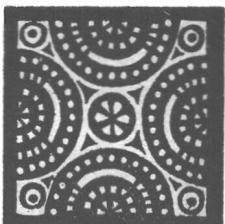
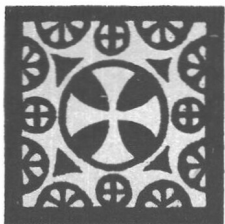


1



3

4



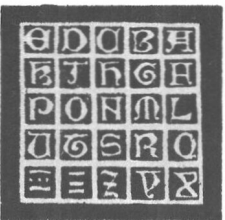
6

7



9

10



12

13



15

16



18

J. WARD. DEL.

17

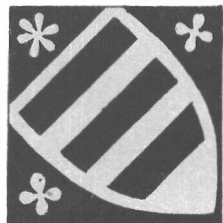
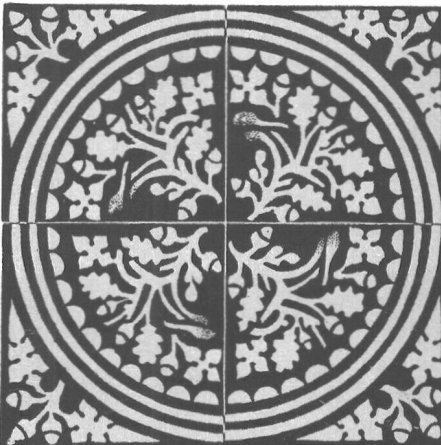
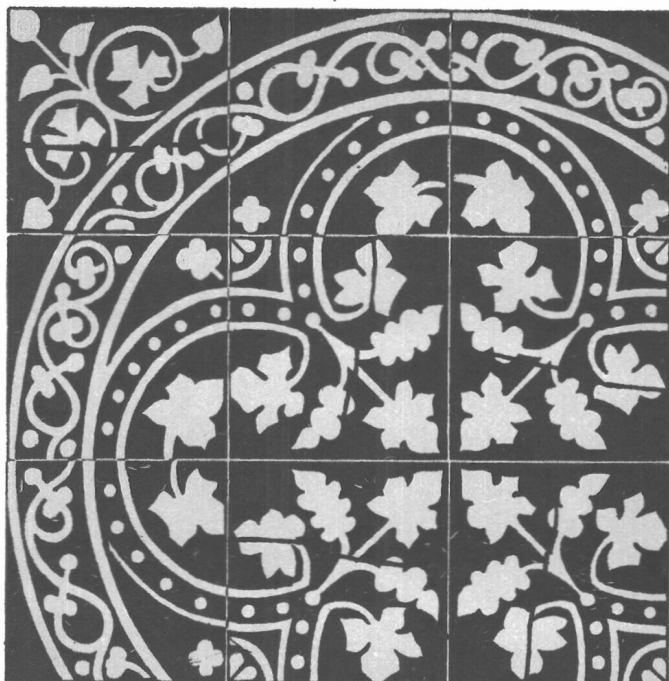
DEMAGE & SONS, 17th DERBY & LONDON.



J. WARD. DEL.

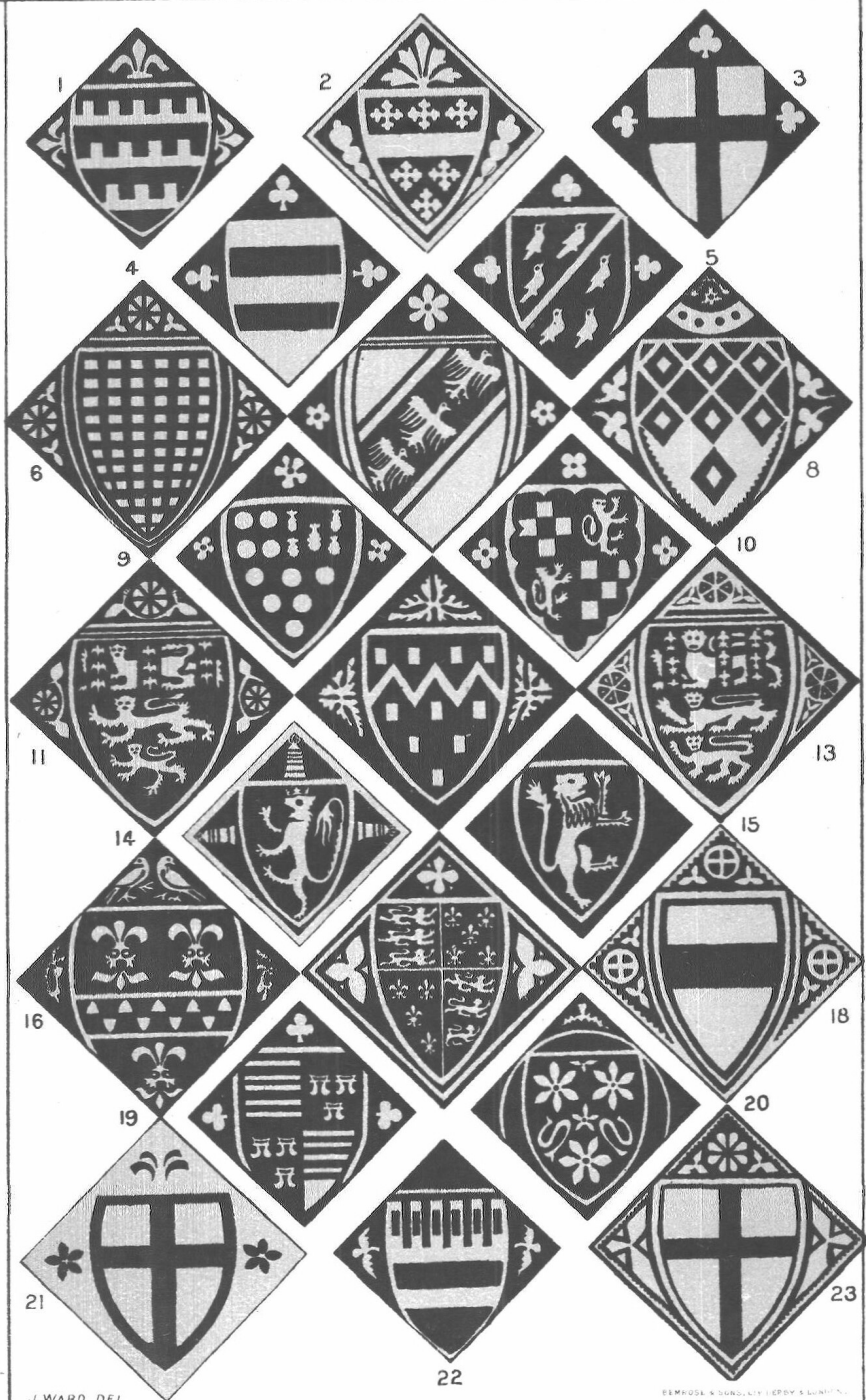
REPRODUCED BY THE DERBY MUSEUM

Derbyshire Encaustic Tiles.



