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*with Butcher's reports*

# Guide and Historical Notes

TO THE

PARISH CHURCH OF  
St. Mary, Patrixbourne,  
Nr. Canterbury.

H. KNIGHT, M.A., VICAR.  
EASTER, 1930.

## **PATRIXBOURNE CHURCH.**

### **Dedicated to St. Mary.**

Visitors to Patribourne, greeting and welcome.

These few lines are written chiefly with a view to make your visit interesting from an architectural point of view. Take this book with you and follow what is written.

Proceed to the East end of the Chancel, by the entrance gate to the Churchyard, and look carefully at this East end. It is needful to recall here that mention is made in the Domesday Survey, 1086, of a Church being in this place. This Church was most probably a construction in wood, as many of the Churches were in those days, and as no masonry has been found consistent with this early date. Upon the site of this wooden Church was built, for the most part, the present late Norman Church, 1170—1180. This date being agreed upon by the best authority, and this date stands good for the whole of the Norman work you will find here. The elaborate decorative work being done by the sculptor on the bench and the plainer work by the banker mason with his axe.

### **The East Wall of the Chancel.**

Looking at the upper part of this wall, you will observe the beautiful Norman Marigold window of eight lights radiating from one central light. The shafts or mouldings being cylindrical in shape, capped with figure-heads and foliage, no two being exactly alike, the bases being blocked square into the moulding of the circular light. These shafts are joined, one with the other, by cusped trefoil work brought into line with the capitals. The work is recessed and the moulded circle completed with zig-zag ornamentation, the outer rim of the circle being finished with hatchet decoration and has a nicely-carved figure-head let in between the decorated work at the top of the circle. Altogether a very pleasing and beautiful window.

Below you will notice three Norman windows, the centre one being higher and larger in other respects than the plain window on either side. This centre window is slightly recessed and has cylindrical shafts with capitals and abacus stones nicely carved, as well as the base stones. From these arise three mouldings forming the arch.

The three windows stand on a chamfered plinth string course extending the width of this wall and the North and South walls of the Chancel.

Notice the two grotesque heads, animal or human, at the eaves of the roof may have been gargoyles or simply corbels put in for decorative purposes, difficult to say. Proceed round the Church to the South and you come to the

#### **Priest's Doorway leading into the Chancel.**

This Norman doorway is recessed, having two rounded shafts or columns with capitals and flat or abacus stones nicely carved in various designs of foliage and lace work. From these capitals arise five moulded courses, forming the circular head of the doorway, being richly carved with chevron, nailhead and other designs, the bases of the shafts are also in carved work.

Above this doorway is our Lady of Patrixbourne on a ledge with triangular canopy above, the Church being dedicated to St. Mary. Looking closely you will observe the draping round the head and shoulders of the figure. Notice the plain Norman windows on either side. To the left you will see a modern geometrically designed decorated window of two lights below and three above, the head design being filled in with trefoil work. Above this window a little moon-shaped face smiling upon you. This window in the East wall of the South Aisle has probably taken the place of a small Norman window corresponding to the one to be seen in the West wall of this Aisle. Next you come to a window in the South wall of this South Aisle of the early decorated period, two lights

