or Poor) Knights.

Edmund Fellowes, Minor Canon from 1900 to 1951, had produced a history of the Windsor Knights in 1944 and to this had been added an unpublished addendum taking the list of names up to the 1980s. There was, as Richard observed, 'something of a need to bring it all up to date'.

The list begins with Robert Beverle who was one of five Alms Knights, whose names appear during the reign of King Edward III. King Edward IV in his reign of twenty-two years appointed nineteen and Queen Elizabeth, fifty-seven from 1558 to 1603. Edmund Fellowes lists the knights by date order of appointment (of seniority) and provides an alphabetical index of names. Richard Moore has numbered them as well –

and binding. A rather heavy completely acid free paper developed for Kew Gardens, for seed storage, was chosen and a medieval cord binding technique using Alum tawed white goat's skin leather, designed so the book will lie flat wherever it is opened. Dr Lane had restored a number of books with this binding but had never made one, so although this project was a first for him, he knew what to do.

The eighty-two pages of calligraphy by Grace Meeking took the best part of a year and the whole book nearly two years to make. Also working on the project was Colonel Charles Webb (646) who checked the names of regiments. This was an important task given the number of times names

The eighty-two pages of calligraphy by Grace Meeking took the best part of a year and the whole book nearly two years to make.

Grace Meeking working on the calligraphy



Photographic sequence showing the bookbinding in progress

MILITARY KNIGHTS OF WINDSOR
BOOK OF REMEMBRANCE



The Book of Remembrance on display in St George's Chapel

from Robert Beverle, number 1, to Bruce Watson, number 648.

With the thought of a Book of Remembrance in mind Richard (number 637) and his wife Jenny then rearranged the list of names into death order, showing the dates of appointment, of death, their regiment, and, where appropriate, a one line profile; for example 'John Bodenham, Lieutenant to Sir Francis Drake'.

The next step was to approach Dr Roderick Lane, Bookbinder to Her Majesty The Queen for advice on paper

have changed. Each regiment is listed by the name it had when the Military Knight was serving in it – which is not necessarily the same as the name it had when the Military Knight died. There are over six hundred entries in the Book of Remembrance, from Robert Beverle, who died on 7 July 1368, to Major 'Tommy' Thompson (625) who died on 21 March 2006. The book was dedicated at the Garter Requiem on Tuesday 17 June this year and should last a thousand years.

The Revd Michael Boag
Succentor and Dean's Vicar



Major Richard Moore reviews the finished book



COMPOSING FOR CHRISTMAS – CHORAL

Yvette Day asked Composers to make a few
comments about the challenges of composing choral
music for the Christmas Repertoire

My earliest published composition was a Christmas carol – the *Shepherd's Pipe Carol*, one of a batch of pieces David Willcocks took along to Oxford University Press while I was a student in his Harmony and Counterpoint class at Cambridge – and from time to time I have written carols ever since. I think that carols are a rather lovely and little-noticed art form, a wayside wild flower of music and, as such, especially English. Carols have been written and composed in England since the Middle Ages, a longer continuous history by far than the symphony or string quartet. Carols are both folk art and, sometimes, high art, but I think they should have an essential simplicity, with words that express the wonder of Christmas, and music reflecting the basic forms of song, dance, and lullaby. Christmas for me is both a religious and a folk festival, durable, warm, and inclusive. It's still my favourite time of year.

John Rutter

Much of my Christmas music has been born as a result of people asking me to write for their choirs. Often you write for someone you know well, and you will probably know the sound of their choir. If I am composing Christmas music for my own amusement, I am normally inspired to do this when the great festival is over!

It always seems a pity that the commercial world does not recognise Advent, and instead starts to celebrate Christmas in early November. For those who work in the Church, the excitement and magic of Christmas is all the more powerful having gone through Advent, with its heavy themes of darkness, sin and Judgement. Christmas emerges as a great festival, and the wonder of the Incarnation has a special significance. Both of these seasons are a rich inspiration to composers, and have produced some very great music through the centuries. I like Christmas music which has some depth and a real sense of wonder at the birth of Christ, rather than too much musical tinsel.

