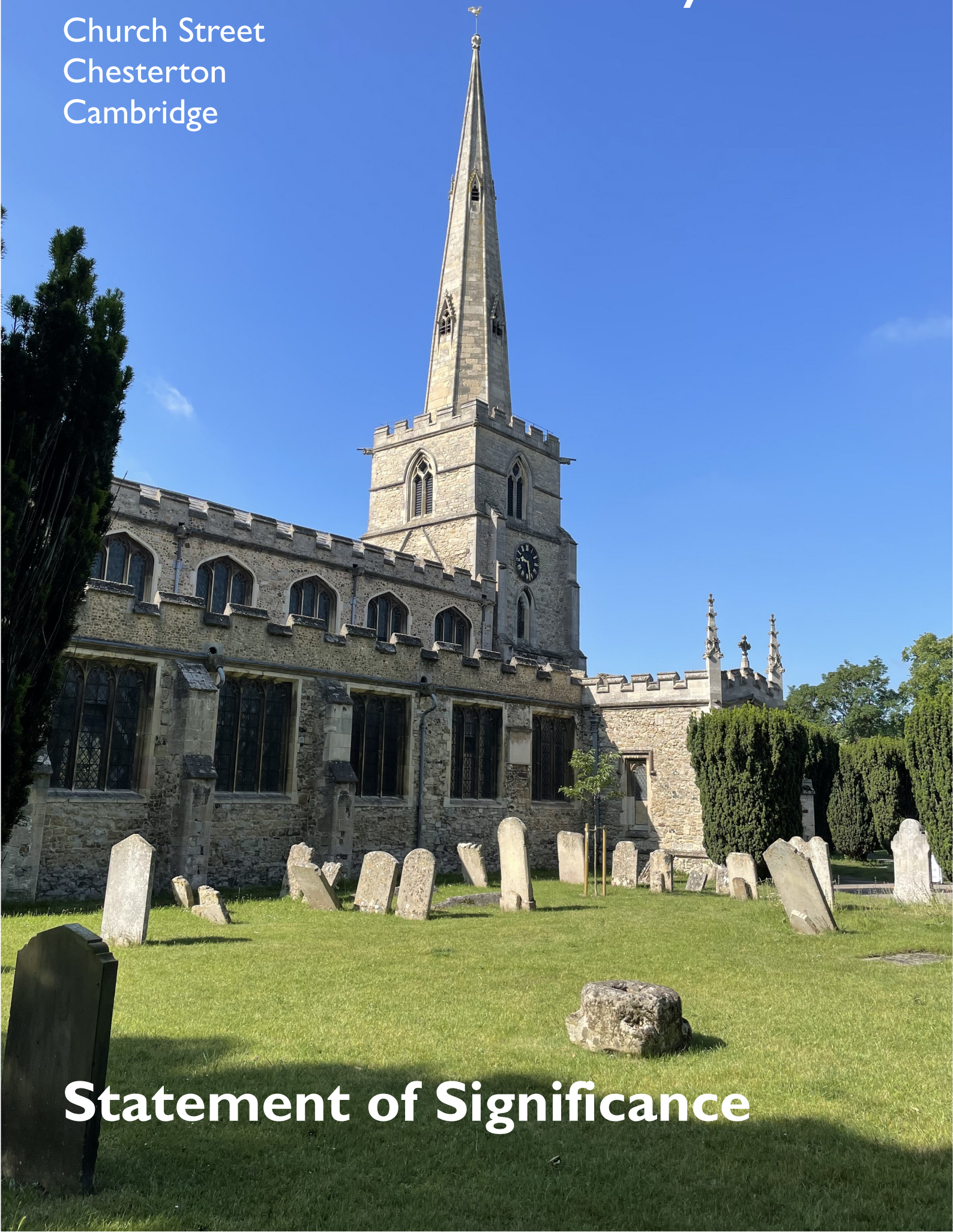


St Andrew's Church and Churchyard

Church Street
Chesterton
Cambridge

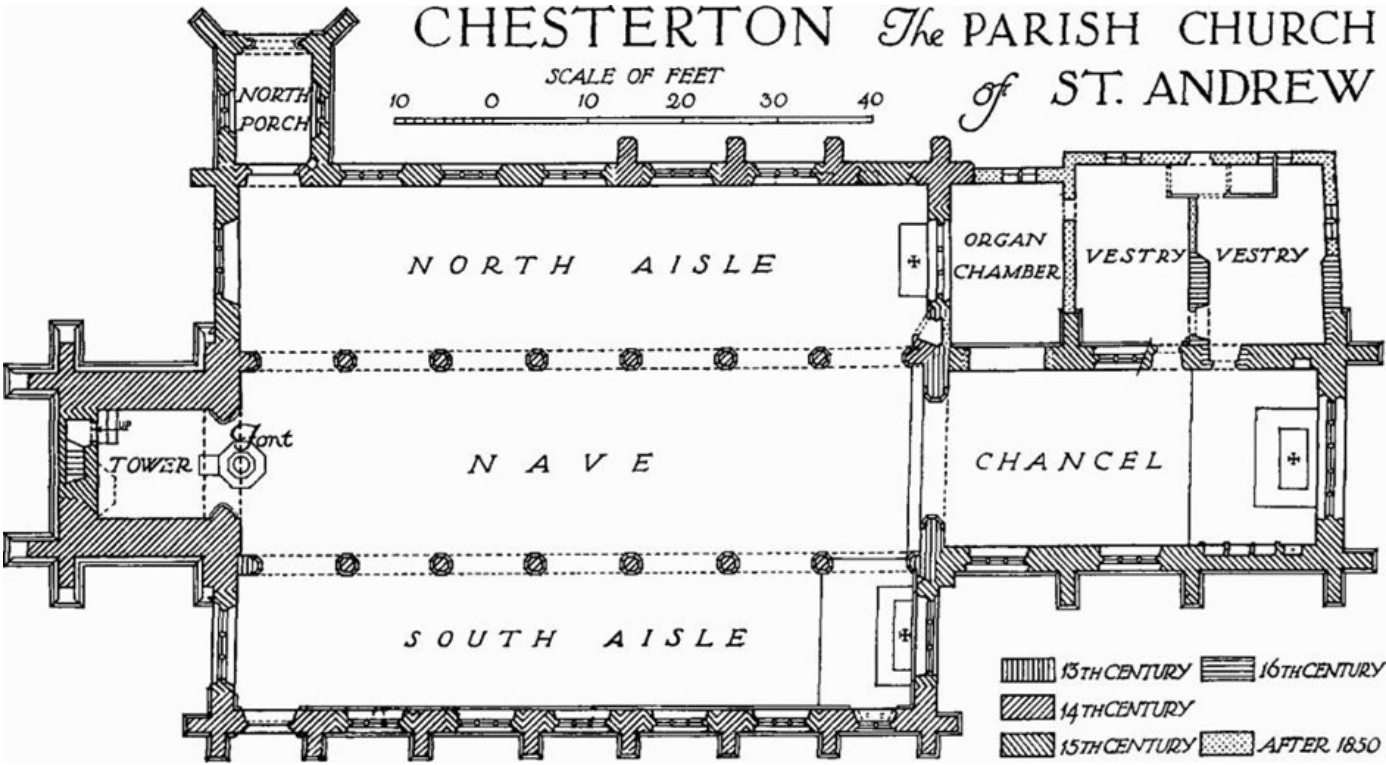
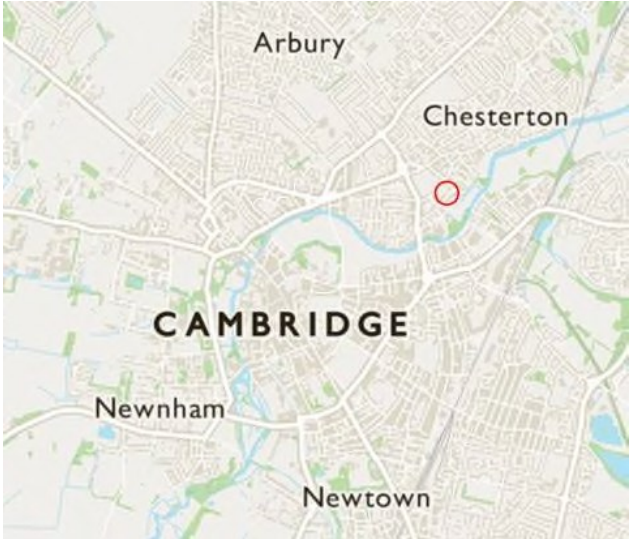


