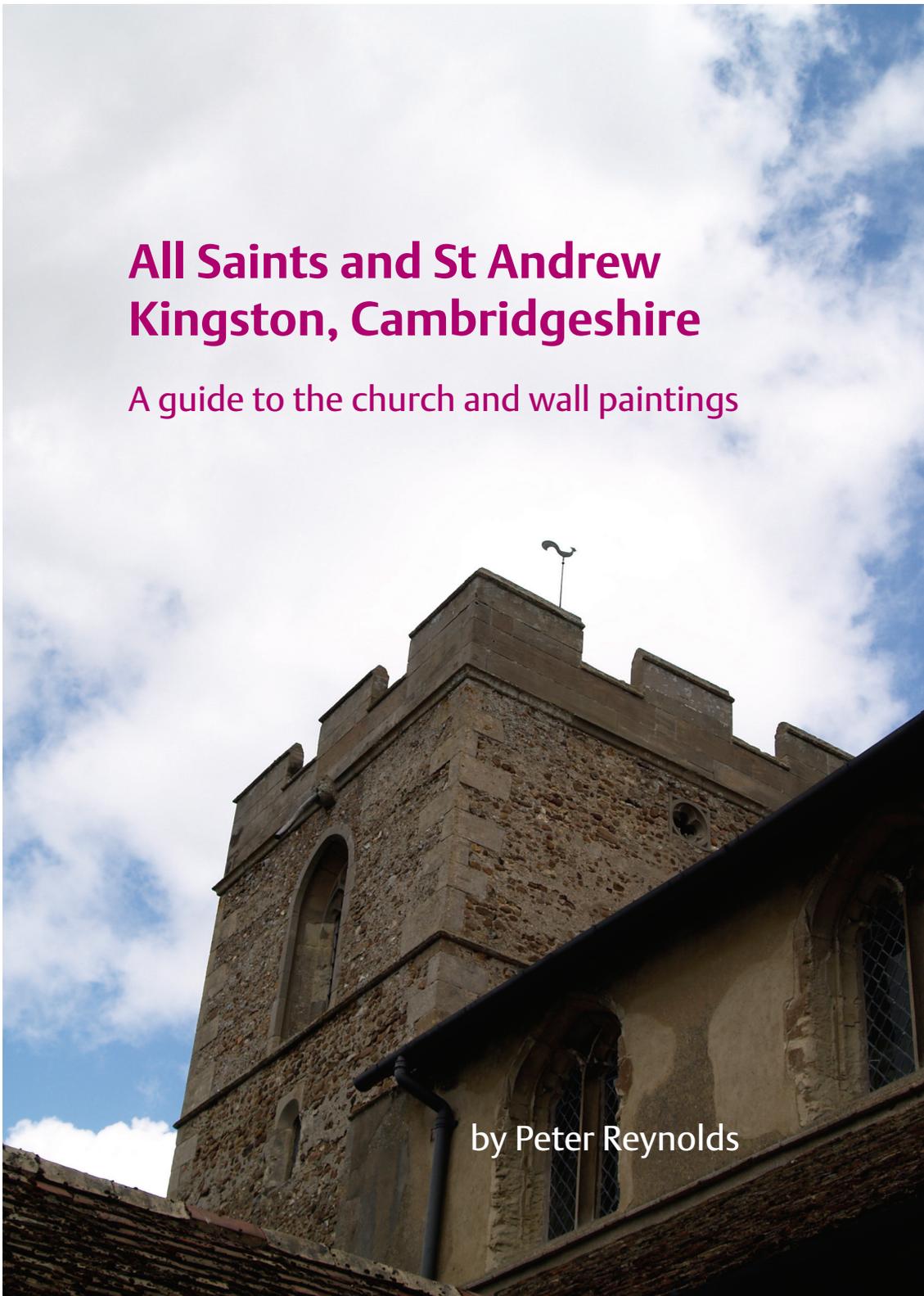
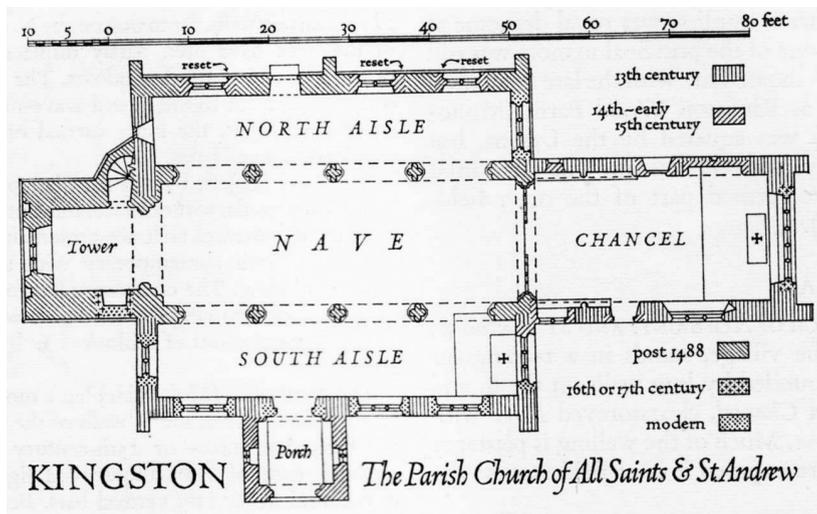
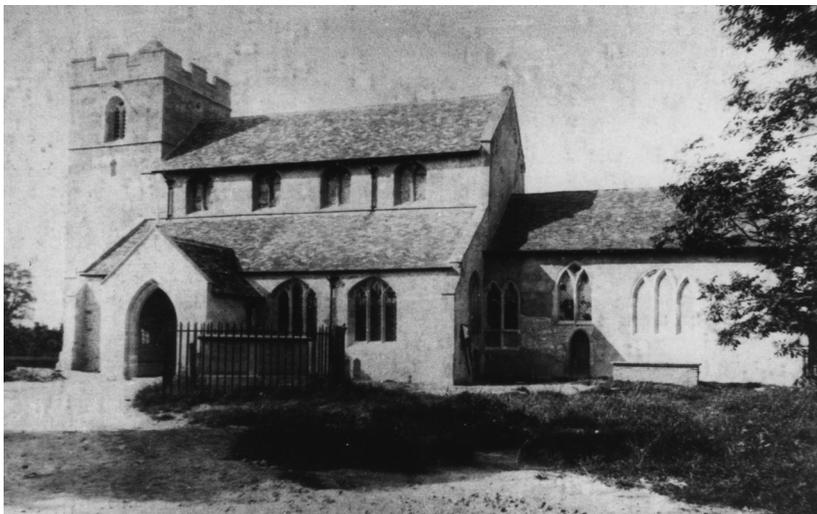


All Saints and St Andrew Kingston, Cambridgeshire

A guide to the church and wall paintings

by Peter Reynolds





Top: Church exterior, late c1900.

Above: Church plan. © Crown copyright, National Monuments Record.

Front cover: Church tower.

**In memory of J W 'Jim' Burnell (1925–2008)
Treasurer to Kingston Parochial Church Council 1983–2008**

All roads lead to the churchyard, and the church contains this living spirit of the past no whit less than the tiny cottages. It has none of the cold grandeur that so many beautiful churches have. Even empty it defies all feeling of solemnity and pomp, almost as if the Host there were inviting you to come in and warm yourself, and take a look at the new pictures. The pictures are in fact about five hundred years old, and have suffered badly at the hands of the Philistines. But they were painted in a merry hour, and if you look up to the mural above the chancel arch, where in most churches of this period you may see the doom of the wicked, being roasted in hell, you will see instead the most charming company of angels, happily swinging censers, holding up goblets, and best of all, playing musical instruments..This, I thought, is what tradition is, the condition of the future being in the past. This is what we inherit, not the benefits or ills of the past, which are but unimportant details, but the power of time gone before to nourish and sustain us in our own time.

Sybil Marshall. *An experiment in education*. Cambridge University Press, 1963.