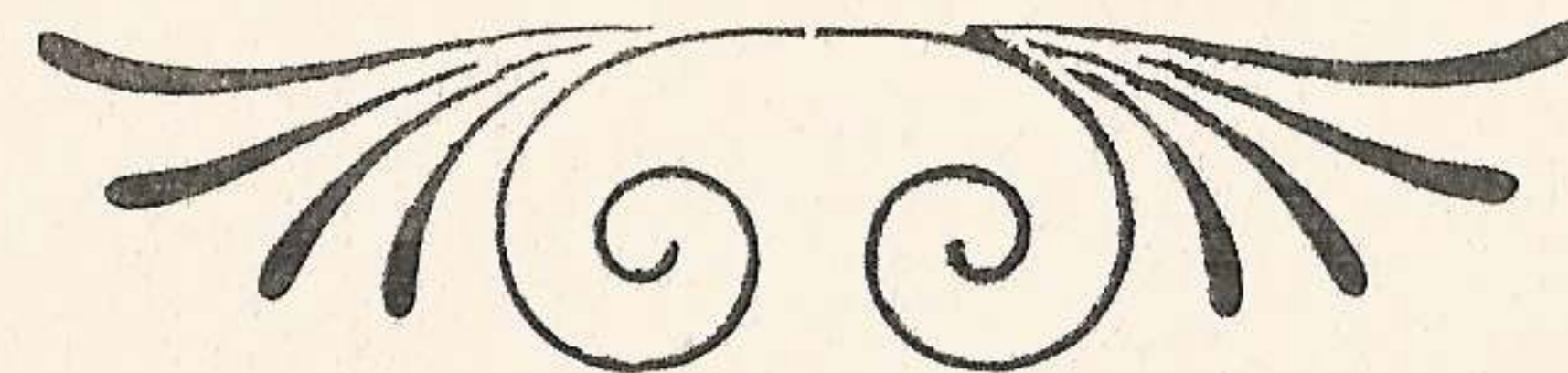
Also in Bifron's Chapel, East wall, there is a pleasing window by Clayton Bell, the subject being, in two principal lights: The Burial of Christ and The Risen Christ. 1882.

The subjects in the three lights of the West Window are: 1, Christ at Jacob's Well; 2, The Ascension; 3, Christ healing the cripple. 1857.

All the other windows in the Church are in plain tinted glass, without subjects, except in the North Aisle, where animals, symbolical of the Evangelists, may be found.

#### **References.**

The books and articles of recognised authority which have been consulted in compiling these notes and to which the writer is greatly indebted, are: in reference to the parish, Hasted's *History of Kent*; in reference to the Church edifice, articles in Volumes XIV. and XXVIII., *Archaeologia Cantiana*; in reference to excavation in Saxon Cemetery, articles in Volumes IV., VI., X. and XIII. of the above work, published by the Canterbury Archaeological Society. Also the Parish Registers.



banks of the River Jordan. Beneath: Henry John Shwander and Ana Maria Zengerin, 1670. 3: A Knight, or possible Crusader, with a banner on which is depicted a fully-robed Bishop with mitre and crosier; also a Church, sacrificial ox and other details. 1550. No inscription. 4: Saint Meinrad. Inscribed: Meinrad Guntlin of the Council in March, and Ana Maria Guntlin, his wife, 1670. This picture is full of the details in connection with the Saint's life and Martyrdom. Painted apparently in commemoration of this man's Christian name.

Left-hand top light.—1: A Knight in armour standing with arms akimbo. No inscription or date. 2: Christ going to raise Lazarus. Inscription: John Peter Guntlin, Councillor and Registrar of State in March, and Ana Maria Zieglerin, his wife, 1670. 3: Two Figures—man on the ground and woman leaning over him. This may be a picture of Tristan and Isolde from the Rhine legend upon which Wagner composed one of his operas. Another suggestion: Shakespeare's characters of Pyramus and Thisbe. No date, inscription or names. 4: The Adoration of the Shepherds. The Cherub in the clouds holds a scroll inscribed: "Gloria in Celis." Underneath the picture inscribed: Jo. Lasrar Steinegger Sechel, Master of Taushatli in March, and Ana Barbara Hegnerin, his wife, 1670.

#### Modern Stained Glass.

In the North wall of the Church, nearest the East end: Christ's entry into Jerusalem; Christ blessing little children; Christ raising the widow's son.

In the South wall of the Chancel, nearest the East end: The flight into Egypt; The Saviour in the Temple at twelve years; The raising of Jairus' daughter.

All these are small panels, three in each window.

below and four small lights in the head, the head being filled with trefoil work. The window probably taking the place of a plain Norman one.

Proceeding you come to

#### The Tower and magnificent South Doorway.

Here it is necessary to pause for a time in order to appreciate what is in front of you. First notice the position of this Norman Tower, with the four sound holes in each square of the Tower above the belfry. It is situated midway in the middle of the South Aisle, a position not exactly unique, but very uncommon; also notice the Porch is formed within the Tower, the South Aisle being prolonged East and West of the Porch, again a very unusual arrangement, Towers and entrances being usually placed at the West end of the Nave.

