

PATRIBOURNE

ST MARY. A small Late Norman church, second in splendour only to Barfreston and datable on historical grounds probably as late as c.1200. (Quoins in the w wall of an earlier aisleless church.) Flint and Caen stone. The view from the road of the E end shows straight away that it is something special; for above the usual triplet of windows is that rare glory, a wheel window, the spokes cylindrical, four of them swallowed by beasts' heads. Now round to the s of the chancel. Here are two windows on a string-course, and a shafted doorway with scallop capitals enriched by leaves, and three sorts of zigzag on the arch. The nave has a s aisle, Perp in its E half, and cut into midway by a Norman tower. It is here that the most sumptuous sculpture is to be found, a doubly-shafted doorway with a tympanum carved with Christ in a mandorla held by angels and on the lintel a seated figure between back-to-back gryphons. Round the arch carved voussoirs five deep, mostly with leaves, the outermost with birds and busts of little men in roundels of scrollwork branches set radially. Above all a sharply pointed gable and under it a niche with the *Agnus Dei*. Nothing could be less architectural than this minuscule all-over fretting of the stone surface, as if it were a shrine and not a part of a building at all. Good C17 SOUTH DOOR. After this the rest seems very plain. N doorway reset when the N aisle was built c.1824. Chancel arch with the usual impost shafts carried on as rolls round the arch, and upright spear-like leaves on the capitals. Only the base-mouldings vouch that this is contemporary with the tower doorway. Tower arches rebuilt pointed, except the w one, a half-arch. The N and s arcades are *Scott's*, of 1857. In the chancel late C13 PISCINA with cusplike blank bar tracery. — STAINED GLASS. A most interesting collection of Swiss glass, delightfully displayed and worth examining in detail. Three E lights in the chancel, with the following subjects, reading each in turn from top to bottom. Left: Agony in the Garden, 1645; Crucifixion, 1589, by *Peter Bock* of Altdorf; Samson with the ass's jawbone, 1538. Centre: Standard bearer, 159; Knight, 1579; Adoration of the Magi, 1589 by *Bock*; St Peter and St Paul(?), by the same. Right: unidentified scene, 1602; Agony in the Garden, 1589; Samson and the Lion, cf. the other Samson panel. — In the s aisle s window: grisaille scenes by *Hans Caspar Gallati*, 1670; two standard bearers, one dated 1550 by *Brandolf Roter* of

Lucerne; Pyramus and Thisbe, c.1530, attributed to *Hans Fink*; Crucifixion, 1589 by *Bock*. — N aisle E window C19 roundels in very clever imitation of C13 glass, made for Canterbury Cathedral, c.1875, so by *George Austin Jun.* — PLATE. Cup, Paten Cover, and Almsdish, 1717, the last with the mark of *Anthony Nelme*; Flagon, 1728 by *Nelme*. — MONUMENTS. Elizabeth Denne † 1701. Pretty little cartouche. — 1st Marquess Conyngham † 1832. Coldly Grecian. Relief with a grave figure of Hope comforting a dejected female by an urn. Butterfly on the urn to complete the rather obvious symbolism. Rupert Gunnis cautiously suggested *Carew* as the sculptor.

BIFRONS, the seat of the Marquess Conyngham, has been demolished. The little VILLAGE however still looks like the abode of the tenantry. Several cottages wear the livery of heavy bargeboards. Early C19 for the most part, though one is dated as late as 1870. At the far end a pretty little LODGE, with a round end and Tudoresque brick stacks. Another on the w side of the park.

HODE FARM, ½ m. NW. Shaped gable-end of brick, dated 1674. HIGHLAND COURT. Ambitious stone mansion in the style of Gabriel, an unusual choice, built c.1904 for Count Zborowski, the racing motorist of Chitty-Chitty-Bang-Bang fame. Who can have been his architect? In fact it is only a façade to an older house.

PEGWELL see RAMSGATE, p. 429

PERRY FARM see PRESTON

PETHAM

ALL SAINTS. Long C13 chancel, with four N and two E lancets, and a small N doorway with a continuous frieze of four-petalled flowers. The nave is of unknapped flints, and there is Norman evidence, the head of the N doorway, with outward-pointing zigzag. C13 s aisle, gabled. Two lofty E lancets. SW tower, also with lancets, low in the s and w walls, and an C18 top stage, the windows in rusticated surrounds. The tower arches however show that it was built soon after 1200. The aisle began life under a lean-to roof. The s arcade was rebuilt after a fire that gutted the church in 1922. Two PISCINAS in the chancel, one trefoil-headed. Another, like it, in the aisle. — ALTARRAILS. Late C17. Turned balusters. — PLATE. Cup and Paten Cover, 1624 by *I.E.*; Paten, 1635, by *G.E.* — MONU-

⁵⁶ The inner archivolt of the Prior's Door at Ely has a bound vine as its pattern, but the work is far superior to that at Patrixbourne.

⁵⁷ Kahn writes, 'The leaf forms at Patrixbourne are crisper and spikier than those at Rochester,' but that both relate to France'. She cites Berzy-le-Sec near Soissons and Saint Etienne at Beauvais.

⁵⁸ Henry, F. and G. Zarnecki, 'Romanesque arches decorated with human and animal heads', *Journal of the British Archaeological Association*, 20, 1957, pp. 1-47.

⁵⁹ There are many examples in manuscripts of which a classic example is British Library, Harley 2904, a Psalter of late tenth-century date: E. Temple, *Anglo-Saxon Manuscripts 900-1066* (London, 1976), ill. 141. In England, there are examples in metal work (e.g. the Alfred Jewel) and stone (e.g. Deerhurst and Old Sarum). Zarnecki writes that 'it appears across Romanesque Europe from France to the Latin Kingdom of Jerusalem' ('1066 and Architectural Sculpture', p. 99, pl. 20).

A FORGOTTEN KENTISH REBELLION, SEPTEMBER-OCTOBER 1470

MALCOLM MERCER

The chaos and confusion that shook England during 1470 and 1471 has long exercised the minds of historians. The chronology of this period is well known. Unrest broke out in northern England during the summer of 1470. Having declared for Henry VI, Richard Neville, Earl of Warwick and the king's wayward brother, George, Duke of Clarence, landed in the West Country in September and marched on London. Then, in October Edward IV's regime suddenly collapsed and the king fled to Holland with a few of his most trusted followers. Henry VI was briefly restored to the throne by the earl of Warwick and his Lancastrian allies. Yet support for the restored Lancastrian monarchy, known as the Readeption, was short-lived. The government fell in April 1471 and Edward IV was able to recover his throne after defeating first, Warwick at the battle of Barnet in April; and second, the Lancastrians at the battle of Tewkesbury in May.

Content with this general chronology, however, historians have glossed over the relevance of certain events. The sack of Southwark and its surrounding neighbourhood in late September and early October 1470, which is recorded in *The Great Chronicle of London*, is one episode that has received little more than a cursory examination.¹ In his biography of Edward IV, Charles Ross stated that it was news of the landing by Warwick and Clarence in the West Country in September 1470 that had sparked the Kentish rising at the end of that month. Unfortunately, Ross made no attempt to identify any of the rebels or explain their motivation for this attack. Although referring to a southern dimension of Warwick's multi-pronged strategy to seize power, Michael Hicks has made only passing reference to the assault on Southwark in his recent biography of the earl. As with Warwick's rebellion in 1469, where participants in southern England are described as 'indistinct because it was the northerners who proved decisive', Hicks briefly notes that in 1470 'Once again there were rebels in Kent, who pillaged Southwark'.²

³⁰ Kahn, D, 'Le décor de l'oculus dans la façade romane anglaise', *Cahiers de civilisation médiévale*, 34 (1991), 341-347 (at 343). Some recent investigations, so far unpublished, have raised the possibility that the wheel window was originally in an earlier building closer to the castle. Kahn believes that the wheel window itself is older than either of those at Barfreston and Patrixbourne, presumably on stylistic grounds; she also suggests, rather controversially, that such circular windows are based on an Anglo-Saxon tradition.

³¹ The cat masks 'swallowing' the spokes are reminiscent of elements of decorated initials in eleventh- and twelfth-century manuscripts. Examples include: Cambridge, Trinity College, MS B. 3. 4, f.1., and Lambeth Palace Library, MS 3, f. 286, known as the Lambeth Bible. There is a reused capital (now a water stoop) showing a similar cat's head in foliage at Castle Hedingham and one of the capitals on the north door at Cintheaux is also a cat mask.

³² Circular windows of this size and type are found on the Continent in transepts, for example at St Etienne (Beauvais, with twelve 'spokes') and Notre Dame-en-Vaux (Châlons-en-Champagne). Or they are at the west end, of which there are many examples in Italy, for example at San Pietro at Bovara in Umbria and San Giusta in the Abruzzo.

³³ Kahn, reports the find of a fragment of an animal devouring a column very much like the heads at Barfreston in a Canterbury garden in 1984. ('Le décor de l'oculus', p. 345.) There is evidence that the window was originally incorrectly set at Barfreston, although no similar account of nineteenth-century restoration exists for Patrixbourne. Could it be that both windows were moved from other locations and reused? At present there are no measurements of either window but it would be interesting to compare them in detail to see if they may at one time have been a pair.

³⁴ G. Zarnecki, 'The Transition from Romanesque to Gothic in English Sculpture', *Studies in Western Art*, ed. Ida E. Rubin (Princeton, 1963).

³⁵ A good example is Cintheaux where the door is on the south side and where there is also a priest's door. The Marmion family had the church built in the middle of the twelfth century (Musset, p. 31). The Patricks were acquainted with the Marmions. In the first half of the twelfth century at least two documents were witnessed by both William Patrick and Roger Marmion in Normandy (*Regesta Regum Anglo-Normannorum. 1066-1154*, ed. H.W.C. Davis, p. 39). Later in the same century, the Tesson family founded an abbey at Fontenay near Caen and Ingelram Patrick and Geoffroy Marmion were among the donors (P. Carel, *Étude sur l'ancienne abbaye de Fontenay près Caen* (Caen, 1884), pp. 41 and 42).

³⁶ Saint Mary's Priory at Beaulieu is now a farm (see Map 1). The remains of the priory church in one of the present buildings show that it was of good quality. The priory was abolished in 1772.

³⁷ D. Power, 'King John and the Norman Aristocracy', in *King John: New Interpretations*, ed. S. D Church (Woodbridge, 1999), 135. Jean de Préaux took Philippe Auguste's side against King John in the struggle for Normandy. Jean's younger brother, Pierre, was loyal to King John and they fought on opposite sides at the siege of Rouen in 1204. Pierre remained loyal to King John and founded a priory in his honour in the Channel Islands.

³⁸ *The Great Roll of the Pipe*, Kent 9 John Michaelmas 1207, ed. A. Mary Kirkus (Pipe Roll Society, 1946), p. 36. The land given to them by Jean de Préaux was returned to the 'Prior et canonici de Patrikeburc'.

³⁹ Boudet, M., 'Le Prieuré de Beaulieu', unpublished typescript (Rouen, 1952), pp. 9-10.

⁴⁰ *Calendar of the Close Rolls* 4, Edward III 1333-1337, (HMSO, London, 1898), p. 160.

⁴¹ *Calendar of the Fine Rolls* 9, Edward III 1337-1344 (HMSO London, 1915), pp.161-3.

⁴² *Calendar of the Fine Rolls* 9, Richard II 1377-1383 (HMSO London, 1926), pp. 276, 268.

⁴³ *Calendar of the Patent Rolls* 4, Richard II 1383-91, (HMSO, London, 1902), p. 258. Dated June 7: 'Licence for good service in the wars of the late king and of the king to Richard Altryncham to acquire from the prior and convent of Beaulieu in Normandy the manor of Patryngburn, co. Kent, for sixty years, on condition that after acquiring it he render to the king as much yearly as is now rendered at the Exchequer therefor'.

⁴⁴ *Calendar of the Patent Rolls* 4, Henry IV 1408-1413 (HMSO London, 1909), pp. 139, 140, dated 26 October 1409. In exchange for the manor, the priory was to give Altryncham 'for life a chamber with a privy and a chimney within their priory', or a yearly rent of 40s.

⁴⁵ Unfortunately, the Merton Priory records beyond the end of the fourteenth century have not survived.

⁴⁶ Tatton-Brown suggests that the fifteenth-century rebuilding included a five-bay crown-post roof on the nave, the west window (with its gable above), two western buttresses, the two-light window in the south-west aisle and the south-east chapel.

⁴⁷ There are a number of examples of windows in this style in Kent, including the south wall of the nave of Canterbury Cathedral and the east window at Goodnestone (near Faversham).

⁴⁸ The style of these two southern windows is fairly common in the area – for example at Sturry and Barham – and they may have been produced by a local workshop in the mid-fifteenth century.

⁴⁹ Tatton-Brown suggests that a perpendicular window with a square hood-mould, judged by Livett to be fifteenth-century, was replaced when a fireplace and chimney were put into what was then the Conyngnam 'pew' in the nineteenth century. The remains of a flue are still to be seen on the outside above that window.

⁵⁰ Davis, W. G., *The Ancestry of Mary Isaac c. 1549-1613*, privately printed (Portland, USA, 1955). John Isaac II was the son of John Isaac I (born c. 1350) who bought a house and land at Patrixbourne and Bridge for 100 marks in 1378.

⁵¹ J. Philipot, *Villare Cantianum, including an Historical Catalogue of the High-Sheriffs of Kent* (London, 1659), p. 266, gives the inscription on their tomb (no longer to be seen): 'Orate pro animabus Johannis Izaak, armige, et Ceceliae uxoris eius, qui obit Anno Domini 1443'.

⁵² The tomb was presumably removed when the Conyngnams requisitioned the chapel for use as their family pew. The tomb seems unusually low, but the floor of the chapel was raised.

⁵³ Their arms appear in the cloister twice, once alone and once impaled. John Isaac I made a donation before he died (sometime between 1399 and 1419).

⁵⁴ John Isaac III joined the rebellion led by Jack Cade in 1450 and was among those subsequently pardoned by the king. He was probably about thirty years old at that time and was to become sheriff of Kent and keeper of Canterbury castle in 1460. (*Calendar of the Patent Rolls* 5, Henry VI 1446-1452 (HMSO London, 1909), p. 340 and *Calendar of the Fine Rolls* 19, Henry VI 1453-1461 (HMSO London, 1939), p. 290). Reaffirmed sheriff of Kent and keeper of the castle in the following year when Edward IV became king (*Calendar of the Fine Rolls* 20, Edward IV 1461-1471 (HMSO London, 1949 p. 10).

⁵⁵ There is an initial in the Dover Bible with a crowned head reminiscent of this figure. Cambridge, Corpus Christi College 4, fol.139r. C. M. Kauffmann, *Romanesque Manuscripts 1066-1190* (London, 1975), no. 69.

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NOTES

- ¹ Mostier, A. du., *Neustria Pia* (Rouen, 1663), p. 916.
- ² London, British Library, Cotton Cleopatra, C.vii. (Merton Priory Cartulary), ff. 213-217, and A. Heales, *The Records of Merton Priory* (London, 1898).
- ³ T. G. Godfrey-Faussett, 'The Saxon Cemetery at Bifrons', *Archaeologia Cantiana*, X (1876), 98-300. A number of burial sites were found, including one about a quarter of a mile away from Patricxbourne church.
- ⁴ English versions of French names have been used for the Patrick family because those are used in the translations of the contemporary records and in commentaries.
- ⁵ Musset, L., *Actes caennaises* (Caen, 1961), no. 14, p. 107.
- ⁶ *Pipe Roll, 31 Henry I*, ed. J. Hunter (London, 1844), p. 66.
- ⁷ The mound or motte is still discernible. The lane leading round the motte is called Rue Guillaume Patry.
- ⁸ *Red Book of the Exchequer*, ed. H. Hall (London, 1896), pp. 135, 197. Ingelram Patrick paid fifteen knights' fees in respect of his tenancies.
- ⁹ *Regesta Regum Anglo-Normannorum: The Acta of William I (1066-1087)*, ed. D. Bates (Oxford, 1998), no. 205, p. 646. On p. 644, Bates refers to William Patrick as one of three witnesses who are 'obscure characters' who do not aid the dating. See also (in Bates), no. 53, p. 253; no. 59, p. 278; no. 61, p. 291. All grants/confirmations to Caen: 52 to Saint-Etienne 1080/1x1083, grant by William Patrick confirmed, 59 to La Trinité 1082, William Patrick's lordship referred to, 61 to La Trinité 1066x1083, William Patrick witness; *Regesta Regum Anglo-Normannorum. 1066-1154*, vol. 2, eds. C. Johnson and H. A. Cronne (Oxford, 1956), no. 1593, p. 228 and no. 1183, p. 142 respectively.
- ¹⁰ F. Barlow, *Thomas Becket* (London, 1997), pp. 260-1.
- ¹¹ Canterbury Cathedral Archives, DCc *Cart Antiqua*, p. 39 and p. 40, undated but Ingelram was Lord of Patricxbourne from 1174 until 1190/1. The charters also provide an early inclusion of 'Patrick' in the place name (*Patrichesburne*).
- ¹² Ingelram Patrick's seal bears a close resemblance to that of William de Mandeville, Earl of Essex, made around 1180 and that of Philip of Alsace. Both these are seals are illustrated in Heslop, 'Seals as Evidence for Metalworking in England in the Later

twelfth Century' in *Art and Patronage in the English Romanesque*, ed. S. Macready and F. H. Thompson (London, 1986), pp. 52 and 57, Pl. XXV.

¹³ Sanders refers to Maud and Joan as Ingelram's sisters, but it is clear from medieval sources that they were his daughters because their husbands are reported to be sons-in-law.

¹⁴ W. Dugdale, *Monasticon Anglicanum*, 6 vols. (London, 1840), 4 (ii), p. 1012. Boudet, 'Le Prieur de Beaulieu', p. 2 (see note 39).

¹⁵ Comparing the church with the celebrated Anglo-Saxon one at Barton-on-Humber, Kahn suggests that the position of the tower projecting from the middle of the south aisle indicates that the original plan was similar. The lower two stages of the tower at Barton have been dated to the latter part of the tenth century.

¹⁶ H. M. and J. Taylor, *Anglo-Saxon Architecture*, 3 vols (Cambridge, 1965-78), 1, p. 56. Aldington, Cheriton, Lyminge, St Margaret's at Cliffe, West Stourmouth and Willesborough are among those identified. For Whitfield see also, 'A Victorian photograph of Whitfield Church (pre-restoration)', *Archaeologia Cantiana*, CXX (2000), 381-5.

¹⁷ Called the Isaak chapel by Hasted, and also the chapel of Saint John. The Isaacs were the manorial lords of Hode and Howletts from the fourteenth to the sixteenth centuries.

¹⁸ Livett suggests that originally a single sloping roof covered both the nave and the aisle and that the aisle wall was later raised.

¹⁹ Exceptions to this rule are St Margaret's at Cliffe where the door is at the west end, and Cintheaux where the door is towards the west end of the south aisle.

²⁰ For example, Barfreton, Castle Hedingham (Essex) and St Dunstan, Canterbury.

²¹ Until the mid-nineteenth century there was an additional, rectilinear window in the centre of the south aisle wall but this was part of a nineteenth-century programme of alterations.

²² For example, Barfreton, Castle Hedingham (Essex) and Brabourne (the last in the north rather than the south wall).

²³ This view is not supported by Livett who thought the arches contemporary with the north aisle.

²⁴ Permission was given in 1875 to 'raise the chance!'. However, the roof level seems largely unaltered, implying that the floor was raised.