Statement of Significance

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Map, aerial view and plan of the Church building



PART I: The Church

Listing: GRADE I

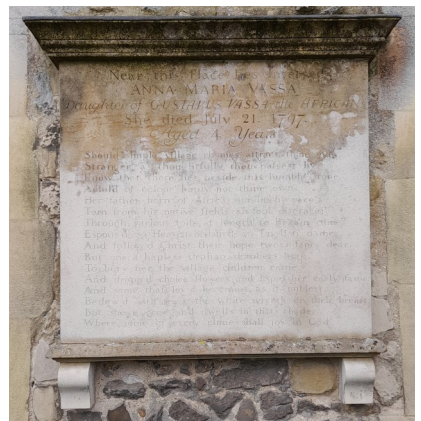
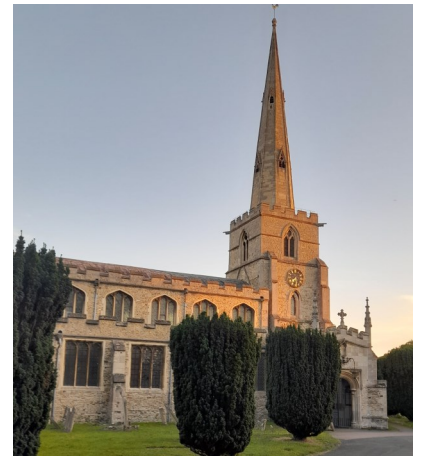
St Andrew's Church was re-categorised in 2007 as a Grade I listed building. Historic England lists its reasons for designation as being:

- It is a large church of mainly C14 and C15 date.
- It contains a C15 wall painting which is detailed and well-preserved.
- It has group value with the large churchyard and wall, the Old Manor House, the vicarage, and Chesterton Tower, all listed.
- Through a plaque commemorating his daughter, there is historical association with Olaudah Equiano, freed slave and prominent anti-slavery campaigner. This amendment is written in 2007, the bicentenary year of the 1807 Abolition Act.

Summary

The present church building of St Andrew was constructed in the 14th and 15th centuries, though traces within it originate from an earlier 13th-century church, and portions were substantially restored in the 19th century. The church is set beside a busy footpath and a popular route for cyclists to and from the city. The building has considerable presence in the community and a steady stream of visitors. The historic link to the family of the abolitionist and author, Olaudah Equiano – which contributed to a nearby bridge over the Cam being renamed the Equiano Bridge in 2022 – has increased both attention and visiting in recent years. The combination of both stained and clear glass windows, clean limewashed walls, the seven-bayed arcading and clerestory, the late-medieval doom painting and the poppy-head benches, together create a light, warm and reverential space that is much appreciated by locals and visitors.

William Cole (1714-1782), the Cambridge antiquary, described St Andrew's as 'one of the most beautiful large and lightsome country churches in the county'. In the 1950s, *An Inventory of the Historical Monuments in the City of Cambridge* considered 'St. Andrew's, though much restored, ... a good example of a parish church of some size largely of the 14th century. It contains a highly important 15th-century painted Doom. Among the fittings, the sedilia, piscina and carved bench-ends are noteworthy'. Since this description, restoration work has been undertaken on the Doom painting, improving its condition and it is deemed 'highly important' in a recent survey. In addition, greater significance is now attributed to the external plaque remembering Anna Maria Vassa (d.1797), the daughter of Olaudah Equiano (c.1750-1797), for the connection to histories of enslavement, abolition and ethnic diversity in British history.



Images from top: Church from the North; Nave looking east; Detail of the Doom painting; Memorial plaque to Anna Maria Vassa on north aisle external wall.



A Short History of the Parish Church

The parish of Chesterton once extended over most of what is now North Cambridge – for centuries a large expanse of farm land and small settlements east of the Castle mound and north of the River Cam. In the Domesday book of the 1060s, the entry for Chesterton mentions 1 priest and $\frac{1}{4}$ plough of church land, so a primitive Anglo-Saxon church north of the river is likely, but no building has been traced with confidence. The Manor belonged to the King. A Norman church on the current site is plausible, but not certain. In 1217, the church and land were given by Henry III to the Papal Legate, Cardinal Gualo, who bestowed it on his new foundation of canons regular, the church of St. Andrew, Vercelli in northern Italy. The first Vicar is known 1218, and the church dedicated to St Andrew by 1224.



