

# Monumental Brasses in Somerset

## PART XIV

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BY ARTHUR B. CONNOR, F.S.A.

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### HUTTON

*I.—John Payne, esq., effigy in armour with livery collar, and wife Elizabeth, 1496; inscription above the effigies; plates of four sons and seven daughters and four shields. On the floor of the chancel. (Plate II.)*

The effigies are turned towards each other. The male effigy measures  $30\frac{1}{8}$  by  $9\frac{1}{8}$  in. John Payne is represented as clean-shaven and bare-headed. His long hair, reaching to the shoulders, is cut straight across the forehead. His hands are bare. The Tudor badge of a portcullis hangs from a livery collar, from which the white metal or colouring-matter has perished. His armour consists of a collar of mail, breastplate, to which on the right a lance-rest is fixed; pauldrons of equal size, that on the right with two overlapping plates below, that on the left with one; skirt of four lames, from which hang three tassels with inturned edges over a skirt of mail; knee-pieces with plates above and below; and broad round-toed sabatons with large spurs with no protecting rowels. The sword hangs diagonally behind the legs from a narrow belt, while the pommel and hilt of the dagger appear from behind the right hip. The feet rest on a dog which lies on a grassy mound.

The female effigy measures  $29\frac{1}{8}$  by  $9\frac{1}{8}$  in. Elizabeth Payne wears the kennel head-dress with plain lappets and the hair in a snood at the back of the head; a close-fitting gown cut low and square at the neck with ample skirt and tight sleeves with large fur cuffs. Fastened by a large buckle a girdle hangs loosely, ornamented with a trailing pattern of leaves, ending in a long metal tag. Her feet rest upon a mound.

$9\frac{3}{4}$  in. below the male effigy is a plate showing four sons, 6 by  $5\frac{1}{4}$  in. They wear their hair like their father, and long plain gowns with loose sleeves. Under their mother's effigy a plate  $5\frac{1}{2}$  by  $8\frac{1}{2}$  in. shows seven daughters. They wear small butterfly head-dresses and close-fitting gowns low at the neck.

At the corners of the slab are four shields of lead 5 by  $4\frac{1}{8}$  in.

Top dexter and bottom sinister ;—(*gu.*) *three crosses botonny (arg.)*—Payne.

Top sinister and bottom dexter ;—Payne impaling *quarterly 1 and 4, (gu.) a cross lozengy (arg.)*—Stowell 2 and 3. *az. three bends (arg.)*—Martyn.

The inscription is unusually placed  $2\frac{1}{4}$  and  $2\frac{1}{2}$  in. above the effigies between the two top shields. It measures  $2\frac{3}{4}$  by  $20\frac{3}{4}$  in.

It consists of three lines in black letter :

**Hic iacet sub lapide marmario Johes payne de hutton  
Armiger**

**Et Elizabeth vxor ei' qui quidem Johes obiit v<sup>o</sup> die Augusti.  
A<sup>o</sup>ni M<sup>o</sup>ccccxxxxv<sup>o</sup> quor' aiabz ppiciet' de' Amen (scroll)**

The brass lies in its original slab on the floor of the chancel. It is rarely that a brass consisting of so many component parts is found intact. This one is in perfect condition. The whole composition measures  $62\frac{1}{2}$  by 33 in.

John Payne appears to be the first of his family of whom any record is extant. His will is given in *S.R.S.* xvi, 334–5, 4th August 1496. I, John Payne, of Hutton, in the county of Somerset, esquire, make my will in this manner :—I bequeath my body to be buried in the chancel of the parish church of Hutton, before the high altar. Item, I bequeath to the wardens (*custodibus*) of the said parish church 10 marks and 60 oaks. Item, to the Cathedral Church of Wells, 10s. Item, to the church of Lokkynges, 3s. 4d. To the church of Bledone, 3s. 4d. To the parish church of Yppehull, 5s. To the church of Weston, 3s. 4d. To the church of Kywestoke, 5s. To the church of Worle, 3s. 4d. To the church of the Blessed Mary of Banewell, 6s. 8d. The church of Shepeham, 5s. Item, I bequeath to Thomas Payne, my son, one cross of gold, and all my utensils pertaining to my body. Item, to Agnes Payne, my kins-



woman, 5 marks. Item, to John Payne the younger, my kinsman, 4 li. Item, to the church of Axebrigge, one burgage with the barn (*orrio*) adjacent, to pray for me. The residue of my goods not bequeathed I give and bequeath to Elizabeth my wife, William Oldmixon and John Payne the elder, whom I make my executors.

