

## NOTES ON BROUGHTON CHURCH.

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We may reckon that Broughton Church and Castle were built simultaneously in the first decade of the fourteenth century. The Church, in the opinion of an eminent authority, would take the medievalists about five years in building. The chancel may be referred to the third quarter of the fourteenth century, as shewn by the curvilinear work belonging to it. The stone chancel screen remains very much in its original state, save that the cusps of doorway and south side have been cut away. The rood loft must have been of considerable dimensions, the marks in the masonry of window jambs of nave and aisle, and chancel arch, clearly indicate this.

The uniqueness of the east window of the south aisle is noticeable; the foliations terminate in heads, harlequin, &c. It is figured (but not very satisfactorily) in Scott's "Medieval Architecture." The beautiful symmetry (externally) of the west window should also be noted. The south window of the chancel is figured in Parker's Glossary as a good specimen of square-headed Decorated work. The small bracket at the top of the centre mullion (or rather division) is puzzling. The clerestory of nave was perhaps added during the time of William of Wykeham's ownership of the Manor; if not by the Bishop, by his successor in the estate, Sir Tho. Wykeham. Consecration crosses, between twenty and thirty in number, and some mason marks exist on and about the south doorway and porch. The west doorway in the tower is worth observing, if only from the circumstance that of the twenty-six ball-flowers inserted in the moulding, there are not two precisely alike.

The cross-legged effigy in the south-east corner of the aisle is believed to be that of Sir John de Broughton, builder of the church, who died not very long after 1306. His shield has the arms of Broughton, az. a cross engrailed arg. The same engrailed cross occurs on a corbel in the aisle, and on two ledger stones in the church. The whole monument was cleared of several coats of whitewash in 1846 and repainted. The original colours and ornamentation were traceable, but in the renewal the colours are doubtless made too vivid. The arms were discernible in some instances; the MSS. of Ant. Wood gave the rest. They are the arms of Bohun, Earl of Hereford; Weeden or Wedon, co. Buckingham; Herberiour, Segrave, Mohun, Basset, Stafford, Arden, Bereford, Blount. The squirrel supporting the shield, and the dwarfness of the effigy should be observed. That he was not necessarily a crusader is shewn by Mr. A. Hartshorne in his *Northants Mon. Effigies*, p. 119.

The recumbent effigy in plate armour on the north side of the aisle may, perhaps, represent Sir Thomas de Broughton, grandson of the founder, living in 1369 and perhaps till 1377, when the Manor was purchased by William of Wykeham. This effigy was hoisted in the last century to its present position on a Fiennes monument, and suffered rather severely from overscraping in 1846. No colour was traceable on any part of it.

#### THE ALABASTER EFFIGIES IN THE CHANCEL

represent Sir Tho. Wykeham and Elizabeth, his wife. Sir Thomas was really a Perrott, but took the name of Wykeham, as the great nephew and heir of William of Wykeham. He died in 1441, having married Elizabeth, daughter of William Wilkins, of Wilkesis, or Wilcote, of Northleigh, co. Oxon. He had licence to crenellate Broughton Castle in 1405, and it may have been his work rather than the Bishop's to add the clerestory of the nave and the perpendicular window of the aisle. On the helmet the Wykeham crest, a buffalo's head, is traceable, and the renovated portions of 1846 are distinctly noticeable. Whether the mutilations were perpetrated designedly during the Civil War is uncertain. One tradition imputes them to the Cromwellians, another to the Royalists, when Broughton Castle was besieged by them for one day by Prince Rupert and taken by him, but the more probable cause was the construction of vaults too near this monument, causing shafts, tracery, and effigies to collapse. Five out of the six Viscounts Saye and Sele, and many others have been buried near it in the seventeenth and eighteenth centuries, so that it is pretty well undermined. The male effigy is doubtless meant for a likeness, but the frontal corrugations are hardly natural. With regard to the collars, it must be considered remarkable that man and wife should respectively wear the livery collars of the opposing factions of York and Lancaster, the Knight having the Yorkist collar of Suns and Roses, the Lady that of S.S. fastened with three trefoils, with a lozenge for pendant. The origin and meaning of S.S. are still somewhat enigmatical. An exhaustive paper on the subject may be found in the *Journal*, Vol. xxxix, p. 379.

#### THE BRASS IN THE SOUTH AISLE

is that of Phillippa Bishopston (1414), wife of Sir William Bishopston, and one of the daughters and co-heirs of William Wilcotts, by his wife, Elizabeth Blackett, daughter and heir of Sir John Trillow or Trillac, of Castells (otherwise Chastleton), so that the said Phillippa was sister of Sir Tho. Wykeham's wife. The brass is figured in Boutell.

#### THE MONUMENT IN THE SOUTH EAST OF THE AISLE

is reckoned to be that of Edward Fiennes who died 1529. In the so-called restorations of 1846 this monument was scraped throughout. The animals surmounting it are variously called wolves, muzzled bears, wolf dogs, or alants. The tomb may be compared with that of Sir William Fitzherbert, in St. George's, Windsor, and that of Sir Henry Colet (father of Dean Colet) in Stepney Church (1510).

