



Bodleian Libraries

UNIVERSITY OF OXFORD

This book is part of the collection held by the Bodleian Libraries and scanned by Google, Inc. for the Google Books Library Project.

For more information see:

<http://www.bodleian.ox.ac.uk/dbooks>



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 2.0 UK: England & Wales (CC BY-NC-SA 2.0) licence.

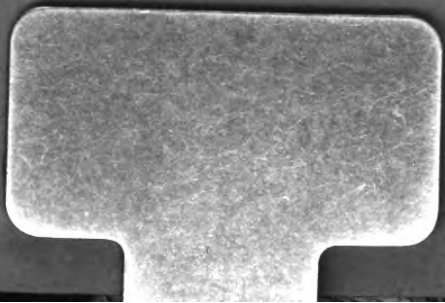




N^o 899

29

ENGLISH
OXFORD
LIBRARY



STACK R. Soc

UNIVERSITY OF OXFORD
ENGLISH FACULTY
LIBRARY.

ST. CROSS BUILDING, OXFORD

*This book is confined to
the Library*

Most facsimile and limited editions, dictionaries, and bibliographical catalogues, are treated as reference books for use in the Library only, but in exceptional cases some of them are occasionally lent to Readers with special needs.

Any Reader with particular reasons for wishing to borrow a book which is ordinarily confined to the Library is invited to consult the Librarian.

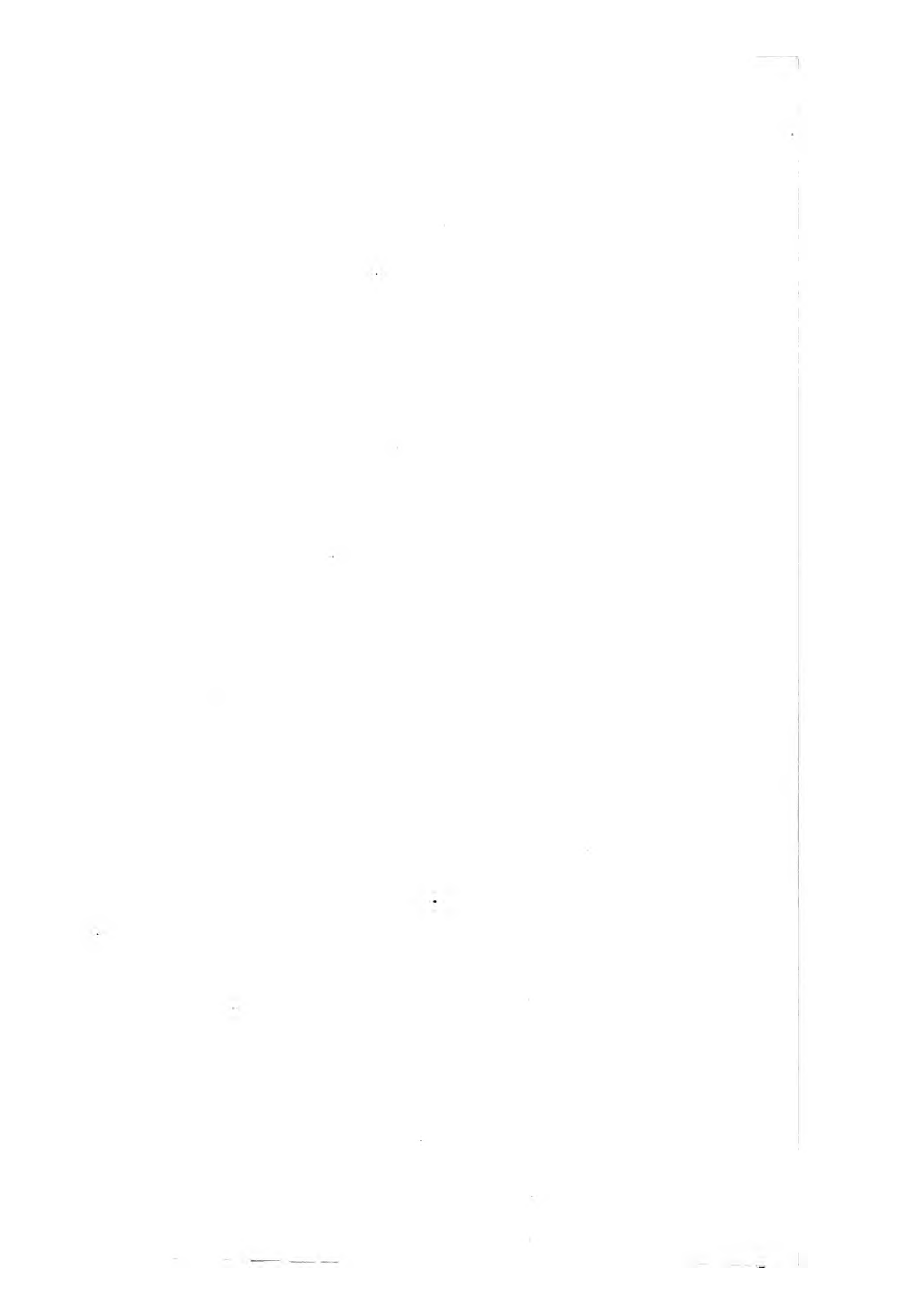


300030844M

1 - 5 - 3.

Presented by
Professors Joseph Wright

July, 1914



Percy Society.

EARLY ENGLISH POETRY,
BALLADS,
AND POPULAR LITERATURE
OF THE MIDDLE AGES.

EDITED FROM ORIGINAL MANUSCRIPTS
AND SCARCE PUBLICATIONS.

VOL. X.



LONDON.

PRINTED FOR THE PERCY SOCIETY,

BY T. RICHARDS, ST. MARTIN'S LANE.

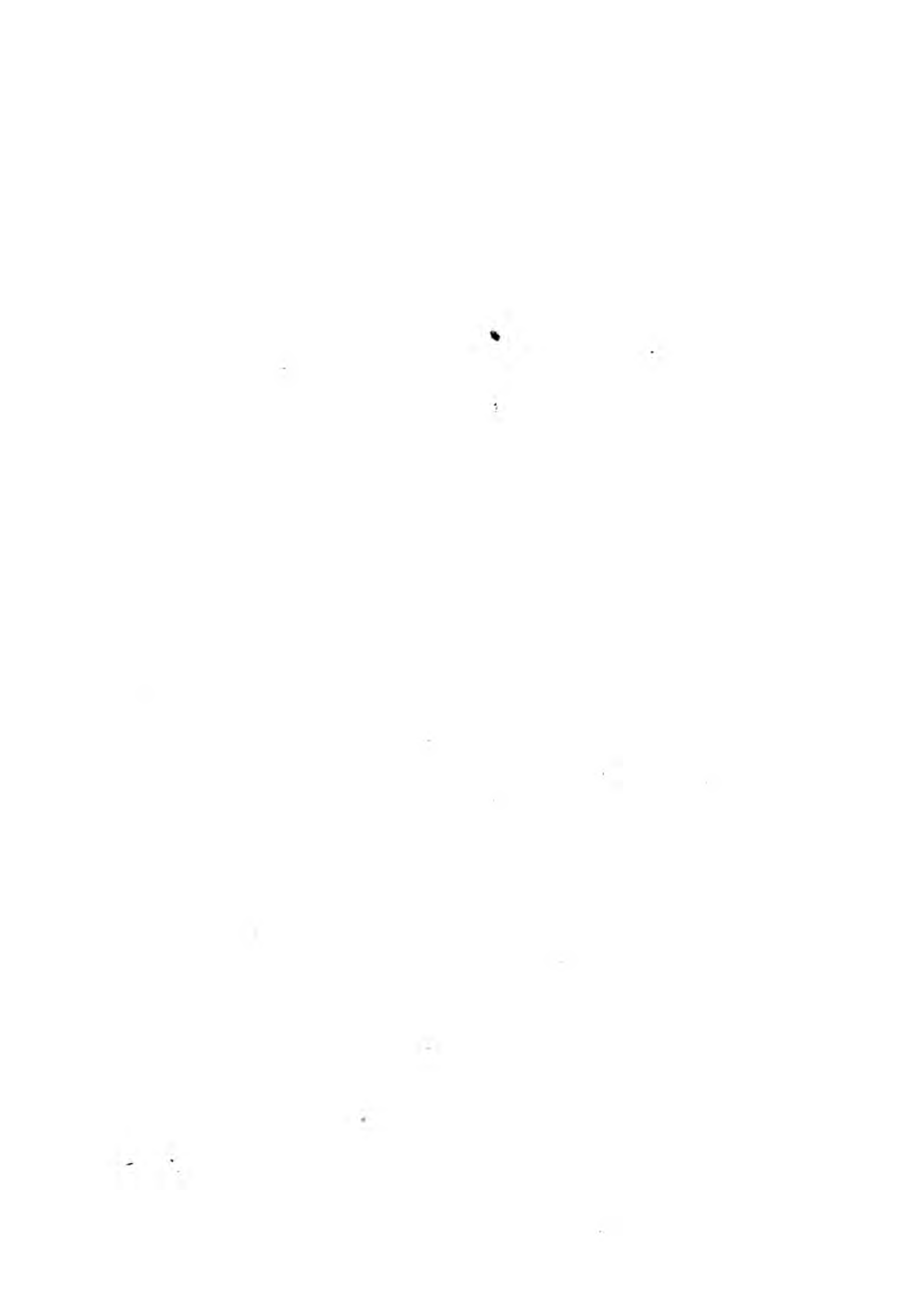
M.DCCC.XLIV.

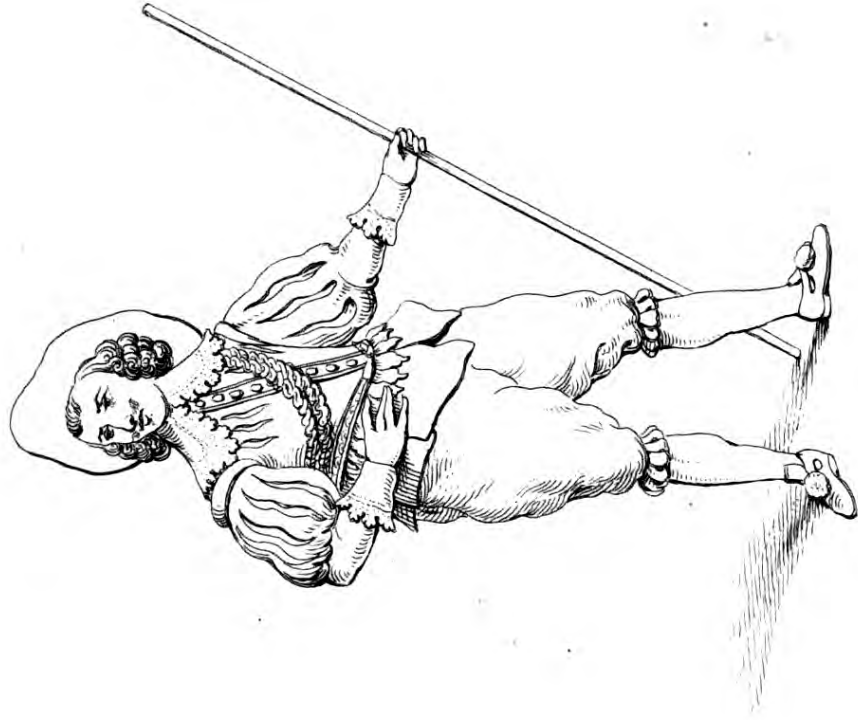
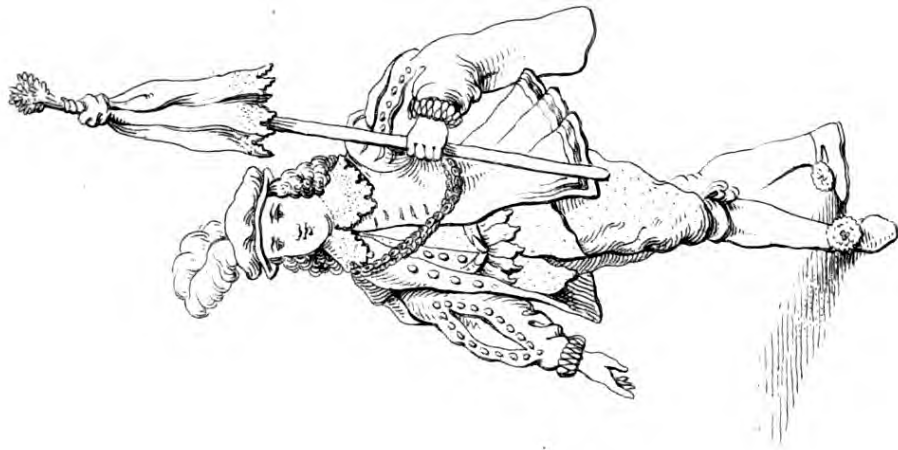
CONTENTS OF VOL. X.

LORD MAYORS' PAGEANTS : PARTS I. AND II.

EDITED BY F. W. FAIRHOLT, ESQ.







Drawn from the Originals & Engraved by F.W. Fairholt.

THE LORD MAYOR'S HENCH BOY AND WHIFFLER.

THE PERCY SOCIETY

FOUNDED IN 1869

THE PERCY SOCIETY

PERCY

History of North Britain

FREDERICK W. FAULSTICH

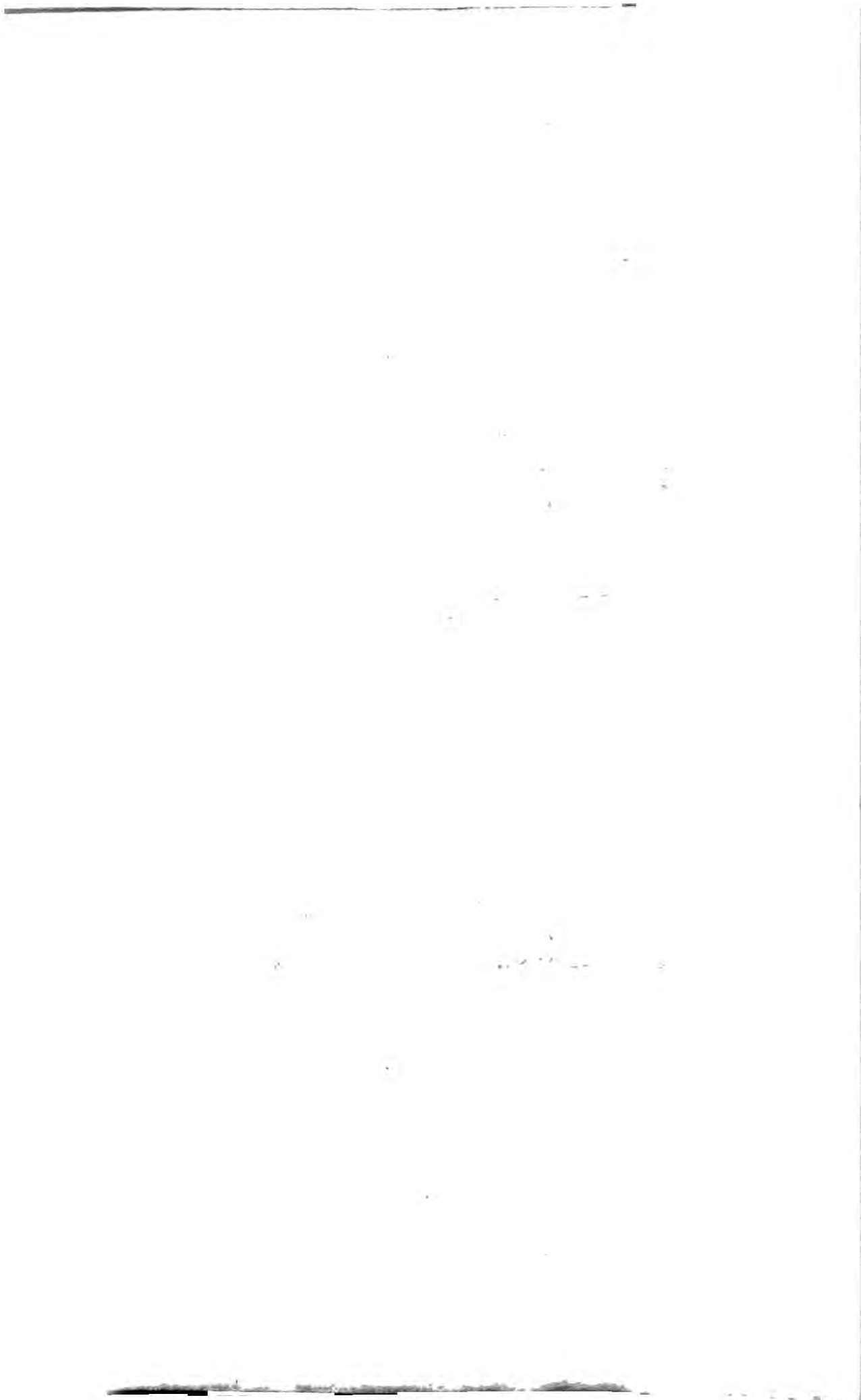
THE PERCY SOCIETY

LONDON

PRINTED FOR THE PERCY SOCIETY

BY T. BICHARD, USE T. MORLONS & CO.

WHICH YEAR



Lord Mayors' Pageants:

BEING

COLLECTIONS TOWARDS A HISTORY OF
THESE ANNUAL CELEBRATIONS.

WITH

SPECIMENS OF THE DESCRIPTIVE PAMPHLETS
PUBLISHED BY THE CITY POETS.

— —

PART I.

History of Lord Mayors' Pageants.

— —

BY

FREDERICK W. FAIRHOLT, ESQ.

— —

"The pageant's thus with cost and cunning trim."—
WILSON'S *Cobler's Prophecie*, 1594.

— —

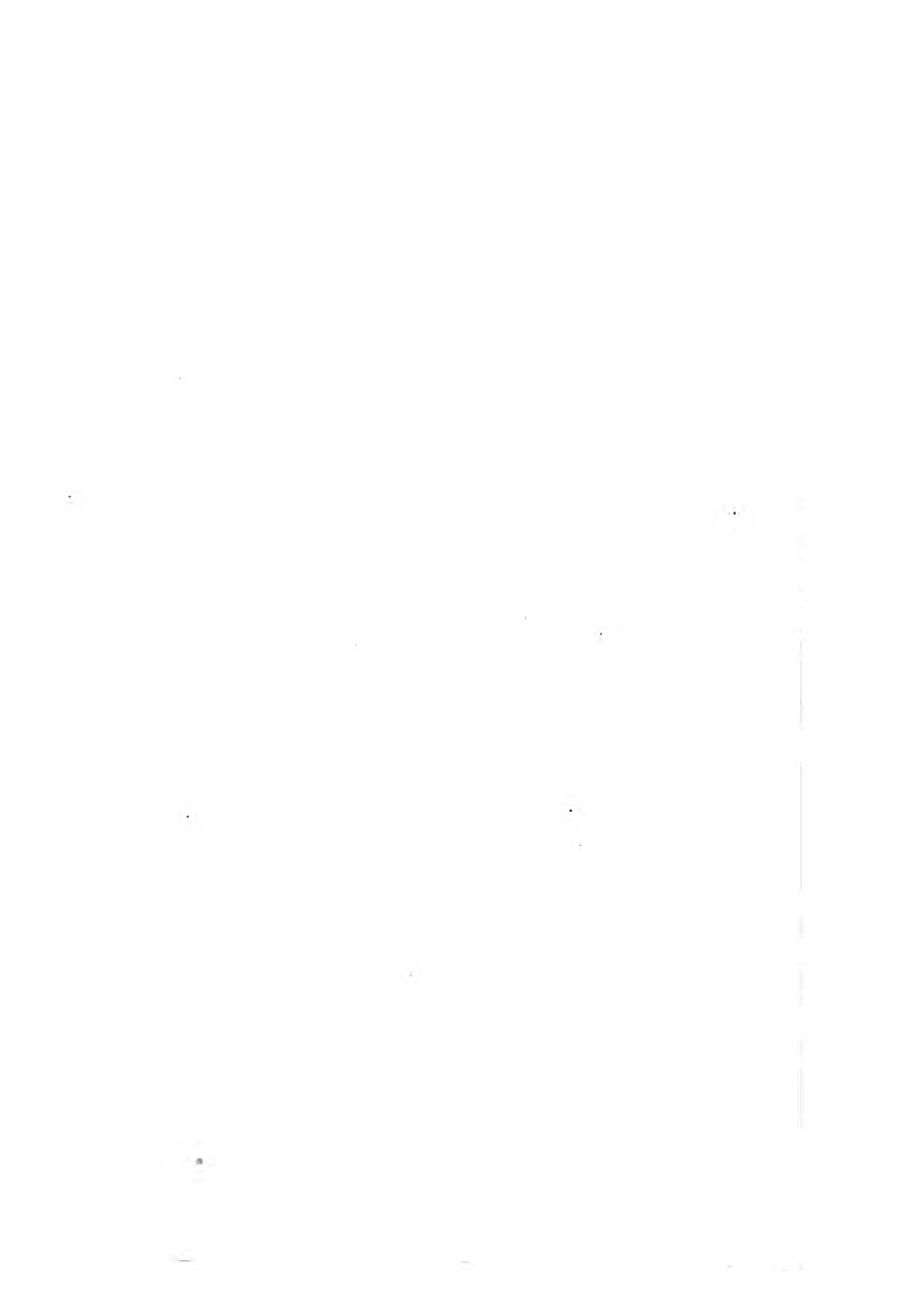
LONDON

PRINTED FOR THE PERCY SOCIETY,

BY T. RICHARDS, 100, ST. MARTIN'S LANE.

— —

M.DCCC.XLIII.



COUNCIL
OF
The Percy Society.

President.

THE RT. HON. LORD BRAYBROOKE, F.S.A.

THOMAS AMYOT, Esq. F.R.S. TREAS. S.A.

WILLIAM HENRY BLACK, Esq.

WILLIAM CHAPPELL, Esq. F.S.A. *Treasurer.*

J. PAYNE COLLIER, Esq. F.S.A.

T. CROFTON CROKER, Esq. F.S.A., M.R.I.A.

PETER CUNNINGHAM, Esq.

REV. ALEXANDER DYCE.

WILLIAM JERDAN, Esq. F.S.A., M.R.S.L.

RICHARD JOHNS, Esq.

T. J. PETTIGREW, Esq. F.R.S., F.S.A.

LEWIS POCOCK, Esq. F.S.A.

E. F. RIMBAULT, Esq. F.S.A. *Secretary.*

WILLIAM SANDYS, Esq. F.S.A.

WILLIAM J. THOMS, Esq. F.S.A.

THOMAS WRIGHT, Esq. M.A., F.S.A.

PREFACE.

IT has frequently been a matter of surprise with me, that in these days when the manners and customs of our ancestors receive so large a share of consideration, the subject to which this volume is devoted, and which connects itself so immediately with the Metropolis of the Empire, has never been fully treated on. Brief and meagre notices, are all that the public are possessed of, such as the few pages devoted by Hone to the subject, in his volume on Ancient Mysteries, where he declares that a work of the kind would be desirable, but adds "an undertaking requiring so much labour in the execution, is scarcely to be expected." Here, then, is the secret; the annual descriptive pamphlets, published by the city-poets, detailing the pageantry so exhibited, are of such rarity and value, that they are seldom seen, and the series are widely scattered, "few and far between," in public or private collections.

It will be found, by a perusal of this volume,

that in former times, these pageants and their allusions, connected themselves in no small degree with the history of the country, and its political movements; and shadowing forth as they do, the opinions of the metropolis, they are worthy of more attention than may be at first imagined, by persons who only know them through the expiring relics now yearly exhibited. The city companies were a most important body in the fifteenth and sixteenth centuries, and these pageants are very characteristic of their ancient state; and are valuable for the insight they give us of the tastes and manners of the metropolis during the periods when they were displayed; and it is with this view that this work was undertaken, and *not* for their intrinsic value as literary works, although some of the earlier pageants may on this score merit attention.

As I have set myself the task of compiling this book, I have endeavoured to do it worthily; and I have visited every accessible library, to get together extracts from all the pageant-pamphlets that were published, but their great rarity, and the impossibility of getting at all, has foiled my attempts at thorough completeness. All that I have done, I have taken great pains to render accurate in authority, not even taking quotations on trust; and in the course of my research in all

quarters, I have been enabled to bring together much information on city antiquities and history, which I believe will not be found elsewhere. As the leisure work of an artist, done *con amore*, it does not pretend to compete with the labour of a professed *littérateur*, and though, to use the words of Robert Southwell, "many carpes are expected when curious eyes come fishing," my hope is, that, "it may be courteous skill will reckon this, though coarse in respect of other exquisite labours, not unfit to entertain well-tempered humours both with pleasure and profit."

To those friends who have kindly assisted me during the progress of my researches, I must here return my most sincere thanks, particularly to Mr. Hill of the Royal Society of Literature, who first directed my attention to the continental pageants, and assisted me by the loan of much curious material, among which I may more particularly specify the very curious engraving of the Antwerp "Ommeganck" from which I have given copies in the introduction.

To Mr. Herbert, the keeper of the city library at Guildhall,—whose literary labours in the field of the past are so well known, and to whose good taste the city are indebted for a collection of ancient civic pageants second in rarity and condition to none, and which there find a peculiarly appropriate

resting place,—I am indebted for the full and free use of the rarities so collected and preserved by him, and to his book on the Livery Companies for much useful information.

To Mr. J. P. Collier, I am indebted, in common with every member of the society, for permission to reprint Dekker's pamphlet describing the pageant of 1629. The liberality and kind feeling which has characterised the whole of this gentleman's connection with the society, ought ever be mentioned to his honour.

To my old and valued friend Mr. E. F. Rimbault, who in zeal and industry ranks second to none, I am obliged for obtaining me access to many rare pageants that were indispensable to the completion of my work.

INTRODUCTION.

ANALOGIES of the most curious kind exist between the public ceremonial observances of our forefathers, and those of our continental neighbours, particularly in France and Flanders. This was merely consequent to the continued intercourse which we had with these countries, and which was of so important a kind, in a political and commercial point of view, that we need feel no surprise at the adoption of many of their customs. While the Norman kings sat upon the throne, the court was essentially a French one; and while our monarchs possessed French territories, their repeated visits, and temporary residences there, produced a similitude of manners and tastes in all matters appertaining to aristocratic life; for while the knight had the tournament or joust, the lady had the poem of the *trouvere*, or the song of the *troubadour*; the church its dramatic mysteries; and the popular literature and romance of the two countries became so amalgamated, that it is now difficult to distinguish, in some few instances,

which of the two may claim priority of invention. The taste of France having been always essentially dramatic, from them we borrowed much of the “pride, pomp, and circumstance” that attended the public entry of our sovereigns into our capital city; but if we would discover the prototype of the pageantry that particularly distinguished the fraternities or guilds of tradesmen on great public occasions, we shall find that they most probably originated in the Low Countries.

In the middle ages, Flanders might be justly considered as the grand emporium of the world. Its manufacturers and merchantmen, by the steady persevering industry of years, raised themselves to a level in wealth and power with their lords; a position not easily obtained, inasmuch as the possession of such power was looked upon with an envious and jealous eye by the nobility. The pages of Froissart describe the feeling thus generated, and narrate the fearful collisions that frequently disgraced both parties: the Hanseatic league, the splendid palatial *hôtels-de-ville*, and the wealthy and powerful merchant-princes that arose out of all this, attest the ultimate importance obtained by the guilds of the country.

These merchant men were not mere money-making, speculative tradesmen. Possessed of a princely revenue, they indulged a cultivated taste,

and cherished no mean love of learning; the Medici family may be cited as noble examples of this feeling; a cargo of Indian spices and Greek manuscripts frequently forming their importations; and to a member of the body of their fellow traders, the Mercers' Company of London, we are indebted for the introduction of printing to this country,—the best importation it ever received. Caxton was a “conjurye” or sworn freeman of that company, having served his apprenticeship to one of its members, Robert Large, who was Mayor of London in 1439, and it was probably as an agent or factor for the company, that he left England for the Low Countries, and there obtained his knowledge of printing. A love of study and taste for books was felt by many others of his company, for the mercers of those days being general merchants, frequently had commissions for them, and appear to have much encouraged the new art after its introduction. The original French composition of “The Book of Good Manners,” was delivered to Caxton to translate and print, by a special friend of his, “a mercer of London, named William Praat;” and Roger Thornye, mercer, at a later period, induced his successor, Wynkyn de Worde, to print the “Polychronicon.”

The principal seat of European commerce in the fourteenth and fifteenth centuries, was the

Netherlands, and the English merchants being the largest purchasers of mercery, haberdashery, and grocery, of any nation, had regularly established warehouses for their goods in the principal towns. The most influential members of the body were frequently intrusted by their sovereigns with much political power. Thus Caxton was joined in a commission with one Richard Whetehill, "to continue and conclude a treaty of commerce between Edward the Fourth, and the Duke of Burgundy, in which document they are styled ambassadors, and special deputies, having full power to conclude the treaty, or if necessary, to make a new one. Sir Thomas Gresham was much entrusted also, and Burgon's life of this eminent man will furnish the reader with a full idea of the important position then held by a "merchant-adventurer;" and these are not isolated instances.

In 1482, when the disputes between the Archduke Maximilian and the bourgeoisie of Bruges, ended in his blockading Sluys, and thus striking a fatal blow at the prosperity of a city that had been the great depôt for the productions of the north and south of Europe, its trade was transferred to Antwerp, which had long been a formidable rival; and this, added to its previous advantages, gave it a preponderance in the scale of

commerce, and it became the warehouse of the civilized world, where merchants from all lands congregated to buy and sell. To accommodate these visitors in the transaction of their business, "the Bourse" was constructed in 1531, which building furnished Gresham with his idea for the Exchange in London, which was originally styled "Britain's Bourse." In the same manner the ancient processions of the trades of Antwerp, furnished us with the proto-types of much of the pageantry formerly exhibited in the early mayoralty processions of London; for the similarity between them is, as I shall be presently enabled to show, too striking to be the result of accident.

The various guilds, or companies of tradesmen, in Antwerp, had, from a very early period, a public procession, known in the language of that place as "den grooten Ommeganck," the latter word signifying a procession round the city. It consisted of a cavalcade of soldiers, a procession of burghers, and a very curious series of pageants, the property of the various guilds, each of which exhibited some one peculiar to itself, which had reference to their trades or professions; and in accordance with this plan

The whale belonged to	.	.	The Fishers.
The car of Neptune	.	.	The Fishmongers.

The Muses	The Musicians.
The Cyclops	The Blacksmiths.
Jupiter and Europa	The Butchers.

It was usual to exhibit these pageants, with many others, on great public occasions ; Albert Durer, in the Journal of his visit to the Low Countries, in 1520, gives a graphic description of the ceremony as he then saw it exhibited, which is here translated from the original, as printed by Von Murr.

“ Item, I saw on the Sunday after the anniversary of the Assumption of the Virgin, the great *Ommeganck of the Cathedral of Notre Dame, at Antwerp*, when the whole city was assembled, and all the trades, as well as people of every rank and station, each dressed according to his condition, in the most costly attire. Each company, or guild had its badge, by which it might be known, and many of them carried massive wax tapers in the form of staves. They were preceded by men with long silver trumpets, in the old Gaulish (or Franconian) fashion, and by fifiers* and drummers in the German fashion, all doing their best to make a great noise. Thus they followed each other in columns along the street, close together, but with a certain interval between each guild ; the goldsmiths, the painters, the stone-masons,

* The genuine “ whiffers ” of the ancient pageants.

the silk-embroiderers, the sculptors, the cabinet-makers, the carpenters, the seamen, the fishermen, the butchers, the curriers, the clothiers, the bakers, the tailors, the shoemakers, and all sorts of handicrafts, attended by numbers of artisans and dealers dependant on them for their subsistence. There were likewise the merchants, shopkeepers, and all sorts of their assistants. Then followed the guard of archers, arquebusiers, and cross-bowmen, as well on horseback, as on foot. To these succeeded the guard of the High Bailiff, and his officials. And then came a troop of gallant looking fellows richly attired ; but these were preceded by all the religious orders (of monks), some of them according to the different statutes of their order, very devout. There was also in this procession, a long line of widow-women, who live together as a sisterhood, and appear to observe a rule peculiar to themselves*—all dressed in white linen from head to foot, a very gratifying sight, and amongst them I perceived many stately looking persons. Lastly, the procession was closed by all the dignitaries and magnificence of the Cathedral of Notre Dame, including the whole body of the clergy ; in the midst of whom was borne on

* These were the Beguine nuns, an order still in existence in Brabant, which Durer seems to have been unacquainted with.

the shoulders of twenty individuals the image of the Virgin and Child, most sumptuously decorated.

“ In the course of this *Ommeganck* there were many amusing devices introduced, all very ingeniously constructed. These were mounted on numerous cars or waggons, exhibiting sports and pastimes upon ships and other great bulky carriages. There were also the prophets of the Old Testament, in number and succession, followed by those of the New, the Annunciation of the Virgin, the three Magi mounted upon huge camels, and surrounded by other wonderful rarities, very ingeniously arranged; such as the flight of the Virgin into Egypt, and many other things which I must forbear mentioning. Towards the last came a great dragon,* which St. Margaret† and her maidens, who were very handsome young ladies, led by a girdle, followed by St. George, with his esquire, a very comely cavalier, armed cap-à-pie. Among this host of personages were

* This part of the Antwerp procession seems to have disappeared at a later period; but George and the Dragon is still annually exhibited at Mons in Hainault, accompanied by clowns and hobby-horses, as described in a future page.

† The legend of this saint informs us that in answer to her prayer, for a conflict face to face with her secret and hidden enemy the devil, he appeared to her in the shape of a dragon, and swallowed her; but the saint making the sign of the cross, he burst asunder, and she was again free.

introduced, whenever they were necessary, a number of youths and maidens, in elegant and appropriate costumes, representing the necessary number of saints, &c. The time the *Ommeganck* took to pass by our residence, from beginning to end, was more than two hours ; for there were so many things that I should never be able to write them in a book, so I shall leave it alone.”*

These processions, in which all the people and the guilds so eagerly joined, were generally connected with the church, and sometimes celebrated in honour of it. Thus the *Ommeganck* of 1685, of which an account was printed that year in Antwerp, was a centenary celebration of “the glorious triumph of the Catholic faith under the victorious Prince Alexander Farnese, Duke of Parma” in 1585.† On this occasion the procession of traders and guilds took place in the following order :

* Albert was so surprised at the great riches and splendour of the city, the church, and the merchants’ mansions, particularly that of those celebrated bankers the Fuggers, the prototypes of our Rothschilds (of whom an anecdote is related, that when Charles the Fifth was their guest, they cancelled his debt to them, by burning the bonds in his presence), that he exclaims in another part of his journal, “At Antwerp they spare no expense in all these things, for there is money enough!”

† A war was carried on between Spain and Germany at this period for the possession of the Netherlands.

Sailors.	Tailors.
Smiths.	The old Tradesmen.
Woodcutters.	Timber Merchants.
Bakers and Millers.	Coopers.
Butchers.	Cabinet Makers.
Fishmongers.	Stone Masons.
Coblers.*	Gardeners.
Shoemakers.	Butter Sellers.
Furriers.	Pursers.†
Mercers.	Turf Carriers.
Ropemakers.	Barbers.
Drapers.	Breeches Makers.
Linen Weavers.	Group of Jesters.

* The precedence given to the Cobblers in this procession, gives curious confirmation to an anecdote related of Charles the Fifth, who was fond of parading the towns incog. and getting the genuine sentiments of the people on him and his government. Rambling at Brussels in this way, his boot required immediate mending, and he was directed to the nearest cobbler. It was St. Crispin's day, and the cobbler resolutely refused to work, "even for Charles himself!" but he invited him in to join his merry-making companions; the offer was accepted, and after much free but good-humoured discourse on political and other matters, the emperor departed. Next day, much to his surprise, the cobbler was sent for to court, where, contrary to his fears, the emperor thanked him for his hospitality, and gave him a day to consider what he might ask as a suitable reward. He expressed a wish that the cobblers of Flanders might bear for their arms a boot, with the emperor's crown upon it. This modest request was granted, and he was told to ask another, when he declared his utmost wish to be that the company of cobblers should take precedence of the shoemakers.

† These were either the makers of the large purses then

Then followed the guilds of

Fencers.
 Harquebussiers.
 Young and old Bowyers.
 Young and old Cross-bowyers.

There is an exceedingly curious representation of this procession, as it was usually seen in this city, engraved on wood by John Jeghers,* and published on five sheets folio. It is rude and coarse in execution, but is very valuable as a record of these shews, and for the clear way in which it depicts their appearance, and the mode in which they were moved about the town. Their resemblance to those described in the accounts of our London pageants is identical, and upon looking at these curious cuts we can almost fancy that they are the same as described by the city poets, and

commonly worn at the girdle, or else were pursebearers or treasurers of the companies.

* Christopher Jeghers was a celebrated wood engraver of Antwerp, and cut several of Rubens's designs, which it is affirmed the great painter himself drew on wood for him. He was born about 1578, and is said to have died about 1640. Whether John Jeghers, who used the same mark (a graver) beneath his name, was his son or no, I cannot satisfactorily determine, as no mention of him occurs in any of the dictionaries. I should, however, from the general appearance of the cut and the costume of the figures, conjecture it to have been executed about 1640.

not those that delighted the honest burghers of busy Antwerp.

