

subject. Messrs. Bullock and Gandy (the cabinet-makers, of Liverpool,) restored the screen, and the work was entrusted to Mr. Bridgens, the sculptor, known to antiquaries by his valuable etchings of the carved work at Sefton church. The parts which exhibit the greatest freedom are restorations in plaster coloured over. I may mention that Mr. Roberts is arranging his very valuable notes, and, as a history of a curious house, and a very ancient and important family, I hope he may be induced to give them to the public.

The Norries retained Speke till Thomas, only son of Edward Norris, dying without issue, his cousin Mary succeeded to the property. This Mary, in 1736, married Lord Sidney Beauclerk, fifth son of the first Duke of St. Albans'. His grandson (son of the well-known Topham Beauclerk) transferred the property to the family of Watt, who at present own the property. The present occupier (Mr. Brereton of Liverpool) well deserves, and I am sure will receive, the cordial thanks of the company for the kindness with which he has thrown open the house to us, as he well merits the thanks of all friends of archaeology for the care he has taken of so valuable an edifice.

[The following Papers were read at the meeting of the Archaeological Association, held in the Town Hall, in the evening. They are reprinted from the Journal of the Archaeological Association. The Wood-cuts illustrating the first Paper have been kindly lent by the Council of the Association.]

I.—ON CERTAIN CHURCH BRASSES IN CHESHIRE AND LANCASHIRE.

By J. G. Waller, Esq.

Although in this part of England monumental brasses are much less numerous than in those counties on the eastern coast, yet amongst them are at least three of a very interesting character, if not even unique examples. Two of these, now under consideration, are monuments to members of the same family, well known in the counties of Cheshire and Lancashire, where its several branches have resided for many centuries.

The first monument to be noticed, being the earlier in date, is that of Roger Legh and wife, in Rivers Chapel, St. Michael's, Macclesfield. This brass is much mutilated, the figure of the lady being altogether gone, and is very coarse and rude in execution. It consists of the kneeling figures of a gentleman and six children, in the long gowns then worn by civilians; an inscription beneath, in Latin, states that Roger Legh deceased 4th November 1506; and Elizabeth, his wife, 5th October 1489; a label from the mouth of the principal figure has on it, "a damnatione perpetua libera nos Domine;" one corresponding from the female figure, which is preserved in a drawing, Harl. MSS. 2151, British Museum ran thus:—"in die judicii libera nos Domine."

But the most interesting feature, the only one which renders this monument of any value, is the curious representation which appears above the heads of the figures. Here we have exhibited an altar on which is a chalice and missal; before it kneels a figure in the triple crown, a nimbus around the head, and vested in the priestly habits worn at the celebration of the mass. Behind the altar is the figure of the Saviour arising out of a sepulchre, the hands uplifted as displaying the wounds of his passion.

This is a representation very common in missals, and well known to ecclesiastical art, but not found, except in the present instance, on monumental brasses. The subject has reference to a passage in the life of St. Gregory the Great, which is given in old missals on St. Gregory's day, and is often illustrated both in MSS. and in early printed copies.

It is called St. Gregory's Mass, or St. Gregory's *Pity*, and is an illustration of one of those numerous legendary stories of miracles performed in confirmation of the doctrine of transubstantiation. It is thus given in the quaint English translation of the Golden Legend:—

"It happeth that a wydowe wente to bryng every sonday hoostes to syng masse wylth shold on a tyme be houseled and communed. And when Saint Gregory shold give to her y^e holy sacrament in saying, Corpus Domini nostri, etc., that is to say, the body of oure Lorde Jhesu Cryst kepe you to everlasting lyf, anon thys woman began to smyle tofore Saint Gregorie, and anon he wythdrew his honde, and remysed the sacrament upon thaulter. And he demanded her tofore the people why she smyled, and she said because y^e brede y^t I have made with my proper hondes thou namest y^e body of oure Lorde Jhesu Cryst. Anon Saint Gregory put himself to prayer wylth the people, for to praye to God that hereupon he wolde shew his grace for to conferme oure byleve. And whan they were rySEN from prayer, Saint Gregorie sawe the holy sacrament in figure of pyece of fleshe, as grete as the lytull finger of an honde, and anon after by the prayer of Saint Gregorie the fleshe of the sacrament turned in the semblaunce of bread as it had ben tofore. And therewylt he houseled the woman, whych after was more relygyous, and the people more ferme in the fayth."