The earliest sections of the existing building date from c.1250 and include the font and elements of the walls either side of the chancel-arch. About 1330 a general rebuilding of the Nave and aisles took place, with a steeply pitched roof. This rebuilding then extended to the present nave-arcades, the whole of the South Aisle and the three East bays of the North Aisle, followed by the addition of the West Tower. In the 1400s, the Chancel was rebuilt and the North aisle completed on an alignment with the work of the previous century.



The Doom painting dates from the second half of the 15th century, but preceded the addition of the clerestory and a new, shallower roof on the nave. Further additions in the late 1400s were the North Porch, a staircase inserted in the blocking of the West window of the tower. The connection to Vercelli was severed around 1440, when Henry VI appropriated the Church and its associated lands for King's Hall in the university. King's Hall was re-founded as Trinity College in 1546, which remains the Patron. A North Vestry was built early in the 16th century. The church is understood to have been subject to iconoclasm and damage in February 1644, under the direction of William Dowsing.



During the 19th century, St Andrew's attracted the interest of the Cambridge Camden Society (the Ecclesiological Society), which encouraged 'restoration' of medieval buildings. Members of the society probably appreciated Chesterton's easy proximity to Cambridge. Two drawings of St Andrew's from or before 1840 demonstrate the subtle ways the church was restored and changed under the influence of the society in the decades following. Relhan's sketch shows the tower and spire before the removal of render and substantial rebuilding 1840-47. Another sketch dated 1840 shows the memorial plaque to Anna Maria Vassa clearly visible, by which time it was likely several decades old.

Images from top: Sketch of the church from 1840, showing Vassa plaque; Chancel looking East after 1880s restoration; Relhan sketch c.1830 (Cambridge University Library Digital Library); Three Sedilia and piscina in south wall of Chancel, filled in at the Reformation and reopened during Victorian restoration.

The Chancel was restored in 1842–44, but was rebuilt further in 1861, with yet more development in 1880. A south porch was demolished in 1840 and not replaced. The North porch was later rebuilt with finials and other decoration. The nave was reroofed in 1879-80, at which point new fenestration in the north-west wall was opened. The existing stained-glass dates almost exclusively 1870-1900. The majority of the pews – late Victorian copies of original 15th-century examples – were also introduced in the 1879-80 works. The Doom painting – whitewashed at the Reformation – was discovered in the 1840s. This has been the subject of restoration and condition analysis in 1979-80, 2002 and 2020.

The earliest organ at St Andrew's is thought to have been introduced in the 1860s at the west end, and moved east and rebuilt in 1900 and 1939. An earlier organ chamber and vestry were considerably enlarged in 1939.

Restoration and conservation work has been undertaken in most decades since, including significant reinforcement work to the strength of the tower in 1968, and improvement to the nave and side aisle roofs in the 1990s. An entrance ramp, electronic doors and disabled access toilet were installed in 2014. A new organ was installed and the chancel floor repaired in 2020-21.



The Chancel

The Chancel was once separated from the main body of the church by a rood screen (subsequently lost at an unknown date), and was the location of the choir until the 1930s, at which point the choir was moved westwards into the Nave to improve the acoustics. The principal **Communion altar** for the celebration of Holy Communion likewise moved westwards over the course of the twentieth century. The Chancel is currently used primarily for morning prayer and smaller contemplative services.

The 15th century chancel was restored 1842-44, at which point the **piscina** and three **sedilia** on the south side were discovered – having been filled in during the Reformation. Floor tiles and the heating grilles were installed in 1880 (repaired 2021) together with long choir benches mounted on a wooden platform, and matching seven-bay chorister book-rests facing either side of the chancel aisle. The **clergy stalls** were originally placed around the bases of the chancel arch—now placed separately further East in the chancel and in the North Aisle. The glass in the east window was installed in 1897, along with an oak reredos commissioned at the same time, since removed.



Images from top: Entrance ramp and electronic doors installed 2014; current arrangement of Chancel looking east; **Clergy stall**.



Photographs taken of the interior St Andrew's between 1920 and the 1940s reveal the above arrangement in place and then adjusted substantially after the reconstruction of the organ in 1939, which involved the positioning of a new organ console in the next bay of the nave. This initiated the movement of the choir westwards into the nave, immediately under the Chancel arch. From this date, the choir sat on shorter pews with their book-rests truncated to 4-bays.

Postwar, the chancel underwent successive changes and rearrangements, as the altar/Communion table moved progressively westwards and eventually into the nave. In 1972 the long chancel choir stalls were removed (one is retained under the bell-tower), and carpet laid over the west end of the chancel (covering both tiles and the wooden flooring).



When the North aisle Chapel of the Resurrection (see below) was re-ordered for seating and storage in the main body of the church, its altar was moved to the east end of the Chancel. This is the **altar** now positioned there, while **the original Communion table**, subject to so much movement already, was further moved to the back of the South Aisle, and since loaned to a private chapel in Thrifts Walk, Chesterton. In the 1990s the **chorister book-rests** were shortened and divided to form four, 2-bay rests, and moved back into the chancel. At the same time, the altar was brought forward fully into the nave. In the 2014, the **present Communion table** was commissioned and placed on a new platform/dais in the nave.

The 2021 restoration of the **organ** and tiling in the chancel brought considerable improvement to the chancel space, with new altar-frontal store and other cupboards built into a new screen in the opening to the organ. The chancel currently contains a small selection of pews, the four truncated chorister book-rests, and is further used as a storage area for stacked chairs and foldable tables.



Images from top: Chancel in 1941 with choir moved to the nave; Chancel in the 1980s with former Eastend **altar** positioned midway down; same altar stored in South Aisle before going on loan; **Present Nave Communion Table**. Bottom middle: **Choir book-rests** on restored tiling; Bottom right: 2021 Organ screen.

East end of the Nave

Two steps under a gothic arch mark the transition from nave to chancel. The area at the foot of the steps has been the location of the choir since 1939, though now moveable and stackable chairs are used for choir seating, in contrast to the once fixed and heavy wooden chorister book-rests returned to the chancel.