²⁵ The top of the arch has been repaired. The current church architect, Andrew Clague, suggests that one of the reasons for building the Bifrons Chapel may have been to provide structural support for the arch. In that case, it is possible that there was a buttress on the north side, which was removed when the north aisle was built in the nineteenth century.

²⁶ A. W. Clapham likens the Irish gables, which he calls pediments, to Anglo-Saxon work rather than Anglo-Norman in *Romanesque Architecture in Western Europe* (Oxford, 1936), p. 155.

²⁷ Romanesque parallels for this include: a portrait of Thomas Becket, Cambridge, Trinity College MS B.5.5, fo. 130v: and work commissioned by Henry de Blois (British Museum Catalogue nos. 277a and b).

²⁸ Kahn, D., *Canterbury Cathedral and its Romanesque Sculpture* (London, 1991), p. 21, suggests that these are apostles. Musset agrees, but Philip McAleer, 'The Significance of the West Front of Rochester Cathedral', *Archaeologia Cantiana*, XCIX (1983), 139-158 (at 141) writes that the lintel comprises eight interlocked stones which do not quite fit into place implying that it may have been reused and may indeed have had twelve figures originally.

²⁹ There is some dog-tooth work on the water tower at Canterbury Cathedral dated to 1150-60 by Kahn, p. 73.

APPENDIX 1: THE DECORATION OF THE SOUTH DOOR AT PATRIBOURNE

Description of figurative pairs in the first order or outer voussoir from left to right

Human heads in profile oriented towards the middle and looking toward the griffin.

Birds which appear to be foraging in the foliage.

One head in profile and one almost full face, slightly facing one another.

A pair of birds facing each other.

No carving, but some new material has been used to make good damage. This pair should have contained heads to maintain the pattern.

Birds, but seems to have been restored.

The first head is full face and correctly orientated with a bushy moustache and what looks like a triangular cap or, possibly, a crown.⁵⁵ The second head of the pair appears to be lying on its back facing the sky, but the whole medallion looks to be of newer stone than some of the others and the unusual orientation may have been the result of later re-carving.

A pair of birds pecking at foliage.

A pair of heads, both of which are upside down with the tops of their heads towards the door. These two could possibly be female. It is not obvious why they are upside down unless it was a mistake in the workshop and the workmen on-site simply assembled the blocks.

A pair of birds, both seem to be hanging upside down.

A single medallion containing what looks like the upside-down head of a cat.

A single medallion containing the head of a beast (bull? dog?) which is smaller than the griffin on the other side and in scale with the rest of the carving.

*Description of the inner orders**Second order*

Figure-of eight motif with diagonal links, except the central pair which has no link. Evidence of restoration and some renewal. The archivolt resembles a rope or vine round a beam or branch.⁵⁶

Third order

18 near-square blocks of foliage, some with grotesques starting with a griffin in the western corner but, in this case, the head appears masculine. There is also a griffin in the eastern corner, this time with a beak instead of a human head. As in the uppermost rank, no two grotesques are alike and several have humanoid faces. The type, but perhaps not the quality, can be compared with figures in the middle voussoir of the Rochester west portal.⁵⁷

Fourth order

Narrower than either the one above or the one below it and, like the

figure-of-eight pattern, the same motif runs throughout. The design is fairly simple with crossed branches or sticks in front of more foliage. Or could this be another version of a bound vine? There is nothing similar on the west portal at Rochester.

Fifth (innermost) order

The innermost archivolt with its stylised flat heads is described by Musset as 'original'. Stone calls them 'flat straps on a thin roll, the final geometric and devitalised evolution of the beakheads'. Zarnecki disagrees and suggests that, although there are many examples of beakheads on Romanesque arches in England, these do not include Patribourne. The resolution no doubt lies in the definition used by each writer of 'beakhead'.⁵⁸ The style is certainly reminiscent of beakheads, albeit in a form that might be described today as 'minimalist'.

Description of the supports and columns from the outer to the inner columns

Flat with small sundials used to mark mass times.

Round with capital with foliage decoration unlike the decoration on the upper part of the portal. The easternmost capital has a small beast mask in its centre licking two curls of foliage. This is a derivative of a well-known type that can be traced back to the late tenth century and which appears throughout Romanesque Europe.⁵⁹

Round, broader than 2 or 4 and without a capital.

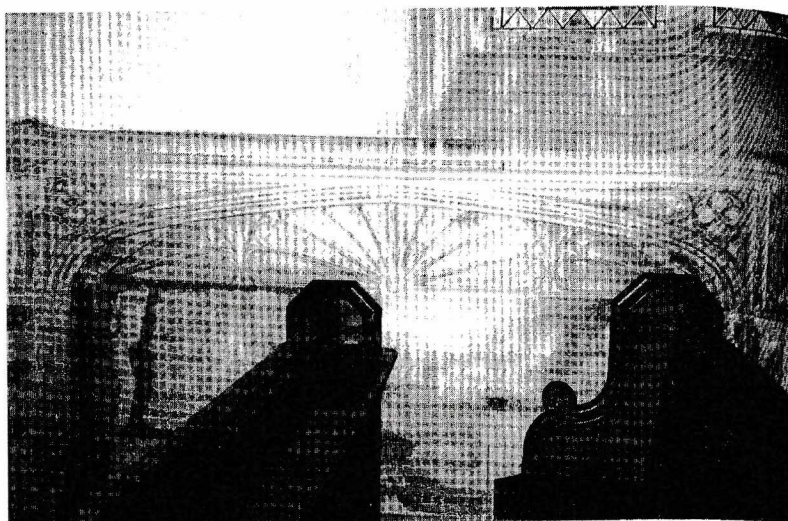
Round

Flat

The bases of the columns are fairly standard with three square bases and two columns on each except the one nearest the door.

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The Isaac tomb in Patricbourne church?

VII).⁵² John Isaac III (born c. 1422) asked in his will, made in 1500, that his body be buried in the 'Chapel of John at Patricbourne'. It is not, however, clear, whether this was a chapel within St Mary's or whether it was a separate building. The Isaacs held Howletts, as well as Hode and Ratling, and there is a ruined chapel called Well Chapel, near Howletts, built in the perpendicular style which was associated with the Isaacs. However, the Well chapel was in the parish of Ickham. If the Isaac chapel was dedicated to St John the Baptist, the niche above the south door with its *Agnus Dei* may also date from the fifteenth century rather than from the twelfth. Unfortunately, the niche is so degraded that it is hard to form a judgement. The chapel was clearly completed in time for John Isaac II and his wife to be buried there and, since the chapel is likely to have been completed after the changes to the roof, most if not all of the fifteenth-century rebuilding is likely to have taken place in the earlier part of the century. Members of the Isaac family are plausible patrons as they were wealthy and influential, had already donated money for the completion of the cloister at Christ Church, Canterbury (the Isaac arms appear in the ceiling vault⁵³) and chose to be buried in the church.⁵⁴

CONCLUSION

The conventional view of St Mary's, Patricbourne – like that of Barfreston's church – is that it was in some sense dependent on one or other of the major ecclesiastical establishments in Canterbury. Its chronology has generally been estimated in relation to Canterbury work (or, occasionally, to that of Rochester), and it has often been assumed that the same workshops or teams of itinerant workmen were involved. One of the main conclusions of the present study is that St Mary's should be detached from the supposed influence of the Kentish cathedrals, highlighting rather the potential pitfalls in dating and classifying lesser buildings in relation to greater ones. While such a comparative approach can be useful in the preliminary stages – not least because greater foundations are generally better documented than lesser ones – it has severe limitations and may lead to over-simplification. A wider approach is needed where the work appears to have been initiated by an individual family patron: it is to *their* history and connections that we should look to understand the chronology and development of the monuments in question. The case of Patricbourne shows how fruitful this can be.

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The writer's husband, Peter Berg, was chauffeur, photographer, interpreter, counsellor, proof-reader and many other things. Needless to say, the opinions expressed in the study are entirely the writer's and she bears full responsibility for any errors and omissions.

rectory of [Patric]Bourne as he had agreed and promised; and now either dead or nearly so, and, after his decease without executors, there would be little prospect of settling matters'. According to Heales, the Prior and Convent of Merton presented Brother Peter de Fodryngehe as incumbent at Patricbourne and he was admitted by two chaplains of the Pope and administrators of the Archbishop of Canterbury in the first decade of the 1300s. In 1317, the Archbishop of Canterbury decreed that there should always be two chaplains at Patricbourne, one of them at Bridge. In exchange for certain land and rights to tithes, they should pay the Archbishop 40s. a year and rebuild the chancel of the church, 'if necessary'. On October 4, 1333 the escheator of Kent was ordered to restore the church and manor to the Prior of Beaulieu as they had been wrongfully confiscated on the death of Prior Simon in the same year.⁴⁰

From the onset of the Hundred Years War in about 1337, problems relating to payment of the annual £10 rent for Patricbourne by Beaulieu began to arise. In February 1340 the king gave the Patricbourne property belonging to Beaulieu over to the keeping of the abbot of Langdon because the proctor of Beaulieu was unable to pay the rent, presumably because he had not received it from Beaulieu. A month later, Patricbourne was committed to the keeping of 'Bartholomew de Bourn parson of Walsoken' against payment of £10 a year.⁴¹ In September 1381 Patricbourne was taken over by the vicars of Bekesbourne and Patricbourne who agreed to pay the annual rent of 100s. to the Exchequer and to maintain the clergy, the houses and building of the manor and to be responsible for all other charges 'as long as the war with France shall endure'.⁴²

Continuing poor communications as well as political expediency no doubt contributed to the acquisition in 1390 of Patricbourne by Richard Altrincham from the prior and convent of Beaulieu on a sixty-year lease.⁴³ Although Richard Altrincham was granted the lease in recognition of his service to the Crown during the wars with France, there seems to have been an element of negotiation with Beaulieu. Heales records a petition sent to the Bishop of St David's in Wales by the prior of Beaulieu asking for help in obtaining compensation for the loss of 100 sous annual income. The prior believed he had been promised the compensation when the lease was granted to Richard Altrincham at an earlier hearing in London. Richard Altrincham sold the estates he had acquired from Beaulieu to Merton Priory in October 1409.⁴⁴ The arrangement was confirmed the following year with a grant from the prior and convent of Beaulieu of the manor of Patricbourne to the prior and convent of Merton, thus ending more than two hundred years of ownership by the canons of

Beaulieu. They probably saw Patricbourne merely as a useful source of income and so took no real interest in the church as such. Similarly Merton, although presenting the incumbent, had little incentive to improve the building. The only record referring to the structure of Patricbourne church is that from 1317 stipulating that the vicar was responsible for any necessary repairs to the chancel.

A window in the decorated style, and so possibly from the first half of the fourteenth century, is to be found in the north wall of the present north aisle to the west of the door. However, the aisle was added around 1824, and so it is reasonable to assume, as Tatton-Brown does, that like the Romanesque north door, it has been reset. However, there is no mention in the Merton Priory records of the period that any window was added to any part of the church or of an earlier window being replaced. There is, then, little evidence of any building after the completion of the first stage at the end of the twelfth century until the fifteenth century.⁴⁵

There was a considerable programme of alterations in the fifteenth century when the Isaac family held a number of manors in Patricbourne and the surrounding area.⁴⁶ The large, three-light west window is perpendicular in style and there are heads at the stops of the hood mould.⁴⁷ The head on the left looks female and the one on the right male; could these be the donors? The western buttresses may have been added to support the wall to allow the large window to be inserted. Tatton-Brown agrees with Livett that the south-west aisle was heightened and the square-headed window installed or replaced there (also perpendicular in style) in the fifteenth century. The south-east chapel, now called Bifrons, was also added or, possibly, re-built around the same time. The square-headed window in the south wall of the chapel matches that in the south-west aisle.⁴⁸ On the interior and looking rather like a blocked window, there is a small round-headed niche set in the east wall between the larger, twentieth-century window and the south wall.⁴⁹ The niche is not visible in any way from the outside but may either have been the remains of a matching window for that at the west end of the south aisle which was 'saved' when the chapel was built.

We know that the chapel was in use in the 1440s because John Isaac II,⁵⁰ who was born around 1380 and died before July 3, 1443, 'was buried with his wife Cecily in a chancel of the church of Patricksbourne, which was known as the Isaac chapel' (Hasted).⁵¹ It would, therefore, seem that the chapel was either built for this purpose or already existed. On the south wall there is the surround of what appears to have been a tomb decorated in the style of the mid-fifteenth century but the tomb itself has been removed (Plate

rim. There are four cat masks at Patrixbourne and eight at Barfreston, but both windows have been repaired and we cannot be certain how many there were originally.³¹

These English examples are broadly similar to wheel windows in France but, rather than copies of particular examples, are slightly later free interpretations of them.³² Furthermore, there are no real parallels closer to home. In particular it is worth stressing that there is now nothing in the cathedrals at Canterbury or Rochester, where models have generally been sought, to suggest that either of these buildings actually played such a role in this case.³³

Dating

What, then, does the fabric suggest about the dates for Patrixbourne church and its decoration? The form of the building, the surviving round arches and round-headed doors and windows indicate a building of the twelfth century. Political uncertainty in the first half of that century may have inhibited building, although the civil war of King Stephen's reign (1135-54) had relatively little impact in Kent. This factor may point to the second half of twelfth century as more likely for the main part of the church at Patrixbourne. This period saw a great deal of building and re-building of churches and cathedrals in England reflecting the growth in prosperity and increased cosmopolitan contact under Henry II. Kahn believes that 1170 is a more realistic date for the church than the later dates of 1200 (Newman) or 1180 (Rigold). Zarnecki gives a date for Patrixbourne of 1180 based on his examination of the sculpture.³⁴

The decoration was not necessarily carried out at the same time as the building work. However, the relationship between the Patrixbourne south door and the west door at Rochester (thought to date from around 1160), rather than to the rebuilding of Canterbury Cathedral a few years after the fire of 1174, suggests an earlier rather than a later date for its carving. Although taking the same general shape as the doors in Normandy already mentioned, those churches are generally earlier than the third quarter of the twelfth century.³⁵ A date of between 1170 and 1180 would seem credible for the south portal. The decorative style of this door is close to the earlier styles found in Normandy and, since building often started at the east end and worked towards the west, may have been completed before the south portal.

The wheel window presents some difficulty. No dates have been suggested for the window alone and, with the exception of Barfreston, no parallels survive in the area to provide guidance. It is just

conceivable that the window was moved from elsewhere, in which case it may predate the rest of the church by some decades, or it may have been added later. There is little to indicate that the window is contemporary with either the priest's door or the south portal, but it may have been made by a different team of workmen.

Can our knowledge of the historical context help us to make further headway? During this period the Patricks were patrons of the church and held manors in the area. The family was rich and influential enough to have financed the building. The last William Patrick to be lord of the manor of Patrixbourne died in prison in Normandy in 1174 and his heir, Ingelram Patrick, died in 1190/91. There is some evidence that Ingelram spent time at Patrixbourne and that he took an interest in Christ Church Priory and so it seems reasonable to assume that he is a strong candidate for principal donor of the church. The church was not dependent on any of the local major ecclesiastical establishments, in particular Christ Church Priory or St Augustine's Abbey. It is likely, therefore, that the twelfth-century building was completed in the period 1170-1190 under the patronage of the Patricks.

As noted above, Patrixbourne only remained under the Patrick patronage until about 1200 when the church was given to Beaulieu Priory, near Rouen.³⁶ The church remained with the canons of Beaulieu, with one or two short breaks when it reverted to the English Crown, until the Hundred Years' War. After the loss of Normandy in 1204, the church escheated to the Crown together with all Jean de Préaux's land in England³⁷ and not recovered by Beaulieu Priory until 1207.³⁸ When Joan died in 1215, her land (but not the church and its income because they had been given to Beaulieu) reverted to King John and, like the Tesson holdings, passed into the hands of Geoffrey de Say (according to Sanders).

The priory seems to have thrived under the patronage of the Préaux family in the thirteenth and fourteenth centuries. The original Augustinian prior and canons went to Beaulieu from Saint-Lô. There were 15 monks in 1253, and twelve in 1267. In the 1250s the priory suffered at the hands of rebellious peasants, in particular their vines were burned.³⁹ During this difficult time for the priory, in 1258, the right to appoint a priest to the living of Patrixbourne was given by the Archbishop of Canterbury to the Prior and Convent of Merton Priory in Surrey (also Augustinian). This arrangement seems to have been accepted by Beaulieu, although no record of an agreement survives. Merton seems to have taken its responsibilities seriously because in 1297 the Prior of Merton reported to the bishop that it appeared that 'sir William Pyk had given little or nothing towards the repair of the

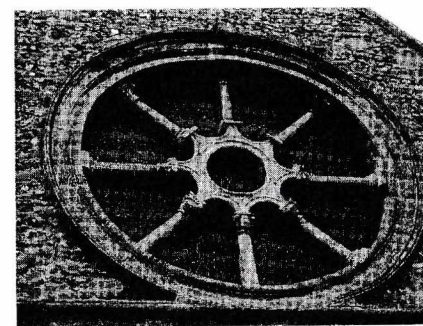
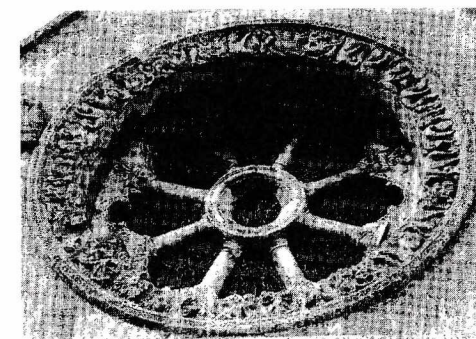
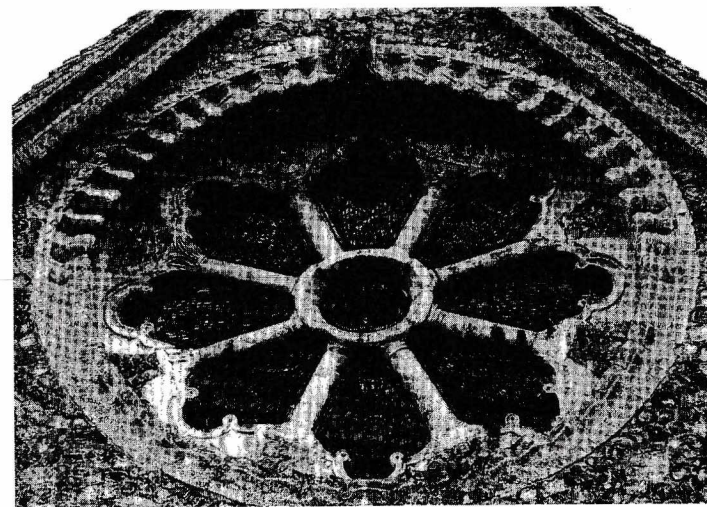
some kind of leaf motif. The door was 'stopped' when Glynne visited the church between 1829 and 1840, but it was open again by the end of the nineteenth century. Scott Robertson believed the chancel arch and, possibly, the priest's door pre-dated the south portal and the decoration at the east end. Livett disagreed and no later commentators have dealt with the priest's door in any detail. There are doors in a similar position at Barfreston, Castle Hedingham and Cintheaux (Normandy). The decoration of the doors at Barfreston and Cintheaux is similar in style to our example, but that at Castle Hedingham is rather different. There is a badly degraded figure above the priest's door. The damage is so great that it is not possible to judge whether it is likely to be contemporary with the door itself or not. It was already in poor condition when Hasted saw it towards the end of the eighteenth century, but he thought it may be the Virgin. An alternative view, that the figure is Thomas Becket, has nothing to support it other than that the church is close to Canterbury and the main part of the building dates from around the time of his assassination.

