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## THE NORTH CHAPEL OF APPLIEDORE CHURCH

CECILY LEBON

Appledore church was granted to the Priory of St. Martin, Dover, in the time of Archbishop Richard (1174–84) who had previously been prior of that House.<sup>1</sup> Dover kept the patronage until its dissolution in 1535, although it did not always keep the rectorial tithes. An early Appledore rector (but not the first, it is hinted in the source document, to hold from Dover) was Joseph of Exeter,<sup>2</sup> a Latin scholar and poet who went on a crusade in 1190 with his uncle, Archbishop Baldwin. It would be a misconception to think of master Joseph as the priest who ministered directly to the people of Appledore, although the rector was normally responsible for the maintenance of services, at least by deputy (vicar), and for the fabric of the chancel including its sanctuary. Joseph is known to have returned home from the Third Crusade by 1191 and may have continued to hold Appledore rectory during the succeeding years when it seems likely that the oldest part of the present parish church was built. This is the north chapel which looks as if it had been planned to serve the basic functions of a small parish church at that time. It comprised a congregational room or nave, slightly wider (north–south) than long (east–west), with a smaller, squarish sanctuary projecting eastwards. Unquestionably, the two compartments were built at the same time, the unifying factor being the distinctive, very dark conglomerate ironstone quoins which were used at all the external corners.<sup>3</sup> The same kind of ironstone was discovered in

<sup>1</sup> *The Victoria County History*, ii( ), 135, refers to Lambeth MS 241, the Cartulary of Dover Priory.

<sup>2</sup> *The Dictionary of National Biography*. I am indebted to Sir John Winnifrith for drawing my attention to the entries on Joseph of Exeter and Archbishop Baldwin.

<sup>3</sup> Mr R.W. Sanderson, of the Geological Museum, London, kindly identified a sample as a conglomerate ironstone, composed of pebbles and lumps of limonite in a matrix of silty sand. It was sometimes used in the Weald for iron smelting and was known there as 'shrave'.

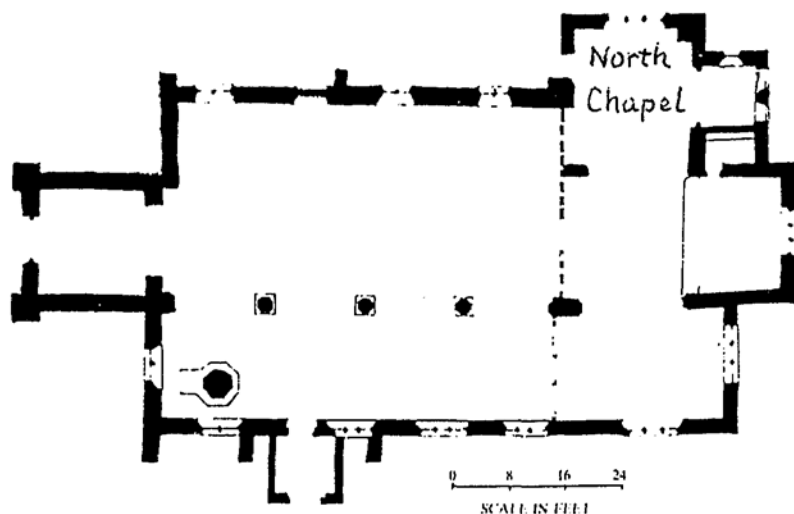


Fig. 1. St. Peter and St. Paul, Appledore.

excavating below the pillars of the sanctuary arch where it was used in cylindrical pedestals, 15 in. high and 13 in. in diameter, which stand upon massive blocks of reddish sandstone. On either side of the pedestals and built into the piers of the archway there are similar ironstones horizontally chamfered as offsets at the base of the walls. The slender, round pillars above are of limestone (the upper half of one has been renewed in dark Bethersden marble). They have round, roll-moulded bases and capitals. The latter are decorated with a single tier of trefoil crockets, reminiscent of some early stiff-leaf work in the north-east transept of Canterbury Cathedral and thereby dating towards the end of the twelfth century. A more local example occurs in the north arcade of Wittersham church where the east respond is of the same style and approximate age.

Windows in the east wall of the chapel suggest a similar period. Because they are pointed, and not round-headed like those of neighbouring Bonnington, they must be dated some years later than the 1170s when Canterbury Cathedral choir was rebuilt in the Gothic style already introduced into the great abbey church of St. Denis in Paris. However, the east windows of Appledore's north chapel have certain characteristics of the Norman period in being rather short, quite widely separated and only two in number. They are in these respects Transitional, rather than fully Early English in style.

Although not many churches in Kent and Sussex retain a pair of lancets in their east walls,<sup>4</sup> it was probably quite a common feature in small, late Norman churches, an arrangement which in most cases was long ago replaced by a window of three or four lights extending across, and obliterating, its predecessors. Here, the pair remained unaltered because the little church became merely a side chapel a century later when a much larger church of St. Peter and St. Paul was built alongside it and was given an ampler east window with reticulated tracery in contemporary style. The east lancets of the chapel are peculiarly co-ordinated. Each has only one splay and the other is at right angles to the wall. The splays converge, leaving an intervening panel of wall behind the centre of the altar. Given this valuable space of 2 ft. 9 in. (for a cross, crucifix or icon), there was not enough remaining length in the east wall to permit splays on both sides of the embrasures, as in the usual design of east lancets. One may ask why the sanctuary was not made just a little wider, particularly as the 'nave' is relatively wide. There is, however, another aspect of the actual design here, and it may have been purposeful. This is the way that the splays allow morning sunlight, whether the sun rises early or late, to focus on a point just in front of the altar where it was customary to hang the pyx containing the consecrated bread. In the early mornings, before the sun got round to any scratch dial there may have been on the south side, it would have been possible to estimate the time by the incidence of the sun shining through the splayed openings onto a fixed object within. For the worshippers, the sun's rays highlighting the pyx must have been symbolic of its glorification in the liturgy.

