

600 THE CHANCEL

The chancel is the area of the church used by the clergy and choir during worship. In pre-reformation times, it would have been separated from the nave, where the congregation sat, by a rood screen in the chancel arch. At the eastern end is the sanctuary, the area around the altar which is separated from the rest of the chancel by the altar rail.

The chancel has been described as the “artistic treasure house of St Michael’s” as a result of the restoration work undertaken by G.F. Bodley between 1866 and 1868. This Victorian period was a time when many of England’s mediaeval churches were suffering the effects of their age and were repaired and restored in the popular Gothic revival style. For more information about GF Bodley go to 601.

Walk into the aisle and look up. The barrel roof was installed and painted during Bodley’s restoration. Across the middle are the titles of eight classes of angel – angeli, archangeli, principalus, powers, dominions, thrones, cherubyn, seraphyn - with decoration in the Gothic Revival style. Inscribed around the edge are words, in Latin, from Psalm 148:

Laudate Dominum de caelis: laudate eum in excelsis.

Laudate eum omnes angeli eius: laudate eum omnes virtutes eius.

Laudate eum Sol, et Luna: laudate eum omnes stellae, et lumen.

Laudate eum caeli caelorum: et aquae quae super caelos sunt, laudent nomen Domini.

(Praise ye our Lord from the heavens: praise ye him in the high places.

Praise ye him all his angels: praise ye him all his powers.

Praise ye him Sun, and Moon: praise ye him all ye stars, and light.

Praise him ye heavens of heavens: and the waters that are above the heavens, let them praise the name of our Lord.)

Looking down at your feet, you will see another glory of the Bodley restoration, the encaustic tiles produce by Godwins of Hereford (go to 603).

The North Side

Proceeding clockwise around the chancel we first come to the 1883 organ, built by Nicholson’s of Malvern. This is one of the finest “village” church organs in the area with the main families of organ voice represented by 13 speaking stops.

The action is electric throughout and the octave couplers 'independence of the manual and pedal couplers provides maximum flexibility in use. The sound is bright and cheerful as a result of the Great Diapason Chorus to Fifteenth together with the Swell Quartane. For more about the organ go to 604.

Either side of the organ are memorials to brother and sister, Thomas and Mary Roberts of Lawton Bury, who are also commemorated as donors of the screen at the west end of the church, and the clock. Lawton Bury was probably named for an ancient burial ground which had to be situated outside the village. Champion jockey, Freddie Fox (Frederick Sidney Fox, 1888-1945), lived at Lawton around 1900, as a teenager, and worked as the local butcher's boy. By 1911 he was training as a jockey in Berkshire and that year won the 1,000 Guineas. He went on to win the Derby twice, riding for the Aga Khan.

Above the memorial to Thomas Roberts is a large marble plaque commemorating the Rev. Richard Evans, who was Rector of Kingsland from 1769 until his death in 1797, having been bequeathed the advowson (power to appoint clergy) by his predecessor Rev. Dr. Sneyd Davies, a maternal uncle. He was also Prebendary of Hereford and Bangor cathedrals, and claimed descent from Rhodri the Great (Rhodri Mawr), King of Gwynedd and most of Wales by 844, and from William Lloyd, Bishop of Worcester who was sent to the tower for his opposition to the Catholic King James II. Richard Evans bought the Lordship of the Manor of Kingsland from Viscount Malden in 1793, and was succeeded by his sons Rev. Richard Davies Evans (died 1821) and Rev William Evans (retired 1841), and grandson Rev. Richard Davies Evans (died 1871). The ancient door leads to the 14th century **vestry**. Pause, if you will, to look at the step, worn by seven centuries of local feet. The schoolroom above, which was added in the 16th century, was demolished when the vestry was remodelled in modern times. Thomas Blount (1618-69), the antiquarian and lexicographer who lived at nearby Orleton, described the vestry as "an old room – probably for Confession".

A poignant brass tablet just beyond the vestry door records the loss of Mr and Mrs John Gethin, their two young children, nurse and family friend in a shipwreck off the coast of Brittany in 1896. John was born at Brick House in Kingsland and was the grandson of the famous local bridge-builder and County Surveyor; his wife was the daughter of a South Wales railway director, for whose fragile health the family had been to South Africa. The disaster made a deep impression on the country and the local Bretons who went to their aid. Queen

Victoria struck a special medal to commemorate the event and reward those brave people who went to their aid.

The plaque above the vestry door and the oval marble plaque to its right are memorials to Bryan Crowther, father and son, who owned Street Court. They were descendants of the powerful Marcher family from Knighton, former High Sherrifs of Radnorshire. Street is an interesting hamlet to the west of Kingsland, named for the Roman road from Caerleon that passes through it on its way to Chester. It was probably along this road that the Welsh army marched to meet the future Edward IV at the battle of Mortimer's Cross. The ancient mansion of Street, replaced in Victorian times, was built on the site of a Roman foundation and had a chapel ("Lestret") which likely predates the religious foundation at Kingsland.