The **organ console** (installed 2021) is moveable but tends to rotate in a position under the arch at the east end of the North Aisle (see separate section for organ). The eagle **lectern** was donated in the Victorian period. A new platform for the lectern was commissioned as a piece with the new Communion table and platform/dais in 2014.

The **pulpit** is from the early 1600s, when some “Laudian” enrichments were made to the church. Oak, hexagonal in shape, with the sides in two heights of panels, the upper enriched with carved round-headed arches framing lozenges, with enriched frieze and simple cornice. It sits on a modern stand, and surviving photographic evidence indicates it has been positioned next to one or other of the first and second columns of the nave this past century. Histories of the church suggest there were once two pulpits: this pulpit was originally located against the chancel steps; and a second pulpit (now lost) half-way up the nave on the South side (at the time used only for funeral orations).



Images from top: Clear area for choir at the foot of the Chancel steps; Same area in 1941, with choir pews and bookrests in place; **Pulpit**; **Organ console** and **Eagle Lectern** with modern steps.



The Doom Painting

The medieval wall painting above the Chancel arch and returns to the north and south walls depicts the Last Judgement (or 'Doom'). It is dated 'on stylistic as well as architectural grounds to the second half of the 15th century'. It pre-dates the building of the clerestory and current nave roof which are also dated to the late 1400s. The surviving painting comprises schemes from several distinct decorative phases. References to the painting have been made since its uncovering during Victorian restoration work, though the paintings were first recorded in detail by J.E. Ashby in 1980.



Surveys of the condition of the Doom have been undertaken by Tobit Curteis Associates in 1998 and 2020. A programme of conversation was carried out in 2002. Tobit Curteis Associates' most recent report describes the Doom as follows:



'At the top of the scene are the figures of the Virgin and six of the Apostles, with scalloped and punched halos, kneeling along the arms of the rood. Next to the main figures there are trumpeting angels, while below them the Dead are being resurrected from their tombs accompanied by angels. The figures of the Dead are very detailed and include tonsured clerics, kings, queens and a pope. On the north side of the wall are the Blessed, entering the Holy City with guiding angels and St Peter. Although it is very fragmentary, the city is clearly painted with elaborate architectural decoration. On the south side of the wall are the Damned, being tortured by all manner of demons. Although the general subject matter is typical of a Doom of this type, the unusual aspect of the painting at St Andrew's is the remarkable level of detail which survives.'



In addition to the Doom scheme, a number of fragments of other paintings from earlier and later periods survive. The earliest painting scheme is a red and black line masonry pattern with vinescroll on the south and north walls. This appears to date to the early 14th century, after the nave was rebuilt. Another earlier scheme may be visible in a small plaster loss at the top of the Doom scheme although this is hard to confirm. Other fragments of painting postdate the Doom, including sections from the post Reformation era, namely black letter texts in elaborate yellow and red frames, a scheme showing both a three headed thistle, surmounted by an ornate crown, on the south side of the east wall and a large red Tudor rose in a corresponding position on the north side. Tobit Curteis summarises the significance of the Doom as follows:



'The painting schemes which are now visible, some of which survive with a remarkable level of detail, span a number of centuries and provide a valuable insight into the evolution of the interior decoration of this and other churches.'

Images from top: Doom painting above the Chancel arch. Three details from the Doom painting. Example of red line decoration thought to pre-date the Doom.

Pews

St Andrew's is in possession of 18 medieval **bench pews** of differing lengths and two modesty screens understood to be 15th century in origin, with distinctive end carvings. These include birds and poppy-head ends and arm-rests of a range of crouching beasts – lion, stag, antelope, buck, goat, wyvern, dog, griffin and dragon. On two pews are carved figures of two standing men in medieval dress, and one of a priest (staff broken). These are a minority of the current pews, as during two successive late-Victorian restoration projects, reproductions were made of these medieval originals.

By the 1800s, the nave of St Andrew's had box pews (by 1850, St Andrew's was reported to have 490 seats for adults, of which 220 on benches were free – suggesting the box pews were rented, and free seats were in the side aisles and in a soon-to-be-removed West Gallery). Some of the medieval benches, of varying lengths, may at times have been located in the chancel and side aisle, in an east-west orientation. During architect William Smith's major restoration of 1880, the box pews were removed from the nave, and this area filled with a combination of the medieval benches and copies. The north and south aisles were given chairs at this point; but in the 1890s further reproductions were made for these aisles (with legs adapted to fit large heating pipes running along the outside walls).

The medieval pews can be identified from among the modern copies by being a darker colour of wood, visibly more roughly hewn, and made without prayer kneelers on hinges at the back. Only the modern reproduction pews have kneelers bolted into the back of them. The medieval pews are paired with stand alone prayer kneelers.

During the 1939 works to the organ and re-positioning of the choir into the nave, the first two rows of nave pews on either side were removed – to allow the choir stalls to be placed in the east-west orientation. The modesty screens previously positioned in front of the first row of pews were also removed. The two extant screens are from the two side aisles.

A small proportion of pews have runner cushions on, of two ages – the older a darker shade of blue, the more recent cushions a lighter shade of blue.



Images from top: Example of medieval pew ends—with bird head and wyvern armrest; Example of man in medieval dress; pews in situ, with modern runner cushions.



The South Aisle

The **Sanctuary** at the east end of the South Aisle – a wooden platform, one step higher than the rest of the aisle, with Communion altar and rail – was laid out as a memorial chapel in 1920, dedicated to the men of St Andrew’s who died in the First World War. On its north side, this sanctuary space incorporates a **rail and screen** carved with cherubs’ heads amid festoons. This is recorded as being located in the chancel in 1748, and is post-1660 in style, so is likely the remains of work to restore the chancel after damage in 1644. In the South wall there is a splayed recess with modern lintel, two drains with octofoiled and quatre-foiled dishings from the 14th-century.



In the South wall are six windows; the easternmost opening is of c. 1330–40 with two trefoiled ogee lights with a quatrefoil in an ogee head with moulded internal and external labels, all completely renewed externally but internally original and of clunch. The remaining openings are also much restored, they are of 15th-century origin and of three cinque-foiled lights in a four-centred head.

North Aisle



This aisle was originally a North transept before 1330, and may have been a chapel dedicated to St Mary by that point. A Chantry of St Mary is recorded in 1284, with an endowed chaplain appointed to celebrate Mass daily. After 1330, this transept/Lady chapel was extended at least twice in a westerly direction, until eventually forming a complete aisle. A Guild of St Mary was found in Chesterton in 1377, but the chantry was lapsed by 1500, even if this area remained a Lady chapel in 1515. During the 19th century, an organ was located in the most easterly bay of the North Aisle. In 1897, a separate organ chamber was constructed beyond the eastern wall, and the once external window voided to allow the sound from the organ pipes to penetrate the interior.



