



Bodleian Libraries

UNIVERSITY OF OXFORD

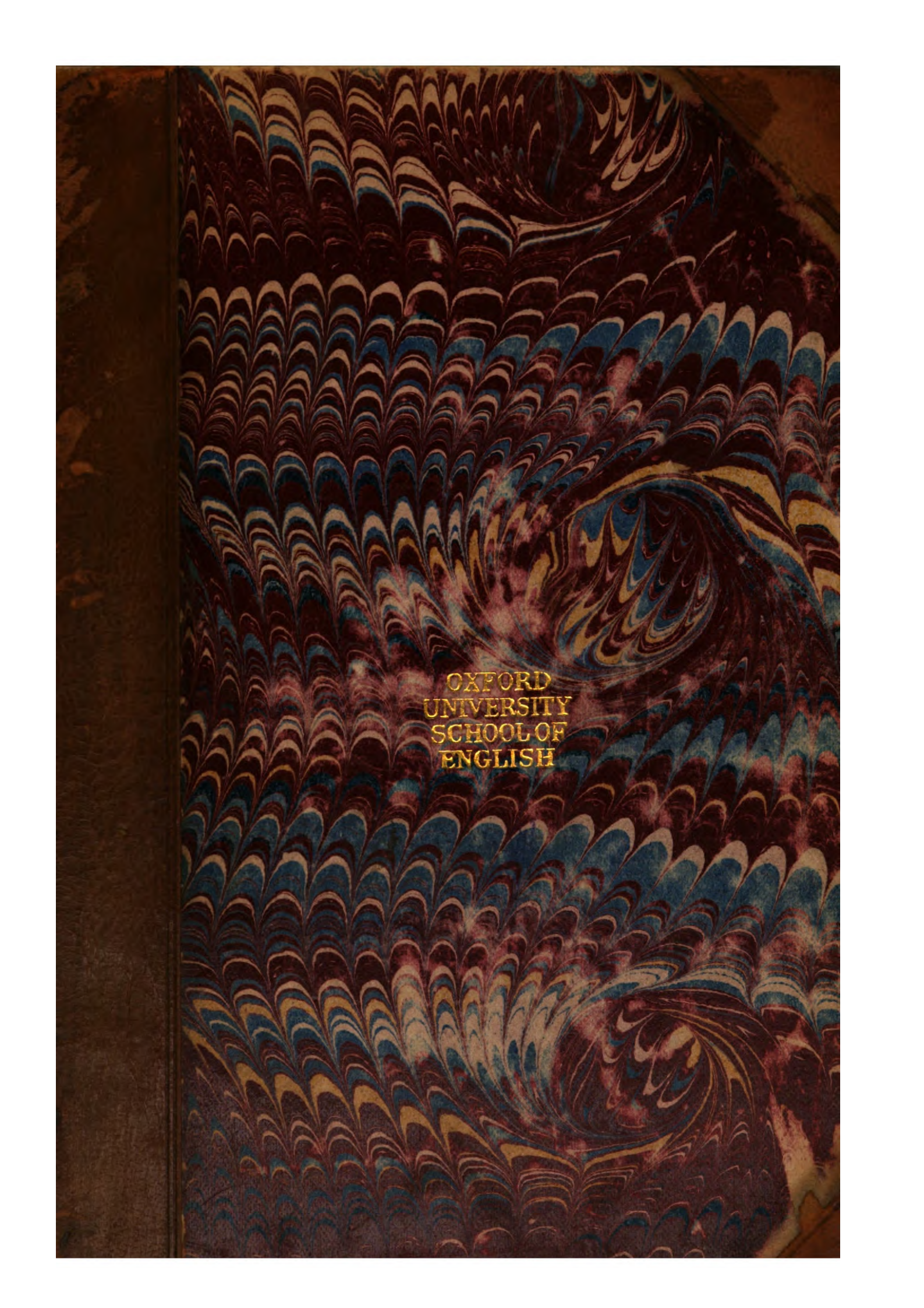
This book is part of the collection held by the Bodleian Libraries and scanned by Google, Inc. for the Google Books Library Project.

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.

The image shows the front cover of a book. The cover is decorated with a traditional marbled paper pattern, often called a 'stone' or 'shell' pattern. This pattern consists of intricate, swirling, and feathered shapes in shades of deep blue, dark brown, and a muted yellow or tan. The overall effect is dense and textured. In the center of the cover, the text 'OXFORD UNIVERSITY SCHOOL OF ENGLISH' is printed in a gold, serif, all-caps font. The text is arranged in four lines: 'OXFORD' on the first line, 'UNIVERSITY' on the second, 'SCHOOL OF' on the third, and 'ENGLISH' on the fourth. The gold color of the text stands out against the darker, more complex background of the marbling. The edges of the book cover appear slightly worn, particularly at the corners and along the spine area on the left side.

OXFORD
UNIVERSITY
SCHOOL OF
ENGLISH

12 vol
4
£1

ENGLISH
OXFORD
LIBRARY

VOL 10 ^{STACK} B11.1 PER

UNIVERSITY OF OXFORD
ENGLISH FACULTY
LIBRARY

ST. CROSS BUILDING, OXFORD

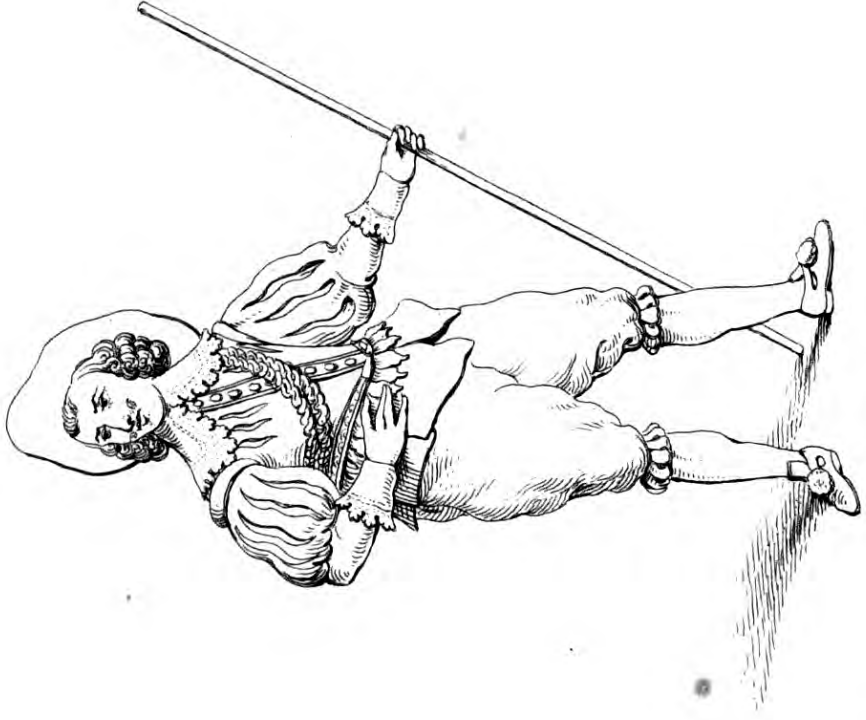
*This book is confined to
the Library*

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.



300030848Q



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

THE LORD MAYOR'S HENCH BOY AND WHIFFLER.

Lord Harpers' Papers

LECTURES DELIVERED AT THE
MUSEUM OF THE UNIVERSITY OF OXFORD

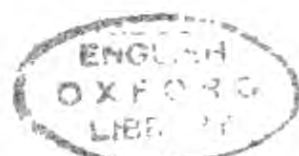
BY THE VENERABLE ARCHDEACON
JOHN HARPER

PART I.

History of Lord Harpers' Papers

BY FREDERICK W. FAIRBairn

Printed by the University Press, Oxford,
at the Clarendon Press.

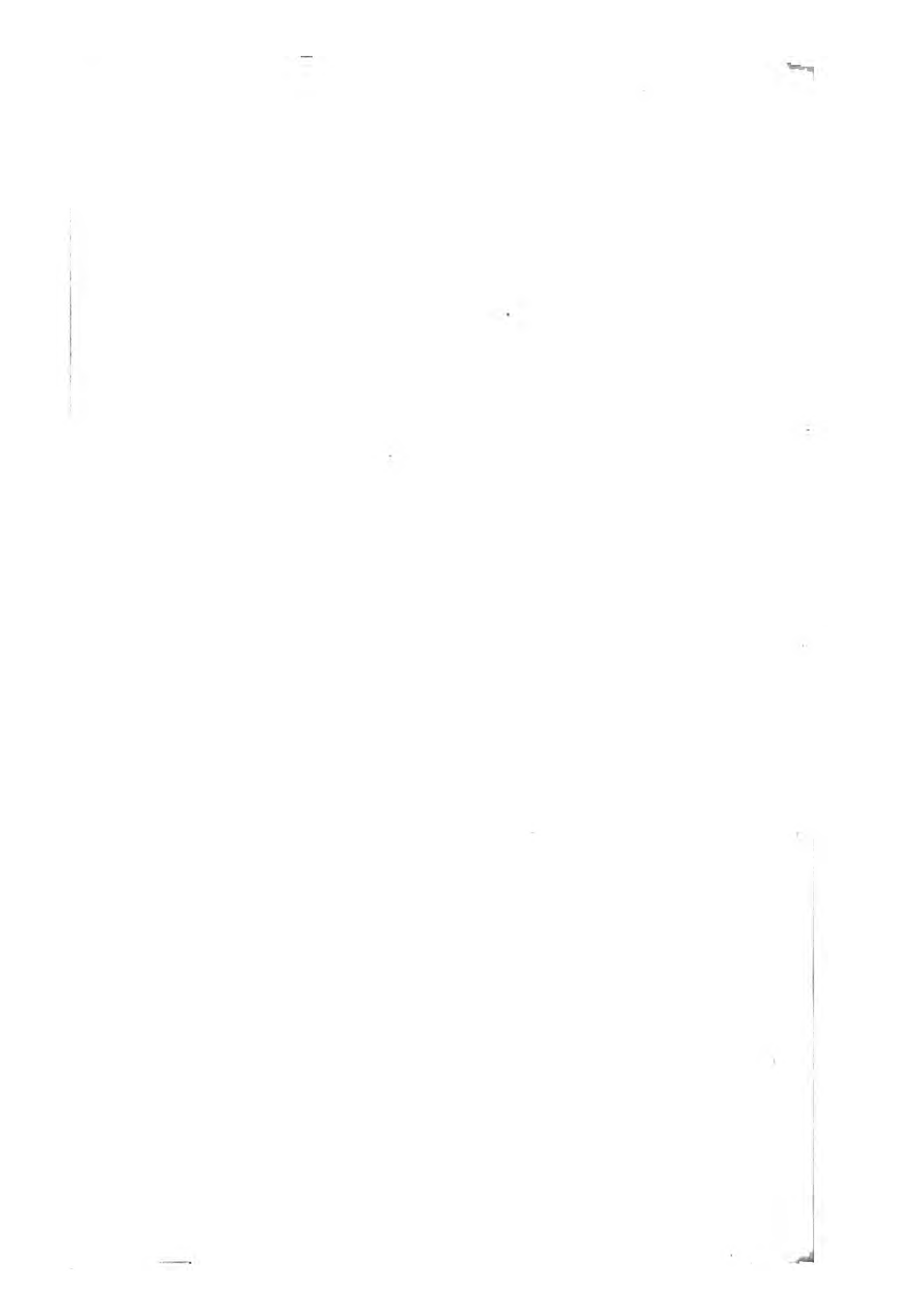


LONDON

PRINTED FOR THE PERCY SOCIETY

BY RICHARD CLAY AND COMPANY, LTD.,
BUNGAY, SUFFOLK.

1911.



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 Prophesie, 1594.



LONDON

PRINTED FOR THE PERCY SOCIETY,

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

— —

M.DCCC.XLIII.

Vertical line on the left side of the page.

Small mark or artifact in the center of the page.

Small mark or artifact in the upper right quadrant.

Small mark or artifact in the middle right area.

Small mark or artifact in the lower middle area.

Small mark or artifact in the lower right area.

Small mark or artifact in the lower right area.

Vertical line on the right side of the page.

Small mark or artifact at the bottom right corner.

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.

l
i
l
n
s
s
s
h
e
d
e
m
e
s
d
e
r
a
t
h
b

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,

tha 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 fifers* 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.
Cobblers.*	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 bailiwick, 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 Ommeganck 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 fould 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	xijd.
1538. It'm payd for mendyng hell hede	vjd.
1542. It'm payd for makyng helle hede	viijs. ijd.
1554. It'm payd for payntyng hell hede newe	xxd.
1556. It'm payde for kepyng hell hede	viijd.
1565. P'd to Jhon Hayt for payntyng of hell mouthe	xvjd.
1567. P'd for makyng hell mouth and cloth for hyt	iijs.

By the item for 1556, we find that persons were paid for "kepyng" 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 iiijd.”

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—

“ 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. Bienheure. (*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 p̄nye 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 Mercymment," (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 iij*s.* iij*d.*," 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 Margâret 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 notably 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 myn- stralls and there Hodys,* amending of ban-			

* Hoods.

neres, and *hire of burges* with Thomas Catworth and Robert Clopton, chosen Shyerevis,* goyng be Water to Westmynster iiiij 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 lynese y agenst the ryding of Robert Otteley, Mayor, xlvi lb. Item. Sheryng of the same, xxxs.	xlviij	-	-
Item. Wagis for mynstralls be Thomas Cat- worthe, v lb. xijs. viij d. Item. Hodys the makyng, xxxs. x d. Item. A hors for Dal- ton, vi d.	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 peticion 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 tar-gettes 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 men† 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 foeship 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 crowned, 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 toune 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 skimmers (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 “wifellers.”§ 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. "Childhood" 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 *hench-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 *hench-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 Pageions." *These Pageants were carried by porters who had hogsheads 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 childⁿ. 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}, beinge 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 companye 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, one 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 quantetie 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 throwghe 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-copiae, 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 itselfe 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, spiceries, 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 bardge,” 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 kindome yeilded.”

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 chieft-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.

mongers' *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 counterfiet
 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 secme, 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, Pageants, 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 beautiful 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 inscrted 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
Errour, 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. Uysse, 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 whiffers 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, Sicknesse, 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 mar-shalling 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 abhominable 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 inuocent 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.

† Commines, 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 solemnity.
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 Holmeby, 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 judicial 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 jocally 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 Tamburlain, "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 peny,
 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 purpure ; 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 Du-bois, 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, seditions, 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 reconciliation" 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 Knt. Lord Mayor, yt 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 sculls 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."

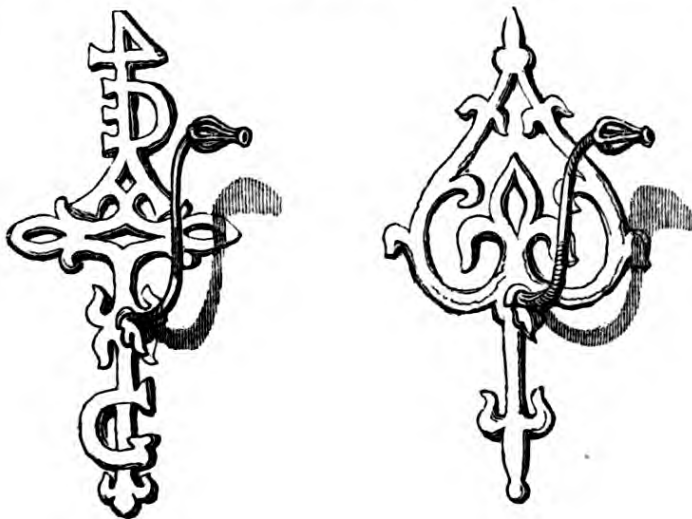
† An allusion to the curious frontispiece of Hobbes' *Leviathan*, in which the enormous figure of royalty is entirely made up of a mass of people of all ranks and conditions.

‡ 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 dragging 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 privilege, 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 bealdes 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 carrynge 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
	<hr/>		
	203	3	6
	<hr/>		
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 guyldyng of the auncyent head, and for coullouring the staffe	0	7	0
	<hr/>		
	7	6	0
	<hr/>		

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
	<hr/>		
	42	3	3
	<hr/>		

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
	<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
	<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
	<u>2</u>	<u>16</u>	<u>8</u>

Drummers, piffes, auncyents and florishers.

Payde to Robert Crougt and others, for the servyce of 8 drummes and 4 piffes, they furnyshing themselves with black hatts, white doublets, black hose and white stock- ings, and with scarfes according to the culler of the comp ^y . 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
	<u>12</u>	<u>11</u>	<u>0</u>

	£	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 wrytyng of the whole devyse, for the making of the Pageant of Nations, the Iland, the Indian Chariot, the Castle of Fame, tryimming 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 carryage, 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 griffyns 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
	<hr/>	<hr/>	<hr/>
	305	16	2
	<hr/>	<hr/>	<hr/>

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."

	£	s.	d.
Payde for the carryage 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 guyldyng 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 whole livery 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 commyttees, 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 bene- volence 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
	<hr/>		
	27	15	6
	<hr/>		

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
	<hr/>		
So resteth cleir for the neate foote of this accompte, ready money remaying nowe in the hands of the Wardens of the Bachelers, as appeareth, the somme of .	1	13	11
	<hr/>		

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 demans 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 *Italicá*
 As do's the Virgin of this day.
 That Virgin sacrifice that dy'd
 With vaile unvail'd, and zone unty'd, [Jephth.]
 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 shows 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 barges ; there's the smaller losse.
 Prostrate yourselves before that barge,
 That carries now the cities charge ;
 Those red white streamers now are come,
 And do command you to be dumb ;
 Or if you'll blow, your breath dispose,
 To fill them like the red white rose,
 That all the asure Thames may tell }
 The mayor is coming by the smell. }
 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,
 And we will thin foule winds to air.
 Or if our virgin do desire,
 Wee'l turne you all from aire to fire.

{ The city barges
 on the Thames.

{ The Lord
 Mayor's barge.

All the rest of the
 barges in blue.

{ Thirty cannons
 went off.

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 houre,
 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.
 Watermen.
 Attendants.

Watermen. The Goldsmiths' Company.
 Watermen.
 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-armor, bearing
 the Banner of his Knight.
 Esquire in half-armor, bearing the Esquire in half-armor bearing the
 Shield of his Knight. 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 armor, 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.

Lord Mayors' Pageants:

BEING

COLLECTIONS TOWARDS A HISTORY OF
THESE ANNUAL CELEBRATIONS,

WITH

SPECIMENS OF THE DESCRIPTIVE PAMPHLETS
PUBLISHED BY THE CITY POETS.

PART II.

Reprints of Lord Mayors' Pageants.

EDITED, WITH INTRODUCTIONS AND NOTES,

BY

FREDERICK W. FAIRHOLT, ESQ.

"Pomps without guilt, of bloodless swords and maces."

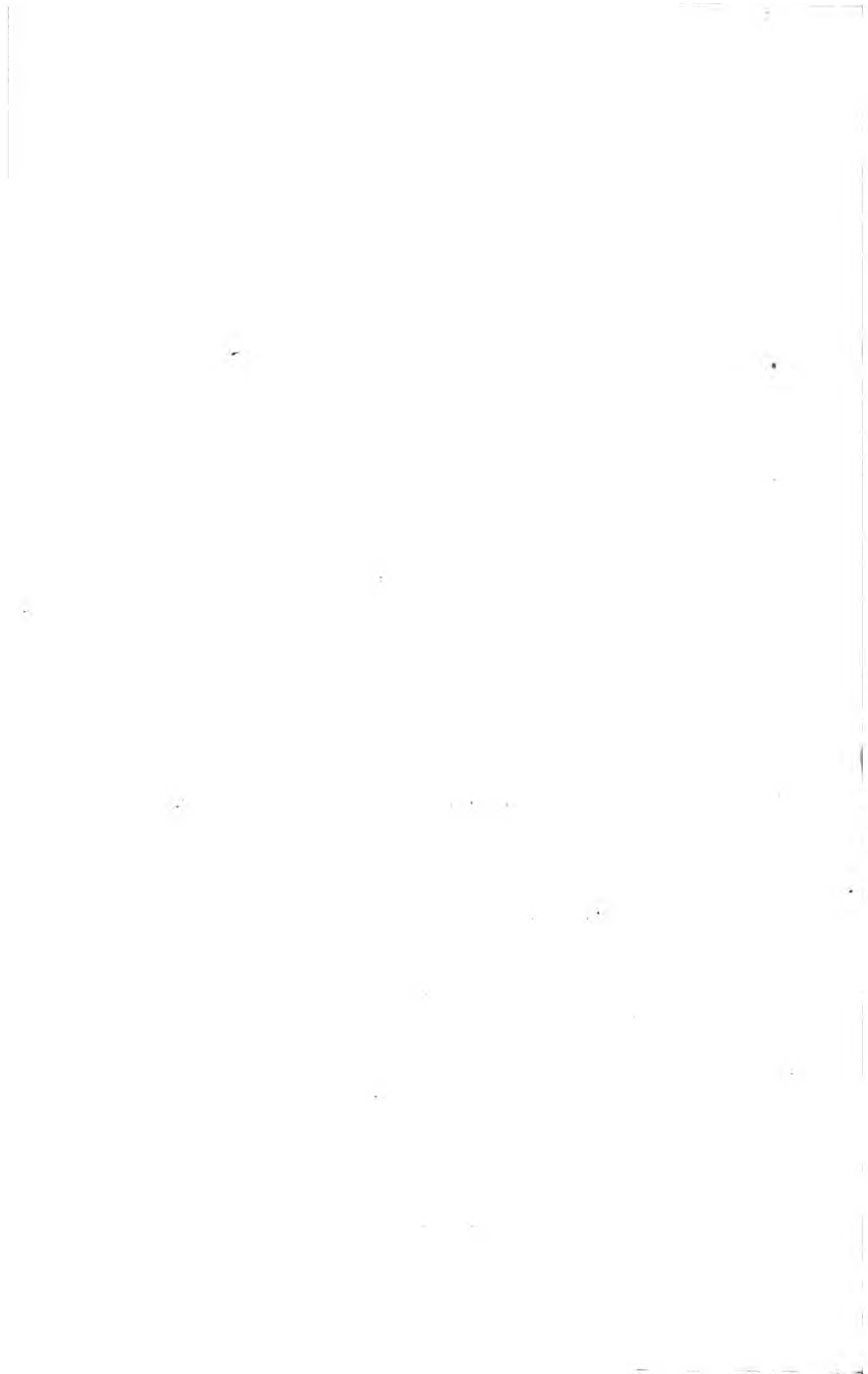
POPE.