Sanctuary

The Sanctuary is at the east end of the church, behind the altar rail. The name derives from the Latin *sanctarium*, meaning a place where the most holy things are kept. In some churches, the sanctuary was built over a place where a holy person was buried, or on the site of an earlier sacred site, possibly pagan. From 4th to 17th century, there was a legal right of sanctuary or asylum whereby a fugitive from the law, on reaching the designated place, could claim 40 days to decide whether to surrender themselves to the authorities for trial or to confess and ask absolution. The power was much used during the Wars of the Roses and in 1470, when Henry VI was briefly restored to the throne, Edward IV's queen moved with their children into Westminster Abbey to claim sanctuary. It is likely that Kingsland was used by those Lancastrians fleeing the battle of Mortimer's Cross in 1461. Sanctuary was not a guarantee of safety and many nobles who were fugitives from the Battle of Tewkesbury, a decade later, were dragged from the church to summary execution.

Under the window in the north wall, to the left of the altar, is the bishop's chair, carved in the 1890s by local man, Arthur Wall, as a wedding present for his bride. It was loaned to the church every time a bishop visited and later donated by the family.

The angel-capped riddle posts around the altar were donated by Dorothy Phillips of Street Court and kneelers, vestments and altar coverings have been made by local people to commemorate loved ones. The name derives from the French word "rideau", referring to the curtains that could be hung from the riddle posts.

The use of altar curtains went out of favour at the reformation but was brought back into fashion in church restorations from about 1900.

In the south wall, to the right of the altar, is a piscina, a shallow basin used for washing communion vessels. The water is sacramentally conveyed to the earth through a pipe. Next to it is a three seat sedilla, with seats of different height so that the priests could be seated in order of importance.

Rev. John Davies, DD, and his wife, Isabella, are commemorated in a large marble plaque either side of the altar.

Isabella Davies 'is a particularly noteworthy memorial She died in 1760 at the age of 82 and, according to the inscription, "deemed it the most honourable circumstance in her life to have served, in the capacity of a bedchamber woman, the best of queens". Women of the Bedchamber were usually daughters of landed gentry. On her mother's side, Isabella was the first cousin of James Brydges, parliamentarian and first Duke of Chandos (for whom Handel wrote his *Chandos Anthems*). Her mother, Beata Brydges, married Simon Danvers (or D'Anvers) and Isabella, known as Belle Danvers, became a Woman of the Bedchamber to Queen Anne on 1st August 1709. Her first husband was Dr John Hartstonge, Bishop of Derry (1754-1717), who was 33 years her senior. Belle Danvers appears to have been a difficult character, who made a bitter enemy of Sarah, Duchess of Marlborough, a close friend of the Queen, describing her as "not looking human". The diarist, Mary Cowper, said of Isabella Davies that "*She (Belle) married an Irish bishop who hoped to be made an English Bishop by marrying one of the Queen's dressers, but, I don't know how it happened, he missed his aim, and got only one of the frightfullest, disagreeablest wives in the Kingdom*". How Isabella fared as wife to the Rector of Kingsland is not recorded although her obituary, in the Gentleman's Magazine for June 1760, reports that her "considerable estate" went to Sir Henry, 3rd Baronet Hartstongue, her first husband's nephew, rather than to Sneyd Davies, her stepson. For more information about the role of a Woman of the bedchamber see 606.

The South Side

Memorials.

The Chancel Windows

The 14th century stained glass is one of the glories of St Michael's church, which has some of the few remaining examples of this work in Herefordshire, outside of Hereford cathedral itself.

The great **East Window**, above the altar is extremely fine and probably came from a workshop in Gloucester. During World War II it was removed from the window and buried in a local wood to save it from destruction or looting.

The topmost light contains a representation of "Christ in Glory", in which Our Lord is shown seated on a rainbow and holding a cross. The two lights immediately below show the coronation of the Blessed Virgin, Mary.

Perhaps an inspiration for Bodley's restoration of the roof, the three main panels show the four archangels together with coats of arms.

On the left, The shield contains the coat of arms of St Michael's founder, Maud de Braose, Baroness of Wigmore. This has been badly repaired as it has one bar too many. Below is the Archangel Raphael accompanied by the boy Tobias holding the miraculous fish.

In the middle panel, the Archangel Gabriel's annunciation of the Virgin Mary is represented above and the Archangel Michael's slaying the Dragon.

The right hand panel shows the Archangel Uriel with the prophet Eszdras (Esra) whose name is the scroll he is carrying. About this is the coat of arms of the See (bishop's seat) of Hereford which has been restored and replaced with the lion's heads topped with fleur-de-lis upside down.

For the stories behind the representations in the East Window, go to 606.

Other 14th century stained glass can be seen in the leopards face, in the middle window of the north wall of the chancel and the fragments of foliage in this and the southeast chancel window. The middle window of the south wall of the chancel is also 14th century. The figure of an archbishop with cross, staff and pall may represent either Thomas de Cantilupe, Bishop of Hereford, but is more Thomas á Becket, Archbishop of Canterbury, since the former did not become an archbishop. The surrounding glass is all modern.

The 19th century glass in the north and south sanctuary windows shows fathers of the ancient Church, Sts. Gregory, Augustine, Ambrose and Jerome.

G.F. Bodley and the restoration of English churches

GODWIN'S ENCAUSTIC TILES

Encaustic, or more correctly “inlaid”, tiles are glazed and decorated earthenware tiles. A design carved into a wooden block was pressed into the wet clay and filled with a lighter colour clay slip before firing. They came into fashion in the thirteenth century and were extremely popular for high status buildings and churches until the Reformation of the sixteenth century. Particularly fine examples of these early tiles are seen locally at Dore Abbey and St James’ Church, Colwall in Herefordshire and at Malvern Priory in Worcestershire.