It will be observed that the treatment of the subject is not literal, and some might object on this ground against it being the legend illustrated by the design. On this head, however, there can be no doubt; the frequent occurrence of the illustration, side by side with the story in illuminated missals, puts this point at once at rest. In fact the subject was always treated symbolically, the artists following a general rule; the chief object being to show, in the most palpable manner, the miraculous proof of the church's doctrine of the real presence in the Eucharist: not a literal rendering, which, in fact, presents artistic difficulties, and would be less impressive on the uneducated minds to whom such representations were addressed. A very interesting piece of sculpture, representing the same story, was discovered at Stoke-Charity Church, Hampshire, but a short time since, and of which an engraving is here given, from a drawing made by

our indefatigable correspondent Mr. Baigent, of Winchester, to whose active zeal the Association is much indebted. The variations in the treatment of the subject from that of the brass at Macclesfield, are, that Saint Gregory is represented as a bishop only; his mitre is deposited on the altar, and he holds in one hand the chalice, and in the other the consecrated host. Opposite to him is the figure of an attending priest, and behind the figure of the Saviour is a piece of drapery, held by two angels issuing from heaven, doubtless intended for the *sindon*, or fine linen, in which our Lord's body was enwrapped. The book on the altar still retained some letters of the word "corpus" when the drawing was taken. This of itself would have been a clue to the story. The same subject, in sculpture, is to be found also in a chantry chapel of Exeter Cathedral; it is much defaced. In this the figure of the unbelieving woman is introduced, and behind the figure of the Saviour are the cross, crown of thorns, and the other implements of the passion. A very elaborate design is also extant from this story, by Albert Durer. The literature of the middle ages abounds with tales of the miraculous host, all having the same intention—that of conversion of unbelievers to the doctrine of the real presence. One of the most celebrated paintings by Raffaele in the Vatican—the Mass of Bolsena—is from a similar legend, the circumstance supposed to have taken place in 1263; the substance of which story is, that a priest of doubtful faith was convinced by drops of blood issuing from the consecrated wafer. Before leaving the consideration of this monument, the inscription beneath the representation must demand a short notice. It is as follows:—

"The pardon for saying of 5 Pater nosters and
5 Aves and a crede is 26 thousand yeres
and 26 days of pardon."

The announcement of pardon for saying prayers for the deceased is very commonly found on monumental brasses, but never before has the promised reward been of so liberal a character. In the earlier examples, those of the thirteenth and fourteenth centuries, a very common form of inscription appears, in which *forty days of pardon* is promised to those praying at the tomb. This occurs so frequently that it seems to have been the most usual term. An instance is found at Cobham, in Kent, in



the monument of Lady Joan Cobham, date early in the fourteenth century. It runs thus:—

“ Dame Jone de Cobham gist ici
Dieu de sa alme eit meroy,
Ki ke pur se alme priera
Quaraunte jours de pardoun avera.”

