



All Saints' Cottenham

1210 - 2010 Souvenir

celebrating eight hundred years of worship and ministry

30th & 31st October 2010

The idea of marking our 800th anniversary came to Rod Halls in the spring, when he noticed that the first Rector listed on our board was appointed in 1210. A planning group was formed, comprising the current Priest-in-Charge Revd Kylie Hodgins, Reader Anne Warham, the two churchwardens Carol Bushnell and Rod Halls, Margaret Edwards, Emma MCAughan, Alison Wedgbury and Sue Hooks. The weekend of 30th to 31st October was chosen because it is closest to All Saints' Day.

Margaret's particular responsibility was co-ordinating the flower festival and village exhibitions.

The aim of the event was to fill the Church with displays representing the diverse range of people and organisations that make up this unique Fen Village. The process began in June, when the 800+ Planning Group compiled quite a comprehensive list of names and contacts. Kylie then wrote to the various groups inviting them to take part in the Celebrations. I am delighted to say that all the responses we received were positive.

Each group was asked to create a display centred on one of the Christian Saints. The ensuing research uncovered some very interesting facts and stories. The many stunning floral arrangements were further complemented by the use of artefacts, costumes and musical instruments. One particularly pleasing aspect of this whole venture was the way it encompassed all ages, from the very youngest to the more mature in years.

We were completely amazed by the creativity and ingenuity of the various contributors.

Cottenham is certainly blessed with an array of extremely talented people. We are grateful to all those who contributed to the Festival, especially for their generosity and fellowship. All the exhibitions and displays combined perfectly with the magnificent flowers to make this a very memorable occasion.

Margaret Edwards

During the weekend over four hundred people visited the exhibitions. Some were ferried between the church and the art exhibition at the far end of the village by Robert Smith, who kindly volunteered to use his steam tractor and trailer for free lifts.

Visitors were greeted in the south porch by three striking arrangements of exotic red flowers and dark tropical foliage, created by Ken and Elizabeth Hewitt to represent our care for the wider world. Entering the church, visitors were welcomed by stewards and handed a guide to the displays on the theme of saints, designed by fifteen village organisations. As we browsed the exhibition, background music was provided by a

sequence of local performers: these included Gerald Walker on the hurdy-gurdy, the handbell group, Vanessa Brown's recorder group and Siobhan Lihoreau's piano and brass pupils, as well as some of All Saints' talented musicians; Emma MCAughan, Alison Jones, Rod Halls, David Warham, Mac Dowdy, and Tim Lihoreau. Once each hour, a brief interlude of prayer was led by either Kylie or Anne.

For some organisations it was easy to find a relevant saint. St Mary was chosen for the Mothers' Union because their banner depicts the Virgin and Child, and Anne Warham created a gracefully feminine arrangement of white lilies with pastel pink and deep blue.

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Stephen Rydell

The first Rector of Cottenham is appointed

1210

Robert Chrishill

Before this, Cottenham may already have had a smaller stone church. The present chancel arch was built in the early 13th century.

1230

Stephen de Heydon
Hugh de Stamford
John Wallerand

1260
1260
1265

Thomas de Wimbisse

Few people were able to read, and books had to be copied out by hand.

1276

John le Bigod

The Rector would have read aloud from the Bible.

1294

Flower Festival Community Displays

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The Village Society selected St Bede, the eighth-century chronicler whose works provide the most reliable record of Anglo-Saxon England. Other societies used their ingenuity to find a saint with suitable links: St Giles, chosen by the Twinning Association, lived in France in the eighth century; St Martin was chosen by the Community Centre because he shared his cloak and other goods with the poor, while the Centre aims to offer something to everyone in the community.



Village Society display, photograph by Matthew Hunt

Research into patron saints turned up some fascinating stories. St Lawrence, one of the first archivists of the church, was chosen by Cottenham Library: when he was instructed to turn over the wealth of the church to the Roman authorities, he gathered up thousands of lepers, blind and lame people, poor widows and orphans, and declared "these are the treasures of the church," for which impudence he was executed. St Genesius, the patron saint of actors chosen by the Cottenham Theatre Workshop, was a third-century Roman actor in an anti-Christian satire: during a performance he actually saw real angels, announced his conversion and requested immediate baptism, which so enraged the Emperor that Genesius was beheaded. St Helena, chosen by the Fen Edge Archaeology Group, spent her later life in the Holy Land where she reputedly discovered the remains of the True Cross, verified by its

healing powers: this display cleverly combined soil layers in a glass vessel with olive branches and a palm cross, all framed in an archaeological sieve.