Mediaeval heraldic encaustic tiles at Dore Abbey, Herefordshire




In 1848 William Godwin took over the manufacture of bricks, quarry tiles and drainage pipes at a factory in Lugwardine, north-east of Hereford. Four years later, his half-brother, Henry, brought the process of making encaustic tiles from the firm of Maw & Co. in Worcester. From 1853 the Godwin firm perfected the process of manufacturing encaustic tiles and became renowned for the quality of their design, and especially for the “orange peel” surface texture which mimicked the surface of the medieval tiles that they were often used to replace.

By 1863 business was booming under the enthusiastic endorsement of the firm by architect Gilbert Scott, who was engaged in the restoration of number of significant mediaeval churches. A new factory was built solely to produce tiles, 2 miles away, close to the railway line at Withington, where they were still made until the factory closed in 1988.

Encaustic tiles became increasingly popular during the Victorian Gothic revival period. Their production, although mechanised, had changed little since the thirteenth century. New technology meant that the range of colours expanded from the standard red and buff but many of the designs of the mediaeval period were retained: animals, fish, foliage and heraldic symbols being the most common.

64 HEREFORD COMMERCIAL PROSPECTUSES.

PATRONIZED BY  HER MAJESTY.

LUGWARDINE, NEAR HEREFORD.

GODWIN'S
ENCAUSTIC & TESSERÆ TILES,
FOR PAVEMENTS OF CHURCHES,
ENTRANCE HALLS, &c.,
IN EVERY VARIETY OF DESIGN & COLOUR,
Including a large number carefully imitated
from the best Ancient Examples.

More than 300 Churches have been paved with these Tiles, among which may be mentioned the entire Choir and Ladye Chapel of Hereford Cathedral, under the immediate superintendence of G. G. Scott, Esq., R.A.; also St. Michael's Church, Coventry; Pershore Abbey, Ludlow, and many other Churches; the New Assize Courts, Manchester; the Exchange Buildings at Birmingham, &c., &c., &c.

*Various Specimens of these Tiles may be seen
in the Architectural Exhibition Gallery,
9, Conduit Street, Regent Street, W.*

In his restoration of Hereford Cathedral in the 1860s, Gilbert Scott used Godwin tiles for a pavement throughout the tower crossing, the north transept, choir and Lady Chapel. Although other companies were producing tiles, Scott considered that those from the Godwin company were closer to the mediaeval forms than, for example, those produced by Minton in the 1840s for the new Houses of Parliament. Those in Hereford cathedral were made to designs by Gilbert Scott to match the small number of original tiles that were relaid. The tiles cost £600 in the 1860s (about £50,000 in 2021).

Reviewing the finished work, a local bookseller wrote that Jones also praises “In examining these truly admirable modern specimens of a long lost art, it is impossible to repress a degree of pride in the complete success of its present revival, and that too, by a Herefordshire artist, Mr W Godwin, of Lugwardine, near this city, to whom the highest credit is due for the consummate skill which

he has brought to bear upon a manufacture, destined so materially to aid in the proper decoration of our churches and public buildings.”¹



The Lady Chapel of Hereford Cathedral showing the Godwin tiles

Godwin tiles were used widely in the Victorian restorations of the county's churches. They were also, notably, used for St Michael's Church in Coventry, the Manchester Assize Courts, the Birmingham Exchange Buildings and "by appointment to HM Queen Victoria" at Windsor Castle

¹ J Jones (1863), *A Guide to the Restored Portions of the Cathedral Church of Hereford. Containing correct details of the metallic rood screen, corona, stained windows, carvings, pavements, architecture, memorials, and all portions of the new work, forming a sequel to the 'Handbook for Hereford'. With a plan of the Cathedral, showing the position of the various memorials.*

ANGELS IN THE CHRISTIAN CHURCH

In early Christian theology, the concept of an angel was characterised as a messenger of God, intermediate between God and man. Later came identification of individual angelic messengers: Gabriel, Michael, Raphael, and Uriel. These four angels are known by the higher rank of archangels. Gabriel announced the birth of Christ to Mary in the Gospel of Luke, Michael fought against the Devil in the Book of Revelation. Raphael and Uriel take lesser importance (and are sometimes absent) in Protestant theology, as they both only appear in the Apocrypha. There is disagreement over which books should be included in the canon of the Bible. Raphael takes on particular relevance in the apocryphal Book of Tobit, and Uriel in the second Book of Esdras (Ezra) and the Book of Enoch. However, in the Anglican, Catholic and Orthodox Churches, Raphael and Uriel have maintained their places as archangels. Angels (including archangels) are represented in a number of ways throughout the Bible:

In the Old Testament, angels are prominent in the life of the prophet Abraham. They appear to him on several occasions to deliver messages from God. After the Exodus, an angel leads the Israelites through the desert. Angels are again portrayed as important messengers: giving strength and instruction to the great prophet Elijah, and appearing (unusually) frequently in the writings of the prophet Zechariah, communicating messages to him, unlike in the writings of any other Old Testament prophet.