By combining the various printed descriptions of the "Ommeganck" with this engraving, and adding a few notices of English pageants, we shall be best enabled to understand the many curious analogies between the ceremonials of the two countries, which will thus illustrate each other.

First come mounted trumpeters and kettle-drummers, clothed in the livery of Antwerp, as it is usually worn at the Kermesse.* Then follow two men on foot, bearing the arms of Antwerp and Spain. Then comes a great ship, fully rigged and manned, having fifers and drummers on board, with men in the yards and top-castles. This pageant first appeared in the triumphal entry of Charles the Fifth, and was exhibited to denote the privileges of Spanish trade then conferred upon this city, and that Antwerp was the Queen of Commerce, and "eye of all cities," as the learned Lipsius has styled her. Smaller ships follow, to denote the extensive trade then enjoyed by her; she having as many as two thousand vessels at one time in the Scheldt.

An enormous whale next appears, on whose back sits Orpheus playing on his viol, whose me-

* This word literally signifies kirk-mass on the festival of some particular saint.

lody must on this occasion have been sadly disarranged by a bag-piper, who walks beside him. The whale is attended by two dolphins, on whom sit two young boys, who appear to guide them with a bridle, "as a token," says Smidt, the author of the pamphlet describing this procession, printed at Antwerp in 1685, "that the dolphin plays with children; for Pliny says that in still water they allow children to stroke them, and swim upon their backs." The cut here given is a copy of one of



these dolphins and it is valuable for shewing the mode in which they were borne about the streets, and the way in which the machinery or bearers were hidden from view, and the absurdity of fish

swimming through the streets got over, by covering all with painted cloths that hung to the ground, resembling water with fish of all sorts, and many that would puzzle naturalists to name, disporting themselves therein. The two large heads in front, probably intended for the fabulous sea lions, were useful if not ornamental, as their wide jaws allowed the persons within, who set the pageant in motion, to direct their movements through the crowd. To effect this the more readily, the larger whale, which measured 27 feet in length by 15 feet in height, was contrived to contain a reservoir of water, which, by means of a pump acting like a bellows, could be made to spout it upon the spectators from his head or his mouth, when it was least expected, and where the mob was most dense. This larger whale was made by the oil merchants to do honour to the procession, and carried Neptune occasionally.

This whale and the ship had painted cloths also hung around them, to conceal the means by which they were moved forward; and this was the case with the pageants formerly exhibited at Coventry, as we learn from various entries given by Mr. Sharp in his curious and valuable dissertation on the mysteries performed there. Thus in 1449, we meet with, "It' p' cloth to lap about the pajent payntyng and all .iijs.vid.;" and an agreement made between Thomas Colclow and

the Smiths' Company of that city, stipulates for him "to find cloths y^t gon aboute the pajent" and "rushes thereto," with which to strew the floor when the actors were performing; and in the 28 of Henry VIII, in an inventory of ornaments belonging to the Cappers' company, mention is made of "ij pajent clothes of the passion," which Mr. Sharp conjectures were exhibited on these vehicles. That they were so exhibited these curious engravings shew; and they were no doubt hung to hide the lower part of the scaffold or pageant vehicles where the performers dressed, or waited for their turn to appear; according to the description given by Archdeacon Rogers in 1595—who says, these pageants "were high scaffolds with two rooms, a higher and a lower, upon four wheels; in the lower they apparelled themselves, and in the higher room they played, being all open at the top, that the beholders might hear and see them."*

The next of the Antwerp pageants is one that we shall find frequently displayed in the Mayoralty shews of London—the triumph of Neptune. He sits in a car, the sides of which are carved in the figure of fish, the canopy shaped like a large

* As late as 1708, Settle, in his pamphlet descriptive of the Mayors' pageants, described the wheels that moved "the Temple of Apollo" as "hidden by paintings hung round the chariot."

crown, and fish are suspended from it as ornaments. Amphitrite is seated beside him, and the car is drawn by two sea horses, guided by infant tritons; he is attended by other tritons, male and female, who sound sea-shells, and before him swim two mermaids with their glasses and combs. The machinery, as before, is concealed by a painted cloth, having two small windows in the front, for the convenience of the movers within.

Then follows another figure equally common to England, an elephant of about fifteen feet in height. A figure of Fortune stands upon a globe on its back, and it is designed as an emblem of peace, as elephants figured in the ancient Roman triumphs with similar meaning. It was modelled, we are told, after one seen in Antwerp about 1570 and "this costly figure was considered a wonderful work." It stands on a platform about three feet from the ground and moves upon wheels.

Now comes the giant, a copy of whose "true effigies" and those of his attendants is here given from Jeghers' wood-cut. Figures of his "fair proportions" found exceeding favour in the eyes of our forefathers; and a pageant without a giant, was as bad as a play without a devil, a dull business enough. The accounts of the expenditure of the trades of Coventry contain many such items as these, selected from the books of the Cappers' Company.



1533.	It ^m . payd for the gyant	.	xxvijs. viijd.
1534.	It ^m . p'd for dressyng the gyant	.	vjd.
	It ^m . p'd for beryng the gyant	.	xijd.
	It ^m . payde for naylls and corde .	.	ijd.
	It ^m . p'd for painte	.	jd.
1540.	It' p'd for pentteng of ye gyant	.	vs.
	It' p'd for the candlesteks in hys hed and the lyght	.	ijd.
	It' p'd for bering of the gyant	.	xviijd.

The last item but one, for the candlestick and light, shew that it was customary in England to put a candle in his head at night, when he was exhibited on the setting of the Midsummer watch, a ceremony that always took place after sunset.

It will be needless here to enlarge on the constant exhibition of giants (male and female) in our English pageants. Four of them figured in the procession on the eve of St. John the Baptist, in the city of Chester, A.D. 1564; and the ensuing pages will supply information on their appearance in the civic processions of London down to a late period.* They were exhibited not only on setting the Midsummer watch and in mayoralty processions, but also in May games, and in-door

* Mr. Sharp, in a note to his Dissertation on the Coventry Mysteries, says that he saw, in 1814, at Salisbury, a figure of a giant, ten or twelve feet high, which belonged to the Tailors' company, and was called St. Christopher (who was a gigantic saint, that on one occasion carried the Saviour on his shoulders across an arm of the sea; and he is depicted by Durer and the elder artists thus occupied); it was formed of wicker-work, and had a man withinside, who was concealed by its long drapery, and who made the figure dance in "a solemn unwieldy manner," while two attendants, who danced round the giants in grotesque costume, to the music of a fife and drum, carried his sword and club, and watched carefully to check any deviation from the perpendicular position of the figure.

sports in winter in the great halls of public buildings; while their most honorable post was to greet the sovereigns whenever they visited their "royal chamber," as the city was anciently termed.* They were equally common in other countries, and in the Earl of Nottingham's account of his journey into Spain, we are told that on the festival of Corpus Christi, 1604, *eight* great giants were exhibited.

The Antwerp giant was, however, so intimately connected with the old legendary history of that

* In 1415, when Henry V entered London from Southwark, a male and female giant stood at the entrance of London Bridge, the male bearing an axe in his right hand, and in his left the keys of the city hanging to a staff, as if he had been the porter. In 1432, when Henry VI entered the city the same way, "a mighty giant" awaited him, as his champion at the same place, with a drawn sword, and an inscription by his side, beginning

" All those that be enemies to the king
I shall them clothe with confusion," &c.

In 1554, when Philip and Mary made their public entry into London, "two images representing two giants, the one named Corineus and the other Gog-magog," stood upon London Bridge, holding between them certain flattering Latin verses; and when Elizabeth passed through the city, the day before her coronation, Jan. 12, 1558, these two giants were placed at Temple-bar, holding between them a poetical recapitulation, in Latin and English, of the pageants that day exhibited.

city, that I am almost inclined to believe he may have been “the fruitful parent of a thousand more,” exhibited in other cities and countries. The legend runs thus: A monstrous and powerful giant, named Antigone, in ancient times lived on the banks of the Scheldt, on the spot where Antwerp now stands; he had a retreat beneath the bed of the river, where, if it were now possible to penetrate, his chair of massive gold would be still discovered. He exacted a toll from all persons who passed on the Scheldt before his residence, of one half of their merchandize, and if they were unwilling to comply, or cheated him, he ruthlessly cut off both their hands. At last Borbon, Brabo, or Braban, a famous general of Julius Cæsar’s, who was then in the country, and who gave name to Brabant, on passing the giant’s dwelling in his vessel, was summoned to pay toll, which he refused, and on the attempted execution of the frightful forfeiture consequent to it, he encountered the giant, conquered him, and by way of retributive justice cut off his right hand (Hant) and threw it (werpen) into the river, and thus originated the name as anciently written *Hantwerpen*.* This

* The most probable derivation of the name is from *an t’ Werf*, the city on the quai or wharf.—*De Wez, Dict. Geog. des Pays-Bas.*

legend is commemorated in the arms of the city, where the two hands appear, cut off at the wrists, and placed above a fortified castle.* Braban's prowess is further recorded by a figure of that knight holding the giant's hand above his head, which is sculptured on the summit of Quintin Matsys' celebrated well, opposite the great cathedral of Antwerp. He was thus peculiarly connected with that city and its popular legend, and appeared in their public processions from very early times, and his story "familiar in the mouth as household words," was known to every inhabitant of the good city, and repeated as his "true history"

* This, they say, is the castle of the giant, who resided within the borcht or bailywick, and the ruins of which stood on the site of the house of the knights crusaders of the Teutonic order. (Consult P. Verbyst's Map of the Marquisate of the Holy Empire, 1646, which merely includes Antwerp and its suburbs, of which the borcht or bailiwick appear to be the germ.)

Durer notices the bones, eighteen feet in height, which were shown to him in this city as those of the giant. Verbyst says that in confirmation of the legend the citizens "appeal to the two most solemn annual processions which take place at Antwerp on the anniversaries of the Circumcision and of the Assumption of the Virgin, when from time immemorial it has been the custom to carry in procession a colossal statue of the giant, followed by *a number of persons who appear to have had their hands cut off.*"

down to the very latest exhibition of this figure within the last twenty years.

The figure exhibited in Jeghers' wood-cut, and which has been copied in p. xxi, was made in 1534 by Peter Van Aelst, painter to the emperor Charles the Fifth (who reigned from 1519 to 1557), and is said to have been "admired by all lovers of art as one of its greatest wonders, by reason of its great size, and the exceeding cleverness with which it was constructed;" and that there was some degree of freedom of conception, and elegance of attitude visible in this figure, may be seen even in Jeghers' rude wood-cut. It was placed upon a low stage, which moved on wheels, and was drawn by six strong horses, with men upon them dressed like Romans, the giant being also in Roman costume, in accordance with the legendary story of his existence about the time of Julius Cæsar. He is attended by six smaller giants, one playing a pipe and another a tabor; in the Ommeganek of 1685, there were eight of these giants, some dressed in the costume of Spain and the Netherlands, and others in French, Dutch, and *English* fashions, and these all danced round the great giant, to "denote that Antwerp, symbolized by him, was at peace with all nations." Two men in the livery of the city precede this group, carrying the severed hands as a trophy. The size of these figures will

give an idea of the relative proportions of the great giant and his smaller attendants.

Next follows Braban, the hero who freed Antwerp from its sanguinary toll-gatherer, followed by a lion with a youth upon his back; then comes "the triumph of the monarchy of Spain," an emblematic device, followed by a pageant very commonly seen in the London Mayoralty shows, the Mount of Parnassus, here intended to shew the triumph of the liberal arts, "in which Antwerp stands superior." This mountain appears to be about eighteen feet in height; the nine Muses sit in three rows above each other, playing on musical instruments, Apollo seated at top with his violin, Pegasus is upon the top-most point, and a figure of Fame is placed upon each side of him. Cloths are hung around the lower part of this pageant to the height of five feet, and it is drawn along by a ring in the centre, upon a sledge, for it has no wheels. It is followed by "the maiden of Antwerp and the seventeen provinces," each dressed in the most costly manner, and holding a fan or a golden chalice in their hands, the maiden of Antwerp occupying a throne on the highest stage of the pageant, holding in her hand a laurel branch, with the city arms conspicuously displayed above her.

Next follow "the cars of devotion," which may be considered as the religious portion of the cere-

mony, and these cars, with their sacred figures and stories, may be taken as the last relics of the ancient mysteries that preceded them,—the mere dry bones, deprived of speech and dramatic character. The series, as engraved by Jeghers, consists of the Annunciation, the Visitation, the seven Woes of the Virgin, the Last Judgment, and Hell-mouth. In the procession of 1685, in addition to these, appeared the Nativity,* the adoration of the Magi or three kings of Cologne, and the Circumcision.

The structure of these pageants as given by Jeghers is very curious; they run on wheels or else move like sledges, the figures being placed on square pediments about four feet in height. The Annunciation consists of two figures only, the Angel and Mary, the latter seated on a kind of throne with an open book before her; on a label above her head are the words "Ave Maria." The Visitation displays Mary and Elizabeth seated on a capacious chair, or throne, considerably elevated; six maidens, in the most costly and fashionable costume of the period, bearing chalices, are seated at their feet. The seven Woes spring from the

* A camel led by a Moor, who held the chain, and having on his back a king of Moors, appears immediately after this pageant; "it was made," we are told, "in imitation of the first one brought to Antwerp." Such camels, we shall find, were frequently exhibited in Lord Mayors' pageants.

branches of a large tree, in the centre of which is the Virgin, a dagger entering her breast, the woes being represented in little pictures that form the centres of a large flower at the end of each branch. This tree is placed upon an ascent of two steps, upon which are seated the seven wise and seven foolish virgins, distinguished by the conventual and fashionable attire they wear. The Last Judgment consists of an imposing group, the largest and most important figure being the Saviour, seated on a rainbow and holding the banner of the cross. In the clouds beneath appear the Virgin and St. John, and lower still, angels are blowing trumpets, at sound of which the dead beneath, in the form of skeletons, or shrouded corpses, appear to come forth to judgment.

But the most singular and curious pageant of the series is the concluding one, representing Hell-mouth, a copy of which is here given. It takes the form of a monstrous and grotesque head, having a sort of crown of spikes across the forehead, above which sits a devil with four spotted wings, as porter of hell, holding in his hand a hook with three prongs, of the form usually depicted in all infernal scenes from a very early period, as they are exhibited in ancient illuminations. A devil behind is holding a torch, and the scene is enlivened by a male and female demon in grotesque costume,



who dance with comic evolutions to the music of a third demon, who lustily plays on an infernal bag-pipe, the chanter of which assumes the form of a serpent.

Mr. Sharp, in his dissertation on the Coventry Mysteries, has given some plates containing copies

from the old German masters, and from illuminated manuscripts of the various ancient representations of this singular subject, but I am not aware of any representation of the actual Pageant as it was publicly exhibited, having ever been before engraved, and I am glad of being now enabled to make public for the first time this exceedingly curious representation, the more particularly as delineations of such pageant vehicles are of the utmost rarity.

In Barnaby Googe's translation of Naogeorgus' "Popish Kingdom" we are told that usually on the great Catholic feast of Corpus Christi :

"The devil's house is drawne about, wherein there doth appeare
A wondrous sort of damned sprites, with foul and fearful looke."

And the descriptive account of the procession at Antwerp in 1685, informs us, that the devils were seen tormenting damned souls, by tearing their flesh with red-hot pincers, or pouring molten gold down the throats of unjust bankrupts and debtors, who were flayed by their tormentors. Drunkards were forced to swallow burning wine, and the whole scene was intended to impress the spectator with a horror of hell torments.

Precisely in the same manner, and in much earlier times, was hell exhibited to our ancestors in their mysteries. Among the items of expenditure printed by Mr. Sharp from the books of

the Drapers' Company of Coventry, we meet with the following :—

1537. It'm paide for payntyng and makyng newe hell hede	xij <i>d</i>
1538. It'm payd for mendyng hell hede	vj <i>d</i> .
1542. It'm payd for makyng helle hede	viijs. ij <i>d</i> .
1554. It'm payd for payntyng hell hede newe	xx <i>d</i> .
1556. It'm payde for keypyng hell hede	vij <i>d</i> .
1565. P'd to Jhon Hayt for payntyng of hell mouthe	xvj <i>d</i> .
1567. P'd for makyng hell mouth and cloth for hyt	iiijs.

By the item for 1556, we find that persons were paid for "keypyng" or attending at Hell-mouth, probably to open and shut it. In an account of the mysteries performed at Veximiel in 1437, quoted from a MS. in the Royal Library at Paris, (No. 4350), by Hone, in his "Ancient Mysteries described," we are told that on this occasion, the mouth of hell was very well done, for it opened and shut when the devils required to enter and come out, and had two large eyes of steel; and in a note of "properties" belonging to the play of "Old Tobit," performed at Lincoln in 1564, (6 of Eliz.,) we have "Hell-mouth with a nether chap," mentioned.

From the various entries for repairing, repainting, and remaking this pageant, it would appear to have seen rather active service. There is a single item of much curiosity and interest, quoted by Mr. Sharp among the expenses for 1557—

“ It'm payd for kepyn of fyer at Hell-mouthe iiij*d.*”

Which shews that some attention was bestowed to theatrical effect in these pageants ; and some danger was undergone in bringing fire into the centre of so fragile an erection of wood and canvas. A charge for coals to keep up hell-fire reads oddly enough now.

The devils, that busied themselves after the most grotesque fashion about this pageant, were especial favorites with the people ; and indulged in many a jest with the unfortunates who fell into their clutches ; and the authors of the old mysteries sometimes gave them an opportunity to display their vagaries, by introducing a little episode, such as the cheating hostess of Chester, in the mystery there performed, with whom the audience could have little sympathy, and would therefore exceedingly enjoy the welcome given her by Satan and the demons.

“ Welcome, deare darlinge, to endles bale,
Useing cardes, dice, and cuppes small,
With many false othes to sell thy ale :
Now thou shalte have a feaste.”

The porter of hell was an important character in the pageant, and is humorously alluded to by Heywood, in his “ Four P's ;” where the pardoner, describing his visit to the infernal regions, declares, that the devil who kept the gate, and himself, knew each other immediately—

d

“ For oft in the play of Corpus Christi
He hath played the devil at Coventrie.”

These devils were dressed in coats and hose of canvas, and were covered with hair, which was probably black horse hair. Mr. Sharp quotes from the drapers' accounts an item for 3lbs of hair for the demons' coat and hose ; and under 1568, we have “ Payd for makyng a payre of hose wt. heare . xxijd.” The devil, in the Smiths' pageant, had a dress made of leather, a painted visor (which was always worn), and a staff. In the Cappers' pageant, the devil had a club made of buckram, painted, and probably stuffed with wool ; and from the frequent charges made for painting and repairing it, it would appear that he laid about him with it lustily, to make fun for the spectators. That these demons, like the modern theatrical clowns, were paid extra wages for the extra exertion required from them, is seen from the account for 1565, where we find “ payd to ye demon xxid.” while the bishops have but one shilling each, and the angels only eight pence.*

These pageants were preserved at Antwerp, in

* They had other little perquisites however ; for we meet with an item—“ Paid Pilate, *the Bishops*, and Knights, *to drink* between the stages, *ixd.*” Other payments are still more grotesque, although set down as matters of account with the utmost gravity. Thus we have “ payd for setting of the world on fyer, *vd.*,” and “ payd for half a yard of rede sea, *vid.*”

the Magazine known as the little Eckhof, and were brought forward on great occasions. During the last century, they were exhibited in the years 1700, 1728, 1744 and 1767, on the public entry of the governors of the Low Countries.

In 1803, when Buonaparte visited Antwerp, he met with the most flattering reception, and the great Ommeganck paraded the town in his honour. On this occasion was exhibited the giant, which was formed of carton or pasteboard; the ship, which belonged to the company of boatmen; the car of Neptune; the whale, rode by a youthful triton, who directed the jets of water upon the populace; the car of Vulcan, with the Cyclops at work round a forge, continually smoking,—this pageant belonged to the Smiths, and the Cyclops struck on their anvil in a cadence with the music, which was specially adapted to the ceremony. The last pageant consisted of Europa and the Bull, which belonged to the company of Butchers, and was constructed anew in 1757. In the relation of Buonaparte's reception, printed at Antwerp in 1804, we are told that the other "machines" that belonged to the fête, still existed in a state of ruin in the "petit Eckhof:" but that the Trinity, the Last Judgment, and Hell itself, had been consumed by fire.

It has before been observed that these processions may be met with all over the Continent,

“taking all shapes, and bearing many names.” The Emperor Charles the Fifth found it necessary to mollify the turbulent inhabitants of Dunkirk by a similar show on St. John’s day, called the Cow-mass.* In 1789 it is described to have been as nearly as possible like the Antwerp procession, with pageants of Heaven, and Hell something like an elephant, with a large head and eyes, and a pair of horns, on which several little devils, or rather boys dressed like devils, were sitting; the monster was hollow within, and the lower jaw was moveable, and frequently exhibited the inward contents, which consisted of full-grown demons who poured out liquid fire. The figure was surrounded by a great number of devils dressed in crape, with hideous masks and curled tails. There was a fish fifteen feet long, decorated with jewels and ornaments, furnished by the city merchants, to the value of ten thousand pounds; a ship of war, a giant forty-five feet high, carrying a boy in his pocket, who shook a rattle, and called out “grandpapa;” and a female giant of the same stature, who danced with him at intervals. A very tall man was dressed up for their infant, and preceded them in a go-cart with

* See a full account of this curious procession in Hone’s Every-day Book, vol. ii. p. 870, extracted from the Town and Country Magazine for 1789.

a rattle in his hand, and an enormous horse carried a giant of nearly equal proportion to the first-named figure. At Haerlem, Douay, Mons, &c., they recently existed. In the latter city, on the feast of the Trinity, it is usual for the various companies of tradesmen to march round the city in procession, attended by a figure of a knight and a dragon, and a troop of clowns and hobby-horses. This procession is called the "*Lumçon*, or *Lumeçon*" (from *Limaçon*, its more ancient name.*) And is said to commemorate a battle fought between Gilles Seigneur de Chin, and a dragon that devastated Hainault, and was destroyed by him in 1137, at the village of Wasmes, near Mons. The head of the dragon was kept as a precious memento of this terrific encounter, and the peasantry firmly believe that they see it to this day in the library at Mons, where it finds a resting place. Sceptical naturalists, however, have wickedly discovered it to be only the skull of a crocodile ;

* " En 1356, le roi Jean fit son entrée (à Tournay) ; les compagnies bourgeoises allèrent au-devant de ce monarque jusqu'à Marquain. Le lendemain elles firent *le limaçon* sur la grande place devant le roi, qui se trouvait à la bourse avec toute sa cour.

" En 1413, la duchesse de Bourgogne, Michelle, fille du roi, passant par Tournay, reçut les mêmes honneurs. Le lendemain de son arrivée, elles (les compagnies bourgeoises) firent *le limaçon* sur le marché."—*Hoverlant, Hist. de Tournay*, tom. xiii. p. 239, 245.

indeed, the whole story may be a mere variation of that of St. George and the Dragon, which in its turn was probably derived from the combat between the good and evil principle, under the forms of the archangel Michael, and Satan. For on the festival of the Ascension of Christ, according to the Golden Legend, the Catholic clergy, three days before Holy Thursday, had a custom in some churches, especially in France, of carrying a dragon in procession with a long tail filled with chaff; the first two days it was borne *before* the cross, with the tail *full*, but on the third day it was borne *after* the cross with the tail *empty*; by which it was understood that on the first two days the devil reigned in the world, but that on the third day he was dispossessed of his kingdom.

It is almost impossible to convey a sufficiently vivid idea to an Englishman, who has not been present on these public ceremonies of our continental neighbours, of the interest taken in them by all ranks, and the enthusiasm displayed in their celebration. At Mons, all persons enter into the spirit of the day with true enjoyment, and join with universal gaiety in the old chant known as "Le Dou-dou," which is heard to its own lively tune from every mouth, and runs as follows, the four middle lines being the ancient portion :

" Nos irons vir l' car d'or
A l' procession de Mon,

Ce s'ra l' poupée Saint George,
 Qui no' suivra de lon.
 C'est l' doudou, c'est l' mama,
 C'est l' poupée, poupée, poupée,
 C'est l' doudou, c'est l' mama,
 C'est l' poupée Saint-Georg' qui va.
 Le gins du rempart riront com' des kiards,
 De virtant de carottes,
 Les gins du culot riront com' de sots,
 De virtant de carot' à leu'pots."

The dragon is formed of osier or wicker-work, having a man inside, who curvets and frisks for the amusement of the populace; St. George (as Gilles is now called) is fully armed on horseback, attended by his squires, and after parading round the town and market-place, the dragon is finally fought with there, and conquered. In the procession are men dressed as savages and demons, and the different companies of traders exercise with fire-arms.

A list of similar public processions in France is given in "Recherches Historiques sur Gilles, Seigneur de Chin, et le Dragon," published at Mons, in 1825, in which there is much curious and learned information on this subject, with references to full accounts of these ceremonials in France; as follows:

- " A Reims, la Kraulla. (*Expilly*, article *Reims*.)
- A Paris, le dragon de St. Marcel. (*Sauval*, livre ii.)
- A Vendôme, le dragon de St. Bienheureé. (*Dulaure*, *Histoire de Paris*.)
- A l'Abbaye de Fleury. (*Ducange*.)
- A la Roche Turpin, près Montoire. (*Dulaure*, *Hist. de Paris*)
- A Rouen, la Gargouille. (*Expilly*, article *Rouen*.)

- A Poitiers, la grande-gueule, ou la bonne Sainte Vermine. (*Dulaure Hist. de Paris.*)
 A Tarascon, la Tarasque. (*Idem.*)
 A Troyes, la chair salée. (*Idem.*)
 A Metz, le Graoulli ou Kraully. (*Expilly*, article *Metz.*)
 Le dragon de Louvain (*Molanus, Historia Sanctorum Imaginum*, p. 506); celui de Ramillies (*Le Carpentier Hist. de Cambray*, p. 513); celui de St. André, près Villiers, à deux lieues et demie de Vendôme; celui de St. Bertrand de Comminges, et une multitude d'autres dont l'énumération serait trop longue et trop ennuyeuse."*

To prevent any feeling of *ennui* in my readers, I will here bring this introduction to a conclusion. It has, perhaps, been a little too discursive; but I have been anxious to show the universal similarity that has existed between our pageants, mysteries, and public processions, and those of our continental neighbours: enough, I think, has now been said fully to establish it.

* The author of this pamphlet is inclined to consider these legends of saints overcoming dragons, as nothing more than a symbol of the reclaiming of marsh lands left to the Church, on which to found religious establishments. Thus Gilles de Chin founded the Abbey of Wasmes on a tract of marsh land, *wame*, in the Walloon dialect, signifying a marsh, and thus its inutility was vanquished. Louis de Sacy in the same way explained the *Gargouille* of Rouen, conquered by St. Romain; as a word signifying an irruption, or bursting of the waters, prevented by that saint. *Gargoyle* is the old term for the water-spouts generally placed at the angles of buildings, which were frequently, if not generally, in the form of a dragon or monster.

HISTORY
OF
LORD MAYORS' PAGEANTS.

“By this light, I do not think but to be Lord Mayor of London before I die, and have three pageants carried before me, besides a ship and an unicorn;” exclaims the dissolute city apprentice Spendall, in the admirable old comedy known as “Green’s Tu Quoque,” showing at once how intimately the pageantry was associated with the office of Lord Mayor in the eyes of the citizen. The *Ridings*, as the Royal and Civic processions were anciently termed, were matters of such frequent occurrence on all public occasions when display was considered necessary; whether it was to receive our own kings, or their consorts,—to honour foreign potentates and ambassadors,—or to glorify the civic sovereign himself, that they became to our notoriously sight-loving forefathers matters of constant expectation; and were ardently looked forward to by the city apprentices as an excuse for a holiday. Chaucer

declares of his gay apprentice "Perkin Revelour,"
 "who loved bet. the tavern than the shoppe," that—

—“when ther any riding was in Chepe ;*
 Out of the shoppe thider wold he lepe,
 And til that he had all the sight ysein,
 And danced wel, he wold not come agein.”†

The earliest of these shows on record is the one described by Matthew Paris as taking place in 1236, on occasion of the passage of King Henry III, and Eleanor of Provence, through the city to Westminster. On their way to London from Canterbury, where their marriage had recently been solemnized, they were met by the mayor, aldermen, and principal citizens, three hundred and sixty in number, apparelled in robes of embroidered silk, and riding on horseback ; each of them carrying in their hands a gold or silver cup, in token of the privilege claimed by the city, for the mayor to officiate as chief butler on the king's coronation. The streets were decorated with rich silks, pageants and other pompous shows, and at night were illuminated with an infinite number of lamps, cressets, &c.

In 1252, the marriage of Henry's daughter gave another opportunity for a similar civic display ; and in

* The legitimate name for many centuries of this great thoroughfare. Its more modern name of Cheapside applied originally only to the houses built on the side of the great Cheap or market held here.

† The Coke's Tale.

1274, on the return of Edward the First from his expedition to the Holy Land, Matthew of Westminster declares their loyalty to have been so exuberant, that the aldermen and burgesses of the city threw out of their windows handfuls of gold and silver, while the conduits ran plentifully with white wine and red.

It was upon the return of Edward the First, from his victory over the Scots in 1298, that the earliest exhibition of shows or pageants connected with the city trades or companies took place, and which afterwards became so important a feature in Lord Mayors' pageants. We are told by Stow, that upon this occasion "every citizen, *according to their severall trades, made their severall show*, but especially the Fishmongers, which, in a solempne procession, passed through the citie, having amongst other pageants and shews, foure sturgeons gilt, carried on foure horses; then four salmons of silver, on foure horses; and after then sixe and fortie armed knightes riding on horses, made like luces of the sea; and then one representing St. Magnus (because it was St. Magnus day), with a thousand horsemen," &c.

Walsingham, in his account of the reception of King Richard the Second by the citizens in 1377, has given us the first detailed description of "a Pageant" (in the more modern acceptation of the term), to be met with. This pageant was erected at the upper end of the Cheap, in the form of a castle with four towers, from the sides of which wine ran forth in abundance.

In each tower was placed a beautiful virgin in white garments, and upon the approach of the king they blew in his face leaves of gold, and threw counterfeit gold florins upon him. They also filled golden cups with wine, and offered them to the king and his attendants. A golden angel stood between the towers upon the top of the castle, holding a crown in his hands, and this figure was contrived to bow down and offer the crown to the monarch on his approach.

Froissart relates that when the coronation procession of Henry IV passed through the city in 1399, the Cheap was graced by seven fountains running wine; and that six thousand horsemen accompanied the king. When Joan, queen of Henry IV, made her approach towards London in 1401, she was similarly welcomed by the city companies, "and with all tryumphant pompe conveyed through the citie of London to Westminster, and there she was crowned queene."* In the archives of the Grocers' Company is preserved the account of the wardens, Henry Halton and Robert Hackstone, for this year, and the expenditure of the Company on this occasion is given thus:—

	lb.	s.	d.
" Cestes sont les costages q. nous avons featz &			
payes à la venue du Roygne Johane iadys			
Duchesse de Bretaygn p ^r . couronement:			
paie à Robert Sterm, bedel po ^r . ses despences			
quant il chevachoit† en Sowthfolk por. fere			

* Grafton's Chronicle.

† *Rode*. Chevache was a riding or procession on horseback.

le garnyement po ^r . les mynstralles de sa venue	vj viij
<i>Itm.</i> paie a Panel mynstrale & à ses v com- paynons le jour q. nous chevauchames à le Blackheth	iiij - -
<i>Itm.</i> paie po ^r . lo ^r . chaprons* & po ^r . lo ^r . fes- sures	x ij
<i>Itm.</i> po ^r . lo ^r . dyner & po ^r . vyn	ij
<i>Itm.</i> paie au ditz mynstralles lendemain in quant le Roygne passoit p̄mye le Chepe vers Westmenstre	- xiiij iv
<i>Itm.</i> po ^r . vyn en Chepe po ^r . les mynstralles	- - xiiij
<i>Itm.</i> po ^r . un cheval po ^r . le Bedel	- - xij

The same accounts will furnish us also with the earliest recorded expenditure on a Lord Mayor's "Riding":—

	lb.	s.	d.
<i>Itm.</i> nous avons paie po ^r . le chevache du John Walcote Mayr, po ^r . vi mynstralles po ^r . lo ^r . saleire	-	xl	-
<i>Itm.</i> po ^r . lo ^r . chaprons* and po ^r . lo ^r . fessure	-	viiij	-
<i>Itm.</i> po ^r . lo ^r . dyner & po ^r . vyn po ^r . le chemyn	-	-	xxi
<i>Itm.</i> po ^r . un cheval po ^r . le bedyl	-	-	iiij

It was usual for each company to join the mayor and sheriffs in procession either on Lord Mayor's day, or when they went out to meet royal processions. "An acte of Mercymēt," (amercing or fining), made by the Grocers' Company, ordains "that whoever shall omit to come in due time, when warned by the beadle,

* Hoods.

to the court quarter-day, to ryding against* ye king, queene, or other lords, with the maire, sheriffe, or going in p'cession with the maire, as common course is, at Cristmasse and other tymes, congregacion or any other thynges, that they be warned to pay the penalty or amercement to the beadle," or if they omitted till the master came they were to pay double. The mulct being, "for the kyng, queene, or maire's ridyng, fine iijs. iiijd.," and on other occasions 12*d.* or 2*s.*

Upon the victorious return of Henry V from Agincourt, in 1415, the splendour of his reception into London, as may be expected, rose far above that of any of his predecessors, and indeed rivalled the pageantry of after times in no mean degree. From the descriptions given by Lydgate (who probably was the author of the songs sang on the occasion), the history of Holinshed and other sources, we find the pageantry exhibited on this memorable occasion to have been in design and execution precisely similar to that used on these festive occasions until they altogether ceased. The same castles and stages, and impersonations of sacred, heroic, and allegorical characters, each with his peculiar song or speech, started into existence now, "the fruitful parent of a thousand more." In the "Selection from the Minor Poems of Dan John Lydgate," published

* A phrase commonly used at this period, signifying "riding to meet." Thus we are told, that when Margaret of Anjou, wife of Henry VI, came into England in 1446, she was "receyved at London in moost goodly wise, with alle the citizens on horsebak *riding ayenst her* to the Black-heth."

by the Percy Society, the first article is a description from the prolific pen of that popular author, of the magnificent entry into London of Henry VI after his coronation in France. An excellent idea of the splendor of this day's pageantry may be obtained from its perusal; it chiefly claims notice here from an allusion having been made in the pageantry to the name and profession of the mayor on that occasion,—John Wells, grocer. Three *Wells* which ran with wine, were exhibited at the conduit in Chepe, where “*Virginis thre,*” Mercy, Grace, and Pity by name, gave of the wine to all comers. This pageant, Lydgate says, was

—“devised notabely indede
For to accordyne with the *Maiers name.*”

These wells were surrounded by trees laden with oranges, almonds, lemons, dates, &c., and “this graciose paradise” was an allusion to his trade as a grocer. Enoch and Elias seated beside this pageant delivered speeches to the king. But our business being more immediately with the Lord Mayors' pageantry, we must cease to consider any but such as were exclusively devoted to them.

The warden's accounts, preserved by the Grocers' Company for the year commencing on 25th July 1435, and ending 26th July 1436, (12 and 13 Henry VI) give us the following item:—

	lb.	s.	d.
“Paid be the handys of John Godyn for mynstralls and there Hodys,* amending of ban-			

* Hoods.

neres, and *hire of barges* with Thomas Catworth and Robert Clopton, chosen Shyerevis,* goyng be Water to Westmynster . iiij vj iii

Proving the fact that water processions were in use by the companies at least nineteen years before their first supposed introduction by Sir John Norman in 1453. Middleton in his "Sun in Aries," 1621, and two other of his pageants, mentions "Sir John Norman, the first Lord Mayor that was rowed in his barge to Westminster, with silver oars at his owne cost and charges." He is frequently alluded to by the city poets and other writers on civic festivity, and always in terms of admiration equalled only by the Thames watermen, who gratefully recorded their sense of the service he rendered them by a ballad, the only two existing lines of which are the often quoted—

"Row thy boat, Norman,
Row to thy Leman."

He however, as Lord Mayor, had at least the merit of fixing the fashion of the annual water procession that has continued with few intermissions down to our own day.†

The same company's expenses for "Riding" with the mayor in the year 1436 are entered as follows:—

* Sheriffs.