In 1940, a new chapel was installed at the easterly end of the North aisle, called the Chapel of the Resurrection (evoking another medieval guild of the parish – the Guild of the Resurrection, founded in 1336). This modern chapel featured a Communion rail in a classical style and wide Communion altar against the East wall. These items have since been redistributed around the church: the Communion table from this chapel stands at the east end of the Chancel; the rail is now the boundary of the children’s area half way up the North Aisle—which is currently well-used by young families during Sunday morning worship.



An area set aside for private prayer in this North aisle incorporates a votive candlestand introduced to the church in 2000.

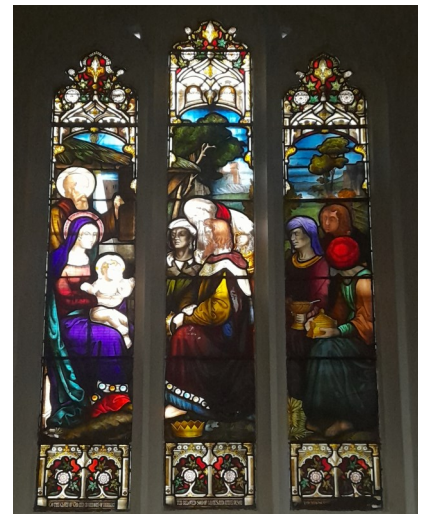
Images from top: South Aisle **Sanctuary**—the 1920 memorial chapel; 17th-century **rail and screen** on the north of South Aisle chapel; North Aisle looking West, with children’s area; North Aisle in 1941, looking East to Resurrection Chapel; North Aisle now showing prayer area cross and piano storage.

Windows

East Window – eighteen lights in tracery at the head, five lights below, including Christ in majesty, the four evangelists, and scenes of the Annunciation, the Nativity, and Presentation of the Christ child in the Temple. Given by Mr Samuel Rickard of Cambridge in 1897. ‘Originally the sole motive of the donor was the improvement of the Church, but as an after-thought came the suggestion that the gift should be made commemorative of Her Majesty [Queen Victoria’s] Diamond Jubilee.’ Described at the time as ‘executed in the best pot metal antique glass’, with the designs ‘all executed in the parish by Mr C.C. Gray, of St Martins, De Freville Avenue.



South Aisle, East end – three lights with trefoils, depicting St Andrew, St Peter and St Paul. Given in memory of Isabella wife of the Revd William L. Mansel D.D. Master of Trinity College Cambridge and Bishop of Bristol (Vicar of Chesterton 1788-1808). Isabella Mansel died 10 April 1803, and is buried in the church.



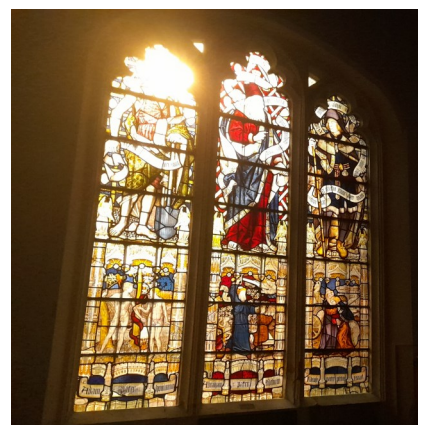
South Aisle, first bay from the east – two lights with quatrefoil above, depicting Christ with child on his lap, together with three figures – a man, woman and baby in her arms. Dated 1880. Ward & Hughes of London. Inscription: ‘Erected by the vicar of this parish to the Glory of God, and in loving memory of Frances Mary Perry and Mary Kate their dead child who were called away Ascensontide 1875.’

South Aisle, second bay from the east – three lights, cinquefoil headed, depicting the adoration of the Magi, with Mary, Joseph, and Christ child. Three out of four Wise Men are depicted of dark or black complexion. W. Constable of Cambridge. Dated 1880. Inscription: ‘To the glory of God and in memory of Herbert the beloved son of James and Annie Dawson who died 20th September 1878 aged 31 years.’



South Aisle, third bay from the east – three lights, quinquefoil headed, principally depicting the crucifixion. Inscription: ‘To the glory of God and in memory of her father the Reverend Sir Nicholas Chinnery Baronet and Anne his wife also of her grandfather Sir Broderick Chinnery Baronet and Dame Elizabeth Frances Margaret Chinnery-Haldane.

South Aisle, West end – three cinquefoil lights with two small pointed trefoils, depicting Adam and Eve, Abraham and Isaac, Jacob and Joseph. Dated 1872.



Images from top: East window; South Aisle, second bay from the east; South Aisle, third bay from the east; South Aisle, West end.



North Aisle, West end – three lights with two long lobed pointed trefoils, depicting John the Baptist, Christ, and John the Evangelist, in addition to the Last Supper. Dated 1884. W. Constable, Cambridge. Inscription: ‘To the glory of God and in memory of Francis William Wragg, 1884’.

North Aisle, third bay from the west – three cinquefoil lights, depicting the Ascension including Mary and disciple watching. W. Constable, Cambridge. Commissioned by Hester Wragg. ‘To the glory of God and in memory of John and Sophie Wragg’. Dated 1873.

All other windows of plain glass.

Porch and Tower and Bells

The **north porch** was much dilapidated before its 1880 restoration. The battlements were added, together with a new roof, the stoup was rediscovered, the floor laid and the main church door re-made incorporating elements of the old (on the reverse side). When an entrance ramp and electronic draft doors were fitted in 2014, the north and south doors were swapped – the North Door being in two, the South Door in one part.