LONDON.

PRINTED FOR THE PERCY SOCIETY,

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

M.DCCC.XLIV.



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.

CAPTAIN JOHNS, R.M.

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

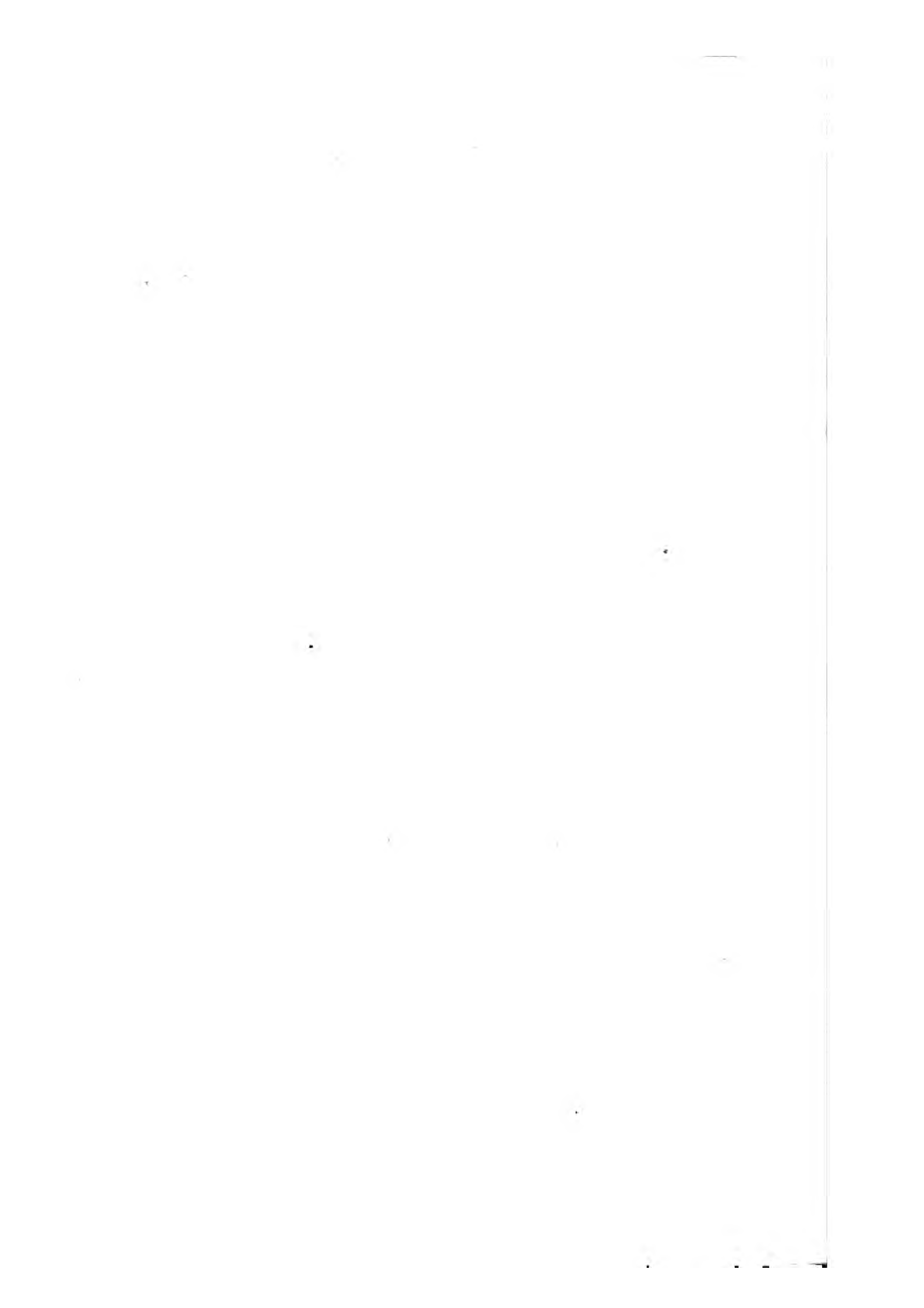
LEWIS POCOCK, Esq. F.S.A.

E. F. RIMBAULT, Esq. LL.D., 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.

WHEN I first commenced this contribution to the works of the Percy Society, I had no idea of writing more than a few sheets, by way of introduction to the reprints of half a dozen of the pamphlets descriptive of Mayoralty Pageants in London ; but the materials which presented themselves increased so much under my hands, that, notwithstanding the omission of much which I should have introduced but from a fear of increasing the bulk of the volume, the result has been the production of a book exceeding in extent any of the Society's Publications.

The civic Pageants which have been already reprinted (irrespective of the six contained in the present publication), are as follow :—

Peele's Pageants for 1585, and 1591 ; in the Rev. A. Dyce's edition of Peele's works, &c. See note, Part I, p. 26.

Munday's Pageants for 1605-15-16, in Nichols's Progresses of James I.

Middleton's Pageants for 1613-17-19-21-23-26. The entire series are printed in the Rev. A. Dyce's edition of Middleton's works ; the pageants for 1613-19-21,

having been previously reprinted in Nichols's Progresses of James I.

Squire's Pageant for 1620, in Nichols's Progresses of James I.

Webster's Pageant for 1624, in the appendix to the Rev. A. Dyce's edition of that author.

Jordan's Pageant for 1674. Privately printed (without editor's name, note, or comment.)

Having these materials, together with some miscellaneous notices on the subject, before me, I was led to conceive that a brief description of the entire series of Lord Mayors' Pageants might prove interesting, as the pamphlets descriptive of each are widely scattered, and difficult of access, from their rarity. In attempting to carry this idea into practice, I can only claim the merit of patient collection and condensation, and of endeavouring to bring as much information to bear upon the subject as my reading would enable me to do. The volume now describes fully, for the first time, twenty-eight of these annual shows, besides the fourteen above enumerated; adding six to the list of those reprinted entire; and whatever judgment may be passed upon its execution, I believe that it may fairly claim to be the first attempt at a *general history* of these annual celebrations; for, excepting the above-mentioned reprints, and Mr. Nichols's Bibliographical List of the Titles of Lord Mayors' Pageants, the reader who may seek for information upon this peculiar subject in any works

which treat upon civic and popular antiquities, will find that "brief and meagre" are the only terms applicable to the information which they contain in relation to it.

The favour with which the first part of this volume has been received, has stimulated my endeavours to render it more complete; and I have been enabled to add some important particulars, and to correct some errors. My thanks are especially due to Mr. J. P. Collier, through whose kind intervention I obtained the loan of the unique pageants of 1611, and 1633, from the library of his Grace the Duke of Devonshire, with that nobleman's liberal permission to make full extracts for publication. The pageant for 1629 was reprinted from Mr. Collier's copy, as well as the Representations before the Mayor and Sheriffs, by Thomas Jordan, in the Appendix.

To Mr. J. G. Nichols (to whose industry we are indebted for the first and only complete list of these rarities), I am also indebted for some valuable additions to my first part, as well as for pointing out to me various necessary corrections. The notes to pp. 14, 42, 49, 114, 116, are, with the exception of some slight additions, entirely derived from this gentleman.

Dr. Rimbault also kindly supplied me with the two curious MS. songs, one of which appears in the notes, the other in the additions.

It was originally my intention to append to this volume a collection of songs selected from Lord Mayors' Pageants, but as it has already extended to so unexpected a length, I have determined to reserve them for future publication.

TROIA-NOVA TRIUMPHANS.



INTRODUCTION.

BUT little is known of Thomas Dekker, the author of the following pageant, and of that for 1629. His life appears to have been a long struggle against penury, and his works to have been too often thrown off hurriedly for a mere subsistence. Nevertheless they contain much that is valuable in illustration of the manners of the interesting period at which he lived. His connexion with the city began in 1603, when he wrote the entertainment for King James the First, on his passage through it from the Tower, Thursday, March 15th, 1603.

The mayoralty pageant here reprinted, is one of the rarest of Dekker's works. Nichols, in his "Progresses, &c. of King James the First," vol. ii. p. 466, says, "the only copy of this pageant that I know to exist, is one which was sold at Mr. Garrick's sale, April 23rd, 1823. It was bound up with the city pageants of 1626, 1631, 1679, and 1691, and other tracts, and the volume was purchased for forty guineas by Mr. Thorpe, who has since parted with it to Mr. Heber." He adds, "I have not yet obtained a transcript, but if I am favoured with one in time, it shall appear in the appendix to this volume." At the sale of Heber's library, this copy formed

lot 1631 of part 4, and proved to be imperfect, which was no doubt the reason why Nichols was unable to reprint it according to promise. There is, however, a copy in the Bodleian Library, bound up in a volume of miscellaneous tracts, which is in the finest possible condition, and quite perfect, from which a transcript for the following reprint was made: there is another in the library of the Duke of Devonshire.

“ Upon this occasion the lord mayor’s banquet was honoured by the presence of Frederick, Count Palatine of the Rhine, then lately arrived to marry Elizabeth, the king’s only daughter. ‘The Palsgrave dyed in the Guildhall,’ as Howe’s Chronicle informs us, ‘accompanied with the Archbishop of Canterbury, the Lord Bishop of London, and divers earls and barons, and during the whole dinner, the Palsgrave and the Lord Archbishop entertained the time with sundry discourses in Latine. To this great feast Prince Henry was also invited, and would have bin there, but he was sicke and could not come. After dinner, the lord mayor and his brethren, in the behalf of the cittie, and citzizens of London, for testimonie of hearty welcome and their love, presented the Palsgrave with a very large bason and eure of silver, richly gilded, and curiously wrought; and two great gilded livery pots.’ The present is described in the city records as:—‘a bason and ewer gilt, weighing 234oz. 3grs.; one pair of dansk potts, chast and cheseld, weighing 513½oz. ½gr., having the armes of the city and the wordes, ‘Civitas London,’ engraved thereon in divers places.

“ Mr. Chamberlain, in a letter to Sir Dudley Carleton, gives us a still better account of this entertainment, and adds some

very interesting particulars of the previous pageantry ; his words are : ‘ the Count Palatine and his company, after they had seen the shew in Cheapside, went to Guildhall, and were there feasted and welcomed by Sir John Swinnerton, the new-made lord mayor, and were presented toward the end of the dinner, in the name of the city, with a fair standing cup, a curious basin and ewer, with two large livery pots, weighing together 1200 ounces, to the value of almost £500. The Merchant Adventurers had sent him a present of wine the Saturday before, to the value of 100 marks. He behaved himself very courteously, and in very good fashion at the feast, and would needs go and salute the lady mayoress and her train where she sat. The shew was somewhat extraordinary, with four or five pageants, and other devices ; and the day was fair enough on land, but great winds on the water had like to have marred all ; for divers of the companies were in great danger and pain to run their barges on ground, and some to turn back, so that my lord mayor with much ado came almost alone to Westminster.’ ” — *Nichols's Progresses of James I.*

Sir John Swinnerton was a man of considerable note in his day. He was a merchant of great wealth, and when sheriff in 1603, went with the mayor and principal citizens to meet James on his journey from Theobalds to London, and was knighted with the other aldermen at Whitehall, in July following. In 1612 he accused the farmers of the customs of defrauding the king of more than 70,000 a year, “ but upon ripping up the matter they went away acquitted, and he commended for his good meaning to the king's service.” During

his mayoralty the jurisdiction over the Thames and Medway, as enjoyed by the mayor of London, was finally settled; and on Michaelmas day 1613, he attended with Sir Thomas Middleton, that day elected mayor for the ensuing year, at the opening of the New River head, “to see the great cistern, and first issuing of the strange river thereunto, which was then made free denizen of London.” (Delaune, *Present State of London*, 1681.)

Troia-Nova Triumphans.
LONDON TRIUMPHING,

OR

The Solemne, Magnificent, and Memorable Receiving of that
worthy Gentleman, Sir JOHN SWINNERTON, Knight,
into the City of London, after his returne from
taking the oath of Maioralty at Westminster,
on the Morrow next after Simon and
Jude's day, being the 29th of
October, 1612.

All the Showes, Pageants, Chariots of Triumph, with other
Devices (both on the Water and Land),
here fully expressed.

BY THOMAS DEKKER.

LONDON,
Printed for Nicholas Okes, and are to be sold by John Wright,
dwelling at Christ Church-gate.

1612.



TO THE DESERVER OF ALL THOSE HONORS,
WHICH THE CUSTOMARY RITES OF THIS DAY,
AND THE GENERAL LOVE OF THIS CITY BESTOW
UPON HIM, SIR JOHN SWINNERTON, KNIGHT,
LORD MAIOR OF THE RENOWNED CITY OF
LONDON.

HONOR (this day) takes you by the hand, and gives you welcomes into your new office of Pretorship. A dignity worthe the Cities bestowing, and most worthy your receiving. You have it with harts of many people, voices, and held-up hands ; they know it is a roabe fit for you, and therefore have clothed you in it. May the last-day of your wearing the same, yeeld to your selfe as much joy, as to others does this first-day of your putting it on. I swimme (for my own part) not onely in the maine full sea of the general praise and hopes of you ; but powre out also (for my particular) such a streame as my prayers can render, for a successe answerable to the on-set : for it is no Field, unlesse it be crowned with victory.

I present (Sir) unto you, these labours of my pen, as the first and newest congratulatory offrings tendered into your hands, which albeit I should not (of my selfe) deserve to see accepted, I know notwithstanding you

will give to them a generous and gratefull entertainment, in regard of that Noble Fellowship and Society, (of which you yesterday were a brother, and this day a father) who most freely have bestowed these their loves upon you. The colours of this peece are mine own; the cost theirs: to which nothing was wanting that could be had, and everything had that was required. To their lasting memory I set downe this; and to your noble disposition, this I dedicate. My wishes being (as ever they have bene) to meete with any object, whose reflexion may present to your eyes that love and duty, in which

I stand bounden
to your Lordship.

THOMAS DEKKER.

TROIA-NOVA TRIUMPHANS.

LONDON TRIUMPHING.

TRiumPHS are the most choice and daintiest fruit that spring from peace and abundance ; Love begets them ; and much cost brings them forth. Expectation feeds upon them, but seldom to a surfeite ; for when she is most full, her longing wants something to be satisfied. So inticing a shape they carry, that princes themselves take pleasure to behold them ; they with delight ; common people with admiration. They are now and then the rich and glorious fires of bounty, state, and magnificence, giving light and beauty to the courts of kings : and now and then, it is but a debt paid to time and custome : and out of that depth come these. Ryot having no hand in laying out the expenses, and yet no hand in plucking back what is held decent to be bestowed. A sumptuous thriftinesse in these civill ceremonies managing all. For it were not laudable, in a city (so rarely governed and tempered) superfluously to exceed ; as contrariwise it is much honor to her (when the day of spending comes) not to be sparing in anything. For the chaires of

magistrates ought to be adorned, and to shine like the chariot which carries the sunne ; and beames (if it were possible) must be thought to be shot from the one as from the other : as well to dazle and amaze the common eye, as to make it learne that there is some excellent, and extraordinary arme from heaven thrust downe to exalt a superior man, that thereby the gazer may be drawne to more obedience and admiration.

In a happy houre therefore did your lordship take upon you this inseparable burden (of honor and cares) because your selfe being generous of mind, have met with men, and with a company equall to your self in spirit. And upon as fortunate a tree have they ingrafted their bounty ; the fruites whereof shoot forth and ripen, are gathered, and taste sweetly, in the mouthes not onely of this citty, but also of our best-to-be-beloved friends, the noblest strangers, upon whom though none but our soveraigne king can bestow royal welcomes ; yet shall it be a memorial of an exemplary love and duty (in those who are at the cost of these triumphs) to have added some heightning more to them then was intended at first, of purpose to do honor to their prince and countrey. And I make no doubt, but many worthy companies in this city could gladly be content to be partners in the disbursements, so they might be sharers in the glory. For to have bene leaden-winged now, what infamy could be greater? when all the streames of nobility and gentry, run with the tide hither. When all eares lye listning for no newes but of feasts and triumphs :

all eyes still open to behold them: and all harts and hands to applaud them: when the heape of our soveraigns kingdomes, are drawn in little; and to be seene within the walles of this city. Then to have tied Bounty in too straight a girdle: *Proh scelus infandum!* No; she hath worne her garments loose, her lippes have bene free in welcomes, her purse open, and her hands liberall. If you thinke I set a flattering glasse before you, do but so much as lanch into the river, and there the Thames itself shall shew you all the honors, which this day hath bestowed upon her: and that done, step againe upon the land, and Fame will with her owne trumpet proclaime what I speake; and her I hope you cannot deny to beleve, having at least twenty thousand eyes about her, to wisse whether she be a true-tong'd Fame or a lying.

By this time the Lord Maior hath taken his oath, is seated in his barge againe; a lowd thundring peale of chambers give him a fare-well as he passes by. And see! how quickly we are in ken of the land; as suddenly therefore let us leap on shore, and there observe what honorable entertainment the citty affords to their new prætor, and what joyfull salutations to her noble visitants.

THE FIRST TRIUMPH, ON THE LAND.

The Lord Mayor and companies being landed, the first device which is presented to him on the shore stands ready to receive him at the end of Pauls-Chayne (on the South side of the church), and this it is.

A sea-chariot, artificially made, proper for a god of the sea to sit in ; shippes dancing round about it, with dolphins and other great fishes playing, or lying at the foot of the same, is drawn by two sea-horses.

NEPTUNE.

In this chariot sits Neptune, his head circled with a coronet of silver scollup-shels, stucke with branches of corral, and hunge thicke with ropes of pearle ; because such things as these are the treasures of the deep, and are found in the shels of fishes. In his hand he holds a silver trident, or three-forked mace, by which some writers will have signified the three natural qualities proper to waters ; as those of fountaines to bee of a delitious taste, and christalline colour ; those of the sea to be saltish and unpleasant, and colour sullen, and greenish ; and lastly, those of standing lakes, neither sweet nor bitter, nor cleere, nor cloudy, but altogether unwholesome to the taste, and loathsome to the eye. His roabe and mantle, with other ornaments, are correspondent to the quality of his person ; buskins of pearle and cockle-shels being worne upon his legges. At the lower part of his chariot sit mer-maids, who for their excellency in beauty, above any other creatures belonging to the sea, are preferred to be still in the eye of Neptune.

At Neptune's foot sits Luna, (the moone), who being governesse of the sea, and all petty fouds, as from whose influence they receive their ebbings and flowings, challenges to herself this honour, to have

rule and command of these horses that draw the chariot, and therefore she holds their reynes in her hands.

She is atired in light roabes fitting her state and condition, with a silver crescent on her head, expressing both her power and property.

The whole chariot figuring in itselفة that vast compasse which the sea makes about the body of the earth, whose globicall rotundity is hieroglically represented by the wheele of the chariot.

Before this chariot ride foure trytons, who are feyned by poets to bee trumpeters to Neptune, and for that cause make way before him, holding strange trumpets in their hands, which they sound as they passe along, their habits being antike, and sea-like, and sitting upon foure severall fishes, viz: two dolphins, and two mer-maids, which are not (after the old procreation), begotten of painted cloath, and broune paper, but are living beasts, so queintly disguised like the natural fishes, of purpose to avoyd the trouble and pestering of porters, who with much noyse and little comliness, are every yeare most unnecessarily employed.

The time being ripe when the scope of this device is to be delivered, Neptune's breath goeth forth in these following speeches.

NEPTUNE'S SPEECHES.

