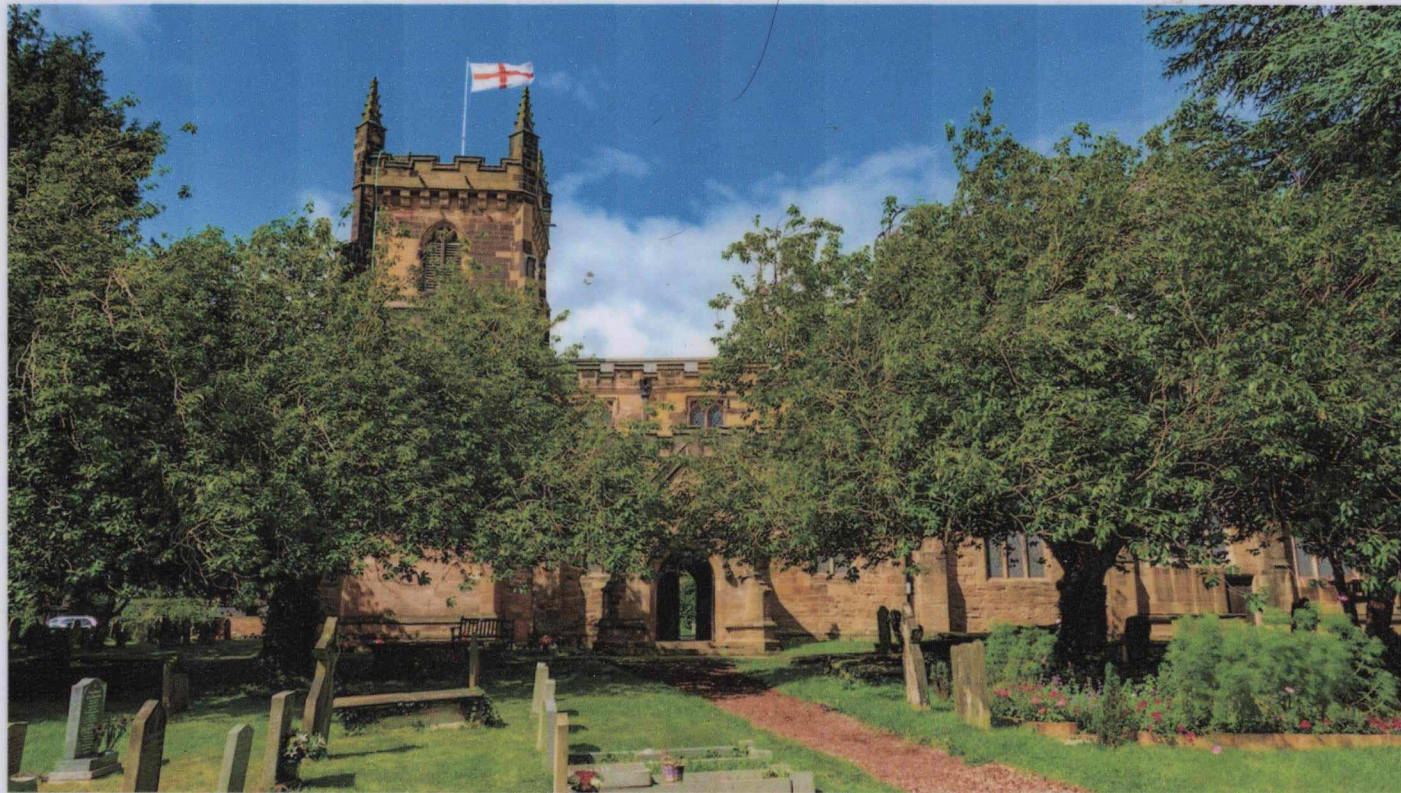


A Guide to St. Oswald's Church, Methley

Part 1 North Side

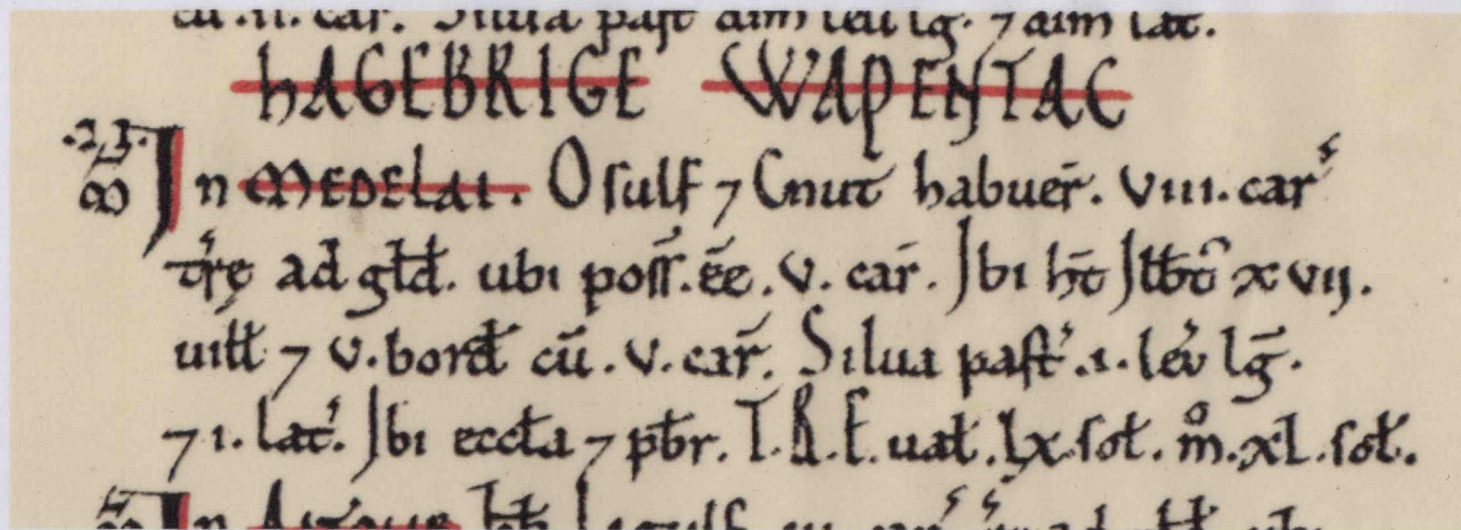


Foundation

The Domesday book writing of the Parish of 'Medalai' states 'there is here a church and a priest'. The Saxon owners, Cnut and Osulf were ousted and the land given to the Norman Ilbert de Lacey, Lord of the honour of Pontefract. We have no information on the first church built on this site other than the original would have been constructed within what was the Saxon Kingdom of Northumbria. Methley Church is dedicated to St. Oswald, third King of Northumbria who died in 642. As with many Saxon churches the Normans rebuilt it in their own style, and probably charged the local Saxons for the privilege. The Norman remains are to be found in the North wall. The church was further rebuilt at the beginning of the 14th century. Records in 1304 show that John de Methley, Lord of the Manor, had permissions for mass to be said in the manor house for three years which suggests the rebuilding took place at that time.

Methley and Domesday

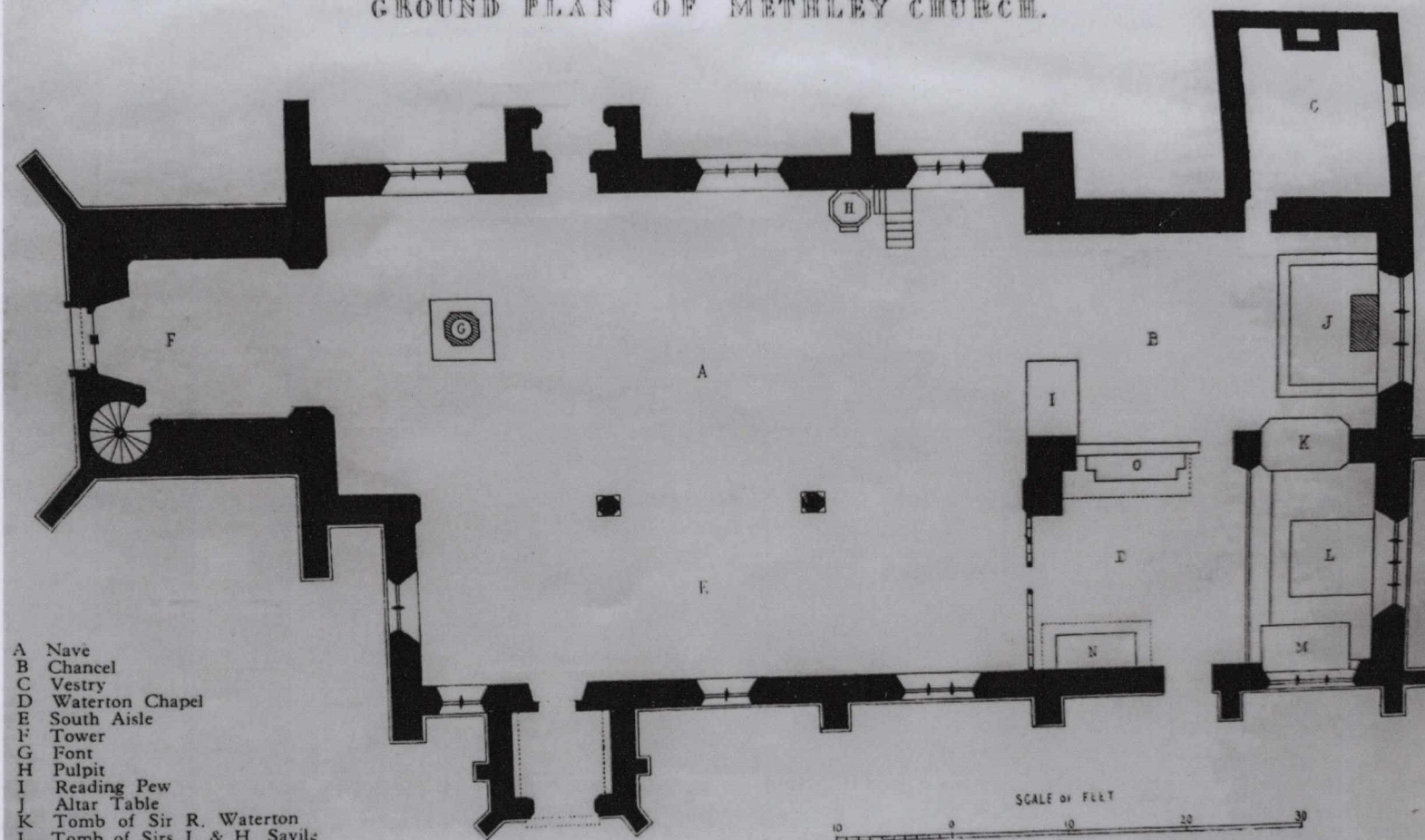
Methley (Medelai) is recorded in the Domesday Book, in the hundred of Agbrigg and the county of Yorkshire. It had a recorded population of 23 households a church and a priest in 1086, putting it in the largest 40% of settlements recorded in Domesday. Prior to this time the manor belonged to Saxon Lords of the Manor Cnut and Oswulf. After the Norman conquest the manor passed to the Ilber de Lacy who fought with King William at the Battle of Hastings. The Manor was valued at 60 shillings in King Edward's time and by 1086 this had fallen to 40 shillings





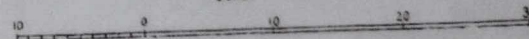
A print from 1844

GROUND PLAN OF METHLEY CHURCH.

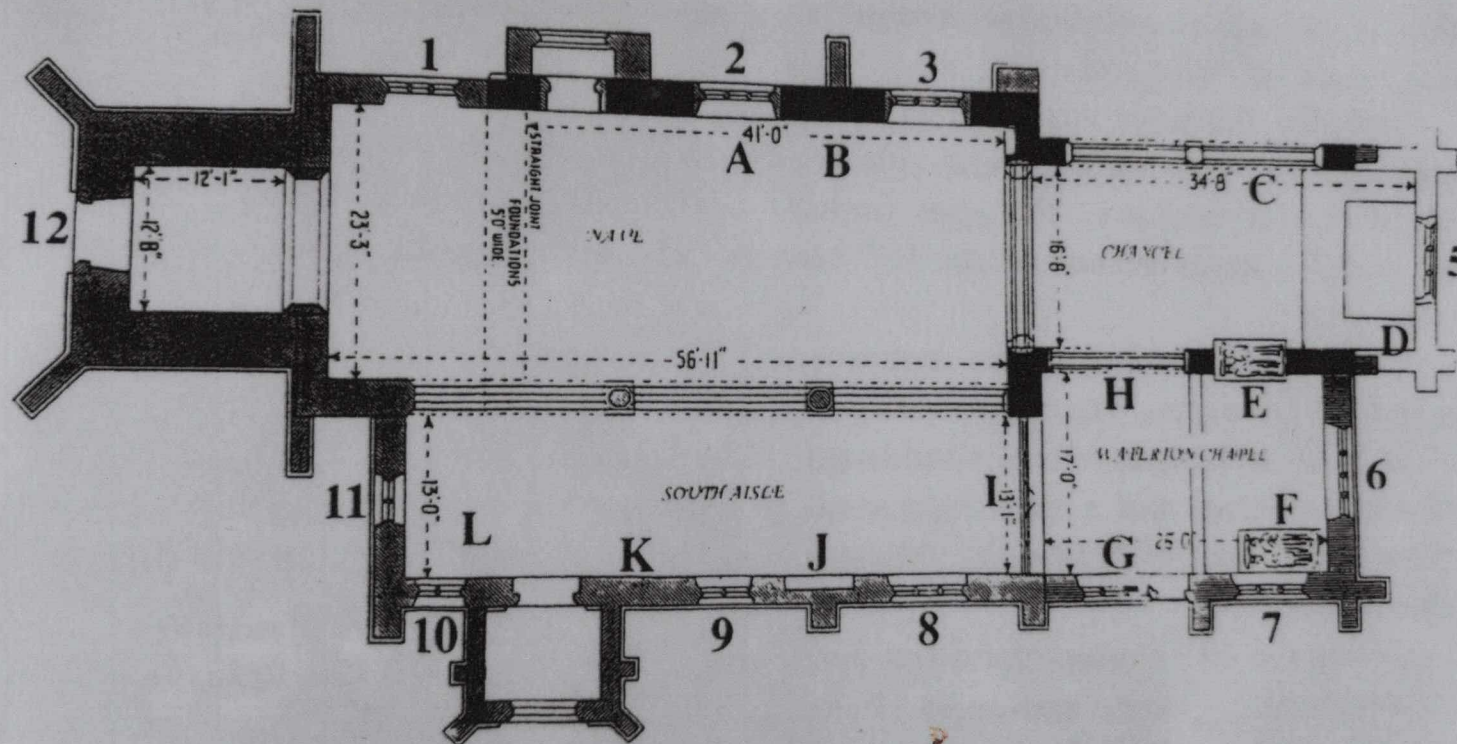


- A Nave
- B Chancel
- C Vestry
- D Waterton Chapel
- E South Aisle
- F Tower
- G Font
- H Pulpit
- I Reading Pew
- J Altar Table
- K Tomb of Sir R. Waterton
- L Tomb of Sirs J. & H. Savile
- M Tomb of Lionel Lord Welles
- N Monument of John 1st Earl of Mexborough
- O Charles Saville Esqre.