Three churches in southern England of a similar size and date have wheel windows, each with eight decorated 'spokes': Patrixbourne and Barfreston in Kent and Castle Hedingham in Essex. The treatment of the inner windows is similar in each case but the surrounds are all different (**Plate VI**). Each has lancets on a string course below the circular window, but all have been altered over the course of the centuries and so it is not easy to determine how similar they were originally. At Patrixbourne, the window fills the upper part of the gable, and the outer surround is decorated with a simple geometric design and a head at the top. The head is male with a long forked beard and looks as if it has horns.

The window at Barfreston does not fill the top of the gable and the outer surround is decorated with grotesques and foliage; there the wheel window is also set above three round-headed lancets, but these are smaller and all of the same height. There is other sculpture around the window but no figures on the outer surround, although at least some of it was probably re-set in the nineteenth century.

The Castle Hedingham window is in a plain setting but the window has been extensively repaired and many elements have been replaced, rendering detailed comparison impossible. Its lancets are slightly pointed rather than round-headed, implying that they are of a slightly later date than those of the Kent churches.³⁰

The similarity between the detail at Patrixbourne and Barfreston is striking. Both have eight cylindrical 'spokes' meeting similar circles in the centre: both have the same sort of cat mask decoration on at least some of the spokes; and both have trefoil decoration at the outer

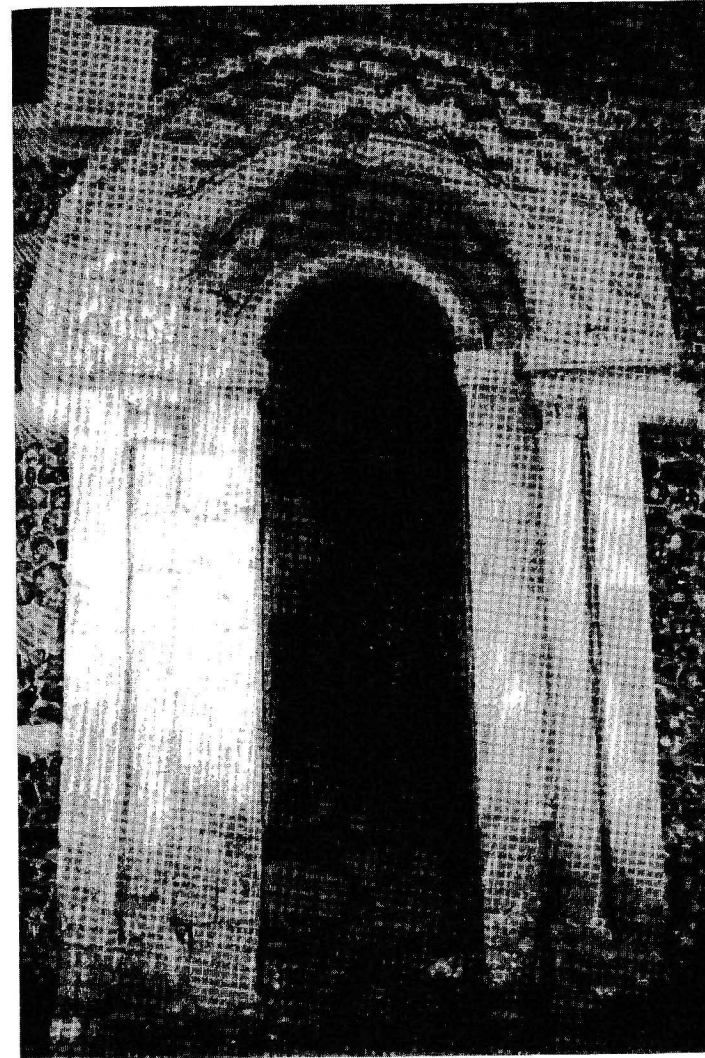


Wheel windows:
Patrixbourne (top)
Barfreston (centre)
Castle Hedingham (left)

Like the west portal at Rochester, Patricbourne's south portal has five orders of voussoirs, though each is different in character and there is also a decorated hood mould, unlike Rochester's which is plain. The ornamentation of the Patricbourne hood mould, described by Stone as 'new dog-tooth', is difficult to parallel locally.²⁹ The west portals at Rochester and St Margaret's at Cliffe, and the south portal at Barfreton, have nothing comparable. The voussoirs immediately below the hood mould contain twenty-three motifs, twenty-one of which are framed in foliage. The lowest figure on the western side is a grotesque without foliage and the block is half as wide again as the others, which are roughly equal in size. The grotesque is a griffin with the head of a woman or child wearing a bonnet. All but one of the medallion-style motifs are arranged in pairs, each with a similar pattern of foliage in mirror image. Some medallions have been restored and some sculpture appears not to fit into a pattern. The central figures in each pair generally alternate between heads and birds and most of the heads seem to be of men with longish hair and beards. (See **Appendix 1**.)

The portal is of a uniform and familiar style with foliage and grotesques as recurrent themes, with the possible exception of the *Agnus Dei*. Most writers, like Zarnecki, who have commented in any detail on the sculpture have drawn parallels with examples in western and central France, and most have also seen similarities with the west door at Rochester. However, Stone believes that the tympanum and lintel of the Patricbourne door bears 'little relation to the new French influence'. Musset suggests that the same team of sculptors was active at Patricbourne and Barfreton but a comparison of the Patricbourne, Barfreton and Rochester doors seems to support Kahn's view that there is a much closer relationship between Patricbourne and Rochester than Patricbourne and Barfreton. First, the sculpture at Barfreton in general is more delicate and there is greater use of foliage than at either Rochester or Patricbourne. Second, the voussoir motifs are quite different with signs of the zodiac and labours of the year forming a coherent programme at Barfreton. Finally, although all three tympana feature Christ in Majesty and angels, the style of the Barfreton figures on the voussoirs is rounder and fuller than the others.

Musset writes that the south portal is a long way from the austere geometric style, but that is not the case of the priest's door in the south chancel (**Plate V**). The voussoirs over the narrow door and the lintels are carved with geometric patterns. Only the capitals on the single round column on each side have non-geometric patterns, and these are not figurative but scalloped capitals with what seems to be

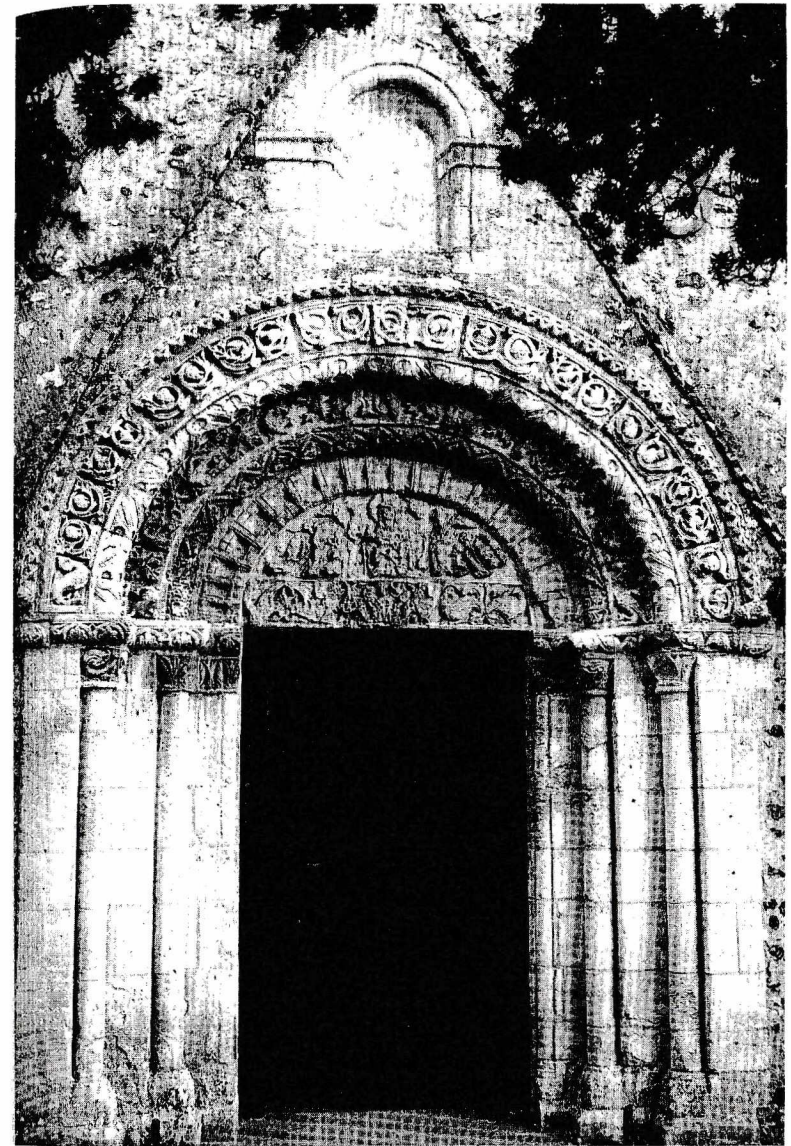


Patricbourne priest's door

twelfth century, for example Cormac's Chapel at Cashel and Rosecrea. However, they are usually more sharply pointed than those in English and Norman churches.²⁶ An even more unusual feature of the gable at Patrixbourne is that it contains a round-headed niche in which there is an *Agnus Dei* – albeit so badly damaged that it is scarcely discernible. The niche is rather out of scale with the gable and it has been viewed as a later addition.

In addition to the damage to the niche, much of the figurative sculpture on the tympanum is badly damaged, and there are signs of restoration on the portal as a whole. The best-preserved figures are the non-iconic grotesques (bottom right) and this suggests that the damage may have been a deliberate act during the Civil War, and is not due to weathering. At the height of the iconoclism Puritans attacked the palace built for Archbishop Cranmer at nearby Bekesbourne and it is possible that at least some of the damage to the carved figures at Patrixbourne, including that over the priest's door, may have been done at the same time. There was some repair and restoration of the portal in the nineteenth century, probably when the church was thoroughly restored by Scott in 1849, and further work may have been carried out in the 1939 restoration.

Although the tympanum is defaced, there is a consensus that the central figure is Christ and that he is flanked by at least two angels (**Plate IV**). This is a fairly common motif: other carved Romanesque examples include the groups in the centre of the tympana of the west door at Rochester and the Prior's Door at Ely. Whereas at Rochester there are only two angels and the evangelists' symbols can be clearly seen completing the group, Patrixbourne's tympanum is now so weathered that it is hard to identify the other figures. In 1882, when the carving may have been in slightly better condition, Scott Robertson wrote: 'The tympanum shews our Lord in majesty; on His right hand are three figures, two of whom seem to be angels; the third kneeling in the corner does not appear to have wings. On our Lord's left hand, the figures are not easily distinguishable'. It is no longer possible to make out the smaller figures in such detail, but the donor must be a candidate for a kneeling figure without wings at the bottom of the group.²⁷ The lintel is so deep that it almost looks as though the tympanum was conceived as two separate parts. It is divided into three more or less equal parts across its width with pairs of addorsed (back-to-back), winged griffins on each side and what seems to be a seated figure in foliage in the centre. The grotesques are quite clear but the figure is damaged – another possible indicator that the portal was deliberately defaced, as Musset and Kahn believe. The Rochester tympanum is supported by a lintel with sculptures of ten figures.²⁸



Patrixbourne south door

present wall and seems to have been re-built, presumably in the process of moving it and making any necessary repairs. It may have been in the previous north wall of Patricxbourne church. No other twelfth-century features are incorporated in any of the walls of the north aisle.

The east end of the chancel also seems largely unchanged since the twelfth century. In the gable there is a decorated wheel window and below it three round-headed lancet windows, with the central window much larger than those on either side. The lancets were reported to have been blocked but reopened in the nineteenth-century restoration to house the sixteenth- and seventeenth-century Swiss glass that had already been presented to the church by the first Marchioness of Conyngham as part of the 1849 restoration (as recorded by Scott-Robertson). However, some doubt is thrown on the idea that all three had been closed because a central lancet is shown below the wheel window in Charles Clarke's watercolour dating from about 1828 (now in the Victoria and Albert Museum). From both inside and outside the lancets now seem out of scale with the wheel window and, although there is no specific mention in surviving documents of any changes, it is possible that the side lancets were reopened and the central one enlarged in order to accommodate the enamelled glass collection. To complete the tour of the exterior of the church mention must be made of the square-headed, later window at the east end of the Bifrons chapel.

All internal walls of Patricxbourne church are now plastered and painted white, but one can speculate that there was painting on the west and north walls as well as in the chancel and around the chancel arch. In the only surviving commentary before the nineteenth-century re-building, Hasted wrote that the church was small and that 'the pillars in it are very large and clumsy, and the arches circular'. Newman is mistaken when he says that the north and south arcades are Scott's work of 1857. First, the north aisle was, according to both Newman and Scott Robertson, added in the mid-1820s and, second, the arch to the west of the tower (now almost hidden by the insertion of an organ in the bay) remains round-headed. It seems likely that the original round-headed arch (or, more likely, arches) between the Bifrons chapel and the nave was replaced when the chapel was added and that the northern arcade was designed to match the Bifrons arches.²³ The dimensions of the chancel are unchanged since the twelfth century, although the floor level seems to have been raised.²⁴

The chancel arch is unchanged and is round-headed, although its shape is now more of a horseshoe than a semi-circle.²⁵ It has cylindrical shafts, and plain capitals and footings. The overall effect is of unexciting but good workmanship. As already mentioned, the only

surviving twelfth-century arcade arch is that at the west end of the south aisle. The arches under the tower present something of a problem as they are not all the same. To the west, there is a low half-arch which seems to date from the time when the roof was lower. The other two arches are tall and pointed and must be later than the twelfth century. Presumably there was a matching half-arch to the east which was replaced when the Bifrons chapel was built and the roof raised (see Livett's plan). Furthermore, it seems that both this arch and the northern arch have been repaired or rebuilt more recently, probably during one of the nineteenth-century restorations.

The twelfth-century south portal and wheel window are both decorated and merit more detailed examination. The Patricxbourne south door is often considered together with two other portals in Kent – the south door at Barfreston and the west door at Rochester Cathedral. The twelfth-century sculpture in Kent has been characterised as a 'school' or series, for example by Boase, Stone and Zarnecki. Kahn believes that several groups of craftsmen worked at Rochester Cathedral, Canterbury Cathedral and, possibly, Faversham in the third quarter of the twelfth century and that 'the elaborate decorative styles of the parish churches at Patricxbourne and Barfreston are later examples of the same trend'. She suggests that one team came from Normandy, and that the 'new sculptural style' came from Touraine and northern France. Musset points out that the general form of the doors is similar to some in the Patricks' homeland, although observing that the decoration owes nothing to Normandy but instead is reminiscent of churches in the Loire and the Gironde.

There is a decorative triangular gable over the portal with saw-tooth edging and a male head at each stop. The head on the left has a beard of the sort found on figures carved in the mid-twelfth century in western France, for example at Souillac. Twelfth-century gables are unusual in southern England but more common in lower Normandy and Ireland. The gable over the west door at St Margaret's at Cliffe is the only other example in Kent, but there are similar gables over both the north and south round-headed portals at Cintheaux and over some round-headed west doors including the churches at Chambois and Meuvaines, also in Lower Normandy. There is then the question of whether or not such gables ever served a useful purpose – for example, to support a small wooden porch or to divert rainwater away from a decorated portal – or whether they were purely decorative. Both the gables in east Kent and those in Normandy are decorated and that may imply that they had no practical purpose. Pointed gables also occur in churches in Ireland dating from the second quarter of the

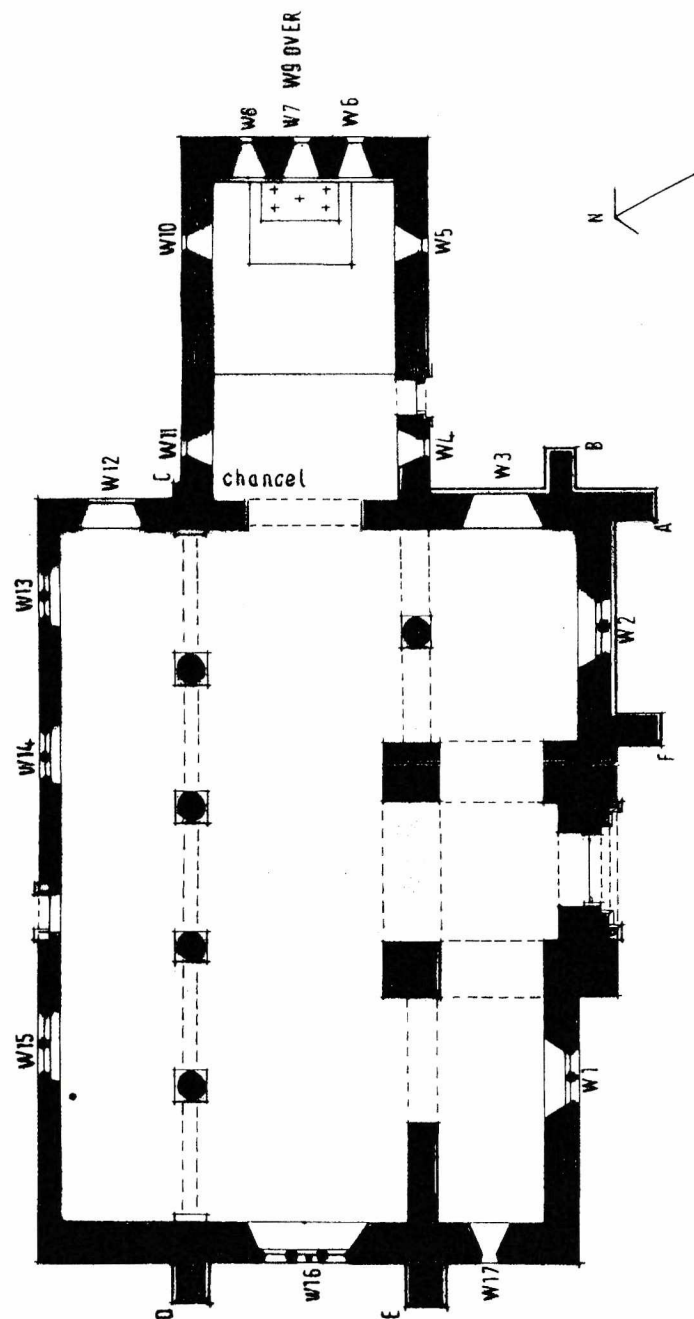


Fig. 1 Plan of St Mary's Patrixbourne. (Diagrammatic only and not to scale: measured drawings are shown in Livett 1909 and Rigold 1969.)

window has been filled in, but it is not possible to be certain on the basis of either external or internal evidence, according to Tatton-Brown. The central part of the nave is probably still of approximately the original proportions but the roof level has been raised. The later north aisle is clearly seen from the west and the large window in the centre of the main nave is post-twelfth century. The flint cladding hides a great deal, but it is just possible to make out some quoins which Newman and Kahn both believe to be pre-Conquest. At the west end of the south aisle there is a small round-headed window which appears on stylistic grounds to date from the twelfth century. It seems to have been restored and, possibly, reset.

