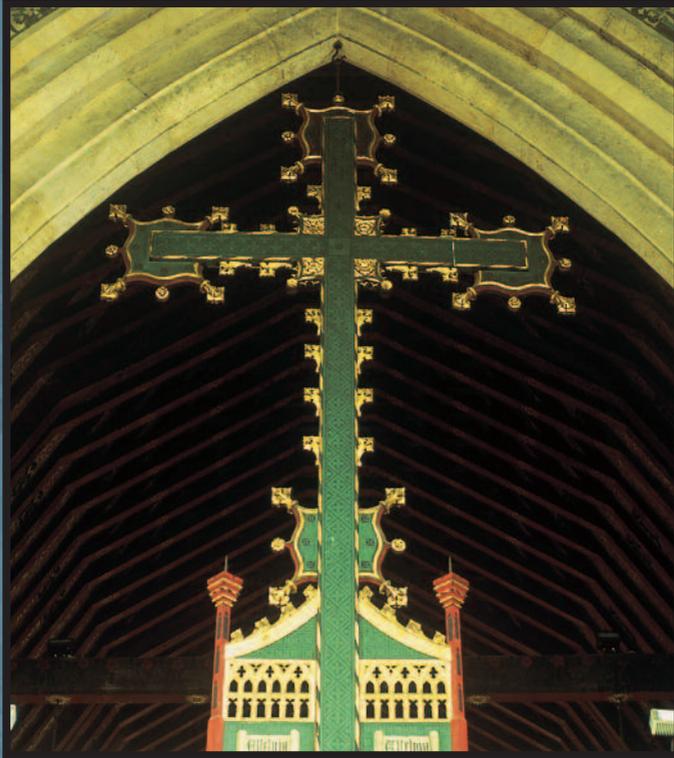




THE CHURCHES  
CONSERVATION TRUST

# ALL SAINTS' CHURCH

Cambridge



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1 West Smithfield London EC1A 9EE

Tel: 020 7213 0660 Fax: 020 7213 0678 Email: [central@tcct.org.uk](mailto:central@tcct.org.uk)

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£2.50



*Jesus Lane, Cambridge*

## ALL SAINTS' CHURCH

*by Roy Tricker (Field Officer with The Churches Conservation Trust 1991–2002, church enthusiast, historian and lay canon) and others*

Having stood for barely 130 years, All Saints' church is by no means ancient in comparison to some of the city's churches.

However, it is considered by many to be one of the finest churches of its period in the country.

All Saints' is the creation of George Frederick Bodley (1827–1907), an architect of international repute.

In the tradition of the Tractarian movement he created a building which, through its dignity, beauty and craftsmanship, continues to bring visitors to their knees.

The mediaeval church of All Saints in the Jewry, (i.e. near where the city's Jewish community once lived), stood in St John's Street, opposite the east end of Trinity College Chapel. Its history is documented from the late 11th century. By the 13th century patronage of All Saints had passed to St Radegunde's nunnery. This nunnery was re-established as Jesus College in 1497, after which the vicars were normally graduates of that college.

The mediaeval church was rebuilt several times, but by the 19th century it had become cramped and dark, with insufficient space for the congregation. In 1849 it was hoped to enlarge the old church. Three years later, due to the continuing development of the University and expansion of the city, the parishioners decided to build a completely new church in Jesus Lane, on land given by Jesus College, which would be nearer to where most of the population of the parish lived.

*Front cover: Tempera painting of Christ in majesty above the chancel arch (Boris Baggs)  
Left: Interior looking south-east towards the chancel arch and south aisle (Boris Baggs)*

## HISTORY

At first it was hoped that Gilbert Scott would design the new church, but in 1860 it was decided to employ George Frederick Bodley, a pupil of Scott's who had opened his own practice in 1855, and designed 11 churches based on Continental models. George Bodley made preliminary designs for a church with two aisles and a west tower, but these were turned down as being too expensive, and because it was thought that there was insufficient ground space available. He therefore prepared a new design, in which the church was fitted into the available ground space by being planned as a single rectangle, with the main nave and chancel to the north, and a single aisle on the south, terminating in a lean-to vestry. All Saints' was designed in the Decorated style of c. 1300–20. This was to be Bodley's first use of this style which subsequently became his favourite, applied in over 100 churches, cathedrals and restorations. All Saints' is therefore regarded as the turning point in Bodley's architectural career and a crucial development in mid-Victorian church architecture.

