



The Mediæval Stall-End in Hawarden Parish Church, and Contemporary Panels in Eastham Church.

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WHEN I first undertook to write this paper it was my intention to confine myself wholly to the subject of the carving at Hawarden Church, but there is such a close connection between this and the three panels built into the organ case in Eastham Church, and the three panels which once beautified the walls of a house near Tarporley Church¹, that I have decided to say a few words about these as an introduction to the main subject in hand. All of these seven carvings were apparently executed under the influence of one artist, if not by the same hand. They are of such excellent quality that a minute study of them will well repay the student of heraldry or woodwork. It is a thousand pities that the Hawarden standard is the only fragment of the stalls to which it belonged which has come down to us, and that the Tarporley panels have disappeared entirely, although a description has been preserved of all three, and one of them roughly sketched by an antiquary (the Reverend Wm. Cole) at the end of the 18th Century.² A facsimile of drawings of this sketch and of an ornament on another of the panels has been reproduced by Mr. W. H. Rylands, in the Transactions of the Lancashire and Cheshire Historic Society.

¹ Belonging in 1761 to Mr. Brown, the apothecary, who was pulling the panels down and intending to burn them.

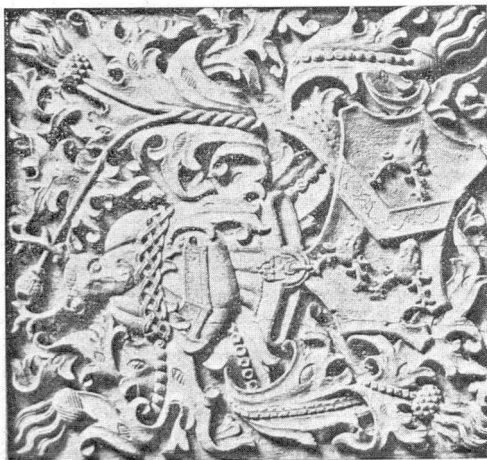
² *Transactions of the Lanc. and Ches. Historic Society*, Vol. LXIV., p. 303, and Vol. LXV., p. 175.



Poolle.



Capenhurst.



Buerton.

The Eastham Panels.

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I.—THE EASTHAM PANELS.

Of the Eastham panels Ormerod³ gives the following note:—"On the panels of a pew in the north aisle are three ancient shields carved in wood, with curious mantlings and tassels: the first is the coat and crest of Poole: the second a chevron between 3 bucks' heads cabossed, another buck's head for crest. This coat is that of Buerton quartered by Poole, the crest of which was granted with some variations by Wriothlesly, Garter, as crest for the coat of Poole. The third panel contains the coat of Capenhurst, also quartered by Poole, a chevron between 3 Capons."⁴

The charges are exceedingly well drawn and there is a good example of what has been noticed by Sir W. H. St. John Hope that "in all old work containing several similar objects, no two are exactly alike."⁵ To this description, which is, as far as it goes, correct, we would add that (a) the size of each panel is 16½in. by 15½in.; (b) they still bear traces of olive green paint on the background surrounding the mantlings; (c) the fields, ordinaries and mantlings are covered with beautiful diapering; (d) two of the shields are surmounted by helms with crests, but the third, that of Capenhurst, is surrounded by cords and a mantlelike ornament, together with other decoration, but has neither crest nor helm; (e) a most elaborate coronet of fleur-de-lys surrounds the Poole Crest. This coronet is omitted in the Poole arms carved on the stall standard at Hawarden.⁶

After examining the carving minutely it seems to me that paint never covered the whole surface of the panels, but was confined to the backgrounds of the achievements; otherwise the carvings would have lost much of the sharp-

³ Ormerod's *History of Cheshire*, Helsby Edition, Vol. II., p. 407.

⁴ The birds on this panel and on the Hawarden Stall are heathcocks, blackcocks or grouse.

⁵ *Heraldry for Craftsmen and Designers*, by Sir W. H. St. John Hope, p. 77.

⁶ Good photographs of these panels by Mr. James A. Waite, of Fairfield, Liverpool, appeared in the *Cheshire Sheaf*, Vol. VII., Series 3, and in the *Transactions*, Vol. 61, of the Lanes. & Ches. Hist. Soc.

ness which is a noticeable feature of the delicate work in the diapers. Parts have been injured by scraping, but generally only in the immediate neighbourhood of the backgrounds, where attempts have been made to remove the paint. The diapers vary in character and must delight every student of heraldry, for diapers on achievements carved on wood are comparatively rare, and these are so tastefully used here that they form a valuable object lesson.