The sanctuary now has a lancet in its north wall where a fireplace was removed in the nineteenth century. There may have been a window embrasure or niche here previously; and there may have been other small windows in the north and south walls of the chapel, but the evidence for them has been destroyed by removal of surrounding masonry later in the Middle Ages.

Even in its early years the chapel was not entirely detached, for part of its west end adjoined another building now replaced by the nave of the subsequent parish church. Consequently, its Early English west window could not be placed centrally. The remains of its arch springing can be seen inside the chapel above the post-medieval door which opens onto the churchyard path running outside the main

<sup>4</sup> E.g. Petham and Newington in Kent; and, in West Sussex, Coates, Elstead, Didling and Barlavington.

north wall. That wall was largely rebuilt after the fire and ruination caused by a French attack in 1380,<sup>5</sup> but its lower courses appear to be as old as the masonry of the chapel.

The late twelfth- or early thirteenth-century tower, squat and strengthened with clasping buttresses, and now with a Tudor doorway forming the west entrance to the parish church, looks built to defend the vicinity; it may indeed have done so during the Barons' War when Simon de Montfort held the Cinque Ports and many other places in Kent. Kilburne, Phillipott and other Kent topographers pass on the tradition that the major part of the parish church here was built of stones re-used from an earlier building on the same site, known as Appledore Castle.<sup>6</sup> Some even thought that a stronghold had survived from the Danish fort of 982, although that would have had little, if any, stonework in it. However, it may not be entirely fanciful to wonder if a stone-built castle or fortified house had stood here overlooking the strategically important junction of several distributaries forming the delta of the Rother. Henry VIII's librarian and topographer, John Leland,<sup>7</sup> mentions that Appledore was by some accounted a limb of Romney. Certainly by mid-thirteenth century the Rhee canal<sup>8</sup> was bringing Appledore increased commerce with New Romney; and Appledore Water was then a wide creek to the south, an easy sea lane to Rye, which was becoming a safer and more frequented haven than the storm-battered island of Old Winchelsea. Moreover, Appledore could easily get Wealden timber by water from Reading and Smallhythe even before the main stream of the Rother was diverted from the south to the north side of the Isle of Oxney in the fourteenth century.<sup>9</sup> In these circumstances, it is not surprising that Appledore's growing prosperity was expressed by building, under the direction of Dover Priory, a larger church with an aisled nave joined onto the older tower and a chancel extending past and beyond the previous little church, now known as its north chapel. The plan in Fig. 1 shows the north chapel in relation to other parts of the present-day parish church.

<sup>5</sup> Sir John Winnifrith: *Appledore Church Guide*.

<sup>6</sup> Sir John Winnifrith: *A History of Appledore*, 1973 (Phillimore, 1983) Appendix 2.

<sup>7</sup> John Leland's *Itineraries* (edited by Lucy Toulmin Smith): 'Appledore (of sum is contid as a membre of Rumeney) ys yn Kent a market town and hath a goodly chirch.'

<sup>8</sup> Jill Eddison, 'The Reclamation of Romney Marsh: Some Aspects Reconsidered'. *Arch. Cant.*, xcix (1983) 57.

<sup>9</sup> Jill Eddison, 'Developments in the Lower Rother Valley up to 1600', *Arch. Cant.*, cii (1985), 95 ff.

During 1985 and 1986 some excavations were carried out while the floor of the north chapel was being taken up for renewal and when the organ was temporarily shifted. An axial section was dug from the east to the west wall and other excavations were made to explore the original structure and subsequent deposits and alterations in the chapel.

Fig. 2A represents the outline and certain features discovered which belong to the first phase of the building. It was found that the base courses of the 2 ft. wide south wall of the sanctuary had remained intact. On it a new and narrower wall was built in 1986, when the little sanctuary was restored to its original dimensions and once again furnished with an altar. In the body of the chapel a stretch of its south wall foundations remained beneath the later arch to the great chancel, and a long, narrow slab (surface 4 ft.  $\times$  11 in.) which may have been a doorstep at an external entrance to the chapel. West of the 'doorstep', mortar gave ample evidence that a wall had been removed, just as it had also been cleared away close to the north and south piers of the archway. No ironstone quoins had been left at these corners. It was noticed that ironstone does occur casually in some parts of the later church, including the chancel and the south (Horne) chapel. In these positions it may have been in re-use after having been discarded from the original south corners of the north chapel. There was no material evidence to indicate that the west wall of the chapel once extended across the recess adjacent to the north rood screen, although the recess lies in line with the west wall and its depth exactly corresponds with the width of the wall (2ft. 10 in.). As can be appreciated from the plan, the chapel is a symmetrically-shaped building, although unusually short relative to its width for a church in England of its period, estimated to be the last decade of the twelfth century. There were no remains of piers or posts to support a central tower over this little church of Byzantine proportions. One puzzling feature at Phase I level in the recess is worth mentioning. It is a large, rectangular block of hard sandstone, sunk to make some kind of emplacement or threshold; possibly the substructure for a font, or perhaps simply the threshold of a doorway leading out of the chapel into what later became part of the nave.