Item, I will that my executors aforesaid shall provide a man prudent and discreet, and of good conversation, to celebrate in the church aforesaid for the space of two years, for me and the souls of my ancestors, in honour of the Holy Trinity.

These being witnesses: Robert Stowell esquire and William Poxwell.

Proved 28th January 1496, and administration committed to the executors.

John Payne married twice. His first wife was Marian Horsey. His second wife, the lady represented on the brass, was Elizabeth, daughter of Robert Stowell and his wife Elizabeth, daughter of Sir William Wadham. She died in 1536, having married, after John Payne's death, Sir John Kelloway, Kayleways, or Cayleway. Her will is dated 20 October, 1526, but it was not proved until 31 January 1536-7. It is given in *S.R.S.* xix, 257-8. [15 Porch.]

Dame Elizabeth Cayleway, widow, of the parish of Hutton in the county of Somerset. To be buried within the chauncell of the parish church of Hutton, or ells within such a place as it shall please God at the time of my departing out of this transitory world. To the high awter of the said parish church of Hutton for my offeryngs and tithes negligently forgotten 3s. 4d. To the reparacion of the said church 40s., or ells to the use of the said church as my sonne Thomas Payne shall think best to Godds pleasure and my soule helth. To the monastery of Mynchyn Bucklonde 6s. 8d. To the charterhouse of Wittam, 6s. 8d. To the mother church of Wells, 3s. 4d. To my doughter Mary a ryng of golde with a stone therein, a crosse of golde with foure litell perles, and a flatt pece of silver. To the howse of Worspryng, 5 marcs.

Residue: To my sonne Thomas Payne all my goodes moveable, etc. (executor).

Witnesses: Thomys Hanson clerk, my goostly fader, chosen at this present tyme and notary publique, John Tylly, and William Yong. Proved January 30th, 1526.

The brass is illustrated in *The Seaboard of Mendip*, by Francis A. Knight, 369, and the male effigy in gilt on the cover.

The tablet high on the west wall of the south aisle, in memory of Nathaniel Still, with effigies of himself, his wife, son and



Joh: payne filius laudis marie magis Johes pater de hutton zimmerer  
 Elizabetha uxor ei om: annuam Johes obiit d: die Augusti  
 dñi m: cccc: lxxxv: quare magis pater de hutton



HUTTON

John Payne and his wife, Elizabeth, 1496  
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four daughters, mentioned by Knight as a brass, is an incised slab of touch. He was the son of Dr. John Still, Bishop of Bath and Wells, who bought Hutton Court from Nicholas Payne in 1604. He died in 1626. By marriage with Nathaniel Still's daughter, the manor passed to the Codringtons.

*II.—Thomas Payne, esq., 1528, in armour, and wife Elizabeth, foot inscription; eight sons and three daughters, all kneeling; four shields, two of which and a Holy Trinity are missing. On the north wall of the chancel at the back of a table-tomb. (Plate III.)*

Slightly recessed into the north wall of the chancel a table-tomb of black marble has no device upon it, but is grooved at the front edge chamferwise as if for an inscription. There are, however, no rivet-holes. A freestone arch, wide and flat, with blank shields at the apex and in the spandrels, forms a canopy over it. Let into the wall under the arch, which it does not fill, is a smooth grey stone much split, 26 by 32½ in., into which the brass plates are inserted. The engraving is very crude.

The effigies, which face each other, kneel at separate prayer desks, on which lie open books.