Malcolm Archer

I love writing for Christmas services, for the English Christmas is a most complex and subtle festival. Many people who come to Midnight Mass or the Nine Lessons and Carols never set foot in church for the rest of the year – they may even be tourists, or listening in from some remote part of the world. They seek that extraordinary atmosphere, found nowhere else, a combination of the arcane – the Celtic midwinter feast held when nature is at its stillest and darkest: the human – a poor family, beset by cruelty of the world – and the extraordinary magic of the Incarnation, a moment of perfection in a dangerous political setting. The essence of Christmas music is bitter-sweet and poignant. Writing for a Christmas service means stepping into a road well-travelled, where an attempt at subversion is not for the faint-hearted. Finding an unusual or un-set Christmas text is very hard, and avoiding the cheesy pitfalls even harder; for the true character of Christmas is not sentimental but intense: hope faintly flickering in the dark.

Judith Bingham

Christmas *smells* a certain way – cinnamon and conifer, chestnut and brandy; *feels* a certain way – warmth of fire, billowing breath in morning air, boot crunching in snow. And then there is the *memory* of Christmas, remembrances of family present and departed, sledge-rides from lost decades, loneliness and companionship. There's no other time of year that distils such an intense brew of feelings and emotions.

A composer takes one or few or all of these sensations and gives them back to singers and audience as music, as an aural testament to the uniqueness of this time of year and everything it represents. Whether dealing with secular or sacred music, the composer aspires to create, from the special essence of Christmas, a sound-world which is as unique and as special as the thing itself, so that all participants in the celebration can recognise it and say to themselves, "Yes, this is Christmas."

Tim Sutton

I have very vivid and very fond memories of the uniquely magical atmosphere at the Christmas services during my time as a chorister at Canterbury Cathedral, and it has been wonderful to be able to continue to contribute to worship at this very special time of year through my work as a composer. I am also very aware, through that same experience, what an incredibly busy and demanding time it is for our choirs, and how rehearsal is even more limited than usual, and I have tried to make sure that my own two Christmas pieces (and four, strangely, for Advent...) are not unreasonably demanding.

I'm afraid I'm terribly old-fashioned when it comes to Christmas carols – the best ones are medieval of course, and for me, a proper carol should be clean, clear and direct in outline, with an almost rustic verve; it should have a medieval (or neo-medieval) text; it should be in compound metre(s); if possible, it should have a verse-and-refrain structure, and it should dance. I managed some of these attributes in my first carol *Ane Sang of the Birth of Christ* (for St Mary's Cathedral, Edinburgh) and was delighted to be able to encompass all of them in my second, *Nowell sing we* (for Truro Cathedral), which is also – and this is important too – very short!

Gabriel Jackson

6 CANONS' CLOISTER



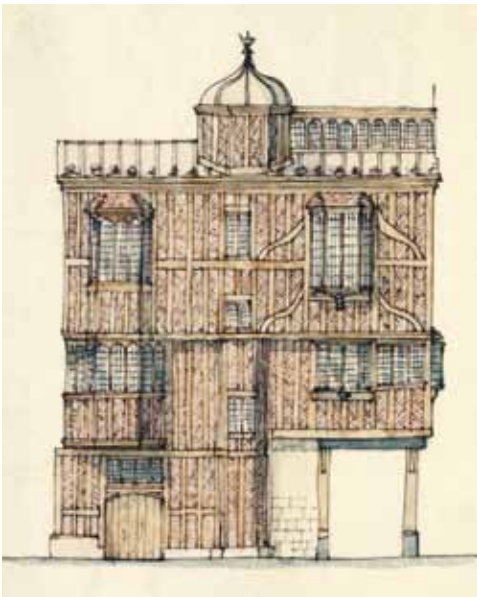
Photograph: David Clare

The architectural history of the Lower Ward of Windsor Castle is one of construction and demolition.



Plan of Chapter Buildings by A.Y. Nutt (detail), 1884. Shows 6 and 7 combined.

Since the later years of the reign of King Henry II, when it was the location for a new royal palace, the site has evolved into what today stands as a unique collection of buildings. Nowhere is this more evident than in Canons' Cloister and, in particular, 6 Canons' Cloister.



Sketch from report by Seely and Paget, c.1967. Shows south elevation of No. 6, c.1565.

With its timber-framed range jutting proudly out into the cloister garth the building would, in Henry VIII's time, have been perhaps the finest of all the canons' homes.

Lying between the Dean's Cloister to the south and the north curtain wall of Windsor Castle, Canons' Cloister was largely built between 1352 and 1355 to accommodate the twelve canons and thirteen priest-vicars of the College of St George. Accommodation originally consisted of between twenty-two and twenty-six bays providing rather cramped quarters for members of the College. In the early 15th century the priest-vicars left to occupy new accommodation, in the Woodhaw (an area to the east of the Vicars' Hall), allowing the canons to expand their homes into the newly vacant lodgings. Indeed, the Treasurer's roll for 1415-1416 records that money was spent 'in making new in the cloister of the canons'.