SCALE OF FEET

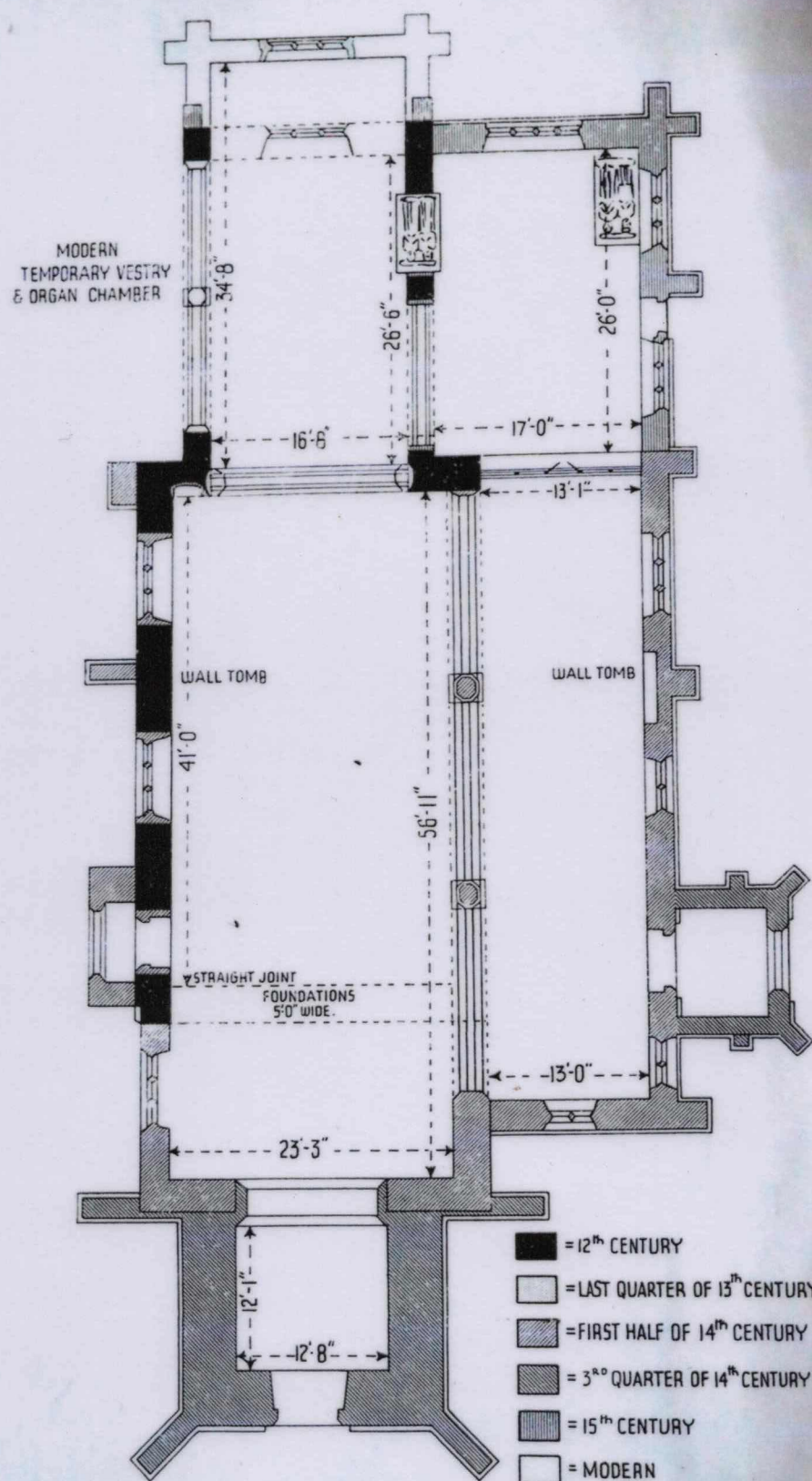


PLAN A. (Reproduced from Green's Churches of Yorkshire, 1844).



Plan of church post-1901

There was a temporary vestry of wood covered with corrugated iron sheet, which also served as an organ chamber.



PLAN B, drawn by Sydney D. Kitson, F.R.I.B.A., F.S.A., in 1921.

(Block lent by the Thoresby Society).





Methley Church and Hall



Fig. 1. NORTH PORCH, BEFORE 1900.
(From a photograph belonging to the Thoresby Society).

PLATE



Photograph of St Oswald's Church taken between 1844-1901

Postcard c 1950's.

Note the church can still be seen from the road. The trees along the south side have grown considerably since.



A changing Churchyard



2020

1900's



Yorkshire Critters

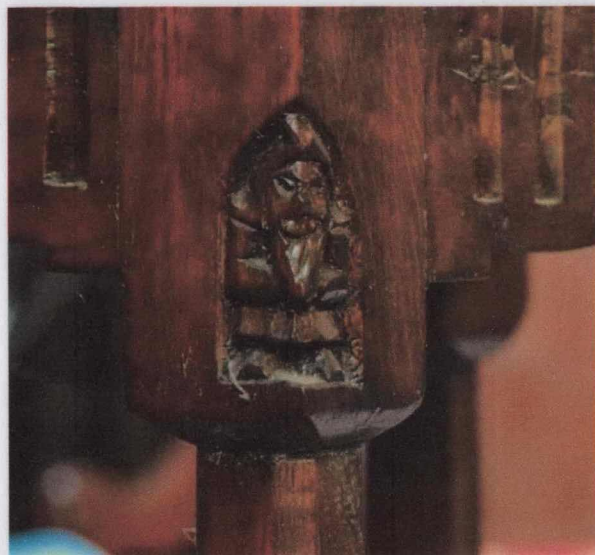
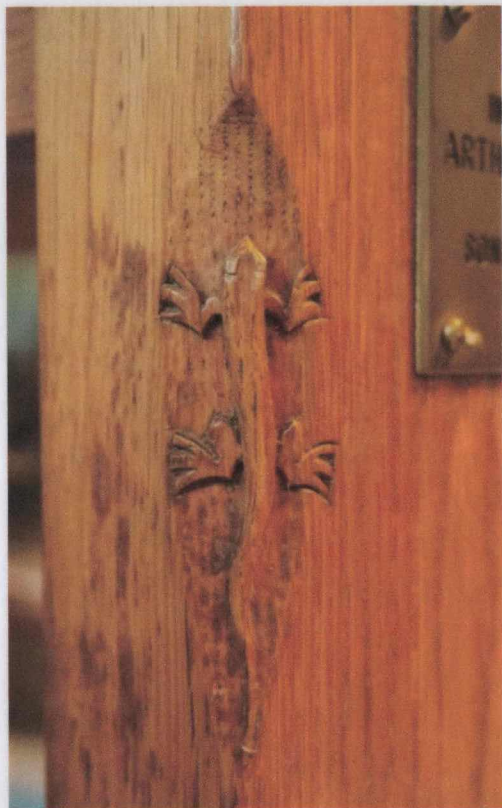
We have items in the church from four Yorkshire arts and crafts furniture makers, three of them apprentices to Robert Thomson of Kilburn

Robert (Mouseman) Thompson

Tom (Gnomeman) Whittaker

Albert (Eagleman) Jeffrey

Derek (Lizardman) Slater





The Eagleman

This table was made by Albert Jeffrey of Sessay, whose mark was the eagle. He was an apprentice to Robert (Mouseman) Thompson of Kilburn and the table top has a typical Thompson 'adzed surface'. He also made the Bishop's Chair and altar at St. Thomas's, York.



THE YORKSHIRE EVENING POST, WEDNESDAY, DECEMBER 30, 1936

What is This Hay Diet?

How it is Making People Think About Food

"Medico"

Now that when you sit a breakfast of eggs and rolls and coffee you your system? Or that soup, roast beef, York-potatoes, and a sweet shorten your life by A merciful Providence live only by giving you a lity, but, sooner or later, the dining-table will find

Now that medicines are e all disease is due to a of the body by the acid

we had such a variety of diets, chiefly from America, each one acclaimed for a while.

Now what of this Hay Diet? On what grounds does Hay make such claims for his system of organising one's meals? Here, briefly, is his explanation.

The human body is a chemical combination of certain elements which are in proportion of four alkaline-forming elements to one acid forming, and health depends entirely on keeping up this chemical ratio. All disease is caused by excess of the acid elements, and can be cured by neutralising this acid until the health ratio is restored. Obesity and wasting both being manifestations of acid poisoning, the fat and the thin can be brought to normal by approximately the same diet.

As cooking destroys the vitamins, it is essential that a considerable part of the

for the Hay Diet is pure vegetarianism with just that difference. It is true that he panders to popular taste by allowing meat, though he states definitely that "the really significant amount of protein needed is supplied by fruits, greens, roots and milk without recourse to animal flesh or even eggs."

Therefore, to keep healthy, all that is necessary is to live chiefly on raw foods and shun the sources of acid formation which are, firstly, the use of too much concentrated foods, such as meat, eggs, cheese, beans, lentils, and all grain foods; secondly, the free use of processed refined, adulterated starches and sugars, such as white bread, pastries, white sugar and sweets of all kinds; thirdly, the use of incompatible foods such as starches and sugars with proteins and acid fruits, and, finally, to avoid consumption, which must be controlled by one or more enemata daily.

Typical Day's Menu

If we stick to these principles we are promised renewed youth, enhanced efficiency, freedom from fatigue, and "an all-conquering power that goes with good health."

Here is an example of a typical day's menu:—

BREAKFAST.—An orange and a glass of hot or cold milk, as desired.

LUNCH.—Steamed spinach with egg yolk; creamed carrots; large raw vegetable salad dressed with lemon juice.

DINNER.—Vegetable soup without

SPIRE TOO HEAVY FOR FOUNDATION

Alternative Plans Being Considered for Methley Church

THERE is some doubt of the advisability of rebuilding the spire of Methley Church, which was recently removed to allow of the repair of the tower which supports it, and it has been suggested that the tower might be left as it is.

The tower dates from the 12th or 13th century, and was never meant to support a spire, which was added at about the end of the 18th century in accordance with the rather florid architectural enthusiasms of the period.

The result is that the weight of the spire is forcing the walls of the tower outwards. Cracks big enough to admit a man's fist have appeared in the upper walls.

The stones of the spire, numbered to facilitate rebuilding, lie in the churchyard, but there is a suggestion that the tower might be left without the added adornment of a spire. Although in this condition the church presents an unfamiliar appearance, it is claimed that the omission of the spire would not damage the architectural unity of the building.

Curate's Doubts

"I very much doubt whether the spire will be left off," said the Rev. J. H. L. Phillips, curate of the church, when a "Yorkshire Evening Post" reporter inquired about the matter. "It is said that if the spire goes up again it is possible that in 37 years time the walls of the tower will once

more give. The present plan, however, is to remove the top of the tower and insert a ring of concrete to act as a base for the steeple."

This necessitates the dismantling of the tower's upper walls—an operation now proceeding. It has been found that new pinnacles will be necessary. One of them was almost a foot out of plumb, and some of the stones composing the pinnacles are cracked completely through.

"An alternative theory of the cause of the tower's condition is earth subsidence caused by the pits," said Mr. Phillips. "There may be something in that, because all round this neighbourhood there are definitely earth settlements caused by the removal of coal."

Back to Domesday

Methley Church dates from Norman, or possibly Saxon, times. A church existed there in the time of Domesday, and it has been said that parts of the existing building may date from that early time, though a more accepted view is that the earliest visible remains are those of an Early Norman Church.

The building was altered a good deal in the early part of the fourteenth century. There is a side chapel with a series of exceptionally fine and interesting tombs, which was erected towards the close of the fifteenth century. One of the windows contains pre-Reformation glass of great beauty and mellowness.

The Right Rev. P. F. D. de Labilliere, Bishop of Knaresborough, is the Rector of Methley.

NIGHT FA' RAV

MOTORIST TO COURT

Following an accident in Harrogate Road Sunday night, Rola married, foundry Holmfirth foundry bottom, of Spring bridge, Huddersfield a special West Riding to-morrow.

Firth was detained by the Metropolitan taken to Otley. The Otley issued a description they wished to interview the accident, he being of a sports car which into the three men's hotel. The driver of and after the accident.

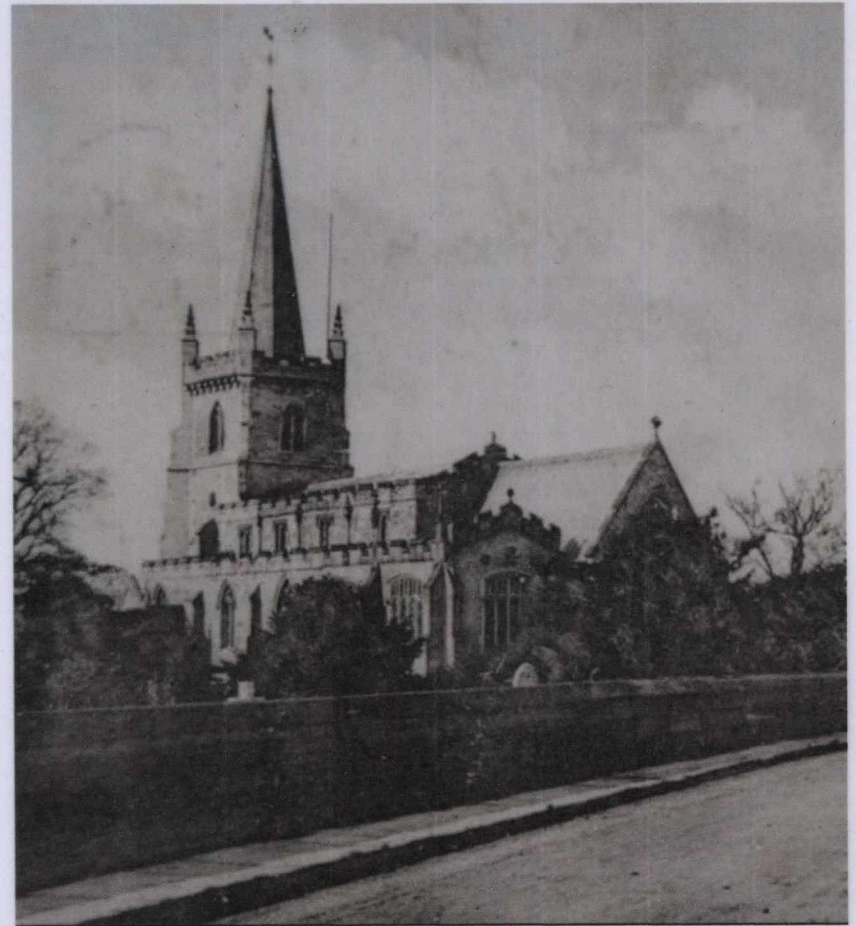
As a result of the (17), of Moorfield T agent and a Rugby Bramley Old Boys, did from head injuries, ponions, with whom Ernest Atkinson (20), ley who is in the Lee cussion and a fract Gunt (20), of Dene ley who was discharged treatment for shock. Atkinson was state poorly."

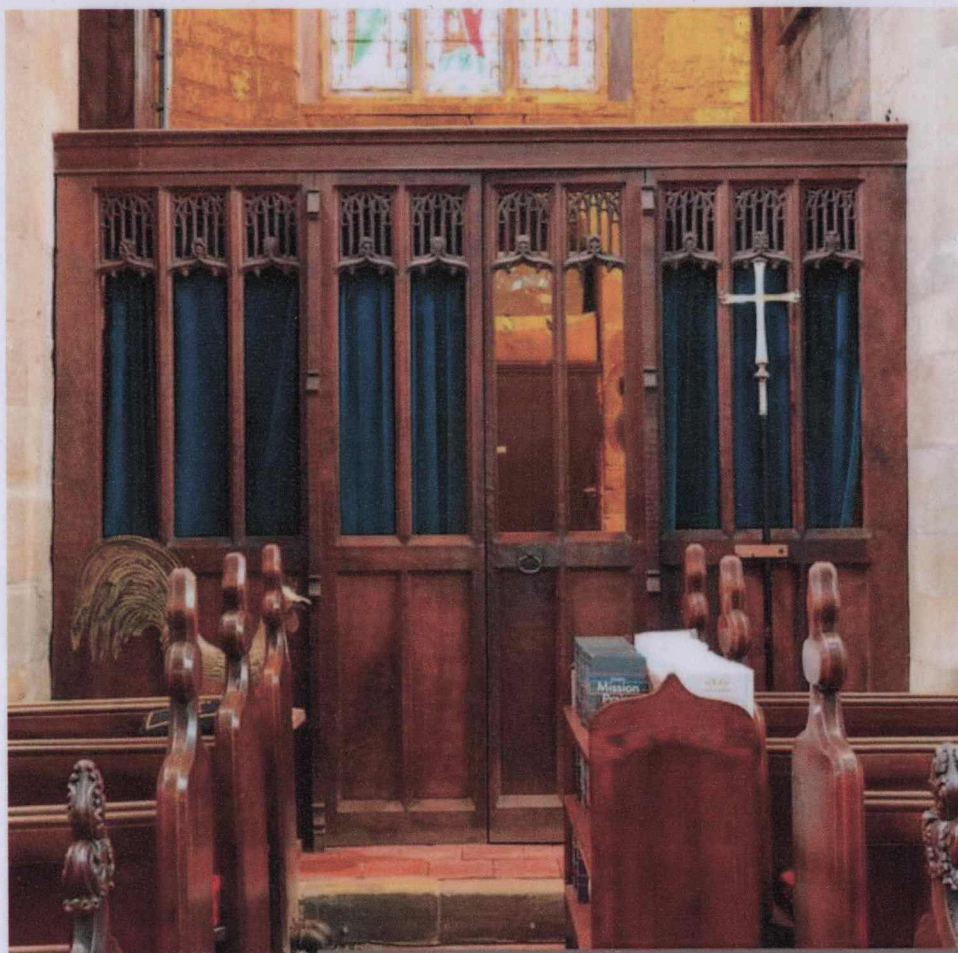
The death occurred of Mr. John George S members of the Post all. Mr. Stone, who works and buses on to 1897, and from 11 death.