There are two round-headed windows in the south wall of the chancel, one close to the nave and one in the sanctuary,²¹ with a small door between them at the nave end. Small doors in the chancel were quite common in English churches of this period,²² but are less common in twelfth-century churches in France. However, there is a similar door in the south wall of the chancel at Cintheaux which also has doors into the south and north of the nave and no west door. The south portal is, as already mentioned, below the tower, in line with the centre of the nave. This unusual position means that the congregation, once through the entrance area under the tower, is immediately almost in the middle of the main body of the church. The general form of the portal is reminiscent of twelfth-century churches in Normandy and elsewhere in France – where, however, the main entrance is usually at the west end.

Patribourne's tower looks square but is in fact a little broader than it is deep. There is a string-course just above the present roof level and a round opening in each side above the string-course. Although he does not mention Patribourne specifically, Rigold suggests that towers in a lateral position were often to be found in France but rarely in England except in Kent. He also writes, 'Stone towers may collapse but in poor parishes they are not demolished lightly: they are more likely to be brought up to date, and most unlikely, to be pulled down and not replaced at all'. There is another post-twelfth-century, square-headed window in the south wall of the south aisle to the west of the main door. Below that window and to the left, there are cornerstones that may have supported an earlier window.

The north aisle is certainly later but there is a round-headed north door that would seem to pre-date the wall into which it is set. Livett believed that the door was 'Norman', or twelfth-century, and had been removed from 'elsewhere' and set in its present position. He also thought it was originally made for a thicker wall. Certainly the appearance of the door supports this view since it is thicker than the

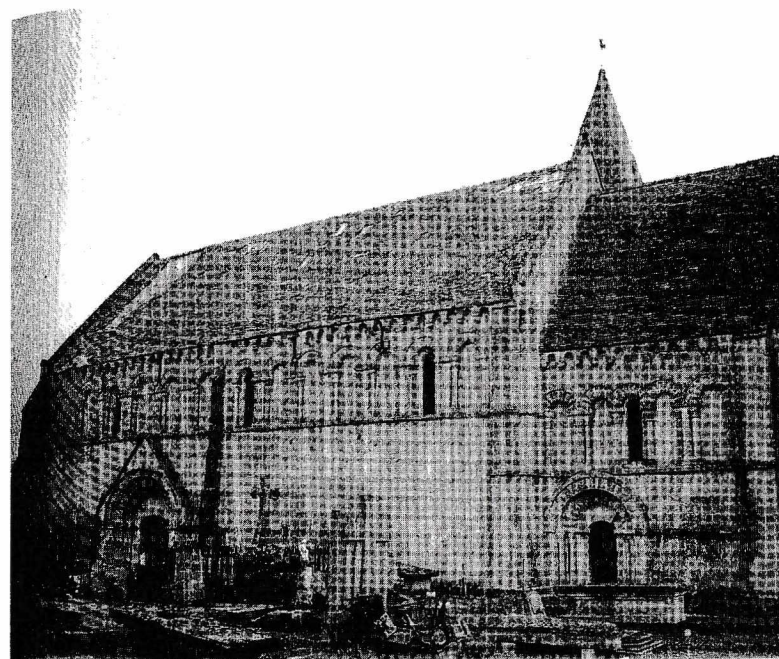
father-in-law. Tesson was visited at La Lande-Patry by King John on April 3, 1203 on his way to Bonneville-sur-Touque. Presumably, King John hoped, but failed, to persuade Tesson to support him in his struggle to retain Normandy. In 1208 Tesson's estates in England, including Patricbourne, were awarded to Geoffrey de Say.¹³ It is clear that Joan Patrick received the church and its manor because when she married Jean de Préaux he gave the church and its income to the priory he founded at Beaulieu, near Préaux.¹⁴ It is not known exactly when Jean de Préaux gave the holdings acquired as a result of his marriage to Beaulieu, but it would seem reasonable to assume that he did not live at Patricbourne.

The Fabric

Both Kahn and Tatton-Brown cite as evidence of an earlier, probably eleventh-century building, the saddle-shaped block which forms the head of the small window on the south side of the west wall and the roughly laid herring-bone masonry, also in the west wall.¹⁵ Among the other churches in east Kent with surviving remnants of pre-Conquest fabric, Whitfield provides a particularly interesting comparison because it is relatively unaltered.¹⁶ The exterior of the west end of the Whitfield nave is of similar proportions to that at Patricbourne, although like Patricbourne it is clad in flint so that not much actual evidence is visible.

With the exception of the north aisle, the plan of Patricbourne church today is, at first glance, probably much as it was at the end of the twelfth century (**Fig. 1**). The main changes in the view from the south are the later spire, the existence of the Bifrons chapel¹⁷ and the creation of a ridge roof over both the chapel and the remains of the south aisle to the west.¹⁸ The chapel was probably added some time after the twelfth century and is a re-building of the south aisle between the tower and the chancel. The overall length of the nave and the chancel and the position of the porch, however, are unchanged. The twelfth-century church was fundamentally a two-cell building, but with the addition of a narrow south aisle. The latter feature is unusual and may, as Kahn surmises, have originally been a way of incorporating – or making full use of – the floor plan of an earlier church. The two cells consist of a nave that is longer, wider and taller than the chancel giving the appearance of two boxes, one of which would fit inside the other.

Many such two-cell churches were built in east Kent and in Normandy in the twelfth century. The examples from Normandy are often larger than those in Kent and are probably slightly older. A few,



Cintheaux church

such as Thaon and Cintheaux near Caen (**Plate III**), are distinguished by arcades with round arches around the upper levels of the exteriors of both the chancel and nave. If there are thus plentiful parallels for Patricbourne's general design, the position of the tower midway along the south aisle, by contrast, is very unusual, and no contemporary example has been identified in east Kent or in Normandy. Indeed, a door in that position is uncommon. Main entrances are usually placed closer to the west end of the nave in England or at the west end in Normandy.¹⁹ In England where there are south doors at the west end of the nave, there are often north doors on the opposite side of the nave.²⁰

The general appearance of the west end of the church has changed since the twelfth century, not least because of the addition of a large window in the upper part of the wall. It seems that there may have been a west door at some time because it looks as if a space below the



Map 1 Kent and Normandy showing the main locations mentioned in the text.

May 1172 close to La Lande-Patry.¹⁰ Despite his participation in the rebellion and subsequent imprisonment, no evidence has been found that any of his property, either in Normandy or in England, was forfeit.

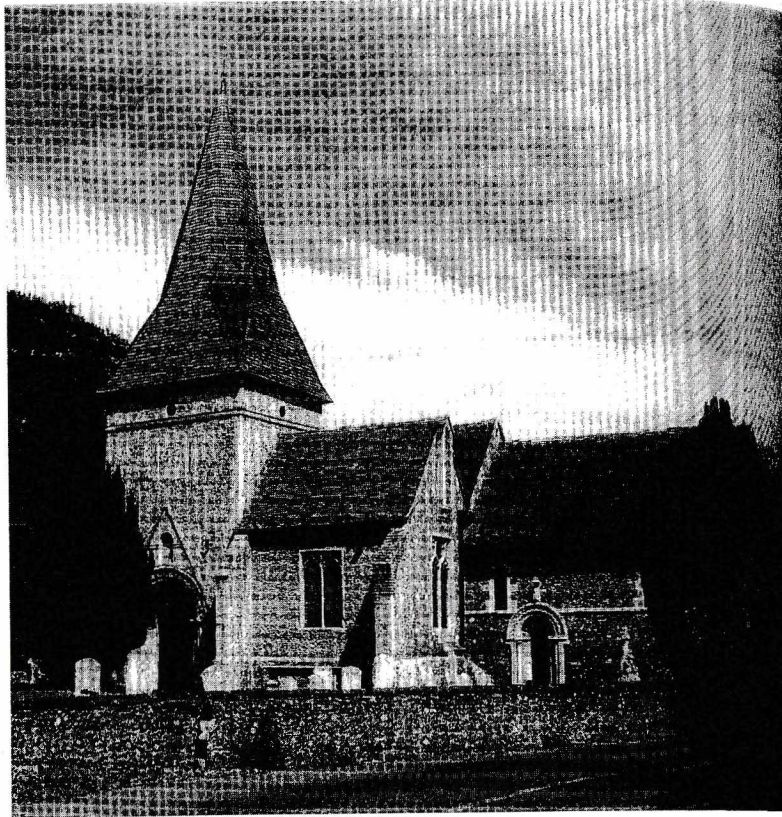
Surville [1906] states that the Patrick family either founded priories or donated land to existing ecclesiastical establishments in the area around La Lande-Patry, but it was not only in Normandy that



The Patrick seal from a charter from 1174-90 (Canterbury Cathedral Archives DCc/Ch Ant P40). Reproduced with the kind permission of the Dean and Chapter of Canterbury

the Patricks demonstrated their piety. There are two undated charters relating to the gift by Ingelram Patrick (1174-1190/1) of rent received from the tenant of Patrixbourne mill to the monks of Christ Church.¹¹ The first charter was witnessed by, amongst others, Normans from Caen and Falaise. This first charter also has Ingelram's seal attached, fortunately in a remarkably good state of preservation (**Plate II**), and clearly that of a man of substance.¹²

Ingelram's daughter Maud married Ralph Tesson, seneschal of Normandy, and he became lord of La Lande-Patry on the death of his



Patrixbourne church

The Patrick Family

While there is only very limited documentary evidence for the church, there is a rich and previously unexplored fund available on the history of the Patrick family from which the village derives its name. Because the relevance of this material has not been appreciated before, it receives particular emphasis here and has led to further enquiry in Normandy.

The first known documentary record of a church at Patrixbourne is a bare mention in Domesday Book; there were also earlier, Anglo-

Saxon burials nearby.³ The incorporation of stone worked in pre-Conquest fashion in the present building has led some writers, for example, Newman and Kahn, to contend that the pre-Conquest church at Patrixbourne was built of stone as opposed to wood. Given the existence of other small stone churches in east Kent before 1066, this seems plausible.

Domesday Book records that Richard, son of William,⁴ held Patrixbourne from Odo, Bishop of Bayeux and half-brother of William the Conqueror. After that, as Sanders records, the manor was held by the Patrick family who came from La Lande-Patry, near Flers in the Calvados region of Normandy (**Map 1**). William Patrick's name appears on deeds in Normandy in the period 1066-83, and Richard was almost certainly his son.⁵ The heir to William Patrick I's possessions in Normandy, according to Surville [1906], was Raoul whose heir was William Patrick II. A William Patrick (probably II) was mentioned in the reign of Henry I (1100-35) and held Patrixbourne by 1115:⁶ presumably the same as mentioned in the reign of King Stephen (1135-54) as holding Patrixbourne, according to Sanders. His heir was William Patrick III who died in 1174 leaving four sons. The eldest son, William Patrick IV, also died in that year and was succeeded by his brother Ingelram Patrick who died in 1190/1, leaving no male heirs, but two married daughters, Maud and Joan.

The Patrick family was 'one of the most ancient and the most illustrious in Normandy' with its origins in La Lande-Patry and a large number of other fiefdoms in the area, according to Surville [1906]. The site of the Patrick castle at La Lande-Patry is still visible today, although nothing remains of the building.⁷ There was a twelfth-century church nearby until the late nineteenth century. Framed photocopies displayed in the entrance porch of the present church show reproductions of two drawings of the church as it was in the early nineteenth century without a roof but with a Romanesque chancel arch. According to Surville [1913], William Patrick I was not at first a supporter of Duke William of Normandy but underwent a change of heart to fight alongside him at Hastings. Like many Normans who helped Duke William, it seems that William Patrick I was rewarded with tenancies in England, including Patrixbourne.⁸ William I witnessed a charter in Normandy in 1082, and in 1107 and 1129 William Patrick II witnessed records of lawsuits in Caen and Argentan.⁹

Surville [1906] records that William Patrick III took part in one of the rebellions against Henry II, King of England and Duke of Normandy, during the tumultuous period 1171-74. He was probably among the group of Norman barons and bishops that Henry met on 17

PATRIXBOURNE CHURCH: MEDIEVAL PATRONAGE, FABRIC AND HISTORY

MARY BERG

This study explores the medieval history of St Mary's church, Patrixbourne (**Plate I**), including the development of the fabric, its decoration, its patronage and its links with Normandy. The wealth of Romanesque decoration on its south door and at the east end, together with the siting of the tower mid-way along the narrow south aisle, make it an unusual monument and one that merits attention. It would have been particularly helpful if the nineteenth-century restorers and the builders of the north aisle had recorded what they found before they started their work. Sadly, this is not the case.

The first questions are why such an important monument was built in a small village in the first place, at whose instigation and who might have paid for it. Documentary evidence is limited in the extreme. It is known that the church was given to a priory near Rouen around 1200 and that it seems to have been complete at that time.¹ The church was sold to Merton Priory in Surrey during the Hundred Years' War, but surviving records provide only scant additional information.² Concerning its earliest phases there is only silence. It seems that Patrixbourne was never a dependency of Christ Church, Canterbury or of St Augustine's Abbey, despite its proximity. This then raises the issues of the exact date of the fabric, the sequence of building, and whether the decoration is contemporary with the building.

The surviving medieval work is concentrated into two phases; the first as carried out in the twelfth century, and the second in the fifteenth. Exact dates are, however, elusive: the only direct evidence is the fabric itself. The presence of Caen stone indicates post-Conquest work and the decoration of the south door provides opportunities for comparison with other Romanesque sculpture and other media in England which have been explored by previous commentators such as Kahn. However, the very unusual position of the tower and the wheel window at the east end immediately presents difficulties in finding parallels.

in some state with ten indoor servants until 1939, the Colonel having died in 1932.

During this period further improvements continued to be made to the house. For example, an efficient modern drainage system was installed in 1893 at a cost of £535-3-11 and, in 1913, an agreement was reached with Frank Penn to install electric light including dynamos, batteries and other plant.²⁴

The installation of a self-contained generating plant is of interest as there is evidence that the village had its own small gasworks for gas lighting; a not uncommon feature of village life at the turn of the century. In the Voters' Lists of 1891 and 1908 there is one Samuel Thompson and then Joseph Fittal living in Gasworks Cottage.

All this came to an end in 1939 when Mrs. Talbot moved with a few servants to Hampshire leaving Bifrons to play its small part in the war effort. As the war began the house was emptied of its contents and taken over for military purposes and then as a hostel.

In 1945, Lord Conyngham first engaged Sir Edwin Savill the senior partner of Alfred Savill, a leading firm of land and estate agents, to manage his affairs in Kent. The condition of Bifrons at the end of the war was very dilapidated and to avoid costly repairs to a large house for which there seemed to be no economic use at that time the house was demolished and a sale held to dispose of the materials. At the same time most of the houses in the village were sold and the land rented out to a farmer on a long lease together with the stable block which was converted into houses for farmworkers.

In this manner the sad remnants of Bifrons continued to slumber for more than 35 years.

ACKNOWLEDGEMENTS

My grateful thanks are due firstly to Lord Conyngham and his Land Agents who commissioned the research on which this paper is based, provided much of the information I used and kindly agreed to the history being published in this expanded form.

I am also indebted to Mr Charles Trench for supplying me with photographs of paintings of old Bifrons in his possession and permitting me to reproduce one.

My thanks are also due to the many people who helped me to find the information I needed; the staff at the Kent County Archives at Ramsgate and Maidstone, the librarians in the Reference Library in

²⁴ *Op. cit.*, 23.

Canterbury and Ashford and at the Royal Institute of British Architects in Portland Place, the Mother Superior of St. Raphael's, Danehurst, Tim Allen of the Canterbury Archaeological Trust, and finally Joan Carpenter of Patricbourne.

considerable. Most obviously the basement storey can no longer be seen.

For many years after the destruction of the house, the only visible remains, for the actual foundations had been covered over, comprised a carriage drive with the remnants of the balustrading which separated the drive from the house, built over a series of vaulted brick cellars. This new drive was level with the principal rooms of the house and thus eliminated the need for the external staircase of the Taylor house. As can be seen in Plate II, the basement windows were, therefore, hidden from the approaching visitor. The basement area between the house and the drive was bridged by a single storey vestibule, which rather spoilt what classical lines the entrance front of the house possessed. The architect would better have brought the pediment forward as well and supported it with columns. In adding the vestibule the entrance door shown in Oldfield's drawing appears to have been raised to accord in level with the ground floor and its windows. The basement under the entrance, shown by Oldfield to have blind windows, could, therefore, have been brought into use. At the rear of the house a low wall was built to hide the basement windows in front of which was a sloping flower bed to diminish the apparent height of the wall. Thus, the domestic offices were effectively hidden leaving only the ground floor with its principal rooms visible. Left with only a narrow 'area' to light them the basement rooms must have been dark and gloomy.

It seems likely that it was at this time the house was encased in stucco, the parapet given a heavily ornamented balustrade, the windows on the south or garden front given a modest classical treatment and a kind of rusticated quoin-work carried out on the corners. To provide the servants with sleeping quarters dormer windows were inserted into a roof that is still recognisably that of the original Taylor house. To provide for the comfort of the Victorian occupants large numbers of chimneys were erected to serve no less than 42 hearths in the main body of the house. It is also interesting to see the top of a skylight on the east of the roof since the painter's bill mentions 'one large skylight' under the attic entry.

Earlier photographs show additions to both ends of the main house. On the west end a conservatory was built and the excavations have shown that the heating apparatus for this was contained within the basement below it. The painter's bill speaks of decorating the ironwork roof of the 'large conservatory' blue and white and mentions the iron pipes under the floor. At the east end another conservatory appears to have been built – perhaps the reason for the emphasis on 'large' at the west end – connected by a short passage to a building – almost invisible in the photographs – which may have been the original stables.

9. DAVID BRANDON

Francis Conyngham died in 1876 and was succeeded by his brother George Francis, the third marquess. In 1878, the architect David Brandon, who had already carried out major alterations to Chilham Castle in 1862 and built the new house at Bayham Abbey in 1870, was called in for further work on Bifrons. His Estimate, in the Conyngham archives, covered alterations to the east side to the cost of £6,000 and to the Stables and Coach House amounting to £750. The Clerk of Works was to be paid £140 and Brandon's fees were to be £375. As it turned out the Clerk of Works was paid only £110, Brandon's fees and travelling expenses came to £408 and the whole came to £7,715. A Mr Simpson carried out the work.

Plans numbered 1 to 4 are quoted in the Estimate and that for the Stable Block still exists. The main change was the extension of the stable area to accommodate eight horses instead of four by taking in the former wash-house part of which was first divided off to form a narrow scullery to serve the adjacent dairy. In the Stable Block in addition to the originally proposed works improvements were made to the rooms over the Coach House and shelves were put up in the larder and dairy bringing the cost up to £892.

The only indication we have of the work done on the east side of the house is to be got from comparing some of the many photographs. It would appear that what had been built on the east side in 1863 as a small conservatory with another building of a single storey was expanded to accommodate a billiard room and a smoking room, for Brandon supervised the re-roofing of the first and the installation of heating in the second. The 24 in. Ordnance Survey map of around that date shows a small open area in the middle of the eastern extension which is approximately square and of the same dimension as the depth of the house, i.e. 16 m. However, it seems difficult to reconcile the spending of £6,000 on such a small alteration and much else must have been done which we cannot now discover.

10. THE LAST YEARS

In 1882, on the 2nd June, George Henry Conyngham died and Bifrons passed to his eldest son Henry Francis, the 4th marquess. Neither he nor his successors ever lived at Bifrons again.

