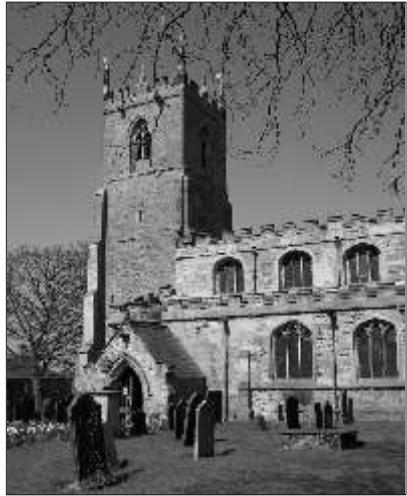


A Guide to All Hallows Church Harthill



Welcome to the 11th century Church of All Hallows, in a village settled from Saxon times when it was known as Hert-hyll. Some will say the name means “hard hill”, referring to the sandstone hill behind the church; others argue that it is named after the hart, which is why the deer is depicted on the village crest.

The Domesday Book of 1086 refers to the village being part of the Manor of Conisburgh. William de Warrenne, Norman Lord of the Manor, son-in-law of William the Conqueror caused the first church to be built here in 1085. Shortly afterwards his son gave Lewes Priory in Suffolk the right to appoint the priest.

During the 12th-16th centuries the church grew in size and height as chapels and aisles were added to create the external appearance you see today from the south side and entrance path. In the 17th century Thomas Osborne living at the family manor of Kiveton in the parish built himself a new hall there a mile north of the church. He was the great grandson of Sir Edward Osborne, who was born in the parish and found wealth through his marriage to Anne, daughter of Sir William Hewitt. Thomas Osborne loyally served his King (Charles II) and country. He became the first Duke of Leeds; he and his successors, patrons and benefactors of the church, were buried in the crypt beneath the north chapel.

The Old Schoolroom, in Church Lane, dates from 1721 when the earlier school building was rebuilt. The schoolroom was restored and refurbished in 2001 with grants from the National Heritage Lottery Fund and Veneziana Trust.

Porch and Font (1)

This door was cut and the porch added in 1856. The limestone font has a Jacobean cover, probably the work of a local craftsman. Nearby in the wall is a 14th century holy water stoup.

The Tower (2)

It was built in the 15th century in perpendicular style with paired stepped buttresses on the outside. The present high arch entrance and the rib vaulting below the ringing chamber is 19th century. The beech screen was added in 1996. The tower contains eight bells which are named after notable people from the history of the parish. The west window glass was designed by JF Bentley (architect of Westminster Cathedral) in 1876.

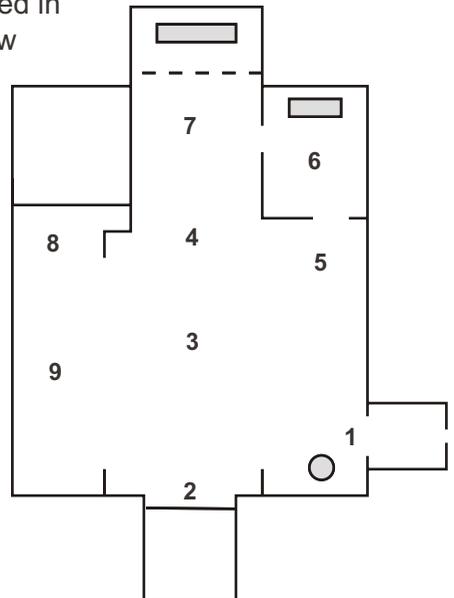
The Nave (3)

Parts of the original outer wall can be seen carried by the arcading either side of the nave. The round arches on the north side were cut before the pointed arches on the south side. These added aisles would have been narrower than the present ones. Niches in the columns would once have contained statues. The westernmost arch on the south side is wider than the others; at that time the south door was further east.

In the 15th century the nave was raised in height with a tier of windows forming a clerestory below the oak timbered roof. The glass in these windows is 19th century as is most of the glass in the church. The original plaster on the walls has been removed to control damp, exposing the rubble construction above the finer ashlar stonework of the arches, and the upper courses of square cut blocks added when the roof was raised.

Also exposed on the north side is the old entrance to the rood loft which would have straddled the chancel arch in the middle ages. In 1738 a gallery was added at the rear of the nave, but was removed in 1850 when the north aisle was rebuilt and new seating and furniture provided in the nave. In 1898 the chancel arch and the chancel were rebuilt.