William Bell and Sons agreed to build the church for £4,326. The foundation stone was laid on 27 May 1863, and the new church was consecrated on 30 November 1864. The final cost of the building was £4,563. Other expenses raised the total to £5,408.

The old church was demolished the following year. Its churchyard is preserved as an open space, at the centre of which was erected a memorial cross designed by Basil Champneys in 1882.

Between 1869 and 1871 the new All Saints' church was completed by the addition of the tower and spire, at a cost of £2,036. When finished All Saints' was the tallest building in Cambridge, until the construction of the Roman Catholic Church of Our Lady and the English Martyrs, and it remains the third tallest building in Cambridge. (The tallest building is now the Addenbrooke's Hospital chimney.)

George Bodley was acquainted with William Morris at the start of his professional career, and William Morris' firm of Morris, Marshall, Faulkner and Co. obtained its first architectural commissions in Bodley churches. The firm helped to decorate the roof of the new church, and provided some stained glass for the west nave window. In 1866 Morris, Marshall, Faulkner and Co. produced the spectacular stained glass for the east window. All Saints would remain an Anglo-Catholic church, and the adornment and decoration of the interior continued, being largely complete by 1923. However, most later decoration was probably devised and applied not by William Morris, but by George Bodley himself, or by the nationally active Kempe studios, or by the Cambridge-based Leach studio. No significant alterations have been made to the church since the insertion of the Women's Window in 1944, and All Saints remains one of the best-preserved Victorian Anglo-Catholic Gothic Revival interiors in England.

All Saints was never a wealthy parish and often had to survive on insufficient funds. The development of suburban Cambridge during the 20th century caused the resident population of the parish to move to other parts of the city and its congregation dwindled. When the Revd Hereward Hard, the last vicar, retired in 1973 the church was closed and the parish was merged with that of the Holy Sepulchre (the Round Church). The Friends of All Saints were formed in early 1980 to campaign for the preservation of the church against threats to mutilate or destroy it. After a hard-fought struggle their efforts were successful and All Saints' was vested in the Redundant Churches Fund, now The Churches Conservation Trust, in 1981.

*The east end of All Saints, with the tower and spire (Boris Baggs)*

## EXTERIOR

All Saints is attractively set in Jesus Lane, with Westcott House Theological College to the west and the modern Round Church vicarage to the south-east. Across the road is the entrance to Jesus College, the chapel of which contains ceilings by Bodley and glass by Morris & Co.

Like the mediaeval architects, Bodley created churches where the exterior was designed to inspire people as much as the interior, and the great bulk of All Saints rises majestically above its surroundings. The small amount of land available for the site, and its position so near to the road, dictated the plan of the church. The nave and aisle roofs both have steeply pitched gables, with a lean-to vestry to the east of the aisle and a shallow porch on the north side of the nave. The chancel is formed by the base of the tower, to the east of which is the lofty sanctuary. The churchyard is conserved as a Victorian garden.

The core of the building is constructed of hand-made bricks, but the walls are faced with Casterton stone and clunch ashlar, with dressings of Ancaster stone. They are strengthened by gabled buttresses.

Bodley chose the Decorated style of architecture (fashionable during the first half of the 14th century) for All Saints, and he has created here his own adaptation of an early-14th-century English parish church, to be seen in the shapes of the windows and the variety of tracery – from the simple 'Y' or intersecting



tracery in the west windows, to the great five-light east window of the sanctuary.

The crowning glory of the exterior is the broad tower (which is no less than 20ft (1.9m) square internally at belfry level), rising 75ft (22.9m) to its embattled parapet, with carvings at the base and creatures at the corners. Above this, the well-proportioned spire soars a further 100ft (30.5m). Bodley modelled this on the tower and spire at Ashbourne, Derbyshire (built c. 1320–40). The Ashbourne influence is to be seen in the north-east staircase turret, with its own crocketed spirelet, in the pairs of tall two-light belfry windows and in the spire, with pinnacles rising from the broaches at the base of four of its sides and the five tiers of traceried spire-lights which punctuate it and allow air to pass through it. Unlike Ashbourne, the tower has an embattled parapet and its corners are strengthened with angle buttresses.