From 1882 the Voters' Lists show that Bifrons was let to various tenants: Edward Weinholt, J.A. Miller, Frank Penn from Upper Hardres and finally to Col. The Hon. Milo Talbot the younger son of the 4th Lord Talbot of Malahide. Mrs. Talbot remained in residence

a dozen cottages and two lodges to the Park with a Tudor cottage look to them akin to John Nash's work at Blaise Hamlet near Bristol (c. 1810) and in a style reminiscent of some of Hunt's illustrations to his books.

Hunt had a pupil named G.H. Smith of whom little is known but to whom some alterations to Bifrons in 1835 about which we know nothing are attributed.

8. THE WORK OF THOMAS CUNDY

Henry, Marquess Conyngham, was much at Court for he was made Lord Steward of the Household on the eve of George IV's coronation, a post he held until the King's death in 1830. Henry died in 1832 and his widow remained at Bifrons until her death at the age of 91 in 1861.

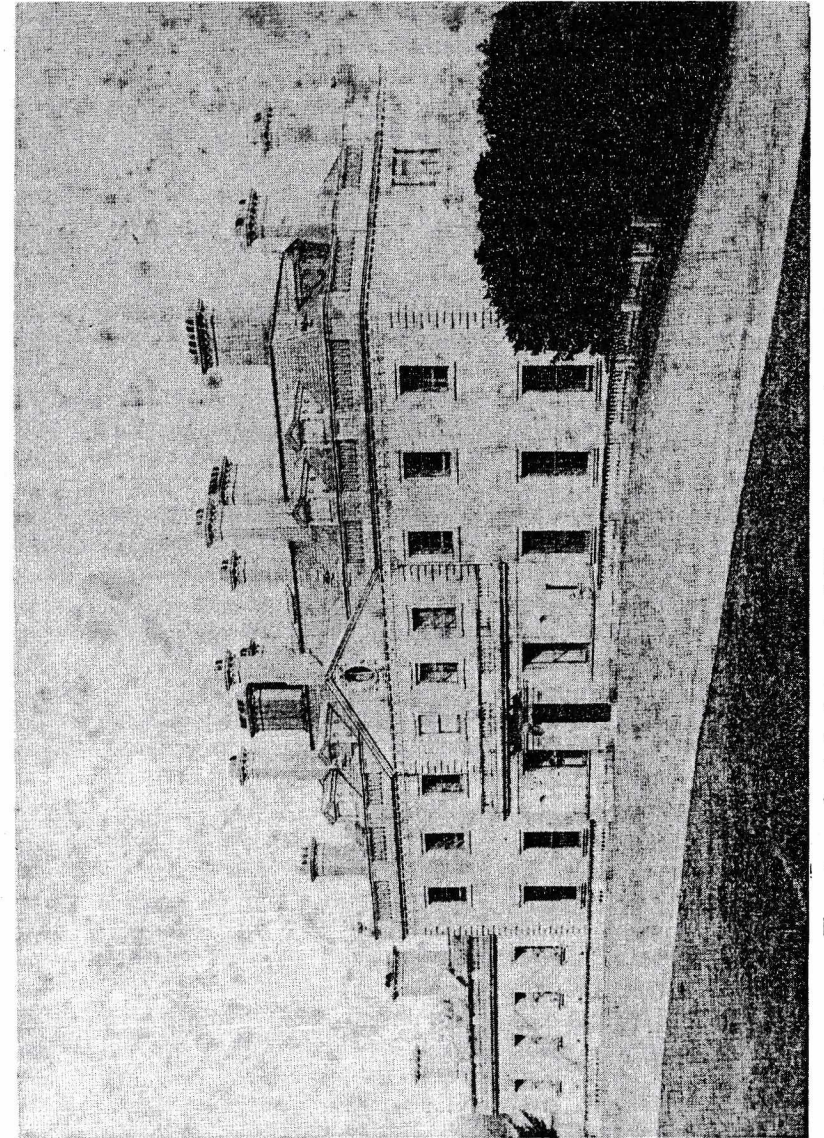
On his mother's death, the second Marquess Conyngham took possession of Bifrons until he died in 1876. Francis Conyngham had the distinction, as Lord Chamberlain from 1835 to 1839, of acquainting the young Princess Victoria of the death of King William and so of her accession.

Soon after his mother's death Francis Conyngham carried out some major works at Bifrons which were completed in 1863. The architect was Thomas Cundy of Eaton Chambers, Pimlico. He was the third generation of Cundys – all called Thomas – to take up architecture and he trained in the office of his father, who in turn had inherited the practice – and also the surveyorship of the Grosvenor Estates – from his father.²²

Some of the accounts of the work have been preserved in the Conyngham papers²³ showing that the total expenditure was £12,014 4 9 covering seven separate accounts. Only one of these accounts still exists, that for the painter and decorator whose bill came to £1,677 and covered such items as painting the Turkish Bath, repairing and cleaning the fountain, scagliola work to two columns in the dining room and putting up 40 pieces of French *moiré* paper with gilt moulding to boxings in the Drawing Room. Thomas Cundy's fees amounted to some £678 and the Clerk of Works was paid nearly £115.

If one compares the photograph of the front of the house (Plate II), which is unlikely to be earlier than the 1860s, with Oldfield's drawing of the Taylor house the extent of these alterations seems to have been

PLATE II



The entrance front: A photograph of Bifrons in the late nineteenth century.

²² Biography Database, R.I.B.A. Pers. Com.

²³ Conyngham MS, U238, Kent County Archives, Ramsgate.

4

larger house than was Taylor's Bifrons though of much the same style. It has two storeys and was built of brick with stone trimmings such as quoins and is set most elegantly in a wide valley overlooking a lake where it stands today almost unaltered. Apart from its lovely setting Bourne may well have had somewhat better arrangements inside to persuade Edward Taylor to move out of the house his father had built.

The first tenant of Bifrons in 1825 was the second Marquess of Ely who occupied the house for two years.¹⁵ In 1828, Lady Byron became the tenant. Lord Byron, from whom she had separated in 1815 after only a year of marriage, had died in Greece in 1824 by which time the family home at Newstead Abbey had already been sold to Col. Wildman whose brother lived at Chilham Castle 10 miles away, for the sum of £94,000.

In 1830, Edward Taylor sold Bifrons to the first Marquess Conyngham and a new chapter opened in the life of the house.

7. THE PROBLEM OF THOMAS HUNT

A dictionary of architects¹⁶ states that Bifrons – meaning the house that stood in the Conynghams' time – was the work of Thomas Hunt. He was born in 1791 and from 1813 – at the age of 22 – he was employed by the Office of Works at St. James's and Kensington Palaces. He is said to have been an able architect who made a special study of the Tudor style but, unhappily, suffered from a tendency to run into debt and so spent some of his time hiding from the bailiffs. He died on 4th January, 1831, at the young age of 40 and his obituary appeared in the *Gentleman's Magazine* of that year.¹⁷

Hunt was probably best known for his books of which he wrote four, all concerned with the design of cottages and houses in a style derived from his studies of Tudor architecture of which he had experience from the Tudor palaces in his charge.

The only evidence for an association of Thomas Hunt with Bifrons occurs in remarks made by William Jerdan in his four volume autobiography.¹⁸ Jerdan founded and edited the *Literary Gazette* of that time and was an acquaintance of Hunt who contributed to the *Gazette*. Jerdan says that Hunt trained in the office of Sir John Soane

¹⁵ Voters' Lists, Kent County Archives.

¹⁶ H.M. Colvin, *Biographical Dictionary of British Architects 1600–1840*, London (1978).

¹⁷ *Gentleman's Magazine*, April 1831, 376.

¹⁸ W. Jerdan, *The Autobiography of William Jerdan*, iv, London, (1853), 52.

(1753–1857), who was certainly not inclined towards the Tudor style, before going to the Board of Works. In this second post he 'designed and fitted up the State apartments for holding courts and levees' in St. James's Palace and also altered the Duke of Clarence's house 'with whom he was an especial personal favourite. . .'. Jerdan records that Hunt carried out other works in all departments of the royal palaces. It is worth noting that Lord Conyngham may well have met Hunt in the course of Hunt's work on the royal palaces.

Jerdan goes on to praise Tudor architecture in contrast to the 'naked, bizarre' Greek, Roman and Palladian and then says that 'Bifrons, the seat of the Dowager Marchioness of Conyngham, is a fine original specimen of Mr. Hunt's skill. . .'

The only other house Hunt is known to have built in the south of England is Danehurst in Sussex for Lt.-Col. Francis Davies,¹⁹ a veteran of the Peninsular War, probably in 1827. This house is somewhat in Hunt's Tudor style as exemplified in his book *Designs for Parsonage Houses, Almshouses etc.* If, abandoning his Tudor style, Hunt had made some alterations to Bifrons, the question is when?

Edward Taylor moved to Bourne Park sometime after 1824, and it seems unlikely that he would have carried out any alterations to Bifrons once he had let it. On the other hand, any work by Hunt would probably have been carried out after, say, 1815 when at the age of 24 he would have gained a few years' experience, leaving a period of, say, nine years in which the work might have been done. However, in view of the total dissimilarity between Hunt's known work and interests and the style of the altered house as can be seen in the late nineteenth-century photographs, it seems possible that for some reason Jerdan was mistaken in his attribution of Bifrons in a Tudor style to Hunt. On the other hand, Jerdan knew Hunt quite well, and it seems strange that he should make such a mistake. Certainly in 1806 in Brayley's *Beauties of England and Wales*²⁰ and again in 1829 in Ireland's *History of the County of Kent*,²¹ Bifrons is described as a house rebuilt by Edward Taylor with no mention of subsequent alterations. However, we have no record of the house's appearance between the early days of Edward Taylor and the photographs of the greatly changed house of the later years of the nineteenth century.

There are in the villages of Bridge and Patricbourne some half

¹⁹ D.M. Forrest, *St. Raphael's, Danehurst*, n.d.

²⁰ *Op. cit.*, 10.

²¹ W.H. Ireland, *History of the County of Kent*, ii (1829), 477.

5. TAYLOR'S NEW HOUSE

The new Bifrons as drawn by Oldfield for the Kentish Register (Fig. 1) was a plain building in the classical style with little ornamental embellishment. The cornice was probably dentillated and the pediment over the front door was supported by simple columns. The basement was not differentiated from the upper storeys in any way, which was unusual for a house of its size and made it look rather tall for its length. Edward Brayley in *The Beauties of England and Wales* in 1806¹⁰ speaks of '... the present mansion, a respectable brick structure. . .', but there seems to be no other contemporary description of the house.

The stable block, which still exists, though it has been heavily altered on more than one occasion, could be of the same period as the house, but there is no firm evidence on which to base a date.

Rev. Edward Taylor died in 1798 leaving four sons each of whom achieved some success in life.¹¹ The eldest, also named Edward, became Member of Parliament for Canterbury and it was he who eventually sold Bifrons in 1830. The second son, Sir Brook Taylor, became private secretary to Lord Grenville, the Whig Prime Minister in 1806 and 1807, and a Privy Councillor. The third was private secretary to Frederic, Duke of York, and then to George III. The fourth son became a captain in the Royal Navy.

6. THE TAYLORS' LATTER YEARS

In 1802, the younger Edward Taylor married Louisa, the only child of Rev. Charles Beckingham of Bourne Park some two miles from Bifrons.¹² Louisa's father died in 1807 some four months after Edward had been elected Member of Parliament for Canterbury coming second in the poll, and, therefore, taking the second seat for that City. It seems probable that Louisa inherited Bourne Park for the land tax returns¹³ show that the Taylors went to live there in 1824 and let Bifrons. Louisa's mother must at some stage have moved out of Bourne Park for, when she died in 1844, she was living in Dover.

Bourne Park, whose architect was John Shaw the younger,¹⁴ is a

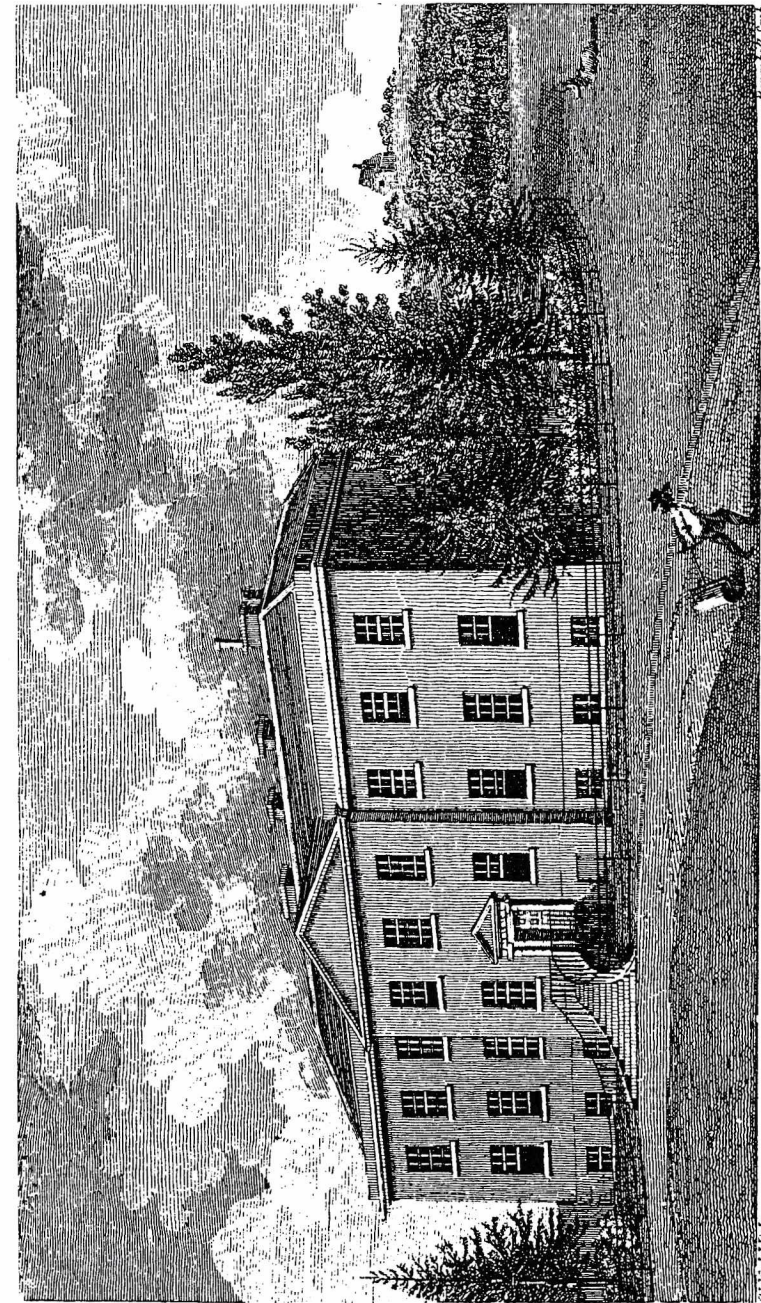
¹⁰ E.W. Brayley, *The Beauties of England and Wales*, ii (1806).

¹¹ Rev. W.A. Scott Robertson, 'Patrickbourne Church and Bifrons', *Arch. Cant.*, xiv (1876), 173-6.

¹² *Kentish Gazette*, September 7th, 1802.

¹³ Land Tax Returns, Kent County Archives.

¹⁴ *Country Life*, 6th-13th May, 1922.



BIFRONS, the Seat of the REV. EDWARD TAYLOR,
 Engraved by Wm. Oldfield, del. & sculp. Canterbury.

Fig. 1. The new Bifrons: An engraving in the Kentish Register of 1794 drawn by Oldfield.

also a U-plan with the original entrance on the south side in what is now the courtyard. It possesses a remarkably fine great staircase which feature is one of the principal inventions of Jacobean architecture.

The extent to which the building fashion set by the wealthy members of the Court, such as the Cecils who built Hatfield, was echoed by the gentry was governed by the gentry's contact with the Court. If this was tenuous, the building fashion, particularly of the interior which is less easily seen by those with little acquaintance with the owner, was likely to be some years behind the times. Since as far as is known, John Bargrave had no contact with the Court, though he may have frequented London through his connection with his wife's family, he may have been able to copy the outside of a house such as Wimbledon but not having seen the interior his layout would have been conservative. In the light of this possibility the later addition of the great staircase without which the house would surely be regarded as old-fashioned would suggest an early date for the first building of the house.

Reverting to the painting of the entrance front, it seems likely from the appearance of the fenestration, that the entrance porch led into the Great Hall as it does at Chilham Castle and Hatfield House. This Hall and its associated passages and gallery were of considerable size and height: about 65 ft. (20 m.) long with a ceiling height of nearly 25 ft. (7.50 m.) to judge from the size of the staircase towers. This again would favour an early date for the house for in the later years of the period the Hall had declined in size to that of a vestibule.

The large building to the east of the house, to be seen both in the Landscape and in Plate I was probably the stables; the windows on the first floor, the only ones visible, lighting the accommodation for the stable staff with the stables and carriage houses below.

The name given to the house – Bifrons – is probably derived from the two Latin words *bi-*, meaning two, and *frons*, meaning face or façade. This seems the equivalent to today's 'double-fronted' applied by estate agents to detached houses which show some form of symmetry about the entrance, though it is possible that it indicated a similarity between the entrance and garden fronts. The symmetrical elevations displayed by most houses influenced by renaissance ideas in architecture, including John Bargrave's house, were indeed 'double-fronted'.

4. THE TAYLORS

John Taylor, who purchased Bifrons on 29th September, 1694 (the date is given precisely on his memorial tablet in Patricbourne church), was born in 1665 the son of Nathaniel Taylor, a barrister

from Shropshire who had the dubious distinction of being 'elected by letter' from Cromwell to represent the County of Bedford.⁷

At the age of 19 John, who was said to have been a person of somewhat morose temper, married Olivia, the daughter of Sir Nicholas Tempest.⁸ Their eldest son Brook was born in 1685 and later became a famous mathematician and discoverer of Taylor's Theorem. Though Brook married twice both wives died in childbirth and no male heir survived. Bifrons then passed first to Brook's brother Herbert and in turn to Herbert's eldest son who died young in 1767. The estate then passed to Herbert's second son the Rev. Edward Taylor.

Edward Taylor was 33 when he inherited Bifrons and within a few years he pulled down the old house and began to build again. Hasted says that he rebuilt nearly on the old site and the recent excavation of the foundations has uncovered Jacobean brickwork in the foundations of the later house.

Taylor's reasons for this considerable expenditure can only be guessed. Jacobean houses were inconvenient, being laid out on the principle of one room leading out of another; thus, there was little privacy as the rooms functioned also as passageways. The servants were, therefore, unable to carry out their duties without invading the privacy of the owner and his family. Inconvenience apart, the Jacobean style was by this time considered old-fashioned. In those days the concept of the heritage was barely recognised and a man was admired for being up-to-date and not for keeping to the old ways. In an age of great confidence and forward looking, a new house was the symbol of the owners' wealth, taste and progressive views. The Jacobean house was said to be Gothick, a term of disparagement. Harris in 1719 describes the house as being 'built after the Gothick manner'.⁹

Many seventeenth-century houses had been adapted for the new way of living by the addition of corridors and extra rooms in the course of replanning the interior and by changing the external appearance to suit the current architectural style. As has been shown, there are indications that previous owners had removed some bay windows and added a staircase quite apart from the addition of the two wings. However, if one could afford it, a new house would obviously be more convenient for the occupants and would excite more admiration from one's acquaintances.

⁷ Kentish Register, June 1794, page 229.