THE MORROW

Tower and Weather Cock

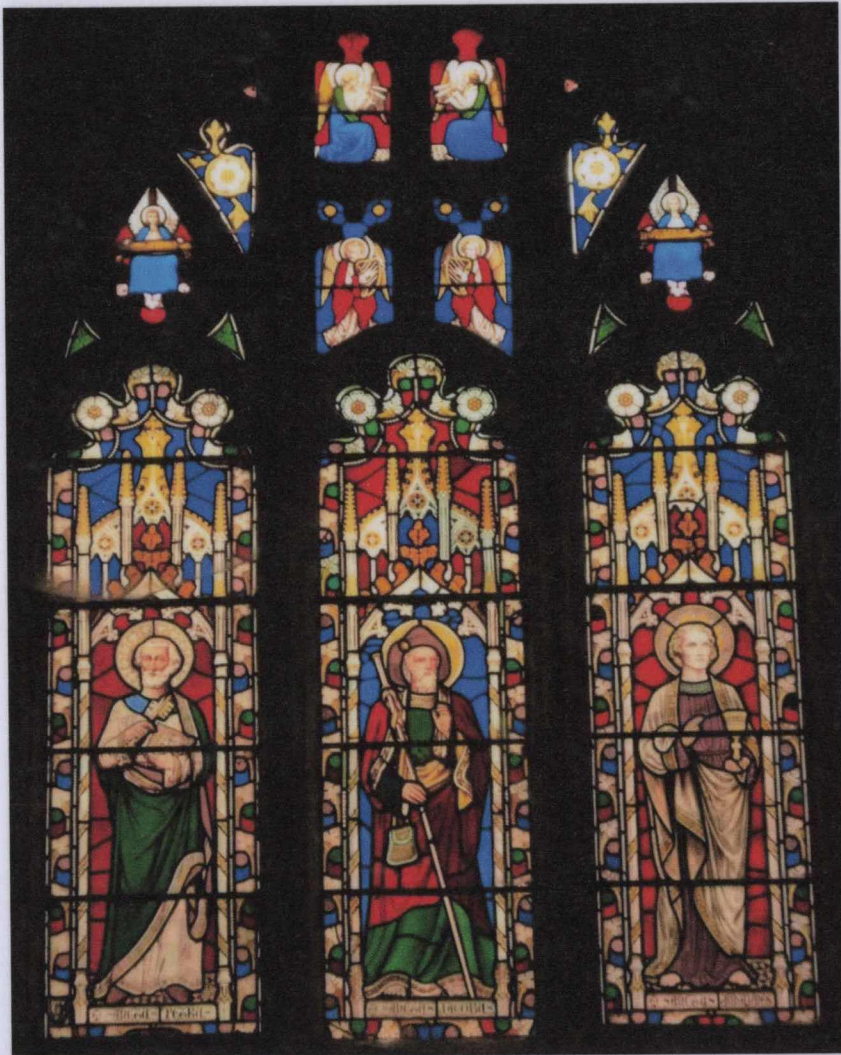
The original spire of Methley Church was added at the end of the 18th century and rebuilt in 1901. Due to concerns about the weight of the spire on the tower it was removed in 1936 and the copper weather cock removed to the vestry.





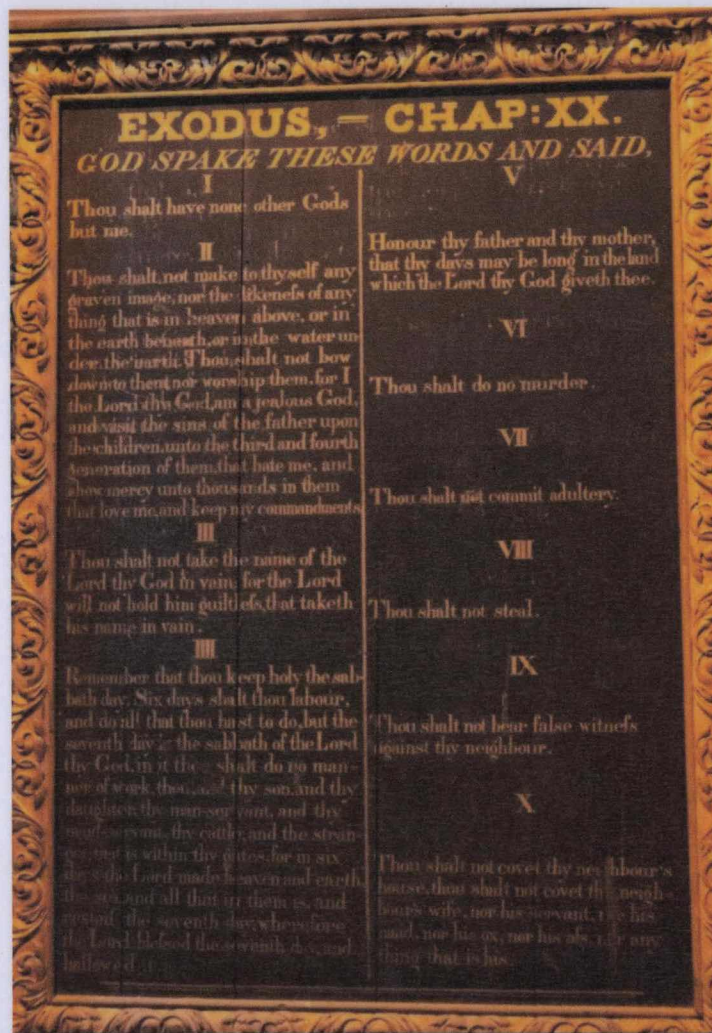
Choir Vestry Screen

The Choir Vestry Screen was made by Robert Thompson, the 'mouse man' of Kilburn.



Tower Window

The Tower Window has three lights containing the figures (left to right) of St. Peter, St. James the Great and possibly St. John.

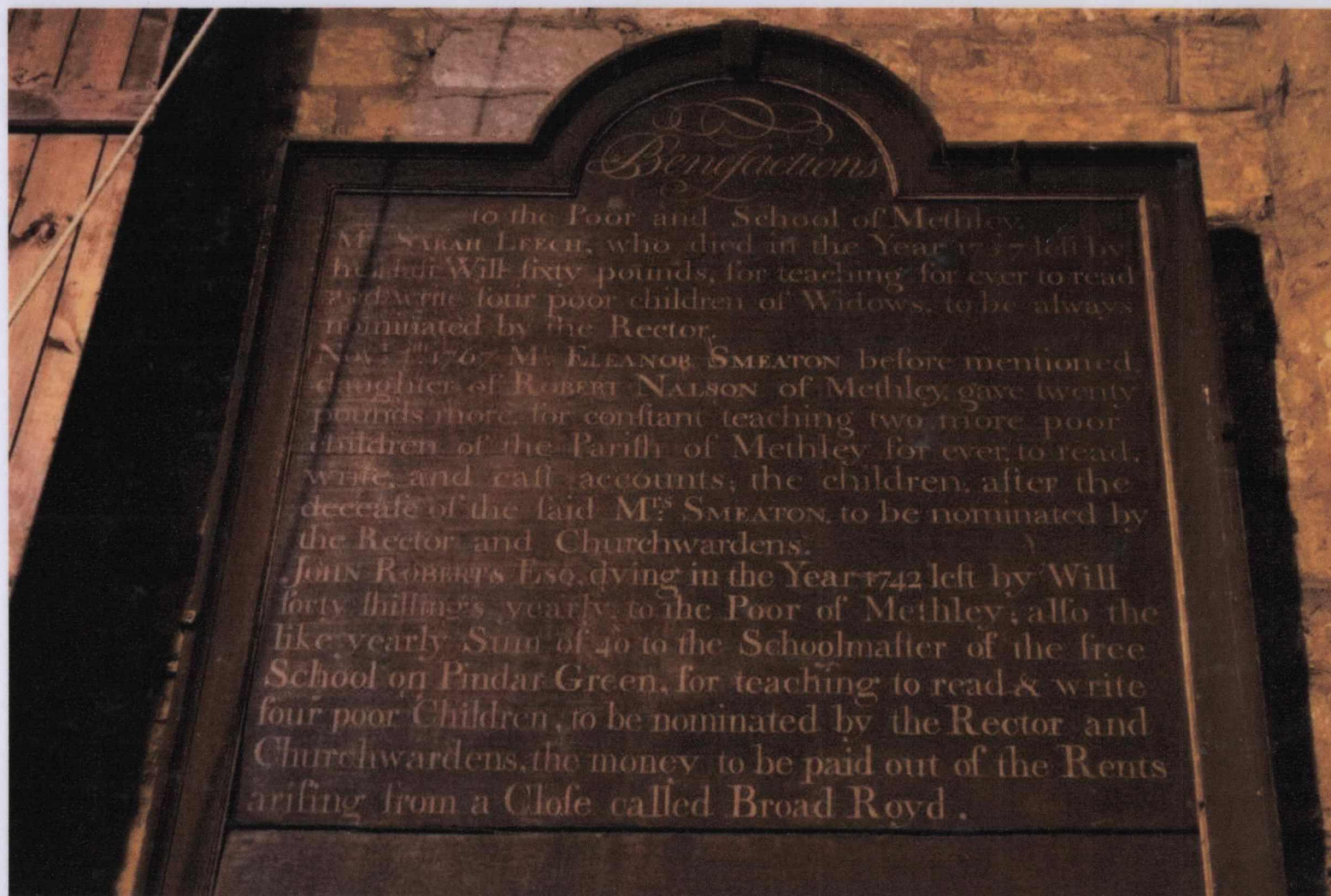


The Tower - Ten Commandments

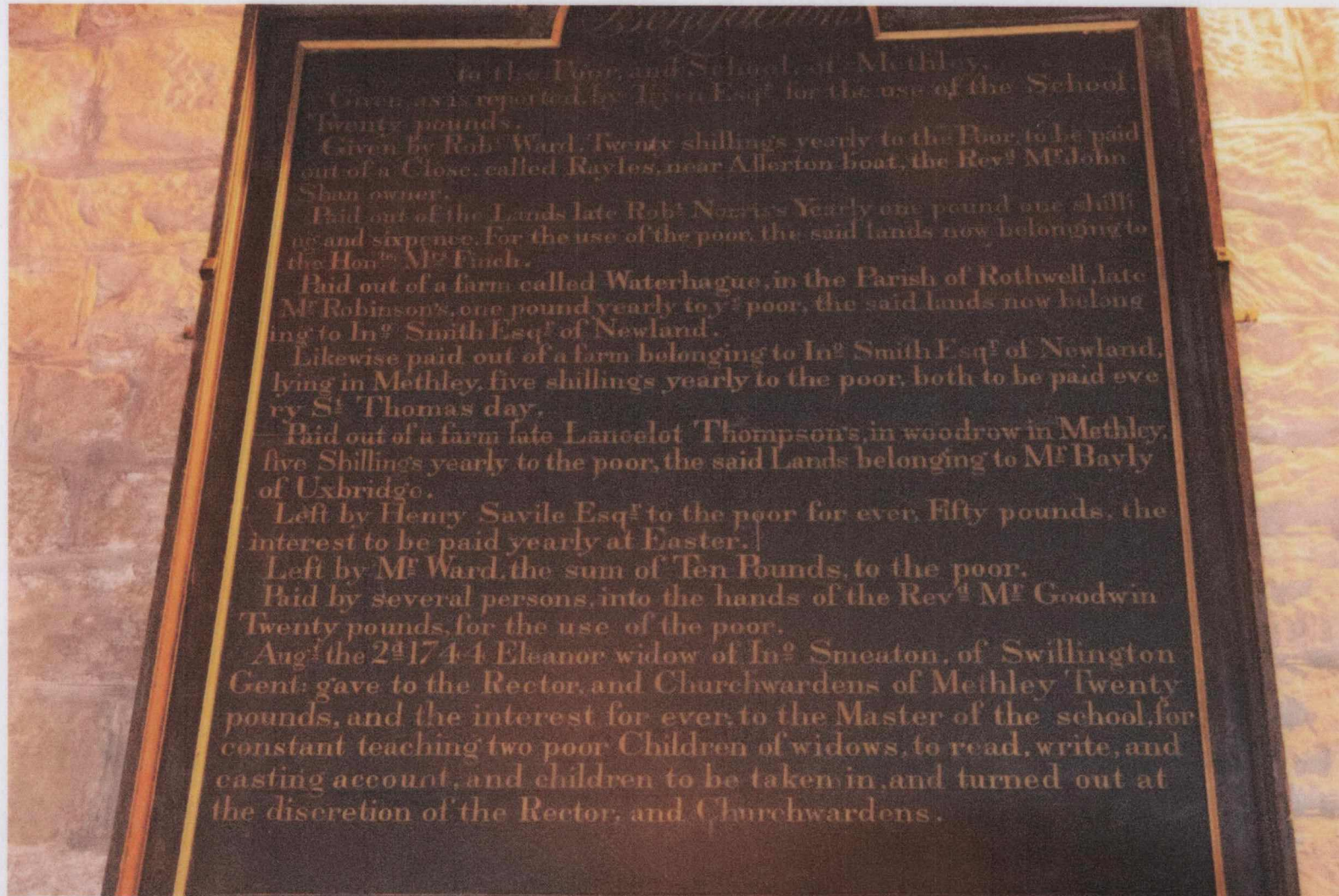
The large wooden tablet in the tower was originally an alter screen described in Yorkshire Churches (1844).

‘A huge expansive alter screen of wood, ornamented with Corinthian pillars, enshrined the ten commandments with their gilt frame, and flanked by large pictures of Moses and Aaron, half hides the East Window. At the centre of the top is a dove descending, and over all something between a star, cross and a monstrance. There are no traces of the piscina or sedilia, but these must have been removed’.

18th century Benefactors Board



18th century Benefactors Board

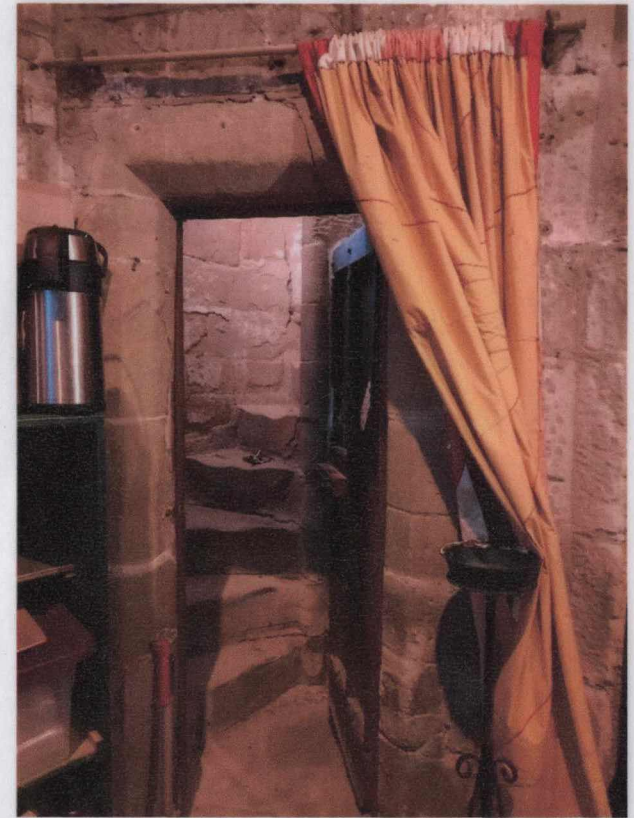
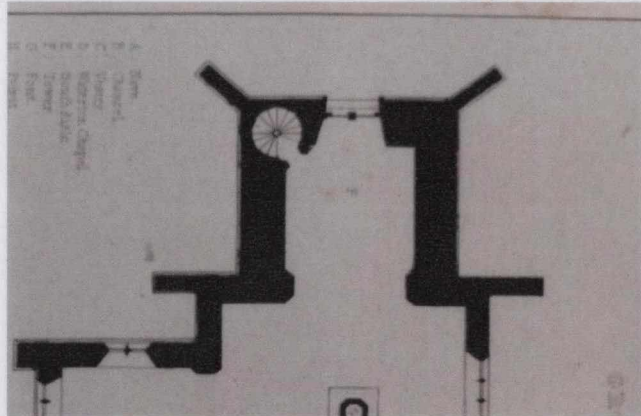




Tower Steps

The tower is 15th century. The spiral steps were built into the south west corner of the wall.

They lead to the clock room, belfry and onto the tower roof.



The Bells



The three bells in the tower were cast in 1812, one of them being inscribed 'James Harrison of Barton on Humber Founder'. In 1900-01 they were quarter turned and hung on a new frame of oak and iron.