Now look at this

#### South Doorway.

One of the most beautifully and richly carved doorways of the late Norman period to be found in the country. You will observe it is deeply recessed, with two cylindrical shafts and one half cylindrical shaft each side, the capital and abacus stones of these shafts are elaborately carved with foliage and other designs as well as the base stones. From these arise no less than six moulded courses, forming the head of the doorway, all richly carved, divided into sections, each section being treated differently in the matter of design, consisting of floral, animal, human and geometrical patterns; the base or lintel stone of the Tympanum is also elaborately carved, alas, in places indistinct through decay. Notice the various original mason's marks on the jambs of the doorway. Beside these marks is a circle with a hole in the centre, intended for the arm of a sun dial by which the sun would cast a shadow across the circumference at the point intersected corresponding to the time of morning and evening prayer, possibly a crude form of what are known as Mass Clocks.

Now look at

### The Tympanum.

This contains the figure of our Lord in Glory holding His hands in blessing on the kneeling figures attendant on each side, presumably angels and cherubim. The halo or nimbus round the head is Greek cruciform, the whole design being arranged immediately beneath a scalloped panel moulding.

Above this doorway you will notice a triangular canopy marked out by a moulding enriched with zig-zag decorations; and within the canopy a small Arch Niche or Tabernacle, complete with carved shafts and moulding forming the head, within this Niche is the Agnus Dei or Lamb of God. Looking carefully you can see the outline of the lamb, head with halo and the flag on the back.

For the meaning of the various grotesquely carved animals, etc., in this doorway it is necessary to consult a book known as the Physiologus or book of the Bestiary concerning Christian Allegories, chiefly of the Animal World and the Beasts mentioned in the Bible, Deut. xiv. 16, Isaiah xiii. 21, 22.

In design and execution the whole of this work is a masterpiece of the period.

The two unsightly and cumbersome brick buttresses were evidently erected as supports for the Tower, date uncertain.

Proceeding West and immediately beyond this doorway, notice the wall of this South-West Aisle. Here you see a section of the original Norman work enclosed in extremely hard plaster, giving an idea of the outward appearance of the whole of the walls of this ancient Norman Church before they were, as they have been for the most part, encased in split-flint work. You will observe this hard plaster ceases about eighteen inches from the top of the present level of this wall, indicating that it has been at some time raised to that extent, probably to accommodate

when He was born at Bethlehem. The three kings came, bringing offerings to the new-born Child." Beneath the picture: Deudrick Malcheor Tutz, State Physician. Barbara Heir, his wife, 1589. P.B. (apparently artist's initials). 4: Two Figures. Apparently Priests, the left holding the Chalice and the other a Flagon, vessels for the Communion. In detail, at corners of the picture, the Crucifixion and other Scriptural subjects. No date.

Left-hand of the central light.—1, Top: The Transfiguration. The Loklieb? State Lucern. Anno 1643. 2: The Crucifixion. Inscription panel above the picture. Translation: "Holy Angel and Messenger pray God for me poor sinner, if He will forgive me a sin committed against everlasting life." Beneath the picture: Michael Byster. Anna Balcker, his wife, 1589. 3: Samson slaying the Philistines with the jaw-bone of an Ass. Inscription translated: Judges in the XVth Chapter. 1538. No names.

Right-hand of the central light.—Top, 1: Kayst Councillor, 1602. No inscription. 2: Our Lord's Agony in the Garden. Inscription: Bern Kesshalter, Provincial Governor in Bollents, 1589. Above picture, translation: "When Abraham came from the battle Melchisedeck brought an offering, bread and wine, a symbol of Christ to the heart. As the prophet says in the Psalm: 'Thou art a Priest for ever.'" 3: David Rescuing his Sheep from the Lion. No date, name or inscription.

The South window in Bifron's Chapel. This window is divided into two main lights, and in each light are four ancient medallions of coloured and non-coloured glass arranged alternately.