There were many stunning floral arrangements. The Ploughing Society display included an antique iron horse-plough entwined with ears of wheat, and a pedestal arrangement of gladioli and michaelmas daisies in gorgeous shades of gold, vermillion and russet. The Twinning Association used a variety of leaves, berries and seed-heads to create the effect of the medieval French forest where St Giles lived as a hermit. The Theatre Workshop used gerbera and dahlias in vivid hues of ruby, sapphire and magenta to tone with their display of dramatic costumes and props. All the contributors had put a great deal of thought into the selection of flowers and colours: in particular, the British Legion had researched the meaning and symbolism of the plants used alongside two standards in their display.



Archaeological Group display, photograph by Matthew Hunt

Some displays included artefacts to represent the saint's traditional attributes. The Women's Institute incorporated a staff with oak leaves, a

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WI display, photograph by Graham Appleby

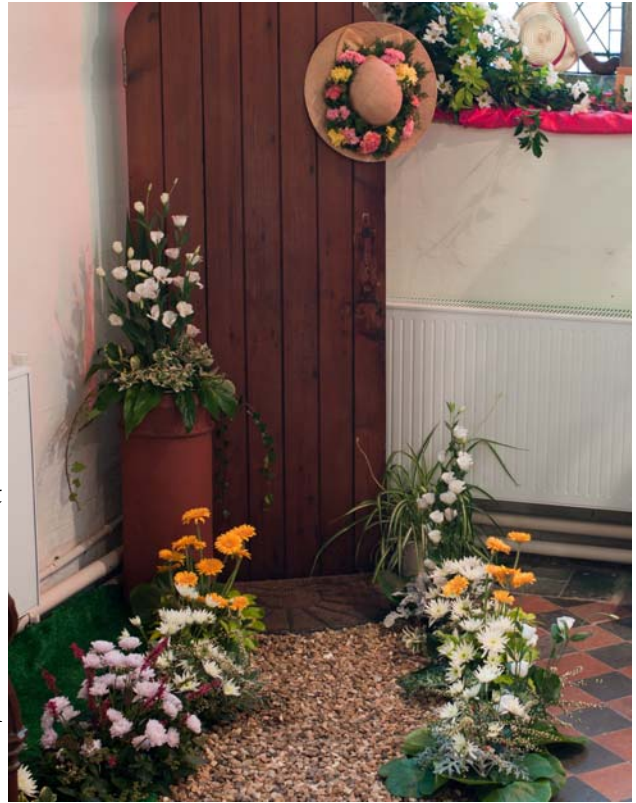
<p>1310 Robert de Oreford 1312 William Fraunceys de Staverton</p>	<p>1320 William de Steping</p>	<p>The present church incorporates some stained glass and stone carvings from this century.</p>	<p>1375 John de Thorp 1375 Nicholas de Drayton 1376 Richard Strete 1376 Robert de Gerle Thorp 1380 Edward Burnell 1386 John de Newton 1386 Thomas de Dalby 1387 Thomas de Pattesle 1387 Thomas de Castro Barnardi</p>	<p>Some stone carvings were painted in bright colours.</p>
<p>1334 Matthew Liddes 1334 Nicholas de Cantabrigia</p>		<p>Between 1348 and 1350 the Black Death killed about one third of people in the area.</p>		<p>Much of the church service was in Latin.</p>

Profile of a Flower-Arranger: Joyce Horkley interviewed by Anne Warham

Joyce lives in Impington. She has been flower-arranging for the last fifteen years since she retired, following her mother's example. She went to flower arranging classes in Histon and has been a member of the Cambridge Flower Club for many years. Mike Smith approached her to do the display for the Village Design Group.

As the Group is concerned with maintaining the traditional appearance of Cottenham's housing and street furniture, Joyce created an arrangement to include a door and chimneypot. Joyce particularly enjoys the continental method of flower-arranging and was able to use this in the arrangements of flowers that lined the path leading to the door. But why was St Barbara the group's chosen saint? I asked. It seems that Barbara is the patron saint of architects because her fanatically pagan father imprisoned her in a tower to prevent her from having contact with other Christians.

I wondered if Joyce has a favourite flower. She said that every flower is beautiful, being God's creation, but if she had to choose it would be a rose. I agree with her!