About this period very many similar ones occur; but the largest amount of “pardon” vouchsafed appears on a small brass, having two demi-figures, in Heylesdon Church, Norfolk, where ten years and *forty days* are granted. This is an unusual instance, and the date of the monument is about the close of the fourteenth century. Roger Legh died, as before stated, 4th November 1506; eleven years later, viz., on the 31st October 1517, Martin Luther affixed to the church door of All Saints' in Wittemberg his celebrated ninety-five propositions against pardons and indulgences. The abuse of them had much earlier attracted attention. Every reader of Chaucer must be familiar with the character of the pardoner, “with pardons from Rome al hote;” the late date, therefore, of this monument, being at the very period of the greatest abuse of the doctrine of indulgences, may account for its extravagance. This brass is noticed in a tract entitled “A View of Popery taken from the Creed of Pope Pius IV,” by Joseph Burroughs, London, 1735. It appears at that time to have been in the same mutilated condition, for in describing it he mistakes the remaining figure for a female, which error is repeated in Mr. Ormerod's History of the county.

The brass to the memory of Sir Peter Legh and lady in Winwick Church, Lancashire, now demands our attention. It is fixed against the east wall of a chantry chapel in that church, having been removed from its original position on the floor. It consists of two figures, an inscription at their feet, an escutcheon of arms above their heads, and around the whole is a fillet with the mortuary inscription, having at the corners the symbols of the evangelists. The figure of the lady, on the left side, represents her habited in a close-fitting robe of ermine, not reaching below the knees, without sleeves, worn over a gown which reaches to the feet, and confined at the waist with a girdle, from which, depending by a chain, is a pomander of goldsmith's work. Hanging from her neck by a similar chain is a cross of St. Anthony, of rather large dimensions. On her head is a stiff veil, and she also wears an emblazoned mantle, on which appear the arms of Haydock and Croft.

It is, however, to the knight's figure that our attention is particularly required, for there is not another similar example extant, nor is it easy to find analogies wherewith to compare and illustrate it. He is habited in the complete armour of his time; but his head is bare, and exhibits the tonsure of a priest, and over his armour he wears the chasuble or vestment used at the celebration of the mass, and consequently the most sacred of those used in the Roman Catholic service. On his breast is an escutcheon of arms, containing in the following order,—“Haydock, Legh,—Ashton, Molyneux, and, parted per fess., Croft and Butler.”

Now, the point of interest is evidently that which presents the two-fold insignia of the priest and knight in combination, and which would doubtless have afforded room for many a learned guess and disquisition, but for the inscription at the feet of the figures, which informs us, that after the decease of Ellen his wife, he was consecrated a *priest*, and died the 11th of August 1527. It is singular that the other inscription, beginning "Orate pro animabus," speaks of him only as "Sir Peter Legh, knight;" but in legal proceedings, of which many appear in the Pleadings of the Duchy of Lancaster, he is constantly styled "*knight and priest*." The rest of the inscription informs us, that Ellen his wife was the daughter of Sir John Savage, who died 17th of May 1491, and was buried at Bewgenett. Thus Sir Peter survived her thirty-six years. A transition from an active military life to that of holy orders is by no means uncommon; and in the middle ages many a hero terminated his life in a cloister. To the latter a peculiar value was attached—even to be buried in the monastic habit was held of singular advantage to the departed soul. Pope Clement the Fifth remitted the fourth part of all sins to those buried in the habit of a *friar*, and this popular superstition was loudly denounced by the early reformers. Conington Church, Huntingdonshire, supplies us with the only monument analogous to that of Sir Peter Legh in this country. It is a very interesting recumbent effigy of the early part of the fourteenth century, and represents the figure of a knight in complete armour of chain-mail, over which he wears the habit of a monk. His coif of mail peeps from beneath the hood, and his hands are covered with mittens of the same from beneath the sleeves of his frock. This early monument has no inscription to elucidate the reason of this combination; but we may well imagine that, like Sir Peter Legh, the deceased closed his life as a humble servant of the church. Dugdale, in his *History of Warwickshire*, gives an inscription in Latin, to Daniel Blacford, who died the 25th October 1681, aged fifty-nine. It is not stated whether he was in holy orders; but the following inscription, which is in English beneath the Latin one, is an apt illustration to the foregoing remarks:—

"When I was younge I ventured life and blood,
Both for my kinge and for my countrey's good;
In elder yeares my care was chief to be
Souldier for him that shed his blood for me."