Right-hand top.—1: Christ nailed to the Cross. (Recumbent.) Translation above the picture: "When Abraham came from the battle Melchisideck brought an offering," a symbol we now have at the altar of the New Testament. Beneath: Baldaesar in Ebnet Elever Wippfly Doren dea Lenia And Anna Frantz, his wife, 1589. P.B. 2: John the Baptist on the

There are also in existence books containing Churchwardens' Accounts and particulars of Vestry Meetings. All very interesting, as they bear on the history of the parish and the events of long ago.

Space forbids us to go more fully into these records.

### Ancient Stained Glass Windows.

These windows consist of eighteen panels of ancient Flemish painted and non-coloured glass, which was collected on the Continent with much care and presented to the Church by the first Marchioness Conyngham, 1837.

Ten of these medallions are in the East end triplet window and eight in the window of the South wall of Bifron's Chapel. They are of a mixed character, some purely ecclesiastical subjects without inscriptions, others knights or figures in armour with Biblical subjects in detail and others again without any reference to scriptural narrative. The explanation partly is, strictly speaking they are nuptial not memorial panels, as would appear from the translation here given of the German inscriptions connected with some of the work. The amount of detail in some of the panels is remarkable. It was the custom on the Continent for the well-to-do to celebrate wedding occasions by putting a medallion in the windows of private houses or castles. The deep, rich tone and colouring of the ancient panels is distinguishable from the comparatively poor colouring of the glass used as a setting for them. Below are the details as far as known:—

East end triplet window—central light.—Top, 1: Captain Jacob Wirts, 1579. 2: Heinricus. Suppliant (and on the shield of the left leg of the figure) the word "Victor." No date. 3: The Adoration of the Magi. Inscription panel above the picture. Translation: "An Angel sent from Heaven's throne greets Mary the Virgin, who received the comfort of Christianity which God long ago had promised

the present ridged gable roofing. In this wall is an early decorated window of two lights, top part trefoiled and plate tracing.

Pass to the

### West End.

Here you will see a small Norman window to the right giving light to the West end of the South Aisle, also some of the original plaster work. The West end window is of the perpendicular decorated style, with six lights above and three below. The tracery is trefoil work for the most part, with nicely proportioned continuous mullions, the head being completed with drip-stone, ending with two figure-head corbels. Rather a pleasing design and probably takes the place of a Norman window at the time the ridged roof and gables were added. Mouldings chamfered hollow; jambs and sill square faced.

Continuing you come to the North wall of the North Aisle. In this wall are placed three windows, the first consisting of two lights below and three above, second and third of two lights each only. These windows are of the decorated period, 1272—1377, the tracery being trefoil work; mullions hollow chamfered and plate tracery between. The first one you come to is more elaborate and pleasing. Alas, bad restoration work has been permitted in these windows.

Now look at yet another

### Recessed Norman Doorway

in this wall, not so highly decorated and carved as the two we have already dealt with, yet a very charming piece of work. You will notice the cylindrical shafts in the jambs, their capital and foot stones nicely carved, the abacus stones in this instance being left plain. From these arise: first, one plain stone arch; second, one moulded course; third, another plain arch, and last a moulded course decorated with nail-head and hatchet design. The tympanum below these arches is in this case left without any figure

or decoration whatever. Notice the mason's marks on the jambs of the doorway. This doorway has been moved and does not occupy its original position. To be explained later.

Now please enter the building and notice the open woodwork of the roofs, especially that of the Nave with its four cross-tie beams, old king posts with laterals and rafters and plaster between, high pitched and rather pleasing.