The fields of the escutcheons and the mantles are all semée of an ornament composed of a small circle with a spot in the centre, probably not made with a punching tool or stamp, as would have been the case in work half a century later, but presumably with a pair of compasses. This ornament is smaller on the mantling, and a yet smaller size is used for an edging to the vizors of the helmets, where the circles are placed in single rows touching one another. The Capenhurst chevron is divided into four parts for the purpose of diapering—per chevron and per pale; one and four of these quarters having a line of contingent lozenge-shaped quatrefoils, while two and three are left plain. The so-called Buerton chevron is diapered with flowing ornament of fruit, leaves and flowers. The work on these ordinaries is executed with a chisel, and it is marvellous that the edges of such delicate carving should have remained sharp after so many centuries.

Before we leave the subject of the Eastham carvings we should notice two things. (1) Following the example of others, we describe the arms with the cabossed heads as those of Buerton, but Ormerod, who is apparently responsible for this attribution, is probably mistaken, for as far as we know there was no connection between the families of Buerton and Poole. The sable chevron between three heads cabossed is borne amongst others by the families of Beckenham and Bellingham. Sir William Pole was not the first to bear this quartering, for his father, Sir Thomas Pule, junior, bore the buck's head on the second and third quarters of his shield as recorded on Edward IV. roll.

The crest of a buck's head cabossed was certainly an honourable augmentation given to Sir William in 1513, apparently to celebrate his success in the French wars, where he received the order of knighthood—but the same cannot be said of the coat bearing the chevron between three bucks heads cabossed. It is quite possible someone may accidentally discover that an heiress married Sir John Pulle in the reign of Richard II., and that she was a Bellingham or belonged to another of the many families who bear “arg: a chevron sable between three bucks' heads cabossed gules,” and therefore his grandson, Thomas Pulle, junior, quartered that coat with his own, but until some such discovery is made we must allow the second quarter to remain anonymous, or call it by the name given to it by Ormerod and generally accepted by everyone since.

(2) One of the three heraldic achievements is treated differently from the other two. Why have the Capenhurst arms no helm and crest? Ormerod mentions that the achievements were placed in the pew in the following order—Poole, Buerton, Capenhurst—and therefore not in the order in which they are now placed in the organ case—Poole, Capenhurst, Buerton—and without doubt the old order is more heraldically correct, judging by the carving of the same arms, quartered on one shield, on the stall at Hawarden. There they are—Poole, Buerton, Capenhurst. My point is this. It is not for artistic reasons, *i.e.*, because it was designed to be placed in the middle, that the Capenhurst shield is without helm and crest. Why then was it designed without the usual accompaniments? Is it because the shield bears the arms of the township and not that of a family, for the Pooles held land in Capenhurst and had a seat there? Ormerod, in his *Poole Pedigree (History of Cheshire, Vol. II., p. 423)*, with a query, records that Robert de Pulle, who lived in the middle of the reign of Edward III., married Isabel, daughter and heiress of Thomas de Capenhurst, and that she was a widow in 1370. But there is evidence that James de Pulle, father or grandfather of this Robert de Pulle, in 21 Edw. i., had

a grant of the manor of Capenhurst from Hugh de Barnston. I am fully convinced that for some definite but obscure reason the Capenhurst shield is without the accessories allotted to the other shields, and the reason which appears to me most likely is that the Pooles quartered the arms of Capenhurst as the Stanleys quartered the arms of Man—to indicate the possession of land.⁷

II.—THE TARPORLEY PANELS.

Before we pass to our main subject a word or two should be said of the Tarporley panels, which were perhaps the work of the same master mind which designed the Eastham Panels and the stall standard at Hawarden. As we have said, they are all lost, and nothing but the rough sketch of one of them, and a short description of all three, remains to give us an idea of what they were like. Of the three panels, two were filled by human heads, the collar round the neck of one being ornamented with a "C" and a cross fleury, and the third, which perhaps occupied the centre when *in situ*, with a shield surrounded by a wreath of renaissance ornament, surmounted by a scroll bearing the motto *Sit Laus Deo*. The shield, which is of a similar character to that on the stall at Hawarden, although not exactly like it, bears in chief a ragged staff fess-wise, in