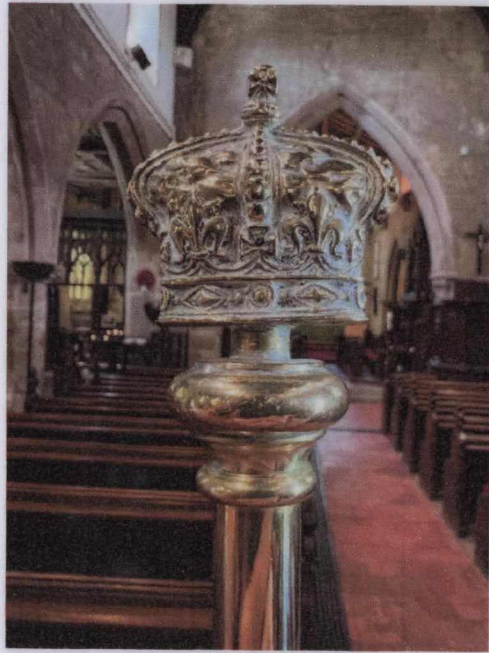
The large bell rings the hours using a hammer mechanism connected to the clock, and the smallest bell is currently rung before the beginning of each Sunday service.





Coffin Stools

The well worn coffin stools beside the Choir Vestry are believed to be 17th century.



Church Warden Staves



Church Warden Staves, also known as a Wardens' Wand, Tip-Staff or Prodder goe back to the earliest days of the Church of England. They reflect a time when a sceptre or staff was carried as a symbol of office and authority. Early duties of church wardens included ensuring good behaviour in the church and churchyard, putting a stop to rowdiness and fining people for being boisterous, riotous or indecent. As a 'prodder' the staive may be used to tap members of the congregation who fall asleep. Ceremonially the church warden staves may be used in a procession on special occasions.

Pews

The pews in Methley are 19th century, and each pew end is individually carved.





Hollings Tablet (17th Century)

Translation

“(This Church was resealed) with authority of the Archbishop by me, Roger Hollings, in 1624. May God, the Judge of right, give me a seat in heaven.”

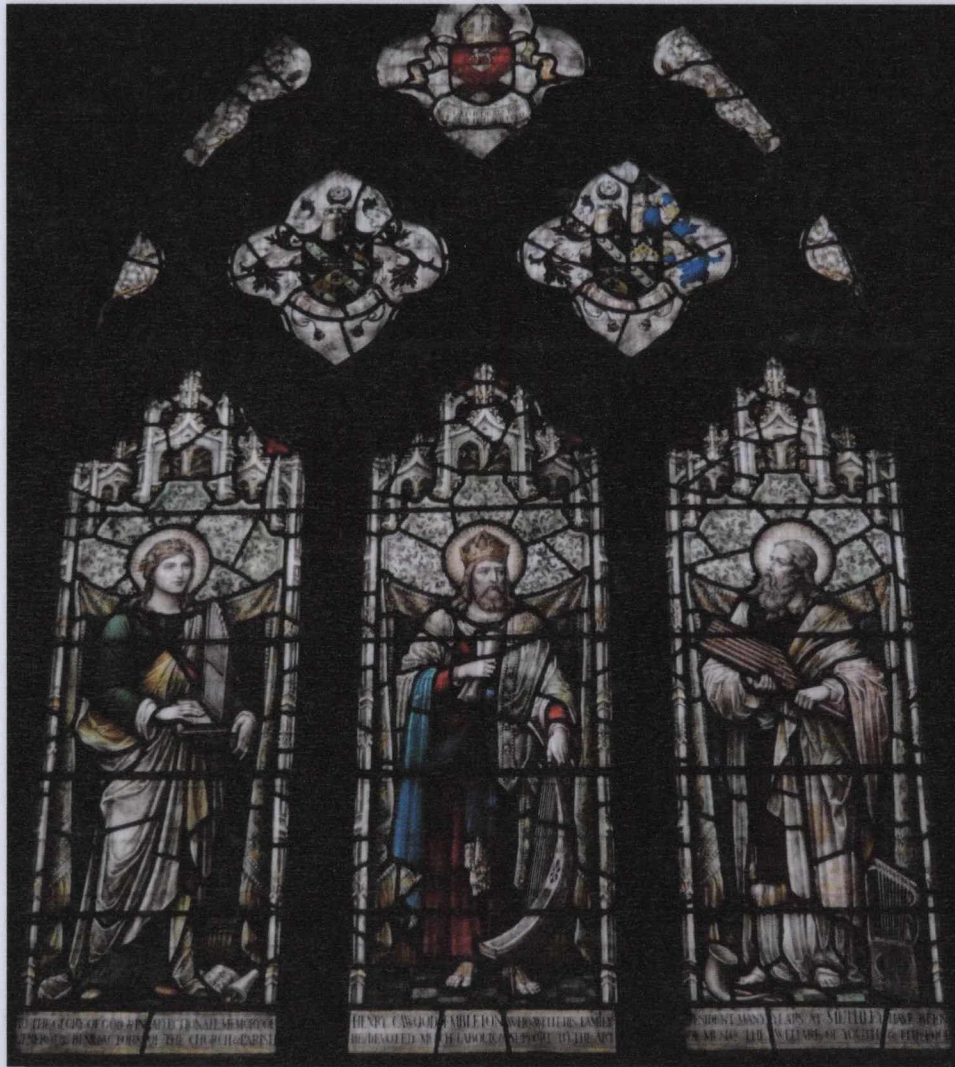


Layman and Priest

In the south and north walls of the knave are two effigies of an unidentified layman and priest. They were placed in their present position in 1901.

They are carved in high relief which is integral with a supporting slab and it is clear that the slabs originally fitted together, witness the (indecipherable) inscriptions which run around the edges of the slabs and are carved in identical characters. These are two displaced parts of a single tomb.

According to an old manuscript source the effigies represent two brothers, a lawyer and a priest who were buried together. The record states they 'fit damus' (built (this) house) which seems to mean they were responsible for the building or rebuilding of all or a substantial part of the church, probably the south aisle.

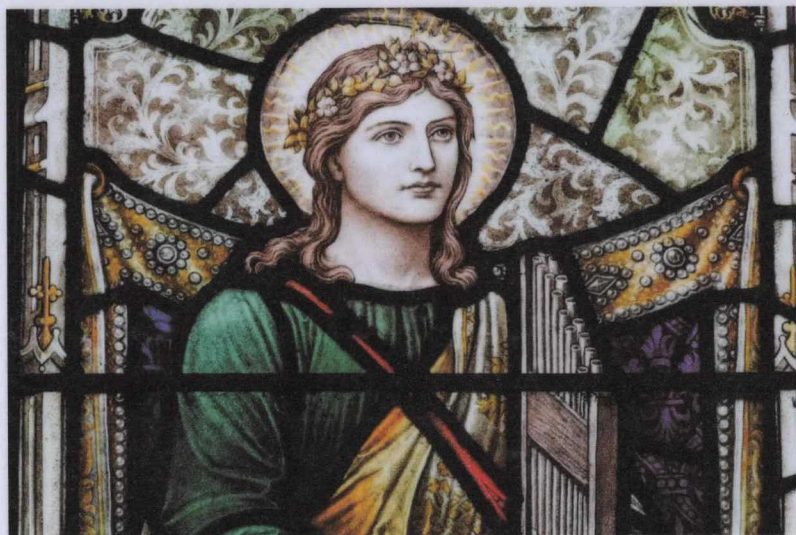


Embleton Window

The window consists of three lights, St.

Cecilia (Patron saint of Music and Musicians), King David and Jubal, son of Lamech. The arms above are of Ripon Cathedral and the Embleton family.

The inscription reads 'To the Glory of God & in affectionate memory of Henry Cawood Embleton who with his family resident many years at Methley have been generous benefactors of the Church and Parish. He devoted much labour and support to the art of music, the welfare of youth and the poor' -d. 1930. Glass by Heaton, Butler and Bale, London.



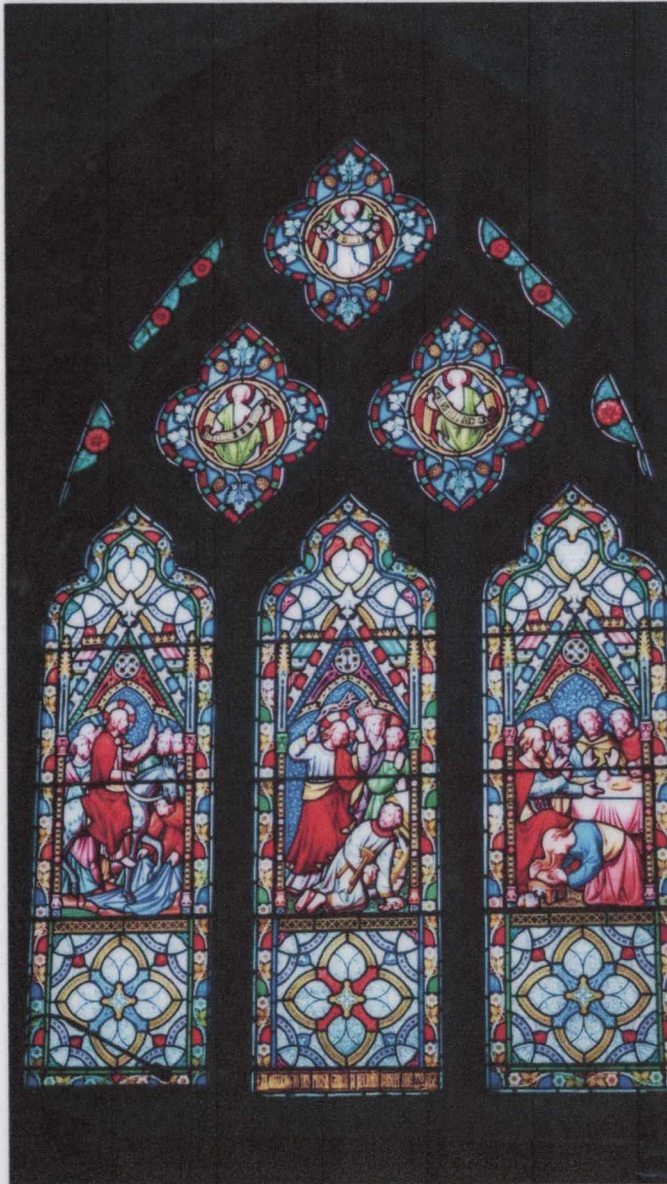


Crucifixion

Charles Robert Owen Medley CBA, RA (1905-1994) was an English artist who painted in both abstract and figurative styles, and also worked as a theatre designer. He was a friend of W.H. Auden and suggested to him he should write poetry.

In the 1930s he worked with the left-wing Group Theatre, designing sets and costumes for plays by W.H. Auden (who was Medley's lover at the time), T. S. Eliot, Christopher Isherwood and Louise MacNeigh. He also supervised set designs including masks by Henry Moore. Medley and Moore also worked together as tutors at the Chelsea School of Art.

During the war he worked on camouflage in the Middle East.

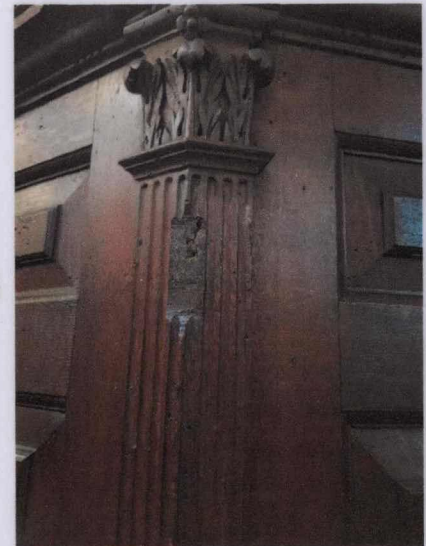
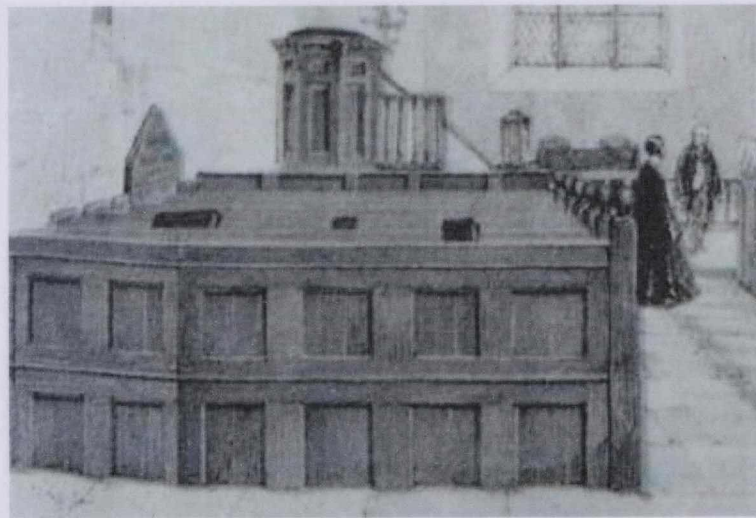


North Wall (Burnley Window)

The three lights window on the North wall depicts The triumphal entry into Jerusalem, the Cleansing of the Temple and the Feet Washing. It is inscribed 'An offering to this Parish Church by Benjamin Burnley, Jan. 22nd. 1856.'

Pulpit

The octagonal Oak Pulpit, of the Queen Anne period, was a gift in 1708 of Gilbert Atkinson, rector, who out of the previous 10 years collections caused a pulpit to be built. It was subsequently repaired in 1901. Thanks to an early Victorian sketch we can also say it was altered. The current steps appear to have been added at that time.





Graffiti

The church has collected centuries of graffiti in the stone and woodwork. This particular engraving on the Victorian pews was made by R. Amery, 1877.

On checking the census there was a Richard Amery living in Methley, the son of Matthew Amery, a farmer at Woodrow. He would have been 23 in 1877.



Alan Bennett

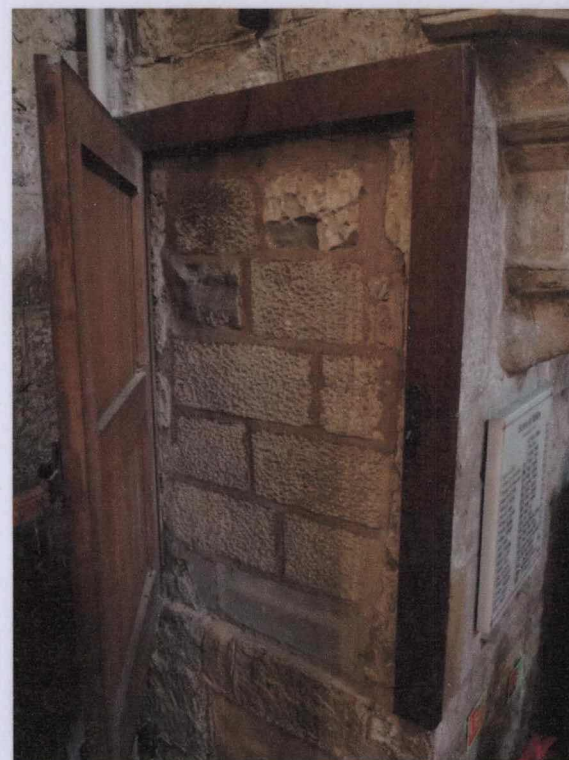
In 1998 Alan Bennett recorded a visit to Methley in his diary, later included in his book *Untold Stories*. 'The church (noted from Pevsner) is locked and when we go to the vicarage for the key the

woman who answers the door asks me for some identification. When I show her my railcard she glances at it briefly and says 'Yes, I thought it was you' (which isn't quite what identification means).' He described the church as well worth a visit, crammed with monuments. He also noticed the Robert Medley Crucifixion portrait and said he meant to ask the vicar (Rev Gill Lurie) how it got there but she was so keen to tell him about Henry Moore he forgot to ask!



Rood Screen and Loft

Methley like other medieval churches had a Rood Screen at the chancel arch, with figures of Christ Crucified, His Mother and St. John. It is referred to in various parishioner wills from the 15th and 16th centuries. The Rood had an altar associated with it, and in 1522 Roger Gyeg provides a priest to sing, at the



rood altar, 'Mass of Jesus of the Friday. Roods and their Lofts were destroyed during the Reformation, but screens often remained. At Methley all traces have disappeared. In 1900 a cavity in the north wall was discovered, now filled with new stonework and fitted with a door.



In the North wall of the knave there is exposed a 13th century lancet window (slender pointed arch window)

(Pevsner, N. The Buildings of England. Yorkshire West Riding. 1967)



St. Oswald

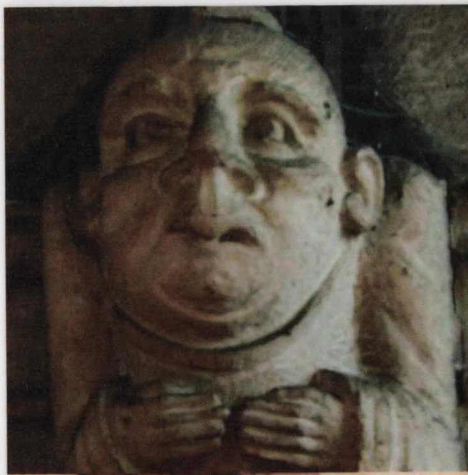
The 14th century figure of St. Oswald was originally fixed over the South Porch. It had become badly weather worn and during the 19th century was moved inside the church.