Thomas Payne kneels on a tasselled cushion with a lozenge pattern, a dot in each lozenge. His face is clean-shaven; his head and hands bare. His hair reaches to just below the ears, and is cut straight across the forehead. His armour is similar to that of his father, although so much later in date. The skirt of lames consists of three overlapping plates, and he wears no dagger.

Elizabeth Payne wears the kennel head-dress, the front lappet ornamented with a lozenge pattern like that on her husband's cushion. There appears to be an inner frill framing the cheeks. The back lappet is turned back showing a spotted lining, which may be intended for ermine. She wears a close-fitting gown, with full skirt and sleeves tight on the upper arm, but very full and hanging on the forearm, showing the tight sleeves of an under robe with frills at the wrist. The bodice is cut low and square, showing a pleated chemisette, above which a narrow collar is clasped by a small round brooch. Round

the waist a girdle, clasped by a rose, ends in an acorn-shaped pomander pot.

The eight sons are represented on a rectangular plate  $7\frac{1}{2}$  by  $6\frac{1}{2}$  in., kneeling behind their father. The background is cut away behind their heads. They wear long gowns with deep fur collars and very full sleeves.

The three daughters kneel behind their mother on a rectangular plate,  $6\frac{3}{8}$  by  $5\frac{1}{2}$  in. The background is only partially cut away, between the second and third and behind the third. Their heads are bare, with long flowing hair parted in the middle. Their costume is like their mother's, but plainer and without the chemisette.

In the centre above the effigies there is an indent which evidently held the pictorial representation of the Holy Trinity,  $5\frac{7}{8}$  by  $4\frac{1}{4}$  in.

Over and under the plates of children were four shields. Those on the sinister side are lost, and a small piece is broken off from the top sinister corner of the bottom dexter shield.

It would be interesting to know the reason for the augmentation to the Payne shield.

Top dexter : (*gu.*) *three crosses botonny (arg.), on a chief (az.) two escallops (or)*,—Payne, impaling the dimidiated shield of Stowell (i.e. the first and third quarters)—(*gu.*) *a cross lozengy (arg.)*,—Stowell, above (*az.*) *three bends (or)*—Martyn.<sup>1</sup>

Bottom dexter : Payne impaling (*sa.*) *a bend nebuly (arg.)*.

The tinctures of the coat last described are taken from the Visitation of 1573.<sup>2</sup> The foot inscription measures 4 by  $15\frac{3}{4}$  in. It consists of three lines in black letter :

