

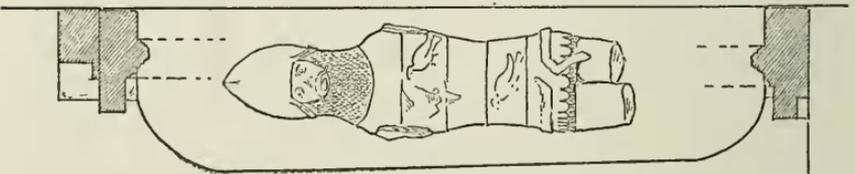
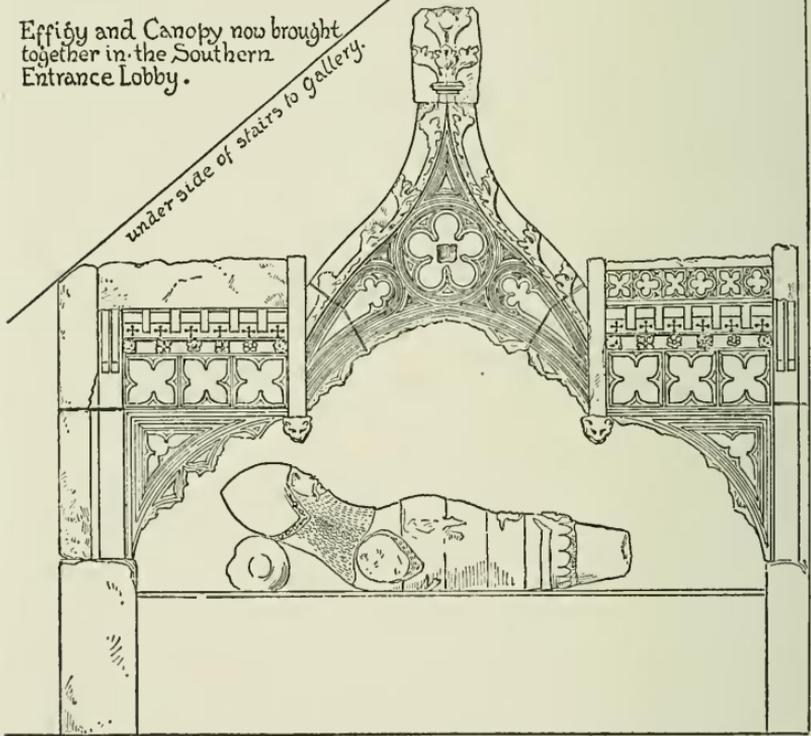
MEMORANDA ON A MONUMENT IN STREATHAM CHURCH.

By E. J. TARVER, F.S.A.

THE accompanying drawing to scale, made by my son, and some details which I have sketched,

THE PARISH CH. OF S. LEONARD
STREATHAM. SURREY.

Effigy and Canopy now brought
together in the Southern
Entrance Lobby.



Traced from a measured drawing by E. W. Tarver.
Dec. 1889

represents a recumbent effigy in white alabaster and a canopy in stone, now placed in the entrance lobby giving access to the south aisle and south gallery of the Parish Church of Saint Leonard, Streatham.

The rector, the Rev. J. R. Nicholl, informs me that no change of its position has been made in the last forty-six years during which he has been rector of the parish.

The present church is said to have been rebuilt in 1831, and possibly the monument may have been then brought to the position it now occupies, and it may have been previously moved several times.