The **Tower** is from the 1325-50 building period and of three stages with angle-buttresses, a tall plinth, an embattled parapet with gargoyles and an octagonal spire. The tower-arch is two-centred and of three orders with a moulded label on the East with carved head-stops of a beast and a man. The West window has a two-centred head – but was blocked in during the 15th century and a staircase inserted in the blocking and lit by three small loop-lights. The doorway to the stair from under the tower has chamfered jambs and a moulded four-centred head. The lower steps rise in the thickness of the blocking, turn, and continue up as a circular vice, the extra thickness of wall to contain it being obtained by projecting a semi-hexagonal bay into the tower on the West and supporting the projection on moulded corbelling rising from a carved lion's mask. The outline of a former nave roof of very steep pitch remains across the external face of the East wall of the tower. In each wall of the belfry stage is an original window of two trefoiled ogee lights, the East and West with a quatrefoil, the North and South with a sexfoil in a curvilinear triangle, in a two-centred head with a label continued across the walls as a string. The **Spire** has rolls at the angles and a restored finial; in the South face is a doorway with two-centred head under a gable opening on the parapet, and on the opposite face an inscribed panel with the date of a restoration, 1847. In each of the cardinal faces, a third of the way up, is a stone dormer-window of two trefoiled lights with a quatrefoil under a crocketed gable with side-shafts and finials; higher, in each of the intermediate faces, is a similar dormer but of one trefoiled light;



Images from top: North Aisle, West end; North Aisle, third bay from the west; North porch; Tower from west.

all these are more or less restored. A further major restoration of the tower and spire was completed in 1968.

Bells:

1. Treble: 'To the great glory of God this bell is dedicated.' 1909.
2. 'Sonoro sono meo sono Deo' [With sonorous voice I sing to my God], Richard Holdfeld made me 1612.
3. 'God save thy Church', Richard Holdfeld made me 1612.
4. 'Cantabo laudes tuas Domine' [I will sing Thy praise, O Lord], Richard Covington 1606.
5. Christopher Graye made me; 166-.
6. Tenor: William and John Taylor, Oxford. 1825.

Boards and Royal Arms under the tower —on North wall of ground stage, painted on boards in moulded frame, with initials of James II. On South wall—list of charities painted on boards in moulded frame, 1729.

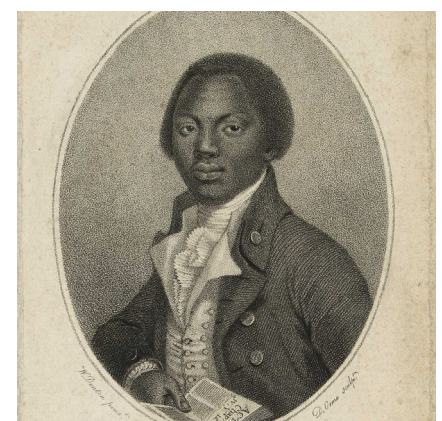
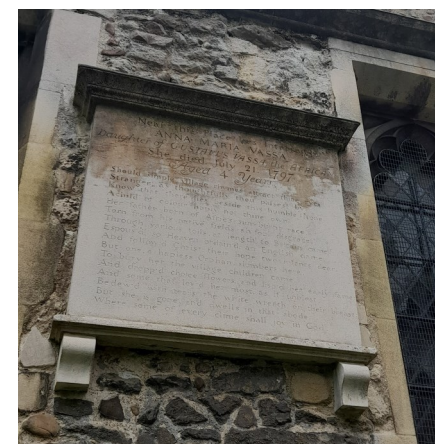
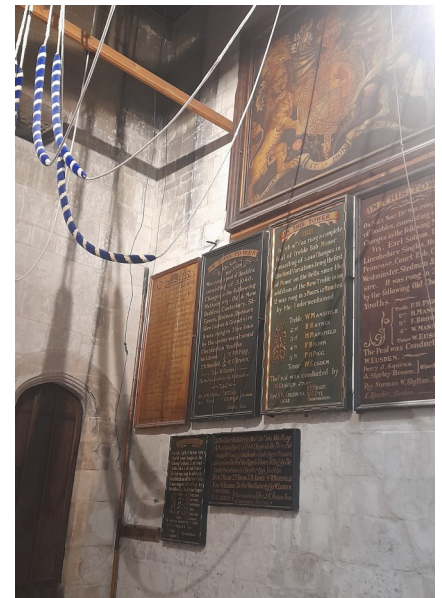
The Font

The font is a plain stone octagonal bowl with moulded under-edge, octagonal stem and square base dated to the 13th century – and so retained from the previous church building thought to be built in 1250. It stands on a modern step, having reportedly been moved from an earlier position against the sixth pillar from the West on the South side of the nave (this would match the child-based theme of stained-glass windows installed in this south-east corner of the church) . When the first organ was moved from under the bell-tower in the 1890s, the font was moved to its present position.

Memorials and monuments

The most significant memorial to an historic figure is that of a four-year-old girl of African and English heritage, Anna Maria Vassa (1793-97). Anna Maria was the elder daughter of Olaudah Equiano (1745-1797), also known as Gustavus Vassa, the African. Equiano was a celebrated author and campaigner against the transatlantic slave trade in 18th-century England. He married Susanna Cullen, from Cambridgeshire. When orphaned, their surviving daughters were briefly fostered in Chesterton.

Equiano's autobiography '*The interesting narrative of the life of Olaudah Equiano or Gustavus Vassa the African written by himself*' (1789) was the first account of the middle passage across the Atlantic from the perspective of the victims who were labelled slaves. It remains a powerful account of personal experience of enslavement and the barbaric realities of slavery. Equiano was a talented businessman and his career in England challenged the balance of political power through his



Images from top: Boards and Royal Arms under Bell tower; Font; Anna Maria Vassa Memorial; Portrait of Olaudah Equiano from his *Interesting Narrative* (1789).



campaigns and penmanship. His autobiography contributed substantially to changing perspectives on the slave trade in British society.

The epitaph poem dedicated to Anna Maria on the north wall of St Andrew's Church was written by Edward Ind of Cambridge, a local poet, born in St Ives, Cambridgeshire. Lines from the poem were published in 1822 in the collection of poems, edited by Thomas Mott, called *The posthumous poetical works of the late Edward Ind of Cambridge and a biographical sketch of his life*. The engraved words on the memorial read:

Near this Place lies Interred ANNA MARIA VASSA Daughter of GUSTAVUS VASSA, the African She died July 21 1797 Aged 4 Years.

Should simple village rhymes attract thine eye,
 Stranger, as thoughtfully thou passest by,
 Know that there lies beside this humble stone
 A child of colour haply not thine own.
 Her father born of Afric's sun-burnt race,
 Torn from his native field, ah foul disgrace:
 Through various toils, at length to Britain came
 Espoused, so Heaven ordain'd, an English dame,
 And follow'd Christ; their hope two infants dear.
 But one, a hapless orphan, slumbers here.
 To bury her the village children came.
 And dropp'd choice flowers, and lisp'd her early fame;
 And some that lov'd her most, as if unblest,
 Bedew'd with tears the white wreath on their breast;
 But she is gone and dwells in that abode,
 Where some of every clime shall joy in God.