All Saints and Saint Andrew, Kingston

Introduction

Welcome to the Church of All Saints and St Andrew, Kingston. The first documentary reference to a church here is from the late C12; the earliest fabric is from the late C13; but Christian worship may have been continuous in this place for the last millennium.

Features of special interest include: medieval wall paintings; a fine Perpendicular arcade; important evidence of Civil War iconoclasm; and late C19 works by one of the greatest architects of the Gothic revival.

This booklet is a guide to the history and architecture of a building, one founded and maintained for the glory of God. But the Church is also a community of faith, embracing the living, the departed and those to come.

Acknowledgements

This booklet was written by Peter Reynolds and edited and designed by Linda Rimmer. The colour photography is by Ben Capper, except for the images on page 22, which are reproduced with the permission of the Perry Lithgow Partnership. We are grateful to John Wilkinson for translations from the Latin. The drawings on pages 15 (font) and 16 (recess in north chancel wall) are by Susan Gell; on pages 13 (south aisle) and 15 (chancel interior) by the late Chris Godfrey (1957–2000); on pages 11 (mass dial) and 14 (three men’s morris) by Peter Reynolds. The plan of the church (inside front cover), from the RCHM volume, *West Cambridgeshire*, is reproduced with the permission of the National Monuments Record.

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Abbreviations

PTC	Pamela Tudor-Craig. Wall paintings. In <i>Cambridgeshire churches</i> , ed C Hicks, 1997.
RW	Robert Walker. <i>Cambridgeshire churches</i> , in WD.
RCHM	Royal Commission on Historical Monuments (England), <i>West Cambridgeshire</i> , 1968.
VCH	The Victoria History of the Counties of England, <i>Cambridgeshire and the Isle of Ely</i> , Vol V, 1973.
WC	William Cole. <i>Notes on visit to Kingston</i> , 10 September 1743.
WD	<i>The Journal of William Dowsing. Iconoclasm in East Anglia during the English Civil War</i> . Edited by T Cooper, 2001.

All Saints and St Andrew, Kingston, Cambridgeshire

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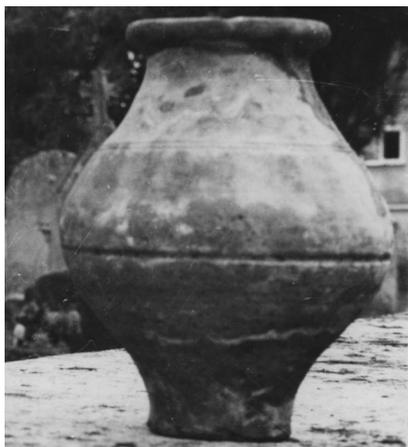
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1 A brief history of Kingston

Kingston's church is built on a spur between two streams on an isolated outcrop of gravel in the western Cambridgeshire boulder clay. The position is just above the 100 foot contour, which coincides with the spring-line on the southern side of the Bourn Brook valley. This was, then, a relatively favourable locality for settlement. There is some evidence for early occupation: Bronze Age and Iron Age flint tools and pottery have been discovered in the vicinity, and there have been Romano-British finds in the Old Rectory garden to the east, indicating a possible villa site here. A late Iron Age pot (since stolen) of the C1 BC was dug up from the churchyard, suggesting that the site may have had a pre-Christian ritual significance. The church stands at the northern head of what was once a 10 acre green, now much reduced by enclosures to fragments in the centre of the village.

The name 'Kingston' indicates pre-Conquest crown demesne. In 1086 the *Domesday Book* records one hide and three virgates as remaining in the King's hands. After the Conquest, holdings were consolidated in favour of the Norman baron, Picot, Sheriff of Cambridge, whose seat was Bourn Castle: he held more than five and a half hides and this almost certainly represents what became known as Kingston Wood Manor, the parish's principal estate for the next nine centuries.

By the late C13 this manor was possessed by the Mortimers, who had estates also in Foxton and in Attleborough, Norfolk. In the mid C15 it passed by marriage to the Chamberlains. The second main manor in the parish, of Kingston St George, was united with Kingston Wood in the late C16. The Chamberlains conveyed their estates in Kingston to the apothecary, John Crane, in 1625. The manor was acquired by Edward Harley, later Earl of Oxford, Queen Anne's First Minister, in about 1720, from whom it was purchased by Philip Yorke, first Earl of Hardwicke, in 1739: the Wimpole Hall estate thereafter dominated the parish until the late C19.



Late Iron Age pot.

Early medieval Kingston was a parish of great piety. Kingston Wood had its own chapel and chaplain in the late C13. A papal indult was granted to Constantine Mortimer in 1317 to permit the celebration of mass at this chapel 'because his manor was remote from the parish church and access was difficult' (VCH). There was an oratory in 1393, and there may also have been a chantry attached to the church. Kingston had a resident anchoress with her own lands in the open fields.

All Saints and Saint Andrew, Kingston

The de Bancis, the St Georges and other local magnates made various endowments of land in Kingston, Wimpole and Great Eversden to the Priory of St Mary, Clerkenwell, in the late C12, often at the same time giving daughters to become nuns. (The early C13 Prioress, Hawis, may have been the daughter of William de Bancis). The estate became known as the manor of Beamonds, which belonged to Clerkenwell until the Dissolution of 1539–1540.

Early medieval prosperity is indicated by the grant to Constantine Mortimer, in 1306, of a weekly market at Kingston and two yearly fairs, one on the vigil, the feast and the morrow of St Margaret, and the other on the vigil, the feast and the morrow of St Luke. But the parish does not seem to have flourished for very long; by the late C14 the population had declined significantly.

The open fields were enclosed by Parliamentary Act in 1810. The economic history of Kingston has been entirely agricultural until the 1950s. Fruit farming was significant in the C20 but has now ceased. Kingston had a goods railway siding from the London and North Western Railway (Cambridge to Bedford), built on the Rector's glebe in 1910. The population has always been small: 115 in 1086; 162 in 1327; 210 in 1563; 155 in 1664; 322 in 1871; 151 in 1961; and 214 in 2001¹.

2 A brief history of the benefice

There is very little evidence, archaeological or documentary, for the existence of parish churches in Cambridgeshire before the Norman Conquest, but they were probably becoming established in many Anglo-Saxon vills in the C10 and early C11². Kingston's church may have been in origin a seigniorial foundation; that is to say, built and endowed by the local thegn for his family and for the inhabitants of his estate. Both 'All Saints' and 'Saint Andrew' are

¹ Estimates of population in villages of Cambridgeshire, in *Documents relating to Cambridgeshire Villages*. Edited by WM Palmer & HWSaunders. n.d.; figures for 1871 et seq. from National Censuses.

² For the emergence of churches in Cambridgeshire see S Oosthuizen, Anglo-Saxon minsters in South Cambridgeshire, *Proceedings of the Cambridge Antiquarian Society*, Vol XC, 2001; NJG Pound, *Cambridgeshire: a history of church and parish*, 2004; M Woudhuysen, Anglo-Saxon churches, in *Cambridgeshire churches*. Ed C Hicks, 1997.

³ By this time the Mortimers had transferred their attentions to Attleborough where, in 1387, Sir Robert de Mortimer established by will a chantry college in the chapel of the Holy Cross at St. Mary, with a Master and four Fellows or chaplains.

⁴ Churches from their earliest foundation were endowed with glebe land and tithes, which formed the *benefice* or *living*, for a resident parish priest or *incumbent*. The *advowson* is the right to present a nominee to the living, and was usually held by the lord of the principal manor but was also a commodity, in some cases exchanged, or bought and sold. Many livings were *appropriated* in the C13 and C14 by monastic institutions, which then became rectors, in receipt of the major tithes, and in turn appointed vicars, who retained only the minor tithes, to discharge responsibility for the cure of souls in such parishes.

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typical of the earliest Saxon dedications in East Anglia. By 1092 we have more definite evidence for the presence of a church, when Picot the Sheriff granted 'two thirds of the tithes of his knights in Kingston to the canons of St Giles, Cambridge, later Barnwell Priory' (VCH).