† Gough, in his *British Topography*, vol. i. p. 675, says "there is a drawing of his show on the river in the Pepysian Library."

	lb.	s.	d.
"Paid be Thomas Catworthe ffor xx clothis of lynesey agenst the ryding of Robert Otteley, Mayor, xlvi lb. Item. Sheryng of the same, xxxs.	xlvi	j	- -
Item. Wagis for mynstralls be Thomas Cat- worthe, v lb. xijs. viijd. Item. Hodys the makyng, xxxs. xd. Item. A hors for Dal- ton, vid.	vii	iiij	-

Although the old chroniclers have left us a pretty complete series of descriptions of royal entertainments and processions through the city, we meet with nothing that will actually inform us of what the Lord Mayor's own pageantry, as exhibited on the day of his entrance to the duties of his office, consisted, until the year 1533, when the unfortunate Anne Boleyn came from Greenwich to Westminster on the day of her coronation, and "the Maior of London claymed to serue the quene with a cuppe of golde and a cuppe of assay of the same, and that xii citizens should attende on the cup borde, and the Maior to have the cuppe and cuppe of assay for his labor, whiche petition was allowed."* The mayor and citizens having been invited by Henry to fetch Anne from Greenwich to the tower, and "to see the citie ordered and garnished with pageauntes in places accustomed, for the honour of her grace;" accordingly "there was a common counsail called, and cōmaundement was geuen to the haberdashers (of which craft

* Hall's "Union of the two noble and illustrate famelies of Lancastre and Yorke." Lond. 1548, fol. 212.

the Maior sir Stephen Pecoche then was), that they should prepare a barge for the Batchelers with a wafter and a foyst* garnished with banners and streamers *likewyse as they vse to dooe when the Maior is presented at Westminster on the morowe after Symon and Jude.*† Also all other craftes were commaunded to prepare barges and to garnishe them not alonely with their banners accustomed, but also to deck them with targettes by the sides of the barges,‡ and to set vp all suche semely banners and bannorettes as thei had in their halles, or could gette mete to furnishe their sayd barges, and every barge to have mynstrelsie.” Here then we are furnished with a good idea of the annual civic procession by water to Westminster; and shall accordingly transcribe from Hall, that which immediately describes the barges of the mayor and companies. His lordship’s barge, “was garnished with many goodly baners and stremers and richly couered.§

* A barge, or pinnace, propelled by rowers.

† The 29th of October, the regular Lord Mayor’s day, until the alteration of the style, in 1752.

‡ Similar heraldic displays were common from an early period. The illuminations in the Harleian MS. No. 4380, give us some fine examples, as also does John Rouse’s Pictorial History of Richard Beauchamp Earl of Warwick, Cotton. MS, Julius E. 4.

§ Herbert says, in his History of the Livery Companies, “we learn from several entries that it was customary to cover the barge on civic triumphs with blue cloth (plunket), and on royal ones with red (murrey). Red cloth covered the barge in 1487, when Elizabeth, wife of Henry VII, came from Greenwich to

In which barge were shalmes, shagbushes, and diuers other instrumentes, whiche continually made goodly armony." The companies barges, "to the nombre of fiftie," were strictly ordered not to approach each other nearer than twice the length of each barge; to enforce which regulation three light wherries accompanied the procession, each holding two officers "to call on them to kepe their order."

"Fyrst before the Maiors barge was a foyst or wafter full of ordinaunce, in whiche foyst was a great dragon* continually mouing, and castyng wyldfyer, and round about the sayd foyst stode terrible monsters and wylde ment† castyng fyer and makyng hidious

Westminster, to be crowned. In 1496, on occasion of the mayoralty, we meet with an item for "ij brod clothes of plunket;" and later, in 1599, "a plunket cloth to cover the barge, measuring 24 yards."

* An allusion to the Rouge Dragon, the favourite badge of the Tudor family, and which gave the Rouge Dragon pursuivant to our British Heraldic College. In the ancient picture at Hampton Court, representing the meeting of Henry VIII and Francis I in the famous Field of the Cloth of Gold, the red dragon is represented flying over the head of Henry, and accompanying him on his journey. The supporters of the English arms during the reign of the Tudors were the lion and dragon.

† A good representation of one of these wild men occurs in Strutt's Sports and Pastimes, copied from a woodcut to Bateman's Book of Fireworks, 1635. They were usually employed to clear the way in land processions, and were constant attendants at the Lord Mayor's show, in this capacity. In the mayoralty procession of 1681, a body of twenty preceded the principal device.

noyses: next after the foyst a good distaunce came the Maiors barge, on whose right hand was the Batchelors barge, in the whiche were trumpettes, and diuers other melodious instrumentes. The deckes of the sayd barge and the sailyardes and the toppe castles were hanged with riche cloth of gold and silke. At the foreship and the sterne were two great banners riche beaten with the armes of the kinge and the quene, and on the toppe castle also was a long stremer newly beaten with the sayd armes. The sides of the barge was sette full of flagges and banners of the deuises of the Company of Haberdashers and Marchauntes Aduenturers, and the cordes were hanged with innumerable penselles* hauing litle belles at ye endes whiche made a goodly noyse, and a goodly sight waueryng in the wynde. On the outside of the barge were thre dosen scochyons† in metal of armes of the kyng and the quene, whiche were beaten vpon square bocrame‡ diuided so that the right side had the kinges colors, and the left syde the quenes; whiche scochyons were fastened on the clothes of gold and siluer hangyng on the deckes on the left hand. On the left hand of the Maior was another foyst, in the whiche was a mount, and on the same stode a white Fawcon crouned, vpon a rote of golde enuironed with white roses and red, which was the Quenes deuise:§ about whiche mount

* Small, pointed flags.

† Escutcheons.

‡ Buckram.

§ A coloured engraving of this device is given in Willement's Regal Heraldry, pl. 15*b*, copied from an illuminated initial letter,

satte virgyns singyng and plaiyng swetely. Next after the Maior folowed his felowship the Haberdashers, next after them the Mercers, then the Grocers, and so euery Company in his order,* and last of all the Maiors and Shiriffes officers, euery company hauyng melodye in his barge by himselfe, and goodly garnished with banners, and some garnished with silke, and some with arras, and riche carpettes, whiche was a goodly sight to beholde, and in this order they rowed to Grenewyche, to the point next beyond Grenewyche, and there they turned backward in another order, that is to wete, the Maior and Shiriffes officers first, and the meanest craft next, and so ascending to the vttermost craftes in order, and ye Maior last, *as they go to Poules at Christmas*, and in that order they rowed douneward to Grenewiche tōne and there cast anker makyng great melody.”

Beside the usual procession on Lord Mayor's day, there was sometimes exhibited a scenic spectacle similar to those displayed at royal entries and visits to the city. Herbert has given from the books of the

to her patent of the marquisate of Pembroke.—Harleian MS. No. 303.

* The precedency of each company varied at different periods, but was generally regulated by the aldermen, who in the case of the disputes between the tailors and skinnors (1 Richard III) hit on the happy expedient of giving alternate precedence to the disputants. The Lord Mayor's company however always preceded the rest. See more on this subject in Herbert's *History of the Livery Companies of London*, vol. i. p. 101-3.

Drapers' Company, an entry for £13. 4s. 7d. towards Sir Laurens Aylmers Pageant in 1510, and in 1540 the Pageant of the Assumption which had figured in the annual show at the setting of the Midsummer watch in 1521-2, appears to have been borne before the Mayor from the Tower to Guildhall, and these are the earliest notices of a Pageant exhibited on Lord Mayor's day hitherto discovered.

Malcolm* has given us, from the books of the Ironmongers' Company, the first detailed account to be met with of a regular Lord Mayor's Show. It is as follows:—

“When Sir William Draper† served the office of Lord Mayor, in 1566-7, the Ironmongers exerted themselves to their utmost ability, in honouring the procession, as he was what is termed “free of the Company.” Forty-six persons, bachelors, were nominated, whose drapery was composed of satin cassocks, gouns furred with “foynes,”‡ and crimson satin hoods. Twenty-eight “wiflers.”§ Forty-eight men bore

* Londinium Redivivum, vol. ii. p. 42, 43.

† Called Sir *Christopher* Martin by Herbert. Sir Christopher Draper appears to be the correct name of this mayor.

‡ The skin of the Martin.

§ Persons who cleared the way. Archdeacon Nares says they were young freemen who marched on Lord Mayor's day at the head of their proper companies. Douce says, in his *Illustrations of Shakspeare*, “that the name is derived from ‘whiffle,’ a fife or small flute, the performers on which usually preceded armies or processions; and hence the name was ultimately applied to any person who went before a procession. Among the prints

wax torches, an ell in length, distinguished by red caps; an equal number were armed with javelins.

collected by John Bagford, Harleian MS. No. 5944, are "The four Ages of Man," 1635, two of which have reference to characters always seen in a Lord Mayor's show: and one is a pictorial illustration of the present note. "Childehood" is depicted as a "Hinch-boy"—a page or attendant; derived, says Blackstone, from following the *haunch* of his master, and thence being called hench-boy or haunch-boy. "Lucifer's *hensch-boys*" are mentioned in Randolph's Muses Looking Glass, 1631. And in Sir William Davenant's comedy, *The Wits*, 1665, Act. i. sc. 1, Sir Morglay Thwack, "a humourous rich old knight," exclaims:

"Sir, I will match my lord mayor's horse, make jockeys
Of his *hensch-boys*, and run 'em through Cheapside."

The reader will remember the quarrel between Oberon and Titania, in the *Midsummer's Night's Dream*, concerning "the little changeling boy" the King of Fairies wished to make "his henchman."

In the print before us, the "Henchboy" is gaily dressed in the picturesque costume of the reign of Charles I, holding in his left hand a staff, surmounted by a bunch of flowers, beneath which is tied a handkerchief with a rich lace border. The lines beneath are:

"With chaines, scarfe, feathers, staffe, wth posie garnisht;
With silkes and sattins, laced, faced, varnisht;
For first preferment 'tis my dadies care
To make me hinch boy to the shewe or mayor."

"Youth" appears as a "Whiffler," in the more sober costume of a young man of the period, wearing a chain, and holding a staffe in his left hand, "the wand of office" with which to clear the way. The following lines are beneath this print, forming a continuation of those beneath "Childhood":—

Two woodmen* carried clubs, and hurled squibs ; and a pageant, unfortunately not described, filled the measure. The expense of it was £18. Six boys furnished by J. Tailor,† from Westminster (possibly the Abbey church), sung on, and pronounced speeches from, the stage.

“ Four partizans, and 160 chambers,‡ procured

“ Next place of office which I doe attaine,
Is swashing* whiffler, wth my staff and chaine ;
In which hot office when I long have been,
I swaggering leave, and to be stayd beginn.”

I have engraved these very curious figures, as an acceptable frontispiece to this book. They have been hitherto unnoticed.

* This was probably “wodemen” in the MSS. and meant wild or savage men, sometimes styled green men, who frequently appeared in processions. In “The Cobler’s Prophesie,” by Rob. Wilson, Gent. 1594, mention is made of them. Thalia exclaims:

“ A pen, a pen in hast,
That I may note this pageant ere it be past;”

To which Ralph responds :

“ Comes there a pageant by ? I’ll stand out of the greene men’s way for burning my vestment.”

† Herbert says, History of the Livery Companies, i. 199, the pageant was arranged and written by J. Tailor. This does not at all follow from the words used, and he has himself (vol. ii. p. 592) put the question beyond doubt, by quoting from the company’s books the name of the real authors, Ric. Baker and Mr. Pele. Tailor merely provided the singing boys.

‡ Small field pieces.

* Spirited, dashing,

“ We’ll have a *swashing* and a martial air,
As many other mannish cowards have.”
As You like It, Act i. sc. 3.

from the lieutenant of the Tower, were placed on the banks of the Thames, and discharged at intervals.

“The Foiste,” or in modern terms, the company’s barge, had ten pair of oars, and masts; but, whether they were furnished with sails, or for the flags only, doth not appear. However the Queen’s arms flowed from the main-top, and a flag of the “red crosse” from the fore-top. To each of which were added long pendants; and two “auncients for the pope,* or baste.” The last mentioned flags were not displayed, as at present, from fixed staffs, but held by men termed “Auncient-bearers for the foiste.” This vessel had her master and gunner, “and squibbs sufficient for the tyme, with all things well paynted, and trymmed accordyngly, with twenty pavases,† and two half-barrels of gunpowder on board; so that with her guns and squibs, she must have been a most formidable man of war.

“The music for the barge consisted of two trumpets, one drum, and sixteen bases, half of which were double, and *one* solitary flute.

“The men and musicians were habited in sarsnet cassocks, with scarfs and *night*-caps of Bruges satin “drawen out with white and redd.” The queen’s sergeant trumpeters demanded no less than £18 for 24 trumpeters.”

* This is what is now termed the poop, or stern.

† Shields.

To these details Herbert* has added various other items from the company's books, from which we find that one banner of the queen's arms, and *four* of the lord mayor's arms were displayed, besides two long streamers of crimson taffety, five white banners, ten dozen and a half of small pendants, while the trumpeters were provided with twenty-four banners to be suspended from their instruments. Ric. Baker had 11*d.* "for the device and making of the Pageants." *These Pageants were carried by porters who had hogsheds to rest them on.* "The target paynter, Algate, had 3*l.* 4*s.* 4*d.*, "for paynting the skotcheons." Thomas Geyles in Lombard Street, had 5*l.* 10*s.* for "apparel lent for the child". in the pageant;" probably seven in number, as seven pairs of gloves are charged for their use. "The goodman of the Bell, in Carter lane," had 14*s.* 8*d.* for breakfast and fire in the chamber where they were apparelled; the painter for "paynting of poses, speeches, and songs that were spoken and songe by the children in the Pageant," had 5*s.*; a dozen of linen cloth cost 3*s.* 4*d.*, used probably for these inscriptions; 8*d.* was paid for the children's drink at the Bell, "in Mynchyng lane;" Mr. Pele† had 30*s.*

* History of Livery Companies, vol. ii. p. 592.

† Can this be Peele the dramatist? Eight years afterwards, he wrote the pageant for Sir Wolstone Dixie; and six years after that the one for Sir William Web. His birth is *conjectured* to have been about the year 1552, by the Rev. A. Dyce, in his Life of Peele, prefixed to his Works. According to that reckoning he would be about sixteen years of age. It is very

for "his device and paynes in the pageant;" Mr. Hille, ironmonger, had 3*s.* 4*d.* "for setting up a frame of timber for setting vp the pajeant on;" which was afterwards placed in the company's hall, for "Goodman Cave the joiner, has 10*s.* for setting vppe the pajeant in our hall:" "40 poor men of the comp^y." wore cloth gowns of azure blue, with red sleeves of Bruges satin. Three dozen minstrels walked with white staves, and the beadle of the yeomanry had a blue cloth gown and hood of crimson satin.—Total paid 210*l.* 8*s.* 10*d.*

The cost of the water procession was 33*l.* 1*s.* 5*d.* "John Canelyshe, capteyne of the foyste, had for his paynes and trimmynge the same foyste xl. *xs.*" The company finding gunpowder, of which 700*lbs.* was used; and all other necessaries.

In 1568, on Sir Thomas Roe, merchant tailor, being elected mayor, the company (as was the custom) vote him 40*l.* from their treasury. The master and three wardens are appointed to attend him, and also other of the company, to see the tables at Guildhall, for the feast, properly arranged and covered. Sixteen of the "Batchelor's Company" are ordered also to

probable that he was born still earlier, as he was entered a member of Broadgates Hall (now Pembroke College), in 1554, when this reckoning would make him but twelve years of age; if we add two years to this date, he would then be eighteen at the period when this pageant was performed, and it may have been the first attempt that afterwards led to his employment as city poet. He is mentioned as being a middle-aged man in the latter end of Elizabeth's reign, by Anthony Wood.

attend there, to carry up the service to table, and others to be in waiting for different purposes.

The pageant, in appropriate honor of the company's patron saint, John the Baptist, consisted of an allegorical representation of that saint, and other similar personages, amongst whom were four boys, who spoke complimentary speeches, allusive to the name of the mayor. Saint John's speech begins:—

St. John.—"I am that Voyce in Wilderness, w'ich ones the Jewes did calle."

1st Boy.—"Behold the *Roe*, the swift in chace."*

In "A breffe description of the Royall Citie of London, capitall citie of this realme of England," a quarto volume in manuscript "wrytten by me Wyllyam Smythe citizen and haberdasher of London. 1575," we shall meet with the best account to be obtained of the ordinary routine of ceremonies upon a lord mayor's day, during the reign of the virgin queen. He says:—

"The day of St. Simon and Jude he (the mayor) entrethe into his estate and offyce: and the next daie following he goeth by water to Westmynster, in most tryumphlyke manner. His barge (wherin also all the Aldermen be) beenge garnished with the armes of the Citie: and nere the sayd barge goeth a shyppbote of the Queenes Ma^{tie}, beenge trymed upp, and rigged lyke a shippe of warre, with dyvers peces of ordenance, standards, penens, and targetts of the proper armes of

* Herbert, vol. i. p. 199.

the sayd Mayor, the armes of the Citie, of his Company, and of the marchaunts adventurers, or of the staple, or of the company of the newe trades; (if he be any of the said iij companies of merchants) next before hym goeth the barge of the lyvery of his owne company, decked with their owne proper armes, then the bachelers barge, and so all the companies in London, in order, every one havinge their own proper barge garnished with the armes of their company. And so passinge alonge the Thamise, landeth at Westminster, wher he taketh his othe in Thexcheker, beffore the judge there (whiche is one of the chief judges of England), which done, he retorneth by water as afforsayd, and landeth at Powles wharfe, where he and the reste of the Aldermen take their horses, and in great pompe passe through the greate streete of the citie, called Cheapside. [A list of the companies is here given, with their several armes emblazoned.] Fyrste, it is to be vnderstanded, that the lyveries of every companie do lande before the Lord Mayor, and are redy as he passeth by. And to make waye in the streetes, there are certain men apparelled lyke devells, and wylde men, with skybbs* and certayne beadells. And fyrste of all comethe ij two great estandarts, † one havinge thearmes of the citie, and the other the armes of the Mayor's company; next them ij drommes and a flute, then an ensigne of the citie, and then about lxx or lxxx poore men marchinge ij and two together in

* Squibs.

† Standards.

blewe gownes, with redd sleeves and capps, every one bearinge a pyke and a target, wheron is paynted the armes of all them that have byn Mayor of th same company that this new mayor is of. Then ij banners, ane of the Kynges armes, the other of the Mayor's owne proper armes. Then a sett of hautboits playinge, and after them certayne wyfflers, in velvett cotes, and chaynes of golde, with white staves in their handes; then the pageant of Tryvmphe rychly decked, wher-vppon by certayne fygures and wrytinges, (partly tow-chinge the name of the sayd mayor,)* some matter tow-chinge justice, and the office of a maiestrate is represented. Then xvi trompeters, viij and viij in a company, havinge banners of the Mayor's company. Then certayne wyfflers in velvet cotes and chaynes, with whites staves as aforesayde. Then the bachelers ij and two together, in longe gownes, with crymson hoodes on their shoulders of sattyn; whiche bachelers are chosen euery yeare of the same company that the mayor is of, (but not of the lyvery,) and serve as gentlemen on that and other festivall daies, to wayte on the Mayor, beinge in nomber accordinge to the quantie of the company, sometimes 60, 80, or 100. After them xij trompeters more, with banners of the Mayor's company, then the dromme and flute of the

* This is a curious passage. It shows us how common the practice was of punning on the name of the mayor. We have alluded to this during the reign of Henry VI; and we shall find as we proceed that the custom continued until the Revolution.

citie, and an ensigne of the Mayor's company; and after, the waytes of the citie in blewe gownes, redd sleeves and cappes, every one havinge his silver coller about his neck. Then they of the liverey in their longe gownes, euery one havinge his hood on his lefte shoulder, halfe black and halfe redd; the number of them is according to the greatnes of the companye whereof they are. After them followe Sheriffes officers, and then the Mayor's officers, with other officers of the citie, as the comon sergent, and the chamberlayne; next before the Mayor goeth the sword bearer, having on his headd the cappe of honor, and the sworde of the citie in his right hande, in a riche skabarde, sett with pearle, and on his left hand goeth the comon cryer of the cittie, with his great mace on his shoulder, all gilt. The Mayor hathe on a long gowne of skarlet, and on his lefte shoulder a hood of black velvet, and a rich coller of gold of SS. about his neck; and with him rydeth the olde Mayor also, in his skarlet gowne, hood of velvet, and a chayne of golde about his necke. Then all the Aldermen ij and ij together (amongste whom is the Recorder), all in skarlet gownes; and those that have byn Mayors, have chaynes of gold, the other have black velvett tippetts. Th ij Shereffes come last of all, in their skarlet gounes and chaynes of golde.

“In this order they passe alonge throughe the citie, to the Guyldhall, where they dyne that daie, to the number of 1000 persons, all at the charge of the Mayor and the ij Shereffes. This feast costeth 400*l*.

whereof the mayor payeth 200*l.*, and eche of the sherreffes 100*l.* Imediately after dyner, they go to the church of St. Paule, euery one of the aforesaid poore men bearynge staffe torches and targetts, while torches are lighted when it is late, before they come from evenyng prayer.”*

1585. The first printed description of a lord mayor’s pageant known to exist, is an unique tract in the Bodleian Library, entitled “The Device of the Pageant borne before Woolstone Dixi, Lord Maior of the Citie of London, An. 1585. October 29. Imprinted at London by Edwarde Allde, 1585.” 4to. At the end are the words—“Donne by George Peele, Maister of Artes in Oxford.” It contains only the speeches spoken by the characters in the pageant, but no description of the pageant itself, or of the procession in general, as was customary in after years. The “speech spoken by him that rid on a luzern† before the Pageant, apparelled like a Moor,” will, however, by its allusions, help us to understand “this emblem thus in show significant,” presented to the chief magistrate of “Love-

* This luminous and interesting account was first given to the world by Mr. Haslewood, in “The British Bibliographer,” vol. i. p. 541, from whence it has been transferred to these pages. It has been reprinted in Dr. Drake’s “Shakspeare and his Times,” vol. ii. p. 162, but with some very important omissions, from which a modernised copy was taken by Hone for his “Ancient Mysteries described,” and thence transferred with all errors into the “Every-day Book.”

† Lynx.

ly London rich and fortunate," who is impersonated in the pageant, and :—

“ Is here advanc'd, and set in highest seat,
 Beautified throughly, as her state requires !
 First, over her a princely trophy stands,
 Of beaten gold, a rich and royal arms,
 Whereto this London ever more bequeaths
 Service of honour and of loyalty.
 Her props are well-advised magistrates,
 That carefully attend her person still.
 The honest franklin and the husbandman,
 Lays down his sacks of corn at London's feet,
 And brings such presents as the country yields.
 The pleasant Thames, a sweet and dainty nymph,
 For London's good, conveys with gentle stream
 And safe and easy passage, what she can,
 And keeps her leaping fishes in her lap.
 The soldier and the sailor frankly both,
 For London's aid are all in readiness,
 To venture and to fight by land and sea.
 And this thrice reverend honourable dame,
 Science, the sap of every commonwealth,
 Surnam'd mechanical or liberal,
 Is vow'd to honour London with her skill.”

He concludes his speech to the mayor with the words—

“ This now remains, right honourable lord,
 That carefully you do attend and keep
 This lovely lady, rich and beautiful,
 The jewel wherewithal your sovereign queen
 Hath put your honour lovingly in trust,
 That you may add to London's dignity,
 And London's dignity may add to yours.”

The “ Children in the Pageant” who personate Lon-

don, Magnanimity, Loyalty, the Country, the Thames, the Soldier, the Sailor, Science, and four Nymphs, each address his lordship in a speech, one of which I give as a specimen. It is spoken by "London."

"New Troy I hight, whom Lud my lord surnam'd,
 London the glory of the western side;
 Throughout the world is lovely London fam'd,
 So far as any sea comes in with tide;
 Whose peace and calm, under her royal queen,
 Hath long been such as like was never seen.
 Then let me live to carol of her name,
 That she may ever live and never die,
 Her sacred shrine set in the house of fame,
 Consecrate to eternal memory:
 My peerless mistress, sovereign of my peace,
 Long may she joy with honour's great increase."*

1588. "The Device of the Pageant borne before the Right Hon. Martyn Colthorpe, Lord Maior of the Citie of London, 29 Oct. 1588," was licensed to be printed by Richard Jones, but no copy is now known to exist, neither are the titles of any other than this one preserved between the years 1585 and 1591, though we may reasonably suppose that others were printed.†

* This pageant has been reprinted in Strype's Stow, and other histories of London; in the Harleian Miscellany; in Nichol's Leicestershire; and in "The Progresses, &c. of Queen Elizabeth." Our quotations are from "The Works of George Peele, edited by the Rev. A. Dyce," 1828, vol. ii. where the fullest account of this author is to be met with.

† Gifford, in his notes to Jonson, is of opinion that Munday contributed several during this period. See the note appended to the description of his pageant for 1605, p. 32.

1591. "Descensus Astrææ" is the title of this year's pageant, which was written by Peele* for the mayoralty of William Web, whose name is punned upon after the ancient fashion in the opening speech of the "Presenter," who tells the citizens that Time has

— "weav'd a Web
For your content."

He then describes the pageant, which consists of a group of characters, the principal one of which is "Astræa, with her sheep hook, on the top of the pageant," who exclaims:—

"Feed on, my flock, among the gladsome green,
Where heavenly nectar flows above the banks ;"

adding very innocently,

"Such pastures are not common to be seen."

By a little courtly flattery, Astræa is converted into

"Our fair Eliza, or Zabeta fair."

And, as the Queen, is loaded with compliments upon her mercy and might. Superstition, a friar sitting by the fountain of truth, which is also represented in the pageant, exclaims to Ignorance, a priest by his side,

"Stir, priest, and with thy beads poison this spring ;
I tell thee all is baneful that I bring."

but is met by his desponding declaration,—

* It is reprinted in the edition of his works by the Rev. A. Dyce.

“It is in vain: her eye keeps me in awe,
Whose heart is purely fixed on the law,
The holy law; and bootless we contend,
While this chaste nymph this fountain doth defend.”

Euphrosyne, Aglaia, Thalia, Charity, Hope, Faith, Honour, and the Champion, now each pronounce a short speech in compliment of Astrea; who

“Shadowing the person of a peerless queen,”

receives a fair share of high-flown flattery, much to the confusion of two malcontents beneath, the first of whom exclaims:—

“What meaneth this? I strive but cannot strike;
She is preserved by a miracle belike:
If so, then wherefore threaten we in vain
That Queen whose cause the gracious heavens maintain?”

The second malcontent answering:—

“No marvel then, although we faint and quail,
For mighty is the truth, and will prevail.”

“In the hinder part of the pageant,” we are told, “did sit a child, representing Nature, holding in her hand a distaff, and spinning a web, which passeth through the hand of Fortune, and was wheeled up by Time,” and which doubtless had an allusion to the mayor’s name of Web. Time speaks this short explanatory speech.

“Thus while my wheel with ever-turning gyres,
At heaven’s high hest serves earthly men’s desires,
I wind *the Web* that kind so well begins,
While Fortune doth enrich what Nature spins.”

A speech on the water, delivered in the morning "by one clad like a sea-nymph; who presented a pinesse on the water, bravely rigd and mand, to the lord maior, at the time he took barge to go to Westminster," concludes the pamphlet. His speech, like the other, is rather high-flown in its diction, but it contains much poetic feeling, and a beautiful allusion to London, its greatness and stability, in the words;—

"The mortar of these walls, temper'd in peace,
Yet holds the building sure."

It will be seen that this pamphlet, like the other one by the same author, merely contains the speeches, without any prose description of the ceremonies of the day, and that it has a political allusion throughout. To use the words of the Rev. A. Dyce, they both "display considerable ingenuity, and must have appeared miracles of invention to the apprentices of London, for whose entertainment they were designed;" although in justice we must add that they bear claims upon the attention of the elder and better informed citizens, for whom they were more immediately composed.

1605. The pageant for this year is the next in order to that just described; no intervening one is known to exist. It is entitled "The Triumphes of re-united Britania;" Sir Leonard Holliday mayor, the pageant at the expense of the Merchant Taylors. It was written by Anthony Munday, who commences with an historical description of the "estate of this our country even from

the very first originall, until her honorable attaining the name of Britannia ;” so commencing with Noah he runs through the intervening fables, ending with Brute and the Trojans, who founded London, and gave the name of Britain to the country after that of their leader.

The first pageant was “ The Shippe called the Royall Exchange,” in which takes place a short poetical dialogue between the master, mate and boy, who congratulate themselves on the fortunate termination of their voyage at this auspicious time, the master ending the dialogue by a punning allusion to the mayor’s name, when he declares his intention

“ To make this up a cheerful *Holi-day.*”

Neptune and Amphitrite appear upon a lion and camel ; and Corineus and Gogmagog, two huge giants, “ for the more grace and beauty of the show,” were fettered by chains of gold to “ Britains Mount,” the principal pageant ; which they appeared to draw, and upon which children were seated, representing Britania ; “ Brute’s divided kingdoms,” Leogria, Cambria, and Albania ; “ Brute” himself, his sons Lochrine, Camber, and Albanact ; Troya Nova, or London ; and the Rivers Thames, Severn, and Humber, who each declaim in short speeches, the purport of which is that as England, Wales, and Scotland, were first sundered by Brutus to supply his three sons with a kingdom each, they are now again happily united in “ our second Brute,” king James the first. Various other speeches

are delivered, ending with those of Neptune and Amphitrite. It is altogether but a poor performance; and inferior to many of Munday's productions.*

* This voluminous writer was, as he himself expresses it, "a citie-child;" he was a member of the Drapers' Company, which trade he followed, and resided at Cripplegate. He was a popular author, and wrote many plays and ballads, a kind of literary labour that was most likely in his day to ensure popularity. His connexion with the civic pageantry would appear to have commenced before 1605. Mr. Collier, in his account of Munday, prefixed to his play of "The Downfall of Robert Earl of Huntington" (Supplement to Dodsley's Old Plays) says "he had certainly been similarly employed earlier, as Ben Jonson introduces him in that capacity in 'The Case is Altered,' which was written at the end of 1598, or beginning of 1599." He is there ridiculed under the name of Antonio Balladino, and a great share of what Gifford calls "wicked pleasantry" is lavished on him. The scene of the play is laid at Milan, and he is introduced in the hall of the Ferneze Palace discoursing very servilely with Onion, "the groom of the hall," who inquires, "You are not pageant-poet to the city of Milan, sir, are you?" To which he answers, "I supply the place, sir, when worse cannot be had, sir." His poverty of style is made the subject of ridicule when Onion declares, "I am no gentleman born, I must confess; but *my mind to me a kingdom is*," apologizing for the quotation being somewhat stale, and receiving from Balladino the answer, "O 'tis the better; such things are ever like bread, which the staler it is the more wholesome," and he promises to give him one of the books of his last pageant, which he feels certain he will like, "because he writes so plain, and keeps the old decorum." Gifford, in his notes to Jonson (vol. vi. p. 328), says, "Anthony seems to have lost his credit in 1611: in 1612 Dekker was employed, in 1613 Middleton; but in 1614 the worthy citizens had

1611. "Chryso-thriambos: the Triumphes of Golde;" is the title of this year's pageant, which was written by Anthony Munday, for the "Inauguration" of Sir James Pemberton of the Goldsmith's Company. I have not been able to obtain a sight of this rare pageant.

1612. "Troia Nova Triumphans" was produced for this year's mayoralty, and is printed entire in the following pages, forming the first of the six selected for reprinting, as specimens of these yearly ceremonies, and which form the second part of this volume.

1613. "The Triumphs of Truth" by Thomas Middleton, for the Mayoralty of Sir Thomas Middleton, Grocer, is principally remarkable for the attack upon Anthony Munday, the rival city poet, contained in it. His attack commences on the title-page, where this pageant is declared to have been "directed, written, and redeem'd into forme, from the ignorance of some

recourse again to their old poet, whose giants continued to stalk before them, with great applause for several successive years. *It is probable, too, that most, if not all, of the annual pageants from 1591 to the death of Elizabeth were produced by Anthony, who was also keeper of the properties, of the dragons, and other monsters of the show. Even Middleton was compelled to apply to him for 'porters' to set in motion his pasteboard gods," and he should have added apparel to clothe them. Munday died August 10, 1633, at the age of eighty, and was buried in St. Stephen's, Coleman-street, with an epitaph in praise of his knowledge as an antiquary, and his continuation of Stow's Survey of London, a work by which he is now principally remembered.*

former times, and their common writer," and it is continued in the first page of the pamphlet, where Middleton commences with the high-flown declaration:—
 "Search all chronicles, histories, records, in what language or letter soever; let the inquisitive man waste the dear treasures of his time and eyesight, he shall conclude his life only in this certainty, that there is no subject upon earth received into the place of his government with the like state and magnificence as is the Lord Mayor of the city of London."* He then goes on to declare that art and knowledge, equal to the liberality of the City should be displayed in the invention of their pageants, "the miserable want of both which in the impudent common writer hath often forced from me much pity and sorrow: and it would heartily grieve any understanding spirit to behold,

* In "Cornu-copiæ, Pasquil's Night-cap; or Antidot for the Head-ache," 1612, an incidental mention of the great concourse that usually graced the Lord Mayor's show occurs. The author is describing a great procession, and continues:—

"Beside all these, so great a troupe and throng,
 Did fill the passage as they went along,
 That many were sore thrust and wanted breath,
 And some were crowded hard, but not to death.
 For as you see upon that solemne day,
 When as the Pageants through Cheapside are carried,
 What multitudes of people thither sway,
 Thrusting so hard that many have miscarried;
 If then you marke when as the fire-workes flie,
 And elephants and unicornes passe by,
 How mighty and tumultuous is that presse,
 Such were those throngings, and no iot the lesse."

many times, so glorious a fire in bounty and goodnesse offering to match itselſe with freezing art, ſitting in darkeneſſe with the candle out, looking like the picture of Blacke Monday." This virulent attack failed in depriving Munday of future employment, as inventor of the mayoralty pageants; thoſe for the three following years were compoſed by him, and even for this one he is recorded at the end to have furniſhed "apparel and porters."*

"At Soper-lane-end, a ſenate-houſe was erected, upon which muſicians ſit playing." "A ſweet voice," in the words of Middleton, being "married" to a very dull ſong in the mayor's praiſe, who is alſo complimented on his firſt exit from Guildhall, by a "grave feminine ſhape," repreſenting London, who doles forth a very old-womaniſh ſpeech, nearly as long, and quite as moral, as a ſermon. After this, his lordſhip proceeds to the river, "upon whoſe crystal boſom ſtand five iſlands, artfully garniſhed with all manner of Indian fruit-trees, drugges, ſpiceriſes, and the like; the middle iſland having a faire caſtle eſpecially beautified," which was alluſive to the Grocers' Company, their Eaſt Indian trade, and newly eſtabliſhed forts there.

* In his pageant for 1619, he again alludes to Munday, and other city poets, when he declares that in them "Art hath been moſt weakly imitated, and moſt beggarly worded," and that his own pageant "where invention flouriſhes," is "not deſpairing of that common favour which is often caſt upon the undeſerver, through diſtreſs and miſery of judgment." No great compliment to his employers, the citizens.

Upon his lordship's return, the first that attends to receive him at Baynard's Castle, is Truth's angel attended by Zeal, the champion of Truth, and a trumpeter, who conduct him to Paul's Chain, where "Error in a chariot attends to assault him," along with "Envy his champion, eating of a human heart, mounted on a rhinoceros, attired in red silk, suitable to the bloodiness of her manners," who proposes to the Mayor to—

"Join together both in state and triumph,
And down with beggarly and friendless Virtue,
That hath so long impoverish'd this fair city."

Zeal, however, "stirred up with divine indignation at the impudence of these hell hounds, both forces their retirement and makes way for the chariot where Truth his mistress sits," who is dressed in clothing most deeply emblematic, as is that of all the other personages. He addresses the Mayor in another moral speech, and attended by the Graces and Virtues, proceeds with him, and all the other characters to Paul's Church-yard, where the five islands that were previously displayed upon the Thames are placed, and upon each, one of the five senses with their emblems. A ship now sails down Cheapside, in which is a king of the Moors, his queen, and two attendants. His majesty declaring in another long speech,

"However darkness dwells upon my face,
Truth in my soul sets up the light of grace."

Ending by all in the ship "bowing their bodies to the

temple of Saint Paul," much to the annoyance of Error, who exclaims:—

“What, have my sweet-faced devils forsook me too?
Nay then my charms will have enough to do.”

After a speech from Time, “the five islands pass along into Cheapside,” where “London’s triumphant Mount,” the chief grace and lustre of the whole triumph, appears. It is veiled by a fog or mist, cast over it by “Error’s disciples,” Barbarism, Ignorance, Impudence, and Falsehood, four monsters with clubs, who sit at each corner. At the command of Truth “the mists vanish and give way; the cloud suddenly rises and changes into a bright spreading canopy, stuck thick with stars, and beams of gold shooting forth round about it.” In the midst sits London, with Religion, Liberality, Perfect Love, Knowledge and Modesty; while at the back sit Chastity, Fame, Simplicity, and Meekness. London utters a triumphant speech, and “the whole Triumph moves in his richest glory toward the cross in Cheap,” where Error again causes his mist to enshroud it, which is again removed by Truth, and this manœuvre of the machinist is repeated during the passage to Guildhall, and back to the service at St. Paul’s. “At the entrance of his lordship’s gate near Leadenhall,” London and Truth address farewell speeches to the mayor.* Zeal, at the

* An allusion to this custom of pronouncing a farewell address at night, upon the Mayor’s return to his own house; and to another equally common one, of setting up painted posts at his door,

command of Truth, finishing the show by shooting a flame at the chariot of Error, which "sets it on fire, and all the beasts that are joined to it." This incident of Truth and Error is an evident copy from that of Virtue and Envy, in Dekker's pageant for the preceding year. The city poets did not scruple to repeat previous portions of pageantry occasionally as we shall frequently see.*

1614. "The Triumphs of Old Drapery,† or, the

is contained in Nash's "Pierce Penilesse his supplication to the Deuill," 1592. He is describing the painted faces of the "curious dames" of that period, whose cheeks he declares are "cherry blusht so sweetly after the colour of a newe Lord Mayor's posts, as if the pageant of their wedlocke holiday were hard at the doore."