Other Monuments:

In Chancel

Wall monuments to:

Rev. George Adam Browne, 1843, (Vicar 1817-1836), Vice Master and Senior Fellow of Trinity College, acting Provincial Grand Master of Freemasons, Cambridge. White marble walltablet with pediment and masonic emblems.

William Clapham, 1766, Jane his wife, 1779, oblong slate tablet.

Anna Browne, widow, 1821, white marble eared tablet on black marble pedimented backing, by T. Tomson, Cambridge.

Anne, widow of William Wiles, 1849, white marble sarcophagus-shaped tablet on black marble backing, by Swinton, Cambridge.

William Wiles, 1827, late of Pidley Lodge, Huntingdon, tablet generally similar to above and by the same maker.



Images from top: Anna Maria Vassa Memorial plaque with Vassa Day wreath; Monument to Rev. George Adam Browne; Monument to William and Jane Clapham.

Floor slab to:

Samuel Burton, LL.B., son of Zakariah Burton of Subsey, 1712, of grey marble with cartouche containing shield-of-arms of Burton impaling.

In North Aisle

Wall monuments to:

William Wragg, 1829, Mary his wife, 1866, and Anne Maria their child, 1832, white marble pedimented tablet, by Wiles, Cambridge.

John, son of William and Hester Wragg, 1823, Isabell, daughter of John and Sophia Wragg, 1824, and others later, by Wiles, Cambridge

William and Hester Wragg, 1804 and 1808, similar to above.

Sophia Olivia, daughter of William and Elizabeth Wragg, 1847, white marble tablet.

Theodore Thomas Gurney, 1918, and his wife Johanna Cornelia Pelgrim, 1922, widow of Francis William Wragg.

Floor slabs to:

William Wragg, 1829

John Wragg, 1823, and others

William Wragg, 1804, and Hester his wife, 1808;

Ann Edwards, 1782.

[Reportedly in the organ chamber, also George Taylor, 1707]

In South Aisle

Wall monuments to:

Sir Brodrick Chinnery, 2nd Bt., of Flintfield, Cork, 1840, who erected the monument, and Diana Elizabeth his wife, 1824, white marble tablet with urn and weeping willow, by T. Tomson, Cambridge.

Abraham Kaye, 1823, Susan his wife, 1829, and Ann Bracken her sister, 1821, white marble tablet with plain side-pilasters and cornice, erected to his parents and aunt by John Kaye, D.D., Bishop of Lincoln.

Captain Alec Johnson MC, 1st Bt Cambridgeshire Regt. Who fell leading his men into action at Epéhy, France, Sept 18 1918, aged 22 years.

Floor slabs to:

Sir Brodrick Chinnery, Bt., 1840, and Diana Elizabeth his wife, 1824, with winged cherubs' heads in corners;

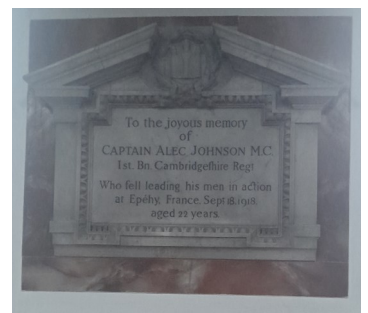
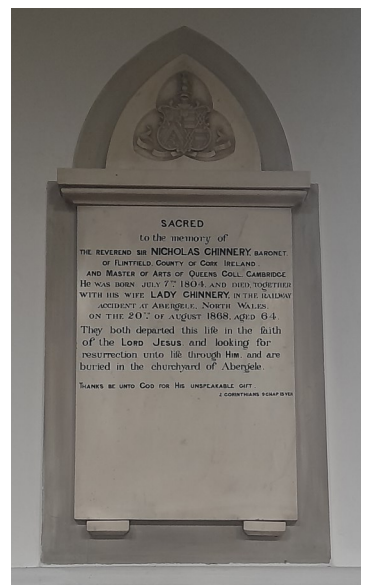
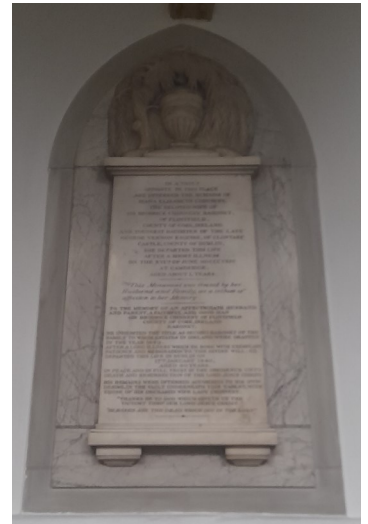
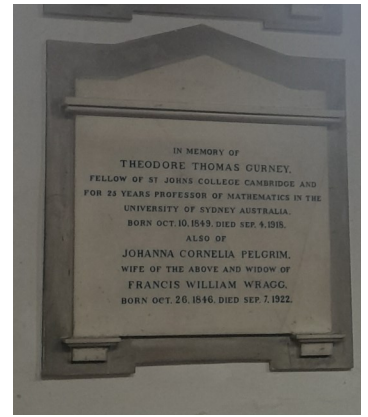
Thomason, 176.;

Frances (Brackenbury) Sanzter, early 19th-century;

A.B., 1821,

A.K., 1823,

S.K., 1829.



Images from top: North Aisle Monument to T.T. Gurney and J.C. Pelgrim and F.W. Wragg; South Aisle monument to Sir Brodrick Chinnery, 1840, and wife Diana Elizabeth his wife, 1824; South Aisle monument to Revd Sir Nicholas Chinnery, 1868; South Aisle monument to Captain Alec Johnson, 1918.



In Nave

Floor slabs to:

- Mary, 176-., and Christopher Benstead, 177-., of grey marble;
- Richard Berry, LL.D., 1723, Senior Fellow of St. John's and benefactor to the library there, of grey marble with Latin inscription
- Priscilla (?) Watson, 1683, grey marble;
- Richard Langley, 1724, Doctor of Theology and Law, son of Edward Langley of Hipperholme, grey marble, with shield-of-arms of Langley impaling in a cartouche;
- Jonathan Johnson, 1742;
- [Jonathan] Dickman, 1727(?);
- Alice, wife of John Dann, 1700, and Alice his second wife, 1705;
- Harry Pearce, c. 1800;
- George, 1803, and Catherine Pearce, 1820.