The earliest fabric of our present church is late C13. It seems likely that the Mortimers built this edifice, perhaps with the contemporary aisled hall to the east (now The Old Rectory). The family was resident at Kingston Wood and provided our first recorded rector, Simon Mortimer (1279–1294), and our sixth, William Mortimer (1337–1339). The advowson followed the descent of Kingston Wood Manor until the late C14³. The living has always been a rectory: although a licence to appropriate was given to the Priory of St Giles, Barnwell in 1446, this was not implemented⁴.

After a complex series of conveyances in the early C15, King Henry VI acquired the right of presentation to Kingston in 1457 and granted it to his new foundation in Cambridge, the King's College of the Blessed Mary and St Nicholas. For the next four centuries, fellows of King's were invariably presented to the benefice. (As entry to King's was confined to scholars of Eton until 1865, they were usually old Etonians). The College relinquished patronage to the Bishop of Ely in 1926.

College livings were valuable to a celibate fellowship. Fellows inclined to marriage might be preferred to benefices like Kingston. They usually resigned their fellowships after their nuptials. Several of our incumbents are known to have been pluralists and absentees, employing curates to serve the parish, but others were resident and at least five of the King's rectors are buried at Kingston.

Of our rectors three have been Provosts of King's College: Robert Woodlark (1457), Chancellor of the University and founder of St Catherine's Hall; William Smith (1596–1601), a Vice-Chancellor and Chaplain to Queen Elizabeth I and to James I; and Fogge Newton (1602–1612), also a Vice-Chancellor. Three also were Vice-Provosts: Giles Ayre (1538–1551); Richard Moore (1591–1596); and Cuthbert Pearson (1632–1644).

Kingston was not immune to the turbulence of the mid C17. Parishioners petitioned against the Laudian Bishop Matthew Wren in 1638 and our Rector, Cuthbert Pearson, was sequestered in 1644 'for doing his duty to His Majesty and preaching damnation to rebellion' (WC). Pearson was 'reduced to teaching in Gamlingay where he died in 1651'. The iconoclast, William Dowsing, appointed Parliamentary Visitor by warrant from the Earl of Manchester, visited Kingston on 7 March 1644, and records in his journal that, with the churchwardens and constables, 'We brake down a crucifix, seven *Ora pro nobis*, and gave order to levill the steps in the Chancell, & to take down 18 cherubims in stone and wood, & we tooke off a crosse of stone on the

All Saints and Saint Andrew, Kingston

chancell' (WD). Kingston, with Comberton and Madingley, has been identified as one of three 'most important examples' of Civil War damage in Cambridgeshire, '... clear testimonies to the troubles'(RW).

In 1907 Kingston became a plurality with the adjacent parish of Bourn. In 1987 Caxton and Longstowe joined Kingston and Bourn to form a United Benefice of four parishes. A further pastoral rearrangement took place in 2000, creating a new Benefice of Papworth, with a Team Ministry, comprising the 13 parishes of Bourn, Kingston, Caxton, Longstowe, Boxworth, Croxton, Eltisley, Elsworth, Knapwell, Graveley with Papworth St Agnes, Yelling, Toseland and Papworth Everard. The benefice is in the Deanery of Bourn and the Archdeaconry of Ely.

The rectorial estate

One acre of land was conveyed with the advoswon in 1306. A 'toft and a croft' is recorded in 1445. By 1615 the glebe amounted to 40 acres. In 1815 the rector, the Revd John Woodburn, was allotted, by enclosure award, 32 acres for the glebe and 266 acres for his tithes; this estate formed Rectory Farm and New Barns Farm, and was sold in 1912.

The Old Rectory is 'an important survival' (RCHM): it is an aisled hall dating from the late C13, with an early or mid C14 cross wing, part stone built, part timber-framed. It may have been a secular manor house in origin or possibly a manorial court house. The property was secularised in 1931; since 1906 incumbents have lived in the Vicarage at Bourn.

Education

The church in Kingston provided education from the later C16: a certain Henry Morton 'was excommunicated and forbidden to teach until he obtained a licence' in 1579 (VCH). The Parish Register records the burial of Thomas Waker 'batchelour of arts and scholemaster in the towne of Kingston' in 1616. The school was housed in the north aisle of the church from at least the early C18 until 1819 when a schoolroom and house were built by public subscription. In 1830 a new school was built on the village green by the rector and other subscribers (now Crossways Cottage). Yet another school (now Kingston Village Hall) was built in 1876; it closed in 1960. A memorable account of school and village is given by the last Head Teacher, Sybil Marshall, in *An experiment in education*. Rectors usually chaired the Boards of Governors and appointed teachers; the church continues to maintain a close interest in the local Church of England Controlled School at Bourn.

Francis Todd, who is buried in the chancel, gave by will in 1702 various rent charges: of £13 for teaching children to read, write, cast accounts and know the catechism; of £10 for a schoolmaster; £2 for the minister to catechise the children; and other sums for books and prizes. The Todd Foundation was regulated by a Scheme in 1905, and exists to this day.

All Saints and Saint Andrew, Kingston

Nonconformity

There are references to dissenters in the parish from 1664. A house was licensed for protestant worship in 1707 and by 1841 a Congregational meeting house was in use. In 1851 100 people attended evening service. The Congregational and Presbyterian Churches joined together in 1972 as the United Reformed Church. The Chapel closed in 1994; the thatched and timber-framed building in Church Lane is now an artist's studio.

3 The church exterior

The churchyard

The church stands within a consecrated churchyard about half an acre square, with old walls to the west and south. The ground is noticeably higher than its surroundings, the result of centuries of burials⁵. There are various planted conifers and an ancient pollard ash tree on the southern boundary: this was cut at about 10 feet high, on perhaps a 10 year cycle, to provide crops of firewood, above the reach of the rector's sheep, which would have grazed here. The churchyard is rich in flowering plants, including species typical of unimproved calcareous grassland, such as Lady's Bedstraw, Knapweed, Burnet Saxifrage and Sorrel. On the churchyard walls may be found Ivy-leaved Toadflax, Pellitory-of-the-wall and Greater Celandine. The church fabric and the gravestones provide habitats for many bryophytes (mosses and liverworts) and lichens.

The earliest headstones are of the C18; the gate in Rectory Lane was made by WH Lovell in 1997.

Exterior

The church, which is a Grade I listed building, consists of a west tower, clerestoried nave, north and south aisles, south porch and chancel.

The fabric is of local materials almost entirely: the walls are of field stones and rubble, rendered in part. Dressings and quoins are of limestone. The fenestration was of clunch, a soft limestone quarried in local parishes such as the Eversdens and Harlton, and some of this survives, but much has been replaced with more resistant limestones in restoration work of the late C19 and C20. The roofs would doubtless have been thatched but are now of plain tiles; that of the north aisle is slate.

The church is of four builds: late C13, C14, late C15 and late C19.

The C13 church almost certainly replaced an earlier building, of which no trace remains. Subsequent builds have followed the C13 plan. Visible fabric of this period, the Early English, includes the chancel, a blocked lancet in the north aisle, and the font bowl.

⁵ There were 378 registered interments in the C18 and 472 in the C19, suggesting that the mortal remains of two or three thousand of our forbears are buried here, many of them infants.

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During the C14 there was an ecclesiastical building boom and most parish churches were enlarged, altered or rebuilt, with active lay participation. Donors often gave legacies in the hope of speedier passage through purgatory. At Kingston the tower was built and new windows were inserted in chancel and nave. All Saints and St Andrew is one of several churches in the diocese which had its altar dedicated by Bishop de Lisle in 1352.

Much of the church was rebuilt, on the same plan, at the end of the C15 following a fire and the collapse of the tower: in 1488 Bishop Alcock granted an indulgence ‘... *ad reparacionem ecclesie parochialis de Kyngyston sue diocesis que ex eventu quodam inopinabili videlicet per incendium funditus exstitit destructa et ad fabricam campanilis ejusdem quod similimodo nuperrime ventorum impetu cecidit*’ ‘... for the repair of the parish church of Kingston of his diocese which has been totally destroyed as a result of an unforeseeable event, namely by fire; and for the fabric of the bell tower of the same which very recently in like manner has fallen by the force of the winds’ (*translation by JRF Wilkinson*).