J. WARD. DEL.

Copyright Derbyshire Encaustic Tiles Co. Ltd.



J. WARD DEL.

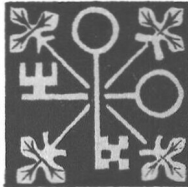
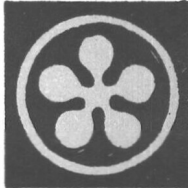
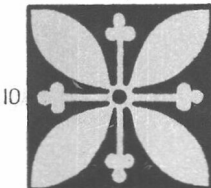
DESIGNED & SOLD BY J. WARD & SONS LTD.

Derbyshire Encaustic Tiles.



2

3



4

5

7

8

9

10

12

13

14

15

17

18

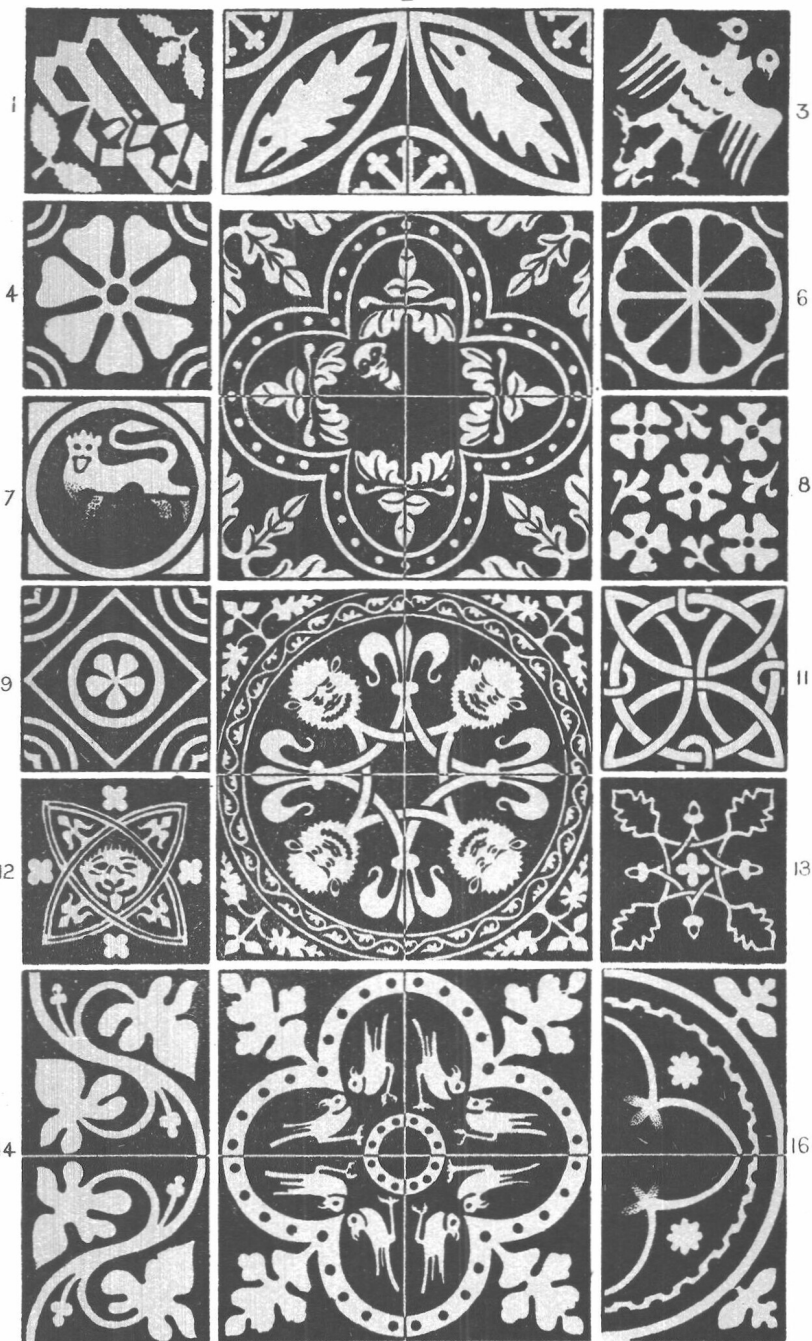
19

16

J. WARD, DEL.

DESIGNED & SOLD BY J. WARD & SONS, LONDON.

2



J. WARD. DEL.

15

BEHREND & SONS, LTD. DERRY & LONDON

Derbyshire Encaustic Tiles.

## Notes on the Mediæval Pavement and Wall Tiles of Derbyshire.

---

BY JOHN WARD.

---



IT is difficult to say whether, in respect to these tiles, Derbyshire ranks high or the reverse amongst English counties. The subject has been but little dealt with and no attempt has been made, so far as I am aware, to catalogue the examples of even a single county. No branch of mediæval art was more utterly lost sight of in the centuries that followed the Reformation ; and none has received a more tardy appreciation in the so-called Gothic revival of the present reign. Even still, simple as they look, they have points that modern skill has failed to re-produce.

As will be seen later in this introduction, it is impossible to study the tiles of any given county to the exclusion of all others, at least, if we are to arrive at results of any great value. For this reason, I shall add to my list the names of places outside our county where the same tiles occur, depending in a great measure upon the interest of members of this Society to make the list as complete as possible.\*

The tiles found during the excavations on the site of Dale Abbey in 1878-9, and now preserved in the little museum there, form the largest and most interesting collection in the county.

---

\* I have tracings of the old tiles of Repton, Newton Solney, Ashbourne, Tideswell, Boulton, Bakewell, and Fenny Bentley for future additions to this paper.