Church Organ

The earliest record is from 1522 when Roger Gyeg, of Methley, bequeathed 'to howse of the organs' (organ case) but it is believed there was no organ until the 19th century. An organ was installed by subscription in 1843. A replacement was installed c 1877 for £300. Following the building of the new vestry and chancel a new organ and organ chamber was installed in 1926 funded by Henry Cawood Embleton. It was built by Abbott and Smith, of Leeds, and comprises two manuals and thirteen stops, encased in oak, designed by Messrs Chorley and Gibbons.





Reredos

The small stone Reredos, which had previously been 're-arranged' was restore in 1924 and set up above the Holy Table and beneath the new East Window. It has a perforated canopy and in the centre are sculptured figures of Our Lord and St. Mary Magdelene.

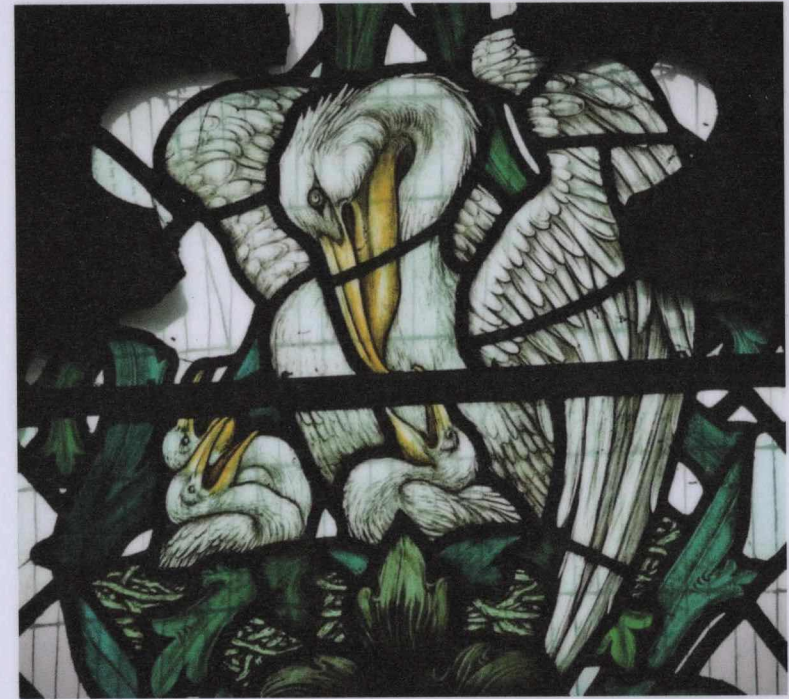


The Reredos is 'In loving memory of Charlotte Maria the beloved wife of George Savile. Erected to the glory of God by her husband, brother and sister. AD 1879.

East Window



The East Window (five lights) depicts paradise and the crucifixion with Christ crucified on the Tree of Life. The figures left to right are: St. Oswald, Virgin Mary, St. John and St. Paulinus. Above the crucifixion is a Pelican. The window was erected by Henry C. Embleton in 1926.

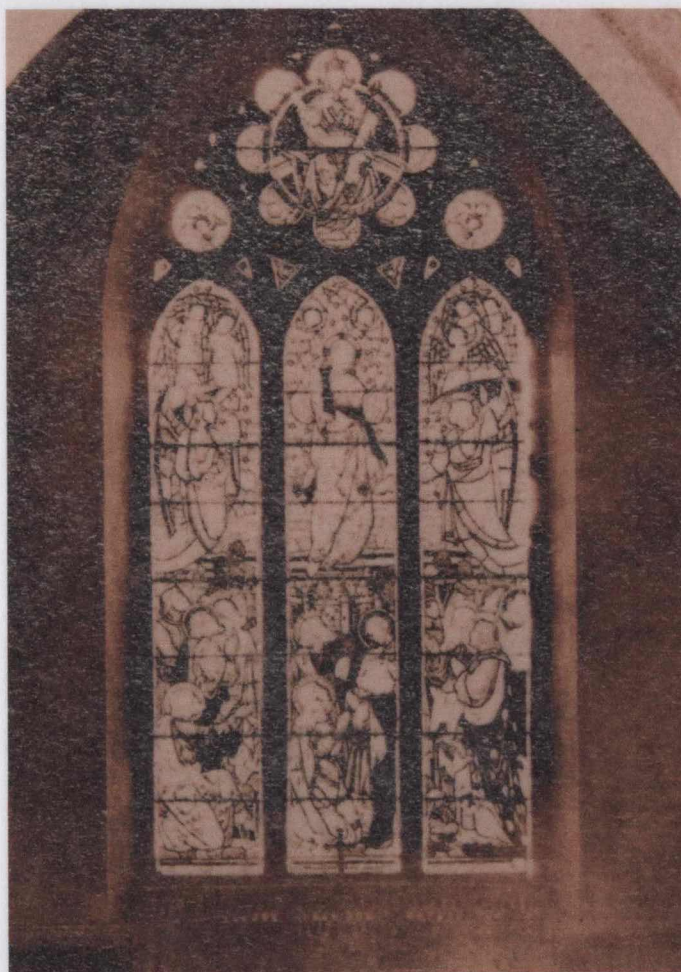


In medieval Europe it was believed the Pelican pecked at its breast to feed its young and became a symbol of the Passion of Jesus and the Eucharist.



Vestry Screen

Although the Vestry was built in 1926 but the Vestry Screen is 17th Century.



Vestry Window

The image taken from an old postcard shows the original Victorian East Window. It was removed in 1926 and cut down removing the bottom half of the saints, and the rose window above. The angels where repositioned in the current place along the top of the new window.



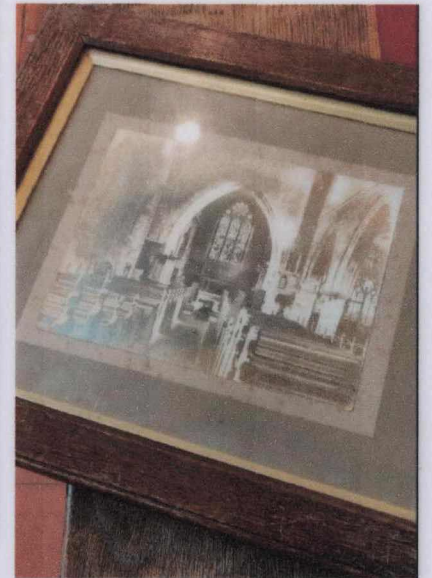
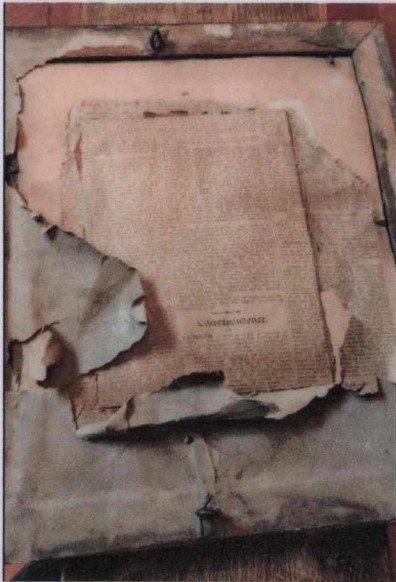
Vestry Window

The vestry window was installed when the chancel and vestry was re-built.

The Victorian Ascension window was originally the East Window in the chancel installed in 1874 but was replaced by the current window in 1926. The window was in memory of The Hon. & Rev Arthur Savile, Rector of Foulmire, Cambridgeshire.

Mystery Photo

A family photo recently discovered hidden behind a photo of the church taken about 1900. We put out an appeal on social media to identify the family, but without success



Altar Rail



The altar rail was made by Robert (Mouseman) Thompson.





Clergy Chair

Beside the Waterton Monument is a Victorian reproduction of a 17th century gothic Wainscot Chair.

On the back is an inscribed plaque:

To the Glory of God and in loving memory of his
father and mother

Richard Crossland Farrer and Emma Farrer

This chair is given to Methley Parish Church by
Percy Robinson Farrar

Organist and Choirmaster

1928



Henry Moore

The Castleford born artist and sculpture was a frequent visitor in his youth to St. Oswald's when he came to see his aunt who lived in Methley. Whilst here he studied and sketched the sculptures, corbals and memorials. Moore also

helped fund restoration work on the medieval memorials.

"Methley Church, just outside Castleford, contains the first real sculptures I remember. I was very impressed with the recumbent figures, particularly by the simplicity of the woman's head"

(J. Hedgecoe. 1986. Henry Moore)

A Guide to St. Oswald's Church, Methley

Part 2 South Side



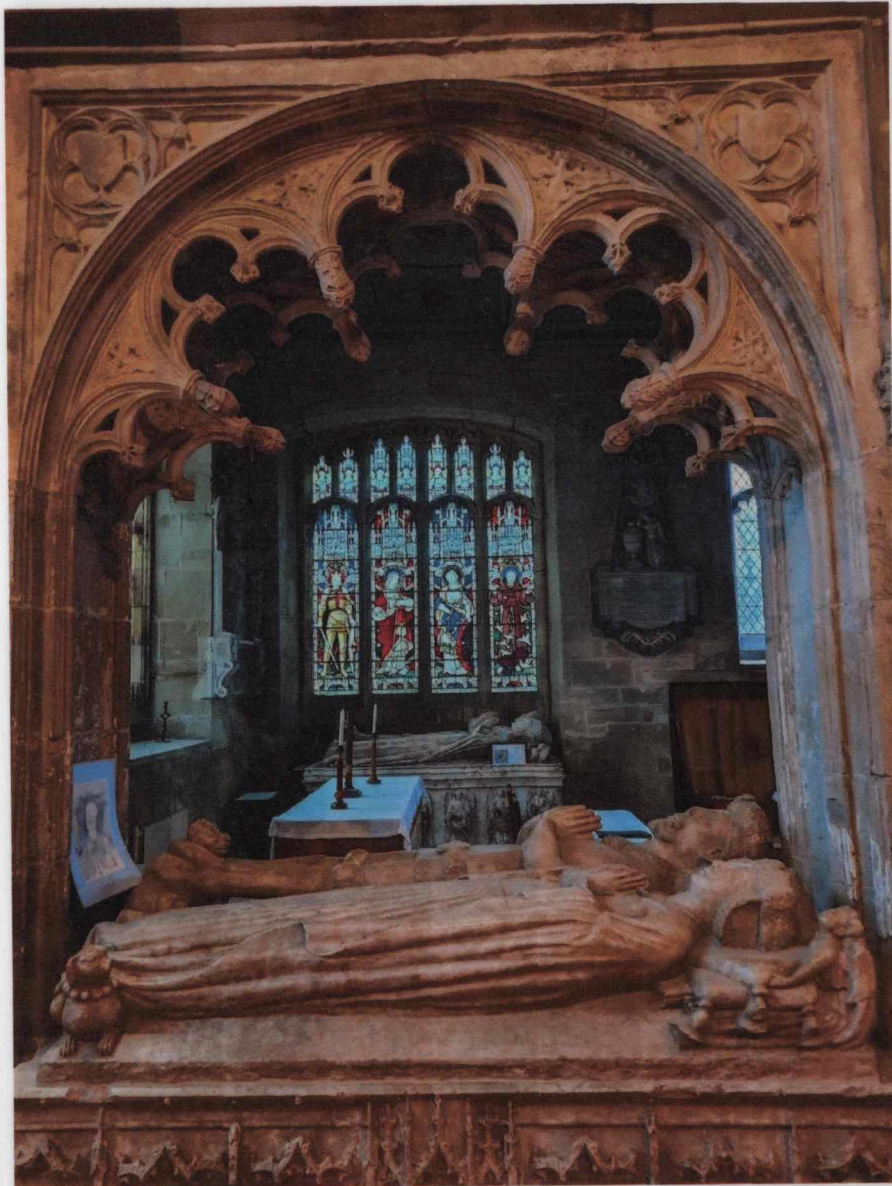
Waterton Chapel



The Chantry Chapel (or Waterton Chapel) on the South Side of the Chancel was build by Sir Robert Waterton, Lord of the Manor of Methley in the 15th Century. A Chantry Chapel provided for in his Will of 1425, and three chaplains so that Masses could be said for his soul. It has a timbered roof adorned with angels (which match the angels in the Chapel window). Although

restored the traceried wooden screen is also 15th century and consistent with the date of the chapel itself. The rectangular priests doorway is also contemporary with its erection.

Waterton Monument



The canopied Waterton monument contains alabaster effigies of Sir Robert Waterton (died 1425) and his wife Cecily, daughter of Sir Robert Flemming.

Sir Robert is wearing plate armour, his feet resting upon a lion symbolising his valour, his head upon his helmet which bears a plume of feathers; about his neck is a chain, he wears a richly decorated belt from which hangs a dagger. His headdress is unique and takes the form of a large orle, a wreath of padded cloth.

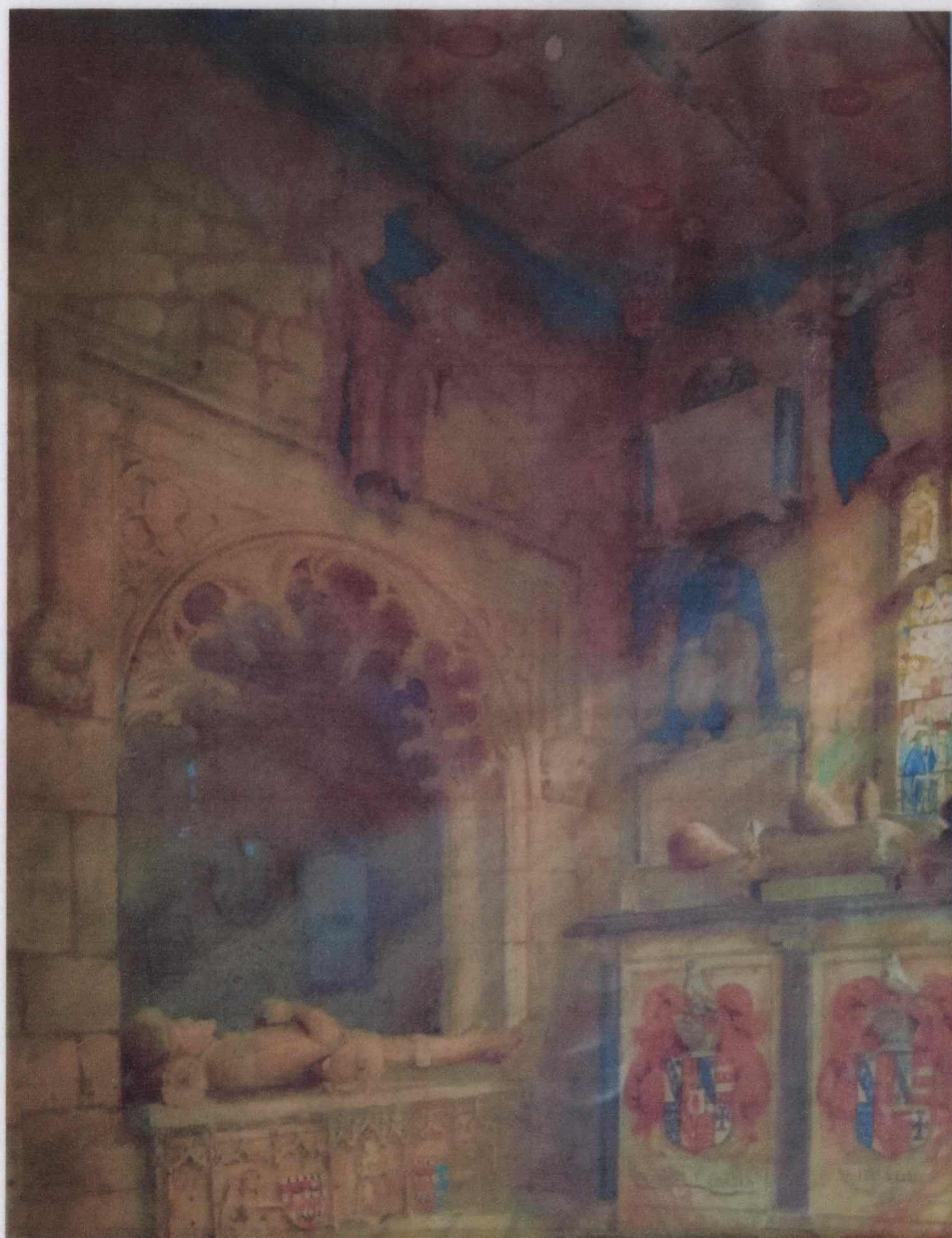
Lady Cecily wears a mantle fastened with cords to brooches, pointed slippers and a square headdress decorated with flowers and jewels. At her feet are two small dogs symbolising her fidelity.