⁸ *Encyclopaedia Britannica*, 11th. Edition, vol. 26, 467.

⁹ *Op. cit.*, 6.

The windows were often set in bays; square, rounded or canted. Flat roofs were seldom used and the hipped end was unknown.

Though we can place the building of Bargrave's house within reasonably close dates, any further information has to be deduced from the early paintings mentioned above.

The Landscape painting encompasses a wide sweep of the countryside in which the house and garden are seen as a small part. Nevertheless, the detail shown is informative. A typical Jacobean house stands facing roughly northwards with its garden at the rear enclosed by brick walls and containing formal beds and planting, much statuary and a gazebo: in fact, a typical early Jacobean garden developed from the medieval pattern with little concession to natural form. There are gates in the wall at the end of the garden, which open on to an avenue of trees in a meadow running down to a river. It is in many ways surprising that a garden of this design should have survived to the beginning of the eighteenth century. About the same time, John Harris, a historian of Kent, recorded his impressions of the garden at Bifrons.⁶ He mentions the view down the garden to the 'Canal', which had two islands at one end of it and a bathing house with 'Beds and Rooms for Company'. He also mentions the garden walls, covered with 'striped' holly growing from one side and trained over the top and down the other side to the ground and he comments favourably on the 'Turff' of the green walks.

The house is shown in the Landscape as built of brick with stone detail and with two wings to the south which, differing in style, appear to be additions.

The other painting of importance for this period (the view from the south shown in Plate I) seems to depict the house at a later date than the Landscape since the formal garden has disappeared. In the course of the seventeenth century the garden lost much of its rigidity and more plants became available which were employed in a more natural fashion. The final stage of this gradual movement was the landscape school of park and garden which began in the early years of the eighteenth century and culminated in the wholesale destruction of a large number of formal gardens under the influence of such as Capability Brown. The formal garden shown in the Landscape is absent in Plate I, so the second must represent a later state. Since not even the garden walls are shown, it cannot be the result of neglect.

Capability Brown started his work around 1750 and only gradually became popular. It seems possible, therefore, that the clearance of the formal garden may have been carried out at around the time the

⁶ J. Harris, *History of Kent*, (1719), 233.

house was bought by Rev. Edward Taylor at the end of the eighteenth century.

Another reason for Plate I being later than the Landscape view is the apparent disappearance of the bay window on the west side of the house. From the beginning of the eighteenth century the development of Georgian architecture exhibited a dislike of bay windows and a preference for flat façades. This was an English interpretation of a feature of the renaissance style. The bay window shown in the Landscape on the west side is no longer to be seen in Plate I, having been replaced by two flush windows probably to accord with this later trend.

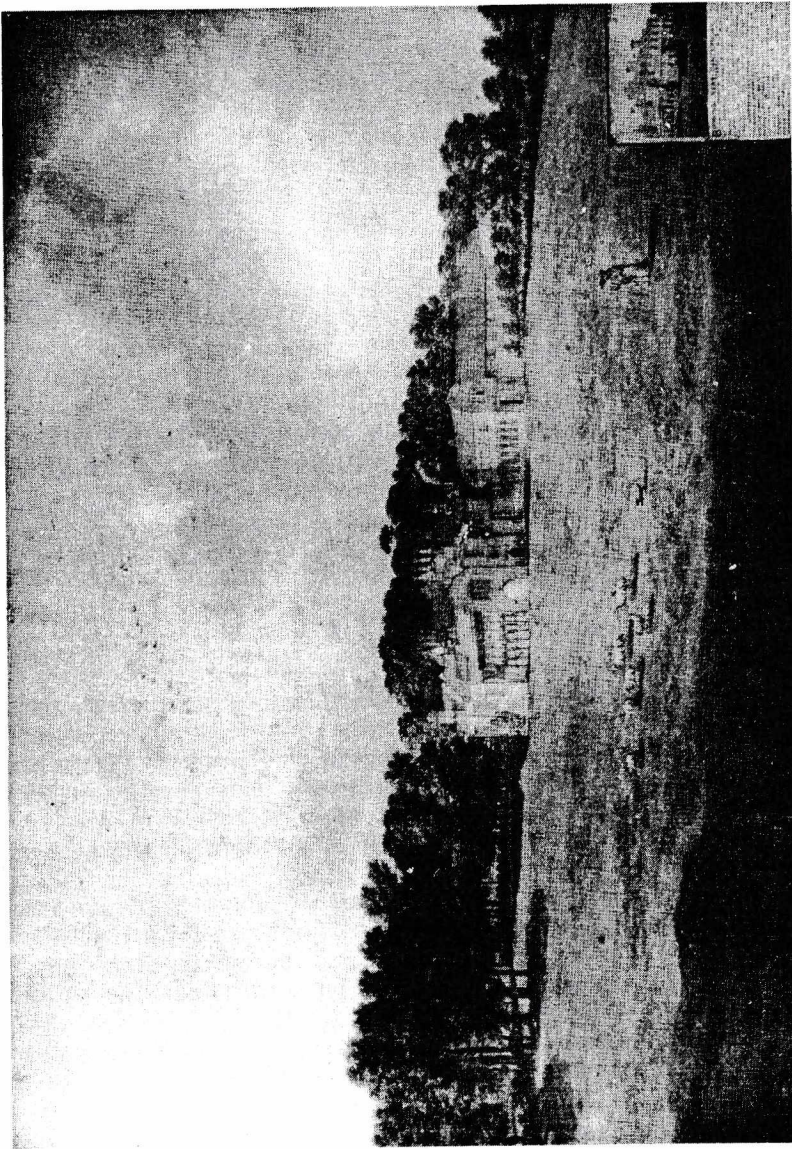
The additions can be seen clearly in Plate I. They have plain gables compared to those on the house to which they connect and smaller windows, moreover they seem to be on a less grandiose scale with lower ceiling heights. There is little evidence on which to date them. They are similar in proportion, but differ in detail and would seem to have been built some years apart in different styles and do not have the symmetry both in elevation and in detail of earlier Jacobean architecture. The south-west wing seems to have an open loggia or cloister on the ground floor. The south-east wing has 6 small windows on the first floor and 9 on the ground floor and certainly looks to be more Georgian in period. Neither view shows a door on the south side.

Plate I also shows an added block, which can be seen though less distinctly in the Landscape view, between the north-west wing and its southern extension. This has windows at mid-floor height as if it contains a staircase and raises interesting questions about the internal arrangements of the house as originally built.

There is another painting in the same style as Plate I showing the front of the house looking much as would be expected of an early Jacobean house. Walls and railings enclose a courtyard, indicating that the formal garden might still exist behind the house. If this is so then this painting must be earlier than Plate I.

If the assumptions about the additions are correct, then the original house was U-shaped. From what can be seen in the painting of its front elevation, Bifrons has some possible precursors for example Wimbledon House to which it bears a striking resemblance. This house was built by Thomas Cecil in 1588 (and demolished in 1720) and there is a plan among Thorpe's drawings and an elevation by H. Winstanley. This house is shown with an entrance front with a central porch, square towers in the angles of the two wings containing staircases with landings about 16 ft. sq. and canted bay windows. It seems to have been much the same size as Bifrons.

Hatfield House (1611) though of greater size than Wimbledon has



The south view: Showing the south of the house stripped of its formal garden.

John Bargrave is known from his will³ to have died around 1624 leaving a widow Jane and a son Robert. Jane was the daughter and co-heir of Giles Crouch of London, and it has been suggested that it was through this marriage which took place in 1597 that John acquired the money to build Bifrons. Blake⁴ presents a good argument for the building to have taken place between 1607 and 1611. The fact that the family moved away from Patrixbourne for four years – a typical construction time for such a building when lime mortar was used – and then returned, indicates that there was perhaps a previous house on the site which they had to vacate for its demolition.

The house passed out of the Bargrave family when John's grandson who was also named John sold it to Sir Arthur Slingsby in 1662⁵ and it then had four other owners before being bought by John Taylor in 1694.

3. THE BARGRAVE HOUSE

All that is known of the architecture of the house John Bargrave built at Patrixbourne is given in two painted views now in the possession of a descendant of the Taylor family, one of which is shown in Plate I, and a landscape view looking down on the garden at the rear of the house from the hill beyond, owned by the Yale Center for British Art and dated by them as painted around 1705 or 1710, some century after the house was built.

Architecture of the reign of James I, who came to the throne in 1603, was a transitional style of the early English renaissance known as Jacobean. Many large houses of this period are left for us to enjoy: among them Hatfield House, Hertfordshire; Blickling Hill, Norfolk; Charlton House, Greenwich; Aston Hall, Birmingham, and nearby Chilham Castle in Kent. Most of them have features of layout, elevation and ornament in common. Typical of the external features are the cupola-topped square towers, gable ends to the roof and porches of a recognisable though debased renaissance form. Most of them in the south of England were built of brick with stone quoins, string-courses and window frames. The windows themselves were usually large with stone mullions and transoms and were glazed with leaded lights; large sheets of glass not then being readily available.

³ L.L. Duncan, 'Kentish Administrations', *Arch. Cant.*, xx (1897), 15.

⁴ P.H. Blake, 'The Builder of Bifrons', *Arch. Cant.*, cviii (1990), 270.

⁵ C. Greenwood, *Epitome of County History*, Vol. 1, Kent.

A HISTORY OF BIFRONS MANSION HOUSE

B.M. THOMAS

1. INTRODUCTION

A report on the excavation of the foundations of the vanished mansion house of Bifrons in Patrixbourne has recently appeared in this Journal.¹

This compilation started as a brief history of the house and its re-building and alteration over the past 400 years or so, written to accompany the work done to uncover the foundations, which was added to as further information came to light in the course of other work.

2. THE BARGRAVE FAMILY

The first house on the site of Bifrons of which we have any evidence is said to have been built by a John Bargrave according to Hasted.² Hasted says that the family were resident in the nearby village of Bridge, and John was the eldest son of Robert Bargrave who died in 1600.

There is some documentary and other evidence concerning the Bargrave family – alternatively known as Bargar – but it is insufficient to explain how they came by the wealth to build a house of such generous proportions as Bifrons; though it was by no means a palace. Certainly one member of the family, Isaac, the brother of the John who is reputed to have built Bifrons, achieved some note in history by becoming Dean of Canterbury Cathedral but the father, Robert, who was buried in the chancel of Bridge church, was a tanner by trade and described as a yeoman.

¹ R. Cross and T. Allen, 'Bifrons', *Arch. Cant.*, cvii (1989), 327–32.

² E. Hasted, *History of the County of Kent*, 2nd Edition, ix, 277.

Travers. Sentimental, and pale. In the nave lancet, however, where there is no question of blocking out light, *Travers*'s colouring is full-blooded enough. One respects the early C20 designers' reluctance to dim the luminous interior of a white-washed church, and their early C14 predecessors felt the same way (cf. *Bishopsbourne*, *Selling*). Yet today, when we value the achievements of the C12 and C13 more highly, this attitude seems death to the glass-painter's art. – TILES. A few patterned ones at the w end of the nave, laid in the chancel, it is said, in 1375. – PLATE. Cup and two Patens of 1788. – MONUMENTS. Roger Digges † 1375. Brass of a headless civilian. – John Digges and wife, 37½ in. brasses of a knight and a widowed lady, c.1460. – William Barne † 1706. Cartouche with putto heads. – Charles Fotherby † 1720. Big tablet with an angel trumpeting at the top. – Sir Basil Dixwell † 1750. Tall obelisk on a high base, between four urns. A pallid version of the noble Oxinden monument at *Wingham*. Everything that gave that monument life and beauty, the putti, the flowers, the contrast of black and white, has here been omitted.

BARHAM COURT. The early C18 E front to an older house is a reduced version of *Bourne Park*, a few miles away. The same broad proportions, the central pediment over as many as five bays, but only two, not four, bays beyond it on each side. Hipped roof of course and dormers; and in the pediment, as at *Bourne*, three little windows, widely spaced here, the outer ones bulls-eyes, which is decidedly an improvement. Brick string-course. No quoins. (Staircase with three twisted columns per tread, the tread-ends carved, and fluted Corinthian columns for newels.)

The house is oddly sandwiched end-on between the churchyard wall and the road. In 1912 *Lutyens*, given the task of creating an entrance on the road, without revealing the house to passers-by or upsetting the balance of the C18 front towards the garden, solved the problems with his usual brilliant ingenuity. He took a short passage forward from the side of the house to a new front door set in a concave wall, and placed a steeply roofed pavilion to l. and r., each with a vast chimney-

DIGGES PLACE, ¾ m. NW. C17 brick front of three tall gables, grouped one and two, that die away in hips at the back. It looks as if a half-timbered town house with two overhangs were there behind a brick mask.

BARHAM MILL, ¾ m. NE. Built in 1834 by *John Holman* of *Canterbury*. Still in working order in 1965, but, sadly, burnt down since.

BARNSOLE *see* STAPLE

BAX FARM *see* TONGE

BAXON MANOR *see* BREDGAR

BEACHBOROUGH *see* NEWINGTON, p. 401

BEAUGILL *see* LYNSTED

BEKESBOURNE

1050

ST PETER. Quite a swagger Norman N doorway to the nave. Two orders of shafts, with heads on two capitals. Round the arch the usual roll and zigzag and an outer moulding with repeated crosses raised pyramidally, i.e. what was soon to turn into dogtooth. Chancel, with one N and one S Norman window, remodelled and lengthened in the C13. W tower rebuilt c.1881, but the tower arch simple E.E. The transept is dated 1715; until 1979 its S wall was faced with mathematical tiles, the earliest dated example in the county (and indeed in the whole of England). Unattractive interior, the flints exposed, with hefty arches of the 1880s to chancel and transept. Unusual C13 double PISCINA, square-headed openings on a colonnette. – STAINED GLASS. The original C13 glass in the NE lancet. Mostly grisaille. – PLATE. Cup, 1564; Paten Cover, 1578; Paten, 1693. – MONUMENTS. Sir Henry Palmer † 1611. Extra-large kneeling figure in a hanging architectural surround. *Bethersden* marble spandrels, a sign of local workmanship? – Richard Fogg † 1681. Crude tablet with a scrolly pediment. – Sir Thomas Hales † 1773. Big marble tablet with a scrolly pediment, coarsely proportioned for its date. – Rev. William

the date 1552, the initials of Archbishop Crammer, and the arms of Archbishop Parker. In the s wall mullioned windows with two arched lights. Excavations in 1976-7 uncovered the foundations of much more of the Palace further w.

OLD VICARAGE, 100 yds N. Dated 1729.

HOWLETTS, $\frac{3}{4}$ m. N. Built by *John Leach* for Isaac Baugh after 1787.* A square of five bays, with a lofty and impressive Ionic portico on the s side. The three centre windows towards the N in a canted bay. Central top-lit staircase in a square well, beyond a screen of two Tuscan columns. Avenue down to the road, aligned on the portico.

Late C17 brick Dutch-gabled COTTAGE by the road.

WELL CHAPEL, one field s of the road opposite Howletts. Parts of all four walls of a rectangular chapel. Perp, see the plinth moulding. Facing of squared flints.

BELMONT

$\frac{5}{8}$ m. NW of Throwley

The first Lord Harris, victor at Seringapatam and conqueror of Tippoo Sahib, settled at Belmont in 1787. His house bears the date 1792 on a *Coade*-stone plaque. Mr Hussey convincingly suggests that his architect was *Samuel Wyatt* (cf. his Herstonceux Place of 1777). The house is faced with pale yellow mathematical tiles, and is two-storeyed. The entrance is on the E side, the main front faces s. This has nine bays altogether, the outer six in two shallow bows, with low belvedere domes. Ionic colonnade between the bows. Below the upper windows large *Coade*-stone plaques, with swags, putti with emblems of the seasons, and, in the centre, a female reclining, with a plan of the house, and behind her the house itself, among palm trees (a whiff of Indian nostalgia). This plaque is a help in assessing the E front, which is shown as it is now, in its curiously incomplete form, just three wide bays, with a one-storey colonnade

* There is a problem here. Leach abandoned architecture for the law, and had entered the Middle Temple as early as 1785. Did he have two careers running in double harness for a year or two? Anyway, he made good as a lawyer, and ended up as Master of the Rolls.

But it is not even as simple as that. The orangery stands on the vaulted brick cellars of a house built in 1769. The N half of this house, also on vaulted cellars, remains, as the service wing. Red brick, of a piece with the STABLES, which make an oblong courtyard to the N. At the N end a red-brick pavilion with a clock-turret dated 1792.

The interior supports the theory of a grandiose scheme cut down but not abandoned. The front door leads into a small, square vestibule, which forms the beginning of a grand axial vista through the vast, square staircase hall, down a wide corridor crossed by segmental arches, to a bow window at the far N end. The staircase, top-lit, rises in easy flights to a first-floor balcony. A second balcony above this, reached only from the back stairs. Very sparing decoration, but a screen of two Ionic columns across the first-floor landing. The house was heated by warm air brought from a furnace via a hypocaust under the stone floor of the staircase hall.

The three main rooms all lie E of the hall-corridor axis. First the drawing-room, shallowly bowed at each end, with an exquisite white marble chimneypiece, the decoration refined away almost to nothing. Then the dining room, with simple wall-panelling in Holland's manner; and, at the N end, the library, identical in shape with the drawing room. Original bookcases.

BETTESHANGER

ST MARY. Small. Neo-Norman. By *Salvin*, 1853-4. Nave, chancel, and N tower. The s doorway, carved in imitation of the s doorway at Barfreton, yields nothing to its model in elaboration. Heavy Byzantine porch of 1868. The N doorway however has genuine Norman sculpture; zigzag round the arch and a tiny figure of Christ blessing in a mandorla. It must have originated in just such a composition as that of the s tympanum, but the figure, with its overgrown head, was not the work of a master hand. It is much recut. C13 PISCINA. - PULPIT. 1854. Of stone. Friezes of figures, very freshly conceived. Who was

* Dr John Martin Robinson points out that Samuel Wyatt's designs show that he planned the house in its present arrangement, which is thus not an afterthought.

THE JUTISH CEMETERY AT LYMINGE By Alan Warhurst, B.A., A.M.A.

Some Roman family had early appreciated the situation and had built a villa close by the site of the present church.¹ It was Lyminge which was chosen as a suitable place to which Queen Ethelburga could retire after the death of her husband, King Edwin of Northumbria in A.D. 633² and she was given permission to found a nunnery there by her brother, King Eadbald of Kent³. The probable remains of Queen Ethelburga's church, a simple basilican structure with apsidal end, lie just to the south of the modern church. Much Roman material was incorporated into the Saxon and later churches.

Not only was Lyminge thus religiously and politically dignified in the seventh century A.D. but it was also, apparently, a place of some industrial significance also. In A.D. 689 King Oswin of Kent granted Adrian, Abbott and the Abbey of St. Peter, Canterbury, an iron mine near Lyminge.⁴ This grant has puzzled students of the industrial history of the Weald⁵ for Lyminge is far removed from the conventional iron bearing deposits of the area. Considerable amounts of iron-stone would seem to be obtainable from Pliocene deposits which cap the chalk of the high downland to the east and west of the Elham Valley in the Lyminge area.