Whence breaks this warlike thunder of lowd drummes,
 (Clarions and trumpets) whose shrill echo comes
 Up to our watery court, and calles from thence
 Us and our Tritons? as if violence
 Were to our silver-footed sister done
 (Of floudes the queene) bright Thamesis, who does runne

Twice every day to our bosome,* and these tides { *Ebbe and*
 Her wealth, whose streame in liquid christall glides, { *Flow.*
 Guarded with troopes of swannes? what does beget
 These thronges? this confluence? why do voices beate
 The ayre with acclamations of applause,
 Good wishes, love, and praises? what is't drawes
 All faces this way? This way Rumor flyes,
 Clapping her infinite wings, whose noyse the skyes
 From earth receive, with musicall rebounding,
 And strike the seas with repercussive sounding.
 Oh! now I see the cause: vanish vaine feares,
 Isis* no danger feeles: for her head weares *Thamesis.*
 Crowns of rich triumphes, which this day puts on,
 And in thy honour all these rites are done.
 Whose name when Neptune heard, 'twas a strange spell,
 Thus farre-up into th' land to make him swell
 Beyond his bounds, and with his sea-troops wait
 Thy wisht arrivall to congratulate.
 Goe therefore on, goe boldly; thou must saile
 In rough seas (now) of rule: and every gale
 Will not perhaps befriend thee: but (howe blacke
 So ere the skye looke) dread not thou a wracke,
 For when Integrity and Innocence sit
 Steering the helme, no rock the ship can split.
 Nor care the whales (never so great) ther jawes
 Should stretch to swallow thee: every good man's cause
 Is in all stormes his pilot. He that's sound
 To himselfe (in conscience) nere can run a-ground.
 Which that thou mayst do, never looke on't still:
 For (spite of fowle gusts) calmer winds shall fill
 Thy sayles at last. And see! they home have brought
 A ship which Bacchus (god of wines) hath fraught
 With richest juice of grapes, which thy friends shall
 Drinke off in healths to this great festivall.
 If any at thy happiness repine,
 They gnaw but their owne hearts, and touch not thine.

Let bats and skreech-owles murmure at bright day,
Whiles prayers of good men guid thee on the way.
Sound, old Oceanus' trumpeters, and lead on.

The trytons then sounding according to his command, Neptune in his chariot passeth along before the Lord Maior. The foure Windes (habilimented to their quality, and having both faces and limbes proportionable to their blustering and boisterous condition), drive forward that ship of which Neptune spake. And this concludes this first triumph on the land.

These two shewes passe on untill they come into Paul's Church-yard, where standes another chariot; the former chariot of Neptune, with the ship, beeing conveyed into Cheap-side, this other then takes the place, and this is the device.

THE SECOND LAND-TRIUMPH.

It is the throne of Vertue, gloriously adorned, and beautified with all things that are fit to expresse the seat of so noble and divine a person.

Upon the height, and most eminent place (as worthiest to be exalted), sits Arete (Vertue) herself, her temples shining with a diadem of starres, to shew that her descent is onely from heaven; her roabes are rich, her mantle white (figuring innocency), and powdered with starres of gold, as an embleme that she puts upon men the garments of eternity.

Beneath her, in distinct places, sit the seaven liberrall sciences, viz: grammer, rhetoricke, logicke, musicke, arithmeticke, geometry, astronomy.

Having these roomes allotted them, as being mothers to all trades, professions, mysteries and societies, and the readiest guide to vertue. Their habits are light roabes, and loose (for knowledge should be free). On their heads they weare garlands of roses, mixt with other flowers, whose sweet smels are arguments of their cleere and unspotted thoughts, not corrupted with vice. Every one carrying in her hand a symbole, or badge, of that learning which she professeth.

At the backe of this chariot sit foure cupids, to signifie that Vertue is most honored when she is followed by Love.

His throne, or chariot, is drawne by foure horses : upon the two formost ride Time and Mercury: the first, the begetter and bringer forth of all things in the world, the second, the god of wisdome and eloquence. On the other two horses ride Desire and Industry ; it beeing intimated hereby, that Time gives wings to Wisdome, and sharpens it; Wisdome sets Desire a burning, to attaine to Vertue, and that burning Desire begets Industry (earnestly to pursue her). And all these (together) make men in love with arts, trades, sciences and knowledge, which are the only staires and ascensions to the throne of vertue, and the onely glory and upholdings of cities. Time hath his wings, glasse, and sythe, which cuts down all.

Mercury hath his caduceus, or charming rod, his fethered hat, his wings, and other properties fitting his condition ; Desire caries a burning heart in her hand.

Industry is in the shape of an olde country-man, bearing on his shoulder a spade, as the embleme of labour.

Before this chariot, or throne (as guardians and protectors to vertue, to arts, and the rest, and as assistants to him who is chiefe within the citty for that yeare) are mounted upon horsebacke twelve persons (two by two) representing the twelve superior companyes, every one carrying upon his left arme a faire shield with the armes in it of one of the twelve companies, and in his right hand a launce with a light streamer or pendant on the top of it, and every horse led and attended by a footman.

The Lord Maior beeing approached to his throne, Vertue thus salutes him

THE SPEECH OF ARETE (VERTUE).

Haile, worthy Prætor, stay, and do me grace,
 (Who still have cald thee patron), in this place
 To take from me heap'd welcomes, who combine
 These people's hearts in one, to make them thine.
 Bright Vertue's name thou know'st and heav'nly birth,
 And therefore, spying thee, downe she leaped to earth
 Whence vicious men had driven her. On her throne
 The Liberall Arts waite : from whose brests do runne
 The milke of knowledge, on which sciences feed,
 Trades and professions : and by them the seed
 Of civill popular government is sowne,
 Which springing up, loe ! to what height is growne
 In thee and these* is seene. And, to maintaine *The Aldermen.*
 This greatnesse, twelve strong pillars it sustaine,
 Upon whose capital twelve societies* stand *The Twelve Companies.*
 (Grave and well-ordred), bearing chiefe command

Within this city, and, with love, thus reare
 Thy fame, in free election, for this yeare.
 All arm'd to knit their nerves in one with thine,
 To guard this new Troy. And, that he may shine
 In thee, as thiou in her, no miser's kay
 Has bar'd the gold up ; light flies from the day
 Not of more free gift, than from them their cost :
 For what's now spar'd, that only they count lost.
 As then their joyn'd hands lift thee to thy seate.
 (Changing thereby thy name for one more great*), *Lord Maio*r
 And as this city, with her loud, full voice,
 (Drowning all spite that murmures at the choice,
 If at least such there be) does thee preferre,
 So art thou bound to love, both them and her.
 For know, thou art not like a pinnacle, plac'd
 Onely to stand aloft, and to be grac'd
 With won'dring eyes, or to have caps and knees
 Heape worship on thee : for that man does leeze
 Himselfe and his renowne, whose growth being hye
 In the weale publicke, like the cypres tree,
 Is neither good to build with nor beare fruit ;
 Thou must be now stirring and resolute.
 To be what thou art sworne, a waking eye,
 Afar off, like a beacon, to descry
 What stormes are comming, and being come, must then
 Shelter with spread armes the poor'st citizen.
 Sit Plenty at thy table, at thy gate
 Bounty and Hospitality : hee's most ingrate
 Into whose lap the publick-weale having pour'd
 Her golden showers, from her his wealth should hoord ;
 Be like those antient spirits, that, long agon,
 Could think no good deed sooner than 'twas don,
 Others to pleasure. Hold it thou more glory
 Than to be pleas'd thy selfe. And be not sory
 If any strive in best things to exceed thee ;
 But glad to helpe thy wrongers, if they need thee.

Nor feare the stings of Envy, nor the threatens
Of her invenomed arrowes, which at the seates
Of those who best rule evermore are shot,
But the aire blowes off their fethers, and they hit not.
Come therefore on, nor dread her, nor her sprites,
The poyson she spits up, on her own head lights.
On, on, away.

This chariot or throne of Vertue is then set forward,
and followes that of Neptune, this taking place just
before the Lord Maior: and this concludes the second
triumphant shew.

THE THIRD DEVICE.

The third device is a forlorne castle, built close to
the little Conduit in Cheap-side, by which, as the
throne of Vertue comes neerer and neerer, there
appeare above (on the battlements) Envy, as chiefe
commandresse of that infernall place, and every part
of it guarded with persons representing all those that
are fellows and followers of Envy: as Ignorance,
Sloth, Oppression, Disdaine, &c. Envy herselfe being
attired like a fury, her haire full of snakes, her coun-
tenance pallid, meagre, and leane, her body naked, in
her hand a knot of snakes, crawling and writhen about
her arme.

The rest of her litter are in as ugly shapes as the
dam, every one of them beeing arm'd with black bowes
and arrows, ready to bee shot at Vertue. At the gates
of this fort of furies, stand Ryot and Calumny, in the
shapes of gyants, with clubs, who offer to keep back

the chariot of Vertue, and to stop her passage. All the rest likewise on the battlements offering to discharge their blacke artillery at her: but she onely holding up her bright shield, dazzles them, and confounds them; they all on a sudden shrinking in their heads, untill the chariot be past, and then all of them appearing againe: their arrowes, which they shoote up into the aire, breake there out in fire-works, as having no power to do wrong to so sacred a deity as Vertue.

This cave of monsters stands fixed to the Conduit, in which Envie onely breathes out her poyson to this purpose.

THE SPEECH OF ENVY.

Envy. Adders shoote, hysse speckled snakes;
Sloth craule up, see Oppression wakes;
(Baine to Learning,) Ignorance,
Shake thy asses eares; Disdaine advance
Thy head Luciferan: Ryot split
Thy ribbes with curses; Calumny spit
Thy rancke-rotten gall up. See, see, see,
That witch, whose bottomlesse sorcery
Makes foles runne mad for her, that hag
For whom your dam pines, hangs out her flag
Our den to ransacke: Vertue, that whoore,
See, see, how brave shee's, I am poore.

Vertue. On, on, the beames of Vertue are so bright,
They dazle Envy; on, the hag's put to flight.

Envy. Snakes, from your virulent spawn ingender
Dragons, that may peece-meale rend her:
Adders, shoote your stings like quills
Of porcupines (stiffe); hot Ætnean hils,
Vomit sulphure to confound her,
Fiendes and furies (that dwell under)

Lift hell gates from their hindges: come
 Yon cloven-footed broode of Barrathrum,
 Stop, stay her, fright her with your shreekes,
 And put fresh blood in Envy's cheekes.

Vertue. On, on, the beames of Vertue, are so bright,
 They dazzle Envy: the hag's put to flight.

Omnes. Shoote, shoote, &c. [All that are with Envy.]

Either during this speech, or else when it is done, certain rockets flye up in the aire; the throne of Vertue passing on still, never staying, but speaking still those her two last lines, albeit, shee bee out of the hearing of Envy; and the other of Envies faction crying still, shoote, shoote, but seeing they prevaile not, all retire in, and are not seene till the throne comes backe againe.

And this concludes this triumphant assault of Envy: her conquest is to come.

THE FOURTH DEVICE.

This throne of Vertue passeth along untill it comes to the Crosse in Cheape, where the presentation of another triumph attends to welcome the Lord Maior in his passage; the chariot of Vertue is drawne then along, this other that followes takes her place, the device bearing this argument.

Vertue having, by the helpe of her followers, conducted the Lord Maior safely, even, as it were, through the jaws of Envy and all her monsters: the next, and highest honour she can bring him to, is to make him arive at the house of Fame, and that is this pageant.

In the upper seat sits Fame, crowned in rich attire, a trumpet in her hand, &c. In other severall places sit kings, princes, and noble persons, who have bene free of the Marchant-tailors, a perticular roome being reserved for one that represents the person of Henry, the now prince of Wales.

The onely speaker here is Fame herselfe, whose words sound out these glad welcomes :

THE SPEECH OF FAME.

Welcome to Fame's high temple: here fix fast
 Thy footing; for the wayes which thou hast past
 Will be forgot and worne out; and no tract
 Of steps observ'd, but what thou *now* shalt act.
 The booke is shut of thy precedent deedes,
 And Fame unclaspes another, whereof shee reades
 (Aloud) the chronikle of a dangerous yeare,
 For each eye will looke through thee, and each eare
 Way-lay thy wordes and workes. Th' hast yet but gon
 About a pyramid's foote; the top's not won,
 That's glasse; who slides there, fals; and once falne downe,
 Never more rises: no art cures renowne,
 The wound being sent to th' heart. 'Tis kept from thence
 By strong armor, Vertue's influence;
 She guides thee, follow her. In this court of Fame
 None else but Vertue can enrole thy name.

Erecte thou then a serious eye, and looke
 What worthies fill up Fame's voluminous booke,
 That now (thine owne name read there) none may blot
 Thy leafe with foule inke, nor thy margent quate
 With any act of thine, which may disgrace
 This cittie's choice, thy selfe, or this thy place:
 Or that which may dishonour the high merits
 Of thy renown'd society: royal spirits

Of princes holding it a grace to weare
 That crimson badge, which these about them beare,
 Yea, kings themselves 'mongst you have fellowes bene,
 Stil'd by the name of a free-citizen :
 For instance, see seven English kings there plac'd,
 Cloth'd in your livery, the first seat being grac'd
 By second Richard: next him *Bullingbrooke: *Henry IV.*
 Then that fift, thundring Henry, who all France shook :
 By him, his sonne, sixt Henry, by his side
 Fourth Edward, who the Roses did divide :
 Richard the Third next him: and then that king
 Who made both Roses in one branch to spring :
 A sprig of which branch (highest now but one)
 Is Henry Prince of Wales, folowed by none,
 Who of this brotherhood, last and best steps forth,
 Honouring your hall: to heighten more your worth.
 I can a register show of seventeene more
 (Princes and dukes all), entombed long before,
 Yet kept alive by fame ; earles thirty-one,
 And barons sixty-six that path have gone:
 Of viscounts onely one your order tooke:
 Turne over one leafe more in oure vast booke,
 And you may read the names of prelates there,
 Of which one arch-bishop your cloth did weare.
 And byshops twenty-foure: of abbots seven,
 As many priors, to make the number even :
 Of forty church-men, I one sub-prior adde,
 You from all these, these from you honour had :
 Women of high bloud likewise laid aside
 Their greater state so to be dignified:
 Of whiche a queene the first was, then a paire
 Of dukes' wives : and, to leave the roll more faire,
 Five countesses and two ladies are the last,
 Whose birth and beauties have your order grac'd.
 But I too long spin out this thrid of gold ;
 Here breakes it off. Fame hath them all en-rol'd

On a large file (with others), and their story
 The world shall reade, to adde unto thy glory,
 Which I am loath to darken : thousand eyes
 Yet aking till they enjoy thee : win, then, that prise.
 Which Vertue holds up for thee, and (that done),
 Fame shall the end crowne, as she hath begun.
 Set forward.

Those princes and dukes (besides kings nominated before) are these.

John Duke of Lancaster.	}	In the time of Richard the Second.
Edmund Duke of Yorke.		
The Duke of Gloster.		
The Duke of Surrey.		
Humfrey Duke of Gloster.	}	In the time of Henry the Fifth.
Richard Duke of Yorke.		
George Duke of Clarence.	}	In the time of Edward the Fourth.
Duke of Suffolke.		
Iohn Duke of Norfolke.	}	In the time of Richard the Third.
George Duke of Bedford.		

Edward Duke of Buckingham, In the time of Henry the Seventh, with others whose roll is too long here to be opened.

The Queene spoken of, was Anne, wife to Richard the Second. Dukes wives these, viz :—

The Dutchesse of Gloster. In the time of Richard the Second.

Eleonor Dutchesse of Gloster. In the time of Henry the Fifth.

Now for Prelates I reckon onely these,
 The Prior of Saint Bartholmews.

And his Sub-Prior.

The Prior of Elsinge-spittle.

Thomas Arundell, Arch-bishop of Canterbury.

Henry Bewfort, Bishop of Winton.

The Abbot of Barmondsey.

The Abbot of Towrchill.

Philip Morgan, Bishop of Worster.

The Abbot of Tower-hill.

The Prior of St. Mary Cvery.

The Prior of Saint Trinity, in Cree-church.

The Abbot and Prior of Westminster.

Kemp, Bishop of London.

W. Wainfleete, Bishop of Winchester.

George Nevill, Bishop of Winchester, and Chauncelor
of England.

Iohn May, Abbot of Chertsay.

Laurence, Bishop of Durham.

Iohn Russell, Bishop of Rochester.

If I should lengthen this number, it were but to trouble you with a large index of names onely, which I am loath to do, knowing your expectation is to bee otherwise feasted.

The speech of Fame therefore being ended, as 'tis set downe before, this temple of her's takes place next before the Lord Maior, those of Neptune and Vertue marching in precedent order. And as this temple is carryed along, a song is heard, the musicke being queintly conveyed in a private roome, and not a person discovered.

THE SONG.

Honor, eldest child of Fame,
 Thou farre older then thy name,
 Waken with my song, and see
 One of thine here waiting thee.

Sleep not now,
 But thy brow,

Chac't with olives, oke, and baies,
 And an age of happy dayes,

Upward bring,
 Whilst we sing

In a chorus altogether,
 Welcome, welcome, welcome hither.

Longing round about him stay,
 Eyes, to make another day,
 Able with their vertuous light,
 Utterly to banish night;

All agree,
 This is hee,

Full of bounty, honour, store,
 And a world of goodnesse more

Yet to spring,
 Whilst we sing

In a chorus altogether,
 Welcome, welcome, welcome hither.

Envy, angry with the dead,
 Far from this place hide thy head;
 And Opinion, that nere knew
 What was either good or true;

Fly, I say,
 For this day

Shall faire Justice, Truth, and Right,
 And such happy sonnes of Light,

To us bring,
 Whilst we sing
 In a chorus altogether,
 Welcome, welcome, welcome hither.

Goe on nobly, may thy name,
 Be as old and good as fame,
 Ever be remembred here,
 Whilst a blessing, or a teare
 Is in store,
 With the pore,
 So shall Swinnerton nere dye,
 But his vertues upward flye,
 And shall spring,
 Whilst we sing,
 In a chorus ceasing never,
 He is living, living ever.

And this concludes this fourth triumph, till his lordship's returne from Guildhall.

In returning backe from the Guildhall, to performe the ceremoniall customes in Paul's Church, these shewes march in the same order as before; and comming with the throne of Vertue, Envy and her crue are as busie again, Envie uttering some three or foure lines toward the end of her speech onely, as thus:—

Envy. Fiends and furies, that dwell under,
 Lift hell-gates from their hindges: come,
 You cloven-footed brood of Barathrum,
 Stop, stay her, fright her with your shreekes,
 And put fresh blood in Envy's cheekes.

Vertue. On, on, the beames of Vertue are so bright,
 They dazzle Envy: on, the hag's put to flight.

This done, or as it is in doing, those twelve that ride armed, discharge their pistols, at which Envy and the rest vanish, and are seene no more.

When the Lord Maior is (with all the rest of their triumphs), brought home, Justice (for a fare-well) is mounted on some convenient scaffold close to his entrance at his gate, who thus salutes him:—

THE SPEECH OF JUSTICE.

My this-dayes-sworne-protector, welcome home,
 If Justice speake not now, be she ever dumbe :
 The world gives out shee's blinde ; but men shall see
 Her light is cleere, by influence drawne from thee.
 For one yeare, therefore, at these gates shee'l sit,
 To guid thee in and out : thou shalt commit
 (If shee stand by thee) not one touch of wrong :
 And though I knowe thy wisdome built up strong,
 Yet men, like great ships, being in storms, most neere
 To danger, when up their sailes they beare.
 And since all magistrates tread still on yce,
 From mine owne schoole I read thee this advice :
 Do good for no man's sake (now) but thine owne,
 Take leave of friends and foes, both must be knowne
 But by one face : the rich and poore must lye
 In one even scale : all suitors, in thine eye,
 Welcome alike ; even he that seemes most base,
 Looke not upon his clothes, but on his case.
 Let not Oppression wash his hands i' th' teares
 Of widowes, or of orphans : widowes prayers
 Can pluck downe thunder, and pore orphans cries
 Are lawrels held in fire ; the violence flyes
 Up to heaven-gates, and there the wrong does tell,
 Whilst innocence leaves behind it a sweet smell.

Thy conscience must be like that scarlet dye,
 One fowle spot staines it all: and the quick eye
 Of this prying world, will make that spot thy scorne.
 That collar (which about thy necke is worne)
 Of golden esses, bids thee so to knit
 Men's hearts in love, and make a chayne of it.
 That sword is seldome drawne, by which is meant,
 It should strike seldom: never th' innocent.
 'Tis held before thee by another's hand,
 But the point upwards (heaven must that command)
 Snatch it not then in wrath; it must be given
 But to cut none, till warranted by heaven.
 The head, the politicke body must advance
 For which thou hast the cap of maintenance,
 And since the most just magistrate often erres,
 Thou guarded art about with officers,
 Who knowing the pathes of others that are gone,
 Should teach thee what to do, what leave undone.
 Night's candles lighted are, and burne amaine,
 Cut therefore here off thy officious traine,
 Which love and custome lend thee; all delight
 Croune both this day and citty: a good night
 To thee, and these grave senators, to whom
 My last fare-wels in these glad wishes come,
 That thou and they, (whose strength the city beares),
 May be as old in goodnesse as in yeares.

The title-page of this booke makes promise of all
 the shewes by water, as of these on the land; but
 Apollo having no hand in them, I suffer them to dye
 by that which fed them; that is to say, powder and
 smoake. Their thunder (according to the old gally-
 foist-fashion), was too lowd for any of the Nine Muses
 to be bidden to it. I had deviz'd *one* altogether musi-
 call, but Time's glasse could spare no sand, nor lend

convenient howres for the performance of it. Night cuts off the glory of this day, and so consequently of these triumphes, whose brightnesse beeing eclipsed, my labours can yeeld no longer shadow. They are ended, but my love and duty to your Lordship shall never.

———— Non displicuisse meretur,
Festinat (Prætor) qui placuisse tibi.

FINIS.

LONDON'S TEMPE.

INTRODUCTION.