Village Society display, photograph by Matthew Hunt

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crown and bead necklaces into their arrangement of autumn flowers and scarlet berries to illustrate episodes from the life of St Etheldreda. A violin and trombone were used in the display in honour of St Cecilia, the patron saint of music.

St Martin is patron saint both of tailors and of drinkers: this was reflected by an arrangement of tailors' equipment and earthenware and pewter vessels among gold and yellow flowers. St Jerome's Latin



Community Association display, photograph by Matthew Hunt

translation of the Bible was represented by a bookstall organised by Tim Wotherspoon, and a toy lion reminded us of the legend that he removed a thorn from a lion's paw.

The children of the village produced four eye-catching displays. A group of Primary School pupils created a felted and embroidered floral wall-hanging. The children from Ladybirds Pre-School constructed a cardboard St George and dragon with a brightly-painted flag in the background. Cottenham Brownies represented St Nicholas with a giant collage Christmas card. The children of All Saints' Church, led by Emma McCaughan, made a colourful array of paper flowers:

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The church building as you see it now was started in this century.

Rector Lawrence Bothe later became Bishop of Durham and Archbishop of York.

Rector William Warham later became Bishop of London and Archbishop of Canterbury.

The stone seats near the altar were brightly painted.

Maurice Wynter

Thomas Walton

Lawrence Bothe

Robert Thwaites
John Warkworth

Peter Weid

Cottenham church may have had wall paintings.

William Warham
John Triguram

1428

1439

1445

1456
1458

1474

1500
1502

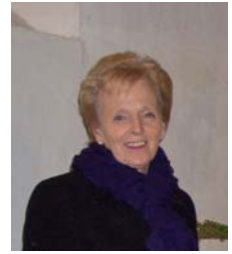
Chancel Flowers: Jean Gifford interviewed by Jane Webster

Jean Gifford was born in Cottenham and has attended All Saints' all her life. She has many creative talents, including cake decorating, but in church she is best known for her flower arranging: she regularly creates floral arrangements both at All Saints' and in Ely Cathedral.

She began flower arranging in her late twenties, when she was taught by Edith Ansell (mother of Elizabeth Hewitt), who used to do flowers for all the church festivals and weddings. Keen to learn more, Jean joined Cambridge Flower Club, where she took classes and entered competitions. One of her greatest achievements was a first prize at Chelsea Flower Show in 1988.

Jean was responsible for the chancel flowers for the anniversary celebrations. White is the traditional colour for All Saints' festival, so she looked for white flowers which would be large enough to make an impact from a distance, would last well and were reliably available in October. For the large arrangements on and near the high altar she used white lilies, carnations and large-bloomed roses, and for the swags on the choir stalls and arches she used white carnations and sprays of "million stars" with green "shamrock" chrysanthemums. Her choice of foliage was determined by the time of year: deciduous leaves were not an option, but she wanted to avoid fir which is too reminiscent of Christmas: in the end she used *fatsia*, *formium* spikes and large ferns to give large, interesting shapes, and *choisia* and variegated ivy to add colour. In the sedillia (seats set into the wall next to the altar) she arranged a cascade of "million stars," ferns and ivy.

Many of the flowers were grown in Holland and ordered through our local greengrocer, Les Ward. The ferns were donated by Alan Johnston. The arrangements are kept fresh with oasis held in a plastic "spade" and covered with cling-film to retain the moisture. The silvery crosses on the chancel arch were made by Ed Gifford from wooden dowels and sprayed with silver paint. Assembling all the flowers took two full days, but when asked what was the most challenging part, Jean said: "It was all quite straightforward really."



Photographs above by Graham Appleby

Photograph below by Matthew Hunt



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jaunty sunflowers had petals fashioned from yellow paper children's hands, with centres of real sunflower seeds; multicoloured daisies were formed from folded strips of paper from magazines. These were manufactured over



"Little Saints" & Sunday School display, photograph by Matthew Hunt

several weeks in the Little Saints mother-and-toddler group, and finished off at a party on 28th October, organised by Emma and Sarah Ward, to which all the families who attend Little Saints or the 9.30 or 10.30 services were invited.

The climax of the Flower Festival was the chancel display by Jean Gifford and Anne Warham. Anne designed two elegant complementary pedestal arrangements on behalf of the Mothers' Union and church

continued opposite

Documents from this period record the income from Rectory Manor land, and the business of Cottenham charities.

1534 Robert Clyff

1538 Anthony Pig
1539 Thomas Hynde

In this century the Reformation caused upheaval in the English church.