Apart from the insertion of the window at the east end of the chancel little work on the fabric took place until the late C19 when the incumbent, SJM Price, began a thorough restoration (see below).

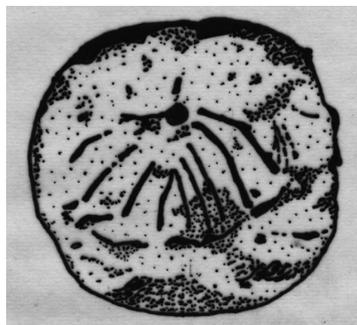
All Saints and St Andrew has always been a functional edifice in all its parts, designed for corporate worship and the administration of the sacraments. In earlier centuries the nave was also utilised for many civil purposes. For generations the care and beautification of the House of God has been the defining parochial enterprise.

Visitors are encouraged to look first at the exterior of the church as certain features are not visible inside.

The chancel

There are **gable crosses** at the east end of the chancel, at the east end of the nave and on the porch, all of the late C19. The chancel’s is a saltire or St Andrew’s cross. This last almost certainly replaces the ‘crosse of stone on the chancell’ taken down by Dowsing and his men; the earlier apex stone remains *in situ* (RW).

There are three windows in the **south wall** of the chancel: to the west a two light early C14 low-side window of two trefoil-headed lights, blocked below the transom; above the priest’s door, a late C19



Mass dial to west of priest’s door in south wall of chancel

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two light window, again with trefoiled heads; and to the east a three light window with simple uncusped Y-tracery, blocked until 1930. This last was C13 work but the decayed clunch was entirely replaced with limestone in 1992.

Low-side windows, commonly positioned as here at the west end of chancels, were unglazed below the transom and rebated for shutters. Until recently they were supposed to allow the ringing of a sacring bell at mass so that parishioners outside might be apprised of the moment of the elevation of the host. But the latest and most convincing theory is that they were in fact for the purpose of ventilation, worship in the Middle Ages involving much burning of incense and wax tapers before the high altar.

To either side of the priest's door are the remains of scratched **mass dials**. A stick or rod inserted centrally formed the gnomon of a sundial, which gave the clergy the hours of their daily offices.

The **east end** seems to have had a history of instability, despite massive buttresses to both corners. The original late C13 east window was blocked up in the lower half and a window of five three-centred lights inserted in the late C16 or early C17.

On the **north side** there are four blocked apertures: from east to west, first, just above ground level, a semi-circular recess which gave access to a vault or tomb beneath the high altar; secondly, a lancet window, typical of the C13 Early English style; thirdly, a blocked doorway which gave entry to a north annexe, perhaps a vestry or chantry; and, fourthly, a second low-side window of one light, similar in date and design to that on the south side.

The north aisle

At the east end of the north aisle is a late C19 window of three cinquefoiled lights, identical to that in the east end of the south aisle. On the north side are three two-centred windows, each of two cinquefoiled lights with a quatrefoil above, these of the late C14 or early C15 with later repairs; high up at the west end is a blocked circular 'bull's eye' window.

The clerestory

A clerestory is an upper level of windows, above the arcade, designed to light the nave of a church with aisles. Here it consists, on both sides, of four windows, each of two cinquefoiled lights with pierced spandrels, all post-1488.

The tower

The tower is late C15 or early C16, incorporating C14 fabric in the east wall. String courses divide the tower into three stages and there is a half-octagonal stair turret in the angle against the north aisle. On the west, north and south sides there are belfry windows, each of two trefoiled lights with quatrefoils in

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their heads; on the east side a simple quatrefoil. On the south side only, below the belfry, is a small round-headed window. The west window arch is four-centred with three cinquefoiled lights, much restored. On the west wall there are two niches below square moulded labels: the one to the left is a Memorial to Kingston's dead of the First World War, dedicated by Bishop Price in 1920.

The second, to the right, is original, with a vaulted canopy below a cinquefoiled head in chunch. These were designed to hold images of saints. The top of the tower is finished with an embattled parapet and a small pyramidal tiled roof with a weathercock. Gargoyles pierce the cornice to the north and south.

Niche with vaulted canopy.



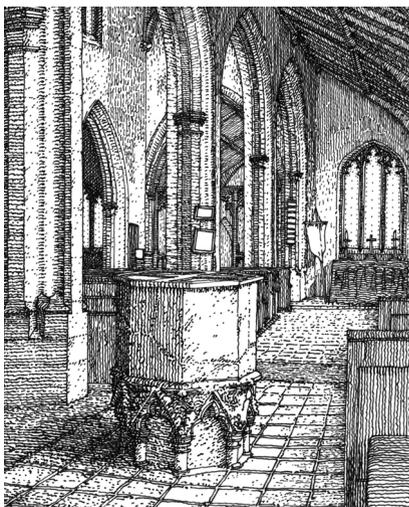
**FOR GOD AND COUNTRY
IN MEMORY OF
L. CPL. T. CHARLES CUSTANCE
PTE. FRANK ALLGOOD
... WILLIAM CUSTANCE
FELL IN
THE GREAT WAR
1914-1918**

The south aisle

The south aisle is largely a late C19 rebuild: the east and south windows are of three cinquefoiled lights in four-centred heads, in the Perpendicular style, which probably follow the pattern of those they replaced. The western window, however, is entirely of 1894, by Bricknall and Comper, in the C14 Decorated idiom, of two ogival, trefoiled lights with a cinquefoil and hood mould above.

The porch

The porch is late C13, heavily restored in the late C19, with small rectangular windows on the south and north, which are blackened



The south aisle and south nave arcade.

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inside: this is thought to be evidence of the fire of the late C15. The benches on both sides remind us that for centuries the church porch was an important place for the conduct of parochial business, both ecclesiastical and civil. The **stoup**, a basin for holding holy water, on the east side of the door, is late C19.

4 The church interior

The nave

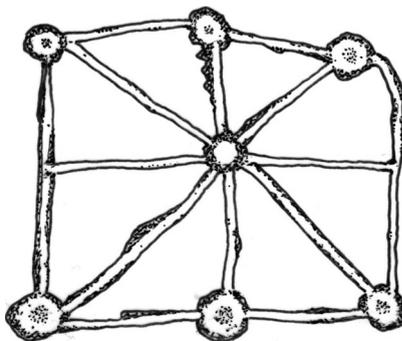
The **nave arcade**, with the chancel and tower arches, all in clunch, is of a scale and proportion exceptional for a small parish such as Kingston. The **chancel arch** is of '... two orders chamfered to the east and wave moulded to the west, the outer continuous, the inner on attached shafts with moulded capitals and bases' (RCHM). The nave arcade arches are similar but they are moulded on both sides: all this is post-1488 in the Perpendicular style. The **tower arch** is earlier, C14, '... of three orders to the east, the two outer chamfered and the inmost moulded with a double wave; on the west the outer order is omitted and the middle one dies into the side walls' (RCHM). The outline of an earlier, steeper (and very likely thatched) roof is indicated above the tower arch by a line of projecting rubble; below this is a blocked opening which afforded a view from the belfry to the nave and chancel.

The **roof** of the nave is in four bays, with massive, chamfered tie beams supported by braces and wall posts resting on defaced corbels, five to each side, which must be the remains of the 'cherubims of stone' attacked by Dowsing. 'This is an unusual example of the spoiling of angelic corbels at such an inaccessible height' (RW). The rafters between the tie beams have plates at their bases to which 'the cherubims of wood' were attached, four on each side: these must have been out of Dowsing's reach, surviving until 1894.

The aisles

Aisles gave more space for the laity, but had two more functions: firstly, they provided additional east ends for subsidiary altars, enclosed with parclose screens, often with lay guilds who maintained perpetual lights at them; and secondly, they had processional and ceremonial uses. We know that in the C14 the church had an altar dedicated to St James, although there is no record of any guild in Kingston.

The Revd William Cole, the antiquary, visited Kingston in 1743, and in his account of the church he states that 'at ye bottom of ye N isle is a sort of School House divided frm ye Rest of ye Church by wainscotte pretty high'



Three men's morris.