WHETHER Dekker contributed more than the two pageants which are here reprinted to the annual civic solemnities, cannot now be ascertained with strict certainty, as the list of these productions leaves many elisions which have never been filled, and for which no descriptive pamphlets have been found. Dekker is considered by Nichols "the most eminent of the series" of city poets, and "perhaps a grade above the employment now under contemplation;" but he was poor, and laboured through life with constant industry at play or pamphlet, and would no doubt have always been accessible to civic employment and hospitality.

The pageant this year produced by him is much inferior to that for 1612, which may justly be considered as one of the very best of these productions. The name bestowed upon it, and the fifth pageant, as is remarked by Malcolm (*Londinium Redivivum*, vol. 2), "is a quibble upon the name of the mayor, Campbell, reversed into the French words *le bell* or *beau-champ*, a beautiful field or country; to which were invited, and hither came, Titan, Flora, Ceres, Pomona, Ver, and Estas, from their blissful fields, to ride through the dirty streets, and a crowd who knew them not." From an examination of the books of the Ironmongers' Company, he adds, "the sum paid for these pageants, including every expense, was £180. The sea-lion and estridge were preserved, and placed in the hall, (of the company), and thirty-two trumpeters were employed."

In Strype's Stow we are told that Sir James Campbell was son of Sir Thomas Campbell, ironmonger, who was mayor in 1609, to whom Dekker alludes in the dedication to the pageant here reprinted, and who was himself "son to Robert Campbell, of Fulsam, in Norfolk."

A copy of this rare pageant, with two leaves in manuscript in the handwriting of Mr. Rhodes, was sold with the rest of his library, April 1825; this copy is now in the possession of Mr. J. P. Collier, who, in the most liberal manner, lent it to me, that I might include it among the series reprinted in this volume. A perfect copy is in the library of the Duke of Devonshire, with which it has been collated.

It should be mentioned that two thirds of the original title-page is occupied by a large wood-cut of the ironmongers' arms, which have so encroached upon the usual space, that no imprint appears in either of the copies above alluded to of this very rare pageant.

London's Tempe,

OR

THE FEILD OF HAPPINES.

In which Feild are planted severall Trees of magnificence,
State and Bewty, to celebrate the Solemnity of the
Right Honorable James Campebell, at his
Inauguration into the honorable Office
of Prætorship or Maioralty of
London, on Thursday the
29th of October,
1629.

All the particular Inventions for the Pageants, Showes of
Triumph, both by Water and Land, being here
fully set downe. At the sole Cost, and
liberall Charges of the Right
worshipfull Society of
Ironmongers.

WRITTEN BY THOMAS DEKKER.

Quando magis dignos licuit spectare triumphos.

TO THE RIGHT HONORABLE JAMES CAMPEBELL,
LORD MAIOR OF THE MOST RENOUNED
CITY OF LONDON.

HONORABLE PRÆTOR.

The triumphes which these few leaves of paper present to your vew (albeit their glories are but short lived as glittering onely for a day), boldly shew their faces unto the eye of the world, as servants attending on your lordship onely to do you honor.

With much care, cost, and curiosity, are they brought forth ; and with exceeding greatness of love, a free handed bounty of their purse, a noble and generous alacrity of spirit, have your worthy fraternity, and much to be honored brotherhood of Ironmongers bestowed them upon you.

It much winnes upon them to have such a cheife, and you cannot but be glad to have such a society: by a free election are you Londons Prætor ; the suffrages of commoners call you to your seate. A succession to the place takes you by the hand, your industry hath met with blessings, those blessings given you ability, and that ability makes you fit for a magistrate.

Yet there is a musicke in your owne bosome whose

strings being touchd, yeilds as harmonius a sound to you as all theise, and that is to see your self heire to that patrician dignity with which your father was invested. It was an honor to him to wear that robe of scarlet; it is a double glory to you, in so short an age to have his sword borne before you.

You have the voyce of senators breathing out your welcome, a confluence of grave citizens, adding state to your state. The acclamations of people ushering you along. Whilst I (the least part of this triumphant day) spend such sand as I have, to help to fill up the hour glasse, my service ronning.

Attending on your Lordship,

THOMAS DEKKER.

LONDONS TEMPE.

WERE it possible for a man, in the compasse of a day, to behold (as the sunne does) all the citties in the world, as if he went with walking beames about him ; that man should never see in any part of the yeare, any citty so magnificently adorned with all sorts of tryumphes, variety of musicke, of bravery, of bewty, of feastings, of civill (yet rich) ceremonies, with gallant lords and ladies, and thronges of people, as London is inriched with, on the first day that her great lord (or Lord Maior, for 'tis all one) takes that office upon him.

In former ages, he was not encompast with such glories; no such firmaments of starres were to be seene in Cheapside : Thames dranke no such costly healthes to London as hee does now. But as Troynovant spread in fame, so our English kings shined upon her with favours.

In those home-spun times, they had no collars of SS, no mace, sword, nor cap of maintenance ; these came by degrees, as *additamenta honoris*, additions or ensignes of more honour, conferd by severall princes on this citty : for in the time of Edward Confessor,

the chiefe ruler of the citty was called Reeve, Greeve, or Portreeve. The next to him in authority ; Provost.

Then in the first of Richard I. two Bayliffes carried the sway : this continued till the ninth of King John, who by letters patents gave the citizens power yearly to choose themselves a lord maior, and two sheriffes.

Then, King Henry III made the first aldermen in London (yet the name of Ealdorman was knowne in the Saxons time, for Alwin in the reigne of Edgar was alderman of all England, that is to say chiefe justice :) and those aldermen of London had rule then (as now) over the wardes of the citty, but were everie year changed, as the shreffes are in these dayes.

Then Edward I. ordained that the Lord Maior should, in the king's absence, sit in all places within London as chiefe justice ; and that every alderman that had bin Lord Mayor, should be a justice of peace for London and Middlesex all his life after.

Then in the reigne of Henry VII, Sr. John Shaw, goldsmith, being Lord Maior, caused the aldermen to ride from the Guildhall to the water side, when he went to take his oath at Westminster, (where before they rode by land thither); and at his returne to ride againe to the Guild-hall there to dine ; all the kitchens, and other offices there, being built by him : since which time the feast has there bin kept, for before it was either at Grocers Hall, or the Merchant Taylors.

Thus small rootes grow in time to cedars, shallow streames to rivers, and a hand of government to be

the strongest arme in a kingdome. Thus you see London in her meane attyre, then in robes maiestical ; and sitting in that pompe, cast your eye upon those alluring objects, which she her selfe beholds with admiration.

THE FIRST.

The first scæne is a water-worke, presented by Oceanus, king of the sea, (from whose name the universall maine sea is called the ocean) he, to celebrate the ceremonies and honors due to this great festivall, and to shew the world his marine chariot, sits triumphantly in the vast (but quaint) shell of a silver scollup, reyning in the heads of two wild sea-horses proportioned to the life, their maynes falling about their neckes, shining with curles of gold.

On his head, which (as his beard) is knotted, long, carelesly spred, and white, is placed a diadem, whose bottome is a conceited coronet of gold ; the middle over that, is a coronet of silver scollops, and on the top a faire spreading branch of corral, interwoven thickly with pearle. In his right hand a golden trident, or three forked scepter.

His habit is antique, the stuffe, watchet and silver ; a mantle crossing his body, with silver waves, bases and buskins cut likewise at the top into silver scollups, and in this language he congratulates his lordship.

OCEANUS HIS SPEECH.

Thus mounted, hither comes the king of waves,
Whos voyce charmes roughest billows into slaves,

Whose foote treads downe their necks with as much ease,
As in my shelly coach I reyne up these.

Lowd ecchoes cald me from my glittering throne,
To see the noble Thamesis,—a sonne
To this my queene and me (Tethys) whose eare
Ne're jeweld up such musick as sounds here :
For our unfaddomed world, roares out with none
But horrid sea-fights, navies overthrowne ;
Hlands halfe drowned in blood, pyrates pell mell,
Turkes slavish tugging oares, the Dunkerk's hell,
The Dutchman's thunder, and the Spaniards lightning,
To whom the sulphures breath gives heate and heightning,
O! these are the dire tunes my consort sings.
But here! old Thames out-shines the beames of kings.

This citty addes new glories to Jove's court,
And to all you who to this hall resort,
This Lactea Via (as a path) is given,
Being paved with pearle, as that with starres in heaven.

I could (to swell my trayne) beckon the Rhine,
(But the wilde boare has tusked up his vine) ;
I could swift Volga call, whose curld head lies
On seaven rich pillowes (but, in merchandize
The Russian him employes) ; I could to theis
Call Ganges, Nilus, long-haired Euphrates ;
Tagus, whose golden hands claspe Lisbone walles,
Him could I call too,—but what neede theis calles ?
Were they all here, they would weepe out their eyes,
Madde that new Troy's high towers on tiptoe rize
To hit heaven's roofe: madde to see Thames this day
(For all his age) in wanton windinges play
Before his new grave prætor, and before
Theis senators, best fathers of the poore,

That grand canale, where (stately) once a yeare
A fleete of bridall gondolets appeare,
To marry with a golden ring, (that's hurld
Into the sea) that minion of the world,

Venice, to Neptune,—a poor lantscip is
To these full braveries of Thamesis.

Goe therefore up to Cæsar's court, and clayme
What honours there are left to Campebel's name,
As by dissent ; whilst we tow up a tyde,
Which shall ronne sweating up by your barges side ;
That done, Time shall Oceanus' name inroll,
For guarding you to London's capitoll.

THE SECOND PRESENTATION.

The invention is a proud-swelling sea, on whose waves is borne up a sea lyon, as a proper and eminent body to marshall in the following triumphes ; in regard it is one of the supporters of the East Indian Company, of which his lordship is free, and a great adventurer. And these marine creatures, are the more fitly employed, in regard also, that his lordship is Maior of the Staple, Governour of the French Company, and free of the East-land Company.

On this lyon (wich is cut out of wood to the life) rides Tethys wife to Oceanus, and queene of the sea ; for why should the king of waves be in such a glorious progresse without his queene, or she without him ? They both therefore twin themselves together to heighten these solemnities.

Her haire is long, and dishevelled ; on her head an antique sea-tyre, encompast with a coronall of gold and pearle, her garments rich and proper to her quality, with a taffaty mantle fringed with silver crossing her body. Her right hand supporting a large streamer in which are the Lord Maiors armes.

On each side of this lyon, attend a mermaid and merman, holding two banners, with the armes of the two new shrieves, several fishes swimming as it were about the border. And these two having dispatched on the water, hasten to aduance themselves on land.

THE THIRD.

The third show is an estridge, cut out of timber to the life, biting a horse-shoe: on this bird rides an Indian boy, holding in one hand a long tobacco pipe, in the other a dart ; his attire is proper to the country.

At the four angles of the square, where the estridg stands, are plac'd a Turke, and a Persian, a pikeman and a musketeere.

THE FOURTH.

The fourth presentation is called the Lemnian forge. In it are Vulcan, the Smith of Lemnos, with his servants (the Cyclopes), whose names are Pyracmon, Brontes and Sceropes, working at the anvile. Their habite are wastcoates and leather aprons: their hair blacke and shaggy, in knotted curles.

A fire is seene in the forge, bellowes blowing, some filing, some at other workes ; thunder and lightning on occasion. As the smiths are at worke, they sing in praise of iron, the anvile and hammer: by the concordant stroakes and soundes of which, Tuballcayne became the first inventor of musicke.

THE SONG.

Brave iron! brave hammer! from your sound,
The art of musicke has her ground ;

On the anvile thou keep'st time,
Thy knick-a-knock is a smithes best chyme.

Yet thwick-a-thwack,
Thwick, thwack-a-thwack, thwack,
Make our brawny sinewes crack,
Then pit-a-pat pat, pit-a-pat pat,
Till thickest barres be beaten flat.

We shooe the horses of the sunne,
Harnesse the dragons of the moone,
Forge Cupid's quiver, bow, and arrowes,
And our dame's coach that's drawn with sparrowes.
Till thwick-a-thwack, &c.

Jove's roaring cannons, and his rammers
We beat out with our Lemnian hammers ;
Mars his gauntlet, helme, and speare,
And Gorgon shield, are all made here.
Till thwick-a-thwack, &c.

The grate which (shut) the day out-barres,
Those golden studdes which naile the starres,
The globe's case, and the axletree,
Who can hammer these but wee ?
Till thwick-a-thwack, &c.

A warming-panne to heate earth's bedde,
Lying i' th' frozen zone halfe dead ;
Hob-nailes to serve the man i' th' moone,
And sparrowbils to cloute Pan's shoone,
Whose work but ours ?
Till thwick-a-thwack, &c.

Venus' kettles, pots, and pannes,
We make, or else she brawles and bannes ;
Tonges, shovels, andirons have their places,
Else she scratches all our faces.
Till thwick-a-thwack, &c.

Cupid sits in one place of this forge, on his head a curld yellow haire, his eyes hid in lawne, a bow and quiver, his armour: wings at his backe; his body in light colours, a changeable silke mantle crossing it; golden and silver arrowes are ever and anone reached up to him, which hee shootes upward into the aire, and is still supplied with more from the forge.

On the top sits Jove, in a rich antique habite, a long white reverend hayre on his head, a beard long and curld: a mace of triple fire in his hand burning; who calling to Vulcan, this language passes betweene them.

Jove. Ho, Vulcan.

Vul. Stop your hammers: what ayles Jove?

We are making arrowes for my slip-string sonne.
Here, reach him those two dozen; I must now
A golden handle make for my wife's fann:
Worke, my fine Smugges.

Jove. First heare: you shall not play,
The Fates would scold should you keepe holiday.

Vul. What then?

Jove. Command thy brawny-fisted slaves to sweate
At th' anvile, and to dust their hammers beate,
To stuffe with thunder-bolts Jove's armoryes,
For vices (mountain-like) in black heapes rize.
My sinewes cracke to fell them. Ideot pride
Stalkes upon stilts; Ambition, by her side,
Climbing to catch starres, breakes her necke i' th' fall;
The gallant roares; roarers drinke oathes and gall;
The beggar curses; Avarice eates gold,
Yet ne're is fil'd; Learning's a wrangling scold;
Warre has a fatall hand; Peace, whorish eyes;
Shall not Jove beat downe such impieties?

Is't not high time? is't not true justice then,
Vulcan, for thee and thy tough hammer-men

To beate thy anvile, and blow fires to flames,
To burne these broodes, who kill even with their names?

Vul. Yes, Jove, 'tis more then time.

Jove. And what helps this, but iron! O then, how high
Shall this great Troy, text up the memory

Of you her noble prætor, and all those
Your worthy brotherhood, through whose care goes
That rare rich prize of iron to the whole land,
Iron, farre more worth than Tagus' golden sand.

Iron! best of metals! pride of minerals!

Hart of the earth! hand of the world! which fals
Heavy when it strikes home. By iron's strong charmes
Ryots lye bound. Warre stops her rough allarmes.

Iron, earthquakes strikes in foes: knits friends in love;
Iron's that maine hinge on which the world doth move;
No kingdomes globe can turne, even, smooth, and round,
But that his axletree in iron is found:

For armies wanting iron are puffes of wind,
And but for iron, who, thrones of peace would mind?

Were there no gold nor silver in the land,
Yet navigation, (which on iron does stand),
Could fetch it in. Gold's, darling to the sunne,

But iron, his hardy boy, by whom is done
More than the t'other dare: the merchant's gates

By iron barre out theevish assassinate:

Iron is the shop-keeper's both locke and kay;
What are your courts of guard when iron's away?

How would the corne pricke up her golden eares,

But that iron plough-shares all the labour beares

In earth's strange midwiffry? Brave iron! what praise

Deserves it! more 'tis beate, more it obeyes;

The more it suffers, more it smoothes offence;

In drudgery it shines with patience.

This fellowship, was then, with judging eyes,

United to the twelve great companies:

It being farre more worthy than to fill
 A file inferiour. Yon's, the sunn's guilt hill,
 On too't, Love guardes you on : Cyclopes, a ring
 Make with your hammers, to whose musicke sing.

THE FIFT.

The fift presentation is called London's Tempe, or the Field of Happinesse ; thereby reflecting upon the name of Campe-bell or *Le Beu Champe*, a faire and glorious field. It is an arbor supported by four great termes : on the four angles, or corners over the termes, are placed four pendants with armes in them.

It is round about furnished with trees and flowers : the upper part with severall fruites, intimating that as London is the best stored garden in the kingdome for plants,herbes, flowers, rootes, and such like ; so, on this day it is the most glorious citty in the Christan world.

And therefore Tytan (one of the names of the sun) in all his splendor, with Flora, Ceres, Pomona, Ver, and Estas, are seated in this Tempe ; on the top of all stands a lyon's head, being the Lord Maiors crest.

Tytan being the speaker, does in this language court his lordship to attention.

TYTAN HIS SPEECH.

Welcome, great prætor : now heare Tytan speak,
 Whose beames to crowne this day, through clouds thus break.
 My coach of beaten gold is set aside,
 My horses to ambrosiall mangers tied ;
 Why is this done ? why leave I mine own sphere ?
 But here to circle you for a whole yeare.
 Embrace then Tytan's counsell:—now so guide

The chariot of your sway in a just pace,
 That all (to come hereafter) may with pride
 Say, None like you did noblier quit the place ;
 Lower than now you are in fame, never fall ;
 Note me (the Sunne) who in my noone careere
 Renders a shadow, short, or none at all ;
 And so, since Honor's zodiac is your sphere,
 A shrub to you must be the tallest pine ;
 On poor and rich you equally must shine.

This if you doe, my armes shall ever spread
 About those roomes you feast in ; from her head
 Flora her garlands pluck (being queene of flowers),
 To dress your parlors up like summer's bowers.
 Ceres lay golden sheaffes on your full boord ;
 With fruit, you from Pomona shall be stoard ;
 Whilst Ver and Estas (Spring and Summer), drive,
 From this your Tempe, Winter, till he dive
 I' th' frozen zone, and Tytan's radiant shield
 Guard Campbel's Beauchampe, London's fairest field.

THE SIXTH AND LAST PRESENTATION.

This is called Apollo's pallace, because seven persons representing the seven liberal sciences are richly in-throned in this city. Those seven are in loose roabes of several cullors, with mantles according, and holding in their hands escutcheons, with emblems in them proper to every one quality.

The body of this worke is supported by twelve silver columnes ; at the four angles of it, four pendants play with the wind ; on the top is erected a square tower supported by four golden columnes, in every square is presented the embos'd antique head of an emperour,

figuring the four monarches of the world, and in them pointing at foure kingdomes.

Apollo is the chiefe person, on his head a garland of bayes, in his hand a lute. Some hypercriticall censurer perhaps will aske, why having Tytan, I should bring in Apollo, sithence they both are names proper to the sunne. But the youngest novice in poetry can answer for me, that the sunne when he shines in heaven is called Tytan, but being on earth (as he is here) we call him Apollo. Thus therefore Apollo tunes his voyce.

APOLLOES SPEECH.

Apollo never stucke in admiration till now, my Delphos is removen hither, my oracles are spoken here; here the sages utter their wisdome, here the sybils their divine verses.

I see senators this day in scarlet riding to the capitoll, and to morrow the same men riding up and downe the field in armours, gowned citizens and warlike gownmen. The gunne here gives place, and the gowne takes the upper hand; the gowne and the gunne march in one file together.

Happy king that has such people, happy land in such a king! happy prætor so graced with honours! happy senators so obeyed by citizens, and happy citizens that can command such triumphes.

Go on in your full glories, whilst Apollo and these mistresses of the learned sciences waft you to that honorable shore whither Time bids you hasten to arrive.

A SPEECH AT NIGHT, AT TAKING LEAVE OF HIS LORDSHIP
AT HIS GATE, BY OCEANUS.

After the glorious troubles of this day,
Night bids you welcome home; Night, who does lay
All pompe, all triumphs by, state now descends;
Here our officious trayne their service ends,

And yet not all, for see, the golden sunne,
Albeit he has his dayes worke fully done,
Sits up above his houre, and does his best
To keep the starres from lighting you to rest.
Him will I take along to lay his head
In Tethys lap, Peace therefore guard your bedde ;
In your yeares zodiacke may you fairely move,
Shin'd on by angels, blest with goodness, love.

Thus much his owne work cryes up the workman,
(M. Gerard Christmas) for his invention, that all the
pieces were exact, and set forth lively with much cost.
And this yeare gives one remarkable note to after times,
that all the barges followed one another (every company
in their degree,) in a stately and maiesticall order ; this
being the invention of a noble citizen, one of the
captaines of the city.

FINIS.

PORTA PIETATIS.



INTRODUCTION.

MR. Collier having already furnished the members of the Percy Society with the best and fullest account of the author of the ensuing pageant, in his introduction to the *Marriage Triumph* on the nuptials of the Prince Palatine and the Princess Elizabeth, daughter of James the First ; it becomes unnecessary for me to say much concerning this author, whose industry as a dramatist was so conspicuous, as to obtain for him the title of the English Lope de Vega ; for upon his own declaration prefixed to his “ *English Traveller*,” printed in 1633, he declares that there then existed two hundred and twenty plays in which he had “ either an entire hand, or at least a main finger.” But few of them have reached our times ; but those we possess bear traces of considerable talent.