⁷ In the Rev. Andrew Trollope's *Leicestershire Church Plate*, Vol. I., p. 398, is a woodcut with the arms of Eucharius Weiner, Abbot of Wurzburg and Banz, copied from a chalice now at Gopsal, purchased by the first Earl Howe for his private chapel, but formerly given by the Abbot whose arms it bears to the Abbey of S. Stephen, Wurzburg, in 1642. The arms are, quarterly:—(1) An arm holding a stone, for the Abbey of S. Stephen. (2) A cockatrice, for the Abbey of Banz. (3) Argent, a gate embattled gules, for the town of Kissingen. (4) A bunch of grapes for Weiner. The whole cartouche-shaped shield is ensigned with the abbot's mitre between the abbatial staves of the two abbeys. Mr. Trollope, on the authority of Herr Gustavus A. Seyler, Librarian and Lecturer to the Prussian Board of Trade, Berlin, gives the information that the first two quarters bear the arms of the two abbeys over which the Abbot presided, the third quarter contains the arms of the town of Kissingen (a Bavarian town of less than 5,000 inhabitants even at the present time), the fourth those of Weiner. Herr Seyler adds that the Abbot bore the Kissingen arms in the third quarter of his shield because he was born in that town—it seems more likely that it was because he also owned much property there, and if so here we have another example of the arms of a place quartered with the family arms to denote the possession of land.

the fess-point or centre of the shield a large Lombardic "D," and between these two charges "W.W." in large letters, all four charges being conjoined by a knot. The ragged staff and knot may have an heraldic or possibly a religious signification, but W.W. are certainly the initials of William Whyttur (or Wittar or Whitter), Rector of Tarpurley from 1499 to 1543, a man of considerable substance, of a family long settled in Tarvin, and in the Parish of Frodsham.

The "D" is the initial of "Doctor," and belongs to the inscription *Decreto rum*, also in Lombardic characters, but of a smaller size, which fills the base of the shield. Although the sketch in the British Museum⁸ is a rough one, there are many points of resemblance between this panel and the Hawarden carving. The formation of the letters on the scrolls beneath the birds on the poppy head at Hawarden is in the same style as those on this panel, a point which can only be appreciated by a minute examination of the work itself; moreover the ornament on the eye-hole of the helmet and on the band on its lower edge, on the standard at Hawarden, is formed by a double line of contingent crosses placed saltire-wise of much the same character as that on the collar of the bust described by Mr. Cole as occupying one of the lost panels. The size of each panel was over a foot square. The heads were probably intended to be representations of our Lord and the King, for above one was a scroll with the motto *Tibi Laus*, and above the other a similar scroll bearing the motto *Tibi Honor* (cf: 1 S. Peter ii. 17). The "C" and the cross fleury perhaps indicate that the bust on which these ornaments occur was that of Christ, whom the two mottoes *Tibi Laus* and *Sit Laus Deo* declare to be God. But this theory can be true only on the assumption that Mr. Cole in his description of the three panels, by a *lapsus calami* transposed the mottoes.⁹

⁸ *Trans. of the Lanc. and Ches. Hist. Soc.*, Vol. LXV., p. 176.

⁹ *Trans. of the Lanc. and Ches. Hist. Soc.*, Vol. LXIV., p. 303.

III.—THE STALL-END IN HAWARDEN PARISH CHURCH.

The beautiful carving, which is the chief subject of this paper, has in recent years been restored and made to form part of the reading-desk which stands beneath the Chancel arch, the work being carried out in the studio of the late Mr. Harry Hems, of Exeter. Of the modern work we need only say that the side which has been added is an exact reproduction of the mediæval work, except that in the achievement which almost covers the surface facing the nave the arms and crest of the Glynne family are substituted for those of Poole of Poole.

The mediæval stall-end is mentioned by Mr. Richard Willett, Master of Hawarden Grammar School, in his pamphlet *A Memoir of Hawarden Parish, by a Parishioner*, published in 1829, a copy of which is preserved in S. Deiniol's Library. This carving is also the subject of a paper by Mr. J. Paul Rylands, F.S.A., read in 1913 before the Historic Society of Lancashire and Cheshire,¹⁰ and of letters published in Vols. XI., XII., and XIII. of the *Cheshire Sheaf*. Photographs of it by Mr. W. Bell Jones, of Hawarden, appear in the *Transactions (1913) of the Historic Society of Lancashire and Cheshire*, and in *English Woodwork*, by Messrs. F. E. Howard and F. H. Crossley.

The arms, we believe, are those of Sir William Poole, who received knighthood for his services in the French Wars. It will be noticed that on each side of the helm there is carved a stag's head cabossed. Ormerod¹¹ states that "by a grant of Wriothlesley, Garter, and John Young, Norroy, 4 Henry viii., another crest was granted, composed of a buck's head cabossed gules, attired, barry of five pieces azure and or, the sinister horn counter-changed." It is probably for this reason that in the *Visitation of Cheshire 1613* "Crest II." of Poole of Poole is described as "a buck's head cabossed, gules, attired azure,

¹⁰ *Trans. of the Lanc. and Ches. Hist. Soc.*, Vol. LXV.