Mr. Adey Repton communicated to the Society of Antiquaries a curious paper on these ancient emblems of authority, in which was collected the many allusions to them made by our old dramatists. It was illustrated by engravings of posts attached to ancient houses in Norwich, of the date of Henry VIII and Elizabeth. One of the examples occurred before the door of Thomas Pettys, who was Mayor of Norwich, in 1692, which date is carved upon them. In the 19th vol. of the "Archæologia," these engravings and descriptions may be found.

* There are two editions of this pageant, the latter one has appended "the manner of his lordship's entertainment on Michaelmas day last," upon the opening of the New River Head, with the speeches spoken on that interesting occasion.

† This is a technical phrase, perfectly understood by the members of the trade. The evidence of Benjamin Gott, on the woollen trade, delivered before a Committee of the House of Commons

rich Clothing of England," by Anthony Munday, was the title for the pageant this year; Sir Thomas Hayes, of the Drapers' Company, being Mayor. All Nichols's researches for a copy of this rare pageant were unavailing. That for the next year by the same author, which he considers as a second part, or companion to this one, has been reprinted in his "Progresses, &c. of King James the First."

1615. "Metropolis Coronata, The Triumphes of Ancient Drapery, or rich Cloathing of England, in a second yeere's performance;" was written for the mayoralty of Sir John Jolles, Draper. Upon this occasion two pageants were exhibited upon the Thames; the first representing Jason and his companions, accompanied by Medea, in "a goodly Argoe, rowed by divers comely eunuches," and "shaped as neere as art could yeeld it to that of such auncient and honorable fame as conuaied Jason and his valiant Argonautes of Greece, to fetch away the Golden Fleece from Colchos." The second pageant displays Neptune and Thamesis in their sea-chariot, "shaped like to a whale, or the huge leviathan of the sea;" and in which also appears Henry Fitz-Alwin, the first Lord Mayor, attended by eight

in 1800, at the time of the proposed union with Ireland, will perfectly explain its meaning to the uninitiated.

Ques. "What is meant by New Drapery in the Irish Act?"

Ans. "Generally manufactured worsted for stuffs."

Ques. "What is meant by Old Drapery?"

Ans. "That cloth which has undergone the operation of the Fulling Mill."

“royall vertues,” each one bearing the arms of some celebrated member of the Drapers' Company. “No sooner is my lord and his brethren seated in their barge,” than he is addressed by Fitz-Alwin in a long jingling speech. After his return from Westminster, the Lord Mayor is edified by the first shew. “A faire and beautifull shippe, stiled by the Lord Maior's name, and called Joell,” filled with sailors, and attended by Neptune, and the Thames, and followed by “a goodly ramme, or golden Fleece, the honoured creast to Drapers and Staplers, having on each side a housewifely virgin sitting, seriously imployed in carding and spinning wool for cloth, the very best commoditie that ever this kingdome yeelded.”

The ‘Argoe’ succeeds this pageant, and “instead of Neptune's whale, commeth another sea-device, tearmed the Chariot of Man's Life displaying the World as a globe, supported by the four elements, and running on seven wheels, emblematic of the seven ages of man's life; it is drawn by two lions, and two sea-horses, and is guided by Time as coachman to the life of man.”

The principal pageant displays London and her twelve daughters, (the twelve companies), placed around; “onely Drapery is neerest to her, as being the first and chiefest-honoured society before all others.” “Foure goodly mounts” are raised as bulwarks to protect her; being “Learned Religion, Militarie Discipline, Navigation, and Homebred Husbandrie.”

After all these shewes, appears a “device of huntsmen, all clad in greene, with their bowes, arrowes, and

bugles, and a new slaine deere carried among them. It savoureth of Earle Robert de la Hude, sometime Earle of Huntingdon, and sonne-in-lawe (by mariage), to olde Fitz-Alwine." He is attended by "Little John, Scathlocke, Much the miller's sonne, Right-hitting Brand, Fryar Tuck, and many more." Robin Hood and Tuck repeat a short dialogue, and the pageant ends with a huntsman's song, in which they declare:—

"No man may compare with Robin Hood,
With Robin Hood, Scathlocke, and John;
Their like was never, nor never will be,
If in case that they were gone.

"They will not away from merry Shirwood,
In any place else to dwell;
For there is neither city nor towne,
That likes them halfe so well."

It will be seen that the pageants in general were so constructed as allegorically to allude to the company or mayor, to London as the seat of commerce, and to the riches procured by that means; and were varied by popular allusions, such as that of Robin Hood in this year's show.

1616. "Chrysanaleia, the Golding Fishing; or, Honour of Fishmongers; applauding the advancement of Mr. John Leman, Alderman," was written by Munday for this year's mayoralty, at the charge of the Fishmongers' Company. The first device being a very goodly and beautifull fishing-busse,* called the Fish-

* *Busse*, signifying a fishing-boat, is a word of German origin.

fishmongers' Esperanza ; or, Hope of London. "Fishermen in this fishing-busse are seriously at labour, drawing up their nets, laden with living fish, and bestowing them bountifully upon the people." This is followed by a crowned dolphin, in allusion to the mayor's arms, and those of the company ; and "because it is a fish inclined much by nature to musique, Arion, a famous musician and poet, rideth on his backe." The king of the Moors follows, "gallantly mounted on a golden leopard, he hurling gold and silver every way about him," and attended by six tributary kings on horseback in gilt armour, carrying each one a dart, and ingots of gold and silver, in honour of the Fishmongers "combined brethren, the worthy Company of Goldsmiths." Then comes the punning pageant on the Mayor's name, "a leman-tree in full and ample forme, richly laden with the fruit and flowers it beareth ;" at its root is a pellican in her nest, and seated around the tree are the five senses, because this tree is "an admirable preserver of the senses in man, restoring, comforting, and relieving any the least decay in them."

The next device is a bower, adorned with the names and arms of all the members of the Fishmongers' Company who have been lord mayors. Upon a tomb within it, lies the body of Sir William Walworth. It is attended by five mounted knights, six trumpeters, and twenty-four halberdiers, "with watchet-silke coats, having the Fishmongers' arms on the breast, Sir William Walworth's on the backe, and the Cittie's on the left

arme, white hats and feathers, and goodly halbards in their hands ;” while London’s Genius, a crowned angel with golden wings, sits mounted by the bower, with an officer-at-arms bearing the rebel’s head on Walworth’s dagger. Upon the Lord Mayor’s arrival, the Genius strikes Walworth with his wand, who comes off the tomb and addresses the Mayor and attendants; declaring the sight of them

“ Mooves teares of joy, and bids me call
God’s benison light upon you all.”*

The last grand pageant, “ memorizing London’s great day of deliverance, and the Fishmonger’s fame for ever,” in the death of Wat Tyler, is drawn by two mermen, and two mermaids, the supporters of the company’s armes. At the top sits a victorious angel, King Richard sitting beneath, surrounded by impersonations of royal and kingly virtues.

The Fishmongers’ Company are in possession of a very curious drawing of this day’s pageantry, which has been fully described in Herbert’s “ History of the twelve great Livery Companies of London,” vol. i, p. 209, and agrees pretty exactly with the above description; from the inscriptions upon this drawing, it appears that the pageants remained “ for an ornament

* He afterwards explains the whole of the pageantry, and is appointed to speak the concluding speech to the Mayor at night, ending with—

“ Old Walworth must to rest againe :—
Good night to you and all your trayne.”

in Fishmongers' Hall," except that in which Richard the Second figured, and which was too large for such purpose; a note above the drawing says, "Therefore thenceforth if the house will have a pageant to beautify their hall, they must appoint fewer children therein, and more beautify and set forth the same in workmanship." The children personated the virtues, and were all splendidly dressed.

1617. "The Tryumphs of Honor and Industry" is the title Middleton bestowed upon this year's pageant; Sir George Bowles, of the Grocers' Company, being mayor. "The first invention" exhibited on this occasion was a group of Indians planting trees, and gathering the fruit in "an island of growing spices." This is followed by India in her chariot, accompanied by Traffic, or Merchandise; and "Industry holding a golden ball in her hand, upon which stands a cupid, signifying that industry gets both wealth and love." They are accompanied by "Fortune expressed with a silver wheel; Success holding a painted ship in a haven; Wealth a golden key where her heart lies; Virtue bearing for her manifestation a silver shield; Grace holding in her hand a book; Perfection a crown of gold." Industry addresses the mayor in a speech which declares the joy she diffuses to the world, and introduces the next "pageant of several nations" which approaches to honour the mayor. "On the top of this curious and triumphant pageant shoots up a laurel-tree, the leaves spotted with gold, about which sit six celestial figures, presenting Peace, Prosperity, Love, Unity,

Plenty, and Fidelity." "The nations" are represented by an Englishman, Frenchman, Irishman, Spaniard, Turk, Jew, Dane, Polander, Barbarian, and Russian; the Frenchman and Spaniard addressing complimentary speeches to the mayor in their native dialects.

The principal pageant now approaches, the castle of Fame or Honour, decorated with the arms of the most eminent members of the Grocers' Company, and in front of which sit Reward and Justice, keeping a vacant seat of honour between them for the mayor. Reward welcomes him to this seat, but is restrained by Justice, who declares it cannot be possessed before the exercise of a year's strict practise in virtue wins it; Reward consoling herself with the certainty of its being thus won. "About this castle are placed many honourable figures, as Truth, Antiquity, Harmony, Fame, Desert, Good Works; on the top of the castle, Honour, Religion, Piety, Commiseration, the works of those whose memories shine in this castle."

After the dinner at Guildhall, the pageants accompany the mayor to the service at St. Paul's, and return by torch-light to his own house, Honour pronouncing the farewell speech.

In Heath's "Account of the Worshipful Company of Grocers," is printed the warden's account of expenses for this year's pageant. It is very minute and interesting, particularly as it gives the fullest details of the expenditure on a city pageant we possess. Several items are of much interest, such as those detailing the sums paid to Middleton for writing the pageant, the

number of descriptive pamphlets published by Okes,* and the sums paid to Munday and Dekker for their inventions, and from which it appears that more than one author was applied to, and the best composition adopted. As Mr. Heath's book is privately printed, no apology is necessary for adding so interesting a document to this volume, and the account is accordingly reprinted in the Appendix (No. 1.)

1618. Of the pageant for this year even the title has not been recorded.

1619. "The Triumphs of Love and Antiquity," is the title of Middleton's pageant for this year. Sir William Cockayn of the Skinners' Company, mayor.

Expectation delivers a speech to his lordship upon the water, as an opening to the day's proceedings. The first land triumph being a wilderness "most gracefully and artfully furnished with divers kinds of beasts bearing fur, proper to the fraternity;" in the midst of which sits Orpheus, as charmer of the beasts, and "over his head an artificial cock, often made to crow and flutter with his wings." Orpheus addresses the mayor in a long allegorical and moral speech; who afterwards passes on to the "little conduit in Cheap," where "the Sanctuary of Fame" is placed, and which is dedicated to the honour of the worthiest members of his lordship's fraternity, and having upon its

* Only one copy of the five hundred printed is now known to exist, and from this one the pageant was reprinted with the others by Middleton, in the Rev. A. Dyce's edition of his works.

battlements “six and twenty bright burning lamps, having allusion to the six and twenty aldermen,” Example, “a grave personage,” explaining the whole. The next pageant is met with at St. Laurence-lane-end, and is called “the Parliament of Honour,” or Mount of Royalty, exhibiting the kings, queens, princes, and noblemen, who have enrolled themselves members of the company, and who are all summed up at last as “twenty-four skimmers.” The feast at Guildhall ended, and the service at St. Paul’s also, his lordship goes home, accompanied by the pageants already described, with the addition of the triumphant chariot of Love, “drawn by two luzerns or lynxes :” Love pronouncing the concluding speech.

1620. “*ΤΗΣ ΙΡΗΝΗΣ ΤΡΟΑΙΑ*, or the Tryumph of Peace,” at the inauguration of Sir Francis Jones of the Haberdashers’ Company, was written by John Squire, an author of whom nothing is recorded,—this being his only known production. Upon the Thames two pageants were exhibited; Ocean in his chariot, drawn by sea horses, who addressed the mayor, and was attended by a ship, behind which sat *Æolus*, while at each corner of the ship, upon four islands, sat the four Quarters of the World; the second water pageant was “*Pernassus Mount*,” with the nine Muses and Mercury; “this accompanied the Lord Mayor to Westminster with variety of musique, where, while his honor was taking oath, it returned back and met him in Paule’s church-yard.”

Upon land, the first pageant “was a quadrangle,

that mounted by ascents to the forme of an Egyptian pyramid, whereon, in a well wrought landskip, were figured the severall shieres of England ;” on the top sat a royal figure, beneath were two Dukes, and the same number of Marquises, Earls, and Barons, at the four corners sat two lions and two unicorns, holding banners of the royal arms, and “round about it ran the ocean.” This pyramid was supported by four Corinthian columns of silver, with gold bases and capitals, and within these capitals, as if to prop the whole, sat four persons to represent the City, the Country, Law and Religion, while at the corners beneath them two lions and two goats, the supporters of the company’s arms, held banners of their armes and those of the City. In front stood the mayors’ arms and crest.

The next or “maine pageant” was a mount, where sat St. Catherine, the patron saint of the company, attended by twelve maids of honor, each bearing a silver shield, upon which were pourtrayed Catherine-wheels, and within them the company’s motto, “Love and obey ;” beneath sat persons carding wool, knitting caps, &c. felt makers at work, and a shepherd keeping his sheep.

The last pageant, “was a chariot, painted full of houre-glasses, and sun-dialls ; the fore wheeles were two globes, and the hinder wheeles were like two church dialls,” upon this sat Time on a hourglass, supported by “a gyant, representing the Iron Age.” He was attended by the four Elements, the chariot

being drawn by the four Seasons. Beneath sat Peace, with a model of London in her lap, and at her feet lay War ; the pageant concluding by Peace conducting the Mayor into his house, while War stood with fire and sword to defend his gates.

1621. "The Sunne in Aries" is the title which Middleton has bestowed upon his pageant for the mayoralty of Sir Edward Barkham, of the Drapers' Company. The triumph of honour, in which the heroes of antiquity are enshrined, is the first to greet the mayor on his return from Westminster ; it is placed in St. Paul's church-yard ; Jason delivering a speech, containing allusions to his voyage for the Golden Fleece, moralized for the occasion. The mayor is then conducted to the "Master Triumph, called the Tower of Virtue, which for the strength, safety, and perpetuity, bears the name of the Brazen Tower, of which Integrity keeps the keys, virtue being indeed as a brazen wall to a city or commonwealth : and to illustrate the prosperity it brings to a kingdom, the top turrets or pinnacles of this Brazen Tower shine bright like gold ; and upon the gilded battlements thereof stand six knights, three in silvered and three in gilt armour, as Virtue's standard-bearers or champions, holding six little streamers or silver bannerets, in each of which are displayed the arms of a noble brother and benefactor, Fame sounding forth their praises to the world, for the encouragement of after ages, and Antiquity, the register of Fame, containing in her golden legend their names and titles ;"

Fame explaining the pageant in her speech. His lordship is now conducted toward the new standard, and in allusion to the repair that it and St. Paul's had recently undergone; "one, in a cloudy ruinous habit, leaning upon the turret, at a trumpet's sounding suddenly starts and wakes, and in amazement throws off his unseemly garments" at the mayor's approach, and addresses him in a complimentary speech. "After this, for the full close of the forenoon's triumph, near St. Lawrence-lane stands a mountain, artfully raised and replenished with fine woolly creatures; Phœbus on the top, shining in full glory, being circled with the twelve celestial signs." Aries placed near the principal rays, addresses the mayor, whose entrance on the duties of his station is typified by the sun's entrance into this sign. "A triple crowned fountain of Justice," adorned with the figures of the graces and virtues that should belong to honorable magistrates, attending with the other pageants near the entrance of his lordship's house at night, where Fame again addresses him.

1622. The title of the pageant for this year has not been recorded.

1623. "The Triumphes of Integrity," for Sir Martin Lumley's mayoralty, was produced by Middleton this year.* The first show upon the water

* The title of this pageant has not been given in any list, or its existence mentioned; it is however reprinted entire from an unique copy in the Rev. A. Dyce's edition of Middleton's Works, vol. v. There also the best account of this author occurs.

being "a proper and significant masterpiece of triumph, called the Imperial Canopy, being the ancient arms of the Drapers' Company," of which the mayor was a member. The first upon land being a "Mount Royal, upon which are placed six kings and great commanders, that were originally sprung from shepherds and humble beginnings," some with gilt laurels, holding in their hands silver sheep-hooks, intended as a compliment to his lordship's company, as also was the next pageant, a chariot containing the most famous men of his lordship's fraternity, figured under the form of various virtues. This chariot is drawn by two pelleted lions, the proper supporters of the company's arms; upon them are seated Power and Honour. Next appears an "unparalleled masterpiece of art, called the Crystal Sanctuary, or Temple of Integrity." In this temple Integrity "with all her glorious and sanctimonious concomitants sit, transparently seen through the crystal," which is made to open in many parts, the columns or pillars are of gold and the battlements of silver; the whole being adorned at night "with many lights, dispersing their glorious radiances on all sides through the crystal." The concluding pageant at night being the canopy of state, or arms of the Drapers' Company, "the three imperial crowns, cast into the form and bigness of a triumphal pageant, with clouds and sunbeams, those beams by ingenious art, made often to mount and spread, like a golden and glorious canopy, over the deified persons that are placed under it, which are eight in number, figuring the eight

Beatitudes ; to improve which conceit, *Beati pacifici*, being the king's word or motto, is set in fair great letters near the uppermost of the three crowns."

1624. John Webster, the dramatist, invented the pageantry for this year. The descriptive pamphlet is of such rarity that the Rev. A. Dyce was unable to procure a copy for his edition of this author's works.

The only one known to exist was in the possession of Mr. Heber, and it formed lot 1638 of the fourth part of his sale, where it was purchased by Mr. Rodd for £6. 2s. 6d., from whom it passed into the matchless collection of the Duke of Devonshire at Chatsworth.

The full title runs thus ;— "Monuments of Honor. Derived from remarkable Antiquity, and celebrated in the Honorable City of London, at the sole munificent Charge and Expenses of the Right Worthy and Worshipfull Fraternity of the eminent Merchant-Taylors. Directed in their most affectionate love, at the confirmation of their right Worthy Brother John Gore in the high office of his Majesties Liuetenant over this his Royall Chamber. Expressing in a Magnificent Tryumph, all the Pageants, Chariots of Glory, Temples of Honor, besides a specious and goodly Sea Tryumph, as well particularly to the Honor of the City, as generally to the Glory of this our Kingdome, invented and written by John Webster, Merchant-Taylor. Printed by Nicholas Okes, 1624."

1625. No pageant for this year has been recorded, and from a remark made in that for the next year it appears that none was exhibited ; the plague raging

in London to a fearful extent, prevented the exhibition of those intended in honour of the coronation of Charles the First, who came to the throne on the twenty-eighth of March in this year. George Wither, in his "Britain's Remembrancer," 1628, has left us a fearful picture of its ravages, and alludes to the doleful appearance of the intended shows in these words :

"As I wandred on, my eye did meet
 Those half-built pageants, which athwart the street
 Did those triumphant arches counterfeit
 Which heretofore in ancient Rome were set,
 When their victorious generalls had thither
 The spoile of mighty kingdomes brought together.
 The loyall citizens (although they lost
 The glory of their well-intended cost)
 Erected those great structures to renowne
 The new receiving of the sov'raigne crowne
 By hopeful Charles (whose royall exaltation
 Make thou, oh God! propitious to this nation.)
 But when those workes imperfect I beheld,
 They did new causes of sad musings yeeld,
 Portending ruine, and did seeme, me thought,
 In honor of Death's trophees to be wrought ;
 Much rather, then from purposes to spring
 Which aymed at the honor of a King,
 For their unpolisht forme did make them fit
 For direful showes: yea, Death on them did sit:
 His captives passed under ev'ry arch."

1626. "The Triumphes of Health and Prosperity" was produced for Sir Cuthbert Hacket, of the Drapers' Company, by Middleton. The first pageant is a flowery hill, upon which graze lambs and sheep, a rainbow,

spanning the whole. A speech is here addressed to the Mayor, in which allusions are made to the late state of London, in the words—

“ A cloud of grief hath shower'd upon the face
Of this sad city, and usurp'd the place
Of joy and cheerfulness, wearing the form
Of a long black eclipse in a rough storm ;
With showers of tears this garden was o'erflown,
Till mercy was, like a blest rainbow, shown.”

“The Sanctuary of Prosperity” is next in order, on the top arch of which hangs the Golden Fleece; in the centre is Sir Francis Drake, “England's true Jason,” as he is termed in the descriptive speech, which goes on to prove him by far the most worthy of renown.* “The Chariot of Honor” comes next, displaying the chief members of the company, as in 1623. It is drawn, as before, by lions, upon which sit Power and Honour, the latter bearing a banner of the arms of the late Lord Mayor, Sir Allen Cotton, “at whose happy inauguration, though triumph was not then in season—Death's pageants being only advanced upon the shoulders of men—his noble deservings were not thereby any way eclipsed.”† A fountain of Virtue is just mentioned as the fourth pageant ; but the display appears to have been limited to old ideas this year, and the description given by Middleton is very brief.

* Sir Francis was a brother of this company, and hence the honour of this pageantry.

† The Rev. A. Dyce explains this as an allusion to the death of King James. The prevalence of the plague is the more correct explanation.

1627-8. The pageants for these years are unrecorded.

1629. Dekker was this year again employed, and produced "London's Tempe," which forms the second of those reprinted in the concluding part of this volume.

1630. I have not met with any account of the pageants for this year's mayoralty.

1631. "London's Jus Honorarium, exprest in sundry Triumphs, Pagiants, and Shews, at the initiation or entrance of the Right Honourable George Whitmore into the Maioralty of the famous and farre-renowned City of London," was written this year by that voluminous dramatic author Thomas Heywood, and the pageants got up at the expense of the Haberdashers' Company. Upon the water, were displayed "two craggy rocks, plac'd directly opposite, of that distance that the barges may passe between them. These are full of monsters, as serpents, snakes, dragons, etc.; the one is called *Silla*, the other *Charibdis*;" upon these rocks are the Syrens. Ulysses addresses the mayor, and assures him that the only way of escaping danger in passing them, is to

———"sayle

By the sign *Libra*, that celestial scale."

The first shew by land, which is stationed in St. Paul's Church-yard, is a green hill, covered with flowers, a fruit tree in its centre, where sits "a woman of beautifull aspect, apparelled like Summer. Her motto being '*Civitas bene gubernata*;' 'a City well governed.'" She is attended by Faith, Hope and Charity, and

“amongst the leaves and fruits of this tree are inscorted divine labels, with severall sentences expressing the causes which make cities to flourish and prosper, as,—*the feare of God,—religious zeale,—a wise magistrate,—obedience to rulers,—unity,—plaine and faithfull dealing,*— with others of the like nature.” Time, and his daughter Truth, sit at the bottom of the hill; Time pronouncing a speech, in which he compares the city to this emblem, ending with the injunction—

—“Defend my daughter Truth,
And then both Wealth and Poverty, Age and Youth,
Will follow this your standard, to oppose
Error, Sedition, Hate (the common foes.)”

Then taking a withered leafless branch, he declares it to be a fit emblem of a ruined city, and prays that London may never by ill rule become like it.

The second shew, at the upper part of Cheapside, is a chariot, drawn by a lion and unicorn, upon which sit Justice and Mercy. “London” rides in this chariot, “behind whom, and on either side, diverse others of the chief cities of the kingdome take place: as Westminster, Yorke, Bristoll, Oxford, Lincolne, Exeter etc. All these to be distinguished by their severall escutcheons.” London addresses them, declaring her own greatness to proceed from the Haberdashers’ motto, “Serve and obey,” being carried out so well by her loyal inhabitants. The rocks of Scylla and Charibdis follow; upon the top of one, a sea-lion; and upon the other a mermaid; sirens and monsters attending,

breathing fire and spouting water. The third show, at the Great Cross in Cheapside, is styled the Palace of Honor, "a faire and curious structure, archt and tarrast above, on the top of which standeth Honor." The palace is governed by "Industry, controwler; Charity, steward; Liberality, treasurer; Innocence and Devotion, henchmen. In front, is seated St. Katherine the patron saint of the society, who addresses the mayor; Honor afterwards exhorting him to justice in the usual strain. Uysses, at night, in a recapitulatory speech, concluding the pageantry.*

* The incongruities of the annual shows were ridiculed in Shirley's "Contention for Honour and Riches," 1633, by Clod, a countryman, who exclaims: "I am plain Clod; I care not a bean-stalk for the best *What lack you* on you all,—no not the next day after Simon and Jude, when you go a feasting to Westminster with your galley-foist and your pot guns, to the very terror of the paper whales; when you land in shoals, and make the understanders in Cheapside wonder to see ships swim upon men's shoulders; when the fencers flourish and make the king's liege people fall down and worship the devil and Saint Dunstan; when your whifflers are hanged in chains, and Hercules' club spits fire about the pageants, though the poor children catch cold that shew like painted cloth, and are only kept alive with sugar plums; with whom, when the word is given, you march to Guildhall, with every man his spoon in his pocket, where you look upon the giants, and feed like Saracens, till you have no stomach to Paul's in the afternoon. I have seen your processions, and heard your lions and camels make speeches, instead of grace before and after dinner. I have heard songs, too, or something like 'em; but the porters have had the burden, who were kept sober at the city charge two days before, to keep time and tune

1632. Heywood furnished this year's show also. It is entitled "Londini Artium et Scientiarum Scaturigo; or London's Fountain of Arts and Sciences." The mayor was Sir Nicholas Raynton, of the Haberdashers' Company, who may have been induced again to engage Heywood, from the success of the previous year's show, got up at their expense.

1633. Heywood was again employed to produce the pageantry at "the inauguration of the Right Hon. Ralph Freeman, at the charges of the Right Worshipfull Company of Clothworkers." It is entitled "London Imp.; or London Mercator."

1634. "Triumphs of Fame and Honour: at the inauguration of (Sir) Robert Parkhurst, clothworker," was this year "compiled by John Taylor, the water poet." It is the only recorded production of the kind by this eccentric writer, and I greatly regret that I have not been able to see a copy of this, no doubt, curious production; or of those for the two previous years.

with their feet; for, brag what you will of your charge, all your pomp lies upon their back."

In "Honoriam and Mammon," 1652, Shirley has again repeated this humorous and graphic description of the land and water pageants of the good citizens of his day, he has however abridged the general detail, and added some degree of indelicacy to his satire. He alludes to the wild men that cleared the way, and their fireworks, in these words: "I am not afraid of your green Robin Hoods, that fright with fiery club your pitiful spectators, that take pains to be stifled, and adore the wolves and camels of your company."

1635. Heywood produced "Londini Sinus Salutis, or London's Harbour of Health and Happiness," for the mayoralty of Sir Christopher Clethrowe of the Ironmonger's Company. On this occasion, five pageants were exhibited, "with children and orators, for £180. They were relating to Juno, Pallas, and Venus; a Sagittary, because the sun entered that sign; the castle of Mars; and the Harbour of Happiness. Besides the usual accompaniments, Thomas Bradshaw and Thomas Jones provided ten fencers for £5."*

1636. The pageant for this year is unrecorded.

1637. "Londini Speculum; or London's Mirror," is the title bestowed by Heywood upon the pageantry he invented this year, for "the initiation of the Right Hon. Richard Fenn," of the Haberdashers' Company. The first show by water being St. Katherine; "she rideth on a scallop, which is part of his lordship's coate of armes, drawne in a sea chariot by two sea horses, with divers other adornments to beautifie the peece." Her speech commences thus:

"Great Prætor, and grave senators, she craves
 A free admittance on these curled waves,
 Who doth from long antiquity professe
 Herselfe to be your gracious patronesse.
 Oft have I on a passant lyon sate,
 And through your populous streets beene borne in state;
 Oft have I grac't your triumphes on the shore,
 But on the waters was not seene before."†

* Malcolm's "Londinium Redivivum," p. 45.

† As the patron saint of the company, she figured in the

She continues her speech, by declaring that she had lately been present at an assembly of the sea gods, to whom Jove had sent an order for them to attend the Mayor's "Royall Arke," and that Neptune had sent her with two of his "best sea-horses," to excuse his absence and assure him of safety for his traffic; adding the declaration of the God of Thames, that,

"Every tide he'll on your errands runne."

The first show by land is of a very philosophical character; Pythagoras delivering a learned discourse on the number four, declaring it the strength and virtue of all numbers, running out in allusions to the four kingdoms of Britain now united in one crown, &c.

"The third* pageant or show, meerly consisteth of anticke gesticulations, dances, and other mimicke postures, devised only for the vulgar, who are better delighted with what pleaseth the eye, than contenteth the ear, in which we imitate custome, which always carrieth with it excuse."

The fourth is "an imperiall fort," typical of London, the speaker Bellona, who directs attention to the great feature of the day, "London's Mirrour." "This pageant is decored with glasses of all sorts; the

pageantry of those mayors who were elected from that body. In 1620, she appeared in the most prominent of the shows invented by John Squire, and in those by Heywood for 1631 and 1632.

* The water show being reckoned as the first.

persons on or about it are beautiful children, every one expressing their natures and conditions in the impraeses of their shields." Light, in an explanatory speech, declaring the pleasure afforded her by contemplating the beauty of London.

1638. Heywood's "Porta Pietatis" was this year produced, and is the third of those printed entire in the ensuing pages.

1639. Heywood was again employed by the Drapers' Company to invent the pageantry for Sir Henry Garway's mayoralty. He intitled his descriptive pamphlet "Londini Status Pacatus, or London's Peaceable Estate." The first show by water was "a person representing the ancient River Nilus, mounted in a sea-chariot, and seated upon a silver scallop, the platforme decored with marine nimphs and goddesses," and drawn by two crocodiles. Nilus addresses the mayor in a speech, the very acme of mythological pedantry, each line loaded with classic names five syllables long, and certainly well calculated to give his hearers a confused idea of his enormous learning.

On land, the first show introduces us to "Janus, placed upon an artificiall structure, built in a square modell, at the foure corners whereof sit foure persons, representing the foure seasons," Janus delivering a speech. In the next show is "Orpheus with his harpe, seated in a faire plat-forme beautified with pleasant trees, upon which are pearcht severall birds; and below, beasts of all sorts, who, notwithstanding their being of severall conditions and opposite natures, yet

all imagined to be attentive to his musick. This show hath reference to the title of the whole Triumph, *Status pacatus*, a peaceable and blest estate, in which our Sovereign's royalty hath a correspondence with Saturne's raigne, which was called the golden world." Orpheus, addressing the mayor, declares him to have more power than he ever possessed to produce harmony:—

“Trees rooted in selfe-will, and (which seems strange)
Even senceless stones *you* into life may change.
This Wisdome can ; yet there's a more devine
Concordancy, which farre exceedeth mine:
That's of unanimous hearts ; plenty, increase ;
With all terrestrial blessings waite on peace:
Which whilst maintain'd in your commerce and trade,
Proves sweeter musicke than ere Orpheus made.”

Next appears a chariot, drawn by two camels, carrying each an Indian. Medea, in the chariot, delivers a speech allusive to the Golden Fleece. Then follows a ship, decorated with the arms of the nine companies of Merchant Adventurers, in compliment to the mayor, who was a member of that body. The last pageant being “an artificiall architecture best able (for the worke-man-ship) to commend itselfe, and being apparent to the publick view lesse needeth my description. The calamities of war, and the blessednesse of peace, *Status Pacatus* ; bearing the title of the whole Triumph. In one part thereof are exprest to the life, the figures of Death, Famine, Sickness, Rage,* &c.

* Printed *stage* in the original, the printer having taken up

In the other, Prosperity, Plenty, Health, Wealth, but especially the free and frequent preaching of the Word and the Gospell. The more to illustrate this tryumph, it is graced by the Company of Artillery-men compleatly armed, to expresse warre: and the Livery and gown-men being the embleme of peace." The Genius of the city, in a long speech descants upon the horrors of war, concluding:—

“ And such a time is war, and such the throwes
 Our neighbour nations travell *now* in; woes
 Quite desperate of delivery: whilst calm Peace,
 Prosperity, and Plenty, with increase
 Of all concatenated blessings, smile
 With cheerful face on this *sole-happy* isle.
 Let then our gratitude and pious cares
 Strive to entaile them to us and our heires:
 Lest that too late (having stern War accited)
 We wish that Peace which (whilst we had) we slighted.”

It is remarkable that this should be the concluding speech of the last city pageant known to exist before the unhappy civil wars had commenced into which Charles the First plunged his kingdom. For sixteen years no record is given of these annual shows: the gloomy reign of Puritanism was unfortunately established, when any outward assumption of state would be stigmatized as vain-glorious, and any innocent

the long *s* and *t* conjoined for an R. The other blunder, about the figure of Death being “ exprest to the life,” belongs to Heywood, and has not been interfered with.

recreation frowned down as sinful. Isaac Pennington, Mayor in 1643, rendered himself eminently conspicuous by the violence of the "godly thorough reformation," he commenced in the City. In the Rump Songs we are told that Cheapside Cross was

—"demolisht and pluckt down
By the warrant of Lord Isaac Pennington."

and at p. 145 of the same collection is—

"A BILL ON ST. PAUL'S CHURCH DOOR.

This house is to be let,
It is both wide and fair;
If you would know the price of it,
Pray ask of Mr. Maior.
Isaack Pennington."*

The poor inanimate Maypoles were railed against with the utmost bitterness, as "stinking idols," and the parliament of 1644 found congenial employment, in the midst of weightier business, to decree their extirpation, and aid in throwing the dark pall of fanatical gloom over "merrie Englande," for

"Since the summer poles were overthrowne
And all good sports and merriments decay'd,
How times and men are chang'd so well is knowne,
It were but labour lost if more were said."†

* After the restoration of Charles the Second, Pennington was tried with twenty-eight others as regicides, was convicted of high treason, and died during his confinement in the Tower of London.

† Pasquil's Palinodia.

The city of London became eventually the stronghold of Puritanism, and in the latter part of the year 1647, Sir Abraham Reinardson, the mayor, and most of the aldermen, were committed to the Tower, for opposing Fairfax and the army, and Thomas Andrews was appointed by the parliament to serve as mayor during the rest of the year. In Mr. Wright's excellent collection of "Political Ballads published in England during the Commonwealth," printed for the members of the Percy Society, will be found a ballad on this event. Another, on the suppression of Bartholomew Fair, is also printed there, and manifold allusions to the city, its mayors, and its actions during this eventful period, are scattered through the political satires of Butler and other writers of the day.

A restoration of city pageantry took place in 1655, upon the mayoralty of Sir John Dethick, of the Mercers' company, who exhibited the old realization of the company's arms,—the crowned Virgin on horseback. A pamphlet of four leaves was published by Edmund Gayton, describing this show, prefaced by some judicious remarks on the subject. Its rarity and interest warrant me in giving it a place in this volume, and it is accordingly reprinted entire in the appendix (No. 2).

1656. "London's Triumph, by J. B." was the title of the pageant for this year, when Sir Roger Tichburn, skinner, was mayor. I have not been able to meet with a copy of the descriptive pamphlet.

1657. A new name appears upon the list of city

poets, that of John Tatham, who continued to be regularly employed for the eight following years. It is entitled "London's Triumph," the only name (with one exception) bestowed by him on all his pageants. Sir Richard Chiverton, of the Skinners' Company, was mayor. Matthew Taubman, who succeeded to the post of city-poet in 1685, is supposed to have been the author of a ballad in ridicule of the pageantry this day exhibited, from the circumstance of its bearing the initials M. T. It is intitled, "The Citie's New Poet's Mock Show;" and is a long production of one hundred and forty-four lines, ridiculing the lord mayor and citizens in a more offensive strain than the new poet. From this ballad, it appears that the mayor rode to his "galley-foist," accompanied by the city waits. Upon his return, a pageant was exhibited at "old 'Change," where a giant who "walked upon stilts" addressed him. The pageant was drawn by two leopards, guided by two Moors, while

"At every corner a virgin sat."

"An old man in black" addresses the mayor, after which the green-men cleared the way to "Soaper-lane-end," where the second pageant was exhibited, in which was Pan and four satyrs. Orpheus being in the chief seat, addressed the mayor in a speech full of the usual exhortations. "The Cripple-gate men," or Artillery Company, attending on the mayor to his own house, firing a volley in his honour.*

* This curious ballad has been reprinted entire in Mr.

