

Welcome to King's College,
 a community whose fellows have, for over
 550 years, sworn on admission to promote
 the College as a place of education, religion,
 learning and research.

The College is a centre of education where students and staff live and work throughout the year. Please respect those areas marked private. We also request visitors not to picnic, leave litter, or walk on the grass. Note that Senior Members of the College and their guests are allowed to walk on the grass. Please keep noise to a minimum; no radios or music are permitted.

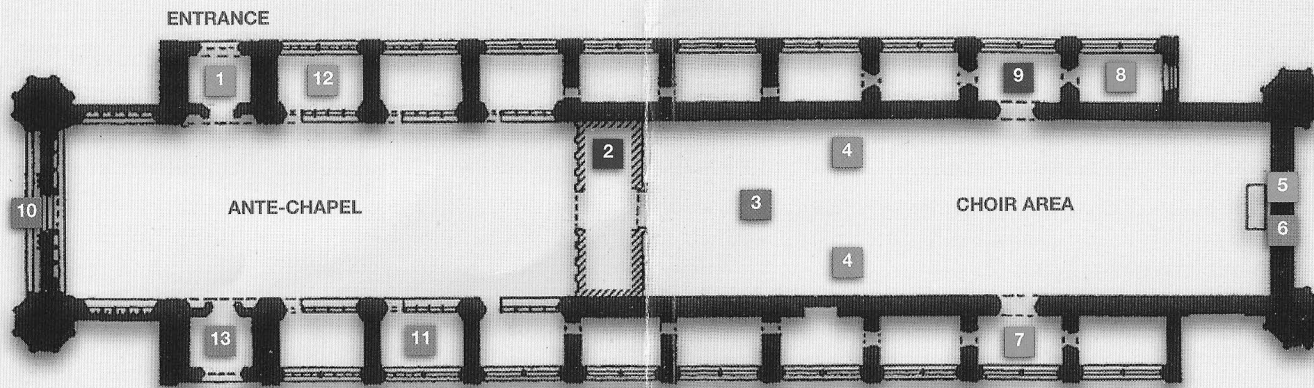
The young King Henry VI laid the foundation stone of 'The King's College of Our Lady and Saint Nicholas in Cambridge' on Passion Sunday, 1441. King's was one of his two 'royal and religious' foundations, the other being Eton College. Both colleges were to admit a maximum of 70 scholars drawn from poor backgrounds, the boys from Eton being guaranteed automatic and exclusive entry into King's. Henry went to great

lengths to ensure that his College, and in particular its Chapel, would be without equal in magnificence in either Oxford or Cambridge.

Henry drew up detailed instructions for the building of a 'Great Court', but only the Chapel was ever finished, and even that took nearly a century. After Henry's murder in the Tower of London in 1471 the completion of the Chapel was made possible through the

patronage of subsequent kings, most conspicuously Richard III, Shakespearean notoriety, and Henry VII. Despite its apparent unity of style from the outside, the Chapel is the product of three separate periods of construction as is evidenced by the changes in the external stone colouring (from white magnesian limestone to brown coloured oolitic limestone) which were the result of interruptions in the building work during the Wars

The lay-out and adornment of the Chapel



The Chapel is 88metres (289 feet) long, 12metres (40 feet) in span between the piers, and the vault is 24metres (80 feet) high. The fan vaulting, the undoubted glory of the building, was completed in three years between 1512 and 1515. After this the glaziers could get on with the task of installing the 26 sets of stained glass windows, which took around another 30 years.

Visitors enter through the **North Porch 1**, and immediately sense the sublime spaciousness of the Chapel, with its fan-vaulted ceiling. The heraldic carvings are the armorial devices of the House of Tudor. Briefly the emblems are: the Portcullis, badge of the Beaufort family (Lady Margaret Beaufort, Foundress of Christ's College and St John's College, Cambridge, was the mother of Henry VII); the Greyhound is

another emblem of Lady Margaret Beaufort; the Tudor Rose, incorporating the red rose of the House of Lancaster and the white rose of the House of York, emphatically symbolises the Tudors' links with both Royal Houses (Henry VII having married Elizabeth of York); the Fleur de Lys reminds us that, from the reign of Edward III onwards, the English monarch was also monarch of France (this claim was only reluctantly dropped by George III); the Coat of Arms is the Royal Arms of England; the Dragon of Cadwallader (Wales) represents the Tudor family of Henry VII's father.

The dark oak Screen 2 which houses the organ was a gift of Henry VIII, and bears his initials and those of Anne Boleyn, his queen. This dates it between 1533, when Henry married Anne, and 1536, when he had her executed.

Henry also commissioned the magnificent stained glass windows on the north, south and east sides of the Chapel (upper windows - Old Testament, lower - New Testament).

Proceed now through the portals under the **Organ Screen 2** into the Choir. You will immediately encounter the **brass Lectern 3**, surmounted by a small statue of Henry VI, a gift of Robert Hacumblen, Provost 1509-28. On each side are **Stalls 4**, of varying degrees of grandeur, from the plain to the highly ornate. **The Great East Window 5**, depicting the passion and crucifixion of Christ, was the last to be completed. On the Sanctuary Altar, beneath the Great East Window, stands another spectacular gift to the College, 'the Adoration of the Magi' **6**, painted by Rubens in 1634 for the Convent of the White Nuns at Louvain in Belgium, generously donated to the College by A.E. Allnatt in 1961, for the installation of which the East End of the Chapel was re-ordered and the floor level lowered.

Turn now to your right and enter the **Chapel of All Souls 7**, which was converted in the 1920s into a memorial chapel for the members of the College and of the Choir School and College staff who fell in the wars of 1914 and 1939. Note the poet Rupert Brooke's name, second from the left as you enter is that of a Kingsman who fought on the other side.

From here proceed to the **St Edward's Chapel 8**, where you may feel a period of private prayer or contemplation is appropriate.

On leaving this Chapel, enter the **Chapel Exhibition 9**, housed in various side chapels. The accompanying signs are self-explanatory.

The exit from the Exhibition leads you back into the Ante-chapel. **The West Window 10**, facing you as you leave, was the only window not to be completed in the 16th century. The current window was installed in the late 19th century. You may also wish to visit the **Tomb Chapel 11** with its