Sir Robert served under Henry IV, V and VI and was Constable of Pontefract Castle. He was responsible for Richard II when he was imprisoned there in 1400. Also following the Battle of Agincourt in 1415

Robert held a prisoner, Jean Le Mangre (Boucicault), Marshall of France for ransom in Methley. The







Methley Mining Display



COAL MINING IN THE PARISH OF METHLEY

These Tools and Equipment, used in Coal Mining, are hung to rest here in 1985 to mark the completion of the Underground Mining in the Parish of Methley.

The earliest record of Mining Coal in the Parish was 1346.

Coal Pits worked circa 1831 in various locations in the Parish were named Garden Pit, Mulberry Pit, White Hall Pit, Engine and Bye Pit, Ings Pit and Parlour Pit. Methley Junction shafts were sunk about 1845.

The last was Savile Colliery which closed in 1985.

This stand, (made from the type of wood used for cage guides at the Methley Park shaft, Savile), with the Tools and Equipment were donated by Savile Colliery Workmen, Officials and Management for the Harvest Festival Celebrations of October 1985.

Yorkshire Churches, 1844



WATERTON CHAPEL in METHLEY CHURCH, from the North.



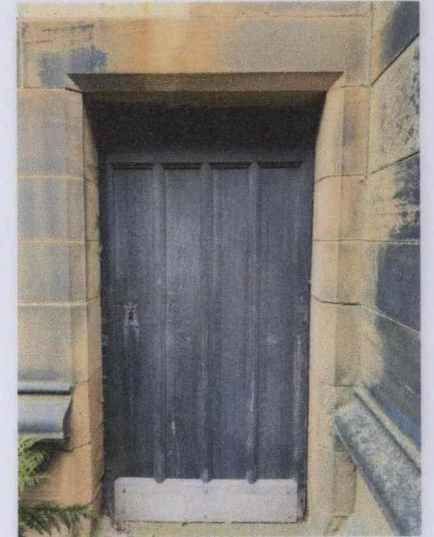
South Porch door



Sir Robert Waterton's
chest

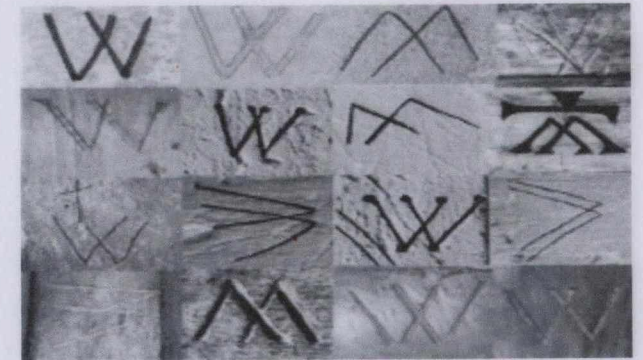


Left side of the
chapel door frame



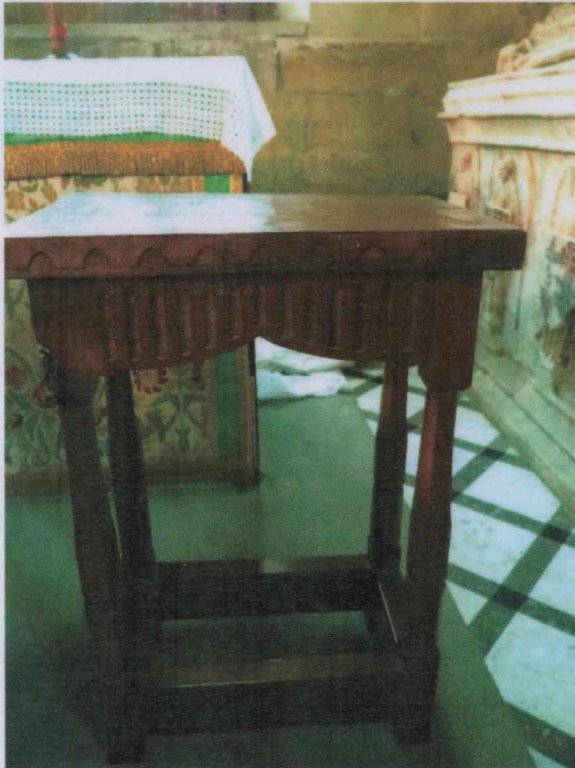
Witch Marks

Also called apotropaic marks, graffiti marked into wood, stone and marble in churches and other ancient buildings across the country. There are other designs but a typical mark is the interlocking V's 'Virgo Virginum' in latin or Virgin of Virgins, an invocation to the protective powers of the Virgin Mary. These marks typically originate in the 17th century made by people to ward off the Devil and his witches. This is also the period when a local woman Mary Pannal in in the village of Ledston was put on trial as a witch.



The Gnome

There are numerous carved mice lizards in church but only one gnome. The credence table in the chapel was made by Tom Whitaker of Little Beck near Whitby.

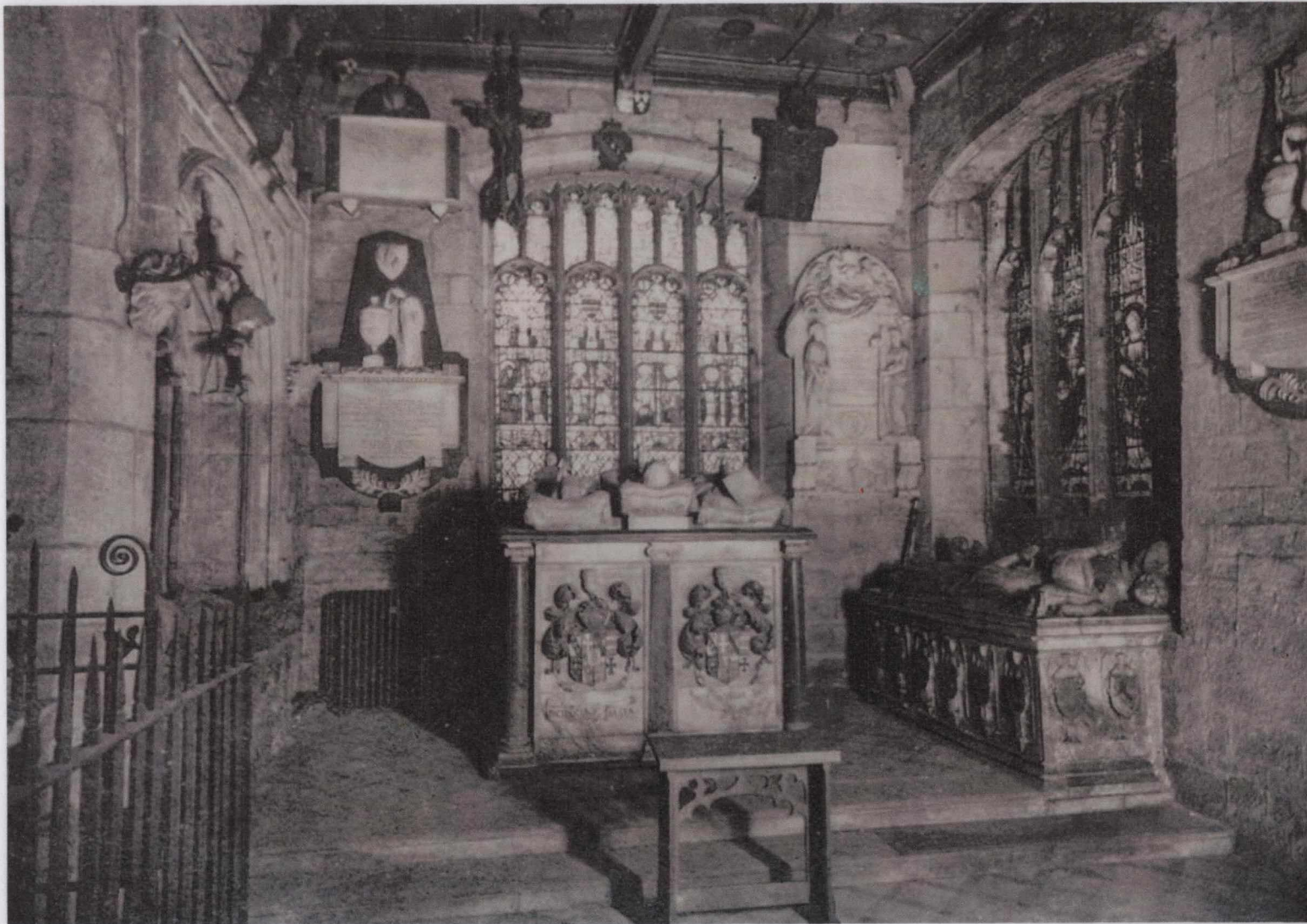


The Lizardman

The Waterton chapel pews installed in the 1950s were made by Derek (Lizardman) Slater.



The Tudor Savile Monument was originally in the chapel





waterton Chapel East Window

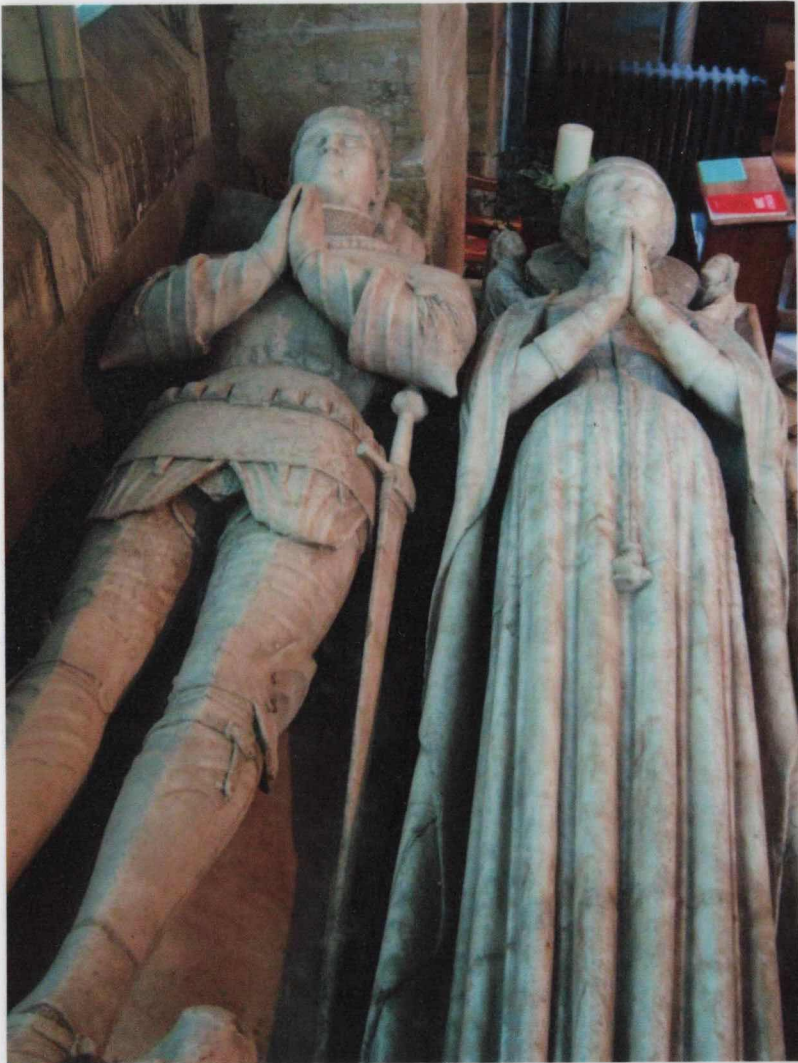
All the remaining 14th century stained glass at Methley has been assembled in this window. In the 8 tracery lights are angels clad in feathers, each bears a scroll inscribed 'Sanctus'. The armorial shields are Waterton and Waterton impaling with Fleming. The figures left to right are Saints Jermone, Margaret of Scotland, Christopher, John the Evangelist, Augustine and Gregory.

The glass was originally in sections of the East Window in the Chancel.

Details of 14th century glass



Welles Monument

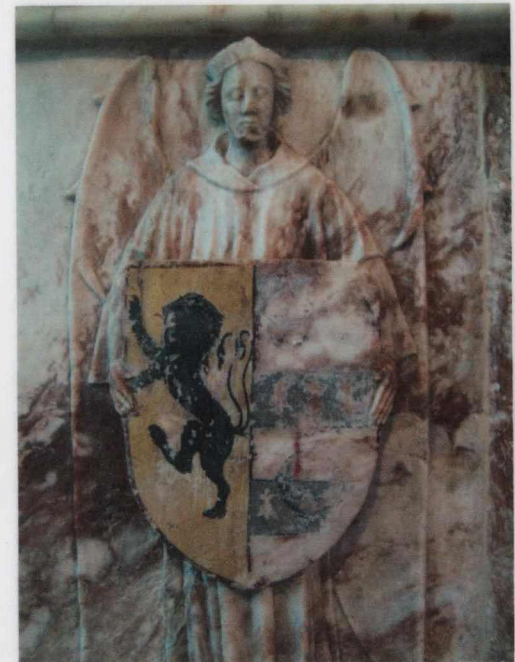


The alabaster Welles monument contains effigies of Lionel, 6th Baron Welles and his wife Joan who was daughter of Sir Robert Waterton. Lord Welles was born 1406 and served as Lord Lieutenant of Ireland and Joint Deputy of Calais, and was a Knight of the Garter in 1457.

The figure of Lord Welles is clad in armour, his head, with hair cut short, rests upon his helmet, his feet upon a lion. He has a chain about his neck, a belt with jewels, and a garter with its motto upon his left leg. Over his armour is a surcoat including the arms of Welles.

Lady Welles wears a mantle embroidered with the arms of Welles and has a chain around her neck. At her feet are two little dogs, one asleep, the other pulling with his teeth at her mantle.

Lord Welles, a supporter of the Lancastrian King Henry VI, fell at the Battle of Towton fought on Palm Sunday 1461. Tradition has it that his body was brought back to Methley concealed in a sack.







Charles & Alethia Savile

The monument to Charles (d. 1741) and Alethia (d. 1759) Savile is in the classical manner of its time, with effigies in white statuary marble, his being dressed in Roman garb. She is shown seated facing her husband in an attitude of mourning which suggest she erected the monument. The sculptor is believed to be Peter Scheemakers, a Flemish immigrant.



The monument to Charles and Alethia Savile had a canopy which was removed along with the metal railing. The photograph would have been taken in the 1920s after the new chancel was installed. Note the Tudor monument which was moved to the South door.

John, Earl of Mexborough

John, First Earl of Mexborough is portrayed in peers robes. Copies of his grant have been laboriously modelled with the full text upon it, cast in metal and hung either end of the tomb chest. He look's over the spectators head and points up to heaven. He died in 1778.



The monument is signed and dated 1780 by Joseph Wilton, one of three sculptors who founded the Royal Academy.

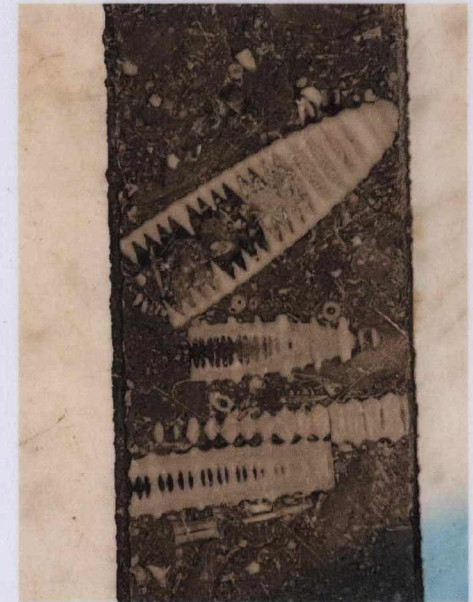
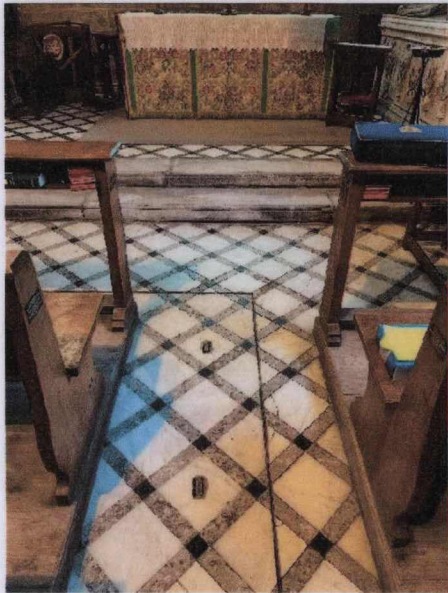


Duchy of Lancaster Kneeler

Since the 15th century the parish of Methley has been under the patronage of the Dukes of Lancaster. There are currently 42 churches in England of which HM The Queen is patron through her title as Duke of Lancaster. This kneeler was gifted to Duchy of Lancaster churches on her Golden Wedding Anniversary in 1997.