Angels play a key role in the events surrounding Jesus' birth, the nativity. An angel appears to the (priest, not the Old Testament prophet who has just been mentioned) Zechariah to inform him that he will have a child despite his old age, thus proclaiming the birth of John the Baptist, the prophet who prepared the way for Jesus Christ. Angels then proclaim the birth of Jesus to the shepherds later in the Gospel of Luke. In Jesus' teaching concerning the end-times angels, they will come with the glory of God the Father and gather together those who have been chosen by God to be part of his kingdom. They appear at important points in Jesus' life in the Gospels. In the Gospel of Matthew, after Jesus spent 40 days in the desert and had been tempted by the Devil angels came and ministered to him. In Luke an angel comforts Jesus during his agony in the Garden of Gethsemane, when he is about to be arrested and then crucified.

Finally, in Matthew an angel speaks at the empty tomb, following the resurrection and the rolling back of the stone by angels.

After Jesus' ascension, angels continue to appear in the New Testament narrative. They deliver messages of guidance to the disciples instructing them to proclaim the Gospel to particular individuals, such as the Ethiopian Eunuch and Cornelius. They also set free Christians who have been imprisoned for their devotion to Jesus. Like the Old Testament Book of Zechariah, where angels are frequently mentioned, the Book of Revelation contains many references to angels. Once again, they deliver messages to different churches and individuals, but are also active in carrying out God's work in the battle against evil. It is for that reason (warding off evil spirits) that the name St Michael and All Angels was chosen as the name of this church in Kingsland.

This identity of the church is shown in particular architectural features. Across the middle of the chancel roof, the titles of eight angels are listed in Latin, but not apparently in order of rank. They begin with 'angeli', 'archangeli' and 'principalus' and end with 'cherubyn' and 'seaphyn'. The main panels of the East Window represent a unique grouping of the four great archangels, which are not to be found anywhere else in glass or paintings of this period. These four archangels can be seen in 15th century glass in Weobley church, but not depicting the most significant incidents connected to their lives, as in Kingsland. These are: Michael spearing a red dragon, Raphael accompanied by Tobias holding the miraculous fish, Gabriel making his announcement to Mary, 'the annunciation' and Uriel, with the prophet Esdras (Ezra), bearing a scroll with his name. It is remarkable that this beautiful window survived the reformation and the English Civil War. It was reportedly removed during the Second World War and buried in a local wood to save it from possible enemy looting during an invasion.

The Nicholson organ

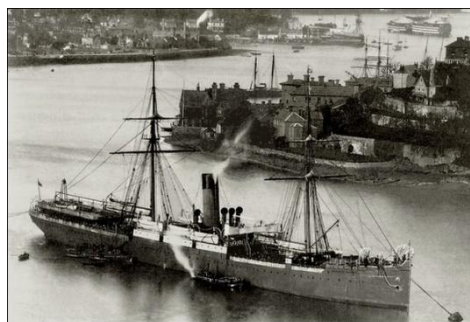
605 The Gethin Family memorial



John Gethin was born at the Brick House in Kingsland in 1866 and schooled at St Peter's in Hereford. He trained as an architect and set up practice in Cardiff, where he met Emily Thompson, the daughter of Mr T. R. Thompson, one of the directors of the Barry Railway Company. The couple were married in 1890. After the arrival of Lorna, in 1892, and John, in 1894, Mrs Gethin was in fragile health and the family took an extended break in South Africa for the climate. With them went their friend, Jemima Peace, and the children's nurse, Eliza Preston. All travelled as first

class passengers.

The family returned on the Castle Mail Packet Company's steamship *Drummond Castle*, whose Master, Captain Walter E. Pierce, had risen through the company from apprentice in 1868 to Master Mariner and was in command of his third ship. Drummond Castle had been built in 1881 by John Eider & Co. of Glasgow. She had an overall length of 365ft, with 43.5ft beam and 31.3ft draft. Her triple-expansion steam engines gave a nominal 600 horsepower and a speed of 12.5 knots. She was rated A1 at Lloyds underwriters.