They are briefly described in Mr. St. John Hope's reports in the first and second volumes of this *Journal*, but are not illustrated ; and recently I contributed a series of articles and plates upon them, together with those of Morley Church, to the *Reliquary*. About thirty years ago a kiln containing a large number of tiles was discovered close by the ruins of the gatehouse of this abbey. No record was published at the time ; but in a short notice in the posthumous work of the Rev. Samuel Fox, *The History and Antiquities of the Church of S. Matthew, Morley*, it is stated that " the tiles had been burnt, but had not been subsequently disturbed ;" and that " as soon as it became generally known that the discovery had been made, they were quickly dispersed among those who appreciated them "—not before, however (so an eye-witness informs me), many had been broken up to mend the roads with. It is unfortunate that no drawings of the patterns were made, also that none of the actual tiles are known to be in existence ; so we cannot say more than that the manufacture of the abbey tiles at this kiln is highly probable. The result of enquiries in the neighbourhood points to this kiln having been a tunnel-like brick structure about twelve feet long, and sufficiently wide and high to allow a man to crawl along it. Closely associated with the Dale tiles, as probable products of the same kiln, are those forming the pavement at the east end of the north aisle of Morley Church. In the brief notice upon them in the above history of this church, which includes three excellent plates by Mr. Bailey of the more perfect specimens, we learn that previous to the restoration of 1850 they were dispersed over the floor. In Cox's *Churches of Derbyshire* (vol. iv., pp. 330 and 345) the armorial bearings are identified, and some interesting particulars are given ; and the remark is made that these tiles came from Dale, " only in the sense of having been purchased from the canon's kiln, and were not brought here, as has generally been said, after the dissolution of the abbey." The statement is, I think, a little doubtful. There is a series of small tiles at Morley which, if I mistake not, are quite unconnected with Dale ; and it must not be forgotten that this

north aisle was enlarged out of the spoils, which included the paving materials of the abbey cloister. Would not the extra floor space have required additional tiles?

Next in importance to the Dale Abbey tiles are those of Repton. Most of these were found in 1868, associated with one of the most perfect mediæval kilns hitherto unearthed in England. Fortunately, this discovery received the attention of the late Mr. Llewellynn Jewitt's careful pen and pencil (*Reliquary*, vol. vii.), and from his account we will now take a few particulars. The kiln was found in the "Paddock," a field within the site of the priory precincts. It consisted of two oblong vaults, side by side, each seven feet six inches long, two feet six inches wide, and about one foot ten inches in height. The roofs, which were evidently flat, were supported by a series of arched ribs, constructed of tiles specially shaped for the purpose. Thus, along the sides of these vaults were recesses—the spaces between the projecting ribs; these recesses were sufficiently wide and deep to admit of single piles of the tiles requiring to be burnt. Mr. Jewitt gave their dimensions as  $4\frac{1}{2}$  inches square, obviously a mistake, as the Repton tiles are rarely under 5 inches square; unless, indeed, the kiln was constructed for and *contained* smaller tiles. The brickwork of the interior was much vitrified, and from the presence of charcoal it may be concluded that that substance was the fuel used. The tiles, of which there were several hundreds *within* the kiln, were ready stacked for burning, but were not burnt, consequently were soft and pliable. Unfortunately (for reasons that will be better seen later), Mr. Jewitt's report did not distinguish between the patterns of these unfinished tiles and those of the numerous broken and spoiled specimens found chiefly in the soil above the kiln, which may have been considerably older. The more perfect of the latter were affixed to the wall of the old school-room, until recent alterations necessitated their removal; pending some suitable resting place, they are stowed away in a cupboard in one of the class rooms. Previous to the above discovery, decorated tiles were found from time to time on the site of this priory, notably

during some excavations on the occasion of the visit of the British Archæological Association in 1851. These Mr. Jewitt described and engraved in the journal of that association. More recently (1885), a large number were unearthed during the excavation of the site of the priory church, preparatory to the erection of the Pears Memorial Hall; these, with the numerous carved stones then found, were inserted in a wall upon the site of the north aisle wall, but unfortunately many of them are suffering from the effects of exposure.

At Newton Solney Church the tower area is paved with an interesting series of old tiles. Many of these were found, during the restoration of 1884, to have been used as rubble in the masonry with which the chancel south doorway was built up. The rest, which exactly accorded with these, had long formed the pavement of a summer arbour on Mr. Ratcliffe's grounds; but this gentleman, concluding that they were originally brought from the church, had them removed to their present position.

There are a number of fragments, with a few whole specimens, kept in an aumbry in the "Monumental Chapel" in Ashbourne Church. These have been found from time to time, both inside and outside the church, and although at first sight they look rather worthless, they contain no less than twenty-nine different patterns. The light they help to throw upon our subject is proof sufficient that the vicar's care in preserving these fragments might be widely imitated. A former rector of Fenny Bentley, near Ashbourne, took an opposite course. When the church of this place was restored in 1850, many tiles were found in the rubble of a wall and elsewhere; these were laid in the Beresford Chantry Chapel. A few years ago the screen of this chapel was removed, and the pavement broken up. Many of the tiles were smashed up for concrete, but fortunately some were rescued and removed to Bentley Hall, and are now in the hands of the present rector.

During the disastrous alterations of Wirksworth Church in 1820, many tiles were found, but were soon dispersed, some going to the collection of the late Mr. Bateman at Lomerdale. More were found in 1876, all of which, I believe, went to Mr.



Jewitt's collection. Tiles were also found in 1843 at Bakewell Church, some passing into Mr. Bateman's hands,\* while others were affixed to the floor of the porch, where they still remain. Mediæval tiles are also to be seen in the churches of Tideswell (under the communion table), Cubley, and Boulton.

The tiles of our county are, with very few exceptions, of the usual shape—square. They vary considerably in size, but are rarely larger than  $5\frac{3}{4}$  inches square, and more rarely still, less than 4 inches. There are two prevailing sizes, one having  $4\frac{1}{4}$  inches for its mean, and the other  $5\frac{1}{4}$  inches, intermediate sizes being scarce. In all loose specimens that I have examined, I have found the body-clay to be red, rarely very fine, and with evidence of not having been much worked when in the plastic state. The manufacture is obscure, but it does not seem to have materially changed during the period covered by our tiles, which may be roughly set down as from the latter part of the fourteenth century to the first quarter of the fifteenth. The lower surface is invariably rough and sandy, but the sides, which are always more or less on the bevel, are smooth, and frequently show signs of having been cut into shape by a knife or a wire moving downwards, *i.e.*, from the face to the lower surface, with a slight lateral motion. I think we may conclude that the clay was, in the first instance, rolled upon sand into a sheet about one inch thick, and was then cut into squares of the requisite size, as above indicated.