The place-name ending *inge* is generally taken to be indicative of an early Saxon settlement. There is, however, no bulk of material so far recovered from the Lyminge cemetery which confirms an unusually early date for a settlement in the

area. The general inference from the discussion of finds above is that most of them were being buried during the middle and later part of the sixth century A.D. As a group the Lyminge finds stand half-way between the undoubtedly early finds from Bifrons⁶ and Faussett's Kingston Down and other finds. The absence of cruciform brooches on one hand and Style 2 zoomorphic decoration and its associated ornamental features on the other, confirm the positive evidence from the buckles and cloisonné-set jewellery in favour of the above mentioned date. It is known from literary evidence that Lyminge was a place of importance in seventh century Jutish Kent. If the cemetery site is to be connected with that village (it must be remembered that the cemetery could have served settlements at Sibton Park and Ottinge as well) then this importance can now be projected back to the sixth century.

In the latter part of the sixth century King Ethelbert of Kent took a

1. *V.C.H. Kent*, Vol. III, p. 121

2. Bede, *Ecc. Hist.*, II, 20.

3. *Hist. Mon. St. Aug.* (Roll series), 176.

4. Birch, *Cartularium Saxonum*, I, p. 107, no. 73.

5. *V.C.H. Kent*, Vol. III, p. 384.

6. Particularly that part of the Bifrons Collection formerly housed at Bifrons House and now recently presented to the Collections of the Kent Archaeological Society at Maidstone Museum by Major F.W. Tomlinson.

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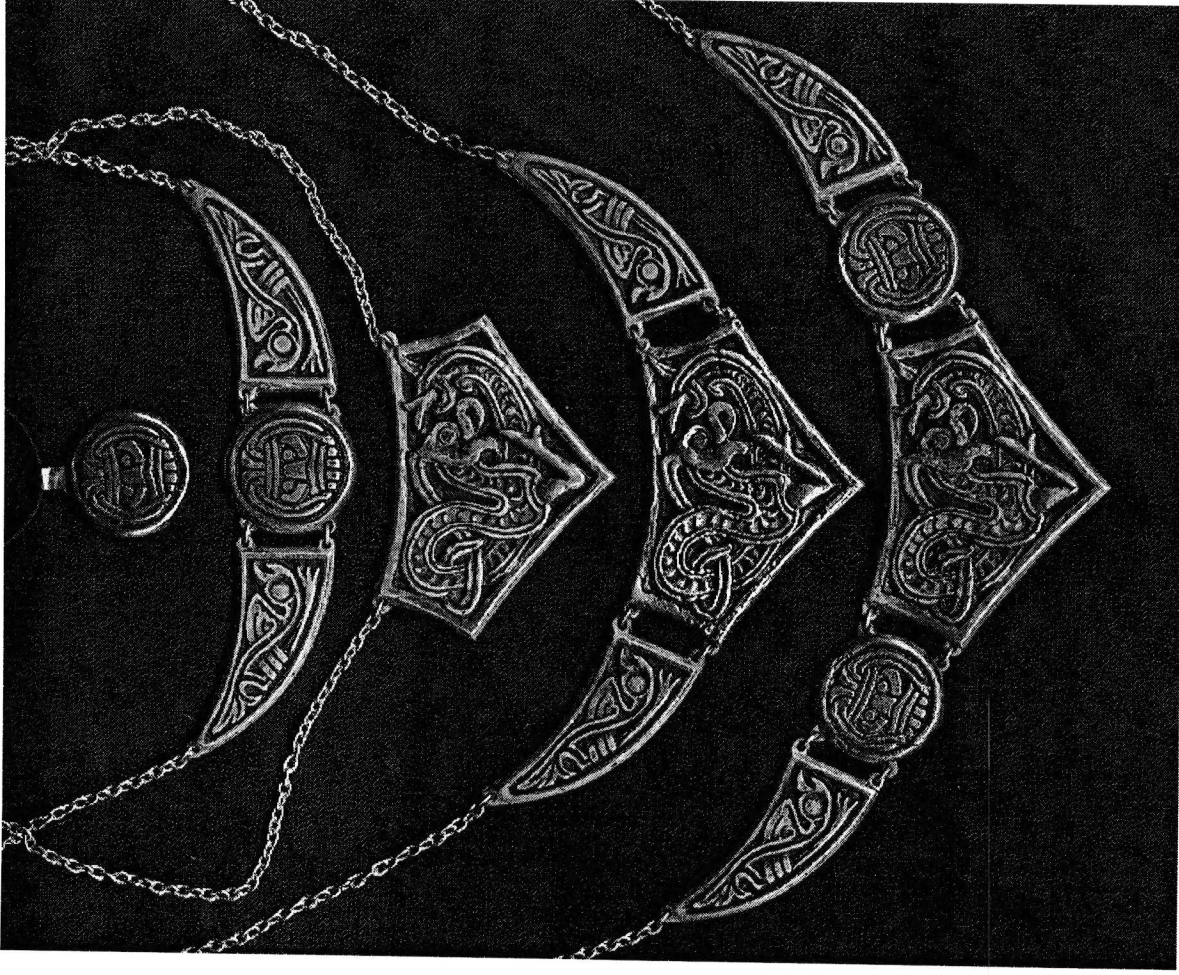
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VIKING/ANGLO-SAXON NECKLACES



PERIOD: The pentagonal center, and the bird sidepieces, are characteristic of ninth and tenth century Viking design (Anglo-Norse design for the birds). The round barbarian medallions are of more Anglo-Saxon character, combining the elements and presentations dating from as far back as the sixth century.

USAGE: Various possible methods of assembling our necklace components into a complete necklace are shown. For example, the Jellinge beast can also be assembled to a chain by itself, with the bird sidepieces, and with or without the wild man medallions. The wild man alone, the simplest configuration, cast with a suspension loop as a pendant, is shown at the top. The finished five-piece necklace, the most complex configuration, is quite substantial and we should note that the illustrations for these pieces are considerably smaller than actual size. To give you an idea, the wild man medallion is somewhat larger than a U.S. quarter, though the coin does completely cover the actual design of the face. Other decorative uses besides assembly as complete necklaces are certainly possible; for instance, our original intent for the pentagonal Jellinge beast was to construct it as a pouch or purse cover decoration.

DESIGN: The single beast on the pentagonal plaque is isolated from a design of two such intertwined beasts from the Viking cup found in Jelling, Denmark. Discoveries there gave the location's name to an entire style of Viking art (the Jellinge), which ran through the ninth and tenth centuries (overlapping the Borre style at the start, and merging with the Mammen style at the end). The round barbarian medallions are completely our own creation, but derived from Anglo-Saxon elements dating from about the sixth century. The medallions combine the "wild man" motif (as on our penannular brooches) with the circular form used on the centerpiece of the Bifrons (Kent) brooch. Finally, the decorative facing birds are a common motif (in Celtic art as well), but executed in an Anglo-Norman style.

SOURCES:

Jellinge Beast:

Wilson and Klindt-Jensen, p. 120, Swedish (mid-10th cent. CE)

Meehan, The Dragon and the Griffin, pp. 55-58 (870-1000 CE)

Wild Man Medallions:

Jessup, Plate XVIII, (6th cent. CE)

Wilson, Eva, Figures 3-5, Anglo-Saxon (5th to 7th cent. CE)

Bird Sidepieces:

Wilson, Eva, Figure 47, 74 Anglo-Saxon, Anglo-Norman (9th and 10th cent. CE)

Meehan, The Dragon and the Griffin, pp. 114-115, (8th to 11th cent. CE)

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FIGURING AGES

For those of you who have traced you ancestry back, and have proven your lineage and are now back to the mid 1750's in the caution should be used when calculating dates.

The Julian Calendar was used throughout the Middle Ages in Europe. It was inaccurate to about three days in every four hundred years. When the Gregorian Calendar was adopted in 1582, calendar dates were ahead of actual time by ten days. Actual time being the time it takes the earth for one complete revolution about the sun (one year).

Roman Catholic countries adopted the Gregorian calendar in 1582, the English due to the fact that the new calendar was sponsored by a Pope, Great Britain and her colonies did not adopt the new calendar until 1751 when it was adopted by Parliament. At this time the calendar was then eleven days ahead of actual time. This act of Parliament provided that in 1752, the second day of September should be followed by the fourteenth day of September. Eleven days were dropped out of the year. This eleven days almost made the years correspond to sun time. Every 400 years the calendar went three days ahead of sun time. To provide against this recurrence of trouble, it was provided that on the even century years, no Leap Year day should be added except in a century divisible by 400. The years 1800 and 1900 were not Leap Years, however the year 2000 will be. Beginning in 1752 there would be three days less than there were in the preceding 400 years.

The Greek Church did not approve the calendar revision until World War I. Greece, Bulgaria and Russia were then thirteen days ahead of sun time. This change in 1752 made every person born before 2 September 1752 eleven days older by the new calendar than the record of his birth in the old style would indicate. A person born on 2 September 1752 would in effect would be, by the calendar, twelve days old on the following day.

It is incorrect to change the dates prior to September 1752 into the New Style, however many people of that time period did so to such extent the genealogist must make allowance for it.

During this time period many church records, grave stone markers, etc., will give the year of death followed by aged so many years, months and days. To arrive at a birth date you must subtract the age from the date of death, then subtract eleven more days to obtain the Old Style equivalent.

When a child was born before 1752 and the birth was recorded in the Old Style, add eleven days to the date to obtain the New Style equivalent. Exact ages were not

always stated, and unless the days are specified you must assume that the age is not exact.

Another major change made back in 1752 was the date of the beginning of the New Year. Over the centuries various people in various ages have celebrated different New Year's Days. Some of the ancient races ended the year with a Harvest Festival, others began the year with the Vernal Equinox, the date quite generally used for religious New Year's Day by Christians was March 25. There was no uniformity and some began the year on 25 December the traditional birthday of Christ.

From Colonial America to date the only dates used in this country have been 25 March and 1 January. (1 January beginning the legal year and 25 March more religious significance). The Act of Parliament in 1751 established 1 January as New Year's Day for 1752 and subsequent years thereafter.

To further complicate matters, during this time period many early records used the number of the month instead of the name, thus March would have been the first month since New Year's Day fell in it, and the dates before the 25th were considered as belonging to the first month as well as dates after the 25th. April was the second month and so forth. Early Quaker records were very precise in stating that an event occurred "on the 10 of the 5th month which is called July." When the number of the month was stated prior to 1752, use March as the first month and February as the twelfth. Unless you know which New Year's Day was being used you will run a chance of dates being off exactly one year during this time period.

Before 1700 we can usually assume that the year began on 25 March, after 1700 the use of 1 January was gradually coming into favor, especially in legal documents and town records. Careful recorders used a double date, New Style and Old Style. You should always copy the double date when it is given in the records, as the single date is an uncertain one.

A good rule to remember to avoid confusion, before 1752 the year dates applies only to dates between 1 January and 24 March, all other dates belong to the same year regardless of when New Year's Day was celebrated.

Every genealogist, professional or amateur, should thoroughly understand this calendar change.

Research for this article was excerpted from *The American Genealogist* 1933.

The Julian Calendar

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With the introduction of the Julian calendar a period of almost complete disorder in the Roman calendar came to an end. Until then, the beginning of the month was announced at the first visibility of the moon's crescent after new moon, though the year was reckoned depending on the sun. The lengths of the years in a four year cycle of this lunisolar calendar were 355, 377, 355, and 378 days, which was almost four days longer than the true length of four years. Soon the calendar derailed because of leap years introduced to keep it aligned with the sun. In 47 BCE, the calendar was in error by about three months.

The astronomer Sosigenes from Alexandria was given, by Julius Caesar, the task of designing an easy-to-use and exact calendar. Sosigenes assumed that the year had a length of 365 1/4 days and worked out the leap year rule, by which three common years should be followed by one leap year, the former having 365 days each, while the latter should have 366 days. The months were no longer to be determined by the moon's phases and were given lengths of 30 or 31 days. The length of February was not changed in common years, while in leap years the extra day was to be inserted after 24 February. By the Romans, 24 February was referred to as "day 6 before the calends of March" (ante diem VI Kal. Martii), which led to the extra day being called "second day 6 before the calends of March" (ante diem bis VI Kal. Mar.). Until today the french "année bissextile" reminds us of this curiosity. To align the calendar with the sun, two extra months were inserted, giving this year 445 days, which is why it was called the "annus confusionis". More on the counting of days by the Romans can be found under [The Roman Calendar](#).

Even the relatively simple leap year rule was, it seems, too complicated for many Romans. Instead of making ever fourth year a leap year, this was done with every third year, which made another reform necessary. This was carried out under Caesars successor Augustus by making three leap years common years until the calendar was aligned with the sun again.

The years were counted "after the foundation of the city" (ab urbe condita), which was thought to have happened in 753 BCE. After August's reform, the Roman year 761 and every fourth year became leap years. Only by coincidence this year corresponds to our year 8, which is divisible by 4.

The counting of the years according to our common era was suggested by the monk Dionysius Exiguus in the 6th century, but only from the 9th century this era became the ordinary counting in Europe.

This Julian calendar was used until as late as the beginning 20th century, Orthodox Churches still using it for determining some of its feast days. In the Middle Ages already, the days in the months were simply counted instead of hanging on to the rather intricate Roman system.

Beginnings Of The Year

Our New Year's Day, 1 January, was introduced by the Romans, which earlier started their year with 1 March. In the Middle Ages some different days came into use as the Beginning of a year because of some pre-Christian New Year's rituals not liked by the emerging Christian church.

Circumcision style

This is the beginning of the year with 1 January, on which, in the 7th century, the circumcision of Christ, was put, because it was hard to overcome that day as the start of a new year. In civil life, the new year was merely always celebrated on this day, despite different styles in use officially. For official dating, this style was commonly used only since the introduction of the Gregorian calendar. The Papal office has been using this style for brevets since 1621, for bulls since 1691. Other styles have been replaced by 1 January for instance in France in 1563, in the Netherlands and in the diocese Geneva in 1575, in Florence and Pisa in 1749, in England together with the introduction of the Gregorian calendar in whole Britain in 1753, and finally in the diocese Treves during the 30-years-war (1618-1648).

Christmas style

The birth of Christ being celebrated on Christmas day, 25 December, the beginning of the new year was put on this day. In this style 24 December 851 was followed by 25 December 852. This style was used widely in Germany. Documents of the royal or imperial office were dated according to this style without exception until the beginning 13th century. During the reigns of the kings from Philipp (r. 1198-1208) to Konrad IV. (1237/50-1254), the Annunciation style was used sometimes, but since Rudolf I. (r. 1273-1291) the Christmas and Circumcision styles were both used.

Other territories in which the Christmas style was in use were the territories of the Order of the Teutonic Knights, the Spanish Netherlands (large parts of what is now Belgium), where the Circumcision style was officially introduced in 1575, and England, where the Annunciation style was replaced by the Annunciation style during the 13th century. In Spain, the Christmas style was abolished and the Christmas style adopted in 1350 (Aragon) and 1383 (Castilla) until 1556, when the Circumcision style was introduced.

In the German dioceses the Christmas style was used, with some exceptions (e. g. Treves, Münster).

Annunciation style

This use makes the year begin on 25 March, the day of the annunciation of the Incarnation. The Incarnation having to have taken place before the birth of Christ, the year should have started on 25 March of the preceding year by means of our "normal" calculation. Thus, the year 1405 of the Incarnation must begin on 25 March 1404 and end on 24 March 1405, Julian. But, only in Pisa and the territories influenced by this city this calculation, the calculus pisanus, was adopted. In Florence the year 1405 of the Incarnation started on 25 March 1405 and ended on 24 March 1406, Julian. This was called the calculus florentinus. A great disadvantage of this style is the possibility

of Easter occurring not at all, once, or twice in a year.

In Germany, the diocese of Treves used the Annunciation style until the 30-year-war (1618-1648), in Luxemburg and Lotharingia it was used until 1575 and 1579, respectively.

In Britain, the calculus florentinus was in use until the year 1751, which began on 25 March 1751, Julian. The succeeding year 1752 was decreed to begin on 1 January 1752, Julian, and in September that same year, the Gregorian calendar was adopted. Thus, the year 1751 had a length of only 282 days, and 1752 was shortened again, by 11 days, 2 September being followed by 14 September.

The Papal office dated documents according to the Annunciation style from the 10th century until the 13th century, using the calculus Florentinus. Under the popes from Urban II. to Lucius II., the calculus Pisanus was observed sometimes. In France, the Annunciation style could be found from the end of the 10th century until the 12th century, when the Easter style followed. Finally, the Swiss diocese Lausanne used the Annunciation style until the 16th century.

Easter style

This style lets the year begin on Easter saturday, but there were different uses, which made the year begin on Good Friday already (e. g. in Flanders and Brabant). The feast of Easter falls on a day somewhere between 22 March and 25 April, and this led to the possibility of a date occurring twice a year. The two dates had to be distinguished by marking them "after Easter" and "before Easter".

The Easter style was mainly used in France since the reign of king Philipp I (r. 1059/60-1108). Only as late as 1563 the Circumcision style was adopted officially. In Germany, documents of the diocese of Cologne were dated in the Easter style, which was then replaced by the Christmas style in 1310. In Flanders, Brabant, and Hennegau, which are all parts of the Netherlands, and in the Swiss dioceses of Geneva (from around 1220 until 1305) and Sitten (from around 1200 until around 1250), the Easter style was observed, too. In the Swiss dioceses mentioned, the Christmas style was adopted then.

1 March

The original Roman beginning of the year on 1 March was in use in the Republic of Venice until 1797, when the republic broke down. In Russia, the year began on 1 March until the 14th century, when the beginning of the year was moved to 1 September.

The original Roman Beginning of the year on 1 March was in use in Russia until the 14th century. In the Republic of Venice this was the official style until it was swept away by the French in 1797.

1 September

Since the 13th century, this style became common in Russia, where it was used until the adoption of the Julian calendar. The years were counted "after the creation of the world", so 31 August 1522 Julian was designated 1 August 7030 in Russia. The

⊕ Holdings of Lambeth Palace Library

Visitation articles and returns: Canterbury diocese

The series of visitation returns for the diocese of Canterbury in the early manuscript sequence and Vicar General archive begins with those of Archbishop Secker in 1758 and continues to 1935. Returns for 1716, 1720, 1724, 1728, are in Christ Church, Oxford, but are available on microfilm in Lambeth Palace Library.

The returns from 1758-1806 are available on microfilm from World Microfilms Publications.

Canterbury Peculiars

London diocese

Place name index

Extent of the diocese

Introduction

MS 1134/1-4 Visitation Returns, 1758.

Returns of Archbishop Secker's visitation articles circulated to incumbents in 1758, arranged in alphabetical order of parish. Text of articles.

/1 Acrise – Crundale. 292 ff.

/2 Deal – Knowlton. 275 ff. Example of return from the parish of Faversham.

/3 Langley – Rucking. 265 ff.

/4 Saltwood – Wye. 265 ff.

VG 3/1a-d Visitation Returns, 1786.

Returns to Archbishop Moore's visitation articles circulated to incumbents in 1786, arranged in alphabetical order within rural deaneries.

/1a Bridge, Canterbury, Charing deaneries. 624 pp.

/1b Dover, Elham, Lympne deaneries. 618 pp.

/1c Ospringe, Sandwich deaneries. 424 pp.

/1d Sittingbourne, Sutton, Westbere deaneries. 523 pp.

VG 3/2a-d Visitation Returns, 1806.

Returns to Archbishop Manners Sutton's visitation articles circulated to incumbents in 1806, arranged in alphabetical order of parish.

/1 Acrise – Crundale. 195 ff.

/2 Deal – Knowlton. 188 ff.

/3 Langley – Rucking. 198 ff.

/4 Saltwood – Wye. 176 ff.

VG 3/3a-b Visitation Returns, 1864

Returns to Archbishop Longley's visitation articles circulated to incumbents in 1864, arranged in alphabetical order of parish.