1658. "London's Tryumph, presented by Industry and Honour; with other delightful sceanes appertaining to them," was produced by Tatham for the mayoralty of Sir John Ireton, of the Clothworkers' Company. Upon the mayor's return from taking the oaths at Westminster, "being landed at Baynard's Castle, the Gentlemen of the Artillery Ground accommodate his lordship with their company; the marshall with drums, fifes, trumpets, colours, silke-worke, pentioners, gentlemen ushers, budge batchillors, and foynes* batchillors, all in equipage ready to march." Two pageants only were exhibited. "The first scæne represents the manufacture of cloth-working in severall qualities thereof; in the front of the pageant is fixt a ram (the crest of the company's armes), on which is seated a figure." Industry rides in this chariot, "and a shepherd sits playing the bag-pipes beneath a bush in the centre, surrounded by other persons clothed in grey or russet, repairing to several occupations appertaining to the said trade; sometimes leaving work, and falling to dancing or singing a song in praise of country innocence." The second pageant being a chariot drawn by two griffins (the supporters of the company's arms), on which sit figures representing

Wright's collection of "Political Ballads" before alluded to. In Nichols' list of Lord Mayors' pageants, it is alluded to as a satire on the show of 1659, but this is evidently a mistake.

* *Budge* is lambskin with the wool dressed outwards. *Foyns* is the skin of the martin.

Asia and Africa, holding pendants of the Lord Mayor and Company's arms. Between them sits Temperance, in front of the chariot Prudence, and in the midst, Faith, Hope, and Charity, "all properly habited." At the top Honour is placed, attended by Justice and Fortitude. The arms of the Protector, and of such members of the company as have been lord mayors, decorate the chariot. "The body of the scæne is full of hills, whereon are several teasels (part of the company's badge), and about them severall bryars and thistles, where lambs feed." Honour concludes the pageantry, by addressing the mayor in a speech which commences with an allusion "to the death of the Protector,* and the company's colours to their armes"† in these words:—

"Though some dark clouds do interpose our joy,
 And seems her comely beauty to destroy :
 The argent's now by sables over-born,
 And honour should in the same livery mourn ;
 Yet that this day may not obscured be,
 We've set our confin'd heart at liberty."

1659. "London's Triumph, celebrated October 29, 1659, in honour of the much-honoured Thomas Allen, Lord Mayor of the said City, presented and personated by an European, an Egyptian, and a Persian, and done at the cost and charges of the ever-to-be-honoured

* He died Sep. 3, 1658.

† The field of their escutcheon is sable.

Company of Grocers," is the title of Tatham's pageant for this year. I have not been able to see a copy.

1660. The year of the restoration of Charles the Second, when Tatham produced "The Royal Oake," which has been selected for re-printing in the following specimens, of which it forms the fourth.

1661. Sir John Frederick, of the Grocers' Company was Mayor. Tatham commences his pamphlet with:—"My observation hath discovered that the pallates of some persons have disrellisht the ordering and marshalling of the companies, as a thing common and unnecessary to be inserted,* when they are extreamly mistaken, for every year there is some alteration in their perambulations." He then proceeds to enumerate the order for this day. The first pageant described was "upon the water near the Temple," where a vessel was exhibited rigged and manned, the boatswain addressing the mayor. Near its head was placed a "Sea chariot, drawn by two dolphins, upon whose backs were seated two nymphs, representing syrens, playing upon harps." Behind them two tritons, upon sea lions, sat "playing on retorted pipes and hornes antique, agreeable to the music of Neptune."†

The temple of Janus was the first pageant on land,

* The pamphlets generally begin with such detailed descriptions.

† Evelyn, who saw this water triumph, notes it as being "the first solemnity of this nature after twenty years,"—the last one was exhibited in 1639. (See p. 60.)

in which he sat, surrounded by trophies of peace, as "drums unbraced, colours furl'd, armes lay'd down" while at the four corners sit four persons "Votaries of Peace, habited in white with green mantles and silver fringe, relating to the kings colours when prince." The next pageant, "the fountain of Acis," is oddly enough placed near *Gutter lane*, and there it runs "blood and milk, alluding to the murder of Acis by the monster Polypheme." It is altogether a rich specimen of absurdity and burlesque, not a little heightened by the solemn seriousness with which it is described. Galatea appears by the fountain, holding in one hand "a picture of Acis," and in the other "a *wet* handkerchief, relating to her sorrow." After a little decent grief, she addresses the mayor, alluding to the honour done his company by his majesty's enrolment as a member,* and "turning to the king," who witnessed the shew, thanks him in their name, wishing he may "outrun a century of years." After poor Galatea's exhibition of blighted love, "a droll of Indians, who are labouring," do their best to revive the no doubt depressed spirits of the spectators. Then comes an island, on the top of which sit Justice and Mercy, each having two attendants, the pageant being "flankt by a camel and a crockadill." Justice declares that:—

"The horrid and abominable crimes,
Of the late dissolute licentious times,

* He was the first monarch who, says Tatham, "ever set such an estimation upon them."

Have called Astrea from her starry throne,
 To view this isle, with mischiefs overgrown;
 Where harpies, vipers, wolves, and vulters bred,
 Who on the church and state rav'nously fed:
 Some of their brood remain, devising still
 To murder peace, and all your comforts kill.
 Such I am come to punish and suppress,
 For fear their number become numberless."

The dinner done, about three in the afternoon, "the children that sit in the pageants," with the various scenes and silk-works, "return to the former order." Near Bow church, is exhibited a scene of "drolling Americanes," making *musick* "on the tongs* and other antique instruments" to their song. Another whimsical invention is placed at Foster lane ; "an European, every part of him figured and habited in the fashion or manner of severall nations which trade and relate to Europe." Pointing to his dress, he says:—

" Although my shape may seem ridiculous,
 Unsuitable, rude, and incongruous,
 Contemne me not ; there's nothing that I wear
 About me, but doth some relation bear
 To the customes of those countreys with whom
 You traffique in all parts of Christendome."

Justice and Mercy pronounce the concluding address at the mayor's door.

* This absurd entertainment was continued as late as 1719. Herbert gives an entry from the books of the Ironmongers' Company that year, "Paid John Healey, for playing on the tongs on Lord Mayor's day, 10s."

1662. "London's Triumph ; presented in severall delightful scenes, both on water and land ;" was produced for the mayoralty of Sir John Robinson, of the Clothworkers' Company.

1663. "Londinum Triumphans, or London's Triumphs," for Sir Anthony Bateman, of the Skinners' Company, was written by Tatham for this year's display. I have not seen a copy of this, or the previous year's pageant.

1664. "London's Triumph's," the last of Tatham's productions, was called forth to do honour to "the truly deserver of honour, Sir John Lawrence, knight," of the Haberdashers' Company ; the first pageant being a representation of their "art and craft, several persons making hats, caps, &c.; a grave person overlooking, habited like a grave citizen, according to the ancient manner, in trunk hose, stockings ty'd cross above and below the knee, a sattin doublet, close coat gathered at the waist, a set ruffe about his neck, ruff cuffs about his wrist, a broad-brim'd hat ; a large cypresse hatband, gold girdle and gloves hung thereon, rings on his fingers, and a seal ring on his thumb ;* a blew linsey-wolsey apron wrapt about his middle."

St. Katherine is next displayed, in a scene "made

* It was not uncommon at this period for either sex to indulge in the fashion of wearing such rings. In Hollar's print of Autumn, 1641, the lady wears one ; but they were a much older invention. We all remember the declaration of Falstaff, that at one period he could have "crept through an alderman's thumb-ring."

in the manner of an imperial crown," attended by Patience, Chastity, Constancy, and Fidelity; at her feet sits Science, and shepherds and shepherdesses fill "the angles," the whole being "flank't by two goats carrying two boys with banners." A speech is addressed to the king, who was present, beginning:—

"Pardon, not praise, great monarch, we implore,
For showing you no better sights, nor more:
We hope your majesty will not suppose
You're with your Johnsons or your Inigoes;
And though you make a court, you're in the city;
Whose vein is to be humble, though not witty."

The simplicity and truthfulness of these remarks must have been exceedingly striking to his Majesty. Another speech is addressed to the queen, and the third to the mayor. A "Temple of Honour" is next displayed, and in the afternoon the last scene, an island, surrounded by the sea, and accompanied by sea-horses, tritons, and a shipwrecked "sea-commander;" in the centre of which appears a mountain on which sits Magnanimity, "habited like a Roman general," in a buff doublet and scarlet breeches!

A song is addressed to the spectators in the course of the day, declaring the chances of any of the mob becoming mayor, in a manner certainly not too refined for any capacity. It runs thus:—

"For aught we do know, there's ne're a lad here
But may be Lord Mayor, or something as neer,
And his Maiorresse may take from this innocent rout,
And give her a hood instead-of a clout:

Then cast up your caps, though thrummed they be,
We shall be as finical* one day as he."

Evelyn has recorded that on this occasion, "he din'd at Guildhall at the upper table,—my Lord Maior came twice up to us, first drinking in the golden goblet his Majesty's health, then the French King's, as a compliment to the Ambassador ;† then we return'd my Lord Maior's health, trumpets and drums sounding. The cheer was not to be imagined for the plenty and raritie, with an infinite number of persons at the rest of the tables in that ample hall."

In consequence of the great fire and the plague, the inauguration of the chief magistrate was for the five following years shorn of its beams. On 29th October 1666, the show on the Thames was omitted, and "Sir William Bolton, the Lord Mayor for the year ensuing, came in his coach to Westminster, attended by the Aldermen his brethren, the Sheriffs, and several eminent citizens in their coaches." The following year, Sir William Peak, "with the Aldermen, Sheriffs, and several companies of the Liverymen," returned to the old custom of going by water. In 1668, Sir William Turner and his Company also "went in their barges." These particulars are from the London Gazettes. In 1669 and 1670, when Sir William Turner and Sir Samuel Starling were Lord Mayors, nothing is mentioned.‡

* i.e. luxurious in all his appointments.

† Commynes, who was present.

‡ Nichols' Bibliographical List of Lord Mayors' Pageants.

1671. Thomas Jordan produced "London's Resurrection to Joy and Triumph," which forms the fifth of those selected for reprinting in the following pages. He succeeded Tatham "in the distinguished honour of city poet," as a writer of 1764 phrases it, and contributed to the pageants for the eleven following years, and was again employed in 1684. He is the most humorous of city poets, and his songs in some of the pageants are extremely good, though the shows themselves are dull as ever; his vivacity being exclusively confined to the Guildhall dinner-table. An account of him and his works is prefixed to the reprint of his pageants, which comprises all that is known of the only city poet capable of "setting the table in a roar."

1672. "London Triumphant; or the City in Jollity and Splendour," is the title of Jordan's pageant for Sir Robert Hanson, of the Grocers' Company; in which after a description of the preliminary ceremonies, styled by him "the agitations of the morning," he proceeds to tell us that on their return from Westminster, the companies "land at St. Paul's wharf, and other places, in order, to their stands in Cheapside, where they are saluted by the military glory of their nation, the company of artillerymen, under the conduct of Sir Thomas Player, they being in all their accomplishments of gallantry; some in buff, with head-pieces, many of massive silver." The first pageant in St. Paul's Church-yard, displays an Indian emperor seated on his throne, at whose feet repose the princes of Peru and Mexico, and who addresses the mayor. A camel, the

crest of the Company of Grocers, is in front of the pageant, a negro sitting upon it, between two baskets filled with grocer's fruit, which he "scattereth with a plentiful hand amongst the people;" Plenty and Concord being placed beside him.

The mayor having with due patience listened to all that his majesty from India chooses to say, proceeds onward; but "just against Bow Church, he is intercepted and provoked (willingly), to be saluted by three pageants of scænes," which, however, combine to form one grand total; for on the two side stages are placed two griffins (the supporters of the Grocers' arms), upon which are seated two negroes, Victory and Gladness attending; while in the centre, or principal stage behind, sits Apollo, surrounded by Fame, Peace, Justice, Aurora, Flora, and Ceres. The god addresses the mayor in a very high-flown strain of compliment, saying:—

" With oriental eyes I come to see,
 And gratulate this great solemnitie.
 It hath been often said, as often done,
 That all men will worship the rising sun, (*he rises*)
 Such are the blessings of his beams, but now
 The rising sun, my lord, doth worship you.
(*He bows to the Mayor.*)"

Next is displayed a wilderness, with Moors planting and labouring, attended by three "pipers, and several kitchen musicians, that play upon tongs, gridirons, keys, and other such like confused musick." Above all, upon a mound, sits America, "a proper

masculine woman, with a tawny face," who delivers a lengthy speech, which concludes the exhibition of pageantry for that day. Jordan finishes his description with the following very curious passage: "I must not omit to tell you, that marching in the van of these five pageants, are two exceeding rarities to be taken notice of; that is, there are two extreme great giants, each of them at least fifteen foot high, that do sit and are drawn by horses in two several chariots, moving, talking, and taking tobacco as they ride along, to the great admiration and delight of all the spectators: at the conclusion of the show they are to be set up in Guildhall, where they may be daily seen all the year, and I hope never to be demolished by such dismal violence as happened to their predecessors; which are raised at the peculiar and proper cost of the city."*

* This exceedingly curious paragraph escaped the researches of Hone, who was for upwards of sixteen years endeavouring to gain information about the Guildhall giants, and in which he was assisted by various city antiquaries, who could find no trace of them in the city archives. The rarity of these pageant pamphlets is so great that few persons obtain a sight of them; had he seen the above extract, it would have been of great utility and value to him, and have saved him much argument and conjecture, as the reader may see by perusing his account of these figures in his volume on Ancient Mysteries, &c.; it proves that giants existed in the hall previous to the Great Fire, by which it would appear they were destroyed, although Hone conjectures that they escaped on that occasion, and that the figures exhibited on the restoration of Charles the Second re-

The pamphlet concludes with four songs, sung at the dinner in Guildhall; the first in praise of the

mained until 1708, when Richard Saunders carved the figures now remaining at Guildhall. That they were "demolished" by some "dismal violence" the passage proves, and the wicker-work and pasteboard giants, to which the "gigantick history" he quotes alludes, were no doubt the figures described by Jordan. It is somewhat singular that but one other mention of these giants or others gracing the lord mayor's inauguration with their presence, occurs in any of the descriptive pamphlets published yearly by the city laureates, although they are alluded to by Stow, who in his description of the setting of the watch on Midsummer eve, says, "the mayor had *besides his giant* three pageants; whereas the sheriffs had only two, *besides their giants*." That they were commonly exhibited at this period also appears by a familiar allusion made in Marston's "Dutch Courtezan," acted 1605;—"yet all will scarce make me so high as one of the gyant's stilts that stalks before my Lord Mayor's pageants." (See p. 65.) They are frequently mentioned as articles of expense in arrangements for city pageantry at Midsummer, throughout Herbert's History of the Livery Companies. Bishop Corbet, who died 1635, in his "Iter Boreale," written about the middle of James the First's reign, alludes to them when speaking of those at Holmby, the seat of Sir Christopher Hatton, the "dancing chancellor" of Queen Elizabeth.

" Oh you that do Guildhall and Holmeby keep
Soe carefully, when both their founders sleepe,
You are good giants."

They appear to have been known by the names of Gogmagog and Corineus; the giants stationed at Temple Bar during the progress of the Queen in 1558 being so named, as well as those that appeared in the Mayor's pageant for 1605; and in the "Gigantic History of the Two famous Giants of Guildhall," 1741,

times then present, and against Oliver and his party ; the second a medley called "The Discontented Cavalier," which contains some very severe allusions to the carelessness and ingratitude of Charles and his court ; the third on the instability of all things, endeavoured to be conveyed in the words of the burden "Touch and go : " and which contains an allusion to the late fire, in the verse following :—

"There's nothing fixt under the skyes ;
London late fir'd in ashes lyes :

they are similarly called. George Wither, however, in his "Joco Serio ; Strange News of a Discourse between two dead Giants," (1661) alludes to them as—

"Big-bon'd Colbrant and great Brandamore,
The giants in Guildhall
Where they have had a place to them assign'd
At publick meetings, now time out of mind."

This brief poem of Wither "was composed by occasion of a scurrilous pamphlet, entituled, A Dialogue between Brandamore and Colbrant, the two Giants in Guildhall," in which it appears he was alluded to in no very flattering terms. His poem contains no other notice of them, and they were perhaps considered of too ordinary an occurrence to render them worthy of mention by the authors of the older pageants, who exclusively treated of their own mythological inventions, and generally expressed a lofty contempt for all that made the groundlings laugh. Jordan's mention of them, as "two exceeding rarities to be taken notice of," would seem to infer that they had not usually been exhibited for some years previous to 1672. They are not alluded to in any of the city poets' descriptive pamphlets since 1605. (See p. 30.)

Nor could man's wisdom bring't about
 To use a means to put it out:
 It did to such a blazing grow,
 With London 'twas
 In five days' space
 But touch and go."

The fourth, is the song beginning "I am a lusty lively lad," which is printed with the music from Durfey's "Pills to purge Melancholy," in Ritson's "Ancient Songs," where it is entitled "The Prodigal's Resolution," and has drawn forth the praises of the sarcastic editor. It maintained a long popularity; for I have heard elderly persons sing it twenty years ago.

In the evening, "his lordship is conducted to Barber Surgeons' Hall, without that troublesome night ceremony which hath been formerly, when St. Paul's church was standing." So that the Great Fire was the first cause of excuse for omitting the usual religious observances of the day, which do not from that time appear to have been resumed.

1673. "Jordan's pageant of "London in its Splendour," produced for Sir William Hooker, of the Grocers' Company, is remarkably similar to the one exhibited on the previous year. In the first pageant, a negro boy, "beautifully black," sits on a camel between two silver panniers, strewing fruits among the people, as before. Behind him are Pallas, Astrea, Prudence, Fortitude, Law, Piety, Government, &c. Pallas exclaiming —

"How can a good design be brought about
 In mask or shew, if Pallas be left out?"

Which makes me in my chariot of state,
 Present my love to London's magistrate,
 And that society of which he's free,
 The king-bless'd, loyal Grocers' Company."

The next pageant is drawn by two griffins, led by negroes, bearing banners of the city and company, and carrying Union and Courage at each corner. Behind is the god of Riches, "Madam Pecunia, a lady of great splendour," Reputation, Security, Confidence, Vigilance, and Wit. Riches declares himself and them at the mayor's service. A droll of Moors is next exhibited, working in a garden of spices with musicians, similar to the last year's pageant, — "three pipers, which together with the tongs, key, fryingpan, grid-iron, and salt-box, make very melodious musick, which the worse it is performed, the better is accepted." Pomona from the midst declares :

"I am the pregnant goddess of these brutes.
 That plant and gather all delicious fruits."

And she adds, that she has —

— "come to see
 The celebration and adore the state
 Of Charles the Great, the good, the fortunate,
 Who from the royal fountain of his power,
 Gives life and strength to London's governour."

The king and queen were present on this occasion,*

* The king had visited the city on the two previous Lord Mayor's days, and did so on the four following ones.

with the Dukes of York and Monmouth, Prince Rupert, the ambassadors and nobility ; and a jovial song of four verses was sung in their praise at the banquet — the first and last verses as follows ;

“ Joy in the gates,
 And peace in the states,
 Of this city, which so debonair is :
 Let the King's health go round,
 The Queen's and the Duke's health be crown'd
 With my Lord's and the Lady Mayoress.

* * *

Divisions are base,
 And of Lucifer's race,
 Civil wars from the bottom of Hell come ;
 Before ye doth stand
 The plenty of the land,
 And my Lord Mayor doth bid ye welcome.”

The concluding chorus to the entertainment being—

“ This land and this town have no cause to despair :
 No nation can tell us how happy we are,
 When each person's fixt in his judiciall chair,
 At Whitehall the King, and at Guildhall the Mayor ;
 Then let all joy and honour preserve with renown
 The city, the country, the court, and the crown.”

1674. Sir Robert Vyner, of the Goldsmiths' Company, being mayor, the pageant was entitled “The Goldsmiths' Jubile.” The royal family also attended, as in the previous year. The first pageant this day exhibited, was “a large triumphant chariot of gold, richly set with divers inestimable and various-colour'd jewels, of dazleing splendor, adorned with sun-

dry curious figures, fictitious stories, and delightful landskips." It is drawn by two golden unicorns, "in excellent carved work, as large as life," ridden by two negroes. Justice from the chariot addresses the mayor. "A second pageant of humour, fancy, and drollery, by which his lordship is jocularly obstructed" in Cheapside, contains Bacchus, Sylvanus, nymphs and satyrs; while at Bow church "a third pageant doth interpose, and his lordship is kindly intercepted with a scene called the Orfery." Here sits St. Dunstan in great state, as befits the patron saint of the company, with a goldsmith's forge and workmen in front of him, assay masters trying gold and silver by standard, drawing and flatting gold and silver wire, with miners working in advance. He declares his love for the goldsmith, saying :

— "I shall safely guard you from all wrongs ;
The devil himself dares not come near my tongs."

Upon which the devil immediately appears, and the saint seizing him by the nose with his tongs, exclaims :

"Behold th' experiment—so shall all those
Suffer that dare maliciously oppose
London's Lord Mayor, whose valour has been try'd,
And found intrinsically purified."

A little further on the saint waxes still more enthusiastic, crying :

"Then hey for Goldsmiths' Hall, God and St. George !"

and winds up his speech with—

“May you for ever live free from disasters :
So *benedicite* !—work on, my masters.”

The fourth pageant is a temple of Apollo, in which he sits with the impersonations of the four quarters of the world ; “Europe, a proper man-like woman ; Asia, a majestick person ; Africa, a tall person ; America, a strait stout person.” The four Seasons attend in this show, and Europe addresses the mayor.

A song in praise of the mayor and company is sung in Guildhall, of which the following stanzas are a specimen :

“Let all the nine Muses lay by their abuses,
Their rolling and drolling on tricks of the Strand,
To pen us a ditty in praise of the city,
Their treasure and pleasure, their power and command.
* * * *

“Our ruins did show, five or six years ago,
Like an object of woe to all eyes that came nigh us,
Yet now 'tis as gay as a garden in May ;
Guildhall and the Exchange are *in statu quo prius*.”

In a postscript, we are informed, that “information coming too late, we are constrained to put a remarkable and heroick rarity into the narrow limits of a postscript; which is, that divers gentlemen archers, compleatly armed, with long bows and swords, with war-arrows and pallisades, with hats turned up on one side, upon which are knots of green ribbon ; formed into a company, march under the command of Sir Robert Peyton, Knt.”

1675. Sir Joseph Sheldon, of the Drapers' Company, was Mayor this year; and Jordan informs them that his "wits went a wool gathering" to serve them, and procure emblematic imaginings for the triumph of their chief. The title of his descriptive pamphlet is "The Triumphs of London;" and the first pageant displayed Triumph, seated on an imperial throne, and attended by the four cardinal virtues, Prudence, Justice, Temperance, and Fortitude; while Peace, Purity, Plenty, and Piety, stand upon pedestals at each corner of the stage. The second pageant was a chariot, in which Minerva was seated, with Vigilance, Valour, and Victory at her feet. In her address to the mayor, she assures him that—

"Jason, with Argo and his gods of Greece,
Might have return'd from Colchos all like geese,
Had I not help'd him to the Golden Fleece."

The third pageant was a mountain "royally adorned with princely shepherds;" among them Pan and Syrinx; the fourth and last being "a Forest or Desert properly accommodated with herbage, trees, bushes, birds and flowers," and filled with "several sorts of common Cotswold shepherds, and Salisbury plain shepherdesses in their frolicks," who sing a remarkably free song on the pleasures of a country life.

During the dinner at Guildhall, a song called "The Epicure" was sung; it has been included in Ritson's Collection of Ancient Songs (p. 283), where it is styled the "Town Gallant." He appears not to have

known for what purpose it was originally written, or at what time; he however guesses accurately in the few words he has given us, when he says it "appears to be a production of the merry reign of Charles the Second." There is also another very curious song in this pageant-pamphlet, descriptive of a coffee house of the period and the sort of news to be met with there.

"There battails and sea-fights are fought
 And bloody plots displaid;
 They know more things than ere were thought,
 Or ever was bewray'd.

* * * *

"They know who shall, in times to come,
 Be either made or undone;
 From great St. Peter's street in Rome,
 To Turnbal-street in London."

1676. "London's Triumphs" dignified the inauguration of Sir Thomas Davies, also of the Drapers' Company. The first pageant was a temple of the composite order, "Atlas bearing a monde" at the farther end; Minerva being in the midst, surrounded by the seven liberal sciences; at her feet "sitteth a very grave person representing Government, personating Cicero," in a dress anything but Roman. He addresses the mayor in a long speech, when "the scene sails thro' the ocean of spectators, who like billows dash themselves against one another, with as much noise, and no less danger," until Cheapside is reached; where the second pageant, "a chariot of triumph," awaits his lordship. It is constructed, Jordan tells us, "according

to the Scythian mode of building," in which sits Tam-burlain, "a person of middle dimensions, of terrible aspect, and morose disposition," who is however very civil and complimentary upon the present occasion. He is attended by Discipline, bearing the King's banner, Conduct that of the mayor, Courage that of the city, while Victory displays that of the Drapers' Company; the lions of their arms draw the car, led by "Asian captived princes in royal robes and crowns of gold," and ridden by two negro princes. The third pageant is "Fortune's Bower," in which the goddess sits with Prosperity, Gladness, Peace, Plenty, Honour and Riches; a lamb stands in front, on which rides a boy, "holding the banner of the Virgin." The fourth pageant is "a kind of chase," full of shepherds and others preparing cloth, "dancing, tumbling, and curvetting, being intended for a description of disorder, and an elaborate expression of confusion." The only song composed by Jordan for the dinner is one "in commendation of the founders of New Bethlehem,"* beginning

"This is a structure fair,
 Royally raised;
 The pious founders are
 Much to be praised,

* This structure for the reception of lunatics was completed in 1676, having been commenced in the year previous, on ground granted by the city on the south side of Moorfields. "It was formerly," says Hatton, "a mean house, situate between the east side of Moorfields and Bishopsgate-street," and too small to accommodate many applicants.

That in such time of need,
 When madness doth exceed,
 Do build this house of bread ;
 Noble New Bedlam."

After declaring that the lawyers and physicians should contribute nobly toward defraying the expense of an erection, to which they will send most inhabitants, and enumerating the most likely persons to find a home there, a verse for the especial benefit of young citizens is introduced:—

"The city lad that sings,
 Rhimes, drolls, and dances,
 And all his business flings
 Away for fancies ;
 He that lets his angels fly,
 'Til he's not worth one penny,
 To study poetry,
 Is fit for Bedlam."

The song ends by informing the builders of the likelihood of so great a number of applicants, that—

"Could they their building run
 From thence to Islington,
 'Twould never hold 'um."

1677. "London's Triumphs" again served Jordan for a title to his account of the pageants exhibited on the occasion of Sir Francis Chaplin's "inauguration." Sir Francis being of the Cloth-workers' Company, "two golden pelleted gryphons," the supporters of their arms, draw the first pageant, a Roman chariot ; in which sits Fame, holding the king's banner, ac-

accompanied by Victory, Triumph, Wisdom, Industry, Truth, Hope, Equality, Vigilance and Peace. Upon the griffins sit an European and an Indian, holding banners of the city and cloth-workers. The second pageant is the "Mount of Parnassus," with Apollo and the Muses, attired as shepherds and shepherdesses, by way of novelty, which Jordan declares to be an improvement on the old "gray Cotswold shepherd, with his scrip, bottle, and tar-box," which had been so often shewn before.

The third pageant, "The Temple of Time," displayed most invention on the present occasion. It was "a magnificent structure, erected according to the composite order, formed like a temple, with a spire very eminently elevated; about which in a square (with curious correspondency), are four large sundials." In an arch beneath stood Time, attended by the four Quarters of the Year, and "next to him, and round about him sit six persons, representing a Minute, an Hour, a Day, a Week, a Month, a Year; thus habited, viz. :—

"A Minute, a small person in a skie-colour'd robe, painted all over with minute-glasses of gold, a fair hair, and on it a coronet, the points tipped with bubbles; bearing a banner of the Virgin.

"Next to her sitteth an Hour, a person of larger dimensions, in a sand colour'd robe, painted with clocks, watches, and bells; a golden mantle, a brown hair, a coronet of dyals, with a large sun-dyal in front,

over her brow ; in one hand a golden bell, in the other a banner of the golden ram.*

“ A Day, in a robe of aurora-colour ; on it a skie-colour'd mantle, fring'd with gold and silver, a long curl'd black hair, with a coronet of one half silver, the other black (intimating Day and Night); in one hand a shield azure, charged with a golden cock, and in the other a banner of the Cities.

“ Next unto her sitteth a virgin, for the personating of a Week, in a robe of seven metals and colours, viz: or, argent, gules, azure, sable, vert, and purple ; a silver mantle, a dark brown hair, on which is a golden coronet of seven points, on the tops of which are seven round plates of silver, bearing these seven characters, written in black, viz: ☉ ☽ ♂ ♃ ♀ ♀, which signifie the planets and the dayes ; in one hand she beareth a clock, in the other a banner of the companies.

“ Next to her sitteth a lady of a larger size, representing a Month (of May), in a green prunello silk robe, embroidered with various flowers, and on it a silver mantle fringed with gold, a bright flaxen hair, a chaplet of may-flowers, a cornucopia in one hand, and a banner of the Kings in the other.

“ Contiguously, (next to her), reposeth a very lovely lady representing a Year, in a close-bodied silk garment down to the wast, and from the wast downward to her knees hang round about her twelve labels or panes,

* The crest of the Company of Clothworkers.

with the distinct inscriptions of every month ; wearing a belt or circle cross her, containing the twelve signs of the zodiack ; a dark brown hair, and on it a globular cap (not much unlike a turbat), with several compassing lines, as on a globe ; in one hand she beareth a target, argent charged with a serpent vert, in a circular figure, with the tip of his tail in his mouth ; in the other a banner of my Lord Mayor's."

The fourth and last pageant is one emblematic of the Clothworker's trade, with workmen labouring and singing, with Patience, Labour, and Diligence, in the midst.

A song is sung in Guildhall to the tune of "Tom-a-bedlam," by "one of the city musicians, being attired like a New-Bedlamite, with apt action, and audible voice," and which is very like the more famous song of "The Vicar of Bray."

1678. Jordan's pageant "The Triumphs of London," for this year, is reprinted in the following selection, being the sixth and last of the series.

1679. "London in Luster, projecting many bright beams of Triumph ; disposed into several representations of Scenes and Pageants," is the title chosen by Jordan for the festivities at Sir Robert Clayton's mayoralty. The first pageant exhibited, bore a strong similarity to the temple of Time that appeared in 1677 ; it was "by a double denomination called 'The Fountain of Felicity, and Triumph of Time.'" It represented a Doric temple in the midst of a garden, Time appearing on the top of a fountain, while "round

about him on several descents, gradually distinguished, sit the Twelve Months of the Year; but in the front of this fountain, on a pedestal, is perspicuously placed a person representing the judicial, critical, and punctual faculty of that minutory minion Opportunity, which is the speaker." Each of the twelve Months bear a shield, upon which is emblazoned the arms of one of the livery companies. The speech ended, they proceed to Milk-street, where the second pageant awaits their coming; this is "The Shepherd's Sanctuary; or, Bower of Beatitude;" where sits a royal shepherd, intended for David, who carries on his arm "a shield *argent*, with a giant's head *coupee*." He is attended "by a double pair-royal of shepherds and shepherdesses, whose noble names, well adapted to their virtuous natures, are these: 1. Vigilius and Precaria; 2. Canonicus and Evangelia; 3. Orthodoxus and Protestantia; 4. Fidelius and Bonopera; which are the pious pastoral courtiers that wait on the wise commands of the royal shepherd," whose immediate province it is to address the mayor. The third pageant is "a delicate, stately, rich, royal chariot," covered with paintings, and "by which the admiring beholders are honestly, though wittily, deceived into a great deal of fantastic felicity." It is drawn by two golden pelleted lions, the supporters of the Drapers' arms, two negroes riding on them. In the chariot sit Loyalty, Piety, Equity, Verity, Unity, Fidelity, Magnanimity, and Stability. Loyalty indulges in a flaming speech—

“Against all those that hatch’d the late damn’d plot,*
As black as hell, and would have been as hot.”

The fourth and last pageant, representing the ever-recurring “Salisbury Plain,” with its shepherds and its wool manufacturers doing honour to the drapers, in a song ending—

“Then let’s sing and dance, curvet and cut capers ;
We’ll pray for the King, the Lord Mayor, and the Drapers.”

A song, called “The Coronation of Canary,” exalting that wine above all others, is the only original one composed for the Guildhall dinner.†

1680. “London’s Glory, or the Lord Mayor’s Show,”

* The Popish Plot, which at this period had thrown all England into a ferment, and in which the infamous Titus Oates figured so conspicuously. The murder of Sir Edmundbury Godfrey at the same time produced an excitement almost without a parallel in our history.

† In one part of this descriptive pamphlet, Jordan has indulged in a digression which gives us a little extra information about the ordinary usages of the day. He speaks of “the spectators above in the balconies, where hundreds of defensive postures were screw’d, for prevention of the fiery serpents and crackers that instantly assaulted the perukes of the gallants and the merkins of the madams ;” and he adds, “In that scene below, I saw a fellow carried in a throng of squeezers upon men’s backs, like a pageant, for the space of thirty yards.” Pageants so carried may be seen in the curious prints published in 1679 and 1680, representing the annual ceremony of burning the pope at Temple Bar, on the 17th of November, the anniversary of Queen Elizabeth’s coronation. A copy of that published in 1679 may be seen in Brayley’s “Londiniana.”

was produced by the same author for Sir Patience Ward, of the Merchant Tailors' Company; upon which occasion, the first pageant consisted of "a large stage with the coat armour of that company, eminently erected, consisting of a large tent-royal, *gules*; fringed and richly garnished, *or*; lined faced and doubled, *ermine*;" in which sat Sovereignty, "supported on one side by a minister of state representing Royalty, and on the other side by another representing Loyalty;" on a seat beneath, are Principality, Nobility, and Honour, all richly habited. On the next seat, gradually descending, is Gentility, "shaped like a scholar and a soldier." Integrity, "wearing an earl's coronet, for the court and commonalty, as a knight of the shire in parliamentary robes;" while on the lowest seat sits Sir John Hawkwood, the Merchant-tailor of martial renown under Edward the Third, who addresses the mayor. Two camels, the supporters of the company's arms, appear on stages at each side, rode by "a black native Indian," representing Treasure; and a West Indian, to represent Traffic. At the corners of one stage sit Diligence, Industry, Ingenuity, and Success, and, on the other, Mediocrity, Amity, Verity and Variety. The second pageant is a chariot of triumph, in which sits Concordia, Unanimia, Pacifica, Consentania, Melodia, Benevolentia, and Harmonia; which latter lady makes a speech; the chariot is drawn by a lion and a lamb, Power and Clemency riding on each. The third pageant revived the old custom of punning on the mayor's name, it being a ship called the *Patience*

fully rigged and manned, the captain addressing the mayor. The last of this day's exhibitions was the Palace of Pleasure, where sit "nine beautiful and *pleasant* ladies," among whom we find, singularly enough, some very anomalous characters to inhabit such a palace. They are Jollity, Delight, Fancy, Felicity, Wit, Invention, *Tumult*, *Slaughter*, and Gladness. His lordship is entertained with a song in praise of the merchant-tailors' trade, lauding it above all others. Guildhall being reached at last, and dinner over, two new songs are sung suited to the times; one called the Protestant's Exhortation, the burden being "Love one another," but the song, with some inconsistency, being bitterly hostile to the Roman Catholics and the very recommendation to love being urged through the agency of fear—

"We shall in snares be caught
Of this damn'd popish plot,
If we (in time) do not
Love one another."

The second song is "The Plotting Papists' Litany," in which the singers personate papists, and call upon the most notorious of by-gone times as saints to assist them by their prayers. Ravailac, Campion, with the recently convicted murderers of Sir E. Godfrey, Green, Berry, and Hill, are severally invoked:

"Ye who were two of these
Excellent members,
Who did assist in the
Plot of Novembers ;

What you did leave undone,
 That we may do it,
 Grant us your orison
 And prompt us to it.
 Ye that like hooded hawks
 Wrought in dark-lanthorn walks,
 Digby and Guido Faux,
 Ora pro nobis."*

1681. "London's Joy, or the Lord Mayor's Show," a title slightly varied from that used in the previous year, ushered in Sir John Moore† of the Grocers'

* Very full extracts from this pageant have been printed by Hone in his "Ancient Mysteries described," pp. 250-7.