¹¹ Ormerod's *History of Cheshire*, Helsby Edition, Vol. II., p. 423.



Stall End in Hawarden Church.

tipped or." Both the ordinary Poole crest (a griffon's head erased) and the hart's head cabossed, although properly crests and shewn as such in the Eastham panels, were drawn as badges on the banner of Sir William Poole.¹² If this crest or badge of the cabossed head was an honourable augmentation, as apparently it was, it would be borne by Sir William and his descendants, but not by his brothers.

There is some doubt as to the exact date of the carving, as to the chancel for which the stalls were originally designed, and as to the fate of the missing stalls of which this, as far as we know, is the only remnant. It is even doubtful whether any other part of the stalls was ever executed, for they may have been put in hand, and after the work had been begun and this stall-end completed the work discontinued, on account of the attitude of the King towards monastic establishments in 1536. If this surmise be correct this beautiful piece of carving which is the subject of our paper, being of no use for stalls, may have been secured by Ralph Poole, who was rector of Hawarden from 1505 to 1538, a Prebendary of S. John's, and brother of Sir William, and erected by itself in the Whitley Chancel, or wherever Mr. Richard Willett found it at the beginning of the nineteenth century. Relying on the "heraldic erudition" of a local antiquary, Mr. Willett took for granted that it was a memorial monument to a lady of the Poole family, probably a daughter of Ralph Poole, rector of Hawarden! Mr. Willett evidently forgot that Rectors in the Church of England before it was reformed were celibate, so that there is no doubt that Ralph Poole died without legitimate issue. The writer, following his erratic course, describes the stall-end as "an oaken post or pillar surmounted by a cross and very handsomely carved 'in relief' dividing the entrance into the Christening seat, and near the vestry room door. This pillar," he continues, "is in all probability coeval with

¹² Drawing of banner in *Trans. of Lanc. and Ches. Hist. Soc.*, Vol. LII.

the Church and might have had a corresponding one, forming the entrance to the Chancel, where indeed it formerly stood with its basis inserted into a strong oaken step. Its height in square¹³ is three feet two inches, its width thirteen and a half inches. From the square to the bottom of the cross seven and a half inches, and the height of the cross is eleven inches. On the cross is an eagle with wings expanded, surmounted by a vine branch and grapes holding in his beak a scroll with *In Domino Confido* [Ps : xi. 1.]. On the reverse is the like device with *Spero in Domino* [Ps. xxxvii. 3.].” It is not very clear from all this where the “ post or pillar ” stood, but apparently there was a tradition or possibly evidence that it had once stood somewhere else in the Church. It adds to the difficulty of understanding Mr. Willett that “ Chancel ” is frequently the name used when speaking of the Whitley “ Chapel.” It would perhaps be made clearer if we knew where the fent and vestry-room were situated a hundred years ago. It is difficult to believe that this piece of oak had actually been built into a stall without having permanent traces left upon it of the purpose for which it had been used. These marks would have prevented the Hawarden schoolmaster from mistaking it for a monument, and therefore we doubt whether any other part of the stalls was ever finished.

Mr. Rylands believes that the carving was executed about the year 1520, and thinks there can be little doubt that it was made for Randle Poole the rector of Hawarden (1505-1538). One does not like to question the opinion of so learned an antiquary, but there seems to be no evidence that the arms are those of that particular member of the family, except that Randle was rector of Hawarden, and the stall-end (which must have been carved in the first half of the sixteenth century) was found in his church a hundred years ago, and had probably been there since the sixteenth

¹³ The actual measurements are as follows:—The slab of wood on which the achievement is carved is exactly 3ft. 6½in. long, 15in. broad, and 3in. thick. The poppy head, including the collar, adds another 13½ inches to the height. The breadth of the poppy head is 11 inches.

century. Surely the arms might be those of the donor of the stalls and not those of the rector of the Parish. Sir W. H. St. John Hope¹⁴ gives a sufficient number of exceptions to the rule "that an ecclesiastic should not put a crested helm above his coat of arms," to remove that argument from being used against it being the arms of Rector Poole. But there are other reasons for attributing it to his brother William. If we look carefully at the design on the stall we see that the helmet is affronté, and it is put in that position apparently with some special purpose in view, for the crest being in profile it would be more natural and less awkward if the helmet were turned in the usual direction. Why was it drawn affronté? Can it be that it was so placed to indicate that the achievement is that of a knight? I am aware that Cussans, in his *Handbook of Heraldry* (p. 183), boldly states:—"The assignment of particular forms of helmets to the greater or lesser nobility is of comparatively recent institution, certainly not anterior to the reign of Queen Elizabeth." He mentions no exact date when the regular assignment was made, but no doubt such a custom would come in gradually, and we may have before us in this work, possibly carved by a foreigner, an early example of a knight's helmet distinguished as such by being placed affronté. To confirm my theory that the arms are those of Sir William Poole, and not those of his brother, I again draw attention to the two cabossed heads. This crest or badge was granted to Sir William for his services, and although they might be borne by his descendants, they would not be borne by his brothers.