# INTERIOR

The largely unaltered Tractarian interior has kept its air of worship and devotion. Colour, space and height all combine to create an interior of noble proportions, mystery and atmosphere, whilst the stained glass in the windows and the absence of a clerestory provide a dim, devotional dusk in the nave and aisle, drawing the eye eastwards to the much brighter chancel and the high altar with the east window above.

A five-bay **arcade** of Ancaster stone divides the south aisle from the nave. Handsome arches support the tower on three sides, forming a dignified 'quire' section between the nave and sanctuary.

Above are steeply-pitched open timber **roofs**, supported by plain kingposts resting upon tie-beams, in the style of many early-14th-century roofs. The **window designs** display different patterns of tracery from the Decorated style of c. 1300–20.

The **walls** and **roofs** are adorned with colour, using stencilled diaper patterns in red, green and gold. Pomegranates, with many seeds bursting from one fruit, were seen by mediaeval people as symbolic of the new life of the Resurrection; IHS and IHC are monograms of Our Lord's name and, in the south chancel aisle, the crowned M is for Our Lady. The inscriptions, mostly on the theme of All Saints, include Revelation 7, verse 9 in the south aisle and the Beatitudes on the north nave wall, also verses from Psalm 148 (in Latin) in the quire and from Psalm 47 in the south chancel aisle. The panelled ceiling of the quire has emblems of the four Evangelists – Angel (St Matthew), winged Lion (St Mark), winged Ox (St Luke), Eagle (St John) – with Jesus, the Lamb of God, in the centre.

The **canopy of honour** (east end of the nave roof) was decorated by William Morris in 1864.

The roof of the nave and the south nave aisle were painted in 1870 by Frederick Leach, the Cambridge craftsman, who did the work at his own expense. In the project Leach was



*South aisle screen and stencilled wall decoration (Boris Baggs)*

supervised by Charles Eamer Kempe (of the Kempe studios).

The tempera **painting of Christ in Majesty** was originally painted by Wyndham Hope Hughes in 1875. It was repainted by B M Leach (F R Leach's son) in 1904 because the original had been damaged by gas fumes. It depicts Our Lord in Glory, with the earth at his feet and flanked by his Mother and St John, with throngs of adoring angels.

Bodley devised the wall paintings in the nave, the nave aisle, the sanctuary, and the east end of the south chancel aisle. They were applied during 1878–79 by F R Leach. Between 1904–05 B M Leach repainted the sanctuary and chancel aisle paintings. He also painted the south wall of the chancel aisle.

Between 1987 and 2001 extensive conservation work has taken place to the walls.

## OTHER FEATURES AND FITTINGS

**NAVE AND SOUTH AISLE** There are two fonts. **Bodley's font** of 1863, of figured alabaster and with a traceried stem supporting a bowl displaying Tudor roses, stands in the nave. In the south aisle is the 15th-century **font from the old church**, which was used in St Matthew's church from 1866–96, its bowl carved with roses alternating with shields.

**WEST WALL** A carrara marble **memorial to the Very Revd Herbert Lucock** (vicar 1862–63 and 1865–75, and later Dean of Lichfield), shows him vested in choir robes and kneeling at a prayer desk. The **painting of Jesus blessing the children** dates from 1874 and is probably by Wyndham Hope Hughes.

**NORTH NAVE WALL** Five memorial plaques from the old church have been reset here. One commemorates an alderman of this city, another Susannah Forrester's bequest of the income from her estate to be given to five widowers and five widows in the parish. She died in 1732.

The **pulpit** was designed by Bodley in 1864 and the panels painted by Wyndham Hope Hughes in 1875. They show St Peter and St John the Baptist, also a bishop believed to be St John Chrysostom. The wooden eagle **lectern** was purchased from Skelton & Turner in 1900.

The oak **chancel screen**, designed by the Cambridge architect, John Morley, was made by Rattee & Kett in 1904. Its wide entrance arch and flanking pairs of openwork arches allow maximum visibility into the chancel and

along the top is a covered cornice, decorated with stars and hiding the rood-beam which was fitted in 1871, not primarily for liturgical reasons but rather to act as a girder which would counteract a structural weakness in the tower base. On the beam stands a great cross decorated with the emblems of the Evangelists at its four extremities.