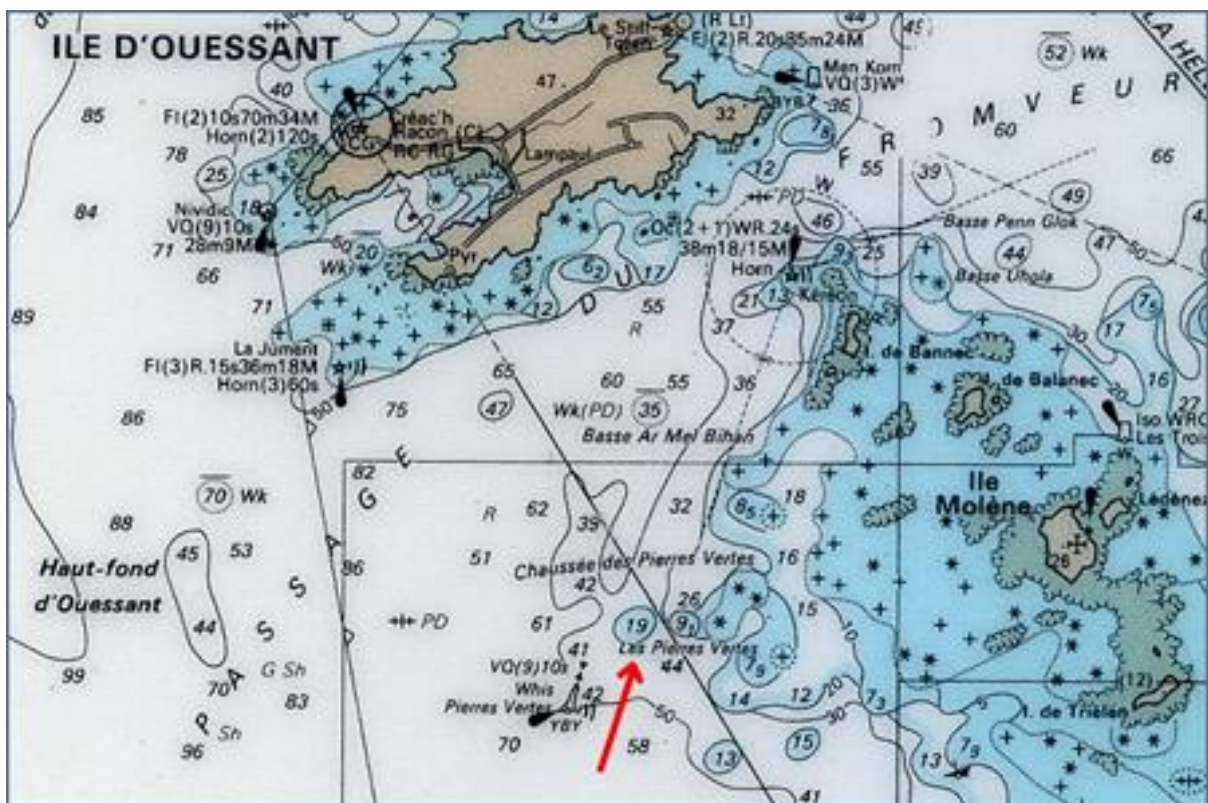
With the Gethin family on board, the *Drummond Castle* departed Cape Town on 28 May 1896 bound for London. She called at Las Palmas in the Canary Island to take on mail and coal, and to embark more passengers, before beginning the final stage of her journey to London.

Late on the evening of 16 June 1896, *Drummond Castle* was approaching Ushant (Ouessant), and island off the Brittany coast off the promontory to the north of the Bay of Biscay. The sea was calm, with a light southerly breeze, but visibility was poor due to mist and drizzle. Nevertheless, she made a good 12 knots and the passengers were enjoying their last night of on-board entertainment, celebrating the anticipated arrival the next day. At about 10.30pm, Captain Pierce left the passengers to retire to their cabins and went to the bridge where, despite worsening visibility, there were no adverse reports from the lookouts on

duty. He gave orders to continue at her current speed and heading in the expectation that conditions would improve towards dawn.

At the same time, the cargo ship *Werfa* was sailing in the opposite direction, outward bound from Brest to Penarth. The chief officer, Mr Chappell of Llanelli, spotted the *Drummond Castle's* lights and estimated that she was about half a mile inshore, too close to the coast and steering ENE, directly for the shore, a course that would soon run her into trouble. These observations were subsequently confirmed by the *Werfa's* Master, Captain Beer.

The coast around Ushant is notorious for its dangerous rocky islets and outcrops, made more perilous by the strong cross-currents. At about 11pm, the ship struck



a reef of rocks, the Pierres Vertes, at the entrance to the Fromvert Sound between the islands of Ushant (Ouessant) and Molène.

Many crew and passengers were thrown into the sea by the violence of the collision, which brought the Drummond Castle to a sudden stop, ripping her hull open on the razor-sharp granite rocks. She went down in less than three minutes, with most passengers drowned in their cabins and little chance of launching the life-boats, although efforts were made.



The sole surviving passenger, Charles Marquardt, who had boarded first class at Cape Town with the Gethins, was picked out of the water by Breton fishermen, François & Mathieu Masson and Joseph Berthelé, who had launched a rescue as soon as the tragedy was discovered. He cabled Castle Line from Ushant stating: “Drummond Castle total loss off Ushant. Am probably sole survivor”, although quartermaster Charles Wood and seaman William Godbolt were also picked up in the water some hours later. These three were the only survivors of 246 passengers and crew.



Charles Wood, Charles Marquardt et William Godbolt
les 3 survivants de Drummond Castle
the survivors of Drummond Castle (Collection privée)

The Admiralty received a cable later that night from the Apollo-class cruiser *HMS Sybille*, reporting that she had raced to the scene and lowered boats but the *Drummond Castle* had sunk too quickly to take off survivors. The cruiser *HMS Melampus*, torpedo-boat *HMS Spanker* and its accompanying tug, *HMS Traveller*, were ordered to assist as was the French Admiralty tug, *Le Laborieux*, but no further survivors were found.

Over the next few days, a large number of bodies were washed up on the shores of Molène and Ushant, men woman and children, many naked or clad only in night clothes. The local islanders dressed them in their own ceremonial



costumes kept for solemn rituals and many hundreds attended the funerals on the island. Breton artist, Charles Cottet’s painting *Gens d’Ouessant pleurant un enfant mort*, now in the Petit Palais, Paris, depicts Breton women mourning the body of a dead child. The French government sent the famous detective Alphonse Bertillon, inventor of the use of biometric

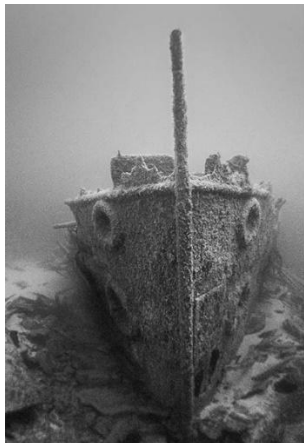
and “mugshots” to identify suspects by distinguishing marks, to establish the identity of the bodies. Of 53 washed ashore, he was successful with all but two.