Charles Lamb, no incompetent judge, declares, “ if I were to be consulted as to a reprint of our old English dramatists, I should advise to begin with the collected plays of Heywood. He was a fellow-actor, and fellow-dramatist with Shakspeare. He possessed not the imagination of the latter, but in all those qualities which obtained for Shakspeare the attribute of *gentle*, he was not inferior to him. Generosity, courtesy, temperance in the depths of passion ; sweetness, in a word, and gentleness ; Christianity, and true hearty Anglicism of feelings, shaping that Christianity, shine throughout his beautiful writings, in a manner more conspicuous than in those of Shakspeare, but

only more conspicuous inasmuch as in Heywood these qualities are primary, in the other subordinate to poetry. I love them both equally, but Shakspeare has most of my wonder."

Heywood's connexion with the city appears to have commenced in 1631, and seven Pageants are in existence of his composition. The speeches delivered by the various characters in them, are rather turgid and bombastic, and are remarkably full of pedantic allusions; in fact, he does not by any means shine as a city poet with the brilliance he displays as a dramatist. Yet he was no doubt popular with the citizens, for he continued to supply them yearly with a pageant, until the civil wars stopped these displays. His drama of "The Foure Prentices of London," enjoyed immense popularity; it was "a tearing tragedy, full of fights and skirmishes," always performed at holiday times for the edification of those turbulent spectators who demanded incessant action. To the London apprentices, who were then an influential and powerful body, who banded together for good or evil on all occasions, it was particularly gratifying, as it tended in no mean degree to their glorification, and is dedicated to "the honest and high-spirited prentises, the readers." It was printed in 1632, but was, as the author tells us, "written fifteen or sixteen years ago, when such plays were in fashion."

"Godfrey, of Bullen," is the principal character, who being deprived of his possessions in France, whilst serving under the Conqueror, is, at the opening of the play, supposed to be living in London as a citizen, with his four sons, who though

———"highborn,
Yet of the citty trades have they no scorn;"

so Godfrey, the eldest, is apprenticed to a mercer, and his brothers Guy, Charles, and Eustace, are each serving a goldsmith, haberdasher, and grocer. A proclamation for soldiers

to serve in the holy wars, induces a desire in their breasts "to try what London prentices can do," and off they start to Jerusalem. By the way they meet with many marvellous adventures, and among the rest get into much danger from outlaws in Italy; when Eustace exclaims,—

———— "Oh that I had with mee
As many good lads, honest prentises
From East-cheape, Gracious streete, and London stone,
To ende this battle, as could wish themselves
Under my conduct: if they saw me here,
The doubtfull daye's successe we need not feare."

And Charles, who becomes their Captain, afterwards cries,

"Oh for some Cheape-side boyes for Charles to lead,
They would stick to it, when these outlaws faile."

Arrived at the Holy Land, they perform some incredible feats of valour, each being distinguished by the arms of the London Company to which they were apprenticed emblazoned on their shields. Whole armies amount to nothing when they take the field, and the tone of their speeches may be guessed at by one specimen:

"Through the decurians, centurions and legions,
Captaines of thousands, and ten thousand guards,
We have ventured even upon the cannon's mouth,
And scal'd the bulwarks, where their ordnance plai'd:
The strength of armies triumphes in these armes,
We have surpriz'd the fortress and the hold."

They scale a tower where their father is confined, and Godfrey afterwards says:

"Oh I did see them
Cut down a wood of men upon the sudden!"

Soon after which they enter, one of them exclaiming

"My shield I have had cut peece-meale from mine arme.
But now you would have taken me for an archer,

So many arrows were stuck here and there
The Pagans thought to make a quiver of mee."

At the end of the play, Godfrey the eldest son chooses a monastic life; Guy is made king of Jerusalem; Eustace, king of Sicily; and Charles, king of Cyprus,—to the eternal glory of all London prentices.

This was an early, perhaps the earliest, attempt of Heywood as a dramatic author: it has been reprinted in Dodsley's collection, and is a very curious example of what a popular play with the vulgar was, in the early days of the English drama.

All Heywood's city-pageants are rare; the one selected for reprinting here is probably the rarest. Until the last few years it was comparatively unknown; the only perfect copy is in the Guildhall Library, for which it was purchased of Mr. Thorpe the bookseller for £4. 14s. 6d. I have a copy in my own possession with the title-page and dedication imitated in manuscript, and I know of no others.

Porta Pietatis,

OR

The Port or Harbour of Piety,

Express in sundry Triumphes, Pageants, and Showes, at the
Initiation of the Right Honourable Sir MAURICE ABBOT,
Knight, into the Majoralty of the famous and
farre renowned City London.

All the Charge and Expence of the laborious Projects,
both by Water and Land, being the sole undertaking
of the Right Worshipfull Company of
the Drapers.

Written by Thomas Heywood.

—Redeunt Spectacula.—

Printed at *London* by I. Okes, 1638.

TO THE RIGHT HONORABLE SIR MAURICE ABBOTT,
KNIGHT, THE LORD MAIOR OF THIS
RENOWNED METROPOLIS,
LONDON.

RIGHT HONOURABLE,

ANTIQUITY informes us, in the most flourishing state of Rome, of an order of the Candidati, so called because habited in white vesture betokning innocence, and those of the noblest citizens, who in that garbe walked the streets with humble lookes, and submisse gesture, therby to insinuate themselves into the grace of the people, being ambitious after honour and office. Great lord, it fareth not so with you, who though for inward candor and sincerity, you may compare with the best of them, yet have beene so far from affecting such popularity, that though you in your great modesty would willingly have evaded it; yet some places by importunity, and this your present prætorship hath by a generall suffrage, and the unanimous harmony of a free election, beene conferd upon you.

Neither can I omit the happinesse of your deceased father, remarkable in three most fortunate sonnes; the one, for many yeares together, Archbishop of Canter-

bury, and Metropolitane of all England; another a reverend father in God, Bishop of Salisbury, as memorable for his learned workes and writings, as the other for his episcopall government in the church, and counsell in state. And now lately your honour'd selfe the lord maior of this Metropolis, the famous city of London; in which, and of which, as you are now *maximus*, so it is expected you shall prove *optimus*. Grave Sir, it is a knowne maxime, that the honour which is acquired by vertue, hath a perpetuall assurance; nor blame my boldnesse if I presume to prompt your memory in what you have long studied. The life of a magistrate is the rule and square whereby inferior persons frame their carriage and deportment, who sooner assimilate themselves to their lives than their lawes, which laws if not executed are of no estimation. But I cease further to trouble your lordship, leaving you to your honourable charge, with that of the poet.

Qui sua metitur pondera ferre potest.

Your lordships, in all observance,

THOMAS HEYWOOD.



LONDINI PORTA PIETATIS :

LONDON'S GATE TO PIETY.

LONDON and Westminster are two twin-sister cities, as joynd by one street, so watered by one streame ; the first a breeder of grave magistrates, the second, the buriall-place of great monarchs ; both famous for their two cathedrals ; the one dedicated to the honour of Saint Paul, the other of Saint Peter. These I rather concatenate, because as in the one, the right honourable the lord maior receiveth his honour, so in the other he takes his oath ; yet London may be presumed to be the elder, and more excellent in birth, meanes, and issue ; in the first for her antiquity, in the second for her ability, in the third, for her numerous progeny ; she and her suburbs being decored with two severall burses or exchanges, and beautified with two eminent gardens of exercise, knowne by the names of artillery and military. I shall not need to insist much either upon her extension, or dimension, nor to compare her with other eminent cities that were, or are ; it having beene an argument treated of by authentic authors, and the laborious project of many learned pennes, and frequently celebrated upon the like dayes of solemnity.

And although by the space of tenne yeares last past, there hath not beene any lord major free of that company, yet was there within twelve years before that sixe lord majors of the same. And it shall not bee amisse to give you a briefe nomination of some honourable prætors, and those of prime remarke in that company; Sir Henry Fitz-Alwin, draper, was the first lord major of this citie, which place hee held for foure and twenty yeeres together, and upward; and in the first yeere of his majoralty, anno 1210, London bridge, which was before made of timber, was begun to be built of stone. Sir William Powltney was foure times lord major; 1337 he built a chappell in Pauls, where hee lyeth buried, and erected a colledge neere unto the church of St. Laurence Powltney, London: he moreover built the church of little Alhallows, in Thames Street, with other pious and devout acts. John Hind, draper, lord major 1405, built the church of St. Swithen, by London-stone, &c. Sir John Norman was the first that rowed in his barge to Westminster, when he went to take his oath. Sir Richard Hardell sate in the judicatory seate sixe yeares together. Simon Eyre, lord major, built Leaden Hall at his owne proper costs and charges. Sir Richard Pipe, George Monox, lord major 1515, and Sir John Milborne, were great erectors of almes-houses, hospitalls, &c., and left liberally to the poore. Sir Richard Champion perfected divers charitable workes, left unfinish't by Sir John Milborne, before named. Sir Thomas Hayes, 1615, Sir John Jolls, 1616, Sir Edward Barkham, Sir Mar-

tin Lumley, Sir Allan Cotten, Sir Cuthbert Hacket, &c. To speake of them all, I should but spend paper in a meere capitulation of their names, and neglect the project now in agitation.

THE FIRST SHOW BY WATER.

The first show by water is presented by Proteus in a beautiful sea-chariot, for the better ornament, decored with divers marine nymphs, and sea-goddesses, &c. He sitteth or rideth upon a moving tortois, which is reckoned amongst the *Amphibiæ, quod in ambobus elementis degant*: that is, one of those creatures that live in two elements, the water and the land; alluding to the trading of the right honourable the present lord major, who is a merchant, free of the Turkey, Italian, French, Spanish, Muscovy, and was late governour of the East Indy-Company. This Proteus, or Πρωτος that is, Primus, is held to be the first, or most ancient of the sea-gods, the sonne of Oceanus and Thetis, who could transhape himselfe into any figure whatsoever, and was skilfull in prediction. He was called *Vertumnus à vertendo*, because he indented, or turned the course of the river Tyber, which floweth up to Rome, as the Thames to London. He was a king, and reigned in the Carpathian Island, which, because it was full of boggs and marish places (as lying neere unto the maine ocean), he had that title conferr'd on him to be a marine god: when the Scithians thought to invade him, and by reason of the former impediments could no way damage his countrey, it therefore increased their super-

stitious opinion to have him deified. He was called also *pastor populi*, that is, a shepherd of the people; and is said also to feede Neptune's fishes, call'd Phocæ.

It was a custome amongst the Ægyptian kings to have their scepters insculpt with sundry hieroglyphicks or figures, as a lyon, a dragon, a tree, a flame of fire, &c., as their fancies lead them; for which that proverb was conferr'd on him, *Proteo mutabilior*, that is, more changeable than Proteus. This Proteus, or Vertumnus, or Vesores, reigned in Ægypt some foure yeeres before the Trojan warre, that is *anno mundi 2752*.

PROTEUS HIS SPEECH.

PROTEUS, of all the marine gods the prime,
 And held the noblest both for birth and time;
 From him who with his trident swayes the main,
 And ploughs the waves in curles, or makes them plaine:
 Neptune, both lord of ebbe and inundation,
 I come to greete your great inauguration.
 They call me *versi-pellis*, and 'tis true,
 No figure, forme, no shape to me is new;
 For I appeare what creature I desire,
 Sometimes a bull, a serpent, sometimes fire.
 The first denotes my strength; strong must he be,
 And powerfull, who aspire to your degree.
 You must be wise as serpents, to decide
 Such doubts as errour, or misprison hide.
 And next, like fire (of th' elements most pure),
 Whose nature can no sordid stufte endure,
 As in calcining metalls we behold,
 It sunders and divides the drosse from gold.
 And such are the decorements that still waite
 Upon so grave, so great a magistrate.

This tortois, double-natur'd, doth imply
 (By the two elements of moist and dry),
 So much as gives the world to understand,
 Your noble trading both by sea and land.
 Of porposes the vast heards Proteus keeps,
 And I am styl'd the prophet of the deepes,
 Sent to predict good omen. May that fleete
 Which makes th' East Indies with our England meete,
 Prosper to all your hearts desires ; their sayles
 Be to and fro swell'd with auspicious gales ;
 May you (who of this city now take charge),
 With all the scarlet senate in your barge,
 The fame thereof so heighten, future story
 Above all other states may crowne her glory.
 To hinder what's more weighty, I am loath,
 Passe therefore freely on, to take your oath.

This show is after brought off from the water, to
 attend upon the rest by land, of which the first is,

THE FIRST SHOW BY LAND.

A shepheard, with his skrip and bottle, and his dog
 by him, a sheep-hooke in his hand ; round about him
 are his flocke, some feeding, others resting in severall
 postures, the plat-forme adorn'd with flowers, plants,
 and trees, bearing sundry fruits. And because this
 worshipfull society tradeth in cloth, it is pertinent
 that I should speake something of the sheepe, who is
 of all other foure-footed beasts the most harmlesse and
 gentle. Those that write of them report that in Ara-
 bia they have tayles three cubits in length ; in Chios
 they are the smallest, but their milke and cheese the
 sweetest, and best. The lambe from her yeanning

knoweth and acknowledgeth her damme: those are held to be most profitable for store, whose bodies are biggest, the fleece softest and thickest, and their legs shortest. Their age is reckoned at tenne yeeres, they breed at two, and cease at nine; the ewes goe with their young an hundred and fifty dayes. Pliny saith the best wooll Apulia and Italy yeelds, and next them, Milesium, Tarentum, Canusium, and Laodicea in Asia; their generall time of sheering is in July. The poet Laberius called the rammes of the flocke *reciprocornes*, and *lanicutes*, alluding to the writhing of their hornes, and their skinnes bearing wooll; the bell-weather, or captaine of the flocke, is call'd *vervex sectarius*, &c.

THE SHEPHEARD'S SPEECH.

By what rare frame, or in what curious verse,
 Can the rich profits of your trades' commerce
 Be to the full exprest? which to explaine,
 Lyes not in poet's pen, or artist's braine.
 What beast, or bird, for hyde, or feather rare,
 For man's use made, can with the sheepe compare?
 The horse of strength or swiftnesse may be proud,
 But yet his flesh is not for food allow'd.
 The heards yeeld milke, and meate (commodious both),
 Yet none of all their skins make wooll for cloth.
 The sheepe doth all; the parrot and the jay,
 The peacock, estridge, all in colours gay,
 Delight the eye; some with their notes, the eare;
 But what are these unto the cloth we weare?
 Search forrests, desarts, for beasts wilde or tame,
 The mountaines or the vales, search the vast frame
 Of the wide universe, the earth, and skie,
 Nor beast, nor bird, can with the sheepe comply.

No creature under heaven, bee't small or great,
 But some way usefull ; one affords us meate,
 Another ornament ; shee more than this,—
 Of patience, and of profit th' embleme is.
 In former ages by the heroes sought ;
 After, from Greece into Hesperia brought ;
 She's cloath'd in plenteous riches, and being shorne,
 Her fleece an order, and by emperours worne.
 All these are knowne, yet further understand,
 In twelve divide the profits of this land,
 As hydes, tinne, lead ; or what else you can name,
 Tenne of those twelve the fleece may justly claime ;
 Then how can that amongst the rest be mist,
 By which all states, all common weales subsist ?
 Great honour then belongs unto this trade,
 And you, great lord, for whom this triumph's made.

THE SECOND SHOW BY LAND.

The second show by land is an Indian beast called a
 Rinoceros, which being presented to the life, is for the
 rarenesse thereof, more fit to beautifie a triumph ; his
 head, necke, backe, buttockes, sides, and thighes, armed
 by nature with impenetrable skales ; his hide or skinne
 of the colour of the boxe tree ; in greatnesse equall
 with the elephant, but his legges are somewhat short-
 er ; an enemy to all beasts of rapine and prey, as the
 lyon, leopard, beare, wolfe, tiger, and the like ; but to
 others, as the horse, asse, oxe, sheep, &c., which feede
 not upon the life and blood of the weaker, but of the
 grasse and hearbage of the field, harmlesse and gentle,
 ready to succour them, when they be any way distressed.
 Hee hath a short horne growing from his nose, and

being in continuall enmity with the elephant, before hee encounter him, he sharpeneth it against a stone, and in the fight aimeth to wound him in the belly, being the softest place about him, and the soonest pierc'd. He is back'd by an Indian, the speaker.

THE INDIAN'S SPEECH.

The dignity of Merchants who can tell?
 Or how much they all Traders ante-cell?
 When others here at home securely sleepe,
 He plowes the bosome of each unknowne deepe,
 And in them sees heaven's wonders; for he can
 Take a full view of the Leviathan,
 Whose strength all marine monsters doth surpasse,
 His ribs as iron, his fins and skales as brasse.

His ship like to the feather'd fowle he wings,
 And from all coasts hee rich materialls brings,
 For ornament or profit; those by which
 Inferiour arts subsist, and become rich;
 By land he makes discovery of all nations,
 Their manners, and their countries' scituations,
 And with those savage natures so complies,
 That there's no rarity from thence can rise
 But he makes frequent with us, and yet these
 Not without danger, both on shores and seas;
 The land he pierceth, and the ocean skowers,
 To make them all by free transportage ours.

You (honourd Sir) amongst the chiefe are nam'd,
 By whose commerce our nation hath beene fam'd.
 The Romans in their triumphes had before,
 Their chariots borne or lead (to grace the more
 The sumptuous show), the prime and choisest things,
 Which they had taken from the captive kings;
 What curious statue, what strange bird or beast
 That clime did yeeld (if rare above the rest),

Was there expos'd ; entring your civill state,
Whom better may we strive to imitate ?

This huge Rinoceros (not 'mongst us seene,
Yet frequent where some factors oft have beene),
Is embleme of the prætorship you beare,
Who to all beastes of prey, who rend and teare,
The innocent heards and flocks, is foe profest,
But in all just defences armes his crest.
You of this wilderness are Lord ; so sway,
The weake may be upheld, the proud obey.

THE THIRD SHOW BY LAND.

The third show by land, is a ship fully accommodated with all her masts, sayles, cordage, tacklings, cables, anchors, ordnance, &c., in that small modell, figuring the greatest vessell ; but concerning ships and navigation, with the honour and benefits thence accrewing, I have lately delivered my selfe so amply in a booke published the last summer, of his majesties great shippe called the Sovereigne of the Seas, that to any who desire to be better certified concerning such things, I referre them to that tractate, from whence they may receive full and plenteous satisfaction : I come now to a yong sailor, the speaker.

THE SPEECH FROM THE SHIPPE.

SHIPPING to our first fathers was not knowne,
(Though now amongst all nations common growne),
Nor trade by sea ; we read the first choise peece
Was th' Argo, built to fetch the golden fleece ;
In which brave voyage sixty princes, all
Heroes, such as we *semones* call ;

In that new vessell to attaine the shore,
 Where such a prize was, each tugg'd at the oare.
 On one bench Hercules and Hilar sate,
 Beauty and strength; and siding just with that,
 Daunus, and Lynceus, of so quicke a sight,
 No interposer, or large distance might
 Dull his cleare opticks; those that had the charge
 And the chiefe stearadge of that princely barge,
 Zethes, and Calais, whose judgements meet,
 Being said t'have feathers on their heads and feete;
 We spare the rest. Grave sir, the merchant's trade
 Is that for which all shipping first was made;
 And through an Hellespont who would but pull,
 Steere, and hoise saile, to bring home golden wooll?
 For wee by that are cloath'd. It the first place
 Sate strength and beauty; oh what a sweete grace
 Have those united! both now yours, great lord,
 Your beauty is your robe, your strength the sword.

You must have Lynceus' eyes, and further see
 Than either you before have done, or he
 Could ever; having now a true inspection
 Into each strife, each cause without affection
 To this or that party; some are sed
 To have had feathers on their feet and head,
 (As those whom I late nam'd); you must have more,
 And in your place be feather'd now all o'er;
 You must have feathers in your thoughts, your eyes,
 Your hands, your feete; for he that's truely wise
 Must still be of a winged apprehension,
 As well for execution, as prevention.
 You know (right honourd sir), delayes and pauses,
 In judicature, dull, if not damp, good causes.
 That we presume t' advise, we pardon crave,
 It being confest, all these, and more you have.

THE FOURTH SHOW BY LAND.

The fourth show by land beares the title *Porta Pietatis*, The Gate of Piety: which is the doore by which all zealous and devout men enter into the fruition of their long-hoped-for happinesse. It is a delicate and artificiall composed structure, built temple-fashion, as most genuine and proper to the persons therein presented. The speaker is Piety her selfe, her habit best suiting with her condition; upon her head are certaine beames or raies of gold, intimating a glory belonging to sanctity, in one hand an angelicall staffe, with a banner; on the other arme a crosse *gules* in a field *argent*; upon one hand sits a beautifull childe, representing Religion, upon whose shield are figured Time, with his daughter Truth; her motto *vincit veritas*. In another co-partment sitteth one representing the blessed Virgin, patronesse of this right worshipfull society, crowned, in one hand a fanne of starres, in the other a shield, in which are inscribed three crownes (*gradatim*), ascending, being the armes or escutchion of the company, and her motto that which belongeth unto it; *Deo soli honor et gloria*; that is, unto God onely be honour and glory. Next her sit the three theologicall graces, Faith, Hope, and Charity, with three escutchions; Faith's motto, *fidei ala, cœli scala*; the wings of Faith are the ladder by which we scale heaven. Hope's, *Solum spernit qui cœlum sperat*; hee hates the earth, that hopes for heaven. Love's motto, *Ubi charitas, non est caritas*; who giveth willingly, shall never

want wretchedly. A sixth personateth Zeale, in whose escutchion is a burning hart; her word, *in tepida, frigida, fragrans*; neither luke-warme, nor key-cold, but ever burning. A seventh figureth Humility; hers; *in terra corpus, in cælo cor*; the body on earth, the heart in heaven. And last Constancie's, *metam tangenti corona*; a crowne belongeth to him who persevereth to the end. I come to the speech.