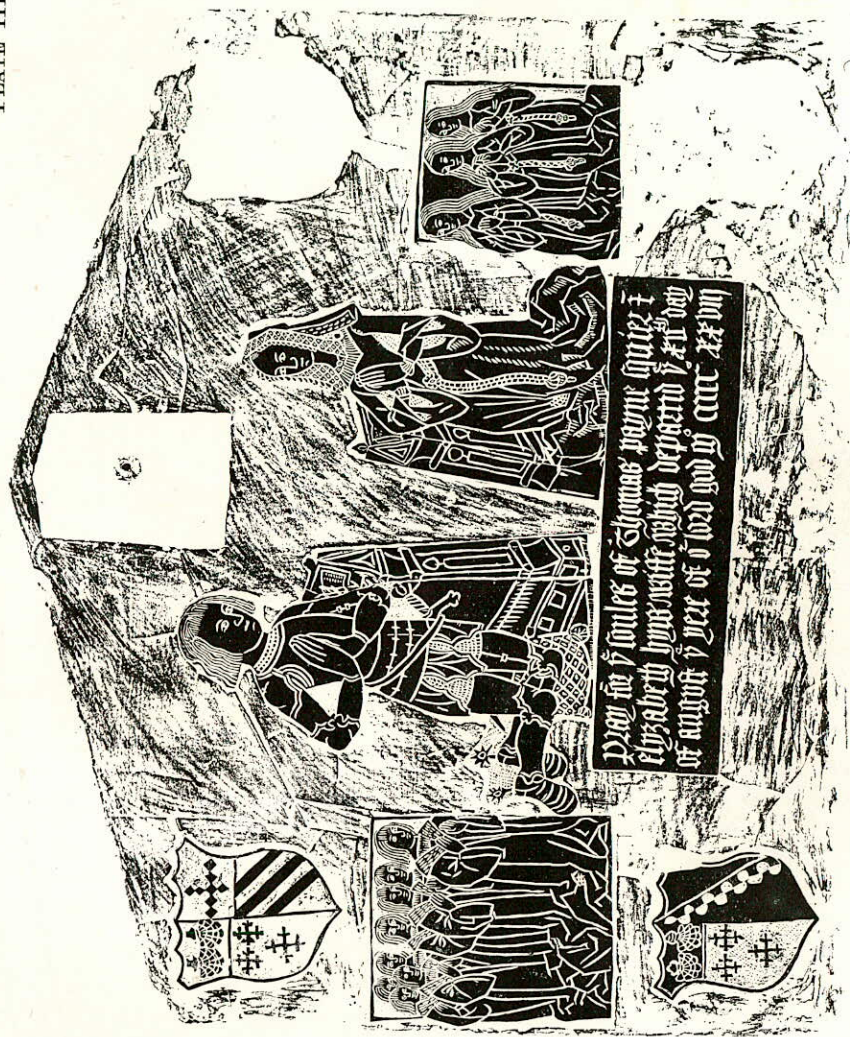
Pray for y<sup>e</sup> soules of Thomas payne squier t  
elyzabeth hys wiffe which departid y<sup>e</sup> xii<sup>th</sup> day  
of augbst y<sup>e</sup> yere of o<sup>r</sup> lord god M<sup>o</sup>cccc<sup>o</sup>xxviii.

The wife of Thomas Payne (d. 1528) is stated to have been Elizabeth Lovell. Of his children there are records of the following : John Payne, senior, who married Agatha, daughter

<sup>1</sup> The three bends of Martyn are variously blazoned as *argent* and *or*. On John Payne's brass they are represented by lead, and are therefore intended for *argent*. On Thomas Payne's brass they are of brass, the usual way of figuring *or*.

<sup>2</sup> *Visitations of Somerset*, 1531, 1573, p. 60.





HUTTON

Thomas Payne and wife Elizabeth, 1528

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of Hugh Mallet of Enmore, and died 1576; John Payne, junior, who had a son, Christopher Payne; Thomas Payne, who married Margaret, widow of John Kenne, and d. 1583; Nicholas; George; Agnes and Dorothy.

I.P.M. at Bruton, Somerset, 25 Sept. 20 H. VIII. 1528. Thomas Payne, senior, of Hutton, Somerset. Moiety of Hutton manor, land in Uphill, Weston and Wedmore, Banwell, Rolleston, Locking, Shipham. On 1 July 1528 he enfeofed them to John Choke, Sergt.-at-Law, John Whiting, Roger Bluet, Hugh Egerton, John Kenne, Thomas Michell, Esquires, James Hadley, John Cave, John Payne, Gentlemen. Thomas Payne and Elizabeth, his wife; his daughter, Dorothy. He died 14 August last. Thomas Payne, his son, aged 17.<sup>3</sup>

#### WELLS, ST. CUTHBERT'S

*I.—Effigy kneeling at a prayer-desk with inscription; Francis Hayes, 1623, aged 34. Rectangular plate in marble frame on the south wall of the south aisle. (Plate IV.)*

The brass, which is crude, and perhaps of local workmanship, is engraved on a rectangular plate,  $12\frac{3}{4}$  by  $10\frac{7}{8}$  in. The whole surface retains the original gilding. In the upper part, 7 by  $10\frac{7}{8}$  in., Francis Hayes is shown kneeling to the dexter on a tasselled cushion before a prayer-desk on which is an open book. On the floor is a tessellated pavement; overhead a canopy like the tester of a four-post bedstead with winged cherub-heads at the corners, and looped-up curtains.