In the sanctuary, some low dry-stone walling of rough stones formed a rectangular structure against a stone sill built into the east wall. This was most likely to be the foundation to hold the medieval altar. It was filled with brown sand containing a number of chalk lumps, and below it were pebbles and cobblestones. The rest of the sanctuary contained a thick deposit of sandy silt over a thin layer of chalk, except where the chalk had been removed to built later structures such as a fireplace and a wall across the archway. It was

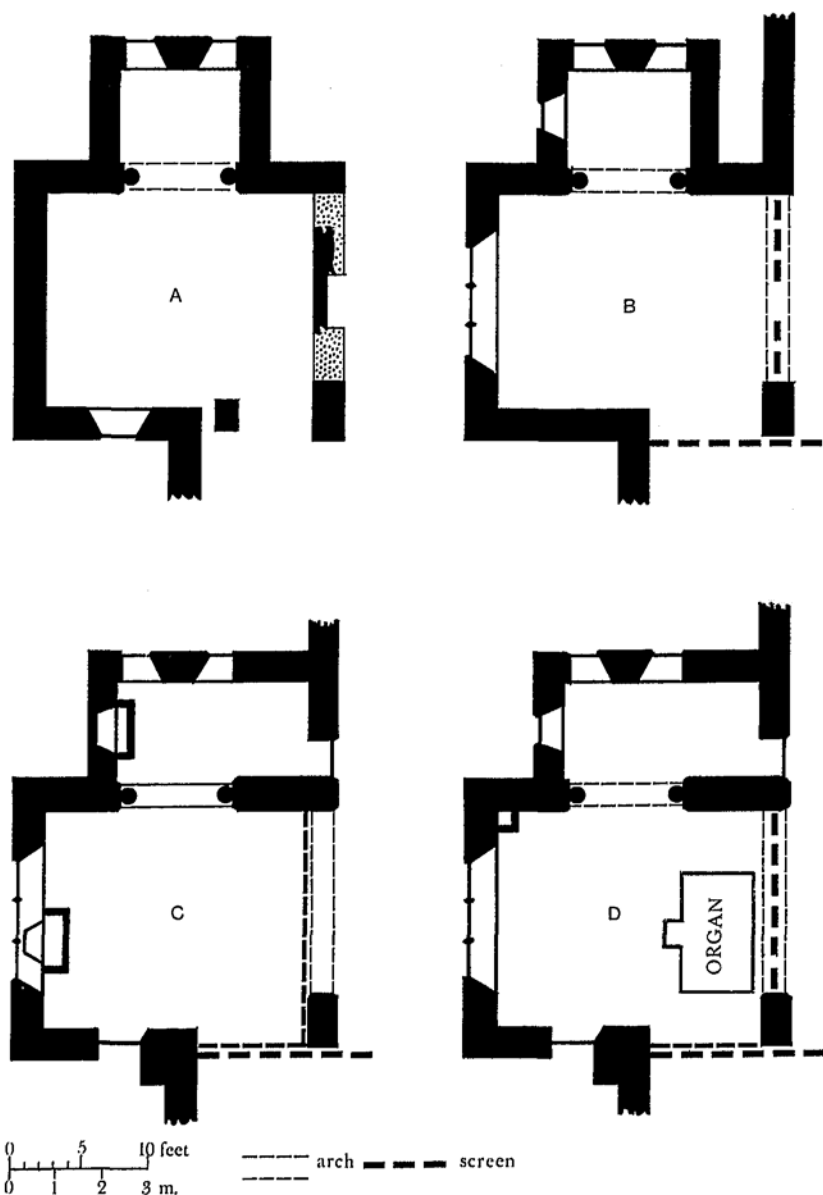


Fig. 2. A: End of twelfth century; B: Fifteenth century; C: 1699-1858; D: 1858-1986.

observed that there was no chalk between the chapel sanctuary and the high chancel, a fact which confirms that the area had been outside the church and open space so long as chalk was used in laying down floors. Similar chalk layers were found on the site of the medieval church of Ebony, which had also belonged to Dover.

In the chapel nave there was a second and higher stratum of mortar-encrusted chalk, and bedded on it near the middle of the room was a patch of pavement where some plain, medieval tiles in two sizes had been left *in situ*. Elsewhere, tiles and their fragments were frequently found scattered at various depths. Several periods in their manufacture have been identified, varying between late thirteenth and early sixteenth centuries.<sup>10</sup> The chapel, it seems, was first paved with tiles soon after the larger church was built and a new floor was laid in the fourteenth century some fifty years before the fire of 1380, and presumably patched and renovated afterwards.

Fig. 2B represents the next phase, late medieval. In or shortly before the fifteenth century, and possibly in delayed rebuilding after the disaster of 1380, much more light was let into the chapel by making the great north window in Perpendicular style. This required more height than the original alignment of the roof provided. In small churches, a lofty window had to be accommodated in a gable. Therefore, the ridge of the roof might have to be turned round 90° so that the gable came where the big window was to be made, on the north side in this case. As a result, the lower eaves above the west wall would have cut across the old window head, which may then have been only partly blocked and not removed until a door was made underneath it in 1699. On the south side the original wall was removed and the chapel thrown open to the high chancel by a wide arch, although doubtless it was screened here, as it certainly was where it joined the nave at its west end by the surviving fourteenth century part of the rood screen. The upper chalk level must be associated with this period. Known now as the chapel of Our Lady of Pity, it contained an image of the Virgin holding in her arms the crucified body of her Son. The cult was found in many other churches, and attracted donations and bequests from parishioners.