1561 Edward Leeds

Our church registers date from 1572.

1581 Samuel Fleming

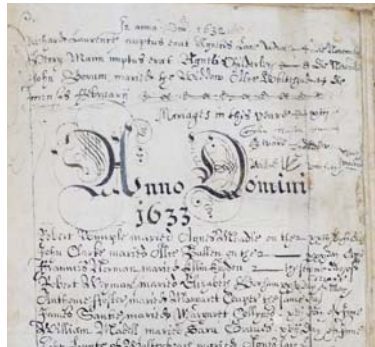
Our candelabra and font were both made around 1600.

1602 Robert Tinley
1603 Samuel Fleming
(second time)

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 musicians, whilst Jean created the exquisite arrangements around the High Altar, on the chancel arch and choir stalls, using a variety of white flowers to represent All Saints.

*At All Saints I remember
 all the good people I
 have known here, now
 saints in heaven.*

In addition to the flower arrangements, the history of All Saints' Church was explained on nine large illustrated panels compiled by Alison Wedgbury: these were also available in a full-colour booklet. Some of our ancient parish records were released by the Diocesan Records Office for display alongside some information boards organised by Philip Saunders. The Village Design Group also provided a display of their work. Two quiz sheets had been devised by Emma McCaughan, which proved popular with both adults and children. Over a hundred energetic people took advantage of the free tower tours led by members of the bell-ringing team.



Parish Register - marriages for 1633, photograph by Matthew Hunt

Meanwhile, in the church hall, fifty morning coffees, ninety light lunches and over a hundred afternoon teas were being served by our hard-working and unfailingly cheerful catering team, efficiently led by Sue Hooks and Maggie

Appleby. Whilst relaxing here over a snack, visitors were able to admire an additional display by Pat Labistour: three items from

*Wonderful sense of
 community.
 a visitor from Lancashire*

her extensive twelfth-scale model collection, depicting a country wedding, an eighteenth-century church with a band, and a team of medieval bell-ringing monks. Children also had the chance to create a "stained glass" window from tissue paper, organised by Emma McCaughan.

Having recovered our energy, we had the opportunity to take walks led by two experts. On Saturday morning, Mac Dowdy took a group to look at the church building and nearby cottages. On Saturday afternoon a walk was organized by Edward Kramer along part of the village boundary: this was led by David Thomas, leader of the village walking group.

Throughout the weekend, souvenirs were on sale in both the church and church hall. Cotton tote bags with the 800+ logo were made in the print shop at the Hester Adrian Centre, which provides vocational training to disabled adults. Earthenware mugs incorporating a relief picture of the church were made by Wilburton Pottery, and proved particularly popular. These items were organised by Carol Bushnell and Anne Warham. In addition to the historical panels and booklet, Alison Wedgbury also designed and produced a new "Welcome" leaflet for ongoing use in church.

*Friendly atmosphere
 and friendship given
 to "incomers"*

On Saturday evening a concert in church entertained over two hundred people. The performance began with the "TyrannoChorus" choir trained by Siobhan Lihoreau, combining Tongue Twisters (children), Vox Pops (teenagers) and Big Mouth (adults). For many people, the highlight of their performance was the *Water is Life* song written by Tim Lihoreau, beginning with the impressively realistic representation of rainfall using hand-rubbing, finger clicks, thigh slaps and

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The tower was rebuilt in 1617 and the roof in 1622.	Wall paintings were lost during the tumult of the Civil War.	Rector John Fitzwilliam established the Fitzwilliam charity for the poor and for written liturgical materials, from which the church still benefits today.	Rector Thomas Jekyll presented a silver flagon.
Rector John Manby moved the altar to the east end and observed saints' days. Later he was arrested and imprisoned.	Rector Peter French married Oliver Cromwell's sister.		
King James Bible 1611.			
1620 John Davenant		Henry Crompton	
1621 Leonard mawe		John Fitzwilliam	
1628 Edmund Mason			Thomas Jekyll
1635 John Manby			
1643 Peter French			James Smith
1655 John Nye			
1661 John Manby <i>(returned following the restoration of the monarchy)</i>			
		1671	1691
		1674	1698

Service of Holy Communion on Sunday morning

Following readings from Ephesians 1:11-23 and Luke 6:20-31, the Archdeacon of Cambridge, the Venerable John Beer, preached on the text Matthew 5:16: *Let your light so shine before men that they may see your good deeds and glorify your Father in heaven.*

Mentioning that we will soon be seeing firework displays for Guy Fawkes Day, the Archdeacon drew some comparisons between Christian saints and fireworks; from some of the earliest martyrs who were burned on crosses (the original Roman candles), to saints like Etheldreda whose less dramatic lives nevertheless brought the light of Christ to others. In our Christian lives we should strive to be fireworks; bright, exciting, colourful, and not damp squibs! Unlike fireworks, it is not necessary for us to make big bangs: we should not aspire to be called saints, but to *be* saints.