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(WC). Doubtless Kingston's scholars were responsible for the many initials carved in the clunch around the north aisle windows. Note also scratchings of the game, three men's morris.

At the west end of the north aisle may be seen the deep internal splays of a blocked late C13 lancet window.

The south aisle roof is largely late C19 woodwork, incorporating some original timbers; the north aisle's is late C15 or early C16.

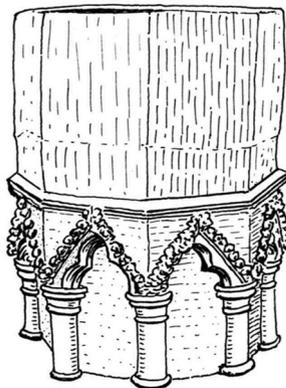
The **font** is a simple C13 octagonal bowl on a C14 base with attached shafts with moulded capitals and crocketed gables.

The chancel

The chancel floor is considerably lower than the nave's, an indication of its greater age. The chancel is separated from the nave by a screen; it was in the Middle Ages the exclusive domain of priests who daily celebrated mass at the high altar.

The chancel's fenestration and blank arcading is complex. In the western half of the north wall is a large recess, probably of the late C13, formed by two arches joining at a central corbel, with a stone bench beneath. In the western arch may be seen the outline of the blocked low-side window visible outside. Another recess, to the east of the blocked north door, is perhaps a century later, and may well have been built as a canopy to a mural burial. The splays and rear arch of the large blocked C13 east window are visible internally. On the south side, to the west, there is another recess with two arches above and a bench below, but this has been cut into by the central and western windows.

The altar is now placed one step up from the chancel floor level: that the medieval altar was much higher may be seen by the position of the trefoil-headed **piscina** in the splay of the eastern window on the southern side. At a

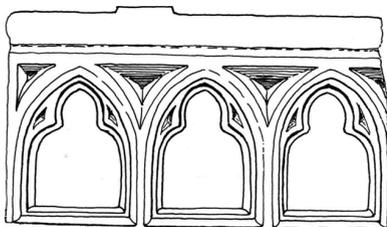


The font.



The chancel interior.

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Recess in north chancel wall.



Stained glass by Leach and Son in chancel.

similar height, at the east end of the north wall there is a mysterious **recess**, with three trefoiled arches and panelled spandrels: no account of the church has yet given a convincing purpose for this feature. Dowsing's order, in 1644, to 'levill' the medieval chancel steps must have presented a considerable task to Kingston's churchwardens.

In the chancel may be found most of Kingston's little **stained glass**: medieval fragments reset in the east window include a beautiful roundel of a **white hart séjant** (i.e. a white male deer sitting) in a paradisaical landscape. The pot metal glass in the three light window in the south wall is by B McLean Leach and Son and illustrates the Holy Trinity. This was installed when the window was unblocked in 1930.

The chancel roof is in four bays with moulded arch braces supporting the principal rafters. The altar rail is late C19. Here there are kneelers illustrating heraldic achievements associated with the church: these were designed by the late Charles Mellor and worked by ladies of the parish in 1981.

The tower

On the south side of the tower is a doorway, invisible externally, blocked at the end of the C19; it was formerly used by one Charles 'Clocky' Custance whose duty it was to wind the church clock, recorded by Cole in 1743, no trace of which remains. On the north side a door gives access to the tower's newel stair.

5 The wall paintings

'Tread softly: medieval wall paintings are as frail as autumn leaves, but they record the dreams and hopes of our ancestors' (PTC).

Wall paintings were ubiquitous in medieval churches; most have been lost. They were inimical to the religion of the Protestant reformers: in 1547 'all popish and superstitious books and images' were proscribed by an Order in Council and wall paintings were whitewashed throughout the realm. More extreme iconoclasm took place a century later during the Interregnum.

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Centuries of damp, neglect and decay took their toll. Further damage was done by the C19 fashion for stripping internal plaster in order to expose stonework. Kingston's wall paintings are important not simply because they are relics, but because of their quality and iconography. More than this, they may still speak to us today, if we take time to listen.



Knights on north chancel wall.

Some wall paintings were simply decorative, but larger spaces were used for compositions including images of the saints and their lives and legends; biblical stories; and set-piece moralities. These murals depict a complete worldview, a spiritual vision, a moral code: they are a guide to the Christian life, in this world and the next. They were especially important when the majority of people were illiterate.

Wall paintings were painted directly onto lime plaster; the technique employed was *secco* (dry) rather than *fresco* (fresh or wet). Few pigments were available: here in Kingston, as in most medieval murals, these were lime white, carbon black, with iron oxides providing the red and yellow ochres. The foliated scrolls in the chancel may have been painted in vermillion, which has since oxidised. Pigments were applied in a lime water solution with glue size or casein (skimmed milk) used as a binding medium. The painters were itinerant artists, of varying ability, about whom nothing is known.

Kingston's earliest paintings are in the **chancel**, dating from the late C13. On both sides there are fragments of decorative arabesque foliage. To the east of the priest's door, on the south wall, is a **tonsured and bearded figure** standing on a pedestal or column, holding a staff, perhaps a stylite saint.

Above the blocked north door may be seen **two knights** on foot, with lances; their profiles and chain mail are finely and accurately delineated. The knight to the right '... wears a mail coif that covers his chin to the mouth, a defensive device that did not continue beyond the mid thirteenth century ... His companion wears a jupon over his mail surcoat, and that jupon is ornamented with heraldic bars of yellow ochre while the field between them carries a criss-cross design'(PTC). It is thought that this scene represents a *Psychomachia* or the battle between the virtues and vices. The painting once extended further to the east but has been interrupted by a later C14 arched recess.

To the lower left of the two knights may be seen the remnants of a quatrefoil, which may be one of several painted **consecration crosses** that Professor EW Tristram claimed to have discovered. The large disc on the east wall above the altar may also represent the remains of such a cross. These were circles

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The Seven Acts of Mercy and Tree of Evil.



Devil.

enclosing cross-shaped geometric designs, which were anointed with oil when a church was consecrated: there were usually 12 on the walls and five on the altar.

In the **north aisle**, there is a series of four late C14 or early C15 paintings. From west to east:

On the west wall is a depiction of the **Wheel of the Seven Acts of Corporal Mercy** on a patterned background, with a **Tree of Evil** below, nourished by demons. Six of the seven acts, intended to counter-balance the Seven Deadly Sins, were derived from the gospel of *St Matthew*, Chapter XXV: feeding the hungry; giving drink to the thirsty; offering hospitality to the stranger; clothing the naked; visiting the sick; and visiting prisoners. The seventh, burying the dead, comes from the *Book of Tobit*, Chapter I. The wheel is turned by two angels with outstretched arms, one to the lower left, the other to the lower right.

Most of the lower half of this painting was lost when the splays of an earlier, late C13, blocked lancet window were re-opened. Here would have been depictions of the Seven Deadly Sins: Pride, Avarice, Sloth, Envy, Lust, Anger and Gluttony. These are encircled by what look like two intertwined ropes in red and yellow, perhaps representing the stems of the Tree of Evil. On this circle, to the left, is a figure of a horned devil, with bat wings, genital mask and a tail

above a stylised tree; there was a second devil to the right, now indistinct. To the right a head swallows something: this may be a devil consuming a doomed sinner, or possibly a representation of Gluttony. The whole is an exceptionally vivid scheme illustrating salvation and damnation, the soul's fate in the hereafter depending on personal conduct in this life. Beneath this

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painting there is evidence of an earlier, late C13, red vine pattern similar to that in the chancel.

'Only the burial of the dead subject at the apex can be clearly identified at Kingston, but a splendid house and a man in parti-coloured hose outside it suggests a stranger arriving rather than a beggar. Given that the Burial of the Dead interrupts the cycle, it could be that the hungry are slightly to the north of the bottom. Then the kneeling figure in the next section would be receiving drink; the people in the house would be receiving strangers; the next group would be clothing the naked; then after the Burial of the Dead would follow the Visiting of the Sick



St George and the Dragon (above); St Christopher (below).