† Sir John was elected in opposition to the citizens, his political bias being toward the court. The strongest party feeling was exhibited on the occasion, and the sheriffs Dubois and Papillion arrested him, and brought actions against North and Rich, who had been placed in their office by the other party. The two latter persons were however retained in office, and Charles became so exasperated that he suspended the city charter, and law proceedings commenced on both sides. Papillion was in November 1684 brought to trial before Jefferies, in the Court of King's Bench, for causing, though in due course of law, a writ to be executed on the person of the mayor, for not having him returned as sheriff, after he had been duly elected by his fellow citizens. Not a shadow of proof was offered that Papillion had acted illegally, yet he was condemned to pay a fine of ten thousand pounds, a sentence that obliged him to quit the country until the period of the Revolution. In N. Thomson's Collection of One Hundred and Eighty Loyal Songs, 1694, will be found a triumphant one "on the Instalment of Sir John Moor," another "on the Confirmation of North and Rich as Sheriffs,"

Company. The first pageant displaying the company's crest, a camel on which a negro was mounted, who dispensed fruit to the spectators from silver panniers according to the old fashion ; on each side sit "two virgin ladies, representing *Abundantia* and *Saluberrima* (*Plenty* and *Wholesome*);" in the rear a "royal theatre," in which the seven Champions of Christendom are "accomodated," and attended by the five Senses. *St. Anthony* of Italy, the patron saint of the company, addresses the mayor. The second pageant is "flanked" by two stages, containing each a griffin ; upon these sit two boys, representing "*Jocund* and *Utility*." At each corner of the stages sit *Power*, *Prudence*, *Fate*, *Fame*, *Fertility*, *Integrity*, *Agility*, and *Alacrity*. Between these stages is a fabric to represent "the academy of sciences," where sit several learned philosophers, the four elements, "and the four complexions, viz. *Sanguine*, *Choler*, *Phlegm*, and *Melancholy*." *Diogenes* occupies his tub in the principal place, and upon the approach of the mayor comes forward, and manages to convey a compliment in the declaration

"I have dwelt in a tub in days of yore,
But ne're taught in a currant-butt before ;
The grocers lent it mee, and I'm as well
Pleas'd as if planted in a citadell."

and a most abusive ballad on *Sir Patience Ward*, the previous mayor, who had incurred the displeasure of the court by his determined resistance to the encroachments of that party. Throughout the volume are many allusions to the disturbed state of the city at this time.

This novel idea of Jordan's, to compliment the Grocers, by connecting Diogenes with their currant-butts, was a happy stroke of inspiration which was no doubt most graciously received by the worthy men for whose especial gratification it was invented. The last pageant was an Indian garden of spices, where sat "Fructifera, the lady governess, with four other delightfull ladies to attend her, who sit about her, viz. Fragra, Florida, Delicia, and Placentia;" the planters by whom they are surrounded singing in praise of their life and occupation.

The only song printed in the pamphlet as sung in Guildhall, was the one beginning "Joy in the gates," &c., originally produced in 1673.

1682. Jordan was this year unemployed, and no pageants appear to have been exhibited. Sir William Pritchard, of the Merchant Taylors' Company, was mayor; and a pamphlet, entitled "The Lord Mayor's Show," was published. It contains merely the order of the procession, with a few songs, and occupies but four leaves. The songs are all exuberantly loyal; one is a triumphant ditty upon the election of mayor in opposition to the whigs, and the others are only remarkable for their abuse of the same party, and insane laudation of Charles the Second—

"In whom all the graces are jointly combin'd,
Whom God as a pattern has set to mankind."

The Lord Mayor was at this period popular only with his own party, being in fact a mere political tool

of the court. The infamous Charles, already lost to all sense of decency, made wreck of his honour also, and having among other acts of flagrant injustice suspended the charter of the city, he so managed that none but the servile creatures of his will should there have sway. The feeling thus generated may be understood by a perusal of the political squibs of that day, such as "The Midsummer Moon: or the Livery-man's Complaint," 1682, printed in the four volumes of "Poems on Affairs of State" 1707, (vol. iv. p. 333), which will show the disesteem in which the mayor was then held.* Several of the companies hesitated to attend him to Westminster; "he went however, accompanied by a great number of barges, and about twelve boats of noblemen. Their majesties and his royal highness were on the leads of Whitehall, as they passed. The cavalcade, on their return, landed at Blackfriars; they dined not at Guildhall, but in the hall of the Grocers' Company."†

* He persisted in keeping out the sheriffs Papillion and Dubois, and, after his arrest by them, brought an action against them for a riot in Guildhall on the day of their election, although they had been ejected by a body of soldiers, after the majority of votes had been given greatly in their favour. Alderman Cornish, who was of their party, was heavily fined, and James II keeping an eye upon him, accused him of a share in the Monmouth rebellion, and upon perjured evidence hung him, October 23, 1685, and his quarters were set upon Guildhall.

† Nichols's List of Pageants. He adds, "This was the first time, as far as I have seen, that the city feasters deserted Guildhall on Lord Mayor's day. It appears to be attributable to the

1683. Judgment having been given against the city on the *quo warranto*, its charter was lost, and the king began to exercise the power given him, by regulating its government as he best pleased ; changing the old aldermen and officers, and appointing new ones according to his own will. This task he commenced in the month of September, and eight of the aldermen were at once deprived of the honours they had received by election of their fellow-citizens, and "were all turned out for lying under the horrid suspicion of loving their country better than their king." Such proceedings were not calculated to elevate the spirits of the city folks, and Jordan's talents were again allowed to lie dormant. A pamphlet of four leaves was however published, entitled "The Triumphs of London," which commences by telling us that "the King's most excellent Majesty having been pleased to appoint Sir Henry Tulse to be Lord Mayor for the year ensuing," the procession starts as usual. No pageants were exhibited. "Two new songs set to music" are given ; their tone may be guessed at by the third verse of the "New Irish Song;"

perturbed state of politics." Grocers' Hall was their usual place of meeting, and Jordan in all his pageants repeats the lines:

" Selected citizens i' the morning all
At seven o'clock do meet in Grocers' Hall."

" Grocers' Hall was used annually for the feast from this time till 1695, with a few exceptions, when the king came or was expected. In 1695 and two following years Skinners' Hall was employed. Then Guildhall till 1703 ; in which, and two following years, and perhaps more, Drapers' Hall was adopted."

“Visions, seditious, and railing petitions,
 The rabble believe and are wondrous merry ;
 All can remember the fifth of November,
 But no man the thirtieth of January :
 Talking of treason, without any reason,
 Hath lost the poor city’s bountiful charter ;
 The commons haranguing will bring them to hanging,
 And each puppy hopes to be knight of the garter.”

1684. “London’s Royal Triumph for the City’s loyal Magistrate,” was written by Jordan for Sir James Smith, of the Drapers’ Company, and was the last pageant produced by that author. I have not been able to see a copy.

Herbert, in his account of the Salters’ Company, says that among the pageants this day exhibited was the chariot of Industry, which contained twelve female characters, allegorical of the twelve companies, with appropriate names, habits, and shields.

1685. Matthew Taubman makes his first appearance this year as city-poet ; and composed the shows for the four following years. “London’s Annual Triumph” is the title given to this pageant ; Sir Robert Gefferys, of the Ironmongers’ Company, being mayor. In his opening address to that company, Taubman excuses himself for any deficiencies, on the score of its being his first attempt, “besides the shortness of time and no precedent for more than fifty years of any such equipage or pageantry :” a bombastic beginning for the embryo pageant-designer, who wished to make his show appreciated, by undervaluing all that had been exhibited during the previous fifty years. His perform-

ance does not equal his promises, and he is much inferior to Jordan, being altogether a dull person enough.

The first pageant, in Cheapside, exhibits a pyramid adorned with banners, where Victory stands in a triumphal posture, and utters a speech in praise of "victorious iron," which

—“ Shall reduce a factious land to peace,
Where clemency and mercy cease to please.”

He is attended by Vigilance, Courage, and Conduct, while Triumph, Honour, Peace, and Plenty, sit at each corner of the stage. In front is displayed "a golden estridge of a vast prodigious size, holding a horse-shoe in his beak, upon the back of which is placed a youth of a ruddy fair complexion, sounding a trumpet." The second pageant is a resuscitation of our old friends Neptune and Amphitrite, who appear in a sea-chariot with Proteus, Glaucus, Thetis, and Galatea. The third is "a triumphal arch of Loyalty ;" that genius declaring the city to be his only habitation, and that he will "sit triumphant in Guildhall." He is accompanied by Truth, Union, and Concord, Fame appearing above. The fourth pageant is Mount Etna, with Vulcan and his Cyclops at work, "Apollo making music to them, and two cupids beating time to his pipe." Vulcan gratifies the citizens with the declaration that "London shall be stronger even than iron." This metal came in for a great share of laudation on this occasion, and a song in its praise was sung in Guildhall, in company with one in favour of peace, and another in praise of "royal

James." Malcolm, in "his *Londinium Redivivum*" (vol. ii. pp. 45-7), has given many extracts from this pageant. He has also printed the expenses incurred on the occasion, from the books of the Ironmongers' Company, which will be found in the appendix to this volume (No. 3.)

1686. "London's Yearly Jubilee" graced the "inauguration" of Sir John Peake of the Mercers' Company. The first pageant exhibiting Neptune attended by tritons and syrens. The second, Monarchy, surrounded by Principality, Nobility, Honour, and Obedience; "in the front, Mars and Minerva, with their hereditary and legitimate offspring, Victory, Science, Conduct, and Industry." The third pageant was the great feature of the day, being the Mercers' virgin in her chariot, in extra pomp and solemnity; Fame was displayed at its summit, and the virgin occupied the most conspicuous seat of honour, with Vigilance, Wisdom, and Chastity at her feet. Prudence, Justice, Fortitude and Temperance, surrounded her, in company with Faith, Hope, Charity, Loyalty, and the nine muses. Triumph guided the enormous chariot, which was "drawn by nine white Flanders' horses, three in a breast, in rich silver trappings and white feathers." On the centre horse of the first three, sat Loyalty; Victory and Fame riding on those at each side. Europe, between Peace and Plenty, occupied the next three; the last being rode by Africa, Asia and America. Trumpeters and kettle-drummers attended, with eight pages of honour, and the same number of attendants on

foot, forty lictors in Roman habits, and twenty servants, to clear the way, bearing trophies of the company; while "in front of all, before these, twenty savages or green-men walked with squibs and fireworks, to sweep the streets and keep off the crowd; together with an infinite number of workmen, wheelwrights and carpenters, whose business it is to attend the chariot." Never had this favourite pageant of the company been more proudly displayed.

Three songs were written for Guildhall; the first in welcome to the mayor; the second in praise of the Mercers; and the third "in the habit of a Turk on the taking of Breda."

1687. "London's Triumph, or the Goldsmiths' Jubilee," ushered in Sir John Shorter, a member of that company, as mayor.* Two golden unicorns, the supporters of the Goldsmiths' arms, draw a gilt chariot, in which sits Astrea, attended by Prudence, Temperance, Courage, and Conduct; the latter very properly acting as "postillion." The second pageant was an elaborate "hieroglyphic of the company, displaying the whole process of their "art and mystery," from the first issue of gold from the mine until its perfect manufacture into plate and jewellery. In the midst of this large and imposing group, sat the patron saint of the company, with Orpheus and Amphion, "playing

* In Strype's Stow, opposite the name of this mayor are placed these significant words:—"never served sheriff, nor a freeman of the city: appointed by King James II."

on melodious instruments," behind him ; while the Cham of Tartary and the great sultan, "conquered by the Christian harmony, seemed to sue for reconcilment" in front, for whom and the devil himself the holy saint expresses the utmost contempt, seizing him by the nose with his tongs on his first appearance, but expressing the most devoted loyalty, as in duty bound, to King James, declaring his indulgence and bounty "too great a recompense" for the loss of the city charter. The next pageant is a ship, the "Unity of London," a merchant adventurer to Norway and Denmark, laden with timber, and introduced in allusion to "his lordship's way of traffick." It measured one hundred and forty-five feet in length from poop to stern, and forty-five feet from the stern to the bottom. It carried twenty-two guns with rigging, anchors, and all other things befitting a regular vessel, and "a full complement of men;" the captain addressing the mayor. The fourth and last pageant was the Temple of Janus, on a rock, ornamented by four pyramids, "adorned with wreaths of Victory and coronals of Honour." Fame tramples on Envy, at the top of the temple, Janus keeping the gate, attended by the seven Liberal Sciences. In an ascent above sit Wisdom, History, and Government ; and in niches, Providence, Liberty, and Honour.*

Upon this occasion, James the Second dined with

* Hone, in his "Ancient Mysteries," has printed some extracts from this pageant.

the Lord Mayor, accompanied by Prince George of Denmark, and other distinguished personages; the *pope's nuntio* occupying a table with the foreign ministers at the banquet. A very loyal song was composed for the auspicious occasion by the city-poet, beginning :

“ How great are the blessings of government made,
By the excellent rule of our prince ;
Who while troubles and cares do his pleasures invade,
To his people all joy does dispense ;
And while he for us is still caring and thinking,
We have nothing to mind but our shops and our trade.
And then to divert us with drinking,
And then to divert us with feasting and drinking.”

The pageants for the day being got up, Taubman informs us, to express the *benefits* the city then enjoyed beneath the rule of James, “and the many advantages with which his majesty has been pleased so graciously to indulge all his subjects, though of different persuasions.” Having once overstepped the bounds of truth, it is not difficult to account for the abundant and excessive expressions of loyalty indulged in by the city poet on this occasion.

1688. “London’s Anniversary Festival,” for the mayoralty of Sir John Chapman, gave Taubman but little occupation. The perturbed state of politics hindered any exhibition of pageantry, The pamphlet contains the order of the procession only, a panegyric upon the restoring of the city charter, occupying three pages; and a song to be sung to the mayor at the dinner, “if the present juncture and his care for

the public do not otherwise divert him." It consists of three verses of abject trash, beginning :

“With hearts united, and exalted souls,
 Brimfull of loyalty as are our bowls,
 To mighty James a grateful health go round ;
 The jewel lost so long, this year is found.
 His name our bounteous charter’s grant inrols.
 For this new grace a just oblation’s due ;
 But why his praise do I in vain pursue ?
 It is that name, that sacred name, must give
 To indigested verse a power to live,
 And make our loyal song immortal too.

CHORUS,

To the son of the martyr,
 Who restored us the charter,
 Let French, Dutch, and Spaniard beware it ;
 While the foes that invade us,
 With their sinking armados,
 We drown in an ocean of claret.”

What a broken staff is court flattery for a monarch to rely on! During the following month, “the son of the martyr” saw enough to convince him of the precarious hold he had upon the affections of the English people, and in the following December he fled from the country; “and thus was Britain happily delivered from the perverse and incurable dynasty of the Stuarts,” and the ever-glorious Revolution consummated.*

* Burnet, in his History of his own Times, vol. i. p. 797, gives us a remarkable anecdote concerning the death of the Lord Mayor, Sir John Chapman. When the mob had suc-

1689. With a political versatility that would have done honour to the Vicar of Bray himself, Taubman composed a pageant for Sir Thomas Pilkington,* of the Skinners' Company, which he entitled "London's Great Jubilee," and which abounded in equally exuberant professions of loyalty and gratitude for the revolution. The procession to Westminster, on the present occasion, started at once from Skinners' Hall, where the company met, "there being no Lord Mayor this year to join them from Guildhall." On their return, the first pageant was exhibited in Cheapside, a chariot drawn by the company's supporters, a panther and a sable, on which sat Wisdom and Fame, and in which rode Augusta or London under an imperial canopy, with Peace and Concord at her feet, and Mercy and Innocency behind. In the second pageant, sat Monarchy upon a throne, "holding a globe in his hands, with this inscription—Britannia. It seems to slip

ceeded in capturing the infamous Judge Jefferies, they dragged him with tumultuous imprecations before Sir John, who is described by Burnet as being "so highly affected by the rage of the populace, and the disgrace of a man who had made all people tremble before him, that he fell into fits and died soon afterwards."

* Pilkington was chosen sheriff with Samuel Shute the previous year, in opposition to the court; and on being sent to James with an invitation to the mayor's feast, the king declared it very acceptable, "notwithstanding that it is brought to me by messengers so unwelcome to me as those two sheriffs are." With this strong expression of dislike, they were dismissed without the usual honour of knighthood.

out of his hands, which he, timely recovering, kisses, and hugs it in his arms ;” delivering at the same time a speech full of compliments to the mayor and the changes in the government. Beneath his throne sat the four kingdoms and the four cardinal Virtues. The third pageant was “ the ship Perseus and Andromeda from the Levant, inward bound, in compliment to the mayor as a Turkey merchant.” It was filled with sailors drinking healths to their majesties (who witnessed the scene from a balcony in Cheapside) and the mayor, to the firing of cannon ; after which they join in a song in praise of seafaring lives. The captain in his speech likens the kingdom to his vessel, and says that at one time he despaired of its safety, because its captain had—

“ A thirst for ruling over judge and bench,
Which nothing but *an Holland draft*, could quench ;
To trade to Turkey we in vain had sail’d,
If Mahomet in England had prevail’d,
Or the most Christian sultan nearer home,
By slie intrigue had made her slave to Rome ;
But, thanks to Providence, the storm is o’er,
And we once more arriv’d on native shore.”

The fourth was the company’s pageant, a wilderness of wild beasts, among which are “ dogs, cats, foxes, and rabbits, which tost up now and then into a balcony, fall oft upon the company’s heads, and by them tost again into the crowd, affords great diversion.” An orange tree, with its fruit flourishing in their prime, appeared in the most conspicuous place. Two dryads and Amphion were in the midst ; the latter in a brief speech saying :

“ In this wild haunted wilderness, you see
 The powerful effects of harmony ;
 This harmony, my lord, doth represent
 Union, which is the soul of government.
 London's a den where savage beasts do lurk,
 Keep them in concord, and you do your work.”

King William and Queen Mary dined with the mayor at Guildhall in great state, and Taubman provided the same song—“ How great are the blessings,” &c.—for their reception that he had concocted for the entertainment of James the Second, in 1687,—a striking instance of the value of such praises.

1690. Sir Thomas Pilkington was still continued in the chief magistracy. “ I find,” says Nichols, “ no trace of any festivities.”

1691. Elkanah Settle succeeded to the post of city laureate,* and contributed the yearly pageants until 1708, when the printed descriptions cease. He chose the title of “ The Triumphs of London” for the one this year exhibited, which title he gave to all the

* Whether Taubman was dead, or turned out of his post, cannot be ascertained, as no record of his career has been narrated. The brazen impudence of his political change, and the abject flattery or virulent abuse with which he could load the same party, with every shift of its power, may probably have excited some disgust in the minds of the citizens. He was a most vehement adherent of James throughout, and published in 1682 a thin folio pamphlet of loyal songs and poems, with the music affixed, all of which abound in flattery and abuse, and which could scarcely be forgotten in the attempt to change sides so glaringly made on the spur of necessity.

others, with one exception only. Sir Thomas Stamp, of the Drapers' Company, was mayor, and the first pageant exhibited was a chariot drawn by lions and ridden by negroes, in which sat Arachne with Diligence and Industry at each side, in front "Success beating a kettle drum, and Union and Tranquillity sounding of trumpets." Arachne, on the approach of the mayor, calls aloud :

" Hold, hold, my sooty sun-burnt charioteers,
Behold the awful lord of power appears :"

upon whom she immediately inflicts a prosy speech. Next we have "a pyramid of honour," surmounted by three imperial crowns; beneath are "Albion, Germania, Hispania, and Batavia, intimating the present confederacy."† At the four corners are emblematic personifi-

* This pageant was reprinted in 8vo. during the year 1761, "for the perusal of the several companies of London, agreeable to the recommendation of the Rt. Hon. Sir M. Blakiston and the Court of Common Council," who advised the reproduction of pageants for the entertainment of George the Third and his Queen, who were present on the 9th of November in that year, when several were exhibited.

† In these stirring times of war, men's minds were too fully occupied, to attend to much else than their probable results; and Settle went with the stream in composing this year's pageantry. The continental confederacy to oppose the grasping Louis XIV, —of which William was at the head, and without whose courage, prudence, and determination it would have been of little worth— was now attracting the interest and attention of Europe, by its determined opposition to the encroachments of the victorious and insolent "grande monarque."

cations of the Boyne, Shannon, Rhine, and Danube, "signifying the present seats or scenes of war, of which the entire pageant is an emblem." Then comes the theatre of Victory, where Neptune, Thetis, Mars, and Bellona sit; the first-named deity complimenting the citizens for providing "the sinews of war," in the shape of money, so liberally to their king:

"And whilst he marches Europe's leading lord,
'Tis he but wields, 'tis you that edge the sword."

The last pageant is the venerable one of the "Arcadian Plain," with its sylvans, fauns, and shepherds, who sing a song, "as was their wont" time out of mind. The Drapers' ram is placed in front, upon which sits "a beautiful boy with flaxen hair," holding the Company's banner.*

1692. Sir John Fleet, of the Grocers' Company, being mayor, Settle, in his dedication, takes the opportunity of informing them that "the whole world is but your garden, and Nature your confectioner." Their crest, the camel, is displayed upon a pedestal in the first pageant, a negro sitting on his back, between "frails of fruit," holding in one hand the king's banner, "with the other liberally distributing the bountiful product of his country." Beneath sit Justice,

* Since the days of the Christmas family, the names of the artificers who constructed the city pageants have been generally unrecorded; on the present occasion we have a solitary exception, and the names of George Holmes and Richard Hayes are mentioned as the "fabricators."

Temperance, Prudence, and Fortitude, and at the four corners of the stage are erected pyramids, ornamented with the arms of the benefactors and freemen of the Grocers' Company. The two following shows are two griffins on two stages, Moors riding them, carrying fruit, and bearing the banners of the king and the city, and shields of the company's arms. At the corner of one stage sit Love, Honour, Industry, and Vigilance; while Truth, Mercy, Hope, and Piety, appear upon the other one. The last pageant being the temple of Pallas, where the goddess sits with Thetis, Neptune, and Mercury.*

The king and queen again dined at Guildhall, and the description of the fittings up of the hall on that occasion concludes the tract.

1693. I have not been able to meet with a copy of Settle's descriptive pamphlet for this year's mayoralty. Herbert, in his "History of the Livery Companies" (vol. i. p. 212), says, "The Merchant Tailors' pageants at the inauguration of Sir William Ashurst as mayor, in 1693, consisted of five devices, according to the following entry in the company's books. 'Oct. 10, 1693. Mr. Holmes† to prepare and make ready five pageants,

* Gough, in his *British Topography*, mentions the existence of a drawing of the procession in the Pepysian library.

† Holmes is mentioned by Settle as one of the artificers employed in constructing the pageants of 1691. The gradual diminution of expenditure in these matters, shows the decline of a taste for such shows, which may naturally enough be accounted for in the poverty of invention displayed by the city poets.

for the entertainment of the Lord Mayor elect, on the day of his being sworn into office, such as he had particularly described to a committee of the court, viz. the Ship, the Arcadian Plain, the Temple, the Chariot, and the Lamb, for the making of which the court agree to pay £200; if the cost should exceed £200, the court will go as far as £20 more."

1694. Sir Thomas Lane, of the Clothworkers' Company, being mayor, the pageants exhibited were: 1. "the seat of Sovereignty," in which sat Augusta or London, with Concord, Prudence and Justice, the four Quarters of the Globe, and Thames, Tybur, Nile, and Indus beneath her; 2. "The Garden of Plenty," where Jason appeared with Commerce, Navigation and Industry; 3. A Chariot of Apollo, drawn by griffins; upon them rode "two triumphant figures." "Upon the approach of my lord, when Apollo rises to address him, a rich figure of the rising sun, of above ten foot diameter, not seen before, appears above his head out of the back of his chariot, with all his beams displayed in gold." Jack of Newberry also appears in this pageant, and the ram is seen in front. A song in praise of clothworkers ends the festivities of the day.

1695. Settle's pamphlet, descriptive of the pageantry exhibited this day in honour of Sir John Houblon, of the Grocers' Company, I have not been enabled to consult for any extracts.

"For 1696," Nichols informs us, "no pageant has been found." On Oct. 26, the editor of the "Protestant Mercury" says: "I am informed that his majesty has

excused his being present on the Lord Mayor's day, but 'tis said his majesties coaches, drums, and trumpets, will be sent to attend his lordship. 'Twas discoursed there would be no pageants this year, but the same is a mistake, for the show will be as splendid as usual.' It however does not appear to have been the case. "In 1697 there was evidently no pageant, as appears by the title in the succeeding year."*

1698. "Glory Resurrection ; being the Triumphs of London revived, for the inauguration of the Rt. Hon. Sir Francis Child," of the Goldsmiths' Company. It was printed in folio with engravings. A copy, perhaps unique, was sold at Bindley's sale, December 17, 1808, and was purchased by Mr. Triphook for £4. 14s. 6d. The "Protestant Mercury" of Oct. 28, this year, declares :

"It's said for certain, that the several ambassadors here in town intend to come into the city, to see the Lord Mayor's show, and have taken places accordingly. The life guards and horse grenadiers are ordered to attend the lords justices, † on Saturday next, into the city to dine with the Lord Mayor."

"From the 'London Gazette' of Oct. 31, we find the day was celebrated with marked respect. The

* Bibliographical List of Lord Mayors' pageants. Gough however says, in his *British Topography*, that there is a drawing in the Pepysian library of Sir Humphry Edwin's show, who was mayor in this year, but Nichols asks, may it not be the royal entry which took place during his mayoralty?

† The king was in Holland at this time.

civic fleet, instead of embarking their honourable freight at Blackfriars, as usual, stopped at Dorset stairs, where chairs being placed for the mayor and alderman, they were entertained by the Earl of Dorset with sweetmeats and wine,* the king's music playing all the while;—the dinner too was at Guildhall, as if royalty itself had been present. The act of parliament against throwing of squibs was strictly observed on the occasion.”†

1699. Sir Richard Levett, of the Haberdashers' Company, being mayor, five pageants were exhibited. The first, “The Triumph of Honour,” where, on a stately column of the composite order, “the lion of the company's arms is displayed,” upon which rides Triumph, holding the banner of England. “At the four angles are erected four flaming pyramids, fill'd with the coats of arms of all the worthy benefactors of the company, together with the escutcheons of twenty Lord Mayors, all members of their society.” At the base of these pyramids, sit Charity, Liberality, Virtue, and Honour. Next follows, the Temple of Time, where he sits with Truth, Humility, and Constancy; at the four corners of the pageant are Prudence, Patience, Temperance, and Mercy. Then comes “the Palace of Pleasure,” where Flora appears with Ceres,

* They again landed at Dorset Stairs in the year following, and also in 1700; but in 1701 these entertainments were discontinued.

† Nichols, in *Gent.'s Mag.* May 1825.

Vertumnus, and Pomona; Joy, Harmony, Love and Felicity attending on them. The next pageant is the chariot of St. Katherine, the patron saint of the company, drawn by two goats, upon which sit Victory and Peace. The fifth and last being "The Factory of Commerce: on a very large stage are planted almost all round several shops, viz. milliners, hosiers, hatters, cappers, &c., with Indian planters and cutters of tobacco," &c. In the midst on a stately throne, sits Commerce, who addresses the mayor.*

1700. Sir Thomas Abney, of the Fishmongers' Company was mayor. The descriptive pamphlet by Settle I have not seen. The "Post Boy" of October 31, tells us: "On this occasion, there was in Cheapside five fine pageants, and a person rode before the cavalcade in armour, with a dagger in his hand, representing Sir William Walworth, the head of the rebel Wat Tyler being carried on a pole before him. This was the more remarkable, by reason that story has not been before represented these forty years, none of the Fishmongers' Company happening to be Lord Mayor since."†

* The descriptive pamphlet is a folio of six leaves, a size in which they were now printed. A volume in the Guildhall library, containing this pageant, together with those for 1701 1702, and 1703, have been marked by the original proprietor as costing him *four-pence each*, which would appear to be the publication price. They have since fetched as many guineas.

† Upon the staircase leading to the Fishmongers' dining hall, a statue of Walworth stands within a niche, with his dagger

1701. Sir William Gore, of the Mercers' Company, displayed as his first pageant the famous "Maiden Chariot," so long the feature of the Mercers' mayoralties. It was drawn by nine white horses; "upon these horses ride nine figures, all properly drest;" four representing the four quarters of the world, and the other five the retinue of Fame, each with a silver trumpet, and all sounding continually. Six persons lead the six outer horses; eight pages also attend, and "twenty lictors, with silver helmets, fasces, and axes, march before the chariot, and forty more inferior attendants make way and sweep before it." In the chariot, the "royal virgin" is attended by Truth and Mercy; kettle-drummers and trumpeters being placed in the front. The second pageant is the rock of Neptune, upon which he sits with four tritons, and four rivers,—the Thames, Danube, Rhine, and Tiber. The third and last pageant being Mercury's temple, where he is seen attended by Industry, Vigilance, and Labour; while at each corner are the four Elements.

upraised in a similar fashion. On the pedestal is painted these lines:

" Brave Walworth K^{nt}. Lord Mayor, y^t slew
 Rebellious Tyler in his alarmes;
 The king therefore did give in lieu
 The dagger to the city armes."

The pertinacity with which the company cling to the assertion that his dagger was added to the city arms, a *fact* which so common a book as Hone's Every-day Book can refute, and which Nichols justly styles a vulgar error, is altogether singular. It is the sword of St. Paul, and not the dagger of Walworth, and was placed on the civic shield long before the latter was born.

During the banquet at Guildhall, the Virgin sits at a separate table, where she dines with all the grandeur befitting a royal character, attended by her ladies, pages, and all the rest of her retinue, who wait upon her during dinner.

1702. The pageants this year exhibited were got up with much state and expense by the Vintners' Company, of which body Sir Samuel Dashwood, the mayor was a member. It being the first Lord Mayor's day in her reign, Queen Anne dined at Guildhall, previously witnessing the procession, &c. from a balcony in Cheapside. Settle appears to have exerted himself to produce a more original performance than was his usual wont, feeling, as he tells the Vintners in his opening address, that "the splendour which formerly shined forth on this solemn city festival, *now almost dropt into oblivion*, had taken its second resurrection among them." It was, however, *the last* of a long line of these annual shows composed by a city poet and publicly performed; this fact, and its own quaintness of invention, warrant us in bestowing upon it a little extra attention.

His lordship was received at Blackfriars-stairs, on his return from Westminster, "by St. Martin, a hero and champion of the church, and the patron of the Company of Vintners, represented by a person in rich armour cap-à-pie, mounted on a stately white steed, richly plum'd and caparison'd. St. Martin wears a large mantle or scarf of scarlet, who, followed by several cripples and beggars, supplicating for his charity,

attended by twenty satyrs dancing before him with tambors ; two persons in rich liveries walking by his horse-side, ten halberteers with rural musick before them, and ten old Roman lictors in silver head-pieces, with axes and fasces, march before the company to St. Paul's Church-yard,* and then makes a stand, thus to salute his lordship :

“ Cease, cease your mournful cries ; and to relieve
Your wants, take this ; 'Tis all I have to give.

*(Draws his sword and cuts off part of his scarf, which he
gives to the beggars. Then turns to the Mayor.)*

Your own St. Martin, in his armour drest
Here stops his steed, and bends his plummy crest,” &c.

The first pageant was an “ Indian galeon ; a rich bark, rowed by bacchanals wreathed with vines, and the mast adorned with vines and grapes. On the deck of the vessel, under a bower of the same ornament, sits Bacchus, properly drest, the vessel being enrich with several Bacchuses and other works in embossed silver.” The second pageant was the chariot of Ariadne, drawn by two panthers, in which she sat attended by nymphs and swains. Next is displayed “ the temple of St. Martin,” where the saint again appears in his episcopal habit, with a cripple (who

* The excessive absurdity of surrounding a Christian saint with a heterogeneous mass of attendants, composed of livery servants, Roman lictors, halberdiers, and, worse than all, twenty dancing satyrs with tambourines, seems never to have struck the mind of the last of the city laureates. It is little wonder that in his person the race became extinct.

addresses the mayor), at his feet; Charity, Liberality, Magnificence, and others standing around. The fourth pageant was styled "the vintage," and was "a large fabric, containing eight arches, supported by termini of satyrs and bacchanals, ornamented with vines and paintings, with escutcheons and other enrichments; within it is a bar, with a beautiful person keeping it, with drawers and attendants, and gents sitting round a table, at a tavern entertainment. At his lordship's approach, the mistress rings the bell, steps forth from the bar, and thus entertains his lordship:—

“THE BAR-KEEPER'S SPEECH.

Here, Drawers, speak— (*Enter Drawers*)

Where are your eyes and ears?

See there what honourable gent appears!

Augusta's great prætorian lord,—but hold,

Give me a goblet of true orient mold;

And with rich nectar crown the sparkling gold.

(*They give her a bowl and fill it with claret.*)

Fill, fill 'em round—

(*They fill the gentlemen's bowl.*)

Now the great health to lead,

First t' Europe's champion, Britain's fair crown'd head,

Long life, long glory, and all-endless bliss;

Next to the head of her metropolis.

May a long age's joys tune her high sphere:

And to her nearest royal image here,

May all true honours bless his smiling year.

Whilst this great health shall in one glass go round,

Up to the skies let your tuned voices sound,

Till back from her high heaven the echoing joys rebound.”

The fifth and last pageant is the “Arbour of Delight,”

where Bacchus sits pouring out wine from a cornucopia. Silenus is sleeping by a fountain, and is wakened by two satyrs, the following dialogue commencing :

“ *Satyr.* Silenus, wake : open your drowsy eye.

Silenus. Wake, fool ; for what ?

Satyr. To make a speech.

Silenus. Who, I ?

I make a speech ? Am I in condition

To talk like a grave sober politician ?

No, I am for meddling with no state affairs ;

Give me a healing glass to drown all cares.

Who's here ? great folks, gold chains, all smiling gay,

Nay then I'll try for once what I can say ;”

And he forthwith commences a speech lauding sobriety and order, adding :

“ We'll ne'er be drunk but this one night for joy.”

A song in praise of the Queen and the Company of Vintners concludes the pamphlet.

“ Poor Elkanah's ‘Triumphs’ were now nearly past, both in his public and his private career. For five years he seems not to have been encouraged in his civic task,* or if he produced any pageant between

* Settle had to endure many harsh reverses. From being the pet poet of the court of Charles the Second, and the successful rival, as far as their judgment was concerned, of “glorious” John Dryden himself, all of whose productions he used regularly to answer in rhyme, he was eventually doomed to neglect even by the citizens. In a poetical address to Sir Charles Duncomb, in 1700, when he was alderman, quoted by Nichols, the author,

1702 and 8, every copy appears, from their folio size, to be lost. In the latter year he was again employed, but it was for the last time." The pageantry invented for this occasion was never displayed. Prince George of Denmark, the husband of Queen Anne, died on the 28th of October, the day before its intended exhibition, and Sir Charles Duncombe entered upon his mayoralty without any display. The descriptive pam-

speaking of the want of encouragement felt by poets, declares that when so circumstanced—

"Poets as stupid are as other men ;
They dully will the Muse's chariot draw,
As, for example, brother Elkanah,
Who has long time from rules of reason swerv'd,
And underneath his glorious pageants starv'd."

He is however excused, on the plea of such inventions being commensurate with the emolument received. Pope has bestowed an unenviable immortality upon him in the *Dunciad*, where some account of his life may be found in the notes, and also in an 8vo. pamphlet, entitled "The Session of the Poets held at the foot of Parnassus Hill, July 9th, 1696," and published in that year, in which it is declared "that he writes drolls for Bartholomew fair, and love-letters for maid servants, ballads for Pye Corner and London Bridge, that he will write an epithalamium on any married person to get half-a-crown; likewise dedicate a book to half-a-dozen persons." After enduring much poverty, and in his old age roaring as a dragon in a droll at Bartholomew fair for a living,—much to the discredit of the city, who should not thus have neglected an old servant,—he ultimately obtained admission into the Charter-house, where he lived comfortably, till his death in 1724.

* Nichols, in *Gentleman's Magazine*, for 1825.

phlet was published in readiness before the day, as usual, and from this *the last* of these rarities, we find only three pageants enumerated. The first a Temple of Apollo, where sat the god with three attendants and the four quarters of the globe; it was to have been drawn by six horses, on which sat negros holding banners, the wheels being hidden by paintings hung round the chariot. The second pageant was the Goldsmiths' laboratory (the mayor being of that company) with St. Dunstan in the midst in full pontificals; the whole was "circled in with rails of red marble" and drawn by six horses, led by pages, and carrying as many Americans bearing banners: the devil is not seen or alluded to in this instance. The third and last pageant was the chariot of Justice, where she sat with Power, and Obedience at her feet. The chariot to be drawn by six white horses, on whom ride "six antient Roman heroes," pages holding their bridles.*

This last attempt at resuscitating the glories of the ancient mayors, being so unfortunately frustrated, and the taste for such displays not counter-balancing that

* The title-page of the pamphlet declares it to contain "the description and also the sculptures of the pageants." The copy in the Bodleian library has three copper-plate engravings, which do not seem to belong to the book, but to have been used at second-hand by the publisher. One is a figure of St. Dunstan; another, goldsmiths at work; the third, Apollo and the Muses; but they seem to have no express reference to the printed descriptions, or to have been delineated from the pageants intended to be shown. The copy in the Guildhall library has no engravings.

for economy, no effort was made at a revival of the annual pageantry, and the display seems to have sunk to the level at which it has remained for more than a century; the barges by water, and the land procession, with a few men in armour, or a single impersonation or two, being all that was exhibited.

The last lord mayor who rode on horseback at his mayoralty, Hone informs us, was Sir Gilbert Heathcoat, in 1711. Since this time his lordship has always rode from Guildhall in a gilt and carved coach of the fashion of this period, and much resembling the one used by royalty on state occasions. Here he sits with his chaplains, the sword and mace bearers occupying the centre of the carriage; the one carrying the pearl sword presented to the corporation by Queen Elizabeth, upon opening the Royal Exchange; the other supporting the great gold mace given by King Charles the First.