It is unfortunate that so little in the excavation shed light on the condition of the chapel in the liturgically changeful and ecclesiastically hazardous sixteenth and seventeenth centuries. As the churchwardens' accounts have not survived, we can only guess that,

<sup>10</sup> Dr Mark Horton, of The Pitt-Rivers Museum, Oxford, has distinguished five types submitted to him; see Appendix I.

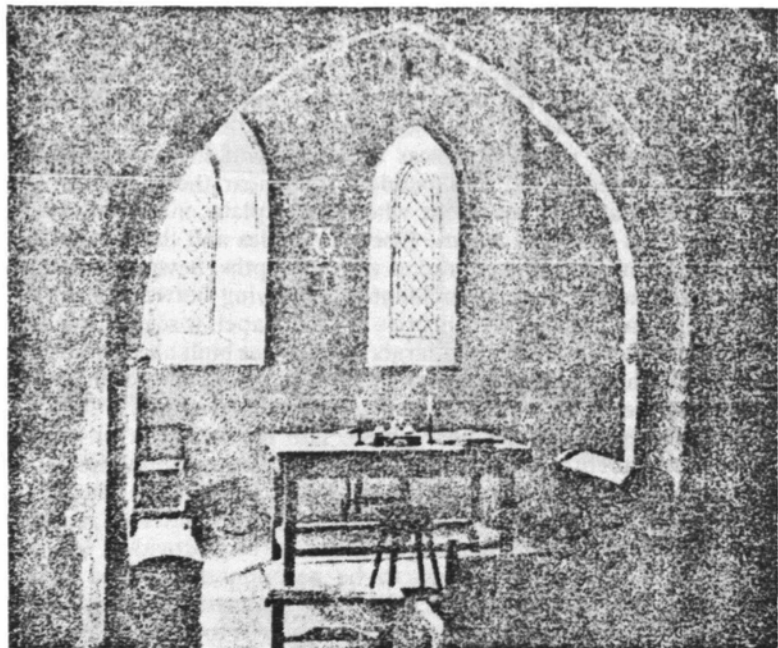


Fig. 3. The east end of the chapel (vestry) before 1930 (Reproduced from Dr Cock's *Guide to Appledore Church*).

deprived of its altar and image, the chapel ceased to be used for worship and became a room where the parish chest was kept and where the vestry met to administer the affairs of the parish, often in the absence of the pluralist vicars. Meetings may have been heated on occasions, but whether the room had any artificial means of heating is doubtful. Several sherds of Bellarmine jugs are relics of this period.

In 1699, a new era dawned. Fig. 2C illustrates the major alterations carried out under the direction of churchwarden William Bushell. The recent archaeological work revealed some previously unknown details of the new set-up and the way in which the north chapel was then converted into two rooms: one for the vicar at the east end, and the rest to become the village schoolroom. Remains of the division between the two rooms were clearly seen under the sanctuary archway (Plate I). They consisted of a double sleeper wall on which had rested the two wooden partitions, which shut away the twin pillars of the arch. It was probably when these partitions were taken

down in 1858 that the pillars were damaged and the arch had to be rebuilt.

The schoolroom, it is recorded, was also partitioned off from the nave and chancel. It was provided with an external west door, which was a great help in the excavation, although part of the west wall beside the doorcase had been so weakened by makeshift rubble filling that some of it collapsed when the wainscoting was pulled away. A fireplace, constructed in brick, was discovered under the great north window. That explains why this window, which might have given very good daylight to the schoolroom, appeared to be partly blocked in an old picture of the church. This fireplace and its chimney stood quite apart from the position of the later vestry stove which was cleared away from its corner site at the time of the excavation. A small patch of paving, containing two sizes of late-medieval, undecorated tiles, was found a little to the west and north of the room's centre. It suggested that at the time of the school's occupation the floor of this room was still tiled, although, according to Dr Cock's notes,<sup>11</sup> a parishioner recollected after many years that the schoolroom had had a brick floor. However, many loose and fragmentary tiles were found in the schoolroom area and scarcely any bricks other than those in fireplaces.

The vicar's room, east of the archway partition, also had its own fireplace which was found still filled with ash. The plastered wall at the back of it concealed a brick chimney breast directly beneath the north lancet window, which must have been blocked by the flue. Post-medieval fireplaces occupying window recesses may have been more frequently installed than is generally realised. Our excavations in the east end also revealed the base of the little sanctuary's original south wall which you may now see at the foot of the newly built wall. The 1699 alterations had removed this wall to below floor level and had made an extension to the east wall so as to enlarge the room for the vicar by taking in and roofing over what had been an open space. A door was made through to the main sanctuary. Tiles were removed and a boarded floor was put in at the same level as the sanctuary pavement. This operation explains the absence of an upper layer of chalk and the scarcity of discarded tiles in this part of the chapel. It is assumed that tiles were deliberately removed to some other place and that the underlying chalk had been taken out in an attempt to counteract the pervasive damp by dumping the thick layer of sand

<sup>11</sup> Many notes from Dr Cock's researches are in the Cock Collection, kept by The National Trust.

PLATE I



Semi-splayed east lancets.

PLATE II



Early Gothic capital.



Pillar base on pedestal and sleeper wall for double timber partition under the sanctuary arch.

found there. This deposit was made before laying the boarded floor. Today, only the boarded extension forms the vicar's little robing room, amounting to barely a third of the area allocated to the eighteenth-century vicar.