#### THE FIENNES MONUMENT IN THE SOUTH AISLE

on which a "Broughton" effigy rests, is probably that of Richard Fiennes who died 1486, having married Elizabeth, daughter of

Richard Croft, or Crofts, of Chipping, Norton. A shield on the south side is rather puzzling. It has on dexter side Fiennes and Wykeham per fess, on the sinister four park pales points downwards, four park pales points upwards, and thereon a lion passant guardant crowned incised. No such achievement occurs in heraldry. It may be intended for an impalement of the arms of Croft, "a lion passant guardant per pale indented gu. and ermineois" cut by a mason who was ignorant of heraldry.

#### IN THE CHANCEL THE ALABASTER MONUMENT

with a black marble slab on the top is that of William Ist Viscount Saye and Sele, and Elizabeth his wife—1662. Thereon are the arms of Fiennes, Say and Temple. Sixteen of the twenty-four small shields have the coats of Bologna, Filiol, Chanceaux, Jordaine, Monceaux, Say, Eudo, Maundeville, Mamignot, Chenie or Charnells, Battisford, Pepleshan, Wykeham, Perott, Trillow or Trillac, Champneys; eight shields are blank. This Viscount Saye and Sele played a prominent part in the troublous times of the seventeenth century and has his character described in many a page according to the bias of the writer. In "*Mercurius Britannicus*," he is said to have "sparkled many glimpses into the consciences of all that were near him and enlightened more places besides Banbury." Whitelock speaks of him as "a person of great parts, wisdom, and integrity, though he ran with the times." Clarendon considers him to have been extremely ambitious, and "for many years the oracle of those who were called Puritans in the worst sense, steering all their counsels and designs." Still on the Restoration he was made Lord Privy Seal. The bag in which the seal was kept now hangs on the paneling of the stone-vaulted dining-room of the Castle. After the death of the King Lord Saye and Sele turned from Cromwell with abhorrence, and retired to Lundy Island. It is not exactly the province of archaeology to investigate the character of men, but we may refer to Anthony Wood for his appreciative opinion of the monument which covers the resting-place of the first Viscount. Wood writes: "After Lord Say and Sele had spent eighty years mostly in an unquiet and discontented condition; had been a grand promoter of the rebellion, which began in 1642, and had, in some respect been the promoter of the murder of King Charles I. did die quietly in his bed, but whether in conscience I cannot tell, April 14th, 1662, whereupon his body was buried in Broughton Church among the graves of his ancestors, and had over it, soon after, a rich and costly monument erected, more befitting a hero than a rebel."

The defence of his character by Lord Nugent must not be lost sight of. He says (*Memorials of Hampden*, ii, 28) that Lord Saye and Sele's "appointment to the Privy Seal, under Charles II, was obtained and held without taint or suspicion of change of principles, and, as far as can be traced, without any of those unworthy compliances which have cast a shade over the memories of many who only transferred their services from the commonwealth to thrive in office under the restored King; and whose inconsistency, under change of times, it was ever the inclination of their new master to display rather than to assist them in disguising." And Green (in the "*History of the English People*," p. 605), writing of the office of Privy Seal being given to Lord Saye and Sele, mentions the fact that of the thirty members of the Privy Council, twelve had borne arms against the King.

## DISTEMPER WALL PAINTINGS.

A small one of the crucifixion—white on dull red ground on the west side of the westernmost pier between nave and aisle.

On the north wall of the nave traces of painting are discernible—the one facing the south door, St. Michael weighing souls; the easternmost is that of St. Christopher (see Keyser's "Mural Decorations" p. li. and *Archæological Journal* *passim*). As to the weighing of souls see J. G. Waller *Archæological Journal* xxxiv., and Keyser p. xlvi.

On the north wall of the chancel paintings are traceable. There are four compartments :—

1. (Uppermost) a tonsured figure kneeling (with legend) before a representation of the Conception or the Nativity. The legend runs—  
 "leuedy for pi ioyzes fve led me pe wey of clene . . . or,  
 "Lady, for thy joys five, lead me the way of clean " life. The lettering appears to be of the fifteenth century.

2. The resurrection of the Virgin. The square-shaped tomb and the points of the angels' wings are the parts most easily made out. For the various accounts written on this subject, see Nichols on the Prayer Book, and F. Meyrick in Smiths' Bible Dictionary ii. 268.

3. A semi-obliterated female figure in an aureole representing the Ascension of the Virgin in the act of casting her girdle to St. Thomas who is in an expectant attitude below. For an account of the legend see Mrs. Jameson in her "Legendary Art" i. 227.

4. An ovate representation of the Virgin surrounded by an aureole full of eyes—either the Assumption or the Coronation.

As to the seven joys and those which are frequently omitted to reduce the number to five, see *Archæological Journal* xxxvii. 207.