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and the Visiting of Prisoners..Only at Trotton in Sussex are the two cycles paired as at Kingston ' (PTC).

To the east of the westernmost window is the indistinct outline of an **unknown saint** in a niche, with a nimbus or halo, holding a book. East of the door are representations of two of the most popular saints, St George and St Christopher. They are usually depicted together in this position so that parishioners might obtain their blessings when entering at the south door opposite. Of **St George and the dragon** may be seen the outline of a caparisoned white horse, with a lance thrusting into dragon beneath, its black forked tongue protruding from its open mouth. The dragon's tail curls round under the horse's rear legs. Above and to the left is a very indistinct kneeling figure, probably the princess in distress. St George is the type of virtue and chivalry; this familiar scene represents the triumph of good over evil.

St Christopher is shown, as was customary, fording a river, holding a staff in his right hand; his red cloak fills the middle of the painting. The infant Christ, usually carried on the Saint's left shoulder, has not survived. The rectangular yellow object to St Christopher's left, at about waist height, may represent a lantern. A very indistinct figure to the lower right, drawn in black, may be the hermit who was Christopher's guide in the legend. St Christopher is the Patron Saint of travellers but also an exemplar of Christian service.

At the east end of the north wall, just west of the east window, is an area of plain red colouring, which Richard Lithgow suggests may have formed the background for an aisle chapel screen.

Above the **chancel arch**, regarded as the gate to heaven, in a position usually reserved for the depiction of the Last Judgement or Doom, is the **Crucifixion**, with unusual iconography. On a red ochre ground decorated with a brocade pattern there are three silhouettes, of a crucifix and two figures: these mark the positions of painted wooden images in the round, representing the **Rood**, or Christ crucified on the cross, with the **Virgin Mary** to the left and **St John** to the right. Defaced corbels for these latter are still visible. The rood itself was fixed directly into the masonry behind.

Dowsing states that 'we break down a crucifix ...' during his visitation. Robert Walker speculates that this '... may have been in the east window glass. But it is tempting to wonder whether the rood – or more likely, its ghostly shadow – had somehow survived over the chancel arch ...'(RW). Given that the nave roof angels were still *in situ* in the late C19, the survival of the rood to 1644 does seem to be a possibility.

On either side of the crucifix is a kneeling angel holding a cup which catches Christ's blood; beyond these a pair of angels playing musical instruments and a pair censuring. The censers, with their chains, were probably *appliqué* wood or metal. Above the rood are two faint circles, representing the sun, to the left, and the crescent moon, to the right, symbolising life and death.

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On the adjacent south and north faces of the nave walls may be seen the outline of the rood stair openings, against further brocade patterning, here with teardrop highlights, described by some as a peacock's feather design.

The chancel arch crucifixion may be a post-1488 over-painting of an earlier scheme: medievals were not inhibited about amending or renewing their work. The inscription **[lo]rde Jesus** is later still, probably late C16. Above the **nave arcade**, there is a series of **black letter texts**, three on each side, set in elaborate strapwork cartouches; at the apices of the arches is similar strapwork ornamentation. These are post-Reformation, of the late C16 or early C17 and, with the Jacobean pulpit, vividly illustrate the substitution of textual authority for 'superstitious' imagery, so central to the Protestant agenda. These have not been deciphered but are almost certainly scriptural quotations.

Finally, here and there are the remnants of decoration applied directly to the clunch stonework of pillars and soffits: for example, on the north-eastern capital of the arcade, and under the easternmost window arch in the south aisle. Every available surface would have been brightly painted: the contrast with the natural world outside must have been immensely powerful.

Conservation

The wall paintings seem to have been discovered in the late C19. Their restoration was the work of Tristram in 1928⁶. In his *Report on the Kingston wall paintings*, Tristram said that '... I think the whole of it, in both chancel and nave should be treated with a preservative; in this case, wax would undoubtedly be the most suitable.' Tristram, the great scholar of medieval mural paintings, with the best intentions, was here in grave error and may fairly be said to have done more lasting damage to these works than the Protestants who covered them in whitewash. Lime render must be allowed to 'breathe'. Wax coating traps moisture inside the walls and leads to efflorescence and flaking of the painted surface; it also attracts dust and dirt.

By the 1980s Kingston's wall paintings were in a critical condition and they became the object of national concern and interest. The Perry Lithgow Partnership conserved the murals of the chancel in 1989 and the north aisle in 1993.

Two analytical studies on the chancel arch painting, one by Ioanna Kakoulli and Greg Hodgkins, of Oxford University, and the other by Toboit Cuteis Associates, were published in 1997. Conservation of this painting followed in 1998, again carried out by the Perry Lithgow Partnership.

The conservation of the murals involved the painstaking removal of wax; consolidation of plaster; re-attachment of flaking surfaces; and application of

⁶ HH Brindley, *The Mural Paintings in Kingston Church, Cambridgeshire*. *Cambridgeshire Antiquarian Society Proceedings* XX1, 1931.

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Angel before and after conservation.

protective facings. Some sections were detached and transferred to new plaster, and then re-attached to the walls. The work was funded with substantial grants from English Heritage, The Council for the Care of Churches and The Historic Churches Preservation Trust.

6 Furnishings and fittings

Both the south and north **doors** to the church are medieval, of studded planks on lattice framing; the priest's door to the chancel is late C19.

The **chancel screen** is C15 with later, C17, pierced fretwork inserted in the central bay. The screen appears to have been moved into the arch from a position slightly to the west when the rood loft was taken down. Surmounting attached columns, three of the four responds that supported the loft survive on the west side of the screen.

The **pulpit** is early C17; there was formerly a tester or sounding board attached to the backboard overhead, to help the preacher project his voice.

The **pews** in nave and chancel are all of the first half of the C20. Some were made by FM Leach of Cambridge; the rest by B Hardy & Son of Bourn.

There is a decayed **parish chest**, probably C17.

The **organ** was presented in memory of the Revd Peake Banton by his sister, Miss Edith Banton, in 1939. Mr Banton was Vicar of Comberton who retired to the Old Rectory in Kingston.

The **church plate** comprises a silver paten by Thomas Buttell and a cup, inscribed **FOR THE TOWEN OF KINGSTON**, both about 1570.

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The registers of burials begin in 1654, of marriages in 1659 and of baptisms in 1674.

7 Memorials and monuments

At the east end of the chancel, on the south wall, there is an elaborate monument, in the flamboyant Jacobean style, with Corinthian columns, entablature, strapwork and achievements of arms, to **Fogge Newton**, Provost of King's College, and Rector of Kingston, 1602-1612. The inscription reads:

THESAURUS INGENS EN VIR HIC IACET BONVS,
FOGGÆVS ILLE, SVAVIS ORE, MORIBVS
MANSVETVS, HVMILIS CORDE, NON HVMILI DOMO
NEWTONIANA NOBILI STIRPE EDITVS,
THEOLOGICÆ QVI DOCTOR, HIC PASTOR PIVS,
PRÆESSE MERVIT, NON SENEX, ACADEMIÆ,
COLLEGIOQVE REGIO. MORENS, VBI
PRO CHRISTIANO FECERAM EXCVBIAS GREGE,
HIC NOSTRA, DIXIT, OSSA CONQVIESCITE:
ENDORMIETIS SÆCVLI NOCTEM BREVIS.
OBIIT AVG. 8. 1612
VXOR ELIZABETHA FLENS POSVIT

*See, here lies treasure indeed, a good man,
the celebrated FOGGE, charming in speech,
gentle in his ways, lowly in heart – though
sprung from no lowly house, the noble stock
of NEWTON – who as a DOCTOR of DIVINITY,
and as a faithful SHEPHERD in this place,
won the right to preside, while not yet
advanced in years, over the
UNIVERSITY and KING'S COLLEGE. When
dying he said, Here where I have kept watch
over Christ's flock, find rest, my bones: you
will out-sleep the night of this fleeting
world.*

He died Aug. 8 1612

*His wife Elizabeth sorrowing placed this here
(translation by JRF Wilkinson)*

There are four **floor slabs** in the chancel.