The ornamentation is more easy to understand. In the first stage, the squares, while still plastic, were pressed with a stamp having the decorative device in intaglio, or in relief. In the former case, the resultant pattern would, of course, be in relief. This variety of tile is known as *embossed*, but it does not appear to have ever been extensively used, and the Derbyshire examples can certainly be counted on the fingers of both hands. The patterns impressed from the other kind of stamp were either simply left as

---

\* The three Wirksworth tiles mentioned in Mr. Bateman's *Catalogue* are still in the Weston Park Museum, Sheffield, but several of the Bakewell tiles have disappeared.

impressed, that is, in intaglio, or were rendered more evident by the introduction into the hollows of a different colour from the ground. When the simple intaglio was intended, the stamp was usually so carved as to impress a pattern of narrow V-shaped grooves—whence the popular name for such tiles, *incised*. In true *encaustic* tiles, the hollows were wider, shallower (rarely exceeding  $\frac{1}{12}$  inch), and flat-bottomed. The usual treatment—at least so far as our county is concerned—was to fill in these hollows with a white clay, perhaps pipeclay. Apparently, the square of clay was allowed to dry, and then it was covered with the white clay in a rather soft condition. This was then scraped off to the level of the face of the tile, which would thus present a smooth surface, having the pattern depicted in a different colour. Such encaustic tiles are appropriately termed, *inlaid*. But in some specimens, notably at Newton Solney, Repton, and Cubley, a mere film of colouring matter takes the place of a definite inlay, so thin that it fails to appreciably level up the hollows, which in these cases were made very shallow. These tiles had two advantages over the inlaid kind—the pattern-colour, being slightly depressed, would allow of its glaze being longer preserved, and the depressions themselves would add strength and richness to the design. The exact method by which the film was introduced is rather obscure. I have noted several instances in which it seems to have been pencilled in, and Mr. Goss, in a private communication, has suggested the name “clay-pencilled” for these tiles. There is, however, little doubt that this was not the usual method. Some plain yellow tiles at Newton Solney and Dale throw a light on the matter. Their body-clay is red, and their surface-colour is produced by a film identical with those just described. Some worn specimens of these tiles disclose that this film was brushed over the surface. Apply this process to the above tiles:—brush a thin white “slip” (that is, clay in a liquid state) over the face of the dried quarry; the watery part is immediately sucked into the body, leaving a film on the surface; then pass over the face a straight scraper—this removes all the film except what lies in the hollows. Such tiles cannot strictly be called “inlaid.” I cannot

think of a better term than *enamelled*, for the film looks like enamel, but technically it is very different from a true one. Sometimes the film is apparently purposely left over the whole surface, when the tile may be regarded as an embossed one in low relief. Indeed, we cannot draw a hard line between these various classes: sometimes the inlay is purposely left out of one of the inlaid type, as for instance, No. 13, plate *A*, which occurs with an inlay at Dale, and without one at Repton. Incised tiles were particularly liable to receive inlays; but as it was usual for these tiles to have a wash of light or very dark slip, the remains of this slip in the incisions when worn off the rest of the surface, are likely to be mistaken for an inlay.

The glazes played a highly important part. Their ever-varying hues altered and mellowed down the pattern, and ground-colours into all manner of yellows, buffs, burnt siennas and tender greens contrasted with rich browns, chestnuts, and chestnut-blacks. We rarely find these old tiles untouched with the effects of age and wear; but when we do, we can form some idea of the rich, varied colouring their pavements must have presented. Herein were they superior to our modern work, which in colour is terribly harsh and uniform, and in design too exact.

The stamps were obviously of wood, for occasionally the impress of its grain (oak, apparently) may be detected in the hollows from which the inlay has fallen, and even showing through the enamel of the other variety of encaustic tiles. Now and again an interval in which the inlay colour is replaced with that of the body may be noticed to cross the pattern; this is caused by a crack or split in the stamp, such as that to which wood is liable when subjected to alternations of moisture and dryness. These dark lines should be borne in mind, lest a particularly straight one be mistaken for part of the design. In a back volume of our *Journal* one of the Fenny Bentley tiles, bearing the arms of the See of Lichfield, is described as "counter-changed per bend sinister." To judge from a tracing, this bend is simply one of these fissures. The stamps varied in size according to the required tiles; but it frequently happened that a small stamp was

used for a large tile, and *vice versa*. Examples will be readily observed in the plates.

The ornamentation of old encaustic tiles is always consistent. No shading gives rise to an impression that any of the details are in relief. The designers believed that the prime requirement or a good pavement was flatness; and so their decorative treatment was flat. When walking upon its delineations of natural objects—birds, beasts and foliage—we do not walk upon pictures; they are conventionally expressed. There is no attempt to disguise its construction: the tile is directly or indirectly the unit of decorative arrangement, which in consequence is geometrical or “set,” and not free or flowing. There is also an æsthetic reason for this: a so-called “set” pattern accentuates the immobility of a pavement, while flowing lines, highly suitable for drapery and hangings, have a weakening effect. Looked at from the standpoint of their decoration, the tiles we are dealing with, whether inlaid, enamelled, incised, or embossed, fall into several more or less overlapping groups. First are those in which the individual quarry displays a device decoratively complete in itself. Nos. 2, 7, 9, plate *A*; 3, *C*; and 12, *F*, may be cited as typical examples. In combinations, these were chiefly used alternately with plain quarries, or as diapers, for which Nos. 10, 13, plate *E*, were especially adapted. Some of the bilateral devices, as No. 3, plate *A*, and all the armorial tiles of plate *D*, are diagonally placed. It is probable that their designers, more often than not, intended these tiles to be laid in fours, so arranged as to display the devices crosswise. So arranged, the fleur-de-lys tiles would have the effect, on a larger scale, of tile No. 5, plate *B*. In the next stage, a device decoratively complete in itself is spread over several tiles, usually a square of four or sixteen. The decorative framework of these tablets usually takes the form of a more or less ornate circle, or quatrefoil, or combination of the two. The angular spaces or spandrels outside the framework are generally filled in with foliage springing out of it, and the field within is also occasionally so decorated, as in the beautiful sixteen-tile tablet, No. 1, plate *C*; but as a rule it is independently treated, as in Nos. 2, 4, 8, plate *B*;

and 10, *F*. To judge from existing pavements, these squares were not usually repeated so as to form large diapers, but were used as panels on a ground of plain tiles, or to fill in the interstices of a trellis of the same. In the next group are tiles or sets of tiles bearing devices decoratively incomplete, through the introduction of some detail that is only completed when two or more of these tiles or sets of tiles are brought together. As a simple illustration, take No. 2, plate *F*. There we have a quarter circle in each angle of the tile: if of a series of this tile we make a diaper, the quarter circles of each will so unite with those of its neighbours as to form circles. Other more elaborate connecting links, as flowers, radiating foliage, and crosses, were also used, examples of which may be seen in Nos. 7, 16, plate *E*, and 5, *F*.