Then, when we examine the poppy-head, we notice that the eagle appears on each side of it. We wonder whether eagles were carved on all the poppy heads in the Chancel, and, if so, "Why?" Was it the emblem of the Saint to whom the church was dedicated? Or was it a badge of the family? Neither of these suggestions seem to me to

¹⁴ *Heraldry for Craftsmen and Designers*, pp. 161-163, by Sir W. H. St. John Hope.

be correct. Although there was some connection between the Pooles and S. John's, Chester (Ralph and another Poole were prebendaries of it, Ralph wished to be buried there, and possibly the stall was carved for the chancel of that church), yet we must not forget that the Patron Saint of S. John's, Chester, was S. John the Baptist and not S. John the Apostle. We can only guess the meaning of the eagles. The eagle is, as everyone knows, the badge of S. John the Apostle, and the Christian name of the person to whose memory it was carved may have been "John." The suggestion at first appears fanciful, but there is no doubt that the eagle was occasionally used in this way. For instance, in Durham Cathedral, Bishop John Cosin's Litany desk bears his arms (a fret), the shield being surmounted by an Eagle.¹⁵ The same decoration is repeated on the ceiling of the Auckland Chapel, Durham.¹⁶ There we have not only the arms of the see of Durham, and Cosin's family arms, but the eagle of S. John. Of course Cosin had these decorations carved a century after the Stall in Hawarden Church was designed, but there is no reason why the eagles on the poppy head should not have been carved for a like purpose, namely to give the name of the member of the family in whose memory the stalls were erected. Another carving representing the badge of a Saint to indicate that a person bearing the Saint's name is connected with the Church, probably in this case as a donor, is illustrated on p. 148 *Transactions of the Lancashire and Cheshire Historic Society*, Vol. LXVI., the badge of S. James, a pilgrim's scrip and staff with an escallop, standing for James Stanley, Bishop of Ely, son of the first earl of Derby. The carving formerly was part of the roof of Aughton Church, Lancashire.

From Ormerod we learn that Sir William Poole had three brothers, all of whom were squires of Poole and died

¹⁵ Illustrated in Dr. Dearmer's *Everyman's History of the Prayer Book*.

¹⁶ *Heraldry for Craftsmen and Designers*, by Sir W. H. St. John Hope, pages 152 and 153.

without heirs. Thomas, who died in 1509, John, who inherited the estates when 40 years old and married in 1510, and the rector of Hawarden, who died in 1538. It may be—we have almost sufficient evidence to speak with certainty—that the arms on the stall end preserved in Hawarden are those of Sir William Poole, and that the stalls to which it belonged were erected (or were intended to be erected) by him in memory of his brother John, either in the Church at Hawarden where his brother Ralph was rector, or in Ralph's favourite Church, S. John's, Chester, of which he and a kinsman were prebendaries.

Doubtless the simpler theory is that the stalls of which this formed a part were erected in the Chancel of Hawarden Church, but it is strange in that case that only one fragment should have been preserved. Mr. Rylands, in his paper to which I have already alluded, says:—"This fine piece of carving, and the seats in the Chancel, were the only woodwork that was saved from a fire which occurred on the 29th of October, 1857." This is true, but this carving was not in the year 1857 part of the furniture of the Chancel, and was even before the fire the oldest piece of woodwork on the floor of the church, for the pews, which were burnt, and the chancel seats, which were saved, were completed only a short time before the fire occurred. We may take for granted that there were stalls at Hawarden in the middle ages, for the chancel seems designed for them, but what has happened to them is unknown.

The other theory, namely, that the stalls of which this is a part were designed for S. John's, Chester, may be correct, and the following arguments are brought together to favour this view:—(1) Rector Poole was prebendary of that Church,¹⁷ and was so much attached to the Church of S. John that he opened his will with the words: "I desire to be buried in the Collegiate Church of S. John."

¹⁷ He was also, according to Archdeacon Thomas in his *History of S. Asaph's*, prebendary of Hereford.—See also *Trans. of the Lanc. and Ches. Hist. Soc.*, Vol. LXV., p. 176.