In 1897, M. Bertillon and the Breton fishermen involved in the rescue operation were awarded “Drummond Castle medals”, 282 of which were struck by the British government in appreciation of their efforts. The British public and the Castle line also raised money to provide a clock for the church at Molène and to construct a reservoir (“the English cisterne”) for the island’s water supply, which is still in use today. The Archbishop of Canterbury presented a chalice and paten to the church of St Ronan.



In the House of Common, Joseph Chamberlain, Secretary of State for the Colonies confirmed that a Board of Trade inquiry would be set up into the causes of the tragedy. The Board of Inquiry found that Captain Pearce was much to blame for the navigational error and failure to take soundings which has resulted in the ship being so far off-course; his speed in the circumstances was also found to be excessive. As he was lost in the disaster, Captain Pearce was not able to answer for himself and the finding were most likely based on the observations from the *Werfa* and the Breton fishermen.

In the 1930s, the wreck of the Drummond Castle was located by an Italian salvage company. She was dived by a local Breton diver in 1979 and found to be under more than 200ft of water near the Pierres Vertes rocks. She had split in two but much of her structure was still intact. A few artefacts, such as plates, were removed and are on display in the museum at Molène, but she will be left alone as a grave to those who were not recovered. Attempts by the Mayor of Ushant to organise a commemoration in 1996 was supported by Union-Castle Travel Ltd, the most recent incarnation of the Castle Line, and was attended by two great grandsons of survivor, William Godbolt.



The bodies of John and Emily Gethin, their children Lydia and John, the children’s nurse, Eliza Preston, and family friend, Jemima Peace were never recovered. The brass plaque in St Michael’s church, Kingsland is their only memorial. **(There may be another in Llandough church nr Penarth)**