In the north-eastern corner is Newton's, of clunch with an incised border, and inserted lead letters which read:

**DR NEWTON PRO
VOST OF KI: COLL:
PARSON OF THIS
CHVRCH**



Newton monument.

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Immediately in front of the altar is a black marble slab commemorating Simon Sayon, Rector 1683-88, with achievement of arms.

**Hic jacet SIMON SAYON, nuper
Ecclesiae de Kyngfton Rector,
et Collegij Regalis in Cantabrigiâ
quondam Socius
obijt Octobris. 2do
1688**

Outside the altar rails, in the centre of the chancel, is another 'very handsome black marble' (WC) memorial for Francis Todd, 1703, his two wives and son, with achievement of arms.

**Here were depofited the Bodies of
JANE the firft Wife of FRAN:TODD Gent
the 27th of October 1661
THEODOSIA daughter of Sr THOMAS
NIGHTINGALE of Knefsworth, Baronet
his fecond Wife
the 24th of October 1698
FRANCIS his Son by Theodofia,
the 8th of September 1669
and FRANCIS TODD
Gent the 22d of Sept: 1703
In affured Hopes of a
Glorious Refurrection**

To the north of centre, is a red stone slab for the Revd John Lee, Rector 1724–1778.

**In Memory of
the Rev JOHN LEE A.M.
Rector of this Parish 53 years
He died in Michalmass Sept 7th 1778
Aged 84 Years**

On the south chancel wall is a plaque of Ancaster limestone, carved by Kevin Cribb, who trained in the Eric Gill workshop at Ditchling in Sussex.

**Remember before God
MERVYN HYDE HILLS
1919-2001
Clerk in Holy Orders
Rector of Kingston
1953–1986**

On the south wall of the south aisle is a wooden board recording the names of **MEN OF THIS PARISH WHO ANSWERED THE CALL OF DUTY during THE GREAT WAR 1914–1918.**

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8 The bells

There are three bells, inscribed as follows:

- Treble** THO: NEWMAN MADE ME 1722 [and, on waist] RECAST 1930 MEARS
AND STAINBANK LONDON
- 2** + AVE MARIA
- Tenor** JOSEPH EAYRE FECIT 1767 JOHN LEE RECTOR HENRY ROYSTON
CHURCHWARDEN

The second bell is about 1360 and made by John Rufford the Royal bell founder, of Toddington in Bedfordshire; it was probably cast on site as was customary. Newman was a Norwich bell founder and Eayre was based in St Neots⁷. The bells were fixed in 1930 and are no longer rung but are chimed by clappers attached by cords to a ringing apparatus in the vestry at the foot of the tower, known to campanologists as an *Ellacombe frame*.

9 Revival and restoration: the late C19 and C20

Price and Comper

The C19 Anglican revival of Gothic architecture and Catholic liturgy began in 1833 with John Keble's Assize Sermon. The Oxford or Tractarian movement inspired in Cambridge a counterpart, the Cambridge Camden Society, founded in 1839 by a number of Trinity College undergraduates, its members styled 'ecclesiologists' after the name of its journal, *The Ecclesiologist*, which vigorously promoted 'correct' architecture and ritual. This crusade was already half a century old by the time the Revd Salisbury James Murray Price (1858–1925) was presented to Kingston in August 1893. Price had been curate of Holy Trinity, Ely from 1884 to 1887, then Chaplain to the Bishop in Beirut, before taking the curacy of All Saints, Coveney. He was a priest who put his considerable personal fortune to the cause of 'the beauty of holiness'.

Price had also been Priest-in-charge of the proprietary chapel of St Peter-in-Ely where he had already commissioned remarkable and important works from two of the greatest revivalist artists of the later C19. These were the east window, with stained glass by GE Kempe, installed in 1892; and a magnificent decorated rood screen, completed the following year, one of the earliest essays in this genre by John Ninian Comper, then in partnership with his brother-in-law, William Bricknall.

JN Comper (1864–1960) (knighted in 1952) was steeped in revivalism: he was the son of an Anglo-Catholic priest, the Revd John Comper, and the godson of John Mason Neale, a distinguished liturgical scholar, a noted hymn writer, a founder member of the Cambridge Camden Society and one of its chief polemicists. Comper was apprenticed to the firm of Bodley and Garner. Of all the Victorian Gothic revivalists Thomas Bodley (1827–1907) was perhaps the

⁷ BD Threlfall. *Report on the bells, bell frame and tower of the Church of All Saints and St Andrew, Kingston, 1984.*

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the most important: the architect of All Saints, Jesus Lane, in Cambridge, and the associate of William Morris and the Pre-Raphaelites. Comper was a precocious student of medieval church furnishings and liturgy; his influential essay, *The English Altar and its surroundings*, was published in 1894.

At Kingston, Price lost no time in obtaining a Faculty (Diocesan planning permission) for 'certain restorations and alterations', which represented, in fact, a thoroughgoing treatment of the Church according to advanced Anglo-Catholic principles.

*'...the following are the works to be carried out To lower the soil outside the church and lay drains to keep the church dry to repair and restore generally all the external and internal stone work of the church where necessary to re-build the whole of the West end of the South Aisle and the East Wall of the North Aisle above the Window to restore the South Porch to repair the Tower Arch and remove the brick and wood partition and open out the Tower to build up the South door of the Tower to repair the Belfry to reglaze the windows to repair and restore the Roofs removing the eight large wooden Angels in the Nave Roof to take down the whole of the present Seating and refix and repair the old Benches and make new Benches of the same pattern to take up the flooring and relay with tiles like the present ones and provide Oak Screens to the South Chapel and to the Tower to form a Vestry...'*⁸



Stoup (top) and piscina (above).

Plans and specifications were submitted by 'Messieurs William Bricknall and John Ninian Comper of 7 Queen Anne's Gate Westminster competent architects' and the cost was estimated at £2,500, 'of which One thousand three hundred and fifty pounds had already been received or promised', presumably the bulk of this very large sum from Price himself. (It is said, incidentally, that Price had designs to demolish

⁸ Faculty, granted by 'Albert Gray Esquire Master of Arts Chancellor of the Diocese of Ely lawfully constituted', 12 February 1894.

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Kingston's medieval Rectory and build a new one).

These works were never completed, Price leaving Kingston after only one year, but he achieved a remarkable amount in this short time: the south aisle was rebuilt with new windows and roof; so too the porch and the east end of the north aisle; the tower arch was unblocked and the south tower door filled in. New flooring, benches and screens were not, however, installed: had they been, Kingston might now be as famous for early Comper as for medieval wall paintings.



Prices coat of arms.

Four architectural features by Comper and Bricknall are worth particular notice: (i) the west window of the south aisle, described above; (ii) the stoup in the porch; (iii) the piscina at the east end of the south wall of the south aisle, all these with the ogee curves of the C14 Decorated or 'Middle Pointed' style of Gothic architecture prescribed by the ecclesiologists; and, finally (iv) the stone altar fixed on a raised platform at the east end of the south aisle (Lady Chapel). This altar would almost certainly have been furnished by Comper with carved and painted riddle posts, supporting side curtains, and a dossal or reredos behind, in the style he had derived from his study of medieval illuminated manuscripts in the British Museum⁹.

Why Price left Kingston so abruptly is at present a mystery: did his parishioners object to his innovations? He clearly had an eye to posterity: the west window of the south aisle was designed by Comper and Bricknall to hold Price's achievement of arms in its cinquefoiled apex, with the date **AD mdcccxciv**, 1894.

Second restoration 1928–1930

The Revd JW Joyce and the Revd J Duffil continued the programme of restoration, albeit with much more modest ambitions. In 1928 a faculty was obtained for repairs to the walls and roofs; repair and re-glazing of windows; removal of whitewash from the roof, beams and cleaning ceilings; restoring the wall paintings; re-opening the south window of the chancel; and re-hanging the three bells and re-casting one. The cost was estimated at £600; 'towards this the parishioners have by repeated and strenuous efforts raised £220.' An appeal brochure was published.