(2) Moreover there was evidently an interest felt in this church by other members of the family, for Ralph Poole was succeeded in his stall when he died in 1538 by David Pole, who apparently was a member of the family although not included in Ormerod's Poole Pedigree. Ormerod¹⁸ quotes the following from a list of Prebendaries:—"1538. M[agist]ro David Pole, legu' doctori p[ost] m[ortem] n[uperi] M[agist]ti Ranulphi Pole ult[imi] possessoris."¹⁹

(3) We may presume that S. John's required new Stalls about the date when the Hawarden Standard was carved, for in 1470 the central tower of that church suddenly fell on the Choir and wrecked it.²⁰ Those who remember the fall of the N.W. tower in 1881 will have no difficulty in picturing to themselves the state of the Choir Stalls when the central tower fell on the roof, and then both together were heaped on the woodwork below; none but new

¹⁸ Vol. I., p. 311. There was a celebrated David Pole, some account of whom, by Canon Venables, is to be found in the *Dictionary of National Biography*. He was Fellow of All Souls', Oxford, 1520. He was devoted to Civil Law and Doct. of Canon Law 1527. He received promotion from Geoffrey Blythe, Bishop of Lichfield, and his successor, Rowland Lee. He was Archdeacon of Salop in 1536; Archdeacon of Derby 1542, Dean of Arches and Vicar General to the Archbishop of Canterbury (Cranmer) in 1540. In Mary's reign he was Vicar General to Ralph Bayne, Bishop of Lichfield, and commissioner for the deprivation of married priests, and sat on the commission for the deprivation of Cranmer, Ridley and Latimer, and the restoration of Bonner. He became Bishop of Peterboro' in 1557. The Bishop was under the circumstances treated well by Elizabeth, for although deprived of his offices he was allowed freedom on parole in London as an ancient and grave person and a very quiet subject. He died in 1568. Although Canon Venables mentioned that he was Prebendary of Tachbrook in Lichfield Cathedral, he makes no mention of his holding the stall at S. John's, Chester. The note in the certificate of Henry's Commissioners states "Davi Pole, prebendary, of the age of 50 years hath for his stipend ov. and besides one Cth poundes in other places, viij li." The prebendary of S. John's must have been about the same age as the David Pole who was afterwards Bishop of Peterborough, but it is strange that no mention was made of the fact that the S. John's Prebendary of the same name, at the time he succeeded the Rector of Hawarden in the stall, was Archdeacon in the diocese of Lichfield as well as "legum doctor"—Ormerod's *History of Cheshire*, Vol. I., p. 311.

¹⁹ This David Pole seems to have been 50 years of age when the college of S. John was despoiled by the Royal Commissioners in 1545. See Commissioners' certificate quoted by Canon Cooper Scott in *Lectures on S. John's, Chester*, p. 27. He was Rector of Bebington in 1531.

²⁰ See Lyson's *Cheshire*, p. 622.

stalls could be expected after such a catastrophe.²¹ The damaged roof was without reasonable doubt restored immediately and covered with the good lead which was fifty years later stripped off and stolen by Henry VIII.²²

The new stalls would naturally be the last ornaments added to the restored Chancel, and as the work was slow owing to the magnitude of it, including as it did the building of the north-west tower as well as the work in the middle of the church and the roof of the choir, they would not be introduced until 1520, or possibly ten or fifteen years later. Temporary stalls would be used in the interior between the catastrophe and the date when the wealthy warrior Sir William Poole prepared his handsome gift for the Church. We have already suggested that they may never have been completed on account of the threatening attitude of the King towards monastic establishments, in which case the end with the knight's arms would be removed from the workshop to Hawarden Church in or about 1538. But taking for granted that they were really set up in S. John's Chancel, they may have been removed in 1547, after the surrender of Dean Walker, when the college having been dissolved there would be no further use for them; or what is more likely, they may not have been removed until 1581, when the east end of the Church again falling into a state of dilapidation, this time on

²¹ Canon Cooper Scott hints that there would be much difficulty in raising money for restoring the choir roof and rebuilding the tower. It is indeed certain that the central tower was never rebuilt, but there was no need for the rebuilding of this, for the tower which fell in 1881 was being raised at the west end of the north aisle, and this would answer all the purposes of the old one. Doubtless if it had been necessary the restoration could have been done, for the Dean and Chapter were wealthy, and it would have been done if it had been necessary for they were also generous. We cannot imagine such men as Dean Asser, who founded almshouses at Lichfield, or Dean Oldame (appointed in 1492), the founder of Manchester School and benefactor of B.N.C. and Corpus Colleges, Oxford, allowing the choir of their church to remain in ruins.