Francis Hayes wears a turned-down ruff, his hair short, and small pointed beard and moustache. A cloak with broad lay-down collar reaches to the knees, hanging straight at the back; but the right side is wrapped round the figure, and is apparently pinned up on the left side. Under it are seen the buttons of the front of the tunic, lace cuffs, and full breeches with a plain band above the knee, jack-boots and spurs. A sword hangs diagonally from the left hip.

The lower part of the plate,  $5\frac{3}{4}$  by  $10\frac{7}{8}$  in., holds the inscription of ten lines in Roman capitals:

<sup>3</sup> Brown's MSS., XV, 553-5.



NEARE VNTO THIS PILLER LYETH  
 INTERRED THE BODIE OF FRAVNCIS  
 HAYES, LATE OF THIS CITTE GENT'.  
 WHOES TRVLIE VERTVOVS LIFE &  
 PIOVS DEATH, GAVE ABVNDANT CAUSE  
 BOTH OF LOVE & SORROW TO HIS RE-  
 MAYNINGE FRENDIS ; HEE DEPARTED  
 IN ASSVRED HOPE OF A IOYEFVLL RE  
 SVRECTION THE 4 DAY OF SEPTEMBER  
 A<sup>O</sup>DñI 1623 OF HIS AGE 34

The brass plate is enclosed by an elaborate marble frame, of a creamy hue, on a ground slab of black touch. It consists of an entablature with narrow moulding of alternate gilded squares below. Under this a flat white slab bears, incised in gilded Roman capitals, the words,

MEMORIÆ SACRVM  
 D . O . M

on either side of which, on a small square panel, with borders gilt, is a rose of red and gold. These panels cap the supporting flat pilasters which form the side of the frame. On these are various coloured devices in low relief framed in gilt ;

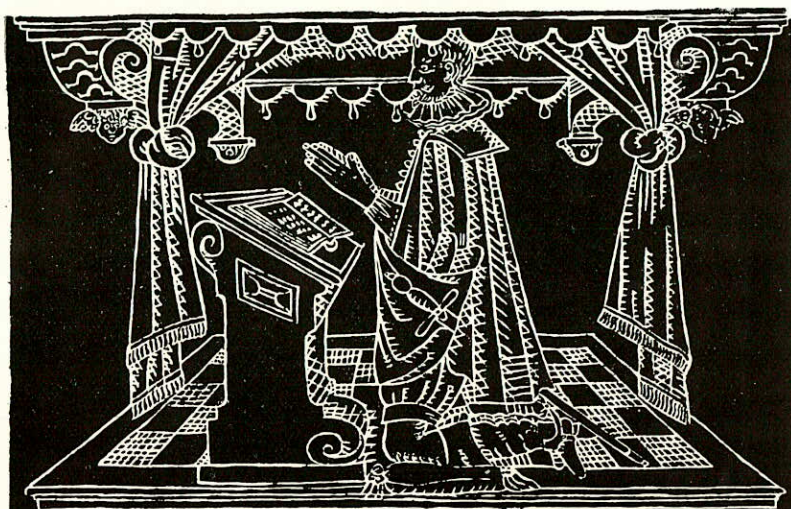
*Dexter side* : Gilded ribbon, which ties the items together, and ends in a tassel ; fruit red and purple ; skull ; fruit ; book red with gilt edges ; fruit ;

*Sinister side* : Gilded bow, with fruit as above ; hour-glass gilt, with flaming torches reversed placed saltire-wise ; cross-bones with fruit, in the centre of which is a pineapple ; pick and spade silver set saltire-wise with fruit red and gold, and green leaves ; terminating tassel.

The whole stands on a moulding of marble, under which is a plain panel of black, flanked by roses as above.

Above the entablature is a shield surrounded by a garter, supported by strap-like scrolls with gilded borders, and tied by a gilded bow between green leaves. The painted shield contains—*Quarterly*, 1 and 4, (or) a sun in splendour (gu.), Hayes. 2 and 3, (arg.) a chevron between three coots (sa.), Southcote, co. Devon.