All this was accomplished. B McLean Leach and Son 'Art Workmen' undertook the unblocking and glazing of the window in the chancel at a cost of £30. The Leaches are now regarded as an important firm in the arts and crafts tradition, producing particularly good stained glass.

⁹ Much later, in 1934, Comper designed a reredos for St Helen and St Mary, Bourn.

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Conservation and repair: the late C20

In 1960 the *Cambridge Evening News* ran a feature on Kingston with the subtitle 'Once had weekly market, now a dying village?' The population of the village was falling; funds were very low; the east end of the chancel seemed near to collapse. The Revd Mervyn Hills and his wardens issued an appeal in the same year to towns named Kingston in the USA. Prosperity and population did revive, however, and from 1980 the Parochial Church Council has successfully met the salient demands of the Quinquennial Surveys of the fabric, including: rebuilding of the east gable; provision of new rainwater goods, gulleys and drains; re-pointing; roof repairs; and the replacement of the east window in the south wall of the chancel. A much more cautious approach to intervention on the fabric has been adopted, with expert guidance from church architects and others. The two major projects in recent years have been the conservation of the wall paintings (1989–1998); and the installation of a new gas-fired heating system (2002). The next objective is the re-roofing of the north aisle and associated works.

10 Legends

All villages have their legends. They are easily forgotten and so are recorded here. A tunnel is said to run from the church to Oliver Cromwell's Hole, just north of Kingston Wood, a mile and a half distant. The crack in the font is supposed to have been caused by a blow from Cromwell's horse. Stained glass windows are believed to remain hidden under the altar where they were placed before the C17 iconoclasts' arrival in Kingston. The artists who painted the church murals are understood to have lodged at the House on the Green where fragmentary medieval paintings survived upstairs until c.1980.

11 Rectors

Notes on some of Kingston's rectors

Robert Woodlark (1457). One of the original Fellows of King's (1441) and third Provost; one of the Surveyors of King's Chapel during its building and Master of Works (1452–1455); Chancellor of the University (1459–1460 & 1462–1463); Founder of St Catherine's Hall (1473).

William Towne (1458–1486). One of the original Fellows of King's (1441); Vice-Chancellor (1475–1476); Prebendary of Lincoln (1460–1471); Vicar of Holy Trinity, Cambridge (1487).

John Wells (1486–1503). University Proctor; the second Schoolmaster of Eton. 'An excellent limner' (WC).

Henry Ward (1503–1506). Scholar of King's. Took a religious house at Greenwich.

Edmund Page (1506–1538). Scholar of King's; Proctor and University Preacher.

Giles Ayre (1538–1551). Vice-Provost (1534–1538); Chaplain to Henry VIII; Canon of Ely (1541–1549); Dean of Chichester; Canon of Westminster and of Winchester; Prebendary of York. 'A preacher of great esteem' (WC).

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List of rectors

1279	Simon Mortimer	1596	William Smith*
1294	Robert of Penart	1602	Fogge Newton*
1295	Richard	1612	Robert Osbaston*
1299	Robert of Clyderhowe	1632	Cuthbert Pearson*
	John of Attleburgh	1644	Robert Brand
1337	William Mortimer	1662	Edward Stanton*
1339	William of Bernyngham	1674	John Allison*
1344	William Giffard	1683	Simon Sayon*
	Thomas Airblaster	1689	George Williams*
1374	John of Podyngton	1724	John Lee*
1381	Robert Lary	1778	Jeremy Pemberton*
1388	John Cook	1812	John Woodburn*
1390	John Borle	1836	William Brooke*
1408	Simon Domynek	1837	Daniel Dod Sampson
1421	John Rowe	1885	John Griffith Cheshire
1426	John Bank	1893	Salisbury James Murray Price
1433	Richard Drayton	1894	Samuel Hosking
1439	Robert Bank	1897	John Mackechnie Collins
1446	Thomas Stafford	1906	Frank Ricardo Williams
1457	Robert Woodlark*	1916	Philip Harrington Lloyd Breerton
1458	William Towne*	1918	John William Joyce
1486	John Wells*	1929	James Duffill
1503	Henry Ward*	1936	Robert Dallas Blackledge
1506	Edmund Page*	1950	Stanley Mortimer Wheeler
1538	Giles Ayre*	1953	Mervyn Hyde Hills
1552	Edmund Bovington*	1938	Henry Bourne
1581	Edward Spooner*	1994	Jeremy Charles Baring Pemberton
1591	Richard Moore*		

*Fellow of King's College

Edmund Bovington (1552–1581). Conduct of King's. Gave two cups to King's and was buried in the College.

Edward Spooner (1581–1591). Chaplain to the Archbishop of Armagh; Archdeacon of Ossory.

Richard Moore (1591–1596) Vice-Provost of King's. 'A very reverend man' (WC).

William Smith (1596–1601). Master of Clare (1601–1612); Vice-Chancellor (1602); Provost of King's (1612–1615); Chaplain to Queen Elizabeth and James I.

Fogge Newton (1602–1612). Provost of King's (1610–1612); Vice-Chancellor (1610–1611); Chaplain to Bishop of Ely. Buried at Kingston within altar rails. 'A learned, meek, good man' (WC).

Robert Osbaston (1612–1632). Buried at Kingston.

Cuthbert Pearson (1632–1644). Vice-Provost (1630–1633). Ejected 1644.

Simon Sayon (1683–1688). Buried at Kingston, within altar rails.

George Williams (1689–1723). Prebendary of Lincoln (1689–1723). Buried by his own desire under the south wall of the chancel in the churchyard.

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John Lee (1724–1778). Buried at Kingston, in chancel.

Daniel Dod Sampson (1837–1885).

John Mackenzie Collins (1897–1906). The last Rector of Kingston before the living was united with Bourn. Buried in Kingston churchyard, east of chancel.

Jeremy Charles Baring Pemberton (1994–2007). Hon Canon of Ely (2005); the last freehold Rector of Kingston and the first Team Rector of the Papworth Benefice (2000–2007).

12 FH Maberley

Of all Kingston's clerics one of the most notable is the Revd Frederick Herbert Maberley (1781–1860), the 'Disorderly Parson', who was Curate of Kingston and Bourn between 1807 and 1835¹⁰. He seems to have been born an agitator, achieving notoriety as an opponent of Catholic emancipation during the 1820s. But his place in history is as one of the chief antagonists of the Whigs' 1834 Poor Law, which took responsibility for the relief of poverty away from the parish and introduced Unions with their punitive workhouses. This was, Maberley argued in his (1836) pamphlet, *To the Poor and their Friends*, '...tyrannical, unconstitutional, anti-scriptural, anti-Christian, unnatural, cruel and impolitic in the extreme'. In this tract individual cases of hardship in Kingston are quoted by name.

For a year, from the summer of 1836, Maberley campaigned tirelessly, organising petitions and speaking to public meetings throughout Cambridgeshire and the adjoining counties. Maberley was finally arrested at the Cambridge borough election nomination in 1837, but was liberated from the town goal by an angry crowd who carried him to Parker's Piece where he was able to finish his speech. His campaign won the support of many agricultural workers, and some clergy and professionals, but ratepayers were never sympathetic. Inevitably, Maberley lost the cause but could be said to have won the argument, as the Poor Law failed to provide any solution to the problem of poverty, which was not to be addressed until Beveridge's Report of 1942 and the welfare legislation which followed.

Maberley's obituary in the *Gentleman's Magazine* in 1860, states: 'Although extremely eccentric and violent in his political conduct he was a warm-hearted and benevolent man and reduced himself and his family to poverty by the active assistance he rendered to others.'

¹⁰ See SE Minnis. *A turbulent priest*, n. d. and MJ Murphy, *Poverty in Cambridgeshire*, 1978.



The white hart (above) is a mythological symbol of immemorial pagan antiquity, appropriated by Christians to signify Christ Himself; it became the emblem of King Richard II (1377–1399) and one of the commonest names of English public houses. Black letter text and defaced corbel (below, left). West window of south aisle by Bricknall and Comper (below, right).