So far, combination can only produce a pattern of independent units—in the earlier mentioned groups, a simple repetition of the same form; in the last, the more pleasing alternation of a greater contrasted with a smaller. In the next groups, the main pattern is continuous or interlacing, and independent forms play only a subordinate *role*. A common framework is the lattice. No. 7, plate *E*, is a good example to the point. In this, it will be noticed that in combination, the bars of the lattice will intersect at the sides across the joints; sometimes they do so at the centres and angles instead. More frequently, the pattern consists of intersecting circles. The amount of their overlays varies, but it usually was such as to divide the periphery of each circle into four vesicas. The pattern can easily be made: all that is necessary is to cover a flat surface with circles rectangularly arranged and touching one another, and then from the centres of the quadrilateral interspaces, to describe another series of the same size. The result will be as above, a series of vesicas with intervening quadrilateral spaces. Although seemingly so different, Nos. 8, 10, 17, plate *A*; 2, plate *C*; and 2, 11, *F*, will, all in combination, produce this pattern. Now reduplicate the pattern by striking similar circles from every point of intersection, the result will be that every vesica is crossed at a right angle by another, as in No. 12, plate *A*. No. 14, plate *F*, is a good example of

ornamentation based on parallel wavy lines. If these lines are placed strictly parallel, the effect is weak ; if the curves of every line are opposed to those of its neighbours, the result is vigorous and handsome. Disposed in a single row as shown on the plate, these tiles make a good border. Tiles made expressly for borders are rather scarce, as most of those of the first group serve the purpose equally well. Nos. 13, 15, plate *A* ; 7, *B* ; and 5, 18, 19, *E*, were obviously made for borders and bands. There is a beautiful wavy border pattern at Repton, which I hope to reproduce in a future instalment of these notes.

It is well known that tiles bearing identical patterns, that is, patterns struck from the same stamps, are often scattered far and wide. For instance, tiles identical with those of Great Malvern are found throughout the adjacent counties, and as far south as Devonshire ; west as St. David's ; and north, as our Newton Solney ; six tracings of tiles in the latter collection having been submitted for comparison with those of the above priory church, with the result that with one exception they were found to be "identical in every respect," and it was claimed that they were products of the kiln discovered there many years ago. Similarly, it has long been known that another series is distributed through the counties of Leicester, Nottingham, and Derby ; and when the Repton kiln was discovered, and with it many specimens of this series, Mr. Jewitt at once concluded that this series was wholly or largely there fabricated, and consequently that Repton was a tile-making centre of considerable importance. But it so happens that between the years 1816 and 1821 no less than four kilns were discovered in the vicinity of George Street, Nottingham, and associated with them was an immense quantity of these very tiles, chiefly wasters. The late Mr. Stretton, of Lenton, from whose MSS. Mr. Godfrey (who has rendered me valuable assistance) has largely quoted in his "History of the Parish and Priory of Lenton," thus summed up in respect to these discoveries :—"This manufactory was in all probability carried on here till the dissolution of religious houses, and it appears that not only this county [Nottinghamshire], but the neighbouring ones, were supplied from it, as numerous devices



from the *same* stamps are to be found in the churches and remains of religious houses of the neighbouring counties of Leicester, Derby, &c., as well as of this." This gentleman had two plates (unpublished) engraved showing twenty of these tiles, and of these no less than fifteen occur also at Dale Abbey, where, as already observed, was yet another kiln. Latterly, through the kind help of the Bishop of Ely, the Rev. Canon Raine, and Mr. Fallow, I am able to extend the range of these Midland tiles to York, Hull, Aldgate in Rutland, and Coventry, at each of which they are in considerable force. It would be interesting to know if at any of these places kilns containing tiles from these stamps have been discovered; and still more so, whether, if such kilns have been found, anyone has set up similar claims for them! But to proceed.

We have so far noticed two series—a Malvern series at Newton Solney, and another series, which was widely spread through the East Midlands, at Dale Abbey. These two series do not overlap in the slightest, that is, no Newton tiles occur at Dale, and no Dale, or rather East Midland ones, at Newton; and the same applies to Cubley, the only other place in Derbyshire where the Newton tiles are found.

We proceed now to Dale. We find that the great majority of its tiles belong to the East Midland series. We find, also, that most of the tiles at Morley, and many at Ashbourne, Repton, and formerly at Wirksworth, belong also to the same series; but at the latter three places we find another series, which elsewhere, so far as I know, is quite absent from the East Midland area. These tiles, which have highly characteristic patterns, are in strong force at Repton, and they occur at Bakewell, apparently unmixed with those of any other series. This Repton-Bakewell series has a westerly extension beyond the bounds of the county, for specimens may be seen at Lichfield, where, again, no East Midland tiles are to be found. Thus, apart from any difference in style, this collation enables us to split the tiles of Repton, Ashbourne, and Wirksworth into two groups, indicating a difference of origin or of age, and each distinct from the Newton-Cubley series. By

a similar process of analysis we can demonstrate the existence of other series at Morley, representatives of which are not found elsewhere mingled with those of the East Midland series. I allude to Nos. 3, 4, 5, 9, 15, 19, 22, plate *D*; 1, 2, 3, 5, 10, 12, 13, 16, 18, 19, plate *E*; and 1, 2, 4, 6, 7, 8, 11, plate *F*. I have not identified these patterns with certainty elsewhere, but several of them are remarkably like tiles at Worcester and Oxford; I think, however, that a careful examination of the actual specimens is sufficient to convince that they belong to more than one series. Similarly, there are a few erratic tiles at Dale—Nos. 21, plate *D*; 15, 17, plate *E*; 14, 16, plate *E*; and several others not shown—all enamelled, that I have not met with anywhere else; apart from these, the Dale tiles all belong to the East Midland series. The tiles of Tideswell and Fenny Bentley, are each alone, so far as our county is concerned; specimens, however, of the former have been found at Croxden Abbey and in Shropshire, and of the latter at Tutbury.