PIETY THE SPEAKER.

This structure is a citadell, or tower,
 Where piety, plac't in her heavenly bower,
 Poynts out the way to blisse, guirt with a ring
 Of all those graces that may glory bring.
 Here sits Religion firme (though elsewhere torne
 By schismaticks, and made the atheist's scorne).
 Shining in her pure truth, nor need she quake,
 Affrighted with the faggot and the stake;
 Shee's to you deare, you unto her are tender,
 Under the scepter of the faith's defender.

How am I extasi'de when I behold
 You build new temples, and repaire the old!
 There's not a stone that's laid in such foundation,
 But is a step degreeing to salvation;
 And not a scaffold rear'd to that intent,
 But mounts a soule above the firmament.
 Of merchants, we know magistrates are made,
 And they (of those), most happy that so trade.

Your Virgin saint sits next Religion, crown'd,
 With her owne hand-maids (see), environ'd round,
 And these are they the learned schoole-men call
 The three Prime Vertues theologicall,
 Faith, Hope, and Love; Zeal all inflam'd with fire
 Of devout acts, doth a sixt place aspire.

The seventh Humility, and we commend
The eighth to Constancy, which crownes the end.

A triple crowne's th' emblazon of your crest,
But to gaine one, is to be ever blest.
Procede in that faire course you have begun,
So when your annual glasse of state is run,
(Nay, that of life), ours, but the gate to blisse,
Shall let you in to yon Metropolis.

There now remaineth onely the last speech at night,
spoken by Proteus, which concludes the tryumph.

THE SPEECH AT NIGHT.

Now bright Hiperion hath unloos'd his teame,
And washt his coach-steeds in cold Ister's streame ;
Day doth to night give place, yet e're you sleepe,
Remember what the prophet of the deepe,
Proteus, foretold. All such as state aspire,
Must be as bulls, as serpents, and like fire.
The shepheard grazing of his flocks, displayes
The use and profit from the fleece we raise.
That Indian beast (had he a tongue to speake),
Would say, suppress the proud, support the weake.
That ship the merchant's honour loudly tells,
And how all other trades it antecells ;
But Piety doth point you to that starre,
By which good merchants steere. Too bold we are
To keepe you from your rest ; tomorrow's sunne
Will raise you to new cares, not yet begun.

I will not speake much concerning the two brothers,
Mr. John, and Mathias Christmas, the modellers and
composers of those severall peeces this day presented
to a mighty confluence (being the two succeeding

sonnes of that most ingenious artist, Mr. Gerard Christmas), to whom, and to whose workmanship I will onely conferre that character, which being long since, (upon the like occasion), conferr'd upon the father, I cannot but now meritedly bestow upon the sonnes; men, as they are excellent in their art, so they are faithfull in their performance.

FINIS.

THE ROYAL OAK.

INTRODUCTION.

KING Charles the Second's restoration diffused the utmost joy throughout the nation, and Tatham took the ready way to ensure popularity for the city pageant produced in that eventful year, by making the Royal Oak the subject of the principal show, and naming his descriptive pamphlet by such an attractive title.

This celebrated tree is pointed out in the curious plate by Hollar, inserted in the account of Charles's escape entitled "Boscobel." It was regarded with feelings of the utmost veneration after the restoration, and an anecdote is related of Charles revisiting it again, and bringing away some acorns, the growth of which he carefully attended to, watering the plants with his own hand. Dr. Stukeley, in his "Itinerarium Curiosum," 1724, describes the tree as it then existed: he says, "a bow-shot from Boscobel house, just by a horse-track passing through the wood, stood the royal oak, into which the king, and his companion, Colonel Carlos, climbed by means of the hen-roost ladder, when they judged it no longer safe to stay in the house, the family reaching them victuals with the nut-hook. The tree is now inclosed in with a brick wall, the inside whereof is covered with laurel, of which we may say, as Ovid did of that before the Augustan palace, 'mediamque tubere quercum.' Close by its side grows a young thriving

plant from one of its acorns. Over the door of the inclosure, I took this inscription in marble:—

“Felicissimam arborem quam in asyllum potentissimi Regis Caroli II. Deus O. M. per quem reges regnant hic crescere voluit, tam in perpetuam rei tantæ memoriam, quam specimen fermæ in regis fidei, muro cinctam posteris commendant Basiliius et Jana Fitzherbert.”

‘Quercus amica Jovi.’”

Burgess in his “Eidodendron” speaking of this tree, says: “It succumbed at length to the reiterated attentions of its votaries; and a hugh bulk of timber, consisting of many loads, was taken away by handfulls. Several saplings were raised in different parts of the country from its acorns, one of which grew near St. James’s Palace, where Marlborough House now stands; and there was another in the Botanic Garden, Chelsea; the former has been long since felled, and of the latter, even the recollection seems almost to be lost.”

In the Bodleian library is preserved a piece of this tree, turned into the shape of a salver, or stand for a tankard, which the inscription upon its centre records to have been the gift of Mrs. Letitia Lane, the name of the family who aided Charles in his escape to France.

Mrs. Jane Lane was the lady before whom Charles rode on the same horse, in the character of a neighbouring farmer’s son. There is a very curious little print representing Lane on horseback, followed by his daughter and Charles: beneath are the lines,—

“Here maiestie is vail’d by splendancy
Of Mistris Lane, whose royal constancy
Did travell much, and undertake such paine
With her father, King Charles his life to gaine.”

Thomas Jordan, the city poet, in his “Nursery of Novel-

ties" (no date, but probably printed in 1662), has these lines on the same subject :

" ON THE KING AND MISTRIS LANE ON HORSEBACK.

Behold a lady, who had once the honour
Of having a great king to wait upon her ;
A matchless madam, pietie's restorer,
For in one man four kingdoms ride before her ;
The great defender (as true story saith)
Of him that is Defender of the Faith."

In the same collection, are also the following lines, in which Jordan supposes the king to have been concealed in the decayed trunk of the tree :

" ON A PICTURE OF THE KING'S ESCAPE IN THE OAKE.

Behold the king, to avoid danger's stroke,
Confines his royal body in an oake,
Which liv'd until his father's life was done,
Then dyed, to prove a safety for the son ;
And to us all this well-try'd truth imparts,
Better trust hollow trees than hollow hearts."

In Ogilby's account of the coronation of Charles II, "the first triumphal arch erected in Leadenhall Street, near Lime Street," is described as having in its centre a figure of Charles, royally attired, behind whom "in a large table, is deciphered the Royal Oak, bearing crowns and sceptres instead of acorns, amongst the leaves in a label,

——' *Miraturque novas
Frondes et non sua poma.*'

——' *Leaves unknown
Admiring, and strange apples not her own.*'

as designing its reward for the shelter offered his majesty after the fight of Worcester." Colonel William Carlis, (or Careless), who was the companion of Charles in the oak, and upon

whose knees Charles occasionally reposed during the day he passed in that celebrated tree, was honoured at the restoration by the change of his name to Carlos, at the king's express desire, that it might thus assimilate with his own; and the grant of "this very honourable coat of arms," invented in express remembrance of the Oak of Boscobel, which is thus described in the letters patent,—“he bears upon an oak *proper*, in a field *or*, a fess *gules*, charged with three regal crowns of the second, by the name of Carlos. And for his crest a civic crown, or oak garland, with a sword and scepter crossed through it saltier-wise.” (*Boscobel*, in which work is a woodcut of these arms.)

It was the intention of Charles to institute a new order, into which those only were to be admitted who were eminently distinguished for their loyalty: they were to be styled “Knights of the Royal Oak;” but these knights were soon abolished, “it being wisely judged,” says Noble, in his “Memoirs of the Cromwell family,” vol. i. p. 70, “that the order was calculated only to keep awake animosities, which it was the part of wisdom to lull to sleep.” He adds, that the names of the intended knights are to be seen in the baronetage published in 5 vols. 8vo. 1741, and that “Henry Cromwell, first cousin, one remove, to Oliver lord protector,” who was a zealous royalist, and had changed his name to the original name of his family—Williams,—was one of these knights.

Among the plate belonging to the Barber-Surgeons, is a silver-gilt cup, presented by Charles the Second to that company, which takes the shape of the royal oak, the trunk forming the handle; the body of the tree, from which hang gilt acorns, the cup; and a large crown the lid: it is a curious and interesting relic.

The 29th of May received the appellation of “Royal Oak day,” and “Oak-apple day,” from the custom, once very gene-

ral, of wearing oak-leaves in the hat at that time ; and oak-apples gilded, with a few leaves surrounding them, were to be seen sold in the streets of London within the last twelvemonth. The statue of Charles the First, at Charing Cross, was also decorated with branches of oak on this day, until within the last few years.

Of John Tatham, who was regularly employed by the city in the invention of their pageantry from 1657 to 1664, nothing has been recorded. From a perusal of his plays, he appears to be chiefly remarkable for his loyalty, and his hatred of the Scotch. They consist of four pieces :—“ Love crowns the end ; a pastorall, presented by the schollers of Bingham, in the county of Nottingham, in the yeare 1632,” published in 12mo. 1640. “ The Distracted State ;” a tragedy, written in 1641, and printed ten years afterwards, in which he introduces a Scotch apothecary, who undertakes to poison the king of Sicily, and declares, “ au me countremen ha’ peyson’d three better kingdomes than this.” “ The Scots Figgaries: or a Knot of Knaves,” 1652, expresses the greatest detestation of the Scotch ; representing them as spreading disaffection in religion and government, and declaring “ they have done nought for England but ruin it.” This play does not appear to have been acted, which was not the case with his other equally violent production, entitled “ The Rump ; or the Mirror of the late Times, a comedy, acted with great applause at the private house in Dorset Court, 1661,” and which ran through two editions. In this play, the principal political characters of the latter years of the Protectorate are introduced in the most offensive manner. Lambert and Fleetwood are competitors for the Protectorship ; the other characters being Desborough, Hewson, &c. Ladies Fleetwood and Lambert, and Cromwell’s widow, are among the female characters ; the two latter are especially held up to ridicule, as models of vulgar-

ity and insolence. In their first scene, they quarrel violently, Mrs. Cromwell ending her tirade against Lady Lambert by calling her a "proud imperious slut;" to which she retorts, "the woman is surely come from Billingsgate;—Priss, ask how oysters goe there." The play ends with their downfall, and shifts for a living; "one ey'd Huson" calling "boots or shoes to mend," Desborough crying turnips, and Cromwell's widow entering with a tub, and the street cry of "what kitchen-stuffe have you, maids?" Whitelock concludes by soliciting work for himself as a poor lawyer, "be it good or bad" from the audience. The opinions that governed Tatham in his writings are well expressed in the prologue to this play, where he declares,

—— " he's sure the thing will please
The loyal-hearted party; and what then?
Why, truly he thinks them the wiser men."

The Royal Oake,

with

Other various and delightfull Scenes presented on the
Water and the Land, celebrated in Honour
of the deservedly honoured

SIR RICHARD BROWN, BART.

Lord Mayor

of the City of

London,

The 29th day of October, in the 12th Year of his Majesties
most happy Reign, An. Dom. 1660, and performed
at the Costs and Charges of the Right
Worshipfull Company of

Merchant Taylors,

Being twice as many Pageants and Speeches
as have formerly shoven,

BY JOHN TATHAM.

London, Printed by S. G. for R. B. 1660.

TO THE
 RIGHT HONOURABLE SIR RICHARD BROWN,
 KNIGHT AND BARRONET, LORD MAYOR
 OF THE CITY OF LONDON.

MY LORD,

It is said by the philosopher, that he merits more honour, who can maintain a city in peace, than he that defendeth it in warr, which is rather fear'd then belov'd; and Plutarch reports that Pyrrhus (though a mighty vaunter) confest, that Cyneas had won more citties by his wisdome, then he had conquered with his sword. Corona civica and corona ovalis, the one of the oake, the other of mirtle, were ever held more laudable by the Romans than their corona aurea, the golden crown, otherwise corona triumphalis. When the chariot wheelles swet blood, when a city is to be punisht with warr, sword, and flame, any hair-braind Phaeton will serve the turn; but to preserve it in peace and union, requires the management of a solid and wise magistrate.

My lord, it is your happiness in this days triumph to come with corona civica, the cities love, and (I may say and flatter not) the soberer and better part of the nations, the company of Merchant-Taylors, honoured

* Edw. the 3d. Rich. the 2d, and QueenAnn, the wife of Hen. the 4, Hen. the 5, Hen. the 6, Edw. the 4, Rich. the 3, Hen. the 7, 22 princes and dukes. 2 dutchesses, 1 archbishop, 3 ambassadors 42 earls, 5 countesses, 1 viscount, 73 barons and lords.

by the brotherhood of so many* kings and princes, receive no small joy that you were pleased to become a member thereof ; witness the readiness of the court of assistants, to promote the honour of the day, and in particular Mr. Mawrice Gethings, Mr. Thos. Nevil, and Mr. Joh. Smart, who took upon them the care of ordering, and manageing the whole buisness. My lord, vouchsafe the acceptance of this dedication, as the early tender of my serviceable affection, who am,

My Lord,

Your Honours

devoted Servant,

JOHN TATHAM.

TO THE WORTHILY HONOURED THE COMPANY
OF MERCHANT-TAYLORS.

GENTLEMEN,

Though I may appear to you a stranger, your goodness hath not been so to me ; it is not long since I received a relish thereof. Wines are tried at the first peircing, not by quantity but by taste, and by a little we may conclude the rest. My ambition is satisfied, in that this year I have had the happiness to serve you : if my endeavours fall short of your expectations, I shall blush that my abilities are not answerable to my will, and begg your pardon, assuring you that I have done as much as the short allowance of my time would permit : but if in the survey thereof anything meet with your liking, it will be honour enough to him, who is thereby licensed to subscribe himselfe,

Gentlemen,

The humblest of your Servants,

JOHN TATHAM.

TO THE READER.

READER,

I know thou dost expect something to be performed this day, more then hath been in ordinary triumphs heretofore, in regard it is celebrated in honour of a person of that superlative loyalty, and integrity, as the present lord mayor. Not to deceive thy curiosity herein, let thine own eyes satisfy thee, and to that end, repair to the water, where the first sceane will be presented against Whitehall, consisting of a rock and a ship floating rigg'd and man'd. On the rock is placed several figures : Oceanus, the Father of Rivers directs his speech to the lord mayor, and here double the number of pageants that formerly were, are seen on the land. I shall detain thee no longer, but referr thee to the shew it self, or to the manner thereof set down in the book.

FAREWELL.

THE ROYAL OAKE :

With other various and delightfull scæns presented on the water and the land, and celebrated in the honour of the deservedly honoured Sir RICHARD BROWN, Baronet; Lord Mayor of the City of London, the twenty-ninth October, in the twelfth year of his majesties most happy reigne. Anno Domini 1660.

And performed at the cost and charges of the right worshipfull company of Merchant-Taylors.

THE MORNINGS BUSINESSE.

THE whole body being met at Merchant-Taylors hall, that is to say :

First the master and wardens, in their gowns faced with foyns, and hoods; each of them having a page attending, habited with blue cassocks, white stockings, and flat caps; each page bearing a target with their arms in one hand, and a trunchion in the other.

2. The assistants in their gowns and hoods,
3. The livery in their gowns and hoods.
4. The foyns batchellors in gowns and hoods.
5. The budge batchellors in gowns and scarlet hoods.

6. Forty-eight gentlemen ushers in plush coats, with staves and gold chains.

7. Eight other gentlemen carrying banners, in plush coats, and sky-coloured scaffs about their shoulders.

8. Three gentlemen more, in buff coats, and sky-coloured scaffs about their middles.

9. The foot martiall, with a like coloured scaff about his shoulder, with six attendants, and each of them habited in a white fustian dublet, black breeches, blue stockings, a white hat, and blue hatband, and every one of them a trunchian in his hand.

10. The sergeant trumpeter, with a skye-coloured scaff about his shoulders, and eight other of his majesties trumpeters, together with his majesties kettle drums.

11. His majesties drum major, with a like coloured scaff about his waiste, with his majesties other drums.

12. Twenty other trumpeters divided and disposed of into eight pageants.

13. Seven other drums (whereof John Bibby, Drum Major to the city, is chief), habited either in buff coats or buff-coloured dublets, and blew scaffs about their wastes.

14. Francis Burgesse, Master of Defence, with his twelve attendants.

15. One hundred and twenty poore aged persons, free men of the company, in blew gowns with red sleeves, and red caps, each of them having a javelin in one hand, and an escochin in the other: six other poore people, also freemen of the said company, in blew

jackets and red caps, appointed to carry the silk-works, and twenty-foure poore men in disguises, commonly called green men.

Being so met and habited, as aforesaid, about eight a clock, the foot marshall ranks them out by two and two.

First the pentioners in blew gowns ; in the head of them is placed three drums, one fife, and the ensigne whereon the crest of the company is painted.

Secondly, the severall banners and streamers carried by the poore men in blew coats ; in the front of them foure drums and one fife.

Thirdly, the budge batchellors, in the front of them eight gentlemen ushers, the other two colours, and six trumpets.

Fourthly, the foyns batchellors, in the front of whom is placed ten gentlemen ushers, and two other gentlemen, the one carrying the companies, the other the cities banner, and six other trumpets in the head of them.

Fifth, the livery, in the front of them twelve gentlemen ushers, and two other of the said gentlemen, each of them carrying two banners, and foure of his majesties drums, with one fife.

Sixthly, the assistants in the front of whom is placed ten gentlemen ushers, two other of the said gentlemen, one carrying the lord mayor's, the other the cities banner, and eight other of the best trumpeters.

Seventhly, the master, and his four wardens, each of them having a page attending, habited as aforesaid,

carrying his coat of arms in the escochin; likewise ten other of the said gentlemen ushers, and two other of the former specified gentlemen, the one carrying his majesties, the other the Duke of Yorkes banner; his majesties serjeant trumpeter, and eight other trumpets, in the front of them.

Being thus rankt out, the foot marshall placeth himself in the heat of pentioners, and leads the way towards his lordships house; after them the banners and streamers, the master, wardens, and assistants and livery following next them; after them the wardens of the yeomandry, the foyns and budge batchellors.

The master and wardens being come to his lordships house, or meeting him by the way; the gentlemen ushers, colours, trumpets, drums, and fifes, remove their stations, and now place themselves in the head of the juniors, whereas they were placed in the head of the seniors before; and so lead on the accustomed way towards Three Crain Wharff, beginning with the pentioners and silk works, and the budge and foyns batchellors; the livery, assistants, and the master, and wardens march next the lord mayors attendants.

The pentioners, and silk works being come to Colledge-Hill, do open to the right and left, making a lane through which the drums, fifes, trumpets, colours, gentlemen ushers, and rich batchellors do passe to the place assigned to refresh themselves; and the livery, assistants, master, and wardens, and their gentlemen ushers, do pass to their barges laid at the stairs at the east end of the Three Crain Wharff.

The lord mayor, aldermen, and their attendants pass into their barge, laid at the accustomed place.

Their barges, and all the other companies, adorned with streamers and banners, and fitted with hoe-boys, cornets, drums, and trumpets, being on the water, move towards Westminster, and by the way his lordship is saluted with twenty pieces of ordnance, as peals of entertainment and joy ; against White-hall appears a large stage or fabrick, at the one end whereof is a ship, floating, rigg'd and man'd ; at the other end a rock with various figures ; one representing Oceanus, who is said to be God of Seas, and the Father of the Rivers ; he was son to Cœlum and Vesta : Archelous was his son, begat of Thetis ; and the syrens are said to be the daughters of Archelous and Calliope. To shew his majesty, he walks or treads upon his watery regiment, severall fishes are discovered to play at his feet, and Trytons sporting themselves ; four virgins cloathed in white loose garments, and their brows circled with sage, representing the nymphs that frequent rivers.

Upon his lordship's approach Oceanus addresseth, himself, in these words.

OCEANUS SPEECH.

I, Oceanus, of old Cœlum's race,
That like a ring doth circle and embrace
The spacious universe, God of the main,
And unto rivers lord and soveraign,
Am come to grace my daughter, silver Thames,
So much admired and lov'd by* royall James :

* Cambden. Causabon speaks King James to be a great lover of this river.

Whose peaceful reign did make her murmures sweet
 Not harsh, her tyde run with harmonious feet :
 'Tis peace that barbs the billows, scumbs the foam,
 Inviteth trade abroad, and brings it home :

My lord, you are a royall substitute,
 Your clear election, is without dispute :
 Employ your interest, trade may now encrease,
 And be envolv'd within the arm of peace.

Then shall my grand-girles* not betray, but sing
 And drink carouses to Great Britain's king.

* Syrens.
 Brittain is
 encompass-
 ed on the
 east by the
 German
 Ocean sea ;
 on the west
 by the Irish ;
 on the north
 the Scottish ;
 and on the
 south by a
 narrow sea
 divided
 from Gallia
 Belgica.