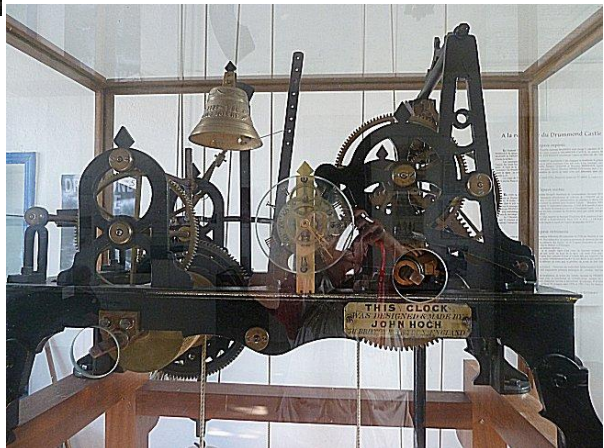
Drummond Castle, Molène



The English Cemetery



The English cistern



The church clock mechanism

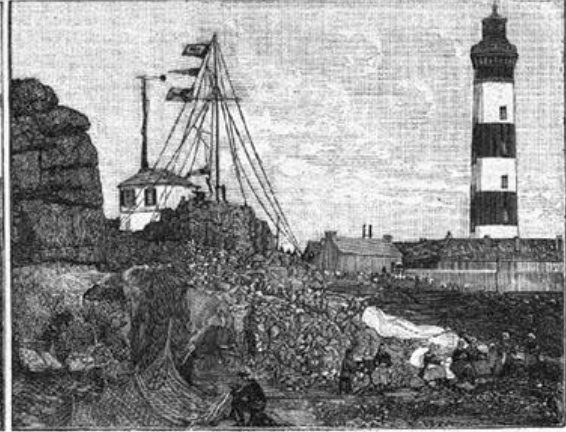


Relics

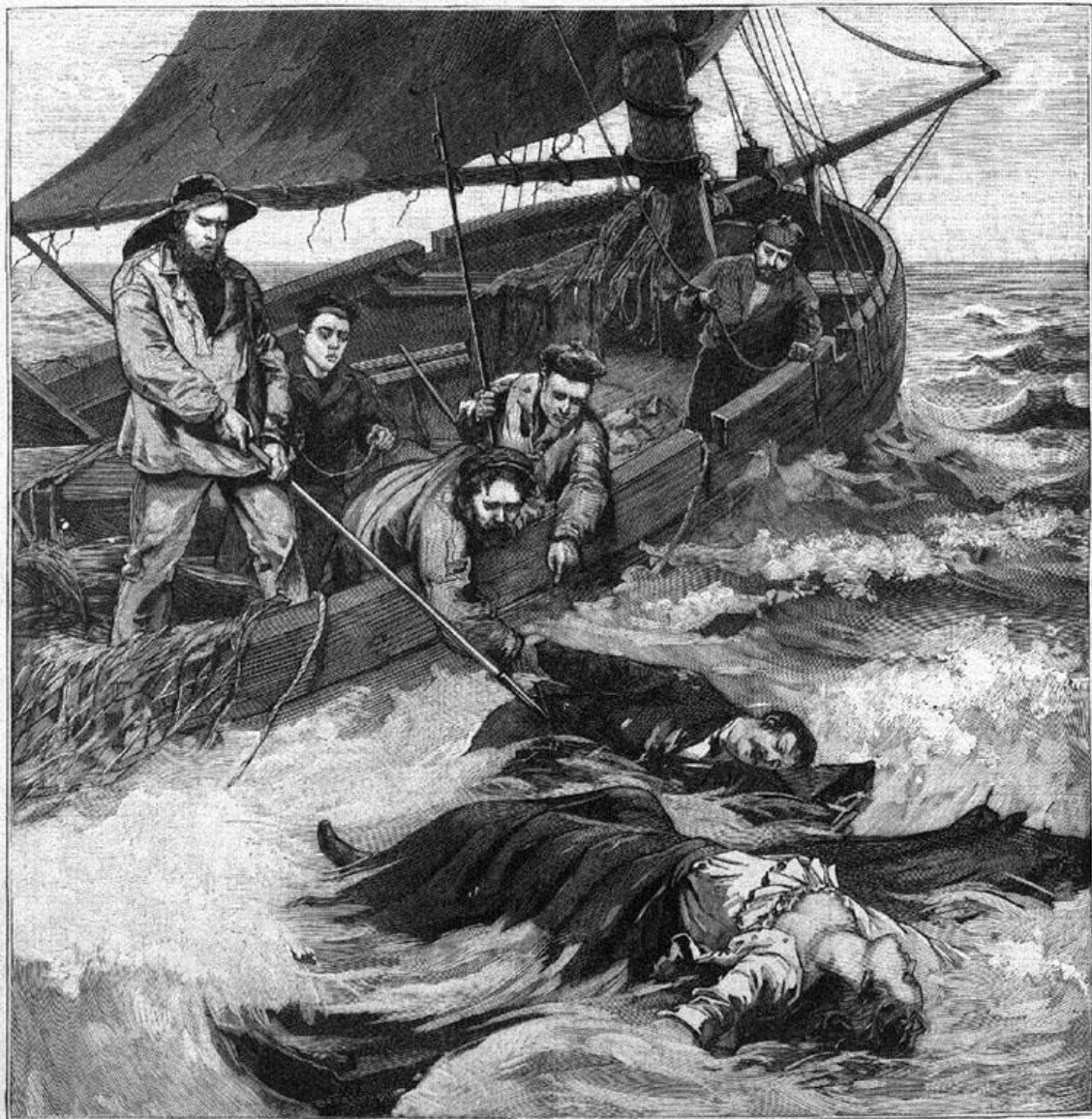
LE NAUFRAGE DU « DRUMMOND-CASTLE » A OUESSANT



L'Abri du Canot de Sauvetage
OÙ A EU LIEU LA LÈVEE DES CORPS DES VICTIMES RECOURVÉES



Phare et Semaphore d'Ouessant
(L'APRES UNE PHOTOGRAPHIE DE NOTRE CORRESPONDANT A BREST)



LES PÊCHEURS A LA RECHERCHE DES NAUFRAGÉS

"The Sinking of the Drummond Castle"

WOMEN OF THE BEDCHAMBER

The duties of Women of the Bedchamber to Queen Anne could be described as dressers. Their duties were described by Abigail, Lady Masham, in 1728, as follows:

“The bed-chamber woman came in to waiting before the queen's prayers, which was before her majesty was dressed. The queen often shifted [i.e., changed her clothes] in a morning: if her majesty shifted at noon, the bedchamber-lady being by, the bedchamber-woman gave the shift to the lady without any ceremony, and the lady put it on. Sometimes, likewise, the bedchamber-woman gave the fan to the lady in the same manner: and this was all that the bedchamber-lady did about the queen at her dressing.

When the queen washed her hands, the page of the back-stairs brought and set down upon a side-table the basin and ewer; then the bedchamber woman set it before the queen, and knelt on the other side of the table over-against the queen, the bedchamber-lady only looking on. The bedchamber-woman poured the water out of the ewer upon the queen's hands.

The bedchamber-woman pulled on the queen's gloves, when she could not do it herself. The page of the back-stairs was called in to put on the queen's shoes.

When the queen dined in public, the page reached the glass to the bedchamber-woman, and she to the lady in waiting.

The bedchamber-woman brought the chocolate, and gave it without kneeling.”

STORIES FROM THE EAST WINDOW

St Michael and the Dragon

Michael is identified in the Old Testament to the prophet Daniel as the protector of the Israelites.

The Book of Revelations, the last book of the New Testament, describes a war in heaven in which the archangel Michael leads the armies of heaven against the Devil or “Dragon”:

7 And there was war in heaven: Michael and his angels fought against the dragon; and the dragon fought and his angels,

8 And prevailed not; neither was their place found any more in heaven.

9 And the great dragon was cast out, that old serpent, called the Devil, and Satan, which deceiveth the whole world: he was cast out into the earth, and his angels were cast out with him.

10 And I heard a loud voice saying in heaven, Now is come salvation, and strength, and the kingdom of our God, and the power of his Christ: for the accuser of our brethren is cast down, which accused them before our God day and night.

11 And they overcame him by the blood of the Lamb, and by the word of their testimony; and they loved not their lives unto the death.