How are we to explain the wide diffusion of some of these tiles, and their presence in different kilns? Were the stamps passed from tilery to tilery? or were casts of them distributed? or did companies of tile-wrights, carrying about with them their stamps and other tools, temporarily settle at the nearest convenient points to where their services were required? The latter, I think, is the most feasible solution. The manufacture must have involved considerable skill and experience, and it is difficult to understand how a small religious house, like that of Dale or Repton, could have required a staff of such artisans. The demand for tiles would be too intermittent—only at such times as alterations or additions were made to the house, or when a chantry was founded at a neighbouring church. The *kiln*, we can understand. It was there for use when tiles were required and the tile-wrights came to make them; besides, the convent might now and again let it for a small sum.

This theory explains why so few of the armorial bearings have any connection with the districts where they occur. This has long been felt to be a difficulty. Mr. Jewitt, it is true, boldly

attempted to localize those of Wirksworth and Repton, thereby implying that they were specially struck for these places. Our ex-editor, assuming that the Morley tiles were made at Dale Abbey, thus explains the difficulty :—" There are others [families] who do not seem to have been connected specially with Morley, but whose arms had been struck by the canons [of Dale] either for particular churches, or else because they were benefactors of the abbey. The moulds would subsequently become part of the ordinary stock-in-trade of the kiln-master [Did religious houses have *kiln-masters* ?], and would be used whenever fresh tiles were required." But Mr. St. John Hope, writing about the same time (1878) upon the tiles of the abbey itself, remarked an "absence of any connecting link between the benefactors of the abbey and the arms of many [he might have said. *most*] of the tiles," and he suggested that "most of the moulds were originally made for the monasteries of Leicester and Thurgarton." He might have added those of York, Hull, Burton, Aldgate, and Coventry; and then have asked how Dale came to be possessed of the stamps of so widely distant places. The theory of a travelling company, on the other hand, fully meets the difficulty, and is in accordance with mediæval usage. By way of example, there are tiles at Dale Abbey bearing the arms of the Cantilupes of Ilkeston (No. 16, plate *D*). These tiles have also been found at Morley, Ashbourne, Wirksworth, Thurgarton, and Rossington, Yorkshire—places with which, so far as I am aware, this family had no connection. Now suppose the canons of Dale had this tile struck off to commemorate the gift of the rectory of Ilkeston by a member of this family in 1386, we can understand how the makers, carrying the stamp with them, might use it again for purely decorative purposes in distant places. Similarly, the fact that the curious heraldic tile with the three bells, No. 14, plate *D*, is found so widely spread as Morley, Dale, Lenton, Leicester, and York, is no disproof of Dr. Cox's suggestion, that it was *originally made* to commemorate John Statham's gift of bells to Morley Church in 1454. But while a ducally crowned lion-rampant was often assumed by the Stathams of Morley after their alliance with the older

family there, it must not be forgotten that other families in these counties, as the Seagraves, bore the same arms.

Beyond the general character of the ornamentation—and I leave my readers to draw their own conclusions therefrom—there is little to serve as a clue to the age of our county tiles. This is not so remarkable, when it is considered that very few of these tiles have been found *in situ*—mere patches of pavement at Dale, so far as I know. But it *is* remarkable that so wide a series as the East Midland should furnish no clue. If the sequence or relative ages of the several series could be ascertained, it would help to lift the veil; but here again is uncertainty. During the excavations at Dale, the remains of two tile pavements, the one above the other, were found on the site of the Lady Chapel: if the excavators can identify the tiles of each, they will render a valuable service, as the lower tiles were, of course, the older. It has been said that incised tiles are older than those in which the design is depicted in a different colour from the ground. This is undoubtedly a mistake: they fulfilled the end of plain tiles, but were richer, yet not so much so as to detract from their value as a ground for the more ornate kind. Size, again, is of little value: the Leicester tiles that bear Dale patterns are almost invariably much smaller than those of the latter place, being  $4\frac{3}{4}$  inches square. Still, a comparison of size, colour, texture, bevel (where possible), etc., might give rise to some good results. By this means, I found that the Dale tiles fall into several well defined groups. Even the large tiles there, that belong to the East Midland series, can be divided into two groups, in spite of the fact that many of the patterns are common to both. The tiles of the one are larger ( $5\frac{3}{8}$  to  $5\frac{1}{2}$  inches), more bevelled, lighter in colour, both externally and internally, more sonorous when struck, and better finished, than those of the other, which rarely exceed 5 or  $5\frac{1}{8}$  inches square. That the latter were made first, is, I think, clear; for instance, the pattern of No. 1, plate B, is common to both groups, but while it is perfect in the smaller and darker tiles, it has a part of the upper right-hand corner of

the shield missing in the others—indicating that in the interim, this portion of the stamp was broken off.

The accompanying plates have been reduced by photography from filled-in transfers of tracings of actual tiles, corrected from blurs and distortions incidental to the process of drying and firing; but care has been taken to interfere as little as possible with the pattern as it left the stamp. When more or less conjecturally restored, it will be duly noticed. The Derbyshire localities are given in larger type.

PLATE A.

*Copied from tiles at Dale Abbey and Morley, where they all occur as inlaid tiles.*

1. Bell with emblems of SS. Peter and Paul. Stamp intended for smaller tile. **Dale. Repton (Kiln). Wirksworth.** Cossington.\* Leicester † (All Saints'). Lenton. Nottingham (Talbot Inn and elsewhere).‡ Thurgarton.§ York (S. Mary's Abbey).

2. Monkeys, piping and dancing. **Dale. Morley. Wirksworth.** Aldgate.|| Burton-on-Trent. Coventry (St. Mary's Hall). Kegworth. Leicester (All Saints'; St. Mary's). York (St. Mary's Abbey)

3. Two birds, regardant. Stamp for smaller tile. **Ashbourne. Dale. Morley. Wirksworth.** Coventry (St. Mary's Hall). Leicester (St. Mary's; All Saints'). Markfield.¶ York Minster.

4. Geometrical design. Stamp for smaller tile. **Dale. Morley.** Aldgate.

5. Inscription—"GLAVDVILE." **Dale. York.**

6. Geometrical, dotted. Stamp for smaller tile. **Dale. Wirksworth.** York.

\* Leicestershire.

† All the Leicester tiles I have personally examined.

‡ Several from the same place, preserved in the Castle Museum, Nottingham.

§ Nottinghamshire: a series of these tiles engraved in the "Journal of the British Archæological Association," Vol. VIII.

|| Leicestershire.

¶ Rutland.