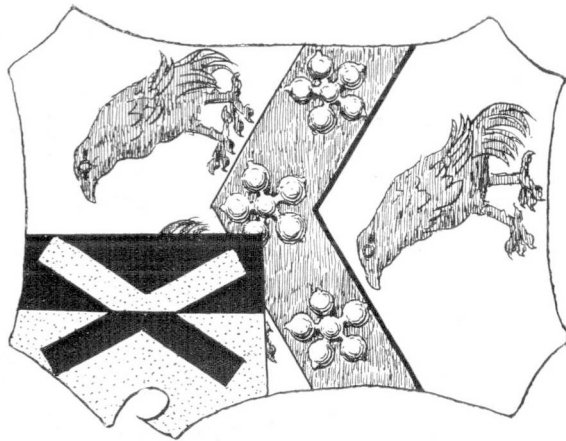
²² See *Commissioners' Report* (1545). "Md. The body of the same churche thought suffient to s've the said p'ishioners wt the charge of xxli. so that the hole ch'nnel with the twoo aisles may be well reserved for the King's Magtie having upon it lead to the quantitie of xxxvij ffathers."

account of the lead having been stripped off forty years before by order of Henry VIII., the present east wall was built to remove the necessity of repairing the chancel and chapels, for which work there were no funds available.²³

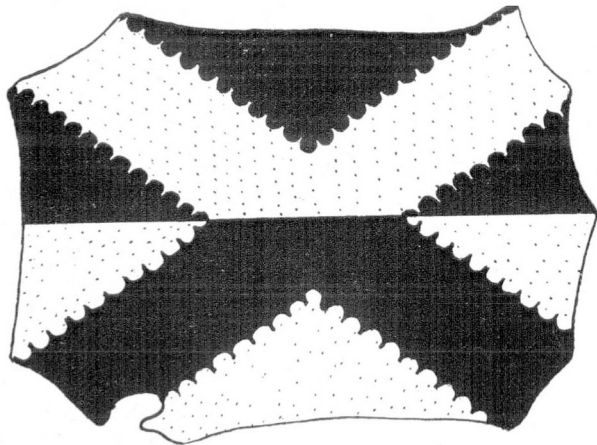
Before we close this paper I should like to mention what may add to our interest in this ancient piece of carving. The mottoes on the poppy heads are derived from the Psalms—*In Domino Confido* from Psalm xi., 1; *Spero* (or *Spera*) *in Domino* from Psalm xxxvii., 3., and these may be found to connect the Pooles of Poole with that picturesque figure in ecclesiastic Tudor history—Cardinal Pole. The name of the family is spelt in many ways—Pull, Pulle, Pool, Poole, Polle, and Pole. We might take for granted that the Cardinal pronounced his name Pole, as we generally hear it pronounced, were it not for the fact that the family of Pole-Carew still pronounce their name Pool-Carey, and that the Cardinal's own brothers name was frequently spelt Poole.²⁴ It may be a coincidence, or it may be a clue to a connection between the two families, which I have not leisure to follow up, that Cardinal Pole is recorded to have quoted in 1538, on a certain occasion, both the mottoes on the Hawarden poppy head, or at least something very like them. The following paragraph is copied verbatim from Haile's *Life of Reginald Pole*, p. 239:—"Hugh Holland, a former servant of Sir Geoffrey, admitted (at the trial of Sir Geoffrey Pole) that he had been sent by the latter to Cardinal Pole at Cambray to warn him of the designs against his life. The

²³ Ormerod's *History of Cheshire*, Helsby Edition, Vol. I., p. 315, quotes from *Local Events in King's Vale Royal*: "In 1581 the Parishioners having obtained the said Church of the Queen began to build up some part of it again, and cut off all the Chapels above the Choir."

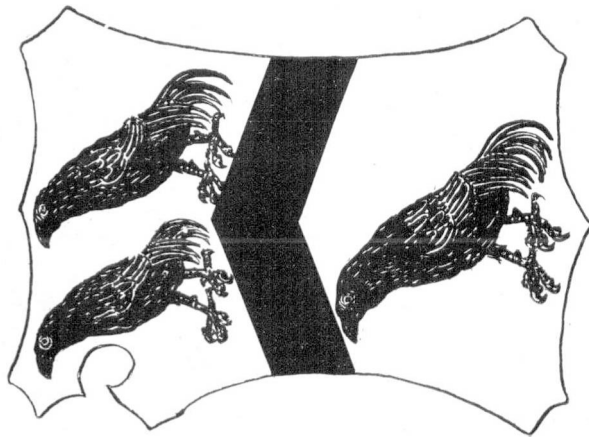
²⁴ Their father was Sir Richard Pole, K.G., son of Sir Geoffrey Pole, who had married Edith St. John, half-sister of Margaret Beaufort, Henry VII.'s mother. Sir Richard had large estates in Buckinghamshire, and Henry VII. had made him constable of Harlech and Montgomery Castles and Sheriff of Merioneth—Haile's *Life of Reginald Pole*, p. 3. By a strange coincidence Sir John de Pulle, of Poole, the father of William, ancestor of the Pooles of Shute in Devonshire, had held a similar appointment in the reign of Richard II., a hundred years before, being made Governor of Carnarvon Castle.