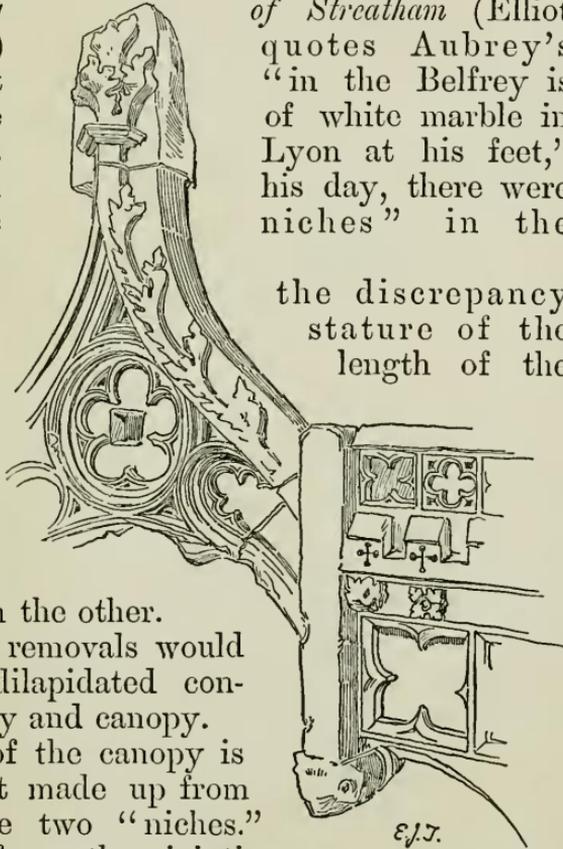
For instance, Mr. his recent *History Stock*, 1886) statement that a cumbent figure Maile, with a and also that, in "two Gothic church.

Frederick Arnold, in *of Streatham* (Elliot quotes Aubrey's "in the Belfrey is of white marble in Lyon at his feet," his day, there were niches" in the

Judging from between the figure and the canopy, it would seem that we have now the canopy from one of those "niches," and the effigy from the other.

These repeated removals would account for the dilapidated condition of both effigy and canopy.

What remains of the canopy is of a piece, and not made up from odd pieces of the two "niches." This is evident from the jointing of the stone work. It dates from the latter half of the

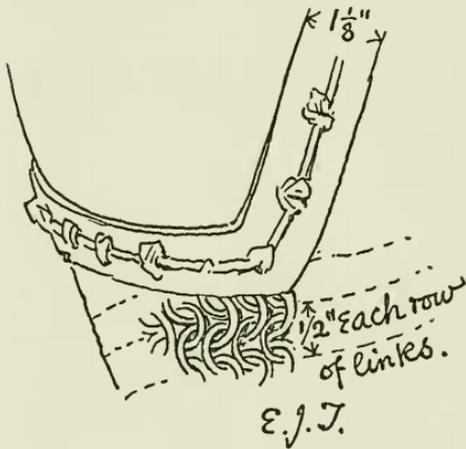


the discrepancy stature of the length of the

fourteenth century, I should say, before our architecture had stiffened into the Rectilinear style.

The design is unusual, consisting of a central ogee head filled with deeply moulded tracery, and abutting on each side, against a pendant pinnacle flanked by a half-arch capped by a parapet. The parapet on one side is more complete than that on the other, and a cresting would probably have surmounted them.

The pedestal, on which the effigy lies, is broader at the head than towards the feet, and it has a modern appearance.



The effigy lacks the arms and is broken off at the thighs. The face is, of course, mutilated; indeed the whole monument presents such a temptation to mischief that I have lately had fixed a light wrought iron guard rail, made by order of the Churchwardens, to protect it from further injury.

The armour represented in the effigy consists of a tall bacinet to which is attached a camail giving to the neck a very long appearance. I have drawn the attachment and also the chain links to a larger scale. Chain mail also appears at the arm-holes and descends an inch below the escalated edge of the tunic. The thighs appear to have been encased in plate. There is a narrow sword belt of which the buckle is broken away.

The general character of the armour is that which, with slight variations, is found on effigies ranging from that of the Black Prince, through the remainder of the reigns of Edward III, Richard II, and on into that of Henry IV. It most resembles that of an effigy in Wingfield Church, Suffolk, dated 1370.

The heraldry on the tunic is almost effaced, but there is some reason to connect it with the arms of Sir John Ward, of Surrey, in 1367. The martlets on the front of the tunic can be just deciphered when seen in a strong light; but the tail of one of the martlets on the back of the tunic, and therefore protected from injury, is still sharply carved.