The endeavour will now be made to re-construct for you in imagination the appearance of the interior of this Norman Church some 760 years ago. Fortunately the task is not very difficult and is best undertaken by eliminating all modern work and the changes that have taken place since 1170—1180. First, the North Aisle must be entirely cut out, having been built in the year circ 1827: together with the Arcade found here, which is modern. The original North outer wall of the Nave was in a line with this Arcade, containing the Norman door we have just been looking at and probably two small Norman windows. Next the Arcade in the South Aisle, near the Pulpit, must be cut out and replaced by a Norman Arch corresponding to the one under which the Organ now stands, immediately West of the South door. Then the acutely pointed Arch leading from the porch into the Nave must be eliminated and replaced by a Norman Arch corresponding again to the one under which the Organ is placed. Also the acutely pointed Arch leading from the porch into the East half of the South Aisle or what is now called Bifron's Pew must be cut out and replaced by a half-Norman Arch corresponding to the one opposite leading to the West end half of the South Aisle and now forms the Small Vestry. What is now called Bifron's Pew or Chapel, has been formed by enlargement out of what was originally the South Aisle, East of the Tower and porch, and corresponded exactly in dimensions and otherwise to the South Aisle, West of the Tower and porch as it is seen to-day, the end of which is now used as a Vestry.

Palmer, at St. Dunstan's, Canterbury, cast anew two of the three bells belonging to Patricksbourne." The third, or biggest, when cast anew weighed 529 qtrs., the first, or least Bell, when new cast weighed 333 qtrs.

### The Monuments and Tablets.

Those inside the Church speak for themselves and though numerous cannot claim any great artistic design. Two pleasing ones, however, may be found on the North and South walls of the Chancel to the Conyngham family and one to the Denne family in the wall of the North Aisle.

The floor of the Chancel is paved with red and yellow tiles, some of which bear the family crest of Lord Conyngham with the curious motto: "Over falk over." Beneath is the family vault, now filled in, of the first and second Marquis and Marchioness.

### The Vicars of Patrixbourne.

A list of these, giving the dates of Induction, may be found framed in permanent form hanging on the screen leading into Bifron's Chapel. This list was compiled by the late Rev. T. S. Frampton, F.S.A., in conjunction with the Vicar, much diligence and care being given to the work. It forms a very good and reliable consecutive history, with notes on the men in charge of the united parishes of Bridge and Patrixbourne from the year 1189 to 1898, when the present Vicar, the Rev. H. Knight, was inducted.

### Registers and Briefs.

These are of an interesting character, commencing with the year 1560. The first volume, inscribed upon parchment, forms a General Register book, including Weddings, Baptisms and Burials, together with notes by various Vicars. At the end of the volume is a listed account of numerous briefs and collections made for various objects. The book is in a fairly good state of preservation and the inscriptions quite distinct.



"Bifron's Estate," that being the name of the present Mansion, passed in succession to the Bargrave, Taylor and Marquis Conyngham families.

There is an old tradition handed down from generation to generation, that on All Hallows Eve (Saxon for All Saints), at midnight, a ghostly procession may be seen wending its way from the old Saxon Cemetery to the Church. As to the origin of this tradition, it is difficult to say.

The parish is united ecclesiastically with that of Bridge. Just beyond the Church, in the latter parish, on the right hand side of the road, you may see to-day a large hollow in Bishopsbourne Park, known as "Old England's Hole," where it is said the Britons made their last stand against the invading Romans before fleeing inland.

#### Church Restorations.

Of these unfortunately very little information is available, and still less of the nature of the work carried out. It is recorded, however, that the North Aisle was added during the Incumbency of Hughes Hallett, circ 1824—1827. That Mr. Marshall, an architect of Canterbury, carried out some restoration in 1849; previous to this it seems the East end triplet window was walled up, and this restoration had to do with the Chancel. That Sir Gilbert Scott came in 1857 to restore the whole building. A stone inserted inside the South Tower wall records: "Restored by Elizabeth Marchioness Conyngham."

#### The Clock and Bells.

The Clock is by Bennett, of Cheapside, London and was given by George Henry Marquis Conyngham A.D. 1876, who also inserted the stone clock face above the great doorway, which is a reproduction of the original ancient design.

In the Tower hang three Bells. One is ancient and inscribed "Ave Maria gracia plena." The parish register records: "The 20th Anno Domini 1674,

In the South wall of Bifron's Chapel is a recessed nicely carved piece of decorative work as if intended for a canopy for an Easter Altar Tomb, but if so the body stone has never been placed. There is no inscription.

Near the angle of the East wall is placed a piece of masonry with half circular head-piece carved on the outer surface: difficult to say what this has been, work presumably Norman.