The **south aisle screen** (by Bodley in 1879) was never intended as a side chapel entrance but as a terminus to the aisle.

**CHANCEL** This 'quire' area is set beneath the tower, with its three arches and fine ceiling. The **stalls** (by Bodley in 1864) and the oak **benches** in the nave are sturdy but unspectacular, similar to the very functional seating in several Bodley churches.

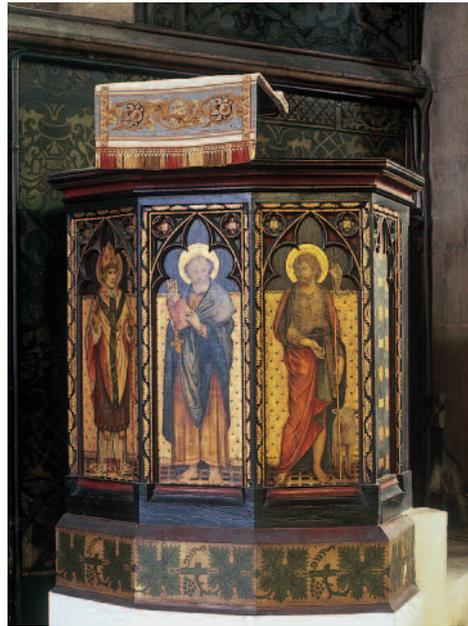
In the belfry above hang three **bells** from the old church. The treble is 15th century, the second was cast by Thomas Norris of Stamford in 1632, and the tenor, weighing 6¼ cwt (317.5 kg), by Tobie Norris I of Stamford in 1606. There is also a small sanctus bell, cast by Mears & Co. in 1864.

Suspended from the eastern tower arch is a fine early-18th-century brass **chandelier** for 16 candles, which came from the old church. William Cole, the Cambridgeshire antiquarian, mentions in his notes of 1743 that this was the gift of Thomas Nutting, mayor of Cambridge who, as a poor lad, was greatly helped by the parish.



**SOUTH CHANCEL AISLE** This has always served as an organ chamber and choir vestry. Assembled on its walls are **27 memorial plaques** and three brass inscriptions to 17th-, 18th- and 19th-century Cambridge worthies, all from the old church. The very top plaque on the west wall (to Thomas D'Aye, who died in 1701 or 1702, according to which calendar was used) is a very worthy work of its period. The **organ** (Forster & Andrews, 1864) has remained virtually unaltered. It has two manuals, pedals and 18 speaking stops. There is also a handwritten table of benefactions dated 1791.

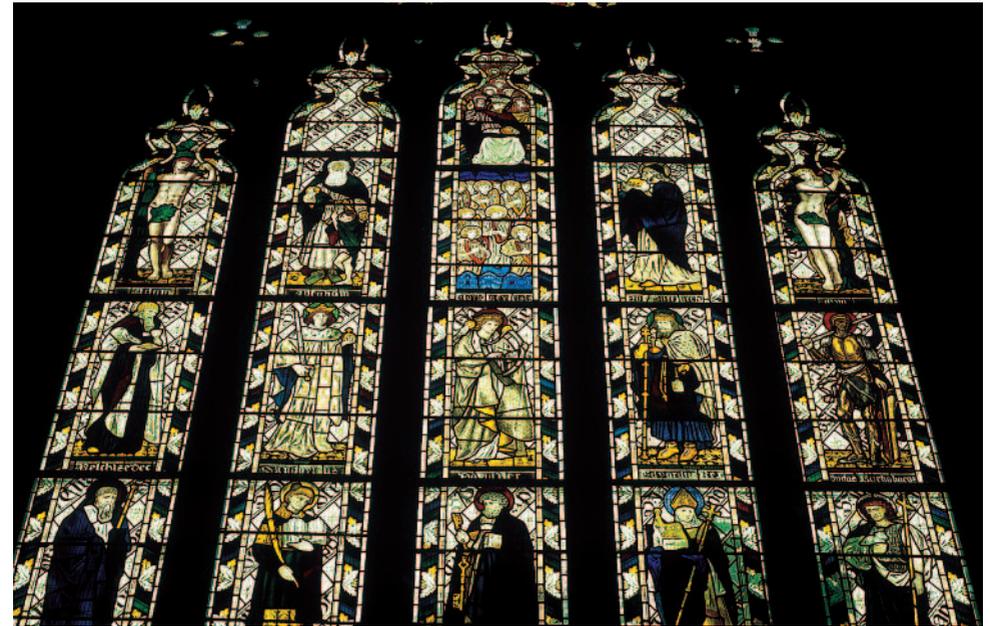
**THE SANCTUARY** This is a rare survival of a sanctuary furnished for Tractarian worship (with its climax in the Holy Eucharist) which has altered little in a century. Raised upon steps (made in 1904 as a memorial to the Revd Charles Acland) is the **high altar**, adorned with embroidered frontal and matching riddel and dorsal curtains, a cross, and six candlesticks containing wooden stocks (or dummy candles) to increase the height of the real candles. Almost everything in this sanctuary is by Bodley, including the **communion rails**, the two **standard candlesticks**, the **credence table**, the