Fossils

The floor of the Waterton Chapel contains fossilised Crinoids. These are early ancestors of starfish that lived in the ocean 400 to 500 million years ago.



Trap door to the Crypt



The trap door leads to the crypt which was sealed in the 1900s following the last interment. The door was opened in the 1950 and candle holders were still in place along the wall. At the base of the steps it was confirmed that the crypt entrance had been blocked with a wall.



The Banner

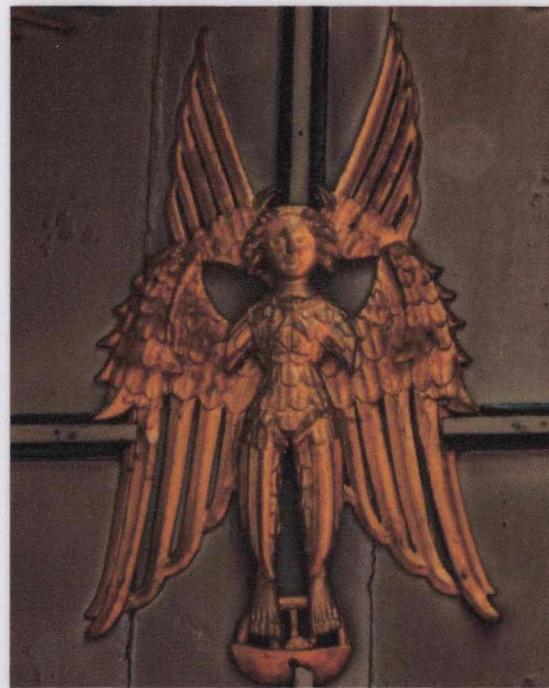
We have a banner in church which we have never been able to identify. It could be military. for example a militia banner, or funerary. From the Union Flag at the top we can date it to between 1707 and 1801.

It originally hung in the tower but sadly since this photo was taken it as further deteriorated. It is now kept under cover in the Waterton Chapel.



Waterton Chapel Roof

The roof is 15th century and the angels are individually carved. They were re-gilded in the 1950s.



7 Stained glass windows

The South East window of the Waterton Chapel (four lights) depicts: St. George, St. Rachel, St. Katherine and St. Francis. It was made 'in loving memory of Rachel Katherine Wallpole, Viscountess Pollington, who died June 21st 1854. Her only child caused this window to be erected 1901'.



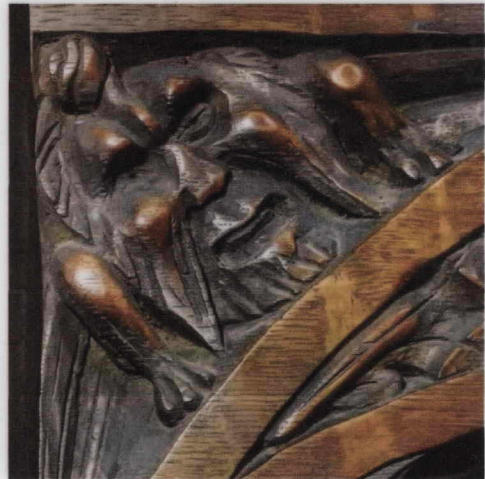
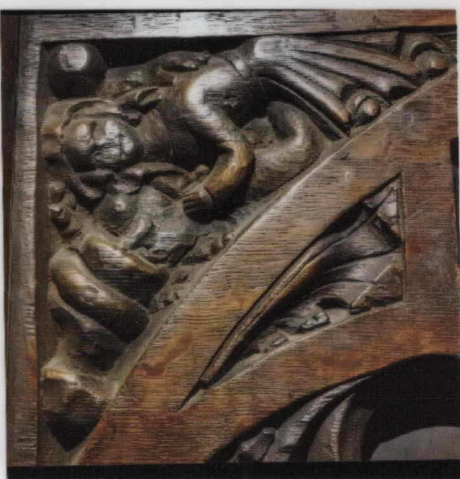
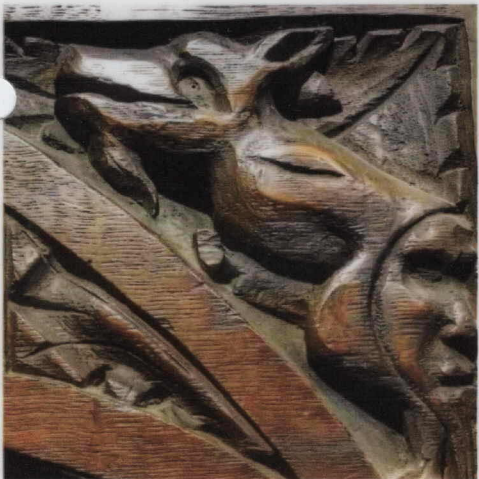
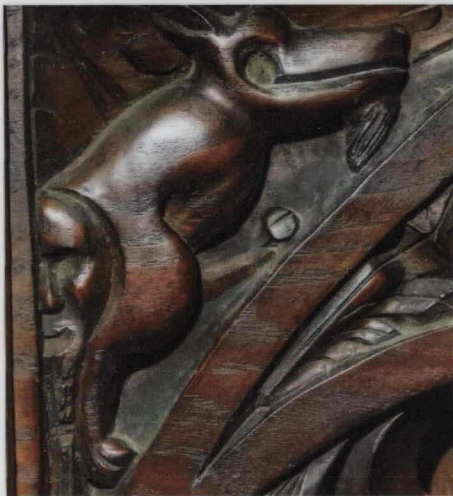
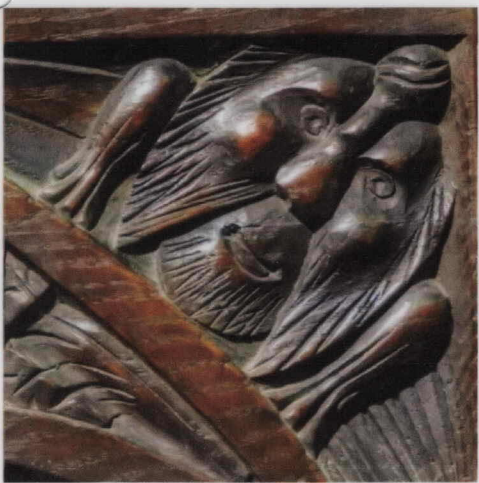
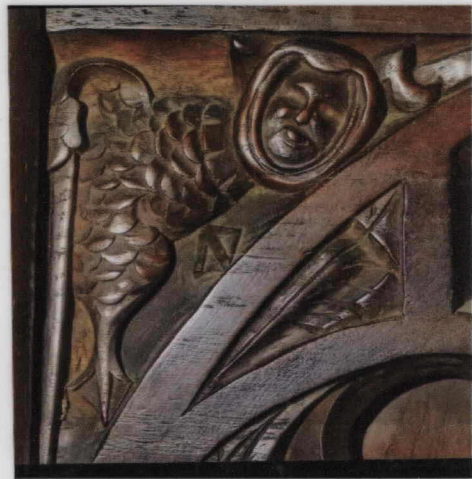


Waterton Chapel Screen



The traceried wooden screen is 15th century though with some restoration and was originally painted. Above the screen are shields and names:

Thomas Wombwell, William Skargill and John Waterton. There is a reference in 1816 (Loidis and Elmete) to another inscription since lost which read 'Pray for the soule of Roberte Waterton and Cecily his Wyf: that God will take to Hys kingdom their poor and endless lyf'.

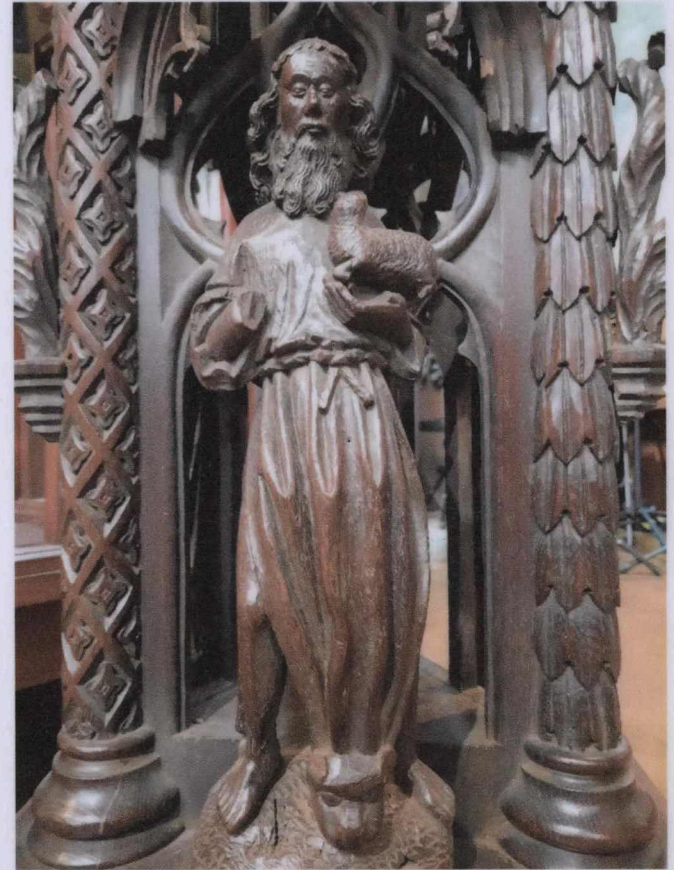




Lectern

The wooden lectern comprises an eagle perched on a globe, and an ornate pedestal formed of three traceried, canopied niches, each having a movable figure carrying a book, staff and lamb. It has no known history before the second half of the 19th century but is believed to be 15th century Flemish or

German. A plate records it to be 'An offering to Methley Church from David Leake, Easter Day, 1869'.





War Memorials

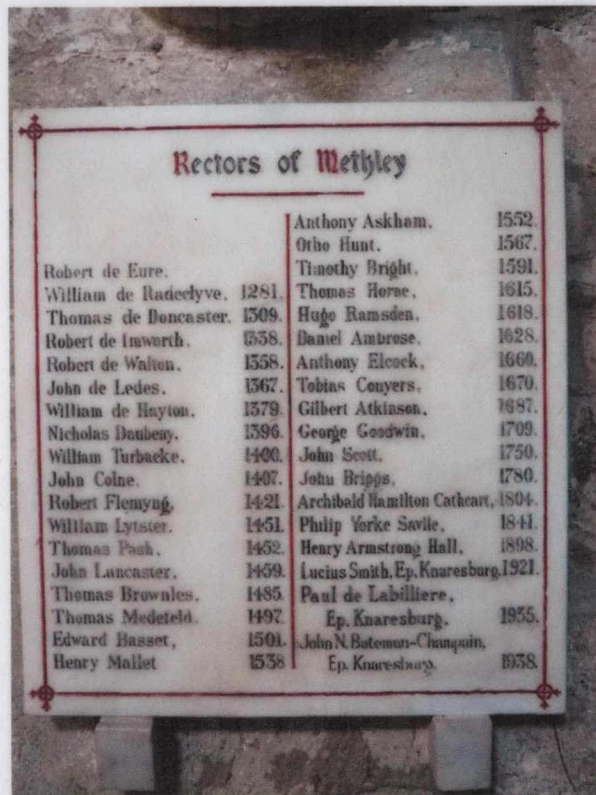
The 1939-1945 Memorial and
Roll of Honour is in the South
Aisle.

The 1914-1918 Memorial is in
the Churchyard.



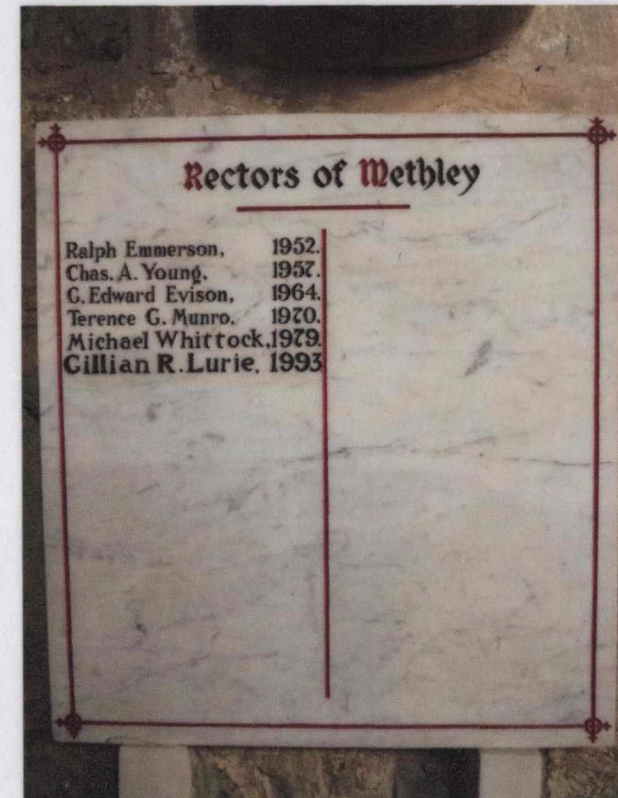
Rectors of Methley

The two boards either side of the chancel arch list the rectors of Methley from 13th century to Revd Gill Lurie in 1993. On her retirement and following restructuring the Vicar of Methley and Oulton was appointed.



Rectors of Methley

Robert de Eure.	Anthony Askham.	1552.
William de Radclyffe.	Orho Hunt.	1567.
Thomas de Doncaster.	Timothy Bright.	1591.
1281.	Thomas Horae.	1615.
Robert de Inworth.	Hugo Ramsden.	1618.
1509.	Daniel Ambrose.	1628.
Robert de Walton.	Anthony Elcock.	1660.
1558.	Tobias Conyers.	1670.
John de Ledes.	Gilbert Atkinson.	1687.
1367.	George Goodwin.	1709.
William de Hayton.	John Scott.	1750.
1379.	John Briggs.	1780.
Nicholas Daubeny.	1396.	Archibald Hamilton Cathcart.
William Turbaeke.	1400.	Philip Yorke Savile.
John Colne.	1407.	1841.
Robert Flemmyng.	1421.	Henry Armstrong Hall.
William Lytster.	1451.	1898.
Thomas Pash.	1452.	Lucius Smith, Ep. Knaresburg.
John Lancaster.	1459.	1921.
Thomas Brownles.	1485.	Paul de Labilliere.
Thomas Medeteld.	1497.	Ep. Knaresburg.
Edward Basset.	1501.	1955.
Henry Mallet.	1538.	John N. Bateman-Chunquin.
		Ep. Knaresburg.
		1958.



Rectors of Methley

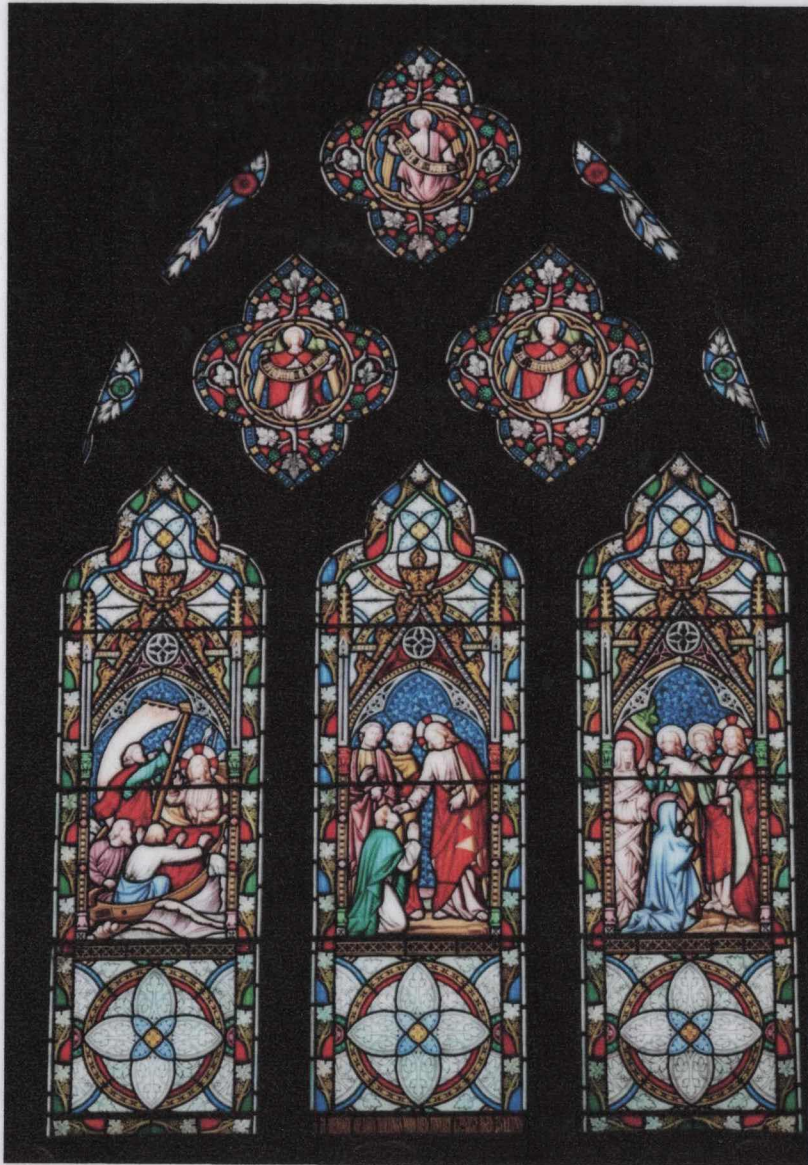
Ralph Emmerson.	1952.
Chas. A. Young.	1957.
G. Edward Evison.	1964.
Terence G. Munro.	1970.
Michael Whittock.	1979.
Gillian R. Lurie.	1993.