The celebrated orator Henley, shortly before Lord Mayor's day, 1730, undertook to make the town merry at the expense of the citizens, and printed the following advertisement in the newspapers, on the 21st October of that year;—

“ AT THE ORATORY,

The corner of Lincoln's Inn Fields, near Clare Market, this day, being Wednesday, at six o'clock in the evening, will be a new riding upon an old cavalcade, entituled

The CITY in its GLORY: or,
MY LORD MAYOR'S SHEW:

Explaining to all capacities that wonderful procession, so much envy'd in foreign parts, and nois'd at Paris, on my Lord Mayor's day; the fine appearance and splendour of the companies of trade; bear and chain; the trumpets, drums, and cries, intermixed; the qualifications of my L—'s horse, the whole art and history of the city ladies, and beaux at gape-stare in the balconies; the airs, dress, and motions; the two giants walking out to keep holiday; like snails o'er a cabbage, says an old author, they all crept along, admir'd by their wives, and huzza'd by the throng."*

In June 1759, Henley's manuscripts, consisting chiefly of his discourses and orations, and amounting in number to nearly three thousand, were sold by public auction at Essex House, by Samuel Paterson, who published a curious and accurate catalogue of them.† Among the papers thus brought to the hammer, the oration on Lord Mayor's day occurred, and it was shortly afterwards published in an octavo pamphlet. As I have not met with any allusion to this fact by any of the writers who have quoted the advertisement, and specimens of Henley's oratory, so celebrated in its own day, are not easily to be met with, I need scarcely

* Henly obtained this quotation from a satirical poem in ridicule of the yearly civic ceremonies, entitled "O Raree Show! O Pretty Show! or, the City Feast." It is printed in the collection of "Poems on Affairs of State," 1704, vol. iii, p. 338.

† Six volumes of the Orator's papers, in small 4to. are deposited in the Library at Guildhall, bearing date from 1730 to 1755. They are rough draughts of his oratory discourses.

apologize for quoting as much as may be interesting in connection with the subject of this volume.*

He commences by a notice of the fame of Lord Mayor's day, and declares that "as all mortals, so all cities and towns have their darling joys and triumphs, like cordial drops to make the cup of life go down ;" and after enumerating the customs of many, says, "foreign parts envy this shew, that is, they are so ingenious as to fret because they have not the trouble of it." He then gives burlesque descriptions of the arms of the companies, and after much coarse wit, his description of the day's display occurs as follows:—

"The whims and assaults of the people, are a grace to the formality of the show ; and teach my Lord Mayor, by singing their importunate acclamations, or rather braying their ditties on each side of him, the beginning and end of civil government. The stones, walls, and windows seem to be transformed into heads and faces, piled in rows, above one another, like a tall hedge of winter apples, the people about Hobbes' print,† or the skulls at St. Faith's.‡

* The full title is "Lord Mayor's Shew ; or, the City in its Glory. Now first published from an original manuscript of the late ingenious and facetious John Henley, M.A. *Surely every man walketh in a vain Shew*, Psalm xxxix. 6. Printed for S. Hooper, at Cæsar's head, near the New Church in the Strand. price Sixpence."

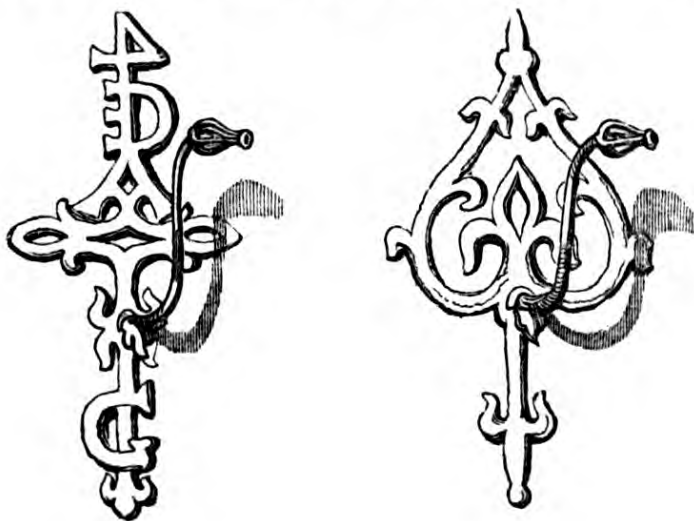
† An allusion to the curious frontispiece of Hobbes' *Leviathan*, in which the enormous figure of royalty is entirely made up of a mass of people of all ranks and conditions.

‡ The name given to the crypt or vault beneath St. Paul's

“The Turkey work is transplanted from the table to the street,* where, after some accidental throws from

Cathedral, which, before the fire, was the parish church of St. Faith's, and being used as a burial place, and in some parts as a charnel house, gave point to Henley's comparison.

* Tapestry, and other ornamental cloths, were hung from the windows of houses on great occasions from a very early period. In the print published by the Society of Antiquaries from the painting representing the coronation procession of Edward the Sixth through the city, the windows of the houses may be seen thus decorated. Iron work of an ornamental kind was sometimes affixed to houses, from which the hangings were suspended. Examples of such iron-work may be occasionally seen on the Continent, but the only instances with which I am acquainted in this country, are affixed to the front of an old public house on the quay at Yarmouth, known as “the Ballast Keel.” It is but two stories high, and has three such ornaments on its first story. The two at the outer sides of the windows are precisely similar. The one between the two windows is ingeniously formed into a merchant's mark, that no doubt used by the proprietor of the house when these irons were affixed. I have here engraved these very curious relics from a drawing I made while at Yarmouth, in January last.



the polite mobile beneath, it bids fair to have the travelling complexion of a pack-horse's cover cloth, or a Rumford tilt-wagon; the gentlemen making a handsome retreat behind the women, as safer ramparts against the ammunition of the foe.

“The press is so great, that few can say they are free of the city: what Caleb* calls the spirit of liberty, is bore down by the spirit of faction. Virgil, or Mr. Addison, would have nobly described in an heroic ballad, the oranges and apples liberally flung, and called him happy that is

‘Unhurt amidst the war of elements,
The wreck of matter, and the crush of worlds.’

“Pageants of a man upon a lion, without boots or spurs, which is a city striving to jockey a court; one in a blew gown, with a scythe, for Time, to shew they only use him *for the crop*; two more in the shape of women, and another with three at work to do nothing, were the emblems of London, with images about them dedicated to Reformation; and the million canaille draggling after, like an army of rats bewitched, and following the pyed piper.†

* “Caleb Danvers, Esq. the fictitious name of the writer of ‘the Craftsman,’ who was then showing how the spirit of faction, and the spirit of liberty had exerted themselves at different times, and on different occasions.”

† An allusion to the German legend of the piper of Hamelen, who freed the city of its overwhelming myriads of rats, by charming them with his music until they all followed him into the

“The qualifications of my lord's horse must be, to have so much of a hunter, as to understand a full cry ; he must be made familiar, so as to bear either to be stroked or curried, or a slap on the shoulder, never fling him out of the saddle, nor start, or run away with him on the other side of Temple-bar ; he must learn to drink ale, be well fed, be wild in the countenance, and be always busy with his mouth, and champ-ing the bit.

“On that day, the two giants have the priviledge, if they think it proper, to walk out and keep holiday ; one on each side of the great horse would aggrandize the solemnity, shew consisting often in bulk. It is strictly a tiresome pilgrimage to a joyful dinner, on a long shovel-board table in the Mayoralty Hall, where they first demolish the castles and boats, into which the napkins are folded ; then with sleeves to their elbows, for brevity, after the beadle's proclamation, dishes and furs all in a row, the music strikes up a Borée like a whistle to dancing cubs, in a Polish forest ; pig is goose, goose is capon, and capon half annihilated, and the rest pocketed ; a rattle scull at each table sings the Wise-acre's March, and four and twenty fiddlers, since malt and metre begin with a letter, till the Spirit of hops, enlivened by sack and claret, falls about their heels, and away to the ball.”

The newspaper accounts of this period are in gene-

Rhine, and were drowned ; which experiment he afterwards performed on their children, when they refused to reward him for his feat.

ral as meagre as the procession itself was. One may be given as a specimen, particularly as the concluding words are curious. It is from "Mist's Weekly Journal, or Saturday's Post," of Nov. 4, 1721, where, speaking of the previous Monday's occurrences, the writer says, "The same day Sir William Stewart, the new Lord Mayor, went to Westminster, with the usual pomp and solemnity, to be sworn into the office at the court of Exchequer, being afterwards accompanied back by several great officers of state, judges, aldermen, sheriffs, and other persons of distinction, attended by continual acclamations of the people, who seem'd to be more than usually transported upon the occasion, to Drapers' Hall, in Throgmorton Street, where a sumptuous entertainment was prepared for them. His lordship designs to keep his mayoralty at Goldsmiths' Hall."*

In 1740, when Sir Humphry Parsons, of the Fishmongers' Company, was mayor, Walworth and Wat Tyler appeared, as in 1700. His Lordship's coach was on this occasion "drawn by six horses, adorned with grand harnesses, ribbons, &c., a sight never seen before

* The newspapers of 1721, a year of great scarcity, mention the revival of an old custom upon the eve of great festivals, which was the visit of the Lord Mayor in person to the various markets, to solicit contributions of provisions for the poor. It is said his lordship was very successful at this period.

In Hoare's Journal, 1740-1, we are told that on the 28th of March, being Easter eve, the sheriffs, attended by the Lord Mayor, "went through the streets to collect charity for the prisoners in the city prisons, according to annual custom."

on this occasion.”* The mayor for the year following, Sir Robert Godschall, determining to observe the same equipage on every public occasion, it “caused a more than ordinary concourse of people in the streets.” Previous to this time the carriage was drawn by four horses only. It may be seen in the concluding plate of Hogarth’s *Industry and Idleness*.

It was usual with the members of the royal family to witness the civic procession on Lord Mayor’s day either from the leads of Whitehall, as it passed on the Thames, or from balconies in the city, as it returned on land. The “*Daily Gazetteer*” of Oct. 30, 1741, informs us that “their Royal Highnesses the Princesses Amelia, Caroline, and Louisa, were at the Countess of Portland’s, in Privy-gardens, to have the fine sight of the Lord Mayor and the several companies in their barges on the water.”† Hogarth’s concluding plate of

* Nichols’ Pageants, from the diary of Richard Hoare, Esq., one of the sheriffs.

† The year 1741 is remarkable in the city annals, from there having been three Lord Mayors during its progress. The first, Humphry Parsons, Esq., elected in October 1740, died March 21st 1741, and the second, Daniel Lambert, Esq., was elected as his successor on the 23rd of the same month; the third being Sir John Salter, who was chosen at the usual time. Richard Hoare, Esq., who was sheriff during the year, in his journal, under Wednesday, March 25th, says:—“This day the new Lord Mayor went in grand state and procession by land, to the Tower-gate, on Tower-hill, to be there presented to, and sworn in before the constable of the Tower, according to the charter, and ancient custom and usage, when a Lord Mayor happened, as in this case, to be chosen out of term time, and consequently

the "Industry and Idleness" series, represents the Prince and Princess of Wales, seated in a canopied balcony, hung with tapestry, and viewing the civic procession. It is altogether an interesting picture of the city on this occasion ; the rows of seats for spectators, the elevated scaffolds for the city companies ; that of the Mercers with its banner, being seen in the foreground ; the crowded state of the streets, guarded by the redoubtable city militia so humorously satirized ; the coach with its mob of footmen, the men in armour, the banners and trumpeters, are all given with a truthfulness that carries us at once back to the early part of the last century. The myriads of spectators at every window, balcony, and housestop, shew the interest felt by the citizens in the honour of their chief ; and Dr. Trusler, in his description of this plate, says, that "formerly it was usual in a London lease to insert a clause, giving a right to the landlord and his friends, to stand in the balcony during the time of the shows or pastimes upon the day called the Lord Mayor's day."

In 1727, the first year of the reign of King George the Second, in accordance with the usual custom of

cannot be presented to the Barons of the Exchequer, sitting at Westminster. Just at the entrance of the Tower-gate, a large booth was built up, with seats and benches at the upper end, in the middle of which the Right Honourable Lord Cornwallis, Constable of the Tower, was seated, attended by the officers and servants belonging to him ; to whom the Lord Mayor was conducted and presented, and sworn in the same manner as before the Barons of the Exchequer."

inviting the sovereign, on the first Lord Mayor's day of his reign, to the banquet at Guildhall, we are told that "the king, queen, and royal family having received an humble invitation from the city to dine at Guildhall, their Majesties, the Princess Royal, and Her Royal Highness the Princess Carolina, came into Cheapside about three in the afternoon, attended by the great officers of the court, and a numerous train of the nobility and gentry in their coaches, the streets being lin'd from Temple Bar by the militia of London, and the balconies adorn'd with tapestry. Their Majesties and the princesses saw the Lord Mayor's procession from a balcony near Bow Church. Then their Majesties and the princesses being conducted by the sheriffs to Guildhall, the Lord Mayor met them at the entrance."

In 1752 the alteration of the style took place, and Lord Mayor's day in future was held on the 9th of November.*

In 1761, when Sir Samuel Fludyer was mayor, King George the Third and his queen honoured the city with their company on the ninth of November. Their coronation took place on the 22nd of September previous; and the citizens were anxious to mark the visit by a conspicuous reception. A revival of the

* This necessary alteration was made the subject of reproach to the government, and was used unfavorably for party purposes; an amusing instance of this feeling occurs in the first plate of Hogarth's Election series, where a fellow carries a banner inscribed, "Give us our eleven days!"

ancient pageants was recommended, and partly carried out, and the pageant for 1688 reprinted as a guide to the ceremonies.

Their majesties, on this occasion, entered the city in their state coach, and were addressed at the east end of St. Paul's Church, by the senior scholar of the Grammar School in Christ's Hospital. From thence they went to the house of Mr. Barclay, opposite to Bow Church, which, on this occasion, was decorated in a very sumptuous manner; the rooms, balcony, &c., being hung with crimson damask, and from this house they saw the procession of the Lord Mayor.

The show on the water was very brilliant. The Lord Mayor landed at the Temple stairs, where he was met by his state coach, drawn by six beautiful iron-grey horses, richly caparisoned, and adorned with ribbons, and all the companies made a very grand appearance. The Armourers, and Braziers, the Skinners, and the Fishmongers, particularly distinguished themselves on this occasion. The former were marked by an archer riding erect in his car, having his bow in his left hand, and his quiver and arrows hanging behind his left shoulder, and a man in complete armour; the Skinners were distinguished by seven of their company being drest in fur, having their skins painted in the form of Indian princes. The ancient pageantry was for the last time revived. These were at the expense of the Fishmongers, and consisted of a statue of St. Peter* finely gilt, a dolphin, two mermaids, and two sea-horses, which had a very pleasing effect.

* The patron saint of the company.

The most important feature of the modern show, is the splendidly carved and gilt coach, in which the Lord Mayor rides ; and the paintings that decorate it may be considered as the relics of the ancient pageants, that gave us the living representatives of the virtues and attributes of the chief magistrate here delineated. Cipriani was the artist who executed this series of paintings, in 1757, and they exhibit upon the panel of the right door, Fame presenting the mayor to the Genius of the City; on the left door the same Genius, attended by Britannia, who points with her spear to a shield inscribed "Henry Fitz-Alwin 1109;" on each side of the doors are painted Truth, with her mirror, Temperance holding a bridle, Justice and Fortitude. The front panel exhibits Faith and Hope pointing to St. Paul's; the back panel, Charity, two female figures, typical of Plenty and Riches, casting money and fruits in her lap; a wrecked sailor and sinking ship in the background.*

The carved work of the coach is elaborate and beautiful, consisting of cupids supporting the city arms, &c. The roof was formerly ornamented in the centre with carved work, representing four boys supporting baskets of fruit, &c. These were damaged by coming into collision with an archway leading into Blackwell Hall, about twenty years ago; some of the figures were

* The royal state coach, in many respects similar, was built in 1762, from the designs and under the superintendence of Sir William Chambers. The paintings on the panels were also by Cipriani, and exhibit a series of emblematic allegories of the British empire.

knocked off, and the group was entirely removed in consequence.

This splendid coach was paid for by a subscription of sixty pounds from each of the junior aldermen, or such as had not passed the civic chair; its total cost being £1065. 3s. Subsequently each alderman, when sworn into office, contributed that sum to keep it in repair, for which purpose also each lord mayor gave one hundred pounds, which was allowed to him in case the cost of the repairs during his mayoralty rendered it requisite. This arrangement was not however complied with for many years; after which the whole expense fell upon the lord mayor, and in one year it exceeded three hundred pounds. This outlay being considered an unjust tax upon the mayor for the time being, the amount over one hundred pounds was repaid to him, and the coach became the property of the corporation, the expenses ever since being paid by the committee for general purposes. Even so early as twenty years after its construction, it was found necessary to repair the coach at an expense of £335; and the average expense of the repairs during seven years of the present century is £115.

Hone justly observes "all that remains of the Lord Mayor's show, to remind the curiously informed of its ancient character, is in the first part of the procession. These are the poor men of the company to which the lord mayor belongs, habited in long gowns and close caps of the company's colour, bearing shields on their arms, but without javelins. So many of these lead

the show, as there are years in the lord mayor's age." The great feature of modern shows however is the men in armour. When Alderman Heygate was mayor, in 1822, three of these knights, with their attendant squires and armour bearers, were exhibited. "The suit of brass armour worn by the first knight is the property of Mr. Marriott (ironmonger of Fleet Street, the arrangement of that part of the procession connected with the armour being under his direction). The suit of steel armour worn by the second knight, is Henry the Fifth's from the Tower.* The suit of brass armour worn by the third knight is Mr. Elliston's,† all the half armour and banners, are the property of Mr. Marriott, and the former were taken from the French at the battle of Waterloo."‡ An ancient herald attended bareheaded, on horseback, habited in a superb tabard, with the arms of England embroidered on it.

In 1824, when Alderman Garratt was mayor, the same armour was again exhibited. In 1825 Alderman Venables had five knights; one in copper, one in brass scale armour, and a third in brass chain mail, all of modern fabrication, by Mr. Marriott; a suit of

* The armour shown as Henry the Fifth's in the Tower, cannot with certainty be ascribed to that monarch, or any other of the suits appropriated to our kings before the time of Henry the Eighth.

† The actor; the suit being borrowed from his theatre.

‡ This information is obtained from the official programme of the day's show.

brass and steel armour equipped the other two knights, which was obtained from a private collection. In 1837 Alderman Lucas exhibited three knights, one in "the armour of Henry V," one in brass scale armour, and the third in polished steel. But the far more attractive novelty was something like a revival of the ancient pageants, in two colossal figures representing the well known statues of Gog and Magog* of Guildhall. They were constructed of wicker-work; each walked along by means of a man withinside, who ever and anon turned their faces; and as the figures were fourteen feet high, their features were on a level with the first floor windows. They were extremely well contrived, and appeared to call forth more admiration than fell to the share of the other personages of the procession.

In 1829 Aldermen Crowder exhibited three knights, and two heralds, with esquires and standard-bearers. In 1832 Sir Peter Laurie had the three knights only. In 1836 Alderman Kelly exhibited the same number. In 1838 Alderman Wilson displayed four knights, each bearing a battle-axe, and attended by a herald, a mounted band of music, and an extra number of horse soldiers. The Lady Mayoress had a guard of honour to attend her from her residence in the country, until she reached Guildhall; her carriage was drawn by four beautiful greys, and she was preceded by the city officers riding in full dress, accompanied by the

* The modern names of these giants appear to have been derived by a conversion of the ancient name of one into those of both. (See p. 30-77.)

Scotch greys. In 1840 the display of armed knights was similar; and in 1841, when Alderman Pirie was mayor, that very ancient feature of a Lord Mayor's pageant, a ship fully rigged and manned, sailed up Cheapside. It was a model of a large size, the masts filled with boys from the Naval Schools, and it moved upon wheels as the procession progressed to Guildhall. The official programme of this day's show, when the last exhibition of pageantry that could be considered as a reminiscence of the ancient splendours of the day, took place, has been printed in the Appendix (No. 4) as affording a fair idea of the arrangements in a modern Lord Mayor's show.

A few words on the office of Lord Mayor of London, its duties, responsibilities, &c., may properly conclude this portion of the volume. They are inserted here the more particularly as it is a subject with which the public in general are little acquainted; and the amount of information to be obtained from any of our printed books on London, however extensive their character, is very slight; added to which is the fact of the information now given having been obtained from the very highest, and most accurate quarter; and giving the clearest details of the duties of the office during the twelvemonth in which it is enjoyed.

None can serve the office of Lord Mayor except he be an Alderman of London, who must previously have served the office of Sheriff, though it is not necessary that a sheriff should be an alderman. The sheriffs are elected by the livery of London, the only requisite for

the office being that he is a freeman and livery-man of the city, and that he possesses property sufficient to serve the office of sheriff creditably, in all its ancient splendour and hospitality; to do which generally involves an expenditure of about three thousand pounds. There are fees averaging from five to six hundred pounds belonging to the office, but these are given to the under sheriffs by all respectable and honourable men; as it is considered very disreputable for the sheriff to take any of them.

The Lord Mayor has the privilege, on any day between the 14th of April and the 14th of June, of nominating any one or more persons (not exceeding nine in the whole), to be submitted to the livery on Midsummer-day, for them to elect the two sheriffs for the year ensuing. This is generally done at a public dinner, when the Lord Mayor proposes the healths of such persons as he intends to nominate for sheriffs. It is generally done as a compliment, and considered as an honour, but in those cases where the parties have an objection to serve, it sometimes gives offence, as upon the Lord Mayor declaring in the Court of Aldermen the names of those he proposes, the mace bearer immediately waits upon them, and gives them formal notice; when, if they do not intend to serve, they are excused, upon paying, at the next Court of Aldermen, a sum of four hundred guineas; but if they allow their names to remain on the list until elected by the livery, the fine is one thousand pounds.

The Lord Mayor is elected by the livery of London

in Common Hall, assembled (at Guildhall) on Michaelmas day, the 29th of September; previous to which election the Lord Mayor and corporation attend church in state; and on their return, the names of all the aldermen who have not served the office of Lord Mayor, are submitted in rotation by the recorder, and the shew of hands taken upon each; when the sheriffs declare which two names have the largest show of hands, and these two are returned to the Court of Aldermen, who elect one to be the Lord Mayor for the year ensuing.* The one selected is generally the alderman next in rotation, unless he has not paid twenty shillings in the pound, or there is any blot in his private character, for it does not follow that an alderman having served the office of sheriff must necessarily become Lord Mayor; the selection rests first with the livery, and afterwards with the Court of Aldermen; and in case of bankruptcy, or compounding with his creditors, an alderman is passed over, and even a junior put in his place until he has paid twenty shillings in the pound to all his creditors.†

* The office is compulsory to an alderman, but he is excused upon the payment of a fine of one thousand pounds; but should he continue to hold his gown, he is liable to be chosen year by year, as long as he continues in the court of aldermen, and subject to a like fine every time he is chosen. Instances in which excuses have been received and the fines remitted, on the plea of ill-health, or parliamentary duties, &c. may be seen in Brayley's *Londiniana*, vol. ii. p. 5-7.

† So jealous have the citizens of London ever been of the rights, privileges, and power with which their chief magis-

The selection being made from the nominees, the Lord Mayor and aldermen return to the livery, and the Recorder declares upon whom the choice of the aldermen has fallen, when he is publicly called forth, the chain put round his neck, and he returns thanks to the livery for the honour they have conferred upon him. He is now styled the Right Honourable the Lord Mayor elect, and takes rank next to the Lord Mayor, who takes him home in the state carriage to the Mansion House to dine with the aldermen. This being his first ride in the state coach, a fee of a guinea is presented to the coachman, and half a guinea to the postilion; the city trumpeters who attend, also receive a gratuity. The attention of the Lord Mayor elect is now entirely directed to the establishment of his household, and he is beset by applications of all sorts, and tradesmen of every grade and kind, until he has filled up all his appointments, which must be done by the 8th of November, when he is publicly installed in his office in the Guildhall.

trate is invested, affecting as they do the liberty of the subject, that they have carefully restricted this office to the man of their choice, so that no one can occupy the civic chair until he has been three times subjected to popular election. He is first chosen by the ratepayers and occupiers of property in one of the wards of the city (of which there are twenty-six) as the alderman of that ward: he is next chosen by the suffrage of his fellow citizens, being liverymen of the city at large, for the important office of high sheriff of London and Middlesex. He then becomes eligible for the dignity of mayor, for which he is chosen by the livery at large, subject to the approbation of the crown.

The election of mayor is subject to the approbation of the crown, which is communicated by the Lord Chancellor to the Lord Mayor elect, at an audience in the presence of the recorder, who presents him to the Lord Chancellor for the purpose of receiving her Majesty's pleasure and approbation of the man of the city's choice. This ceremony is generally gone through on the first day of Michaelmas term, previous to receiving the judges. The Lord Mayor elect is attended to the chancellor's private residence by the aldermen, sheriffs, under-sheriffs, the sword-bearers, and all the city officers. In the evening he gives his first state dinner, in robes, and full dressed.

On the 8th of November, the Lord Mayor elect is sworn into office publicly in Guildhall, having previously breakfasted with the Lord Mayor at the Mansion House; they are attended at this ceremony, as well as at the breakfast, by the members and officers of the Court of the Livery Company to which they respectively belong, in their gowns. After the swearing in Guildhall, when the mayor publicly takes the oaths, accepts the sword, the mace, the scepter, and the city purse; he proceeds with the late mayor to the Mansion House, and they conjointly give what is called the "farewell dinner;" the Lord Mayor elect proceeding to his own private residence in the evening, a few days being allowed for the removal of the late Lord Mayor.

The next day being what is popularly known as "Lord Mayor's day," and which is observed as a close holiday in the city, the shops being closed, as are also

the streets in all the principal thoroughfares, except for the carriages engaged in the procession ; he goes to Westminster Hall by water, in the state barge, attended by the state barges of the city companies, and is again sworn in, in the Court of Exchequer, to uphold and support the crown, and make a due return of all fines and fees passing through his office during the year. He returns in the same state to Guildhall about five o'clock in the afternoon* (having left the Mansion House at ten in the morning), where in conjunction with the sheriffs, he gives a most splendid banquet to the royal family, the judges, ministers of state, ambassadors, the corporation, and such distinguished foreigners as may be visiting in the country. At this banquet the king and queen attend the first year after their coronation ; it is given at the expense of the city, and it generally costs from eight to ten thousand pounds ; but when the city entertained the Prince of Wales, afterwards George the

* Alderman Wood, on the first day of his second mayoralty, in 1816, deviated from the usual procession by water, from Westminster Hall to London, and returned, attended by the corporation in their carriages, through Parliament Street, by the way of Charing Cross, along the Strand, Fleet Street, up Ludgate Hill, and through St. Paul's Churchyard to Guildhall: on which occasion Lord Sidmouth, as High Steward of the city and liberties of Westminster, officially protested against the Lord Mayor's deviation, "in order that the same course may not be drawn into precedent, and adopted on any future occasion." It is usual to embark and disembark at Blackfriars Bridge; sometimes it is done at the Tower.

Fourth, and the allied Sovereigns, in 1814, it cost twenty thousand pounds ; on all other Lord Mayor's days the expense is borne by the lord mayor and the sheriffs, the former paying half, and the latter one fourth each ; the mayor's half generally averaging from twelve to fourteen hundred pounds.

The next morning the new Lord Mayor enters upon the duties of his office. From ten to twelve he is engaged in giving audience to various applications ; at twelve he enters the justice room, where he is often detained until four in the afternoon, and this is his daily employment.

His lordship holds his first Court of Aldermen previous to any other court, to which he goes in full state ; the same week he holds his first court of Common Council : also in state. He attends the first sessions of the Central Criminal Court at Justice Hall in the Old Bailey : being the Chief Commissioner, he takes precedence of all the judges, and sits in a chair in the centre of the bench, the sword-bearer placing the sword of justice behind it ; this seat is never occupied in the absence of the Lord Mayor except by an alderman who has passed the chair. The court is opened at ten o'clock on Monday, the judges come on Wednesday ; the Lord Mayor takes the chair for an hour, and then retires till five o'clock, when he entertains the judges at dinner in the court house, which is expected to be done every day during the sitting of the court, which takes place every month, and lasts about eight days ;

the Lord Mayor and the Sheriffs dividing the expenses of the table between them.

Plough Monday* is the next grand day, when the Lord Mayor receives the inquest of every ward in the city, who make a presentment of the election of all ward officers in the city, who are elected on St. Thomas's day, Dec. 21st; and also of any nuisances or grievances of which the citizens may have to complain, which are referred to the Court of Aldermen, who sit in judgment upon these matters on the next court day.

In former times, on the first Sunday in Epiphany, the Lord Mayor, Aldermen, and Corporation, went in state to the church of St. Lawrence, Guildhall, and there received the sacrament, but this custom has of late years been omitted.

If any public fast is ordered by the king, the Lord Mayor and corporation attend St. Paul's cathedral in their black robes, and if a thanksgiving they appear in scarlet. If an address is to be presented to the throne, the whole corporation go in state, the Lord Mayor wearing his gold gown.†

On Easter Monday and Tuesday, the Lord Mayor attends Christ Church (of which he is a governor), on

* The first Monday after Twelfth Day; and the first day on which the husbandman resumed his plough after the festivities of Christmas, "when England was merry England."

† Of these gowns only five are allowed by Act of Parliament to public officers, as a costly badge of distinction. The Lord Chancellor, the Vice Chancellor, and the Master of the Rolls, are among the privileged persons.

which occasion the whole of the blue coat boys, nurses, and beadles, master, clerk, and other officers, walk in procession. The president, freemen, and other officers of the Royal Hospital attend the church to hear the sermon, and a statement of the income and expenditure of each of the hospitals over which the mayor has jurisdiction is read from the pulpit. A public dinner is given at Christ's Hospital in the evening, and a similar one at St. Bartholemew's on the Tuesday. On the Monday evening, the Lord Mayor gives the grandest dinner of the year in the Egyptian Hall at the Mansion House, to four hundred persons, at which some of the royal family attend; a ball taking place in the evening.* The next day, before going to church, the Lord Mayor gives a purse of fifty guineas, in sixpences, shillings, and half-crowns, to the boys of Christ's Hospital, who pass before him through the Mansion House, each receiving a piece of silver (fresh from the mint), two plum buns, and a glass of wine.

On the first Sunday in Term, the Lord Mayor and corporation receive the judges at St. Paul's, and hear a sermon from the Lord Mayor's chaplain, after which his lordship entertains the party at dinner, either on

* "The original institution of these entertainments was occasioned by the Lord Mayor and two sheriffs being accustomed to separately ask such of their friends who were aldermen or governors of the hospitals, whom they saw at church, to dine with them at their own houses." (Hoare's Journal.) They are now the most important and expensive of the city feasts.

that day or any other, according to his own feeling of the propriety of Sunday dinners.

In the month of May, when the festival of the sons of the clergy is generally held in St. Paul's, the Lord Mayor attends, after which the party dine at Merchant Tailors' Hall: some of the royal family generally attend; always the archbishop and a great body of the clergy. In the same month, the Lord Mayor attends St. Paul's in state, to hear a sermon preached before the Society for the Propagation of the Gospel, at which all the bishops and the archbishop attend, with others of the clergy, after which the mayor gives them a grand dinner, and on another day in the same month the archbishop of Canterbury gives a similar state dinner to the Lord Mayor, aldermen, sheriffs, and the bishops, at Lambeth Palace. In June, the Lord Mayor attends the anniversary of the charity schools in St. Paul's, in state, and in the evening presides at the public dinner.

On Midsummer day, the Lord Mayor holds a common hall for the election of sheriffs for the year ensuing; and on the third of September, the Lord Mayor, aldermen, and sheriffs, go in state to proclaim Bartholomew fair. They call at the gaol of Newgate in their way, and the governor brings out a cup of wine, from which the Lord Mayor drinks. The fair lasts four days.

On St. Matthias's day, (21st of September), the lord mayor attends Christ's Hospital, to hear a sermon, when a Latin oration is made by the two senior scholars, who afterwards carry round a glove, and collect money enough to pay their first year's expenses.

at college. Then the beadles of the various hospitals of which the mayor is governor, deliver up their staves of office, which are returned if no fault is to be attributed to them; and this is done to denote the mayor's right to remove them at his will or upon just cause assigned, although elected by their respective governors.

On the 28th of September the Lord Mayor swears in the sheriffs at Guildhall, a public breakfast having been first given by them at the hall of the company to which the senior sheriff belongs. On the 30th of September the Lord Mayor proceeds with the sheriffs to Westminster in state, by water; and the sheriffs are again sworn into office before the Barons of the Exchequer. The senior alderman below the chair, (the next in rotation for lord mayor), cuts some sticks, delivers six horse-shoes, and counts sixty-one hob-nails, as suit and service for some lands held by the city under the crown.* The baron is then invited to the banquet given by the sheriffs on their return to the city, at which the Mayor presides.

The patronage of the Lord Mayor consists in the appointment of a chaplain, who receives a full set of canonicals, lives and boards in the Mansion House, has

* The sticks are cut to denote the tenure by which the manor in Shropshire possessed by the city is held; that of supplying the lord of the manor with fuel. The horse-shoes and hob-nails denote the right to the ownership of a forge that formerly belonged to the city, in the parish of St. Clement, in the high road between the city and Westminster.

a suite of rooms, and a servant at command, rides in the state carriage, and attends the Lord Mayor whenever required. He is presented to the king at the first levée, and receives a purse of fifty guineas from the Court of Aldermen, and a like sum from the Court of Common Council, for the sermons he preaches before the Corporation and the judges at St. Paul's the first Sundays in term. The next appointment the Lord Mayor has at his disposal is the clerk of the Cocket Office, whom he pays out of his own purse. If a harbour-master, of whom there are four, dies during the year, the Lord Mayor appoints his successor; the salary is four hundred a year, and is paid by the Chamberlain; he also appoints the water-bailiff's assistants if any vacancy occurs.

He presents a boy to Christ's Hospital, in addition to the one he is entitled to present as an alderman; and he has a presentation of an annuity of £21. 10s. 5d. under will, to thirteen pensioners, provided a vacancy occurs during his year of office. Four pounds is given to a poor soldier, and the same sum to a poor sailor.

The powers of the Lord Mayor over the city, although abridged like the sovereign power over the state, are still much more extensive than is generally supposed. The rights and privileges of the chief magistrate of the city and its corporation are nearly allied to those of the constitution of the state. The Lord Mayor has the badges of royalty attached to his office, the sceptre, the swords of justice and mercy, and

the mace. The gold chain, one of the most ancient honorary distinctions, and which may be traced from the eastern manner of conferring dignity, is worn by him among other honorary badges, and having passed through the office of Lord Mayor, the alderman continues to wear it during his life. He controls the city purse, the Chamberlain delivering it into his hands, together with the sceptre, on the day he is sworn into office. He has the right of precedence in the city before all the royal family, which right was disputed by the Prince of Wales, in St. Paul's Cathedral, during the mayoralty of Sir James Shaw, but maintained by him, and approved and confirmed by the king (George III.) The gates of the city are in his custody, and it is usual to close the only one now remaining, Temple Bar, on the approach of the sovereign when on a visit to the city; who knocks, and formally requests admission, the mayor attending in person to grant it, and receive the visit of royalty; and upon proclaiming war or peace, he also proceeds in state to Temple Bar, to admit the heralds. Soldiers cannot march through the city in any large numbers without the mayor's permission, first obtained by the Commander-in-chief.

The lieutenancy of the city of London is in commission: the Lord Mayor being the chief commissioner, issues a new commission whenever he pleases, by application to the Lord Chancellor, through the Secretary of State. He names in the commission all the aldermen and deputies of the city of London, the Directors of the Bank, East India House, and

South Sea House, the members of Parliament for the city, and such of his immediate friends and relations as he pleases. The commission being under the great seal, gives all the parties named therein the right to be styled esquires, and the name once in the commission, remains, unless removed for any valid reason.

The Lord Mayor enjoys the right of private audience with the Crown, and when an audience is wished for, it is usual to make the request through the Remembrancer, but not necessary. When Alderman Wilson was lord mayor, he used to apply by letter to the Lord Chamberlain. In attending levées or drawing rooms, the Lord Mayor has the privilege of the entrée, and in consideration of the important duties he has to perform in the city, and to save his time, he is allowed to drive direct into the Ambassador's Court, at St. James's, without going round by Constitution Hill. He is summoned as a Privy Councillor on the death of the king, and the Tower pass-word is sent to him regularly signed by the sovereign.