12 Therefore rejoice, ye heavens, and ye that dwell in them. Woe to the inhabitants of the earth and of the sea! for the devil is come down unto you, having great wrath, because he knoweth that he hath but a short time.

In English areas of the Marches, there was constant fear of raiding by the Welsh. A local saying, when putting up a fence: “That’ll keep the Welsh out!” harks back to those times. The *ddraig goch*, or red dragon that appears on the national flag of Wales, was first recorded as such in the *Historia Brittonum* written by Nennius, a Welsh monk, in 828AD. It was supposed to be the battle standard of the mythical King Arthur of the Britons.

The victory of St Michael over the “dragon” was a popular motif in the English Marches, where the dedication of churches, such as that at Kingsland, to St Michael and All Angels, was an appeal to the saint to keep local people safe and give victory over their Welsh neighbours. Herefordshire churches dedicated to St Michael can be found in Bodenham, Brimfield, Croft Castle, Eaton Bishop, Edwyn Ralph, Ewyas Harold, Felton, Garway, Kingsland, Ledbury, Michaelchurch, Moccas, and Yarpole.

Gabriel and the Annunciation

Gabriel, meaning “God is my Strength”, is the archangel who appears to Zachariah, a priest, to announce that his wife is to give birth to John the Baptist. The Gospel of St Luke also relates how Gabriel appeared to the Virgin Mary to tell her that she would give birth to a baby and call him Jesus. In the King James bible, Luke chapter 1 relates:

26 And in the sixth month the angel Gabriel was sent from God unto a city of Galilee, named Nazareth,

27 To a virgin espoused to a man whose name was Joseph, of the house of David; and the virgin's name was Mary.

28 And the angel came in unto her, and said, Hail, thou that art highly favoured, the Lord is with thee: blessed art thou among women.

29 And when she saw him, she was troubled at his saying, and cast in her mind what manner of salutation this should be.

30 And the angel said unto her, Fear not, Mary: for thou hast found favour with God.

31 And, behold, thou shalt conceive in thy womb, and bring forth a son, and shalt call his name JESUS.

32 He shall be great, and shall be called the Son of the Highest: and the Lord God shall give unto him the throne of his father David:

33 And he shall reign over the house of Jacob for ever; and of his kingdom there shall be no end.

34 Then said Mary unto the angel, How shall this be, seeing I know not a man?

35 And the angel answered and said unto her, The Holy Ghost shall come upon thee, and the power of the Highest shall overshadow thee: therefore also that holy thing which shall be born of thee shall be called the Son of God.

36 And, behold, thy cousin Elisabeth, she hath also conceived a son in her old age: and this is the sixth month with her, who was called barren.

37 For with God nothing shall be impossible.

38 And Mary said, Behold the handmaid of the Lord; be it unto me according to thy word. And the angel departed from her.

In spirituals, Gabriel is often associated with the blowing of a trumpet to herald the resurrection of the dead and the Lord's return to earth. In the bible, the sounder of the trumpet is never identified, however.

Uriel and Ezra

His name meaning “God is my Light”, Uriel is the fourth archangel in Anglican tradition. In the *Second Book of Ezra*, which is contained in the part of the Old Testament known as the *Apocrypha*, Ezra the Scribe experiences seven visions,

leading him to ask questions of God. The archangel Uriel is sent to answer these questions, which centre around how God can keep his people in misery if He is just. The answers reflect the fact that God's ways cannot be understood by the human mind. Soon, however, the end would come and God's justice would be shown.

In the Anglican tradition, Uriel is recognised as the Patron Saint of Confirmation, a sacrament in which an adult can "ratify and confess" the baptismal vows taken on their behalf as a child. The following is an Anglican prayer to Saint Uriel the Archangel:

The Anglican intercessional prayer to Saint Uriel the Archangel is as follows:

Oh holy Saint Uriel, intercede for us that our hearts may burn with the fire of the Sacred Heart of Jesus.

Assist us in co-operating with the graces of our confirmation that the gifts of the Holy Spirit may bear much fruit in our souls.

Obtain for us the grace to use the sword of truth to pare away all that is not in conformity to the most adorable

Will of God in our lives, that we may fully participate in the army of the Church Militant.
Amen.

The motto of the University of Oxford, *Dominus illuminatio mea* ("The Lord, my light") is a translation into Latin of Uriel's name.

Tobias and the Archangel Raphael

Raphael, meaning "God has healed", is not mentioned in the bible but has become associated with healing in the Christian religion. In the Judaic fictional *Book of Tobit*, Tobit is blinded by an eagle and, in the distant town of Ectbatana, Sarah is cursed by the demon Asmodeus who kills her suitors on their wedding nights with Sarah accused of the murders. Both pray for death. Tobias, Tobit's son, is sent to collect money which Sarah, a relative, owes to his father and God, hearing the prayers, sends Raphael in human guise as Azariah, to guide him.

On the way, Tobias is fishing a Raphael tells him that the organs of the fish he catches can be burnt to cure drive out demons, and the gall can cure blindness. When they meet Sarah the demon is driven out. Tobit's blindness is cured, Tobias and Sarah marry and become wealthy. Raphael departs after instructing Tobit and Tobias to praise God and declare his deed to the people and instructed them to pray and fast and give alms.