South Aisle Roof

We have no date for the South Aisle roof. The roof bosses are interesting.





South Aisle Hollings Window

Three lights (Our Lord's Miracles).
Erected in memory of Jonathan Hollings
who died 1832.



South Aisle Window

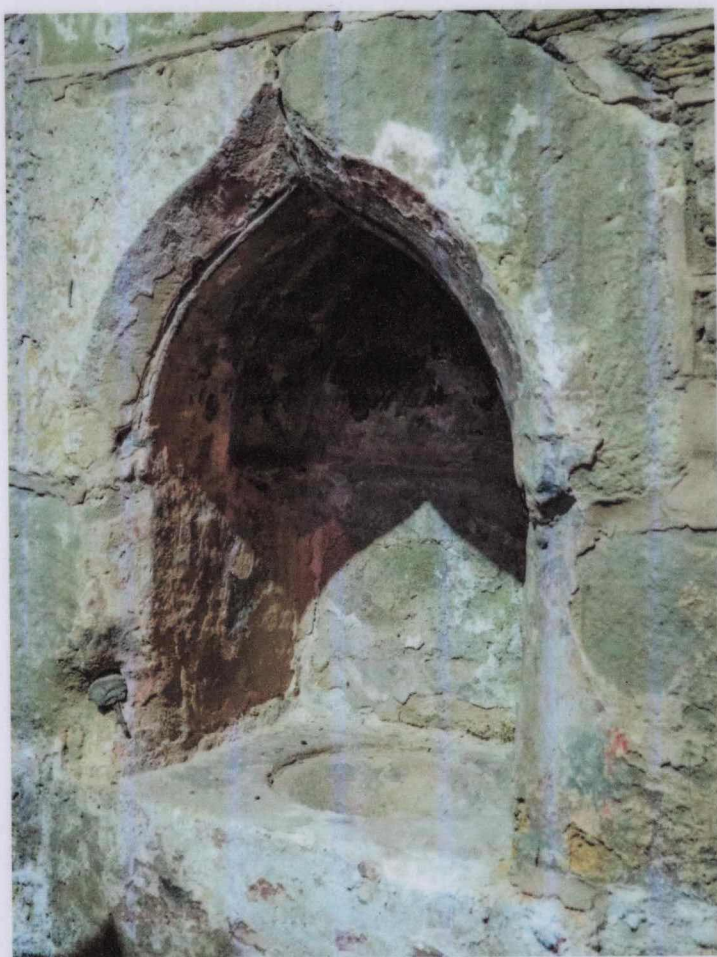
The window is dedicated to two sons of the 3rd Earl of Mexborough. It is inscribed 'In Memory of Hry Alexr Savile, Born 3 Decr 1811, Died 1at March 1851 & Frederick Savile, B. 17th March 1817, Died 2nd April 1851'.

The scenes depict David and his friend Jonathan
'You have been beloved to me! Very precious was your love to me, more than the love of women!' (2 Samuel 1:26)



The south arcade has octagonal piers and double chamfered arches and is of the 14th century

(Pevsner, N. The Buildings of England. Yorkshire West Riding. 1967)



position of the altar of St. Nicholas. The drain hole is still visible.

Pre-reformation Piscina

Up until the reformation five altars stood in Methley Church. There was a high altar at the east end of the chancel, the altar of Our Lady in the chantry chapel, the rood altar which stood at the foot of the rood screen, about where the chancel steps are, and the altar of St. Margaret which stood at the west end of the aisle on the north side.

A piscina, a basin for washing the Communion or Mass vessels, is now obscured by the piano. This is believed to indicate the



Savile Monument



The Savile monument contains three recumbent figures, those of Sir John Savile. His son Henry Savile and Sir Henry's second wife Elizabeth Wentworth.

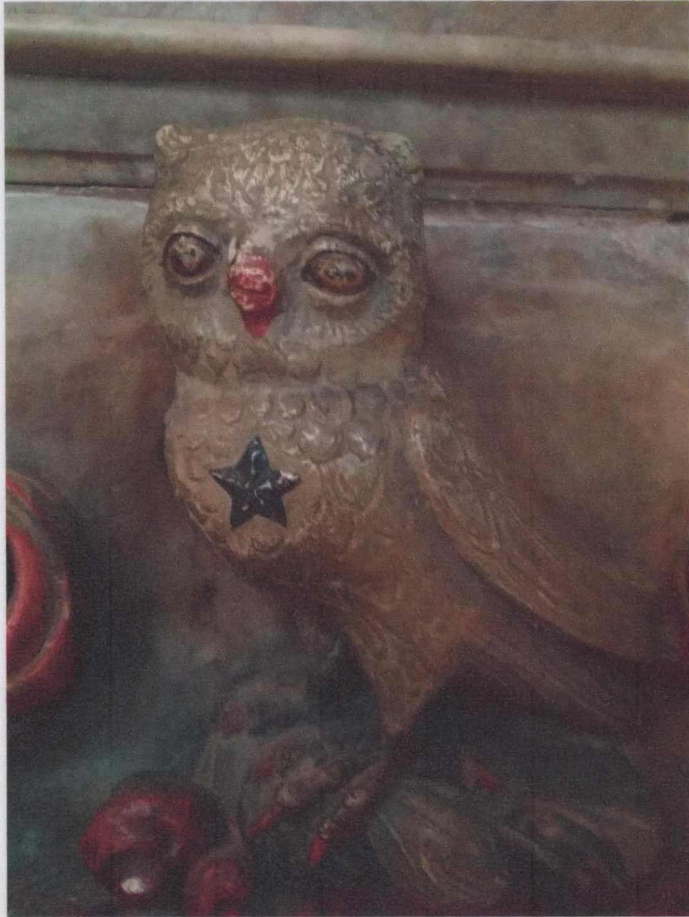
Sir John Savile, Baron of the Exchequer to King James I, is wearing a judges robes. He bought the manor of Methley in 1590 and lived at Methley Park. He died in 1607 and was buried in London, his heart was removed and interred at Methley.



The central figure is Sir Henry Savile who died in 1632 and beside him his wife Elizabeth. At her feet is the figure of a boy holding a skull, an unnamed child. At the foot of the monument are two small baby figures. One is named as that of their daughter Helena and the other an unnamed son.



Savile Arms / Leeds Arms



The arms of Leeds originated in the corporate seal of 1626 under the charter granted by King Charles I. The owl and stars were part of the arms of Sir John Savile of

Howley Hall, MP and Alderman of Leeds when the original council was formed.





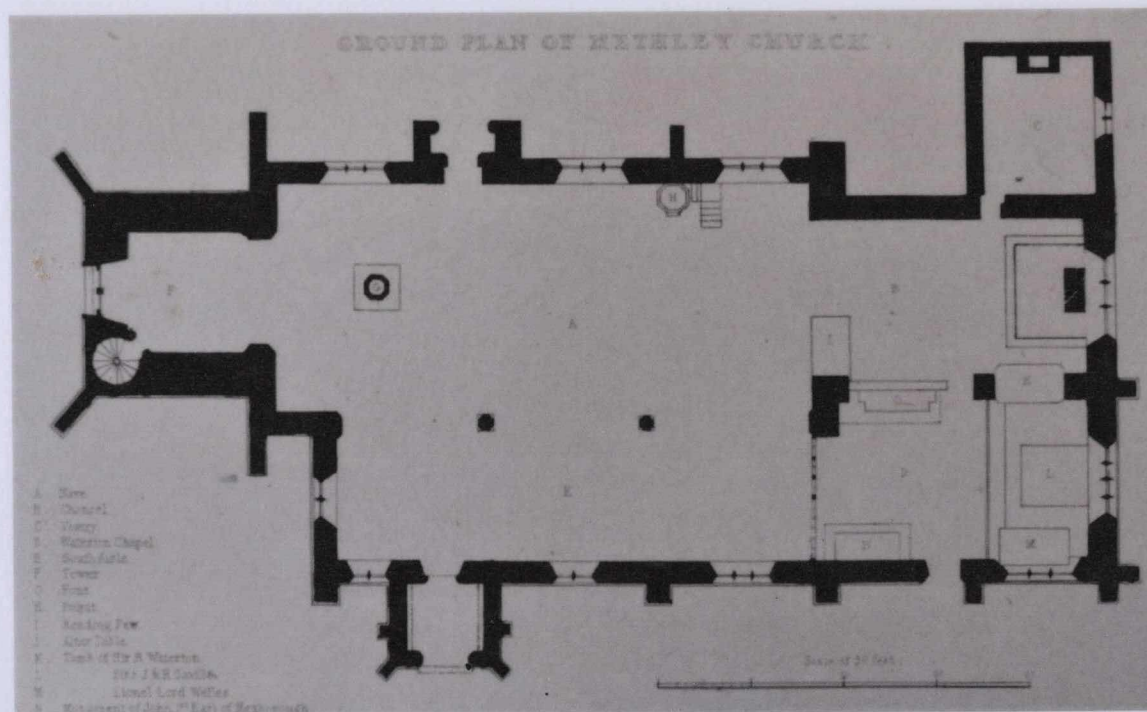
The Font and its cover

By his will dated 23rd January, 1584-5 Richard Webster, a painter, buried at Methley in 1584 bequeathed 'unto the making of a fair tabernacle and cover to be made of fair timber to cover the foote (font). The canopy was originally painted to look like stone but this was stripped away as part of a Victorian restoration under the care of the Countess of Mexborough in 1854.

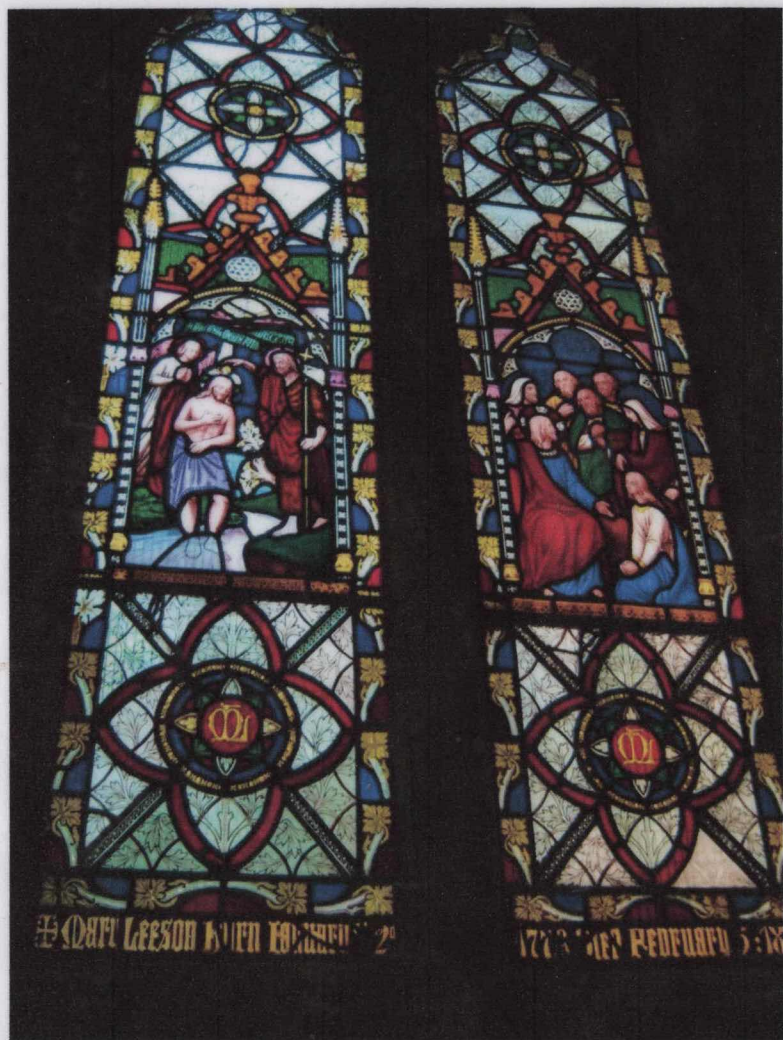
The Font and its cover



Sir Stephen Glyne described the font as 'an octagonal bowl, of debased character, with a wooden cover of tabernacle work of similar date but handsome' (1869). The font was discarded some time after this date but reinstated in 1898 by a new Rector. The bowl was found in a poultry yard and the stem used as a stone bench by a mason in the village. The based had been lost and the whole reconstructed from previous sketches. The short-lived font was described as 'a smug characterless Victorian atrocity, enthroned beneath the fine canopy'.

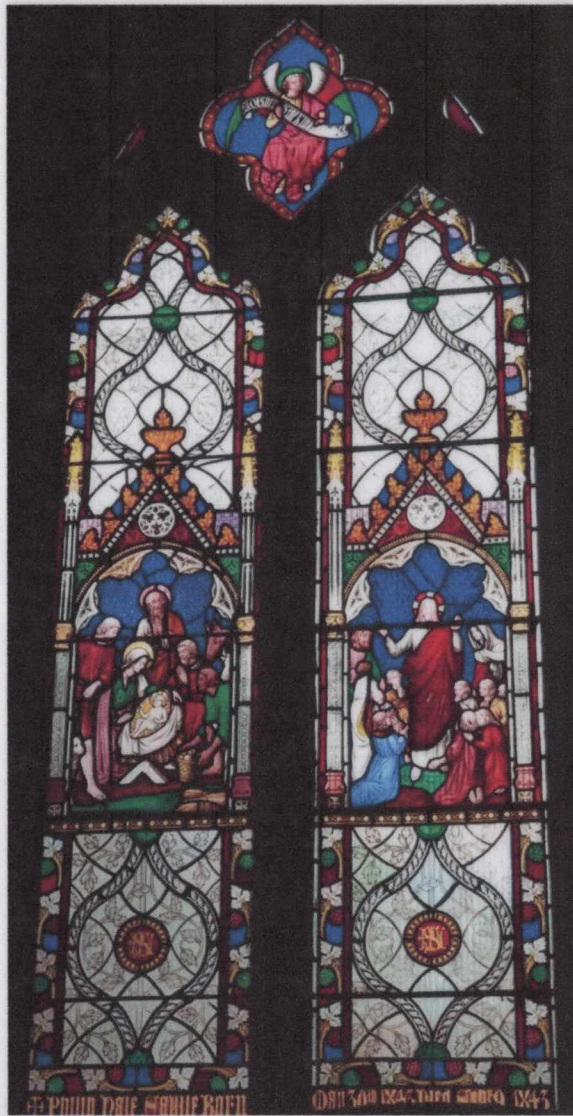


Prior to re-installation the font at Methley was located in the middle of the knave towards the west door where the back pews are now located.



South Aisle (Leeson Window)

The window beside the font was installed in memory of Mary Leeson who died 1849.



Corner of South Aisle

The window in the South East corner of the South Aisle (opposite the Font) depicts The Nativity and Christ Blessing children. The window was installed in memory of Philip Henry Savile who died in infancy in 1843, son of the then Rector.



Pre-reformation Holy Water Stoup

A recess between the south door and the Saville monument indicates the position of a stoup that would have contained holy water.



Mothers Union Banner

The banner (Virgin and Child) was presented to the church by a Miss Totty in 1947 along with a silver sanctuary lamp.

(Kirk. G. The Churches of St. Oswald's, Methley and St. Margaret's, Mickletown, Near Leeds, 1955)



Church School 1900's
(now the Ladybirds Nursery at the St.
Oswald's Centre)