If we would seek further analogies, we must go to the tombs of the prince-bishops of Germany. The union of the temporal and spiritual authority in one individual was not unknown to this country, as in the case, until very lately, of the bishops of Durham; and many a time could the history of border warfare and the Scottish wars, give proofs of these dignitaries laying aside the cassock for the mailed hauberk, and donning the helmet for the mitre. Nor was it unusual in the middle ages to find instances of the *church militant* in those not possessing the united jurisdiction; for as late as the battle of Flodden, on the Scottish side, the Archbishop of St. Andrew's, two bishops, and four abbots were among the slain. At Baden-Baden is a monument to Frederic,

bishop of Utrecht, who died in 1517; it is of bronze, and represents the bishop in complete armour, over which he wears a cope, and on his head the mitre. There are many in different parts of Germany, but this will be sufficient to mention as an example. But in these monuments the meaning is of course very obvious—the peculiar jurisdiction before alluded to is symbolized upon the monument to their memory, in the most direct and palpable manner; and in so far they differ materially from that of Sir Peter Legh and the effigy at Conington.

It is not the purpose of the present Paper to enter into the family history of Legh; Mr. Ormerod's admirable history of the county enters fully into that matter, and to that work we refer all those who may wish to seek information respecting it. It may, however, be remarked, how the name of Peter has constantly been handed down from generation to generation to the representatives of the estates of Legh of Lyme, that branch of the family to which Sir Peter belonged. The estate of Lyme or Hanley was granted to Sir Thomas Daniers by Edward the Black Prince, for his gallantry at Cressy, and his daughter and heiress married a Sir Peter Legh. Roger Legh belonged to a branch distinguished as "Legh of the Ridge."

Among the monuments of the Molyneux family in Sefton Church, is one which particularly demands the attention of the antiquary and historian,—the brass to the memory of Sir William Molyneux, ancestor to the Earl of Sefton, and one of the most redoubtable heroes of Flodden-field. To the antiquary, the points calling for notice are portions of the armour of the knight, which at this time had been disused for two hundred years, in fact, had been superseded by those improvements in defence which followed the introduction of plate-armour.

The monument, which is unfortunately mutilated, consists of three figures, that of the knight and his two wives. In the costume of the latter there is nothing remarkable beyond what is ordinarily found at the period. Above the head of the knight is an escutcheon of arms, containing the bearing of Molyneux,—a cross *moline*, in allusion to the name,—the crest, a peacock's plume and two emblazoned banners, one of which is nearly gone. Over the heads of the ladies have been arms on lozenge-shaped shields,—one of these is lost,—they contained family bearings of his two wives. At the feet is another achievement, containing twelve coats, those of Molyneux, Garnet, Villars, Keiton, Elliot, Thweng, Holland, Heyton, Haydock, Dutton, Thornton, and Miss Hull; beneath which is the motto: "En droit devant." The inscription, written in not inelegant Latin, is as follows:—"Guilielmus Molineux miles dominus de Sefton, ter adversus Scotos regnante in Angliâ Rege Henrico Octavo in prelum missus fortiter se gessit, maxime vero apud Floydon, ubi duo armorum vexilla Scotis strenue resistentibus suâ manu cœpit. In pace cunctis charus amicos consilio egenos eleemosinis sublevavit. Duas uxores habuit, priorem Janam Richardi Rugge in comitatu Salopie militis unicam filiam, et heredem ex quâ Richardum, Janam et Annam: posteriorem Elizabetham filiam et heredem Cutberti Clifton armigeri, ex quâ Guilielmum, Thomam,

et Anam genuit. Annos 65 vixit hic, in spe resurrectionis cum majoribus requiescit, anno Domini 1548, mense Julij."

By this we learn that he was thrice in battle against the Scots, bearing himself bravely, but chiefly at Flodden, where he took two standards or banners with his own hands from the enemy. It next comments upon his domestic virtues and his charity,—tells us he was twice married, had six children, and died at the age of 65, and now reposes with his ancestors in the hope of the resurrection, in the year of our Lord 1548.