The speech ended, his lordship, and the aldermen,
 and companies, made for Westminster. His lordship
 being landed, and the accustomed ceremonies in the
 severall courts performed, they return to Baynard's
 Castle ; in the way, his lordship receives another peal
 of ordnance, as a token of joy ; and at Baynard's Castle
 his lordship and attendants are entertained by the first
 gentlemen budge and foyn batchellors, their severall
 attendants ; and being in like order as they marched
 from his lordship's house, the whole body move up
 Paul's Wharf Hill, towards the east end of St. Paul's,
 in the front of which the gentlemen of the artillery
 march, to shew their affection and loyalty, who are led
 by Sir John Robinson, the president of the said fra-
 ternity, and lieutenant of the Tower, in his scarlet
 gown and sword : after whom the pentioners and his
 lordship's company march, in the same manner and
 equipage as before. His lordship being come to the
 east end of Paul's, as aforesaid, is entertained by a
 pageant or scean, representing a pavillion or tent royal,
 flankt with two camels, the supporters of the companies

arms ; on the back of each camel a figure clothed in white, a banner in his hand ; and on the two stages nine figures are placed, five of them in livery gowns, representing the Mr. and Wardens of the company, and four representing persons of honour that have been free of the company : under the pavillion sits the figures of eight kings that have been free of the company. In the front whereof sits Hen. VII. holding in his hand their first charter or patent of Merchant-Taylors ; and on a lower seat is placed a grave person, representing a souldier and senator ; under his gown a white armour, holding in the one hand a gantlet, the property of a souldier, in the other a statute book, as a senator and maintainer of laws : all parts of this scæn is beautified and agreeable with their arms : his lordship drawing neer, the person under the pavillion entertains him in these words.

SENATOR'S SPEECH.

I, as a senator and souldier, doe
 (Relating to your triumphes) wait on you,
 You being both ; a double lawrell now
 Beset with stars wreaths your deserving brow ;
 Who but a senator can souldier be ?
 'Tis valour to be read in policy ;
 For when the martialist is at a stand,
 The wary statesmen takes him by the hand,
 And leads him through the way did dangerous seem.
 Nestor was more then Ajax in esteem ;
 Strength without wisdom, madly running on,
 Receives its own precipitation.
 The oracle being asked why Jupiter
 Was the chief God, Mars being the souldier ?

* K. J. descended lineally of the Britains by Cadwallo, of the Scots by Fergus, of the Picks by the daughter of Hungus, of the Saxons by the sister of Edger, of the Danes by the daughter of K. Christian, and that of the Normans by the death of Henry 3th, + 20 Edw. 4th, 1480. † Hen. 7th, 1501, and the 17th year of his reign.
 § Sir John Percival.
 Sir Steph. Jenning.
 Sir Hen. Ho-berthron.
 Sir Tho. White. Sir Tho. Offley.
 Sir Wil. Harper. Sir Tho. Roe.
 Sir Robert Lee. Sir Leo Hollyday.
 Sir Wil. Craven. Sir John Swy-

Repli'd, he has what t'other wants, he's wise ;
 Can when he please with thunder clear the skyes :
 Implying that a govenour should be
 Endow'd with courage and philosophy,
 Reason's best ward to argue and dispute ;
 A watchfull eye, and a heart resolute !
 Great merits require great rewards, nor is
 There one more happy then yourself in this ;
 You have oblig'd your king, and countries love ;
 Your receiv'd honours will not barren prove,
 But multiply, since that the government
 Of our three states rest in one continent :
 For where all rule, no rule at all can be :
 Where dwells confusion but in anarchy ?
 Nor can society possibly exist
 Where every one will even what he list,
 When god-like monarchy does keep in awe
 Licentious freedome, by a penal law,
 Derivative from heaven ; he that did spring,
 From mighty ancestors, is now your king,
 By right succession ;* at the hands of heaven
 We begg'd him, and he was as freely given ;
 To rescue us from wolves, God, under whom
 He is *vice gerent*, safely sent him home,
 To rule his people, that we may express,
 By former griefs, our new-found happiness !
 Nor ought we to omit th' antiquity,
 Of the honour'd company, of which y'are free,
 By a new choise : *Edward* the fourth † first made,
 Them lynnenn armourers, a select trade,
 After incorporated by the name
 Of Merchant-Taylors, by that prince of fame. ‡
 And several kings and princes have thought good,
 To be admitted in this brotherhood.
 Fifteen lord mayor's§ from the royal stem,
 Have received knighthood, you the last of them ;

Yet in as great grace, with your sovereign,
 Who cannot of your loyalty complain.
 For through the thickest of your troubles you
 Have shew'd yourself to him a subject true.
 And Providence, that duty to requite,
 Hath now, at last, restor'd you to your right ;
 For which the company and city may
 Give hearty thanks for this so happy day.

nerton. Sir
 John Gore.
 Sir Robt.
 Ducy. Sir
 Abra. Rey-
 noldson. Sir
 Ric. Brown.

The speech ended, the sceanes quitt the place, and are conveyed into Cheapside, and make a halt about the cross till further order.

His lordship drawing near the Nagg's Head tavern, is received by another sceane, like a wood, in the midst whereof is seated a formal building, like a house, on the stage or vacant part whereof several persons, in the habit of wood-men and wood-nymphs, disport themselves, dancing about the Royal-Oake, never out of action.

UPON THE COMPANIES APPROACH, ONE OF THE WOODMEN
 CALLS TO THE REST OF HIS COMPANIONS,—

Mass, Gotheard, mass Logred, zen, yee, zen, ye, what a warren a gay voke are yonder ; Zibb, Tibb, Trot, Zquot, Wab, Win, Nab, Gyn, what done o mean ! wullo beezen the vine zight ? ho, ho, what pestilent gay vellow's yon.

2. *Woodman.* 'Tis the lord mayor. Che vears en not, vor all that cham resolv'd to zay zomething till en.

A SPEECH TO THE LORD MAYOR IN A RUSTICK DYALECT.

A meezle take thee neame, cham glad to zee thee,
 Give me thyn hand, how don mine aunt, I prithe ?
 Had Iche but knowne o' this zame gaudy noone,
 Chad don'd en viner clothes and viner shoone.

Thone we but rusticks are, and woods done keep,
 Ich known there is vine woole 'elongs to sheep,
 And zome there are now wear the vinest thread,
 In zemple russet ha' bin zheltered.
 Wee woodmen ha' been honest chil zay that,
 And a vurt vort, cham sure that Iche known what.
 The sturdy oak ha bin a vrend to zome,
 It wud no bow ; no more a' that but mum,
 Iche hope your lordship takes all in good part,
 Cham sure Ich love a woodman wi' mine heart.
 " In down right English, sir, y'are welcome to
 That place of honour hath been long your due."

The speech ended, Mr. Dyamond and others tumble ;
 and after the sumerset is perform'd, the rusticks and
 the nymphs make a great shout ; at which noise (as
 from the wood) Sylvanus, the rural god, attyred like
 a huntsman, about his waist a girdle of leaves, his
 habit russet, on his breast a star to distinguish him,
 and in his hand a bugle horn, accosts the lord mayor
 in these words.

SYLVANUS'S SPEECH.

No more of noise, as you respect our care,
 Forsake your natures, and be still as ayr.*
 Ere Time had laid his iron coat aside,
 And Peace was rather ravisht then a bride ;
 Whil'st that the subtle eye of tyranny
 Greedily hunted after majesty.

* At which
 they all bow
 to the Lord
 Mayor.

+ Between
 Staff. and
 Salop

The close trunck of the oak† did entertain,
 And so secur'd, your royal sovereign ;
 Twice she receiv'd him in her happy womb,
 At his conveying hence, and coming home ;

As though a greater knot had been t'unty,
 Then e're was twisted in the prophesy.
 The pendant leaves his head enshadow'd round,
 Not only to conceale, but to be crown'd;
 The barke that brought him, flew as though it meant
 To steale upon us without Time's consent.
 Thus does the oak draw a fresh breath from fame,
 By the instinctive vertue of his name;
 And consecrated ought to be to Jove,
 Producing both th' effects of peace and love.
 The rusticks shall be civiliz'd, and now
 Imbrace what heretofore they'd not allow;
 About the royal oak the nymphs shall sing,
 And dance a measure to their lord the king,
 The woodmen, so refus'd, shall on each tree
 Inscription make of their quit slavery,
 And for a girdle in a garter sense,
 'Bout th' oake write *hony soit qui maly pence*.

Which done, his lordship passeth towards the east
 end of Cheapside, where he is entertained by another
 sceane, being a chariot drawn by a lyon and a lamb;
 in the chariot is placed three figures, Peace, Truth, and
 Plenty. The chariot is driven by Time, who salutes
 his lordship in these words.

TIME'S SPEECH.

MY LORD,

Time is the register of all men's acts,
 Or good or bad, their vertue and their facts.
 Although by violence he hath bin made
 A property unto the Taylor's trade;
 Yet Time (that every secret brings to light),
 At last (you see), their treacheries requites,

Pays them in their own coyn, the bloody stamp,
 Dun hath turn'd surgeon, cur'd them of the cramp.
 Treason may flourish for a little space,
 But Time at length writes villane in its face.
 Whil'st Julius Cæsar's death revengeless past,
 Rome nere was free from sword, fire, plague, and waste.
 Till Time reveal'd the murderers, and then
 Their better genius did return agen ;
 And clos'd up Janus' temple. Though Time hath
 Bin curst by those had neither wit nor faith,
 But rashly did conclude hee'd never mend,
 And therefore in dispair did wish his end ;
 Yet, he for every sore and malady
 Hath brought you home a *soveraign* remedy.
 Occasion is his foretop, which had some
 Long since ta'ne hold of, bad daies had not come.
 'Twas not Time's fault, but their's that let him go ;
 Hee's swift of foot, their courage was but slow ;
 You have been wise in this (sir), to your praise,
 Oretak'n Time, renew'd the alchion daies
 With such alacrity, that poreing on
 With serious eye, my enchyridion
 That monstrous murder that outfac'd the sun,
 Appears to me as yesterday but done ;
 So home hath justice follow'd them, their heels
 Are now tript up, each his own horror feels.
 This was Time's worke, though wisdom was the scout,
 Without Time nothing could be brought a bout.
 Peace is restor'd, Truth doth in tryumph ride,
 (Not long since scorn'd, forsaken and deny'd),
 Plenty, their hand-maid, follows to maintain
 The majesty of the heroic train.
 It is a maxime (traytor's bitter cupp),
 Warrs maketh theives, but peace doth hang them up.
 Since Time hath done such cures by providence,
 Let him not be abus'd under pretence

Of this, or that, seeds of phanatick braines ;
 But while you govern, (sir), hold in the reynes ;
 And while the glorious starr-bestudded skye
 Retains a light, your fame shall never dy.

The speech ended, his lordship and the whole attendance pass down the Old Jury, through Catt-eaten Street and Ladd Lane, Mayden Lane, from which place to his lordship's house a gallery is made by the company of Merchant-Tailors, on the north ; and on the south by the gentlemen of the artillery and their attendants ; where another sceane, a rock, is placed, on the top whereof is seated a figure, representing Peace ; and upon his lordship's entering into his house, Peace salutes him from the top of the rock.

PEACE'S SPEECH.

After so many various sceanes of strife,
 Horror, and mischief, acted to the life,
 By those who seem'd to owne the shapes of men,
 But monsters rather were of Caucus' denn,
 Whose sulphurous nostrells breath'd intestine jarrs,
 Sword, fire, and famine, the effects of warrs ;
 Peace (that their hate and fury did exile),
 Is once again return'd unto this isle,
 And with her brought Truth to illuminate
 Your hearts, to nourish Love, and banish Hate.
 Truth is the center wherein all things meet,
 The chart by which Wisdome directs her feet,
 The ground of science, scale to charity.
 The unmov'd rock, tip of eternity.
 While Peace and Truth do flourish in the hand,
 Plenty shall wait on it with a full hand ;
 Ceres shall cram your barns, and Bacchus crown
 Your boles, no more of penury be known ;

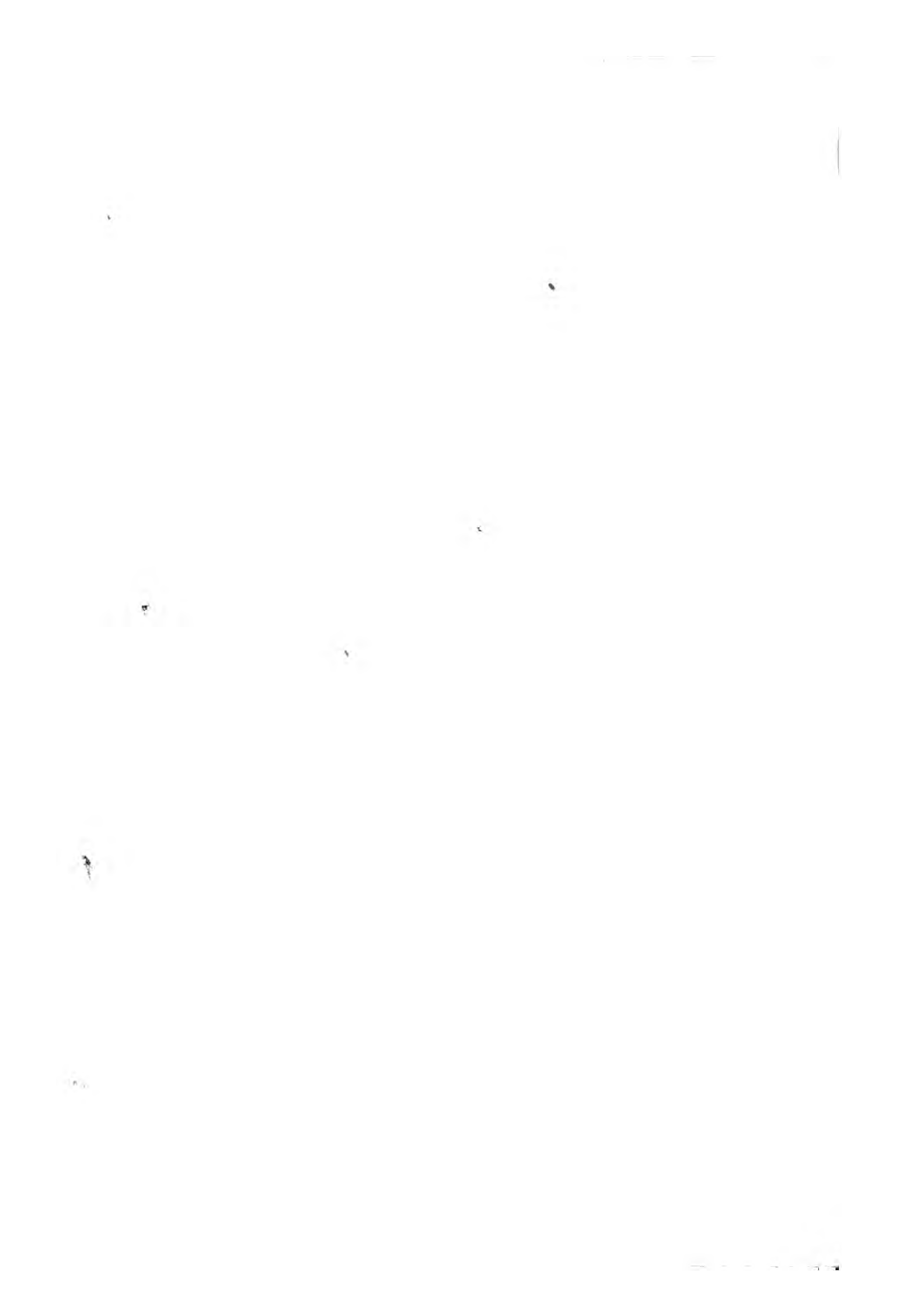
Trade, long since dead, reviv'd shall be again,
 By th' vertual influence of your sovereign,
 Whose gracious beams, like to the sun doth shine
 Upon his subjects, by a power divine ;
 Whose immence majesty, and glory shall
 Outlast Time's age, and the world's funerall.
 Blest be the happy minute of his birth,
 That elevates our joys above the earth.
 Flora, the queen of May, shall honoured be
 By all th [e strains] of lyrick poesy :
 And you, my lord, whose prudent care hath bin
 Imploy'd in the great work to bring him in,
 Keep faction down, suppress sedition's seed ;
 The bag being broke did the imposthume breed,
 Let it not gather to a head again :
 Infectious matter dwells in a bad brain ;
 So shall your years and happiness encrease,
 Live in your countries love, and dye in peace.

The speech being ended, the companies hasten to their hall, the gentlemen of the artillery take by their severall vollies.

In the undertaking of this day's triumph were employed (by a person of approved judgment, who designed and modelled the severall fabricks and structures thereof), Capt. Andrew Dakers, paynter ; Mr. William Lightfoot, paynter ; Mr. Thomas Whiteing, joyner ; Mr. Richard Cleere, carver ; all of them being the cities artificers, and deserve in their severall qualities ample commendations.

FINIS.

LONDON'S RESURRECTION.



INTRODUCTION.

THOMAS JORDAN was originally an actor at the Red Bull Theatre, situate in St. John's Street, Clerkenwell: but when the theatres were closed by the Puritanical party, he appears to have depended on his pen for his subsistence, and to have undergone much of the embarrassments then incident to the life of an author. He was devotedly loyal, and consequently hostile to "preaching, praying, perjur'd Oliver," as he terms him in one of his poems; so that he had little claim upon that party when they were dominant, and he therefore hailed the Restoration as the greatest of events, and indulged in unmeasured panegyric on his "most sacred and inimitable majesty Charles the Second." It is hardly possible to conceive anything more fulsome than the speech composed to welcome that worst of kings, printed in this author's "Nursery of Novelties in Variety of Poetry," which commences thus:—

"Mirroure of majesty, bright rising sun,
The virtues of all kings compriz'd in one;
How shall I look on thee, great lord of light?
Lay by thy beams, or fortifie my sight:
Thou art so frequent at the throne of grace,
That God's reflective glory gilds thy face."

A similar feeling of devotion was exhibited much earlier by our author; for in one of his first literary attempts, entitled "Rules to know a royal King, from a disloyall Subject," a small 4to. pamphlet of four leaves, printed in 1642, he commences with "a king is our father which is on earth, in that he is the father of his countrey, and made God's vice-gerent on earth, by that all-giving power—our father which is in heaven," and ends with "the royalty of a king doth mightily consist in the

loyalty of a subject ; a prince's anger to a subject should be received as wool embraceth flint, or any ponderous substance cast upon it ; this is my fixt resolution, who loveth not truly a pious prince, and such a one is our most gracious sovereign lord, king Charles, I will scarce believe that he can love his Maker." He ends this tract with "an exact account of the jewels of the crown of England," which are "innocence, fortitude, patience, peace, love, royal anger, justice, and mercy."

He was the author of four plays, 1. "The Walks of Islington and Hogsden, with the Humours of Wood-street Compter," licensed for performance in 1641 ; a picture of low life and manners, that had considerable success upon the stage. 2. "Fancy's Festivals," 1657, a five-act masque, "privately presented by many civil persons of quality." 3. "Money is an Ass," printed in 1668, but probably written much earlier ; in which Jordan performed the principal character, Captain Penniless ; the only other character he is recorded to have appeared in, being that of Lepida, in Nat. Richards' tragedy of "Messalina the Roman Empresse," printed in 1640. 4. "Love hath found out his Eyes," this we are told, in the last edition of the *Biographia Dramatica*, was among the manuscripts destroyed by Mr. Warburton's servant ; in Jordan's "Nursery of Novelties," is printed "a prologue to a play of mine, call'd Love hath found out his Eyes ; or Distractions."

The poetical works of Jordan are chiefly remarkable for their allusion to passing events and circumstances, and their quaint titles, such as "Wit in a Wilderness of Promise ;" "Jewels of Ingenuity set in a coronet of poetry ;" "A Royal Arbor of Loyal Poesie ;" "A Rosary of rarities in a garden of Poetry ;" "A Nursery of Novelties ;" &c. They were, however, not entirely new, or different works ; the three latter named ones especially, are but variations of each other, with newly-named title-pages, and some few additions. They are all printed without

dates, and all have high-flown dedications prefixed to them ; that to the "Nursery of Noveltes" begins with "Much honoured sir, when you shall please to make a review of your own serene merits, and peruse with pausing curiosity these poetical imperfections, my fears are that you will condemn my confidence ; but my hopes are as great, that you will commend my prudence ; from whence I extract this presumption, that though all criticks should comply to cry down my wit in composing my poems, they shall applaud my judgment in the choice of my patron. Sir, your own deservings declare you to be no less than a palace of honour." All this praise, and much more, being directed "to the most liberal lover of sciential industry, and native ingenuity, the truly noble ——" a blank being left for the name. A note appended to No. 1297, in the fourth part of Heber's sale-catalogue, a copy of Jordan's "Piety and Poesie," informs us that "Jordan latterly lived very much upon dedications. His plan was to print a book, with the dedication in blank, and to fill in the name afterwards by a distinct operation of a small press, which probably he worked himself. Such has been the case with this copy, and it is not unusual to find the same book dedicated by Jordan to different patrons, from whom he hoped for, and probably received, money." And in another volume in the same collection, "Wit in a Wilderness," he had apparantly erased one name at the head of the dedication, and substituted another.

His poetical powers were not very great, yet his "Poeticall Varieties," printed in 1637, which he styles "the effects of his infant muse," are ushered in by the recommendations of Heywood, Brome, Nabbes, and May. As a song-writer, or composer of light rhymes, he takes no mean place among the poets of his day. He wasted much thought and time on acrostics, anagrams, "and such branches of learning." Two specimens of his proficiency this way, are here given from his "Nursery of Novelties." The first is a "foure-fold Acrostick

on two pairs of inseparable friends, who were married in one day."