By 1858, the village school had a schoolhouse elsewhere in the parish. The Rev. William Kirby had the old chapel rooms thrown into one again and the damaged arch repaired. The enlarged vestry provided ample room for the choir of men and boys to assemble and for witnesses to congregate when the marriage register was signed. Either in 1858 or 1889 the two fireplaces were covered over by floor boards, which brought the western floor level up to that of the east end. A stove for the whole vestry was installed and a chimney for it built in the north-east corner of the old schoolroom. The pillar bases on either side of the archway, then exposed but a little below floor level, were protected by ugly concrete fenders, which were removed during the excavation in 1985. An organ was introduced into the chapel in 1935 and has its console beneath the chancel's north arch which, until recently, had screens on either side of the organist's seat and a door into the chapel on the east side of the organ.

Fig. 2D shows the plan of the vestry as it was before the excavation. Afterwards, the part of it which had been the old chapel sanctuary was restored to its medieval dimensions and the chapel was re-dedicated by the Bishop of Dover. All the rotten woodwork of wainscotting, floor boards and cupboard has been removed from the chapel, which is now paved with York stone at a lower level allowing the pillar bases to be seen, as they were intended to be. A Charles II altar, suitable in size, if not matching in age, furnishes the restored sanctuary. On the wall behind the altar hangs a coloured photograph, taken in Long Melford Church, Suffolk, of a stained glass composition which represents Our Lady of Pity displaying the epitome of completed sacrifice marked still by evidence of horrendous suffering, as widely apprehended and venerated in medieval Christendom.

## APPENDIX I

### *The Tiles*

Mark Horton  
(drawn by Cecily Lebon)

A substantial group of decorated and plain floor-tiles was recovered from the north chapel excavations. Some plain tiles were found *in situ*, bedded onto chalk. The majority of decorated tiles were found

in a fill layer below this horizon, and probably derive from early clearances of ground within the church. Other decorated tiles were associated with the foundations of a vestry stove conjectured to be about a hundred years old. A similar range of tiles was discovered by Dr William Cock during his restoration of the nave and south chapel in the 1920s; these were later relaid in the south chapel. Apparently, some of them had been deposited in a make-up layer over a burnt level associated with the destruction of the church by the French in 1380. The north chapel tiles could be in a similar stratigraphical position, since there was a discontinuous layer of burnt wood below the chalk bedding in parts of the chapel near the small remaining pavement of plain tiles, but they are more likely to have come from a lower chalk level traces of which were apparent. Alternatively, the detached tiles in the north chapel could have been deposited from elsewhere in the church during the post-medieval period.

The tiles form five groups which have been defined on the basis of fabric, shape and size, technique of manufacture and decoration. These groups probably represent the output of specific workshops or kilns.

#### *Group A*

Square tiles, probably about 120 mm. in extent and 26–29 mm. thick. The fabric is bright red-orange, hard, well-fired but reduced on the upper surface, with a wide range of inclusions such as ill-sorted sand and ground-up fired tile, and numerous air-holes, sometimes laminated. The base is unsanded, the sides have a medium bevel, and the surface decoration is applied by the slip-over-impression method and then covered with a greenish yellow glaze. The decoration is very worn and indistinct.

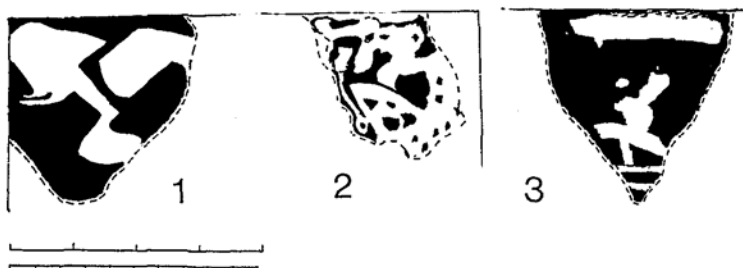
1. Fragment, vair design (one example)
2. Fragment, unclear design (1)
3. Fragment, unclear design (1)

These early two-colour tiles are similar to examples found in north Kent at Canterbury and have been published from Ospringe Hospital (Horton 1979) and Faversham Abbey (Rigold 1968) where they were dated to the thirteenth century. It is interesting that these north Kent tiles reached so far south.

#### *Group B*

Two-colour, square tiles, 114 mm. in size and 19 mm. thick. Bright red fabric, hard with a laminated fracture and well-sorted sand