The Bible cover created by members of the Women's Institute was brought to the High Altar by Pat Labistour and the current WI President, Rita Williams, as part of the Offertory procession.



The Venerable John Beer and Revd Kylie Hodgins, photographed after the service by Graham Appleby

Post-Communion Prayer

Draw your Church together, O God, into one great company of disciples, together following our Lord Jesus Christ into every walk of life, together serving him in his mission to the world, and together witnessing to his love on every continent and island. Amen.

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jumps, followed by a very moving song, sung in harmony. Brenda Morphet then gave a dramatic reading of a rather naughty poem by Roald Dahl entitled *A Hand in the Bird*.

The audience reaction to Brenda's rendition of the Dahl poem was fascinating. People obviously wanted to laugh out loud but were restrained by the fact that they were sitting in a church in the presence of the Rector. Little did they realize that Kylie was the one who'd chosen the poem in the first place!

Rod Halls

She was followed by Junior Prime Brass, a small group of talented teenage brass players trained by Cottenham Prime Brass. Rod Halls read a poem composed specially for the occasion,

entitled *Kylie's Big Idea*. The evening was rounded off by All Saints' church choir singing a selection of light music: they were trained and led by David Warham, who valiantly came out of retirement to help the celebrations. Finally, all the singers and the remaining audience joined in singing "When the saints come marching in."

The 10.30 Communion service on Sunday morning was attended by the Archdeacon of Cambridge, as well as our neighbours from Rampton church and a number of other visitors including Women's Institute members who had helped to embroider the new Bible cover.

After the service, our team of talented cooks served lunch for sixty-three in the church hall. The menu was cottage pie with special topping, followed by a choice of delicious desserts.

That was a fantastic weekend which I will never forget.

1715 John Dowling

1722 Charles Fleetwood

1737 Thomas Greene

A schoolroom for boys stood outside, between the tower and the north aisle.

At this time people sat in box pews and the Rector preached from a multi-decker pulpit.

1780 Peplow Ward

The model of the church in the north aisle shows what it was like.

Our six bells were cast in 1800.

Anniversary gift from the Women's Institute: a new Bible Cover



Photographs by Matthew Hunt

The new Bible cover is the gift of Cottenham WI, designed and supervised by Pat Labistour. When the idea was first put to the meeting, over forty WI members (of whom only six are members of All Saints' congregation) signed up to put in at least one stitch, making it a real community effort. The challenge was in keeping the work circulating, so it would be finished in time!

On the front cover, the date panels 1210 and 2010 commemorate the 800th anniversary of the appointment of the first recorded Rector, Stephen Rydell. The four quarters radiating towards the central cross are worked in Jacquard stitch. The cross, worked in Honeycomb alternating cross stitch is in gold thread. The surrounding panels represent the four Evangelists, who, in turn, represent "All" Saints. The symbolic tradition is based on biblical imagery found in Ezekiel and Revelations: the image of a man-angel represents St Matthew, whose Gospel tells of Christ's human nature; St Mark's lion is a symbol of royalty and power and represents Christ the King; St Luke is represented by an ox or calf, the sacrificial victim and whose gospel highlights the priestly character of Christ's mission; and St John is the Evangelist whose theology soars above that of the synoptic gospels "as on the wings of eagles" – which is why so many churches have lovely brass or carved wood eagles as lecterns on which to carry the Bible. The thread used is *DMC Perle*, which is both silky and hard wearing.

To achieve a seamless effect with no joins, the back was worked in one piece, but it is divided into separate sections in different stitches, including Mosaic, Cashmere, Scottish, Moorish, Fern, Rhodes, diagonal mosaic, Jacquard, Smyrna Cross, Portuguese diamond and variation, Rice, Byzantine, Chequer, Herringbone, long legged and alternating cross. This design meant that different stitchers could each undertake a small panel without unsightly joins. Also, the varied sizes of the panels enabled the more experienced embroiderers to work a larger part. The date panels, cross, and evangelists' portraits were worked separately on a finer

gauge canvas, and appliqued on to give a raised effect. These sections could be worked on simultaneously by different stitchers, making it easier to complete the work in time. Nevertheless, it took considerable organisation, and all the contributors had to work quickly in order to pass the cover on to the next person.