Portrait

On the South Aisle wall, an oil on canvas portrait of Cardinal Guala of Vercelli, northern Italy, to whom Henry III gave the living of Cherterton in 1217. Artist unknown.

Vestries and Organ

The **clergy vestry** was added to the chancel in about 1500. The doorway to the vestry is of the early 16th century and has a plain four-centred head; the doorway further West was originally external and of the preceding (15th) century, with chamfered jambs and four-centred head with a moulded label with carved head-stops. The **organ chamber** was built in 1897 and the extension to the clergy vestry and the adjoining **choir vestry** were added in 1934. A disabled access toilet was installed just inside the external vestry door in 2014, replacing a previous—less generously-proportioned WC.

A single manual **organ** was built in 1860 by Bryceson & Son and installed in front of the tower arch, most likely on west gallery subsequently removed. In the 1880 restoration Millers of Cambridge rebuilt it and converted it into a double organ with two manuals; it was moved to the east end of the north aisle. In about 1900, it was rebuilt again by William Hill & Son and moved into a chamber newly created on the north side of the chancel, speaking into the church through the tracery of the former window at the head of the north aisle and through a large new-formed arch into the Chancel. The console

Images from top: Floor slab of Sir Brodrick Chinnery, Bt., 1840, and Diana Elizabeth his wife, 1824; Portrait of Cardinal Guala; external view of clergy and choir vestries; Organ console from 2021.

stood beneath the pipe in this chancel opening, attached to the instrument. In 1939 it was completely rebuilt by Hill, Norman & Beard turning the organ through ninety degrees within the chamber so that it spoke west, removing the dummy front pipes on that side, fitting electro-pneumatic actions, top-note machines to extend the compass from 54 to 61 notes, and adding bass pipes into the arch on the north side of the chancel. A detached electrical-action console was installed in the nave/north aisle – close to where the choir and chorister book-rests had been moved by 1941. In 1961 Hill, Norman and Beard made further additions and modifications, and again in 1980. In the early 2000s, the console was moved again.



In 2020-21, an extensive overhaul rebuild of the organ was undertaken by Henry Groves & Son, including a entirely new console (now moveable from the North Aisle to the Nave), a computerised transmission system, new sound boards and several other new elements to the instrument.



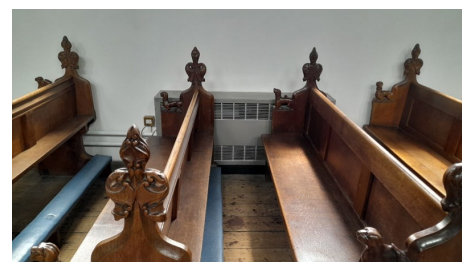
Heating

The Church has had heating since the Victorian period, when a stone lean-to Boiler Room was added to the Southeast corner of the building, below ground level.



The building is currently heated by a hot water system, with a Concord Series 2 450-1450 gas boiler position in the original boiler room attached to the church. Hot water is pumped to ten convectors positioned around the exterior walls of the church. There is an additional domestic-style radiator in the west vestry.

The original Victorian hot water pipes remain under iron grating either side of the Nave aisle and similarly in the Chancel. These no longer distribute heat.



Images from top: Restored organ pipes from 2021; External Boiler room on the South side of the Chancel; Nave grating over Victorian pipes; Convector on South-west wall; Convector in the South Aisle.

PART II: The Churchyard



Listing: GRADE 2

The Churchyard and wall of the Church of St Andrew has a separate Grade II listing by Historic England. The principal reason for this is the medieval stone and later brick wall with stone coping which marks the boundary of the churchyard with Church Street to the Northeast of the church.

The part of the churchyard with the oldest extant gravestones is the triangular piece of ground bounded by the North wall of the Church and the main path through the Churchyard. Monuments in the churchyard mentioned in *An Inventory of the Historical Monuments in the City of Cambridge* are all positioned in this area of the churchyard, and all headstones carved with cherub-heads, emblems of mortality and scrolled foliage, with footstones:

- Frances, daughter of George Brigham, 167(2?), headstone carved with cherub-head, skulls and drapery and, on reverse, skeleton in round-headed panel;
- F.B., 1711
- George Brigham, 1712.
- Alice, wife of William Wootton, 1713.
- William Wootton, 1712.



Also in the area to the North of the church is a stone commemorating Benjamin Jolley 'well known for almost half a century to all Cambridge men as Charon the Ferryman', who died in 1876. Several coped stone coffin-lids with foliated crosses, estimated to be from the 13th and early 14th centuries are positioned north of the vestry. The central octagonal stone on a square based with a square socket is the base of a medieval cross – thought to have once been positioned elsewhere in Chesterton.



Recent archaeological work has demonstrated the presence of medieval graves (c.1500) on the south side the church, even if the current gravestones in that location mark more recent (19th-century) individuals. An area to the South East of the church, near the wall with Church St and the old Manor House, has been cleared of [17th and 18th century] gravestones, with them leaned against the boundary wall.



Several areas of the churchyard have been set aside for the interment of cremated remains since the churchyard was closed to burials in the mid-20th century. These areas are principally at the foot of the West Tower, on the North side of the principal churchyard path, especially near the churchyard entrance, and in a designated area marked by large shared gravestones towards the Southwest of the church. A further area close to the ground cleared of gravestones beneath the East Window has three spaces for the interment of ashes: two are marked by stones; a third space beside these is yet to be used.



Images from top: Foot and cycle path through the Churchyard looking East; looking South; Oldest extant graves in area to North of the church, including coped stone coffin-lids; Shared gravestones for the burial of cremated remains to Southwest of church.

War Memorial

A war memorial in the form of a 16-ft Celtic Cross stands to the North of the North Porch made of Scottish grey granite, on a tapered plinth on a one-stepped base. There is an inscription on the four faces of the plinth. It was unveiled on 25 September 1920 by Mrs Rosalind Clark, occupant of Manor House. Her only son, Captain Anthony Clark, is among the 92 names commemorated from the First World War. 66 names of those who died in the Second World War were added in 1994.



Image: War Memorial.