## GROUP A



## GROUP B

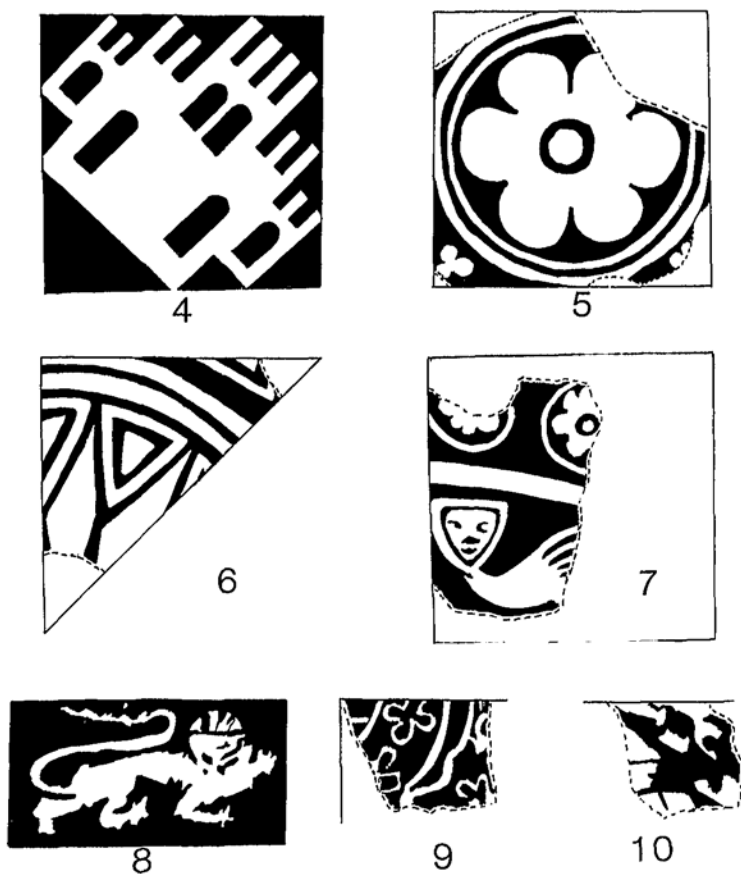


Fig. 4. Floor tiles: Groups A and B.

**GROUP C**

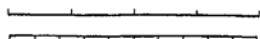
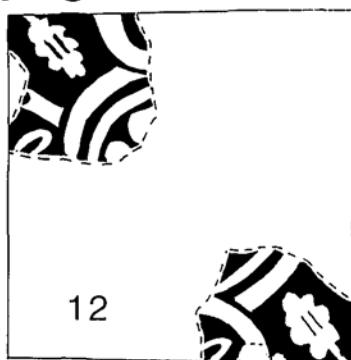
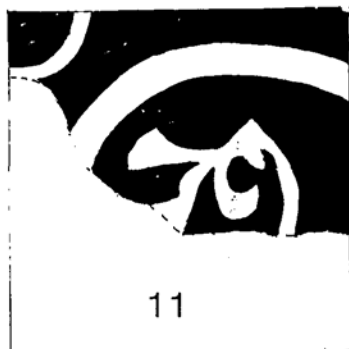
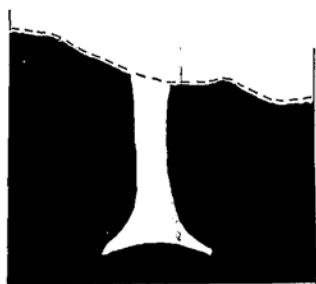


Fig. 5. Floor tiles: Group C.

# GROUP C



18



19



20

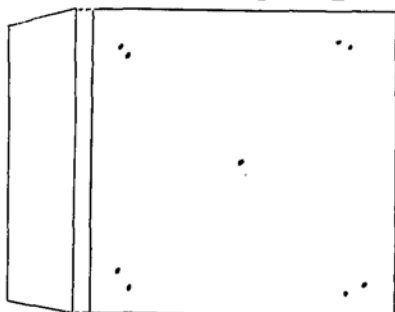


21



22

# GROUP D



24

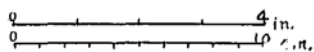


Fig. 6. Floor tiles: Groups C and D.

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inclusions. Sometimes there is a grey core at margins. Unsanded base, with slight to medium bevel. The decoration is applied by the slip-over-impression method, and glaze is in a golden yellow or yellow green.

4. Castle, set diagonally. (1)
5. Sexfoil, set in double roundel with trefoils in corners. (1)
6. Four-tile design, geometric. (1)
7. Eight-tile design. Winged female, with three roundels (1).
8. Rectangular border tile, 114 mm.  $\times$  57 mm. Lion passant guardant. (1)
9. Fragment, interlace and foliage. (1)
10. Fragment, four-tile design. (1)

This group of tiles was made at Tyler Hill, three miles north of Canterbury, where a number of kilns and workshops have been excavated. The Tyler Hill industry dates to the late thirteenth century (Norton and Horton 1981), but these particular tiles are slightly later in date, possibly around A.D. 1300, as they are both thinner and have somewhat simpler designs. Both the thicker and the thinner Tyler Hill products were, however, found at St. Augustine's Abbey (Horton 1988). The Tyler Hill industry had a very wide demand, with examples found not only in Kent, but in London and Essex as well (Drury 1981, 134).

### *Group C*

Two-colour, square tiles found in two sizes; 138 mm. and 124 mm., but all are 13 mm. thick. The very distinctive fabric is orange-red, with a fairly soft texture and laminated fracture, grey core and sometimes grey upper surface. The temper is sand and occasional pieces of siltstone. The edges have a slight bevel and the base is unsanded with grey marks. The decoration is applied by the slip-over-impression method and the glaze is yellow, sometimes greeny yellow. Nos. 11 to 13 are the larger size. Nos. 14 to 23 are the smaller ones.

11. Four-tile design. Cusped roundel with foliage. (1)
12. Interlace, with corner foliage. (2)
13. Roundel, with greenish glaze. (2)
15. Continuous pattern: double saltire between leaves. (1)
16. Bird in roundel. (1)
17. Bird in cusped roundel. (1)
18. Four-tile design: foliage in cusped roundel. (1)
19. Lombardic letter I (1)

20. Four-tile design: star and double roundel. (1)
21. Fragment. (1)
22. Fragment. (1)
23. (Not illustrated). Plain tiles, unslipped, green glaze. One with a diagonal line. Eight other examples.