The finished effect is of a rich and varied texture. Inside the front flap is a small pocket inscribed *Worked and presented by members of Cottenham WI to mark the 800th anniversary of All Saints' Church, 1st November 2010*. Inside the pocket is a beautifully hand-written parchment bearing the names of all the embroiderers.

Pat Labistour

Church became more formal.
Sunday Schools started.

1819 John Henry Sparke

1827 Martin Davy

Our organ was built in 1847 and stood at the tower end of the church. Before that, music was led by a village band.

1839 John Frere

The east window was installed.

1851 Samuel Banks

Our present pews were made in 1867. Carvings show flowers and plants from the local Fens.

1881 Frederick Barker

A church hall was built as an "industrial" school for girls.

1886 David Greig

The organ was moved to its present position.

1904 Charles Crump

1909 Robert Moline

Songs of Praise service on Sunday evening

On Sunday evening the festival was rounded off with a Songs of Praise service. This was attended by two of our former Rectors, Canon Chris Barber and Revd Ian Friars, together with Mary and Jennie. Revd Michael Hore and Rosalind, and Mrs Wilkinson, widow of Revd Fred Wilkinson, were sadly unable to attend, but sent their good wishes.



Chris Barber, Ian Friars and Kylie Hodgins, photographed by Graham Appleby

The service began with the church choir singing plainchant from the back of the nave. After a reading from Psalm 100, the choir processed up the nave as the whole congregation sang *For All the Saints*.

When I heard the plainsong it was so beautiful the hairs on the back of my neck stood up.

The service included readings and music drawn from every period of the Christian church, ranging from the Bible and fourth-century theologian St Augustine of Hippo, through fourteenth-century Chaucer's description of *A Village Parson* and the choir's rendition of the *Magnificat* by seventeenth-century composer Buxtehude, to the hymns *Angel voices ever singing*, *Lord for the years* and *In Christ alone*, written in the

*Gracious God,
We thank you for Christian people in every age and in every place who have lived out your gospel as shining lights in a dark world.
We remember those whom we have known, who have shown us the way of love and given us insights, comfort, or challenge.
We thank you for those who have died, and rejoice that in you we are all made one, saints on earth and saints in heaven. Amen*

nineteenth, twentieth and twenty-first centuries. Several descants and instrumental arrangements were written specially for the service by the organist, David Warham.

Kylie preached on the theme of all the people who have worshipped at All Saints in the

last eight hundred years. People may feel that they are very ordinary and uninteresting, but when we look back at their lives, it is the ordinary things which we find most interesting. Referring to the reading from I Corinthians 12 about the Church as the Body of Christ, she

pointed out that we each have a valuable part to play.

Prayers for All Saints' tide were led by Anne Warham. A version of the Lord's Prayer dating from 1260 was read aloud by Alison Wedgbury, and then the whole congregation joined in the contemporary wording of the same prayer.

*Ure Fader in hevene ríche,
Thi name be haliid ever ilíche,
Thu bringe us to thi míchil blisce,
Thi wille to wirche thu us wisse,
Als hit is in hevene ído
Ever in eorthe ben it al so.
That holi bred that lesteth ay
Thu send hit ous this ilke day.
Forgive ous alle that we havith don
Als we forgivet uch other man.
Ne lete us falle in no fondinge,
Ak scilde us fro the foule thinge.*

The festival weekend concluded with cake and wine in the church hall.

This souvenir section of the All Saints' Newsletter was edited by Jane Webster, assisted by Anne Warham, Alison Wedgbury, Rod Halls, Margaret Edwards and David Warham.

A memorial in the south aisle lists the dead servicemen from two world wars.

1932 Alfred Hancock

The Victorian chancel screen and heavy choir stalls were removed. New oak furniture was installed in 1939.

1938 Lionel Selwyn Maurice

A children's area was made. A new altar-cloth was designed.

1964 C. Frederick Wilkinson

1975 Robert Cave

The church hall was rebuilt in 2000.

1988 Christopher Barber

1993 Ian Friars

2002 Michael Hore

2008 Kylie Hodgins