He has the uncontrolled conservancy of the river Thames, and the waters of the Medway, from London Bridge to Rochester, down the river, and from London Bridge to Oxford, up the river. He holds courts of Conservancy whenever he sees it necessary, and summons juries in Kent, from London and Middlesex, who are compelled to go on the river in boats to view and make presentments. In the mayoralty of Alderman Wilson, these courts were held in the state barge, on the water at the spot with which the inquiry was

connected, for the convenience of the witnesses attending from the villages near. It is usual for him to visit Oxford once in fourteen, and Rochester once in seven years.*

The Lord Mayor may be said to have a veto upon the proceedings of the Courts both of Aldermen and Common Council, as well as upon the Court of Livery in Common Hall assembled; neither of these courts being able to meet, unless convened by him; and he can at any time dissolve the Court by removing the sword and mace from the table, and declaring the

* Alderman Wilson, in 1839, was the last Lord Mayor who visited the western boundary, and he, at the request of the Court of Aldermen, made Windsor the principal seat of the festivities, going no farther than Cliefden, and visiting Magna Charta island on his return. Alderman Pirie was the last who visited the eastern boundary, the whole party staying two days at Rochester. The Lord Mayor is privileged by the city to go these journeys every year, should he see any necessity for it; but the expense is so great (about a thousand pounds) that it is only performed at these distant periods, although Alderman Wilson visited the western boundary in the thirteenth, and Alderman Pirie in the fifth year. A similar short view is taken as far as Twickenham yearly, in the month of July, at a cost of about £150, when the Lord Mayor is attended by the aldermen, the sheriffs, and their ladies, with the same shew and attendance as on the more infrequent visits. His lordship has also a committee to assist in the duties of his office, who have a shallop of their own, and take a view up and down the river, as far as they like to go, once or twice a month during summer, at an expense of some hundreds per annum.

business at an end; but this is considered an ungracious display of power when exercised.

The Lord Mayor may call upon the recorder for his advice whenever he may stand in need of it, as well as for that of the common serjeant, the four city pleaders, and the city solicitor, from whom he orders prosecutions at the city expense whenever he thinks the public good requires it. The salary of the recorder is £2500 per annum, besides fees; the common serjeant £1000, with an income from other sources of £843 per annum. The solicitor is supposed to make about £5000 per annum.

The Lord Mayor resides in the Mansion House, the first stone of which was laid 25th Oct. 1739, by the then Lord Mayor (Micaiah Perry). This house with the furniture cost £70,985. 13s. 2d., the principal part of which was paid from the fines received from persons who wished to be excused from serving the office of sheriff; about £9000 was paid out of the city's income; the plate cost £11,531. 16s. 3d., which has been very considerably added to since, by the Lord Mayors for the time being, averaging about £500 per annum, or £3000 within the last nine years.

Attached to the household is

The Chaplain, at a salary of	£97	10	0
The Swordbearer	500	0	0
The Macebearer	500	0	0
Water Bailiff	300	0	0
City Marshal	550	0	0
Marshal's Man	200	0	0
Clerk of the Cocket Office	80	0	0

Gate Porter	6	6	0
Seven Trumpeters	29	9	0

These sums, added to the allowance to the Lord Mayor, and the ground rent and taxes of the Mansion House (amounting to about £692. 12s. 6d. per annum), and other expenses, it is considered cost the city about £19,038. 16s. 10d. per annum.

There are also four attorneys of the mayor's court, who formerly boarded at the Mansion House, but are now allowed £105 per ann. in lieu of the table. The plate butler and the house-keeper have each £5. 5s. per annum, as a compliment from the city, in addition to their wages paid by the Lord Mayor (which is £45 per annum to the house-keeper, and £1. 5s. per week to the plate butler). The marshall's clothing costs £44. 16s. per annum, and that of the marshall's man £13. 9s. 6d.

There is also

A Yeoman of the Chamber, at	£270	0	0
Three Serjeants of ditto,* each	280	0	0
Master of the Ceremonies†	40	0	0
Serjeant of the Channel	184	10	0
Yeoman of the Channel	25	0	0
Two Yeomen of the Waterside, each	350	0	0
Deputy Water Bailiff	350	0	0
Water Bailiff's first young Man	300	0	0
The Common Hunt's† young Man	350	0	0

* These functionaries carve the barons of beef at the banquet on Lord Mayor's day.

† This functionary held also the office of common hunt. In 1226, King Henry III confirmed to the citizens of London, free

Water Bailiff's second young Man	.	.	300	0	0
Swordbearer's young Man	.	.	350	0	0

These sums, and others, added to the previous amount, make an annual amount of expense, connected with the office of Lord Mayor, of £25,034. 7s. 1d.

Most of the last named officers walk before the Lord Mayor, dressed in black silk gowns, on all state occasions (one acting as his lordship's train-bearer), and dine with the household, at a table provided at about fifteen shillings a head, exclusive of wine, which they are allowed without restraint. In the mayoralty of Alderman Atkins, some dispute having arisen with some of the household respecting their tables, the city abolished the daily table, giving each of the officers a sum of money instead, deducting a thousand a year from the Lord Mayor's allowance, and requiring him only to provide the sword-bearer's table on state days.

The estimate made for the expenditure at the Mansion House, by the committee of the corporation, founded upon the average of many years, is as under; but in those mayoralties (such as Curtis, Pirie and

warren, or liberty to hunt about their city, in the warren of Staines, &c., a privilege of which they in former times availed themselves. The last relic of this custom has died away within the last few years, which was the annual hunt of a stag at Epping forest, by all who could and many who could not ride, and a ludicrous scene was the result. In lieu however of the mayor's privilege to hunt in the king's forests, three brace of does are regularly forwarded from thence to the Mansion House during the season.

Wilson) where there has been no control, but the house managed and kept by the housekeeper, it has cost these parties £15,000.

Wine	£1440	0	0
Dinners (Family)	2000	0	0
Ditto (Extra)	1200	0	0
Ditto (Court of Conservancy)	40	0	0
Ditto (Household)	99	0	0
Ditto (Old Bailey)	675	0	0
Servants' Wages	650	0	0
Ditto Board	598	0	0
Ditto Liveries	753	0	0
Hats	135	15	0
Coals, wood, &c.	496	0	0
Grocery	365	0	0
Linen, china, and glass	600	0	0
Bread, butter, and beer	230	0	0
Washing, &c.	120	0	0
Carriage and Horses	564	0	0
Taxes	100	0	0
Chain, dress, &c.	500	0	0
Silk stockings, gloves, shoes, canes, and buckles for servants	26	13	0
Charities	500	0	0
		11072	8 0
Dinner on Lord Mayor's day	1200	0	0
Total	£12,272	8	0

As a set off against this expenditure, Sir Peter Laurie, in a return made by him to a committee of the corporation, in the year 1835, states the income received from the city, in the year 1832-3, from the

9th of November in the one year to the 8th of the year following, to be as follows:—

Received from the Chamberlain	6320	10	10
For Fire Buckets	7	7	0
From the Bridge House Estates	50	0	0
For the Expenses of the Court of Conservancy	300	0	0
For dilapidations made good by him	100	0	0
From the Cocket Office for collecting duties on corn, fruit, &c.	850	11	1
Six freedoms	150	0	0
Paid for admissions to the galleries at the Old Bailey	39	10	0
Fee for presenting the Sheriffs	13	6	8
Lady Mayoress' seals	37	0	8
Sundry fees at the Mansion House	35	15	0
Total	7904	1	3

It is expected that the Lord Mayor expend at least ten thousand pounds during his year of office; and upon an average it is considered that this is done; but in some instances mayors have contracted for the whole expenses of the year, and it is asserted have put some thousands into their pockets:—a disgraceful practice, which is far from common.

When liberality and proper conduct have marked the mayoralty of an alderman, it is usual to present him upon retiring from office with a vote of thanks from the courts of aldermen, livery, and common council, the latter framed and glazed at an expense of fifty pounds. Alderman Wilson, on retiring from office in 1839, received a public testimonial of plate

to the value of six hundred guineas, in consideration of the able and generous manner in which he had acted during his mayoralty.

The Lord Mayor is a magistrate of the borough of Southwark, a governor of the royal hospitals of Christchurch, Bridewell, Bethlehem, and St. Thomas; a commissioner of Queen Anne's bounty; chief commissioner of lieutenancy of the city of London; conservator of the rivers Thames and Medway; and one of the trustees of St. Paul's cathedral.

Thus dignified with powers, thus defended from abasement, thus privileged and thus exalted, is the chief magistrate of this great city, by the sovereign's favour, and the people's choice; and to this dignified position the son of the humblest citizen may aspire. Many such have attained this distinction, and while their private lives afford examples of industry and energy, so useful to a commercial country, their honours are reflected back upon the city that can so justly reward them.

APPENDIX.

I. EXPENSES OF THE PAGEANT OF 1617.

THIS is the accompte and rekonyng of John Granadge, Ralph Kinge, George Walham, and Henry Brooke, wardens of the bachelors of the right worshipfull Company of Grocers, of the city of London, appoynted by a court of assistants of the said company, the first day of October, anno Domi. 1617, of all their receipts and payments, charge and discharge, concernyng matters of tryumph p'formed by the sayd company, in the honor of the right honourable Mr. George Bolles, Alderman, a most honourable and worthy member of the sayd company, Lord Maior of the sayd city, from the sayd first day of October, 1617, *Annoque Regis Jacobi Angliæ quinto-decimo*, untill this present fifth day of May, 1618, *annoque Rs. Jacobi Angl. 16^o*. the p'ticulars whereof ensue, vizt.

(The receipts from the Livery are noted with the names of the contributors at length ; but, as such details would occupy more space than is necessary, it is thought sufficient to give the amounts received from the different classes of members.)

	£.	s.	d.
Somme of all the receipts of the bachelors in foynes is as			
before	393	0	0
Somme of all the receipts of the batchelors in budge is as			
before	162	4	0
Somme of all the receipts of the speciall contributors is as			
before	258	2	8

	£	s.	d.
Somme of all the receipts of the generall contributors is as before	71	6	2
Soe the whole somme of all the sayd receipts, wherewith the sayd wardens doe charge themselves is	884	12	10

The discharge of the sayd wardens of all the receipts aforesayd, as followeth, viz.

Moneys payde for the poore men's gownes, coates, cappes, sleeves, &c.

Payde for 28 azure coloured cloathes for the poore men's gownes, to dyvers old workes, &c.	159	4	6
Payde to dyvers taylors for makyng of 124 gownes after xiid. a peece	6	4	0
Besides which parcell of gownes, there was given in cloth to the clerk, the 2 beadles, the clerk's man, and the 2 saunderbeaters, 3 yards & $\frac{1}{2}$ a peece			
Payde to Roger Clarke, mercer, for 20 peeces of crimson mochados* to make sleeves for the poore men, and to face the beadle's streamer and banner bearers coates	10	0	0
Payde to dyvers taylors for makyng of 38 blew coates, viz. 26 for the beadles of the 4 hospitalls, and for the banner and streamer bearers, at 14d. a peece	2	4	4
Payde to dyvers taylors for makyng of 124 paire of sleeves, at 2d. a peece	1	0	8
Payde to Thomas Hinckman, capper, for 10 dozen of round cappes, and 5 dozen and 3 long cappes, at 24s. the doz.	18	3	0
Payde to certeyn beadles, besides long cappes and ribbons, for their dynners and attendance in this servyce done, 12d. a peece, viz. 4 of every hospitall	0	16	0
Payde to 16 poore men, for theyr servyce in carryinge of the streamers, banners, & other thinges, in respect they had noe coates	4	0	0

* Mochado was a manufacture of silk, in great vogue at this period, as appears by the following list of stuffs in Taylor's "Praise of Hempseed."

"Alas, what would our silk mercers be?
 What would they do, sweet hempseed, but for thee?
 Rash, taffeta, paropa, and novato,
 Shagge, filizetta, damaske, and mochado."

APPENDIX.

163

	£	s	d.
Payde to 10 others of the sayde banner and streamer bearers which had coates, for their dynners 12 <i>d.</i> a peece	0	10	0
Payde and given to a poore man	0	4	0
Payde and given to Thomas Hunt, porter, being hurt in the servyce	0	5	0
Payde to Mr. Harman, keeper of the Guildhall, for the charge of Mercer's hangings, as followeth, viz. for Mr. Dolby, his fee 5 <i>s.</i> for carrying them to and from the Guild- hall, 2 <i>s.</i> for timber, hooks, hanging them upp and taking them downe againe, 5 <i>s.</i> total is as p ^r . bill	0	12	0
	203	3	6
Payde and given in benevolence to certain poore men which had not gownes	10	5	0

Whiffelers' staves, and others.

Payde to John Edwardes, for 24 dozen of white staves for the whiffelers, the marshalls and their men, the porters which carryed the pageant, and for the weymaster and his porters which attended at the Guildhall	4	17	8
More to him for the hire of 124 javelins	1	13	4
More for two new banner staves	0	8	0
More payd for the new gwyldyng of the auntyent head, and for coullouring the staffe	0	7	0
	7	6	0

Torches and linkes.

Payde to William Uffington for 49 dozen of large staffe torches, at 15 <i>s.</i> per dozen	36	15	0
More to him for 10 dozen and $\frac{1}{2}$ of small torches at 9 <i>s.</i> per dozen, and for 5 dozen and $\frac{1}{2}$ of linkes at 2 <i>s.</i> 6 <i>d.</i> per dozen, for to light the pageant and other shewes from Leaden hall over night to Carter Lane and other places appointed, in toto	5	8	3
	42	3	3

The foiste, and other fire-works.

Payde to John Kellock for the whole charge of the foiste and a galley, and for his service with men, shott, powder,
--

	£	s.	d.
cassocks, collours, and all other necessaries for them, the somme of	32	10	0
Payde and given in benevolence to the fierman or greene- man, over and above his agreement the some of	0	11	0
	<u>33</u>	<u>1</u>	<u>0</u>

The peales.

Payde to Robert Bevis Connor, for the charge of six score chambers, twice shot of, the some of	31	0	0
	<u>31</u>	<u>0</u>	<u>0</u>

Trumpeters.

Payde to John Smyth, John Fowkes, Anthony Denham, and others his Maties. trumpeters for all demands, for 32 trumpeters, with a boy to sound in the shipp, which were present in the shewe according to the accustomed manner, the fulle somme of	26	0	0
Payde to the sargeant trumpeter for his fee	0	11	0
	<u>26</u>	<u>11</u>	<u>0</u>

Waightes of the city.

Payde to the waightes of the city for their servyce all the fyve dayes, the somme of	2	13	4
More to the churchwardens of St. Peter's in Cheape, for the use of the place where the sayd waightes stand to play all the sayd time, as by their acquyttance appeareth	0	3	4
	<u>2</u>	<u>16</u>	<u>8</u>

Drummers, pfiffes, auncyents and florishers.

Payde to Robert Crought and others, for the servyce of 8 drummes and 4 pfifes, they furnyshing themselves with black hatts, white doublets, black hose and white stock- ings, and with scarfes according to the culler of the compy. with xij <i>d.</i> given to a little boy which played on the drum in the ship, the somme of	12	11	0
More payd to fower auncyent bearers, they furnyshing themselves wth all things necessary	4	0	0

APPENDIX.

165

	£	s.	d.
Payde to John Bradshawe for himself and 18 fellow florishers with long swordes for their servyce	7	0	0
	<hr/>		
	23	11	0
	<hr/>		

Charge of the pageant :

Charyott, iland, castle, shipp, with all the several beasts which drew them.

Payde to Thomas Middleton, gent. for the ordering, overseeing, and writyng of the whole devyse, for the making of the Pageant of Nations, the Iland, the Indian Chariot, the Castle of Fame, trymming the shipp, with all the several beasts which drew them, and for all the carpenter's work, paynting, guylding, and garnysing of them, with all other things necessary for the apparelling and finding of all the personages in the sayd shewes, and for all the portage and carriage, both by land and by water, for the lighters for the shew by water, for paynting of a banner of the Lord Mayor's armes, and also in full for the greenmen, dyvells, and fyer works with all thinges thereunto belonging according to his agreement, the somme of	282	0	0
Payde to Nicholas Oaks, stationer, for the printyng of 500 bookes, the somme of	4	0	0
Payde to George Newball, keeper of Blakwell hall, for the use of his house for the children	2	0	0
Payde to the Porters of Blakwell hall in benevolence, for looking to the pageant and other shewes whilest the children were at dynner	0	10	0
Payde for 50 sugar loaves, 36lb. of nuttmeggs, 24lb. of dates, and 114lb. of ginger, which were throwen about the streetes by those which sate on the griffyngs and camells	5	7	8
Payde for goyng by water at several tymes to see the worke made ready, the somme of	0	2	6
Payde and given to Mr. Roger Walrond, marshall of this city, in gratuity in respect of his servyce and attendance with his men on the day, the somme of	4	0	0
Payde to George Bell for himself and 20 others, for the			

	£	s.	d.
ushering, marshalling, and making way for the whole Company on the day, they furnishing themselves with all things necessary, the somme of	5	0	0
Payde for taking upp of the spurres at Paule's, and for setting them againe, and for paving and gravell	0	10	0
Payde for the hire of a barge when the Company went with Mr. Sherriff Johnson to Westminster to take his oath†	1	10	0
Payde to dyvers porters for carrying of things from the hall, and from Gresham house to Leaden hall, the somme of	0	16	0
	<u>305</u>	<u>16</u>	<u>2</u>

Mercery wares, for banners, and other things.

Payde for 7 yardes of crimson damaske	6	12	0
More for 20 ells of taffata sarcenett, at 8s. per ell	8	0	0
More for 16 ells of taffeta for scarves	1	1	4
Payde to Thomas Abbott, for 59 dozen of crimson and white ribbon of all sortes	10	16	11
Payde to Thomas Hawkins, Beadle, for candles, and for bringing in of the pageants after the shewe to the hall, as per bill	0	12	9
Payde for carrying away the rubbish at Leadenhall, and taking down the partitions there	0	11	0
Payde to Mr. Towne clark, for the copy of an order, and to certen workmen for setting up the beasts in the pageant-chamber over the entry in the hall	0	11	0
Payde to the city carpenter, for pullyng downe dyvers signes and setting them upp againe	1	4	6
Payde and given in gratuity to 8 porters which carryed the pageants	1	10	0

† The Company hired barges for state occasions until the year 1637. On the 9th October of that year, it was thought to be beneath the Company's dignity to appear in a barge which was not their own, and accordingly the Wardens and some of the assistants were empowered "to contract and agree with such person as they should think meete, to erect, edify, and build a fair and large barge for the use of this Company; and that they should take care for the provision of a house and place for the safe keeping of the said barge."

APPENDIX.

167

	£	s.	d.
Payde for the carriage of two greate ladders from Puddle Wharfe to Grocers' Hall	0	2	0
Payde to several watermen for carrying of the Whiffelers and divers of the Assistants and Liveryemen, to and from Westminster	0	13	0
Auncyents, banners, streamers, and shields.			
Payde to Jacob Challoner, painter, for a greate square banner of the Prince's armes within the sonne beames of gould, the somme of	7	0	0
More to him for mendyng of the Company's banner	0	5	0
More to him for the newe payntyng and guylding of 10 trumpet banners, at 4s. a peece	2	0	0
More for payntyng and guylding 2 smaller banners	0	6	0
More for mendyng of 24 trumpett banners	1	4	0
More for payntyng and guylding of 2 long pennons of the Lord Maiors armes on callicoe	2	13	4
More for payntyng and guylding of 8 other pennons on callicoe, with the armes of the City, Company, England, and Scotland	8	0	0
Payde for 4 peeces of redd and blewe callicoe to make the sayde pennons	1	4	6
Payde for the payntyng and guylding of three devyses, colloured in oyle, at 10s. a peece	1	10	0
More for payntyng in oyle, and guylding of 30 shields	3	15	0
Payde for three pavyses of waynscott, at 3s. a peece, and 12 shields at 15d. a peece	1	4	0
Payde for payntyng 17 great staves, 12 small staves in oyle, and four hatchments	4	14	6
Payde to the sayde Jacob Challoner, and 2 others for the ordering, installing, and setting forth of the banners, streamers, and other silk workes, for looking to them, and for their paynes all that day	0	13	4
Payde to the upholster for making of great square bands	0	18	8
Payde for mendyng an auncyent which was broken in the servyce	0	3	0
	<hr/>	<hr/>	<hr/>
	67	15	10
	<hr/>	<hr/>	<hr/>

The Bachelers, their breakfast at the shipp behind Old Fish Street, together with the whiffelers and yard men.

	£	s.	d
Payde to Mr. Abell, vintener, for all manner of charges of the sayde breakfast, the some of	27	8	9
	<hr/>		

The charge of a supper, and certen other dynners made at the hall, and elsewhere.

Payde for all manner of charges of a supper made in the hall the 27th day of November, both for Mr. Wardens, and other comyttees, and alsoe for the wholelivery of bachelors over and above his lordshipps allowance of £20, being 14 messes of meate, the somme of	39	9	3
Payde for dyvers dynners and potations made, and had, both for Mr. Wardens, and other comyttees, as well in the hall as elsewhere, during the tyme of their syttyng about the sayde busynesses, the somme of	25	16	0
	<hr/>		
	65	5	3
	<hr/>		

Benevolences and rewards to officers, and others, which took paines about the sayd businesse, with other particular charges as followeth:—

Payde and given in benevolence to Anthony Monday, gentn. for his paynes in drawing a project for this businesse, which was offered to the comyttee	5	0	0
Payde and given to Mr. Deckar for the like	4	0	0
	<hr/>		
	9	0	0
	<hr/>		

Payde to John Thompkins, beadle of the bachelers, towards his livery gowne, and for his servyce, and extraordinary paynes taken in this behalf	7	7	0
More for a crimson damaske hood for the sayd beadle	1	3	0
Payde to John Bunbury, clarke of the company, for his servyce and attendance during all the tyme of this busynesse	3	6	8
Payde to Thomas Hawkins, the company's beadle for his servyce and attendance in like manner	2	0	0

APPENDIX

169

	£	s	d.
Payde to William Atkins, the Lord Maior's officer, for paynes by him taken about such brothers of this Company as were disobedyent, and refused to pay as they were assessed	4	0	0
Payde to the clarke's man in benevolence for his servyce and paynes in managing of the poore men, and otherwyse	2	10	0
Payde to John Bunburie for the ordering and wryting of this accompt	2	0	0
Payde the saunder beaters for their paynes, and for wax	1	3	4
Payde to the clarke's mayde and beadle's daughter in benevolence and for their paines, 10s. a peece	1	0	0
Payde and given in benevolence to certen officers of the Lord Maior's house, in regard his lordshippe tooke noe money of the Bachelers, the somme of	2	0	0
Payde the like to Mr. Sheriff Johnson, his officers	0	10	0
Payde alsoe and allowed for sommes lost by light and cracked gold, the somme of	0	15	6
	<u>27</u>	<u>15</u>	<u>6</u>

The reporte of the audytors made and allowed the 5th day of May, 1618.

Somme of all the whole receipts before p'ticularly mentioned and expressed in the charge of this accompte	, 884 12 10
Somme of all payments before p'ticularly mentioned and expressed in the discharge of this accompte	. 882 18 11
So resteth cleir for the neate foote of this accompte, ready money remayning nowe in the hands of the Wardens of the Bachelers, as appeareth, the somme of	. 1 13 11

JACOB PENNYNGTON.	}	<i>Audytors.</i>
HENRY HANDSARD.		
JOHN CLATON.		
GEORGE SMYTH.		

II.—PAGEANT OF 1655.

Charity Triumphant ; or, the Virgin-shew : exhibited on the 29th of October, 1655. Being the Lord Mayor's day. London : printed for Nath. Brooks, at the Angel in Cornhill, 1655.

To the Right Honourable Alderman Dethicke, Lord Mayor of the city of London.

My Lord,

View the Roman state under which government soever you please, whether in the beginnings, under many happy kings, or in its change from monarchy to democracy, or in its little resurrection to aristocracy, under the Marian and Scyllan tyranny, or then in its exaltation into empire, and absolute sovereignty ; you shall alwaies find every age, and sort of governours, adorning and exemplifying their severall authorities by anniversary shewes and pomps, to the people, who are naturally pleas'd with such gleames and irradiations of their superiors, and gaines at once honour to the magistrate, and effects content to the people.

The severest, and in other matters, most rigid policies or commonwealths (to wit, the Spartan, and Lacedemonian, and Athenian), smooth'd the rugged front of their power in this punctilio and reason of state, and Plato and Aristarchus, and Aristides (though never so just, never so strickt), indulg'd alwaies these ingratiations to the people. It is the publike banquet, whereunto you invite the commons of the city, who expect, and rejoyce alwaies to see some of their money spent upon themselves ; and so for recreations, and other permissions of supream governors, it was alwaies thought a peice of prudentiall and warrantable license, and wise dispensation, to let the people spend their own time, and some of their money, where they pleas'd,

especially in innocent and delightfull diversions. I cannot here set forth the reason of the late extinguishing these civick lights, and suppressing the genius of our metropolis, which, for these planetary pageants, and pretorian pomps, was as famous and renowned in forraign nations, as for their faith, wealth, and valour. The ingenie, artifices, mysteries, shewes, festivals, ceremonies, and habits of a state, being amongst the *decora* and unseperable ornaments of it. Take away the fasces, and the consuls are no more feared, but scorn'd ; let fall the noble sword of the city in any place, and you are sure the mayor has there no priviledge ; no livery, no distinguishing of societies, and fraternities ; no caps (in daies of old), no prentices ; no truncks, no citizens ; no robes, no judges ; no maces, no magestrate ; and so for anniversary shews, and harmlesse and merry recreations, without a moderate permission of them, very little content to the multitude. Right Honourable, I therefore, being the son of a citizen, congratulate this return of city-gallantry, and manifestation of her severall splendors in your majority to your honoured self, it being most proper that the lost beauty and magnificence of the place, should be restored by one (if I mistake it not), a brother of the prime company, and therefore most fit to lead, that so being begun in the virgin society, it may, like a Vestall fire, never go out. And because the scenicall contrivement, and pageant bravery is but an *ephemeron*, or diurnall birth and issue of one day, and so *exit* till next yeare ; poetical fancy do's beg leave to supply that defect, and to inlarge the glory of your day, (my Lord), to the period of your year ; and because many afar off will be glad to heare what they could not see, and some would willingly retaine and keep what this day was seen by them ; this short poem shall be to those that saw it, a remembrancer, or representation, and to the remote wel-wishers of the citie's honour, a written pageant or

pegma metricum, and so I address myself (my lord), to your Virgin, whom I shall labour to make as famous as your honour has made her dowagable; and by this paper-work to give a procession unto your nobleness and piety, beyond the demean of Cheapside.

Your honour's Servant,

EDM. GAYTON.

No more let Perseus' noble story
 Carry away the publike glory ;
 Nor let Andromeda the fair,
 With this our virgin starre compare ;
 Nor let St. George (though England's Saint),
 Of his grand legend longer vaunt :
 Nor let the maid whom dragon green,
 (The fairest monster ever seen)
 For killing maids, and such prey stealing,
 If we may credit Doctor Heyling :
 Let not that maid, nor any other,
 (Alwaies except the Virgin-Mother),
 Stand in so great *Italicâ*
 As do's the Virgin of this day.
 That Virgin sacrifice that dy'd
 With vaile unvailed, and zone unty'd, [Jepth.]
 Upon her father's oath ill made,
 And worse perform'd, aside be layed ;
 And that of Iphigenia
 (If those be two) they must give way :
 And Lipsius-Virgin in his gown,
 Is by our Virgin's dresse put down.
 (Alas his gown could not procure,
 Criticks and poets still are poore !)
 See how she rides ! see how she comes !
 Alarum'd in with fifes and drumms :
 Not Venus with the bribed winds,
 Blowing her hair (the snare of minds),

And all her fluttering blind array
 Of cupids, that fore-run the way ;
 Not in her richest pearly shell,
 Nor yet Proserpiná for hell.
 When the great Lord of wealth (her love)
 Did all the intrals of his earth improve,
 To catch (the not so taken maid)
 In's Ebon carre made light afraid,
 And richest stones, benighted day,
 Did so much gallantry display :
 As when our Virgin and her pages,
 The pride of this, the talk of ages
 That are to come, did passe the street
 In satten all from head to feet ;
 ' And every virgin who stood by,
 ' Wish'd secretly, O would that I
 ' Were of the Mercers' Company !'

The sight was rare, but envious clouds,
 The glorious day in showrs beshrowds :
 And winds in malice, or in love,
 To sport or court her highly strove.
 Avaunt, you hollow issue of the earth,
 And mountaines vast unruly birth,
 Play with our navall sights, and tosse { The city barges
 The barges ; there's the smaller losse. } on the Thames.
 Prostrate yourselves before that barge,
 That carries now the cities charge ;
 Those red white streamers now are come, { The Lord
 And do command you to be dumb ; } Mayor's barge.
 Or if you'll blow, your breath dispose,
 To fill them like the red white rose,
 That all the asure Thames may tell } All the rest of the
 The mayor is coming by the smell. } barges in blue.
 Will you not cease ? then cannons rore,
 And fire them off from Lambeth shore.
 The winds they are but foure, and you
 Are thirty strong in open view.
 Gunner, the lintstock straight prepare, { Thirty cannons
 And we will thin foule winds to air. } went off.
 Or if our virgin do desire,
 Wee'l turne you all from aire to fire.

When so translated you will be,
 More like unto virginity.
 For rain, and earth, and winds are gross,
 But rarified they lose their drosse :
 Then you will proper convoys be,
 For this great act of charity ;
 Which is of love,—a gratefull strife,
 To deck a virgin for a wife,
 And by the trophies of an heure,
 To make her a perpetual dower.
 ‘ Which makes the virgins who stood by,
 ‘ Wish heartily, O, would that I
 ‘ Were of the Mercers’ Company.’

III.—EXPENSES OF THE PAGEANT OF 1685.

Four pageants	.	.	.	.	175	0	0
Flags and streamers	.	.	.	.	140	0	0
Cloth for the old men's gowns	.	.	.	.	45	10	0
Making gowns, and other things	.	.	.	.	14	6	0
Ribbons	.	.	.	.	11	3	4
Flannel	.	.	.	.	3	10	0
Bargemaster's cap	.	.	.	.	0	13	0
His gown, and sarsnet for scarfs	.	.	.	.	8	0	0
King's trumpets	.	.	.	.	25	0	0
King's drums	.	.	.	.	8	0	0
City marshal	.	.	.	.	2	0	0
City waits	.	.	.	.	2	0	0
Drums	.	.	.	.	2	0	0
The poet	.	.	.	.	10	0	0
Foot Marshal	.	.	.	.	5	0	0
Master of defence, and his men	.	.	.	.	3	0	0
Javelins, and other things	.	.	.	.	4	11	0
Two standard bearers	.	.	.	.	1	5	0
Musick	.	.	.	.	6	5	0

Dinner for foynes and budge bachelors	.	.	2	11	0
To poor men that wore gowns	.	.	2	10	0
			<hr/>		
Total			473	0	4
			<hr/>		

IV.— ORDER OF THE PROCESSION, NOVEMBER 9th, 1841.

The Right Honorable John Pirie, Lord Mayor.
 William Magnay, Esq. Alderman, Alexander Rogers, Esq., Sheriffs.

Peace Officers to clear the way.
 Boys belonging to the Royal Marine Society with banners.
 City Marshal's Man.

Six Peace Officers.

Marshal of the Worshipful Company of Goldsmiths,
 bearing the shield of the Arms of England.

Two Junior Stavesmen of the Company with their insignia of office.

Two Senior Stavesmen with their insignia of office.

The Band of the Coldstream Regiment of Foot Guards in full regimentals.

The Royal Standard. The Arms of the Goldsmiths' Company.

The Arms of Mr. Ald. Copeland. The Arms of the City of London.

The Royal Badges and Cypher. The Union Flag.

Arms of Sir John Perring, Bt. Arms of Sir Bartholomew Reid.

The Barge Master in his state dress,
 supported by Watermen in the livery of the Company.

The Company's Beadle in his Gown.

The Clerk of the Goldsmiths' Company in a Chariot.

The Gentlemen of the Livery.

The Gentlemen of the Court of Assistants

and

The Wardens of the Company, in their carriages.

The Prime Warden in his Chariot,
 attended by his Chaplain.

The Goldsmiths' Company. Watermen. Attendants.

Watermen. The Goldsmiths' Company. Attendants.

The Plaisterers' Company.

The Beadle of the Worshipful Company of Plaisterers.
 Waterman bearing the following banners :
 The Standard of the Plaisterers' Company.
 The Royal Standard. The Union Flag.
 The Arms of Mr. Alderman Kelly. The Arms of the
 The Arms of the Lord Mayor. City of London.
 The long Streamer of the Plaisterers' Company.
 A grand Military Band.
 The Junior City Marshal on horseback.
 The Clerk of the Company in his chariot.
 The Court of Assistants in their Carriages.
 The Master of the Company in his chariot.

The Plaisterers' Company.

The Lord Mayor's Beadles in their state liveries.
 The Lord Mayor's Bargemaster in his state dress.
 The Bargemen with the Sheriffs' banners.
 The Watermen with the various colours.
 The Captain of the Thames Navigation Barge.
 The Principal Assistant Water Bailiff.
 The Watermen with colours.

THE MODEL OF AN EAST INDIAMAN,
 fully rigged and manned, on a Car drawn by Six Horses.

Peace Officers.

A Grand Military Band.
 The Two Under Sheriffs.
 The City Solicitor.
 The Remembrancer.
 The Comptroller.
 The Two Secondaries.
 The Four Common Pleaders.
 The Judge of the Sheriffs' Courts.
 The Common Serjeant.
 The Town Clerk.
 The Chamberlain.

Peace Officers.

The Band of the Life Guards mounted.

ANCIENT HERALD OF ENGLAND,

Habited in a Tabard, with the arms of England ; and Plumed.

Farrier on Horseback. Kettle Drums. Farrier on Horseback.
 Guard on Horseback. Guard on Horseback.

Trumpeter on horseback. Trumpeter on horseback. Trumpeter on horseback.
 Guard on Horseback. Guard on Horseback.
 Standard-bearer on Horseback, in half armour,
 bearing the Banner of his Knight.
 Esquire in half-armour bearing the Shield of his Knight. Esquire in half-armour bearing the
 Sword of his Knight.
 Yeoman of the Guard. ANCIENT KNIGHT, Yeoman of the Guard.
 Mounted on a Charger, armed cap-à-pie, in a suit of polished steel
 armour, with a battle-axe.
 Armourer. Armourer.
 Guard on Horseback. Guard on Horseback.

Mr. Sheriff Rogers, in his State Chariot.
 Trumpeter on horseback. Trumpeter on horseback. Trumpeter on horseback.
 Guard on Horseback. Guard on Horseback.
 Standard-bearer on horseback, in half-armour,
 bearing the Banner of his Knight.
 Esquire in half-armour, bearing the Shield of his Knight. Esquire in half-armour bearing the
 Sword of his Knight.
 Yeoman of the Guard. ANCIENT KNIGHT, Yeoman of the Guard.
 Mounted on a Charger, armed cap-à-pie, in a suit of burnished brass
 scale armour, with a battle-axe.
 Armourer. Armourer.
 Guard on Horseback. Guard on Horseback.

Mr. Sheriff Magnay in his State Chariot.
 The Aldermen who have not passed the Chair.
 The Recorder.
 The Aldermen who have passed the Chair.
 THE LATE LORD MAYOR.
 Trumpeter on horseback. Trumpeter on horseback. Trumpeter on horseback.
 Guard on Horseback. Guard on Horseback.
 Standard-bearer on Horseback, in half-armour, bearing
 the Banner of his Knight.
 Esquire in half-armour, bearing the Shield of his Knight. Esquire in half-armour, bearing the
 Sword of his Knight.
 Yeoman of the Guard. ANCIENT KNIGHT, Yeoman of the Guard.
 Mounted on a charger, armed cap-à-pie, in a suit of polished steel
 armour, with a battle-axe.
 Armourer. Armourer.

Guard on Horseback.

Guard on Horseback.

Two City Marshal's Men.

THE LADY MAYORESS,

In her State Chariot, drawn by Six Horses, will join the
Procession on its return from Westminster.

Trumpeter on horseback. Trumpeter on horseback. Trumpeter on horseback.

Guard on Horseback.

Guard on Horseback.

Standard-bearer on Horseback, in half- armour, bearing
the Banner of his Knight.

Esquire in half- armour, bearing the Shield of his Knight. Esquire in half- armour bearing the
Sword of his Knight.

Yeoman of the Guard. ANCIENT KNIGHT, Yeoman of the Guard.

Mounted on a Charger, armed cap-à- pie, in a suit of burnished
brass scale armour, with a battle-axe.

Armourer.

Armourer.

Guard on Horseback.

Guard on Horseback.

Trumpeter on horseback. Trumpeter on horseback. Trumpeter on horseback.

The Lord Mayor's Servants in State Liveries.

The Band of the 72nd Highlanders.

The Upper City Marshal on Horseback.

Gentlemen of the Lord Mayor's Household.

THE RIGHT HONOURABLE THE LORD MAYOR,

in his State Carriage, drawn by Six Horses ;

Attended by the Chaplain, Sword-bearer, Common Crier,
and the Water Bailiff.

Guard of Honour on Horseback.

The Procession will move from Guildhall at half-past eleven o'clock precisely, and pass through King-street, Cheapside, the Poultry, Cornhill, Gracechurch-street, King William-street, and Adelaide-place, to London Bridge ; from thence by water to Westminster ; and will return from Westminster to Blackfriars Bridge, and pass through New Bridge-street, Ludgate-hill, Ludgate-street, St. Paul's Churchyard, Cheapside, and King-street to Guildhall.

At the Obelisk, Bridge-street, the Procession on its return will be joined by the Ambassadors, Her Majesty's Ministers of State, the Nobility, Judges, Members of Parliament, and other Persons of distinction invited to the Banquet at Guildhall.