A comparable range of tiles comes from Bayham Abbey, E. Sussex (Horton 1984, Group F). Here there are examples in four different sizes as well as mosaic tiles. The Appledore tiles have a more modest range; and there is no common design between the two assemblages. However, comparison of fabrics clearly indicates that they all come from the same workshop. Other examples are known from New Romney church, Frittenden (Anon. 1874) and from the earlier discoveries at Appledore itself. On art-historical grounds, these tiles date to the 1330s. It is not known where they were made, but Bayham Abbey itself may be the most likely source. Design 19 is of particular interest as it forms part of an inscription (there are other letter tiles from the earlier discoveries at Appledore) in Lombardic capitals. This may originally have been part of a tiled tomb inscription which is otherwise unknown in south-east England but fairly common in Normandy.

#### *Group D*

Plain square tiles, 122 mm. and 28 mm. thick, with a fine, well-sorted sand and grog temper, pinkish-orange in colour, hard and having an irregular, laminated fracture, sanded base and knife-cut sides, with a larger bevel. On the upper surface there are numerous nail-holes: two near each corner and one in the centre, but these are not always visible.

24. Plain unslipped tiles, with dark green glaze (2)
25. (Not illustrated) Plain slipped tiles with yellow glaze. (8)

The presence of nail-holes in the upper surface suggests Flemish manufacture, and there is much documentary evidence for large-scale importation of Flemish tiles into south-east England in the fifteenth and sixteenth centuries (Horton 1980). But it may be that these tiles which are in characteristic bevel, fabric and shape (cf. Bayham Abbey Group E) were made in Kent or Sussex by migrant Flemish tile makers. A late fourteenth- or early fifteenth-century date seems possible. Very similar tiles, with the same nail-hole layout although with a much smaller bevel, have recently been excavated from Ebony old church site where they certainly date from before c. 1560 when the church was burnt out.

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## Group E

26. (Not illustrated) 125 mm. square: unslipped green glaze (5)
27. (Not illustrated) 125 mm. square: slipped yellow glaze (2)
28. (Not illustrated) 196 mm. square: unslipped green glaze (2)
29. (Not illustrated) 196 mm. square: slipped, yellow glaze (2)

Tiles of this type were found mainly *in situ*, but with some stray fragments also, in the north chapel. The fabric suggests that they are Flemish imports, as does the position of the nail holes. They may date to the fifteenth or more likely sixteenth century.

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*Artifacts and Building Material*

*Pottery*<sup>12</sup>

Several sherds of medieval jugs and cooking-pots, probably dating to c. 1300; others, of seventeenth-century date, come from Bellarmine jugs and two from a Surrey white-ware dish.

Portions of clay pipes were fairly common.

*Glass*

Pieces of window glass, 3 mm. thick and decorated with red paint: probably fifteenth-century.

1. Fleur-de-lys pattern with geometric border.
2. Border as in no. 1.
3. Interlace and foliage.
4. Gothic minims from an inscription.

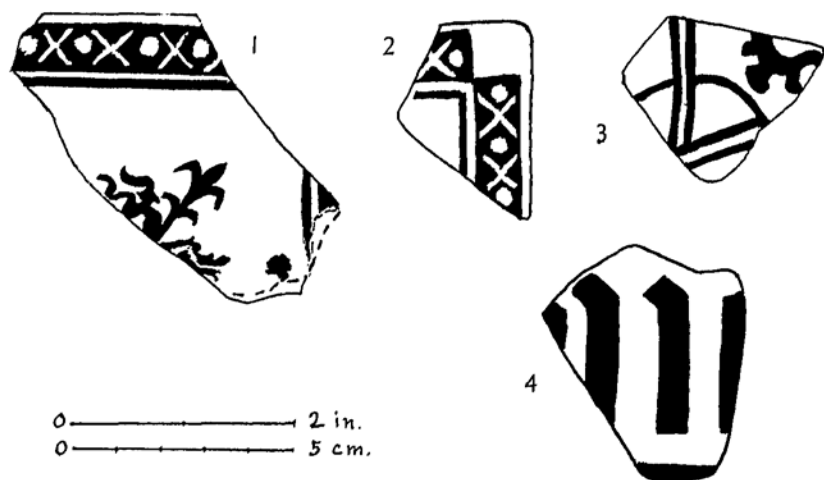


Fig. 7. Painted window glass. 1. Fleur-de-lys pattern with geometric border. 2. Border as in no. 1. 3. Interlace and foliage. 4. Gothic minims from an inscription (All the fragments illustrated are 3 mm. thick and decorated with red paint.)

<sup>12</sup> Mr David Kelly kindly examined and reported on the pottery.