Number 6 is situated on the north side of the cloister, built against the Castle's curtain wall with views out towards Eton. The building would once have been a fine home for a canon. In the

early sixteenth century the distinctive extension that we see today was built, transforming number 6 into the most impressive home in the cloister. We can only hypothesise about early occupants but one might well have found Thomas Wolsey, soon to become the most significant canon of his day, living there from 1511 to 1514. Certainly the design of the extension draws comparison with Hampton Court creating the intriguing possibility that it may have been completed for Wolsey.

The College Archives contain numerous documents relating to the canons' homes, including two 'income books'. These manuscript books provide a list of the occupants of number 6 from 1678 and continuing for the following 250 years. The books themselves record the movements of canons and the payments they made for fixtures and fittings like wainscott as they entered a new house. From these documents we can see that the noted European scholar Isaac Vossius



Canon Joseph Goodall

occupied the house in the 1680s. Later, in 1820, old links with Eton were maintained when the school's Headmaster and then Provost, Canon Joseph Goodall, moved into the property. Plans in the Archives demonstrate that circa 1840, shortly after Goodall's occupancy, numbers 6 and 7 were combined into one even larger property.

Also to be found in the Archives are a series of documents recording the 1960s restoration work undertaken by Seely and Paget. In 1967, during works on 5, 6 and 7 Canons' Cloister, number 6's Tudor façade was uncovered.

Previously enclosed by a grey render, the original timbers were preserved and the distinctive herring-bone patterned brickwork was inserted, restoring the extension to something of its former glory. Attracting a great deal of interest from the then named Historic Buildings Council, work was undertaken to sure-up what was described in the 1967 Friends' Report as a 'shaky structure'. Similarly preserved at this time was the only complete section of the original timber arcading in the cloister. Now visible on the right-hand wall as one enters the building, this is a truly remarkable and unique survival.

As a new generation of canons take up the challenge, and great pleasure, of custodianship of the Lower Ward's historic buildings, we might only speculate as to what discoveries are yet to be made in the future. Documentary evidence and recent dendrochronological analysis have suggested that timber used in the construction of number 6 may have come from the same wood (Cagham Wood) as Edward III's timber residence within the Round Tower. Should this, for example, be confirmed it would tell us a great deal about the constructional sequence of Windsor Castle as a whole. Clearly we still have a great deal to learn about a building that has already stood for over 650 years.

Tim Tatton-Brown
Consultant Archaeologist to the Dean and Canons of Windsor &
Richard Wragg
Assistant Archivist, St George's Chapel Archives



Photograph from Seely and Paget report, c.1967. Shows the east flank. 'The old window openings as revealed before the removal of the Victorian insertions'.



External elevation of No. 6 by A.Y. Nutt, 1876. 'Sketch in Upper Cloisters upon portion of plaster being removed'.



No. 6 Canons' Cloister, Lower Ward, exterior, 1968. Shows No. 6 after Seely and Paget works.

www.stgeorges-windsor.org

I feel full. Come to think of it, I've always felt full. Information coming from all directions, and my appetite for it appears to grow with the seemingly endless variety of channels invented to provide it.

The internet has made access to information, and misinformation, easier than ever. We expect success when trying to find more of something and we desire it to be simple and immediate. Our problem now is not how to acquire

primary objectives were identified. First, to present the College of St George with its different departments alongside each other, opening up to the browser a more complete picture of what the College does.

where you don't have to dig too deep to find what you are looking for. If you want something specific we need to deliver it quickly, but we also want to increase dwell time and encourage lateral movement within the site. Navigating a site is a personal journey. We can define paths to follow but also need to provide the opportunities to entice the browser into making their own unexpected discoveries.

Having worked with the College over the last four years I've become very aware of the breadth, quality and quantity of its output. It is rich,



knowledge or its availability, it is having the time to discern and absorb it. I need more time!

We make snap judgements on whether it is worth investing even a small amount of time in reading, watching or listening. If it doesn't appear we need it, we're not receptive to it. But one thing that we are very good at, is noticing change, not the detail, just the fact that something has changed. Change is our opportunity; the opportunity to communicate the vibrant and active life of the College of St George.

In designing the new website three

Secondly, to be current. St George's has a rich past and this carries forward to the present in all that it does and achieves. To be current is to be new and this requires change. The site has been designed so that it can be easily managed from within the College. If we can keep the site fresh it will be more relevant and this will encourage repeat visits enabling the browser to gain a better insight and engage.