7. Inscription—"GERALD A." Dale. Coventry (St. Mary's Hall). Kegworth. Nottingham. York.

8. Grotesque. A beautifully executed design, suggestive of a character in the mediæval "Feast of Fools." Stamp for smaller tile: corners cut off? Ashbourne. Dale. Morley. Wirksworth. Aldgate. Coventry (St. Mary's Hall). Leicester (St. Mary's). Nottingham. Thurgarton. York.

9. Inscription—"EMMA E." Stamp for smaller tile. Ashbourne. Dale. Aldgate. Coventry (St. Mary's Hall). Leicester (St. Mary's; Trinity Hospital). York.

10. Grotesques; one with monk's head, and the other with a woman's, watching a hare hunt. Corners of stamp removed so as to fit small tiles? Dale. Morley. Repton (Kiln). Coventry (St. Mary's Hall). Evington.\* Leicester Abbey.

11. The Alphabet. The maker of the stamp (intended for small tile) seems to have forgotten, in his zeal to have the letters come out the right way, to reverse the alphabet *as a whole!* Dale. Morley. Repton (Kiln). Tickenhall. Wirksworth. Evington. Hull (Holy Trinity). Leicester (The Abbey; All Saints'; St. Mary's). Nottingham (Talbot Inn, and elsewhere). Ratcliffe-on-the-Wreake.\* York (St. Mary's Abbey.)

12. Fret of two vesicas. Stamp for small tile. Dale. Morley. Wirksworth. Thurgarton. York.

13. Crowned "M," flanked with "A," "A,"—Ave Maria? The colours of the plate should be reversed, the ground being light. Dale. Morley. It occurs at Repton Priory as a light-coloured tile, with the pattern in relief.

14. Geometrical design. Ashbourne. Dale. Morley. Wirksworth. Aldgate. Nottingham. York.

15. The letter "L." Ashbourne. Dale. Morley. Wirksworth. Aldgate. Nottingham. York.

16. Pennant, with letter "R" reversed, and possibly "W" at the foot. Dale. Coventry (St. Mary's Hall). York.

---

\* Leicestershire.



17. Grotesque, similar to No. 8. Stamp for smaller tile. **Dale. Morley.**

18. Fleur-de-lis. Stamp for smaller tile. **Dale. Morley. Wirksworth.** Aldgate. Coventry (St. Mary's Hall). Evington. Harringworth.\* Hoby.\* Leicester (All Saints'; St. Mary's). York?

PLATE B.

*Copied from tiles at Dale Abbey and Morley, where they all occur as inlaid tiles.*

1. Inscription—"REDLINGTON," and arms. Rev. G. Rowe conjecturally restored the York fragments as "Bridlington;" the arms closely resembling those of Gant, founder of that priory. **Dale. Repton (Priory). Wirksworth.** Thurgarton York.

2. Four-tile tablet. Birds within a quatrefoil. The birds shown as leaves in Jewitt's plate, and as dolphins in Bailey's. **Ashbourne. Dale. Morley. Wirksworth.** Leicester (The Abbey; St. Mary's).

3. Shield with five-petaled flower—heraldic? **Dale. Morley.** Leicester (All Saints').

4. Four-tile tablet. King's head within a quatrefoil. Stamp for smaller tile. **Dale. Morley. Wirksworth** Aldgate. Beeby.\* Thurgarton. York.

5. Compartment tile, with fleur-de-lis. **Dale. Morley. Repton (Kiln; Priory).** Burton-on-Trent. Nottingham.

6. Compartment tile, with grotesques, hare, bird, etc., and the arms Beauchamp and Warren. Stamp for smaller tiles. **Dale. Repton. Wirksworth.** Kegworth. Lenton. Leicester (All Saints'). Nottingham (Galbot Inn, and elsewhere). York.

7. Ram, with inscription—"SOL IN ARIETE," with "M," "A," "RC," "IA" (?), in angles. Stamp for smaller tiles. It is curious that while this seems to have been common, the only others known of this series of tiles charged with Signs of the Zodiac

---

\* Leicestershire.

are a Cancer and a Capricornus at Melton Mowbray, and a Pisces formerly at Harrington. **Dale. Wirksworth.** Aldgate. Coventry (St. Mary's Hall). Hull. Kegworth. Melton Mowbray. Nottingham (Talbot Inn, and elsewhere). Ulverscroft.\* York (St. Mary's Abbey).

8. Four-tile tablet. Butterflies within a circle. Stamp for smaller tiles. **Ashbourne. Dale. Morley. Wirksworth.** Aldgate. Leicester (All Saints'). Nottingham. Thurgarton. York (St. Mary's Abbey).

9. Cross, within circle. **Ashbourne. Dale. Morley.** Burton-on-Trent. York.

#### PLATE C.

*Copied from tiles at Dale Abbey and Morley, where Nos. 2, 6, and 7 are enamelled, the rest being inlaid.*

1. Sixteen-tile tablet. The patterns of the inner tiles do not quite fit with the outer, indicating, perhaps, that some of the stamps had been renewed. **Ashbourne** (all, except one of the two side tiles) **Dale** (all). **Wirksworth** (one of the side tiles). Aldgate (corner only). York (ditto).

2. Vesica, with background of vine.† **Dale.**

3. Lion's head and fleur-de-lis, interlacing (alluding to England and France). **Dale. Morley (?) . Wirksworth.** Hoby. Leicester (All Saints'). York (Museum).

4. England, with label of France, for Earldom of Lancaster. Mr. Jewitt's plate has a similar tile for Thurgarton and Wirksworth, but is reversed—intended for the same? **Dale.**

5. Barry of six. Stamp for smaller tile. *Grey of Codnor?* **Dale. Morley. Repton (Priory).** Leicester (All Saints'). York.

6. Four-tile tablet Circles with background of oak. **Dale.**

7. Barry of six. Of similar workmanship to No. 21, plate *D*. **Dale.**

---

\* Leicestershire.

† The natural treatment of the foliage of this tile, and of No. 6, indicates a comparatively late date.

PLATE D.

*Copied from tiles at Dale Abbey and Morley, where No. 21 is enamelled, the rest being inlaid.*

1. Three bars embattled. *Barry of Tollerton, Notts.?* **Dale.** Leicester (St Mary's).

2. A fesse between six cross-crosslets : a common shield throughout England. *Beauchamp, Earl of Warwick.* **Dale. Wirksworth.** Cossington (?). Leicester (All Saints'). Nottingham. York.