Arms of David Pole, Bishop of Peterborough.



Arms of Cardinal Pole's Father.



Arms of Capenhurst.

Cardinal had said: 'And would my Lord Privy Seal so fain kill me? Well, I trust it shall not be in his power!' Pole had added: 'Commend me to my lady, my mother, by the same token that she and I, looking upon a wall together, read this—*Spes Mea in Deo est*, and desire her blessing for me. I trust she will be glad to have mine also. . . . Commend me to my lord, my brother (*i.e.*, Henry Pole, Lord Montague), by this token, *In Domino Confido*, and to my brother Sir Geoffrey, and bid him meddle little and let all things alone.' "

Can these two sentences, *In Domino Confido* and *Spero in Domino* (or as it is in Cardinal Pole's version as reported by Hugh Holland—*Spes Mea in Deo est*), have been family mottoes, which the Cardinal quoted as words of comfort for his mother and two eldest brothers?²⁵ If they were family mottoes, then we have a clue which, if we follow it up, will probably lead us to discover that the two families had a common origin. Are these two lines of the Psalms found elsewhere used as mottoes of the Poole family? It is quite possible that some one who hears or will read this question may be able to give an answer which will add interest to the armorial stall-end at Hawarden.

NOTE.—I wish to express my indebtedness to Mr. W. H. Rylands, for allowing me to use his copy of the sketch of the Tarporley panel; to Mr. Bell Jones for lending me negatives of his photographs of the Hawarden Stall from which to obtain slides to illustrate this lecture; and to Mr. James A. Waite for lending the three slides of the Eastham panels, for the same purpose.

²⁵ Mr. A. F. Pollard, writing in the *Dictionary of National Biography*, an article on the antiquary Sir Wm. Pole, who was knighted by James I. in 1606, does not encourage this theory. Sir William Pole the antiquary was one of the Devonshire Poles of Shute, which family, Mr. Pollard says, "came originally from Wirrell in Cheshire." It had "no connection with the Dukes of Suffolk of that name or with Cardinal Pole's family." The writer does not give his reasons for this statement, but he may be right as the Cardinal's paternal coat of arms was "per pale or and sable a saltire engrailed counter-changed," which he generally quartered second, putting in the first quarter the Plantagenet arms with a white label and a red canton on each point. Thinking that the arms borne by Bishop David Pole, when Bishop of

Peterborough, might decide whether he claimed connection with the Pooles of Poole, with the Cardinal's family, or with that of the Duke of Suffolk, I turned to Bedford's *Blazon of Episcopacy*, and there found that in the arms granted by Sir Gilbert Dethick in 1557, after his consecration, there are signs that the herald who granted them had in his mind the Capenhurst arms quartered by Sir William Poole, and also those of Cardinal Pole. Of course both would be familiar to Garter King-of-Arms, for Sir William Pole resided frequently in London, being yeoman of the guard in the reign of Henry VIII., and the Cardinal was Primate of England in 1557; the armorial bearings of both men would be a common sight, as in those days they were frequently displayed; besides Sir Gilbert had been in the herald's office for nearly thirty years and would be well acquainted with the pedigrees of both families. The arms granted by Sir Gilbert are as follows:— "Argent on a chevron between three heathcocks azure three cinquefoils of the field, on a canton per pale or and sable, a saltire coupé counter-changed." That is to say, the arms borne on the third quarter of Sir William Poole's shield were allotted to Bishop Pole, the tincture being changed and three cinquefoils added, perhaps in memory of the fact that he was fellow of All Souls', Oxford. The Cardinal's arms were added on a canton, the only difference being that the saltire is plain not engrailed, and coupé. The birds on the Eastham panel are described by Ormerod as capons, but unless the term is taken in a broad sense as a bird suitable for the table this is an error, for they are manifestly grouse and not farm yard fowls both in the carving at Eastham and at Hawarden. Murray's Dictionary informs us that even herrings were sometimes called Yarmouth Capons. Heathcocks or moorcocks are common charges in heraldry and are borne by many families of the name of Moor, Heath, &c., and it is quite possible that there is some connection between the name of Poole and the Capenhurst arms for the same reason. It is too much to say that the Bishop of Peterborough's arms prove a connection between the families of Poole of Poole and that of Cardinal Pole, but it is another piece of evidence that points in that direction.

