

# TWO MEDIEVAL INLAID FLOOR TILES FROM ALL SAINTS CHURCH, COTGRAVE, NOTTINGHAMSHIRE

by

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During 1997 Trent and Peak Archaeological Unit, on behalf of John Cunnington Architects, conducted a programme of archaeological recording within All Saints Church Cotgrave, prior to and during refurbishment works (Elliott & Gilbert 1998, 137). Part of this work included the limited excavation of the floor levels to a depth of 0.45m, which revealed widespread 19th century disturbance and little surviving evidence of earlier floor deposits. However, from amongst the heavily disturbed dark brown sandy loam prevalent throughout the church a total of 77 medieval floor tile fragments were recovered. These consisted almost entirely of plain tiles, both rectangular and triangular in shape, with glazes ranging in colour from brown, black/purple, dark green and yellow/cream. The exceptions were two decorated inlaid tiles: one incomplete, from the east end of the north aisle (Fig. 1a), and one complete, from below the chancel step (Fig. 1b).

Both tiles are of known designs recovered from

other churches (both parochial and monastic) in Derbyshire, Leicestershire and Nottinghamshire. Tile 1a, part of a four-tile quatrefoil design, is well known in the Nottingham district, with examples from Lenton Priory (Godfrey 1884, 228) and St. Mary's Nottingham, and also Beauvale Priory, Nottinghamshire and Dale Abbey, Derbyshire; it also occurs in Leicester at All Saints, St Mary de Castro, and Trinity Hospital Chapel (Parker 1932, design 68). Examples of tile 1b, possibly also a four-tile design, have been discovered at Leicester Abbey and Orton-on-the-Hill church, Leicestershire, and in Nottinghamshire at St Mary and All Saints church, Willoughby-on-the-Wolds, only c9km from Cotgrave church (Whitcomb 1956, design 205). Tile 1a is attributable to the late 14th century (Eames 1980, design 1989), and tile 1b to the 15th century (Whitcomb 1956, design 205).

The two tiles are a small but useful addition to the growing corpus of information on these locally well used designs.

## REFERENCES

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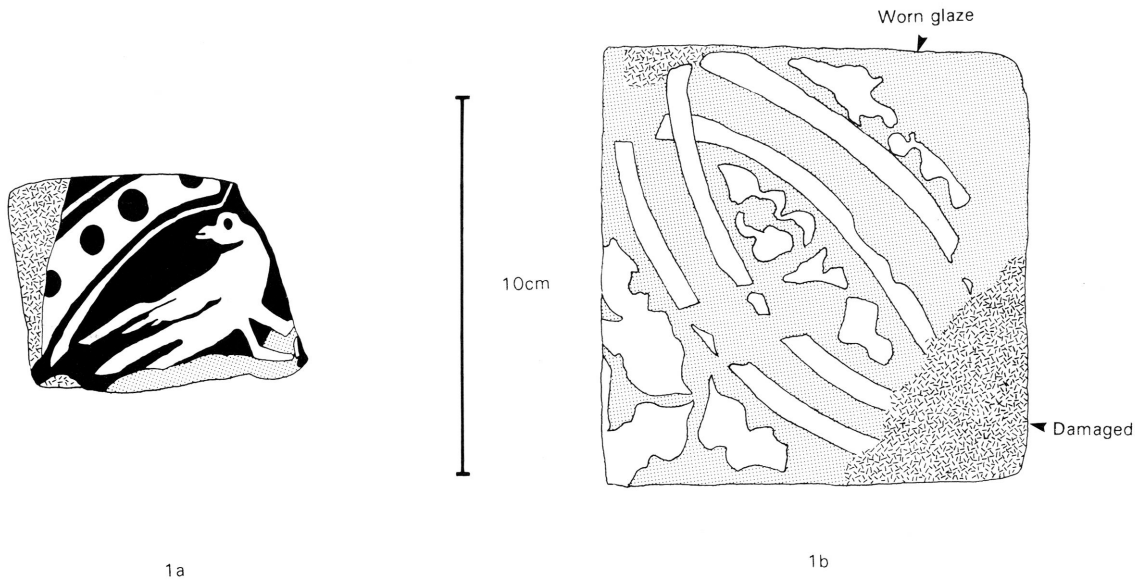


FIGURE 1a: BEQ. Incomplete, 21mm thick, hard, red-brown fabric. Pale brown sandy mortar is on two edges and base. Glaze dark purplish/black, cream inlay. (Complete example for comparison after Whitcomb 1956, design 81).

FIGURE 1b: BEC. Complete, but glaze entirely worn away, cream inlay, red-brown fabric, 113 x 113 x 19mm square, slightly bevelled ( $<7^\circ$ ) sides, sanded base. (Complete example after Whitcomb 1956, design 205).