/3a Acrise - Lympne. 442ff.

/3b Maidstone – Yalding. 367 ff.

VG 3/4a-d Visitation Returns, 1872.

Returns to Archbishop Tait's visitation articles circulated to incumbents in 1872, arranged in alphabetical order of parish. Text of articles.

/4a Acrise – Croydon. 486 ff.

/4b Dartford – Lympne. 378 ff.

/4c Maidstone – Ryarsh. 345 ff.

/4d Saltwood – Yalding. 370 ff.

(Includes abstract of returns, ff.351-70).

VG 3/5a-c Visitation Returns, 1876.

Returns to Archbishop Tait's visitation articles circulated to incumbents in 1876, arranged in alphabetical order of parish. Text of articles.

/5a Acrise – Dymchurch. 483 ff.

/5b Eastchurch – Norton. 301 ff.

/5c Oare – Yalding. 320 ff.

VG 3/6a-c Visitation Returns, 1880.

Returns to Archbishop Tait's visitation articles circulated to incumbents in 1880, arranged in alphabetical order of parish. Text of articles.

/6a Acrise – Dymchurch. 379 ff.
(includes abstract of returns, ff.1-25)

/6b Eastchurch – Otterden. 328 ff.

/6c Paddock Wood – Yalding. 398 ff.

VG 3/7a-c Visitation Returns, 1885.

Returns to Archbishop Benson's visitation articles circulated to incumbents in 1885, arranged in alphabetical order of parish.

/7a Acrise – Dover. 311 ff.

/7b Downe – Oare. 319 ff.

/7c Offham – Yalding. 352 ff.

VG 3/8a-c Visitation Returns, 1889.

Returns to Archbishop Benson's visitation articles circulated to incumbents in 1889, arranged in alphabetical order of parish.

/8a Acrise – Dymchurch. 316 ff.

/8b Eastchurch – Norton. 287 ff.

/8c Oare – Yalding. 421 ff.

(Includes summary of returns and extracts from churchwardens' presentments, ff.338-70).

VG 3/9a-c Visitation Returns, 1893.

Returns to Archbishop Benson's visitation articles circulated to incumbents in 1893, arranged in alphabetical order of parish.

/9a Acrise – Dymchurch. 298 ff.

/9b Eastchurch – Norton. 282 ff.

/9c Oare – Yalding, Canterbury Cathedral. 423 ff.

(Includes a tabulated summary of returns and extracts from churchwardens' presentments, ff.401-23).

VG 3/10a-c Visitation Returns, 1898.

Returns to Archbishop Temple's visitation articles circulated to incumbents in 1898, arranged in alphabetical order of parish.

/10a Acrise – Goudhurst. 352 ff.

/10b Hadlow – Ruckinge. 281 ff.

/10c St. Lawrence Thanet – Yalding, Canterbury Cathedral. 301 ff.

(Includes a tabulated analysis of returns, ff.181-244).

VG 3/11a-c Visitation Returns, 1902.

Returns to Archbishop Temple's visitation articles circulated to incumbents in 1902, arranged in alphabetical order of parish.

/11a Acrise – Goudhurst. 385 ff.

/11b Hadlow – Swanley. 391 ff.

/11c Temple Ewell – Yalding, Canterbury Cathedral. 244 ff.

(Includes summary of returns, and extracts from the churchwardens' presentments, ff.181-244).

VG 3/12a-c Visitation Returns, 1907.

Returns to Archbishop Davidson's visitation articles circulated to incumbents in 1907, arranged in alphabetical order of parish.

/12a Acrise – Crundale. 379 ff.

(Includes abstract of returns, and tabulated summary of church work and finance, 1906-7).

/12b Davington – Murston. 454 ff.

/12c Nackington – Wymynswold. 447 ff.

VG 3/13a-c Visitation Returns, 1912.

Returns to Archbishop Davidson's visitation articles circulated to incumbents in 1912, arranged in alphabetical order of parish.

/13a Acrise – Crundale. 331 ff.

(Includes abstract of returns, and tabulated summary of church work and finance, 1906-7).

/13b Davington – Murston. 472 ff.

/13c Nackington – Wymynswold. 446 ff.

VG 3/14a-c Visitation Returns, 1935.

Returns to Archbishop Lang's visitation articles circulated to incumbents in 1935, arranged in alphabetical order within rural deaneries. Text of articles.

/14a East and West Bridge, Canterbury, Elham deaneries. 200 ff.

(Includes abstract of returns, and tabulated summary of church work and finance, 1906-7).

/14b Ospringe, Sandwich, Thanet, East and West Charing deaneries. 196 ff.

/14c North and South Lympne, Sittingbourne, Sutton, Croydon deaneries. 227 ff.

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⊕ Holdings of Lambeth Palace Library Archbishops' archives

Comprising:

- 1) Archbishops' registers 2) Archbishops' papers 3) Bishops' meetings records
- 4) Carte Antique et Miscellanee 5) Convocation records 6) Court of Arches
- 7) Faculty office 8) Lambeth Conference 9) Papal Documents 10) Temporalities
- 11) Vicar general

Archbishops' succession list

Extent of the diocese of Canterbury and peculiar jurisdiction

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Please note that, in this page,

- finding aids are indicated in red, with full bibliographic details where appropriate;
- existing micropublications and photographic reproductions are underlined;
- Finding aids marked with a star (*) are unpublished, and available only at the Library;
- Item reference numbers are given in **bold**.
- Finding aids marked with a hash (#) are available to purchase exclusively from the Library. Please see details.

1) ARCHBISHOPS' REGISTERS

From 1279 to 1642, the registers are the principal record of archiepiscopal administration, and include institutions and appointments of clergy, grants of dispensations, ordinations, appointments of bishops, sede vacante administration of suffragan sees, diocesan and metropolitanical visitations by the archbishop, visitation of monasteries, records of convocation, and heresy trials. From the Restoration, the registers are superseded in importance by the archbishops' act books. Of the pre-Restoration registers the following still need publishing: Reynolds, Whittlesey, Sudbury, Courtenay, Arundel, Warham, Pole, Grindal, Whitgift, Bancroft, Abbot and Laud. Those of Stafford, Kempe, and Cranmer have been the subject of theses: D.B. Foss *The Canterbury archiepiscopates of John Stafford and John Kemp with editions of their*

registers (PhD London 1986); Paul Ayris' edition of Cranmer is currently (2002) in publication.

The registers from Pecham to Laud are described in Smith, D.M. *Guide to bishops' registers of England and Wales*, (London, Royal Historical Society, 1981: pp. 1-24).

Owen, D.M. *Handlist of archbishops' registers, 1279-1928*, (typescript, 1960).*

Ducarel, A.C. *Indexes to the archbishops' registers, 1279-1757*, (manuscript, 18th century).*

Editions

Martin, C.T. (ed) *Registrum epistolarum fratris Johannis Peckham, archiepiscopi Cantuariensis*, (3 vols., Rolls Series, 1882-5).

Omits 'formal documents', for which see following edition.

Davis, F.N. et al (vol.1) & Douie, D.L. (vol. 2) *The register of John Peckham, archbishop of Canterbury, 1279-1292*, (Canterbury and York Society, vols. 64, 65; 1908-69).

Graham, Rose (ed.) *Registrum Roberti Winchelsey, Cantuariensis archiepiscopi, A.D. 1294-1313*, (Canterbury and York Society, vols. 51, 52; 1952, 1956).

Wood, A.C. (ed.) *Registrum Simonis Langham, Cantuariensis archiepiscopi, [1366-1368]*, (Canterbury and York Society, vol. 53; 1956).

Jacob, E.F. & Johnson, H.C. (ed.s) *The register of Henry Chichele, archbishop of Canterbury, 1414-1443*, (Canterbury and York Society, vols. 42, 45-7; 1937-47).

Du Boulay, F.R.H (ed.) *Registrum Thome Bourghier, Cantuariensis archiepiscopi, A.D. 1454-1486*, (Canterbury and York Society, vol. 54; 1957).

Harper-Bill, C.J. (ed.) *The register of John Morton, archbishop of Canterbury 1486-1500*, (Canterbury and York Society, vols. 75, 78, 89; 1987, 1991, 2000).

Wood-Legh, K.L. *Kentish visitations of Archbishop Warham and his deputies, 1511-12*, (Kent Records, vol. 24, 1984). [transcribed from Warham's register]

Frere, W.H. (ed.) & Thompson, E.M.(transcribed) *Registrum Matthei Parker diocesis Cantuariensis, A.D. 1559-1575*, (Canterbury and York Society, vols. 35, 36, 39; 1928, 1933).

Testamentary records

Smith, J.C. "Index of wills recorded in the archiepiscopal registers at Lambeth Palace" (reprinted from *The Genealogist*, N.S., vols. 34-5; 1919).

"Calendar of Lambeth administrations recorded in the archbishops' registers" (reprinted from *The Genealogist*, vols. 7-8; 1883-4).

Micropublication of the archbishops' registers, 1272-1640, is available from World Microfilms Publications. This also includes the cartulary of the see of Canterbury (1212).

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2) ARCHBISHOPS' PAPERS

From the primacy of Archbishop Longley (1862-8), the official papers and correspondence of the Archbishops of Canterbury have been deposited in the Library and kept as a separate series. With the exception of a small collection of papers noted below, most of the correspondence of earlier archbishops in the Library is located in the manuscript sequence, as for example that of Archbishop Secker (MSS. 1118-24, 1130, 1134, 2559-98).

The Archbishops' Papers are wide-ranging, covering political and social issues as well as ecclesiastical history in Great Britain and more generally throughout the Anglican Communion. Apart from correspondence this series includes diaries, sermons, newspaper cuttings, and reports on ordinands. The papers are often very extensive; those of Archbishop Davidson running to over 800 volumes and Archbishop Tait to 447 volumes.

The Archbishops' Papers are subject to a thirty-year ruling in line with access to government papers in the Public Record Office. Papers of Archbishop Ramsey are released annually after 30 years.

Barber, M. *Early Modern Archbishops' Papers. List of papers, 1664-1824*, (typescript).*

Includes papers of the following archbishops: Thomas Tenison (1695-1715), John Potter (1737-47), Thomas Herring (1747-57), Matthew Hutton (1757-8), Thomas

Secker (1758-68), Frederick Cornwallis (1768-83), John Moore (1783-1805), and Charles Manners Sutton (1805-28).

Sayers, J.E. & Bill, E.G.W *Calendar of the papers of Charles Thomas Longley, archbishop of Canterbury 1862-1868 in Lambeth Palace Library*, (London, 1976).#

Index to the letters and papers of Archibald Campbell Tait, archbishop of Canterbury, 1868-82, (typescript, 1989).*

The collection covers his earlier career at Oxford and Carlisle, and includes some material, particularly on the church overseas, as bishop of London, though the bulk of this (vols. 105-59) is noted below under Fulham Papers.

Index to the letters and papers of Edward White Benson, archbishop of Canterbury, 1883-1896, in Lambeth Palace Library, (London, 1980).#

Barber, M *Index to the letters and papers of Frederick Temple, archbishop of Canterbury, 1896-1902, in Lambeth Palace Library*, (1975).#

Catalogue of the correspondence and papers of Randall Thomas Davidson, archbishop of Canterbury, 1903-1928, (typescript, 1993).*

The papers cover his entire career as chaplain to both Archbishop Tait (1876-1882) and Archbishop Benson (1883), dean of Windsor (1883-1891), bishop of Rochester (1891-5) and of Winchester (1895-1903), and from 1903 as archbishop of Canterbury.

Summary catalogue of the papers of Cosmo Gordon Lang, archbishop of Canterbury, 1928-1942, (typescript, 1986).*

Summary catalogue of the papers of William Temple, archbishop of Canterbury, 1942-1944, (typescript, 1981).*

Aspin, R.K. & Pick, G. *Catalogue of the correspondence and papers of Geoffrey Francis Fisher, archbishop of Canterbury, 1945-1961*, (typescript, 1993).*

Catalogue and index of the correspondence and papers of Michael Ramsey, archbishop of Canterbury, 1961-1974, in Lambeth Palace Library (typescript; draft for 1961-8; in progress for 1969).*

*List of ordination papers for the dioceses of Winchester, 1895-1902, and of Canterbury, 1902-1944 (typescript).**

[These ordination papers for the diocese of Winchester, 1895-1902, and the diocese of Canterbury, 1902-1944, were transferred respectively to Hampshire Record Office and Canterbury Cathedral Archives in 2003 and are no longer held at Lambeth Palace Library.]

*List of the Archbishop's Assyrian Mission Papers, 1879-1931, (typescript, 1990).**

These comprise correspondence of the archbishops, and not the archive of the mission itself.

Frappell, R., Frappell, L., Withycombe, R. & Nobbs, R. *Anglicans in the Antipodes: an indexed calendar to the papers and correspondence of the archbishops of Canterbury, 1781-1961, relating to Australia, New Zealand and the Pacific*, (Greenwood, 1999). [Top](#)

3) BISHOPS' MEETINGS RECORDS

Minute books of the Bishops' Meetings, a gathering of diocesan and suffragan bishops in England and Wales, chaired by the archbishop of Canterbury, and held biannually. The collection is subject to a fifty-year ruling.

*List of the records of the Bishops' Meetings 1871- (typescript).**

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4) CARTE ANTIQUE ET MISCELLANEE (Lambeth Charters - CM).

The Carte Miscellanee or Lambeth Charters comprise records of the archbishops from the 12th century onwards, including royal charters relating to the archiepiscopal estates, patents of appointment of officials, bonds from recusants, returns of diocesan clergy made for Archbishops Grindal in 1576 and Whitgift in 1591, records relating to the London tithes dispute, 1634-9, to the Great Plague and Fire, 1665-6, and to the abbey of St Benet of Holme, Norfolk. The collection was brought together and numbered as MSS. 889-901 in the early 18th century, but was disbound and renumbered as CM I-XX in the early 1960s.

The series has been continued with the addition of archiepiscopal records, the East Kent deeds of the Langleys and Peytons of Knowlton relating to Knowlton and Sandown, and various acquisitions from the late 12th century to the 20th century.

These include a roll of Augustinian statutes, late 13th century, 16th century deeds for various monasteries, including St. Augustine's, Canterbury, Christ Church, Canterbury, and Southwark priory, libri cleri for the diocese of Norwich, sede vacante, 1499, and for the diocese of Canterbury, 1610, professions of obedience to Archbishop Warham, 1504-23, and acta of Archbishop Warham, 1507-12.

Owen, D.M. *A catalogue of Lambeth manuscripts 889 to 901 (Carte Antique et Miscellaneae)*, (1968).#

Carte Antique et Miscellaneae: supplementary series (CM 23-55): a catalogue (typescript).*

Churchill, I.J. *East Kent Records. A calendar of some unpublished documents and court rolls in the Library of Lambeth Palace*, (Kent Records, vol. 7, 1922).
[Now CM 31-36].

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5) CONVOCATION RECORDS

Convocation is the ancient legislative assembly for the province of Canterbury, which since the 15th century met as two houses, the upper house of bishops, presided over by the archbishop of Canterbury, and the lower house (of clergy) who elect their own chairman. From its prorogation in 1717 until its revival in 1852, Convocation conducted no business whatever, its meetings being purely formal. The records comprise act books of the upper and lower houses, and committee papers mainly from 1865 onwards. Earlier records of Convocation were often recorded in the mediaeval archbishops' registers and were printed in David Wilkins' *Concilia* (1737). From 1858, proceedings of Convocation were published in *The Chronicles of Convocation*.

Provisional catalogue of the records of the Convocation of Canterbury (typescript).*

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6) COURT OF ARCHES

The Court of Arches, the court of appeal of the archbishop of Canterbury, dates back to the 13th century, but with the exception of a dozen volumes, the very extensive archive dates from the Restoration. In its heyday the court exercised an extensive jurisdiction over marriage, probate and testamentary disputes, defamation, church property (rates, tithes, fabric of churches), and morals of the clergy and laity. The archive is very

extensive. It includes over 2000 process books, transcripts of proceedings in the lower court sent up on appeal, and exhibits, including mediaeval title deeds (Fineshade cartulary), court books, probate accounts, churchwardens' accounts, rate books etc.

Houston, J. (ed.) *Index of cases in the records of the Court of Arches at Lambeth Palace Library 1660-1913*, (Index Library, vol. 85, 1972).

Provisional catalogue of the records of the Court of Arches (typescript).*

Supplementary card index to Court of Arches records, [covering the assignation books, 1763-1875, and excommunication schedules, 1666-1725 (Aaa 33-50, G1-4)].*

Card index of proctors and advocates, 1700-1862, in series Kkk 1-20.*

Barber, M. *Process books of the Court of Arches. Supplementary list for use with the microfiche and the printed index*, (typescript).*

Micropublications: The following categories of records are available on microfilm or microfiches at the Center for Research Libraries, Chicago: the act book (A), acts of court (Aa), assignation books (Aaa), appeals (C), muniment books (F), personal answers and depositions (Ee, Eee), 2000 process books (D), sentences (B), and Black Book of the Arches (N1). The fiches of the process books are available for loan from the British Library Document Supply Centre, Boston Spa. Copies of the films and fiche may be purchased from Chadwyck Healey, Cambridge.

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7) FACULTY OFFICE

The Faculty Office was set up under Peter's Pence Act of November 1533 to issue 'licences, dispensations, faculties, compositions, and rescripts, etc.' previously granted by the pope or papal curia. With the exception of three muniment books or registers, the archive dates from the Restoration and comprises records of the grant of a variety of dispensations throughout England and Wales, including dispensations to hold benefices in plurality, marriage licences, of appointment of public notaries in the British Isles and colonies, and the conferment of Lambeth degrees. Also included are a few medical licences, and dispensations for ordination.

*Catalogue of the records of the Faculty Office in Lambeth Palace Library (typescript).**

Chambers, D.S. *Faculty Office registers, 1534-1549. A calendar of the first two registers of the Archbishop of Canterbury's Faculty Office*, (1966).#
Includes dispensations to the ex-religious to live as secular priests and to hold benefices, and for to various impediments to marriage.

*Card indexes to the Faculty Office muniment books, 1567-1835 (F 1/B-Z).**

Harvey, W. *Index to muniment books A [1543-9] & B [1567-91]*, (1847).*

Stubbs, W. 'Lambeth degrees', (*The Gentlemen's Magazine*, 1864, pp.633-8, 770-2).
This lists the degrees granted to 1848. (For a list of degrees from 1848-1948, see MS. 1715, pp. 89-113).

There is also a card index to noblemen's chaplains.

Marriage records

The majority of the marriage licences granted by the archbishops of Canterbury were common licences for residents of the province of Canterbury (England south of the Humber, and Wales). From 1753, the Faculty Office alone was responsible for the issue of the archbishop's special licence throughout England and Wales.

Indexes to marriage licences issued by the Faculty Office 1701-1850 are available online.

Cokayne, G.E. & Fry, E.A. (ed.s) *Calendar of marriage licences issued by the Faculty Office, 1632-1714*, (Index Library, vol. 33, 1905).

Armytage, G.J. (ed.) & Chester, J.L. (extractor) *Allegations for marriage licences issued from the Faculty Office of the archbishop of Canterbury, 1543 to 1869*, (Harleian Society, vol. 24, 1886).

[Selective]

*Calendars and indexes of marriage licences issued by the Faculty Office of the archbishop of Canterbury, 1632-1913 (22 vols.).**

Micropublication of the indexes and calendars of the marriage allegations is available