The funeral hatchments either side of the tower arch are best viewed from the centre aisle. On the left as you look, are the arms of Bridget, wife of Thomas, first Duke (d. 1704). On the right are the arms of Mary, wife of Thomas, 4th Duke (d. 1789). Quickly painted, the hatchments were placed outside the person's home during mourning. Above the chancel arch is a royal hatchment bearing the arms of Charles II, with the name altered to George II; an economy of loyalty.



Italian Woodwork (4)

The pulpit, lectern, and screen at the entrance to the south chapel were carved in Florence by Carlo Scarlessi in 1877. The screen, which was originally longer, first stood beneath the chancel arch. The heads carved on the pulpit depict Moses, Isaiah, Ezekiel and Daniel. A fourth piece designed as a prayer desk stood on the south side of the arch but was later incorporated in the altar (see 7).

South Aisle (5)

The south aisle was widened in perpendicular style during the 15th century. On the south wall are two 18th century boards listing benefactions and in the first window, there are painted slate panels of the Apostles Creed and Lord's Prayer. The easternmost window is a memorial to Charlotte, wife of the 6th Duke. The centre panel (1884) depicts 'Charity'; it is an Italian replacement for an earlier image by Henry Holiday.

South Chapel (6)

The original chapel dedicated to the Holy Trinity was added in the 14th century; the decorated tracery of the east window survives. There is a piscina and part of what was possibly an Easter sepulchre in the south wall; the door is 19th century. The south windows are in perpendicular style. The iron gates probably date from around 1600. In the restoration of 1898, the chapel became a vestry. In 1952 it was again refurbished as a memorial to the fallen of two world wars, with new window glazing showing 'Christ in majesty' and dedicated to St George whose figure is carved in painted wood.

The Chancel (7)

The chancel is as long as the nave and dates from the 13th century. There is an original lancet window in the south wall near the altar. The memorial in the sanctuary on the north wall is to Lady Margaret Osborne who died in 1624; the fine sculpture shows her kneeling. The appearance of the choir today is Victorian; an extensive restoration of 1898 provided a new chancel arch and new arches on the north side in harmony with those on the south. The choir and clergy stalls and sanctuary panelling are made from Canadian walnut.

The roof beams are made of oak, taken from a single tree grown in Sutton-in-Forest near York. The east window is by Charles Kempe. The rebuilt organ was placed in the north chapel and provided with a new front to match the choir stalls. This masks the chapel and its east window. The floor of the choir and sanctuary are laid in marble and the wooden communion rails are 18th century. Carved on the altar front are the four figures symbolising the Gospels, either

side of a representation of Christ, the Lamb of God. Now kept in the treasury of York Minster are the two fine silver gilt candlesticks by Jacob Bodenick (1675).

North Chapel and Memorials (8)

Closed for safety reasons, as is the crypt below it, the original 14th century chapel of St Mary was the burial place for the Serlby family, and earlier occupants of the manor before the Osbornes. The memorial stone to Hugh Serlby, in the corner against the wall, bears five finely cut crosses at the centre and the corners, suggesting that it was originally an altar slab, possibly replaced at the Reformation by a wooden table. The chapel entrance is now guarded by iron gates which probably came from Kiveton Hall. The marble tomb of Thomas Osborne, first Duke of Leeds stands behind the gates. The east window is a memorial to Louisa Catherine, widow of the 7th Duke. On the north wall is a memorial to Sir Edward Osborne who died in 1647. His gauntlets are kept in a case in the north aisle together with the large wooden chest bearing his coat of arms. The green funeral pall of the 8th Duke was made in 1872 and restored in 1983. The chapel was rebuilt in Classical style in the 18th century, with its walls and roofline raised. Further changes at the end of the 19th century harmonised it more with the restored chancel.

North Aisle (9)

The earlier aisle possibly widened in the 14th century was rebuilt in the 19th with round arched windows. One has glass from 1886 depicting the Good Samaritan and the Good Shepherd in memory of the Revd George Hudson. The recent glazing in plain glass was designed by R.G. Simms, the west window commemorates Mark Hydes, former chorister and benefactor and his son Alonzo, organist.

We hope you have enjoyed your visit

Sunday Services are at 10.15am and 6pm.

Concerts and other parish events are held in the church. When the church is not open, keys can be obtained: telephone 01909 771369 / 770279.

This guide has been produced by All Hallows Church, Harthill with support from Rotherham Churches Tourism Initiative (RCTI).



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