It is now, then, that your attention must be directed to the peculiarities in the figure of Sir William Molyneux. He is in complete armour, the general aspect of which is that worn in England down to the reign of James I. The peculiar features are, that his breast plate is emblazoned with the *cross-moline* of his arms, a circumstance most unusual: his head is protected by a coif of mail, in the fashion of the thirteenth and fourteenth centuries, and he wears a very ample skirt of the same, reaching to his knees, and, from its appearance, it is not unlikely to be a complete hauberk; but, without presuming to judge upon this point, which may be questioned, we will confine our observations to the coif. This is, in all respects, the same as that worn in the thirteenth and fourteenth centuries, covering the head, neck, and chest.

Now, the question for our solution, is the reason for this singular departure from the ordinary costume of the time. We may be quite assured, that these monuments do present to us, in most instances, the actual array of the deceased; and we must also take into consideration the fact, that monuments are often intended to commemorate with the individual the most important event of his life. This is evidently the case in the instance before us, and we may, therefore, suppose that, at least, the monument presents us with the very appearance of Sir William as he went forth to the field of Flodden, and not, as a matter of course, his ordinary military equipment, or one at all common at his time. May we further conjecture that, as the breaking out of the war with the Scots was sudden, and the king abroad with a large army, that the precipitate array might have prevented the complete arming of both knights and retainers? If the contemporary ballads on the subject do not altogether indulge in poetical licence, such was the case.

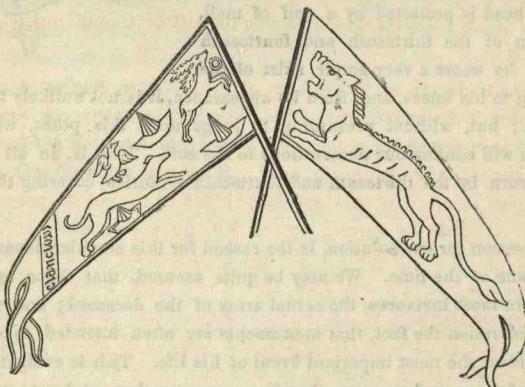
"Then every lord and knight each where
And barons bold in musters met,
Each man made haste to mend his gear,
And some their rusty pikes did whet,



Some made a mell of massy lead,
 Which iron all about did bind;
 Some made a helmet for the head,
 And some their grisly gisarings grind.
 Some made their battle-axes bright,
 Some from their bills did rub the rust,
 Some made long pikes and lances light,
 Some pike-forks for to join and thrust."*

We may, not unnaturally, ask, then, if the appearance of Sir William may not be accounted for by his having arrayed himself in portions of the armour of his ancestors, preserved in his ancestral halls, to meet the exigence of the occasion?

Of the two banners taken by Sir William, the Earl of Huntley's alone remains on his monument, the other being broken away. It represents on a field, *gules*—ships or galleys,—*argent*; a falcon rising, *or* between a stag in his course and a greyhound running, *or courant-argent*; in the point, the cri-de-guerre or war-cry, *clang-tout*. In the draught at Herald's College, this is read *clang-toye*. The monument, doubtless, is the more correct authority; it has been explained as signifying "call all," or *clamez tout*. This does not appear satisfactory, as it is founded on an erroneous reading.



The other banner is also delineated at Herald's College, from which we are enabled to present its blazon. It represents, on a field, *gules*, an heraldical tiger, running, *or*. At present we are unable to state to what chieftain it belonged.

It is greatly to be regretted that the whole of the interesting series of monuments in Sefton Church have not been preserved with more religious care. The brasses have especially suffered from neglect and indifference; but it is to be hoped, that the increasing knowledge of the value of these records of the past will, for the future, assist in their preservation.

* Weber, "Flodden Field."