Under the whole of this Chapel is a large brick vaulted tomb which according to the Latin inscribed slate memorial stone at the foot of the steps leading into the Chapel, contains the earthly remains of the members of the Bargrave family, 1663, builders of the original house of Bifrons. Some of the members of this family fought and fell in the Civil Wars of the period.

Next the gable-ridged roofs must be cut out and replaced by one long elongated roof sloping gradually from the top of the North Nave wall to the eaves of the South Aisle wall, some eighteen inches lower than now, as shewn where the original plaster work ceases.

With these eliminations and replacements you are now in a position to gaze upon, in imagination, the interior of the original Norman Church.

**First:** The Chancel exactly as you see it now, with the deeply recessed Norman plain windows and the beautiful Marigold window. Two Aumbries, or lockers, used to contain the sacred vessels, relics and other valuables in the North and South walls. A Piscina of geometrical design, circle, small arches, trefoil and plate tracery, pediment triangular with diminutive crocketed work, moulding finished with two nicely carved figure-heads. Basin has been mutilated. Recess for Sedilia in the South wall. Hagioscope or Squint in the South pier of the Chancel Arch, giving a view from the South Aisle to the Altar.

Notice the horse-shoe shape of the Chancel Arch, not unique but uncommon, with its cylindrical shafts, capitals and foot stones simply but nicely carved, and the moulded hatchet decoration round the Arch.

**Second:** The Nave of exactly the same dimensions as now. In the North wall probably two or three plain Norman windows, and the Norman doorway, which has been put back to form the entrance to the North Aisle of 1827. In the West wall another Norman window, and in the South wall, separating the Nave from the South Aisle, three Norman Arches in succession and in line one with another. The central Arch leading to the porch within the Tower and to the South Aisle East and West of the Porch.

**Third:** The South Aisle running the length of the Nave, broken in the centre by the Porch and piers of the Tower. Outside you must cut off the elongated spire and replace it by a short squat spire of pyramidal design. Thus the appearance outside would be the gradually sloping roof in one piece, covering the Nave and the South Aisle. The Tower standing prominent and well in front of the South Aisle walls, together with the beautiful doorways, windows and other distinctly late Norman features. The whole edifice forming a gem set in the most delightful surroundings.

Objects of interest to be seen in the Church are:—

Nicely carved old Dutch screen of the 16th century, at the West end. The Commandments have been put in as panels. In former times placed behind the Altar.

Two beautifully carved oak chairs, ancient, and after the style of Charles II. period, in the Chancel.

Above articles presented by the Marchioness Conyngham.

Font: Modern, with figures round the bowl and inscribed: "Suffer little children to come unto Me," etc.; no date.

Organ: Small, sweet-toned one manual instrument, stops added and restored.

Pulpit: Nicely carved piece of oak woodwork on stone base.

Lectern: Plain oak with carved front.

The Church is central heated.

The Communion Plate is of silver, bearing date 1717.

### Historical Notes.

Proof is given that Patricbourne was inhabited at a very early period by the fact that an extensive Saxon Cemetery was explored and many interesting things found by the Kent Archaeological Society during the years 1866—1868. This cemetery is situated on the East side of the road from Bridge to Patricbourne, some 200 yards distant from the great Roman Road to Dover. Also on the high ground opposite the Church.

In 1317 the Latin form of the name Patricbourne was written as Bourne Patricii, from which it is inferred the owner of the Manor at this time had borne the name Patrick. Previous to this the name was simply Bourne, meaning a stream: the Nailbourne, an intermittent stream flows through this part of the parish, near the Church.

In 1254 the Church was served from the Priory of Augustinian Canons at Beaulieu, Normandy. In 1258 it was arranged for the Church to be served from the Priory of Merton, in Surrey. The Priory of Beaulieu retained possession of the Manor until 1410 when it was alienated to Merton Priory.

The Says and the Cheney's were Manorial Lords here from the 12th to the 16th century, and the family of Isaak possessed the Hode Estate. In 1450 Sir John Cheney and John Isaak, "Armingers of Patricbourne," joined Jack Cade's insurrection. The Manor of Patricbourne, for the most part now called