Below the frame on a black ground is another painted shield



NEARE VNTO THIS PILLER LYETH  
 INTERRED THE BODIE OF FRAYNCIS  
 HAYES, LATE OF THIS CITTIE GENT.  
 WHOES TRYLIE VERTVOVS LIFE &  
 PIOVS DEATH, GAVE ABVNDANT CAUSE  
 BOTH OF LOVE & SORROW TO HIS RE-  
 MAYNINGE FREND'S; HEE DEPARTED  
 IN ASSVRED HOPE OF A IOYEVLL RE-  
 SVRECTION THE 4 DAY OF SEPTEMBER  
 A° DNI 1623 OF HIS AGE 34.

WELLS, ST. CUTHBERT'S

Francis Hayes, 1623

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surrounded by strapwork between two small brackets. It bears the quartered arms of Hayes and Southcote, impaling (sa.) three swords in pile points in base (arg.) hilts and pommels (or.)—Paulet.

Francis Hayes appears to have been the son of Thomas Hayes of Wells and Margaret Southcote (?). He married Margaret, eldest daughter of George Paulet of Goathurst and Elizabeth, daughter of Edward Paulet of Goathurst.

II.—*Inscription ; Rebecca, wife of William Sever (mercero), 1727. On the floor of the crossing between the nave and the tower. (Here illustrated.)*

HERE  
LIETH REBECCA  
THE WIFE OF M<sup>R</sup>  
WILLIAM SEVER OF  
THIS CITY (MERCER)  
WHO DIED THE JJ<sup>TH</sup>  
OF DECEMBER 1727  
AGED 23.

WELLS, ST. CUTHBERT'S  
Rebecca Sever, 1727

Inscription of eight lines in large Roman capitals on an oval plate,  $19\frac{1}{2}$  by  $15\frac{1}{4}$  in.

HERE  
LIETH REBECCA  
THE WIFE OF M<sup>R</sup>  
WILLIAM SEVER OF  
THIS CITY (MERCER)  
WHO DIED THE JJ<sup>TH</sup>  
OF DECEM : J727.  
AGED 23.

Thomas Serel, in his *Historical Notes on the Church of St. Cuthbert*, mentions this brass as 'detached from its old position'; but he does not say where this was.

#### LOST BRASSES

On the floor on the north side of the south transept against the second pillar from the east there is a cut-down slab with the indent of an inscription plate, 14 by  $2\frac{3}{4}$  in.

On the floor of the north transept are two slabs which retain lead from which brass rivets have gone. They are too much worn for any suggestion to be made as to what they once held.

#### LOST BRASS

##### EAST BRENT

In the churchyard path, to the east of the south porch, is a stone slab, measuring 97 by 36 in. On it is a cross-shaped indent, about 12 by 11 in.; head 3 by 5 in.; stem,  $6\frac{1}{2}$  by 5 in.; arms 2 by  $3\frac{1}{4}$  in.;  $4\frac{1}{2}$  in. wide at the inter-section. Three rivets remain; at the head and at the end of each arm.

### Addenda

#### CANNINGTON

(*Proc. Som. Arch. Soc.*, lxxxvii, 73)

II.—Inscription, mutilated; Joan, wife of William Dodesham, 1472.

The brass inscription to the memory of Joan Dodesham, mentioned by Collinson as 'formerly' in Cannington Church,



has been returned. Till recently it was in the collection of William Stradling, who formed a museum at 'The Priory', Chilton Polden, in the second quarter of the nineteenth century. It passed into the hands of Mrs. E. B. Stradling, of St. Ishmael's, Pembrokeshire, who in giving it to the Somerset Archaeological Society, expressed a wish that it should, if possible, be returned to the church from which it came. The Vicar and Church Council have accepted the brass, and have undertaken to have it refixed in a suitable manner.