Thirdly, to make a complex story appear simple. There is a lot to communicate about St George's and browsers won't give it a chance if looks complicated. This has meant developing a site which is broad but

diverse and relevant. And yet so much passes in a moment... gone.

The internet provides an opportunity to stretch that moment a little further, enough to cross oceans and open the doors to visitors returned home, or those who have not yet had the opportunity to visit.

As the website develops and grows I hope that you are not too full to discover more of, and participate in, this community of St George.

David Clare
Exposed Design Consultants

St George's would like to thank the generous benefactor who met all the costs of the website development.

Bigger is better
if you're looking
for smaller!

God

One hundred metres below Geneva's western suburbs is an amazing laboratory network of Bond-like proportion.

There it is that the now famous Large Hadron Collider, running for some 27km, is poised to unlock the great secrets of the universe. It is an enormous piece of scientific kit, the purpose of which is to discover as yet unknown particles. Science walks around the room of human knowledge with an assured swagger but this posturing is a bit of a cover-up. Much is known about 5% of the universe. The other 95%? Well, not much. Terms like 'dark matter' and 'dark energy' get wheeled out to explain the as yet unexplained. But this is where the Large Hadron Collider may come into its own. By creating conditions startlingly close to the original Big Bang it is hoped that much more can be discovered about the missing 95%.

In particular there are many scientists who believe that this great apparatus under the turf will prove the existence of the Higgs particle, the so-called God particle. The standard model underpinning much of particle physics depends on this Higgs particle but no one has ever found it. It really would be exciting if these gigantic experiments were able to reveal this tiny but heavy particle.

The discovery of the Higgs particle – if that is what comes about – will tell us, however, very little if anything about God. The Higgs particle may well be known in the journalistic world as the God particle but its discovery, while enormously significant, will only tell us more about how the world is put together. It will not be able to tell us about why there is something rather than nothing. To answer that question would be to enter the mind of God.

Canon Dr Hueston Finlay

BBC 'SONGS OF PRAISE' Recording for two 'Songs of Praise' programmes will take place in St George's Chapel in early March 2009. One programme will be broadcast in April on the Sunday after St George's Day and the other later in the year. Details of how to apply for free tickets will be placed on the website (www.stgeorges-windsor.org) and promulgated locally as soon as they are known.

COMMUNITY NEWS 21 September – Baptism of Isaac Watts • 12 October – Baptism of Christabella Alice Manners Manners • 14 October – Funeral of Phyllis Dimond • 25 October – Wedding of Sophie Roberts and Richard Goulding • 4 November – Memorial Evensong and interment of ashes of Mary Downward • 6 November – Memorial Evensong and interment of ashes of Connie Wollaston • 16 November – Memorial Evensong for Alfred Fisher • 23 November – Admission of Ben Giddens as Acting Assistant Organist and Laurence Williams as Organ Scholar • 30 November – Baptism of Elizabeth Grace Toker and Jack Thomas Franklin Toker • 6 December – Wedding of Henrietta Webb and David Colvin



DARKNESS AND LIGHT

One of the interesting and regular tasks the Succentor has is to choose the hymns for services in the Chapel.

At the end of October, during the School half term, the weekend services were said – without the Choir – but with hymns accompanied by the organ scholar. For Evening Prayer on 26 October we sang four hymns from the New English Hymnal, numbers 245, 244, 331 and 239. There was a theme running through these hymns which most people spotted immediately. The first verse of the first

hymn (sung to the lovely Welsh tune 'Ard hyd y nos') begins, 'God, who madest earth and heaven, Darkness and light', likewise the second hymn starts 'Glory to thee, my God, this night', the third hymn '...fast falls the eventide' and the final hymn ends 'Your peace in our hearts, Lord, at the end of the day'.

The theme, of course, was Evening. It was the first evening service after Summer Time had ended and by the time it was over night had fallen like a curtain, the darkness had deepened.

Darkness and light are Advent themes, beautifully illustrated by the Advent frontal for the High Altar. From the deep dark blue background the central flowers emerge like stars. Their golden

light will expand across the whole width of the Altar on Christmas Day when the best white frontal replaces the Advent one.

From darkness to light is an image of reassurance and hope. Light may fail and the night may frighten but sleep refreshes the weary and the new day dawns with hope and expectation. The joyful light of Christmas strengthens and grows, turning the year towards the sun. A good thought to have last thing at night.

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