# THE NORTH CHAPEL OF APPLIEDORE CHURCH

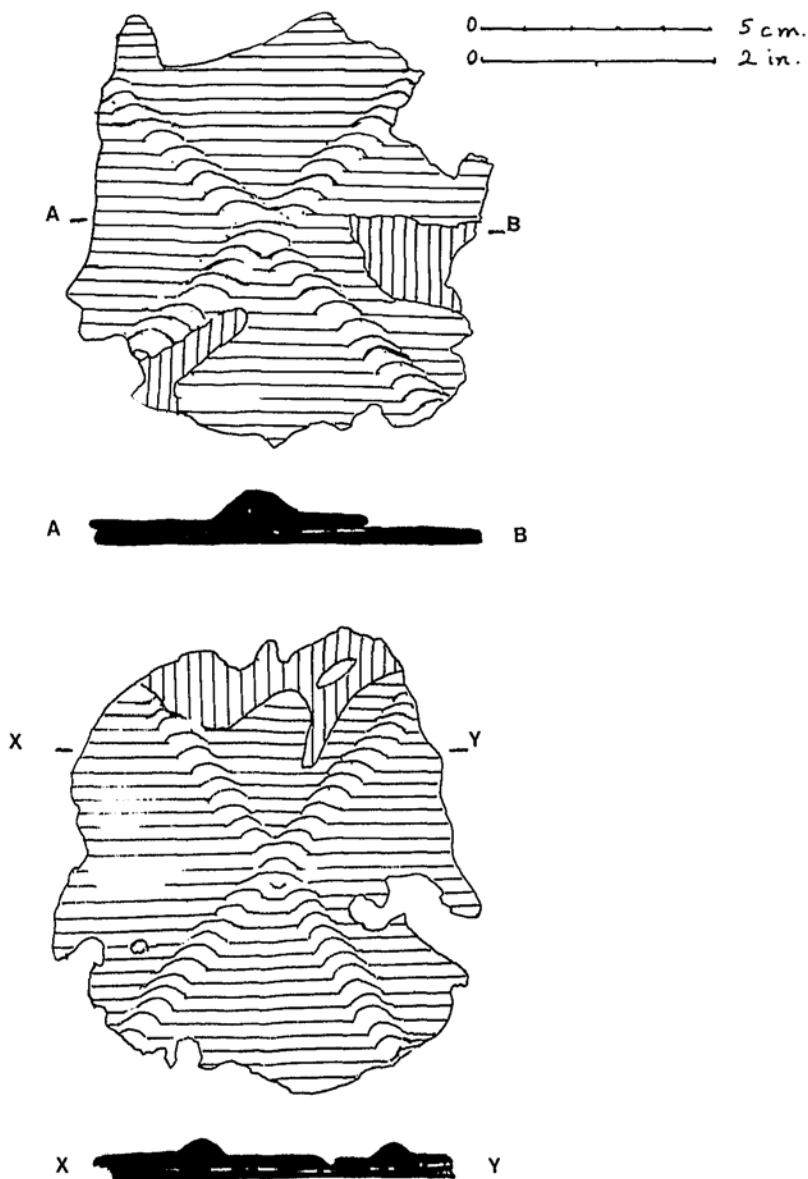


Fig. 8. Two lead castings.

*Metal Objects*

Two flat pieces of lead of irregular outline, each bearing a cross in bas relief on one surface only and each made by two castings which have only partly fused together. Maximum dimensions are 103 mm. and 98 mm., thickness varying between 5 mm. and 14 mm.

A convex lead disc, of 90 mm. diameter, with rim groove and a concentric groove on the top surface 1.7 mm. from the rim. Casual cracks and holes around the centre suggest that this lid-like object is a waster.

A button of copper alloy (diameter 20 mm.) with shank; the 16 lobes around the rim are incised with underlined tripple strokes.

Coins: Silver 6d., 1816  
 Silver 6d., 1966  
 Copper ½d., 1936

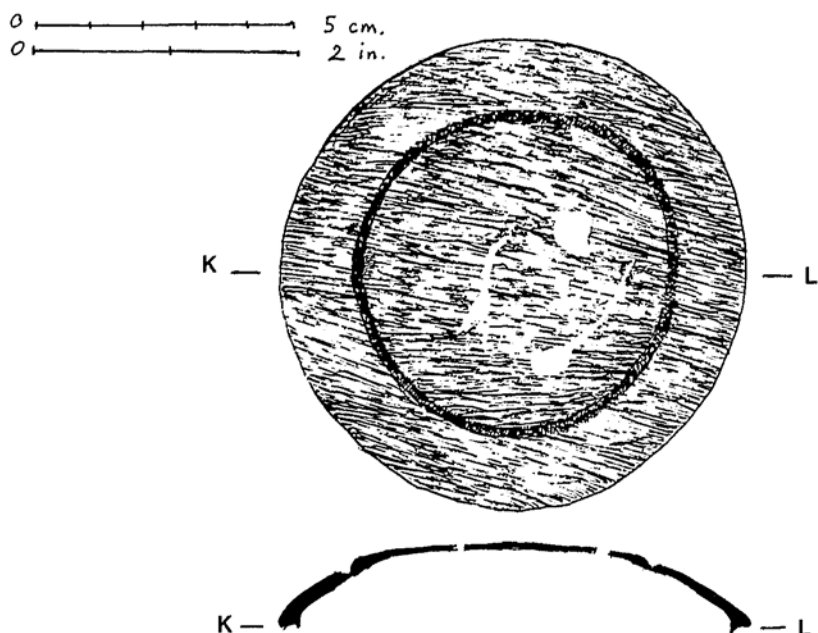


Fig. 9. Lead cap (probably a waster).

## THE NORTH CHAPEL OF APPLIEDORE CHURCH

### *Building Materials*

These include wrought iron nails, oyster shells, a few pieces of carved limestone, crushed chalk and lumps of chalk, mortar, cobblestones and pebbles, ironstone, rotted and charred wood, and slates. The slates are of characteristic, late-medieval proportions: narrow, with peg-hole near the rounded top. Examples of sizes are 240 mm.  $\times$  116 mm.; 192  $\times$  85; and 170 mm.  $\times$  120 mm. They are greenish grey and much laminated.

All the more significant finds described have been deposited in Maidstone Museum. The rest of the material is buried in Appledore churchyard.

### ACKNOWLEDGEMENTS

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