The brass has been broken up as if for the melting-pot. Six pieces remain. Two or three are missing from each end; but we can conjecture what is gone, as Collinson records the day and month of death. In its present state the six pieces together measure  $3\frac{5}{8}$  by  $13\frac{3}{4}$  in. It consists of two lines in black letter;

[Hic ia]cet Johanna nuper vxor Willi Dodesha[m que obiit  
tricesimo die]  
Septe]mbris Anno dñi Mllo cccc<sup>o</sup>lxxij<sup>o</sup> cui'ā[e ppicet'  
deus Amen]

## CREWKERNE

(*Proc. Som. Arch. Soc.*, lxxxv, 172)

VI.—The inscription to the memory of Bridget and Biddy Thomas, 1741, is signed 'R. Bannister sculp.'

## WEST MONKTON

(*Proc. Som. Arch. Soc.*, lxxxiii, 140)

II.—Half-effigy in Academical costume; fifteenth century; probably Henry Abyndon, S.T.P. Found in the church safe in 1944. (Here illustrated.)

The half-effigy measures  $13\frac{1}{2}$  by 8 in. It is broken into two pieces under the chin.

So far as brasses are concerned the costume is unique, as is also at this period the representation of the eyebrows by separate hairs. There are many figures in brass in academical dress illustrating various degrees at the Universities of Oxford and Cambridge and elsewhere. Owing to the absence of colour

it is often difficult to decide what variety of academical degree is represented, though in some cases the accompanying inscription gives the clue. Here we have no such guide. Abbot Horne, F.S.A., has kindly drawn the writer's attention to reproductions in *Archæologia*, liii, 229, of two contemporary draw-



WEST MONKTON

Probably Henry Abyndon, S.T.P., c. 1440.

ings, about 1464, in the Chandler MS. at New College, Oxford, showing the master, staff, and students of Winchester and New College. Some members of the staff in both pictures wear the same costume as the West Monkton figure with slight differences. The tight sleeves of an under-robe show



at the wrists, as do the fuller sleeves, with narrow fur cuffs of the surplice. Over these garments shortened forms with rounded ends of the two familiar long fur tails hang from the deep fur collar of the almuce over and in front of the taberdum talare, a long gown with two fur-edged slits for the arms to pass through. On the head is shown the plain round skull-cap, or pileus. The brass has been hollowed out and cross-hatched for the reception of white-metal or colouring-matter, which has disappeared. In the Winchester and New College examples a tippet is worn, with narrow fur edging, which is absent from the West Monkton figure. The pileus has a little tag at the top like that on a modern beret. This might well have been broken off, but there is no sign on the original brass that it has ever been. The pileus itself is unusually high.

The style of engraving suggests a date in the first half of the century, probably *c.* 1440; the prominence given to the ears is characteristic of the period. It is quite possible that the effigy may represent Henry Abyndon, Professor of Sacred Theology, and Rector of West Monkton.

Henry Abyndon was presented to the vicarage of Soway (Middlezoy) by the abbot and convent of Glastonbury in 1403. He was then 'bacallarius sacre pagine' (*S.R.S.*, xiii, 46). He first became a prebendary of Bath and Wells in 1410 (*Ibid.* xxix, 3), and was already a professor of theology in that year (*Ibid.* xxix, 70). In 1417 we find him sitting in bishop Bubwith's court to examine Lollards (*Ibid.* xxix, 285). He was appointed in 1435 by bishop Stafford as one of his proctors to appear for him in the council of Basle (*Ibid.* xxxii, 184). That he had a special claim on Glastonbury is shown by his presentation to the rectory of Monkton in 1436 by the abbot and convent who had given him what was probably his first living in 1403 (*Ibid.* xxxii, 198). In March 1438 he was dead, having held the rectory of Monkton for less than two years (*Ibid.* xxxii, 214, 215).

It appears probable that this brass was removed from its original position when the Church was altered during the last century, either in 1866 or 1883. A hope may be expressed that it will be refixed in a suitable position.

[West Monkton No. 1 is the inscription to Anne Rich, 1713, already published in 1937.]