wooden **sedilia bench**, and even the **hangings** which line the walls (now rather faded), all making it an important survival of his work.

**THE VESTRY** This is not usually open to visitors, but even the walls here have stencilled designs. It contains the 17th-century **communion table** from the old church, which has been transformed into a vestment chest and cupboards, and a set of **royal arms** from the period 1603–1707, portraits of former vicars and some beautiful needlework for the altar and pulpit.

*Above left: The 15th-century font from the old church (Boris Baggs)  
Above right: The pulpit designed by Bodley (Boris Baggs)  
Opposite: The east window of 1866 (Boris Baggs)*



**EAST WINDOW** This is a Pre-Raphaelite tour de force of great interest, made in 1866 as a memorial to Lady Affleck, wife of the Master of Trinity College. She had laid the foundation stone of the church and given £100 towards the cost of its erection. Here are twenty figures, each individually designed by Edward Burne-Jones, Ford Madox Brown or William Morris, and assembled and made by Morris & Co. Reading from left to right they are:

**Top row** Adam (EB-J), Abraham and Isaac (FMB), Our Lord enthroned (EB-J), Noah (FMB) and Eve (EB-J)

**Second row** Melchisedech (EB-J), St Louis (FMB), David (EB-J), Edward the Confessor (FMB), Judas Maccabaeus (EB-J)

**Third row** Elijah (WM), St Stephen (EB-J), St Peter (WM), St James the Less (EB-J), St John the Baptist (WM)

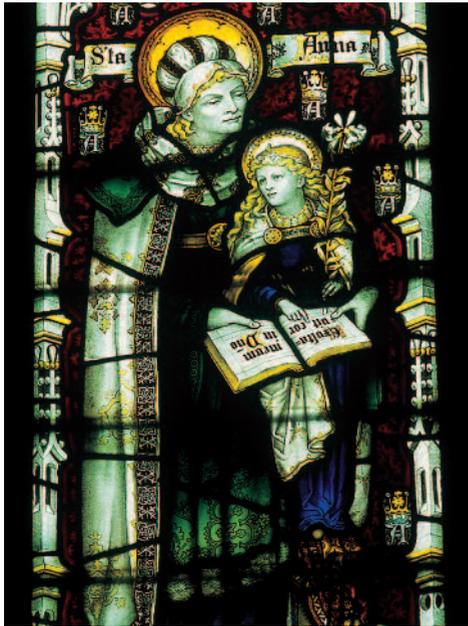
**Fourth row** St Barbara (EB-J), St Agnes (EB-J), St Radegund (EB-J), St Dorothy (EB-J), St Catherine (WM)

#### NAVE WINDOWS (EAST–WEST)

1. St Margaret of Antioch (with her spear through the dragon's mouth) and St Margaret, Queen of Scotland (with crucifix). In memory of Margaret, wife of the Very Revd H M Luckock, who gave it in 1893. The window is by C E Kempe.

2. St Anne, teaching the Blessed Virgin Mary to read, with Mary reciting the Magnificat below; St John the Evangelist, with him caring for Mary after the Crucifixion below, and Elizabeth, with John the Baptist, and Zechariah's vision in the Temple below. In memory of John Matthew and Mary Ann his wife (hence the choice of saints). By C E Kempe (1905).