3. A cross—heraldic? *Burgh?* **Morley.**

4 Two bars. Stamp for larger tile? **Morley.**

5. A bend between six martlets; reversed. *Furnival, Mounteney, or Lutterell.* **Morley.**

6. Heraldic? **Ashbourne. Dale. Wirksworth.** Aldgate. Leicester (St. Margaret's). Thurgarton.

7. On a bend cotised, three eagles displayed; reversed. Stamp for larger tile? *Mauley.* **Dale. Morley.** Aldgate. Rossington. Thurgarton. York.

8. Seven mascles conjoined with engrailed bordure. *Quinci.* **Ashbourne. Dale. Morley. Repton (Priory). Wirksworth.** Aldgate. Leicester (All Saints'; St. Margaret's). Nottingham. Thurgarton.

9. Ten bezantes, a canton erm.; reversed. *Zouch.* **Morley.**

10 Quarterly, 1 and 4, a lion rampant; 2 and 3, chequy; reversed *Thomas fitz Alan, Archbishop of Canterbury.* **Dale. Morley.** Nottingham (Talbot Inn, and elsewhere).

11. England, with label of France. *Edmund, Earl of Lancaster.* **Dale. Darley Abbey. Morley. Repton (Priory). Wirksworth.** Kegworth.

12 Fesse dancetté, between ten billets. Stamp for smaller tile. *Deincourt, or Basily of Ratcliffe-on-Trent.* **Dale. Morley. Wirksworth.** Thurgarton. Rossington. York.

13. England, with label of France, similar to No. 11. **Dale. Morley. Wirksworth.** Lenton. Nottingham (Talbot Inn, and elsewhere).

14. Lion rampant ducally crowned. *Morley, Seagreave, or Darrell. Dale. Morley. Wirksworth.* Leicester (All Saints'; Trinity Hospital). Nottingham. Lenton. Ratcliffe-on-the-Wreake. York.

15. Lion rampant; reversed. *Luvetot?* **Morley.**

16. A fesse vair between three leopard's faces, jessant-de-lis. Stamp for larger tile? *Cantilupe of Ilkeston.* **Ashbourne. Dale. Morley. Wirksworth.** Thurgarton. York.

17. Quarterly, England and France; reversed. **Dale. Morley. Wirksworth.** Aldgate. Kegworth. Lenton. Thurgarton. York.

18. A fesse. **Ashbourne. Dale. Morley. Wirksworth.** York.

19. Quarterly, 1 and 4, barry of ten, 2 and 3, three water bougets. **Morley.**

20. Heraldic? Stamp intended for larger tile. **Morley.** Coventry (St. Mary's Hall). Leicester (St. Mary's; Trinity Hospital).

21. A cross—heraldic? *Burgh?* **Dale. Repton (Priory).**

22. Barry of six, with label of five points: ornamentation of upper angle worn off? **Morley.**

23. A cross—heraldic? *Burgh?* **Ashbourne. Dale. Morley. Repton (Prior).** Aldgate. York.

#### PLATE E.

*Copied from tiles at Dale Abbey and Morley, where Nos. 15 and 17 are enamelled, the rest being inlaid.*

1. Two birds, addorsed, regardant. **Morley.** Worcester Museum (from Witton), exact?

2. Fleur-de-lis accompanied with crosses-crosslet fitchy. **Morley.**

3. Vairy. *Peverel?* **Morley.**

4. Fleur-de-lis. **Ashbourne. Morley.** Leicester (St. Mary's). Worcester Museum (from Witton), exact?

5, 18, and 19. Examples of a series of letters, one (T.E.)

interlacing. The majority have their corners filled in, as in 5 and 19. Other letters—A, B, C, E, I, L, N, S, T. All at **Morley**.

6. Four-tile tablet. Birds within quatrefoil. Stamp for larger tiles. **Dale**. Leicester (All Saints'—where are also tiles from a *similar* stamp; St. Mary's; Trinity Hospital). Lenton.

7. Geometric: very similar to No. 14 plate. **Dale**. **Morley**. Leicester (All Saints'; St. Mary's; Trinity Hospital). Lenton.

8. Stag couchant. Very beautifully outlined. **Dale**. **Morley**. Thurgarton.

9. Ditto, but not so good. Stamp for larger tile. **Dale**. Leicester (All Saints'; St. Mary's; Trinity Hospital). Lenton.

10 and 12. Geometrical. **Morley**.

11. Four-tile tablet. Queen's head, within a quatrefoil. **Dale**. Lenton. York.

13. Quatrefoil containing four maple leaves. **Morley**. Lichfield, exact?

14. Crossed keys with leaves. **Morley**. Leicester (All Saints'; St. Mary's). Nottingham (Pilcher Gate). York.

15 and 17. Interlacing designs. **Dale**.

16. Four-tile tablet. The arrangement on plate probably not as the designer intended. Oak leaves arranged as cross within a quatrefoil. **Morley**.

#### PLATE F.

*Copied from tiles at Dale Abbey and Morley, where Nos. 14 and 16 are enamelled, the rest being inlaid.*

1. Monogram. Right-way-up? **Morley**.

2. Four-tile tablet, "Vesica Piscis." Conjecturally restored from much worn specimens. **Morley**. Similar, perhaps identical, tiles at Worcester and Exeter.

3. Double-headed eagle displayed. **Dale**. Leicester (All Saints'; St. Mary's).

4 and 6. Flower displayed. **Morley**.

5. Four-tile tablet. Foliage within quatrefoil. Two stamps, both for larger tiles. (a) Upper left-hand pattern, **Morley**.

Hoby. Leicester All Saints'). (b) The other, **Ashbourne, Dale, Morley,**

7. Lion statant. **Morley** (much worn).

8. Roses. Conjecturally restored. **Morley.**

9. Geometrical design. **Dale. Morley.**

10. Four-tile tablet. Lion's heads and fleur-de-lis, alternate and interlacing. Obviously an allusion to England and France. Finely executed. **Dale. Derby (The Friary). Morley. Nottingham (Pilcher Gate).**

11. Interlacing designs, **Morley.**

12. Grotesque head within fret formed by two vesicas. **Dale. Leicester (All Saints'). Nottingham.**

13. Oak leaf and acorn, alternate and interlacing. Although inlaid, the stamp was evidently intended for an incised tile. **Morley. Leicester (All Saints'; St. Mary's). Nottingham (Pilcher Gate).**

14. A bold and effective design from the bitter-sweet. **Dale.**

15. Four-tile tablet. Birds within a quatrefoil. **Dale.**

16. Four-tile tablet. Quatrefoil within circles. **Dale** (very much worn).