3. Three saintly Cambridge Anglicans: the Revd George Herbert, with his little church at Bemerton, Wiltshire; Bishop Foss Westcott, with his cathedral at Durham; and the Revd Henry Martyn (missionary) with St John's College. This is a memorial to three former vicars: H M Luckock (1862–63 and 1865–75), C B Drake (1875–81) and C L Acland (1892–1903). It was made in 1923 by Kempe & Co. Kempe had died in 1907 and although his cousin, W E Tower, became chairman of the company, the glass was designed by John Lisle, his chief designer.



4. Womanhood, a fascinating window of 1944 by Douglas Strachan. The centre light shows the Virgin and Child with a boy scout modelled on William Hames, a Cambridge scout. Mary Magdalene at the tomb is above, and the Woman at the well of Samaria beneath. In the side lights depicting the Christian virtues of caring for strangers and visiting the sick are four great Christian women: Elizabeth Fry (prison reformer), Josephine Butler (social reformer), Mother Cecile Isherwood (Foundress of a Community of Nuns in South Africa) and Nurse Edith Cavell. The dog was modelled on Douglas Strachan's Irish Wolfhound Eilan. John Murrish gave the window in memory of Kate, his wife, and her mother, Elizabeth Brown, of Jesus Lane.

5. In the west window are two figures/angels at the top by Morris & Co. and three small trefoil panels at the bottom of uncertain origin.

**SOUTH AISLE** Here are two pairs of two-light windows. The **western pair** have diagonally-set texts by F R Leach (1883). His original glass in the **eastern pair** was moved in 1893 to the east window of this aisle and replaced by the Four

Evangelists (with their emblems peeping out) and scenes showing Jesus the Good Shepherd. These windows, given in memory of Miss Catherine Attack, are the work of Ward & Hughes, a notable firm of 19th-century stained glass makers.

**GAS AND ELECTRIC LIGHTS** The church was originally lit by gas, and the pipes that fed the gas can still be seen around the nave, the aisle, and in the chancel and vestry. Electric lighting was installed in the chancel in 1904 and in the rest of the church in 1907. The metal chains on which the lights were hung and the original glass light shades still hang in the church.

*Above left: St Anne teaching the Virgin Mary to read by C E Kempe from the nave (Boris Baggs)  
Above right: Madonna and child with boy scout in the foreground from the Womanhood window of 1944 by Douglas Strachan (Boris Baggs)*

## THE CHURCHES CONSERVATION TRUST

The Churches Conservation Trust is the national body that cares for and preserves English churches of historic, architectural or archaeological importance that are no longer needed for regular worship. It promotes public enjoyment of them and their use as an educational resource.

Whatever the condition of the church when the Trust takes it over its aims are, first and foremost, to put the building and its contents into a sound and secure condition as speedily as possible. Then the church is repaired so that the church is welcoming to visitors and those who attend the public events or occasional services that may be held there (Trust churches are still consecrated). Our objective is to keep it intact for the benefit of present and future generations, for local people and visitors alike to behold and enjoy.

There are over 330 Trust churches scattered widely through the length and breadth of England, in town and country, ranging from charmingly simple buildings in lovely settings to others of great richness and splendour; some are hard to find, all are worth the effort.

Many of the churches are open all year round, others have keyholders nearby; all are free. A notice regarding opening arrangements or keyholders will normally be found near the door. Otherwise, such information can be obtained direct from the Trust during office hours or from the website [www.visitchurches.org.uk](http://www.visitchurches.org.uk).

Visitors are most welcome and we hope this guidebook will encourage you to explore these wonderful buildings.

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The Trust has also published a free Educational Booklet for teachers' use on school visits, with ideas for educational approaches linked to the National Curriculum. For further details and to obtain the Booklet contact the Education Officer by email: [central@tcct.org.uk](mailto:central@tcct.org.uk)

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### ACKNOWLEDGEMENTS

The author acknowledges with gratitude the extensive research of Mr Stephen Humphrey and Mr Robert Halliday, also the wisdom of the late Revd L J Hereward Hard, vicar of All Saints 1945–73, and a great friend to the church during subsequent years, whose ashes are buried nearby.

*Back cover: Great cross on the rood beam above the oak chancel screen (Boris Baggs)*