"**J**ove **J**oyn these **P**airs, and **M**ay each blessed bride
Obtain **A** guard of **A**ngels for **A** guide.
Heaven, **N**ature, **V**ertue, **R**eason in communion,
Probilitate, **E**nrich, and **L**ove **Y**our union;
Grace, **F**aith, and **K**nowledge, **B**ind ye; may you be
Each **O**thers bliss, **N**o evil **I**njure ye.
Let nothing **R**e-divide; **E**ternal **R**est,
Love, **D**well and **L**ast in each **D**iviner brest."

The second he styles "a cross acrostick on two crost lovers

"**T**hough crost in our affections, still the flames
Of **H**onour shall secure our noble **N**ames;
Nor shall **O**ur fate divorce our faith, **O**r cause
The least **M**islike of love's **D**iviner lawes.
Crosses sometimes **A**re cures, **N**ow let us prove,
That no strength **S**hall **A**bate the power of love:
Honour, wit, beauty, **R**iches, wise men call
Frail fortune's **B**adges, **I**n true love lies all.
Therefore to him we **D**ield, our **V**owes shall be
Paid, — **R**ead, and written in **E**ternity:
That **A**ll may know when men grant no **R**edress.
Much love can sweeten the unhappines **S**.

The pageant of Jordan's here reprinted, and which is the first he composed for the citizens, receives its title from the circumstance of a six years' cessation of the usual mayoralty shows. He continued to supply the city with one yearly, until 1682, when the shows were discontinued, in consequence of the perturbed state of politics; but in 1684 he was again employed. In the "Biographia Dramatica," he is supposed to have died in 1685, which was probably the case, as the pageant for the end of that year was written by Taubman; and Jordan's name, so regularly seen before, never appears afterwards.

Copies of this Pageant are in the Guildhall and Bodleian libraries, and in that of the Duke of Devonshire. It is remarkable for the interlude, or musical dialogue it contains.

LONDON'S
R E S U R R E C T I O N

to

Joy and Triumph,

expressed in sundry

SHEWS, SHAPES, SCENES, SPEECHES,
AND SONGS IN PARTS;

celebrious to the much-meriting Magistrate

Sir George Waterman,

Knight,

L O R D M A Y O R

of the City of

L O N D O N,

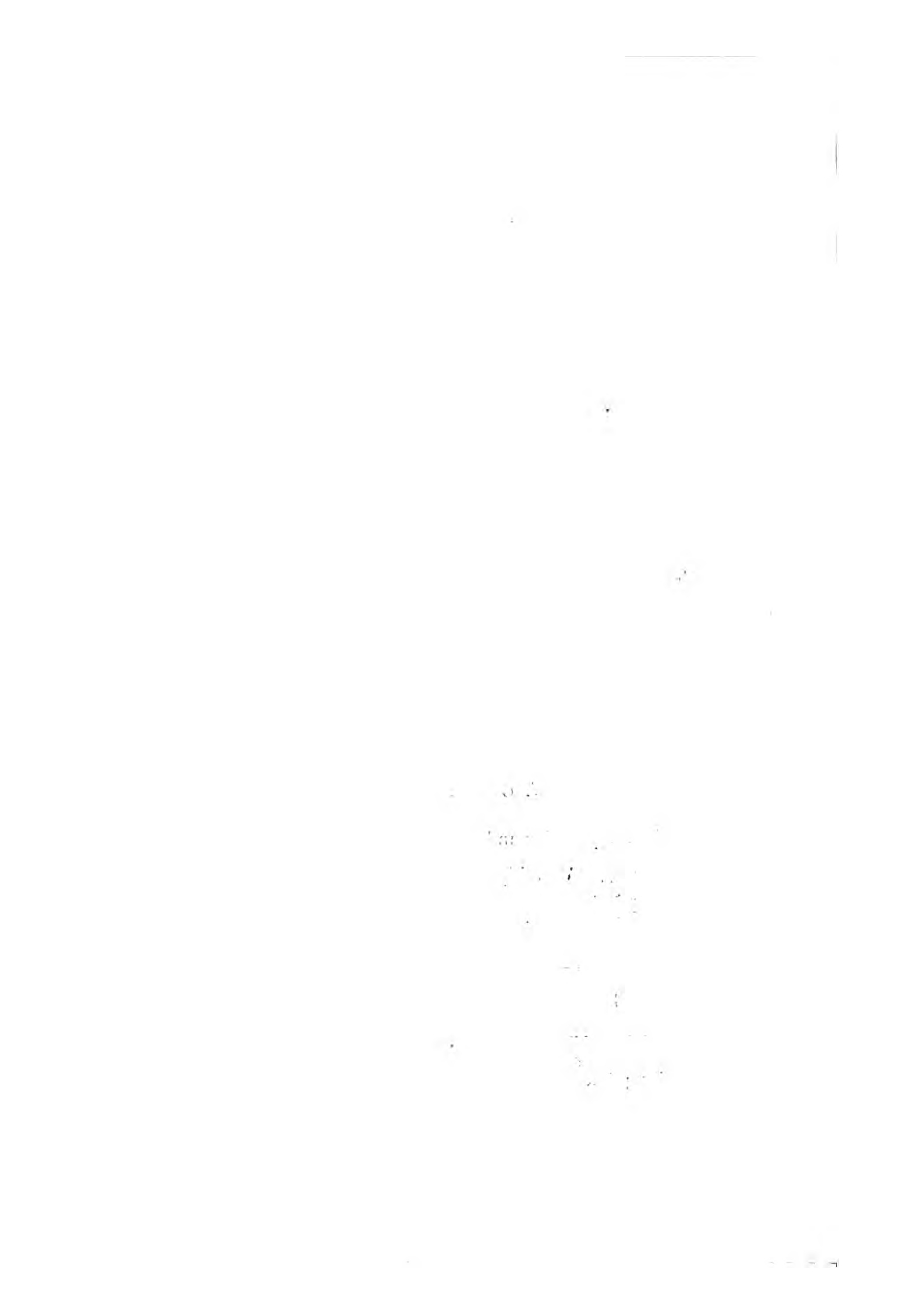
At the peculiar and proper Expences of the

Worshipful Company of

SKINNERS.

Written by THO. JORDAN.

London, printed for Henry Brome, at the Gun in St. Paul's
Church-yard. 1671.



LONDON'S RESURRECTION

TO JOY AND TRIUMPH,

Expressed in sundry Shews, Scenes, Speeches, and Songs in Parts:
celebrious to the well-meriting Magistrate, SIR
GEORGE WATERMAN, KNT., &c.

THE MORNINGS PREPARATION.

THE citizens designed for the duty of the day, assemble about seven of the clock in the morning, at Skinners' Hall.

1. The master, wardens, and assistants, in gowns faced with foyns.

2. The livery, in gowns faced with budge, and hoods.

3. Divers foyns batchelors, in gowns and hoods.

4. Near upon thirty budge batchelors in gowns and scarlet hoods.

5. Thirty gentlemen-ushers in velvet coats, each of them a chain of gold about his shoulder, and a white staff in his hand.

6. Thirty other gentlemen, for bearing banners and colours, some in plush coats, and some in buff; they also wearing scarfs about their shoulders of the companies colours.

7. Several drums and fifes, with red scarfs, and the colours of the company in their hats, red and yellow.

8. The two city-marshals, riding each of them on horse-back ; with six servitors to attend them, with scarfs and colours of the companies.

9. The foot-marshals, and six attendants, with the like scarfs and colours.

10. The master of defence, with the same scarf and colours, having ten persons of his own quality to attend him.

11. Threescore pensioners, accommodated with gowns and caps, each of them imployed in carrying of standards and banners.

12. Divers other pensioners, in blue gowns, white sleeves, and black caps, each of them carrying a javelin in the one hand, and a target in the other, wherin is painted the coat-armour of their benefactors.

Being thus, in every punctilio accommodated,

They are by the foot-marshal divided into seven divisions, and ranked out two by two, beginning with the inferior part of the standard-bearers ; and in the head of them are placed two drums, one fife, and one gentleman bearing the companies ensign.

In the rere of them, two gentlemen bearing banners, being the arms of deceased benefactors.

After them march the aged pensioners in gowns, and in the center of them fall in two drums beating the Switzers' march.

In the rere of them fall in three drums, one fife,

and two gentlemen in plush coats, bearing two banners or ensigns: after them fall in six gentlemen-ushers; and in the rere of them, the budge batchellors.

The next successively, following them, two other gentlemen bearing two other banners or ensigns; after them fall in six gentlemen-ushers; and after them the foyns batchellors.

In the rere of them fall in two drums and a fife; then two gentlemen, the one bearing the lord mayor's, the other the city-banners: after them, twelve gentlemen-ushers; and after them, the court of assistants.

In this equipage of two and two (till taking in his lordship and his attendants) the whole body march toward Guild-hall, and from thence through King's-street toward the Three-Crane Wharf and Vintree, and there they enter their several barges, his lordship at the stairs next Westminster, the company at another pair of stairs, and the gentlemen-ushers, and budge batchellors, and foyns batchellors to their place of refection.

His lordship being landed at Westminster, and performing the accustomed ceremony at each court, and come to the Exchequer-bar, the Lord Chief Baron makes a speech to him, which being ended, the lord mayor and his retinue marching round Westminster-Hall, repair to their several barges, and hasten to Baynards-Castle, where the batchelors are ready set in order by the foot-marshal, as in the morning, to attend him; and both bodies conjoyned, do march up Paul's-Wharf-Hill, into the church-yard, and so into

Cheapside, where his lordship is entertained with the first pageant, which is thus described.

THE FIRST PAGEANT

Representeth a wilderness, consisting of variety of trees, bushes, shrubs, brambles, thickets, inhabited and haunted with divers wild beasts, and birds of various kinds and colours. In the front of this scene are two negro boys, properly habited, and mounted upon two panthers, bearing the banner of the lord mayor's and the companies arms. In the rere of these, in the same pageant, is erected a stately structure, formed in the figure of a pyramid, with four triumphal arches ; and in the front-arch sitteth a person who representeth Orpheus, habited in a silk robe striped with many colours, his shoulder adorned with a large scarf of cloth of gold, on his head a long and crispy hair, invested with a Cæsar's wreath of laurel, all the leaves tip'd with gold ; in his hands a lyre with strings of gold, on which he appears in the posture of playing : on his legs are buskins, laced with silver, after the Roman mode ; upon each wing of him a satyr properly habited, which together with the wild beasts are continually moving, dancing, curvetting, and tumbling to the musick of a satyr, which is playing on a ho-boy ; amongst the which an active bear takes hold of a rope (which is pendant from a very high rope extended cross the street) with his teeth and paws, shewing sundry tricks. In the rear of Orpheus is a beautiful woman, in a glorious and proper habit,

representing Amity, a long dishevel'd hair, on her head a coronet of gold, and in her right hand a javelin. Lastly, elevated on the highest part of the pyramid sits a female negra, richly and properly adorned with silver, gold, and jewels, representing Africa. Orpheus standing up to the person of the lord mayor, speaks this following.

SPEECH.

In the first age, when innocence began
To spread her splendour in the soul of man,
Union fill'd all the universe with free,
Felicious, and seraphick harmony.
All parts of the creation did consent,
And the world was one well-tun'd instrument:
Dog, bear, wolf, lamb, together did agree,
Nature itself knew no antipathy.
But when the peace was broke by man's transgression,
Revenge, with rage and ruin took possession ;
Disorder rioted, and (in conclusion)
Old amity was turn'd into confusion.
But Orpheus, whose person I present
(The hieroglyphick of good government),
By the sweet power of his harmonious hand,
Reduc'd their salvage natures, made 'em stand,
Listen, attend, and with their active paws
Dance and conform their feet to musick's laws.
Such is the power of concord and consent,
The very soul of humane government.
Then, my most honour'd lord, since 'tis your due,
I do resign my instrument to you,
That can play better to men's differing ears :
The type must vanish when the truth appears.

This city (which my pageant doth express)
 May very well be call'd a wilderness ;
 A wood, where all the wild and brutish creatures
 Lie lurking in the dens of men's bad natures,
 Which if you can reduce, you will be fam'd
 For quelling more than ever Orpheus tam'd :
 No doubt but your endeavours will be shown,
 And you'll perform it, if it can be done.

Your wisdom, prudence, temperance, and fate,
 Have mark'd you for this city's magistrate ;
 This city which, inflam'd with its own guilt
 In seven years' time, was burnt ; and may be built,
 Thanks to your lordship, and those prudent powers
 Which joyn'd with you, the city senators.

My lord, it is your destiny to rise
 From one of the most ancient companies
 In this metropolis, we hope y' are one
 That will restore our long-lost union ;
 'Twill make us rich and righteous, and, please God,
 Firm to our friends, fierce to our foes abroad.
 Union breeds peace and plenty in a land ;
 But cities self-divided cannot stand.

The speech being concluded, his lordship and his retinue move through Cheapside, and by the way is represented to his view this second scene, or pageant following.

A DESCRIPTION OF THE SECOND PAGEANT.

Is a most magnificent and imperial palace of pleasure, gloriously adorned, and exceedingly enriched with several shields of the citie's, the lord mayor's and the companies' respective arms, as also with many imbelishings and beautiful exornations from the base to the

extream altitude of the superstructure, in a pyramidical figure. In the front sit four female figures, rich and properly habited, representing Justice, Temperance, Peace, and Plenty; with four nymphs in different robes, sitting at their feet as attendants, bearing banners, with the emblems painted on them, intimating the nature, faculties, function, and quality of the precedent vertues whom they attend. And on the most high and eminent part of this structure, is elevated a person aptly attired, representing Fame; on her head a crown of gold, on her shoulders, wings of divers coloured feathers, and in her hand a trumpet, on which is hung his majestie's royal banner of Great Britain, France, and Ireland, whom God long preserve.

His lordship having sufficiently viewed this beautiful building and the figures, he, with his attendants, retire into the Guildhall to dinner, where the tables wait to supply their appetites, furnished with more plenty, and variety, cookery, and curiosity, then is to be had in any one place at any one time, amongst the most celebrious feasts in the Christian world; where his lordship, attended by the waits of the city, is accommodated with variety of excellent musick, both loud and soft, vocal and instrumental, amongst which this ensuing song, in parts, receives the regard of his attention.

A SONG, CONSISTING OF THREE DISTINCT VOICES, WITH A CHORUS TO EACH; PURPOSELY COMPOSED FOR MY LORD MAYOR'S TABLE.

1ST VOICE.

COME, let us concord
In a verse to my lord,

Whose tables do shine
 With viands and wine ;
 Whose welcome and wishes,
 Are free as his dishes :
 Good claret will warm ye,
 Here's nothing can harm ye,
 Canary doth make but a few sick :
 My lady invites ye,
 To all that delights ye,
 Whose spirit and words,
 Agree with my lord's ;
 Then taste the fat bounty,
 Of every county,
 Here is no misprision,
 All points of division
 Are banish'd but what's in the music.

CHORUS.

Let joy and health,
 With peace and wealth,
 Support his power who is
 The prop of London's fair Metropolis.

2ND VOICE.

Lord of the city, now the seat
 Of all that we call good and great ;
 Into whose lap is daily hurl'd
 The various treasures of the world ;
 Here is at all times to be had
 The best of good, and worst of bad ;
 Here men get wealth with switch and spur,
 And change their fustian into fur ;
 But, at the last, to crown their pains,
 Their wisest free-men are in chains.
 Here young sons of indulgent mothers,
 Grow richer than their elder brothers.

CHORUS.

Then let the citie's health go round,
 May it in treasure still abound,
 And be with peace and plenty crown'd.

3RD VOICE.

Here justice and mercy are very well mixt,
 The sword and the scabbard are faithfully fixt,
 Which are born[e] upright, not conceal'd like a hanger ;
 And truly some say it was ne'er drawn in anger :
 For fowlest offenders are better kept under,
 When justice and passion are farthest asunder.
 Dame London's secure, the king so hath kept her,
 Therefore let her sword submit to his scepter ;
 Then, who can the power of my lord mayor withstand,
 While he doth present the great lord of the land.

CHORUS OF ALL THREE.

Then, lady London, let thy beams
 [Outshine] that town where Tyber streames,
 Till all the world inrich the Thames.

This song being sung and applauded, a chearful and temperate cup of wine goes about ; in the meane time the consort of musick play two or three sutes of airs, which being ended, they make provision for a piece of drollery to be sung in parts, and shapes, by these three, viz.—

HOYDEN, *the Country-man of the West* ; FREEMAN, *the Citizen* ;
 BILLET, *the Souldier*.

Enter HOYDEN.

Hoyd. From how d'ye cal't town, in what call y'um zhere,
 To Lungean cham come, lord! what vine volks are here ;

Zure, thick is the place, Ich zpell the good cheer,
Chil knock at the gate then,—what ho ! God be here.

[*Knocks.*

Enter the CITIZEN.

Free. What are you, sir ?

Hoyd. A West-country-mon, sir,—

Free. Good bumkin forbear,
Such hobnails as you are, do seldom come here.

Hoyd. Uds, zooks, here's a vellow would make a man zwear,—
Ich come to speak, sir, with Mr. Lord Mayor.

Free. What to do, sir ?

Hoyd. To see his vine doublet, his chain, and his ruff,
His beaver, his gown, and zuch vinical stuff.

Free. And what do you think of a kick or a cuff ?

Hoyd. If my whip will but hold, vaith chill give thee enough,
And well laid on. [*Whips him.*

Free. Hold, hold, prethee, country-man, be not so hot.

Hoyd. Chave a great mind to lay a long lace on thy coat.

Free. Prethe tell me thy name, and the lord mayor shall
know't,

Hoyd. My name is Tom. Hoyden,—what zayst thou to that ?

Free. Tom. Hoyden !

(*The Tune alters.*)

Then Tom. Hoyden, pack hence to Croyden,
The country's fitter for thee.

Hoyd. Though you abhor us, and care not vor us,
Without us you can not be.

Free. We can live without you and your rural rout.

Hoyd. Did we not vittle your house,
My lady mayress, with all her fairies,
Would zhit as small as a mouse.

Free. We have money.

Hoyd. And we have honey.

Free. We have the silver and gold.

Hoyd. We have fuel.

Free. And we have jewel.
Hoyd. And we have zheep in the vold.
Free. We have silk enough.
Hoyd. We have milk enough.
Free. We have treasure untold,
 We have means and ease.
Hoyd. We have beans and pease,
 Bacon hold, belly hold.
Free. We have forces.
Hoyd. And we have horses.
Free. And we have powder and shot.
Hoyd. We have pullets.
Free. And we have bullets.
Hoyd. And we have spirits as whot.
Free. We have honours.
Hoyd. And we have mannors.
Free. And we are wall'd about.
Hoyd. And when we begin to keep our cattle in,
 Vaith you'l quickly come out.
Free. We have gallies.
Hoyd. And we have vallies.
Free. We have cannons of brass:
 We have feathers.
Hoyd. And we have wethers
 On mountains matted with grass.
Free. We have wine and spice, sugar, fruit, and rice.
Hoyd. We have good barley and wheat,
 And, were we put to 't, better can live without
 Money, than you without meat.

CHORUS OF BOTH VOICES,

Both. Then since 'tis so, that we cannot be
 Without one another, let us two agree ;
 Let the country prove fruitful, and city be free :
 No climat in Europe so happy as we.

[*They stand aside.*]

Enter BILLET the Souldier. The Tune changeth.

Bill. He that would be made by a souldier's trade,
Let him be encourag'd by me:
For never did any men gain by the blade,
As we have in forty-three.

Hoyd. What gallant is that?

Free. It seems a soldat.

Bill. Good morrow.

Hoyd. Good morrow to thee.

Bill. Why, how now, good friends, what all for your ends
Will you make up a peace without me?
You know, in a word, the power of the sword.

Free. A cannon can conquer a king.

Bill. A sharp sword will make a city to shake.

Hoyd. Vaith you have the world in a zling.

Bill. Compare the whole land to the parts of a man.

Hoyd. The countrey's the legs and the toes.

Free. And, without a riddle, the city's the middle.

Bill. The souldier's the head.

Hoyd. And the nose.

Bill. Though we now wear blades, we once were of trades,
And shall be whilst trading endures:
Our officers are, although men of war,
Some Goldsmiths, some Drapers—

Hoyd. And brewers.

Bill. They fortunate are, and valiant in war.

Free. They were so.

Hoyd. Che very well knew 'um.

Bill. Some of them were lords.

Hoyd. Some of 'em wore cords,
And went up to *hangum tuum*.

Bill. Do you get encrease, we'll guard you with peace,
The sword shall not come where the ax is:
We'll take off your cares, we'll take off your fears.

Hoyd. I, but when will you take off our taxes?

Bill. We keep nations from ye, that would overcome ye,
 Whilst you do plow, harrow, and thresh:
 The Frenchman's our own.

Hoyd. Faith, what's bred in the bone
 Will hardly get out of the flesh.

The Tune changeth.

Free. Then, sir, the city still shall fit ye
 With what you deserve.

Hoyd. The country cow-man, and the plow-man,
 Will not let thee starve.

Free. With buff and bever we will ever
 Bless thy back and head.

Hoyd. We'll give thee yearly wheat and barley,
 For thy beer and bread.

Free. I will give thee silver, and enough good ammunition.
 I seal to this condition.

Hoyd. And so do I, in troth.

Bill. And I will spend my blood, sir.

Free. And I will waste my treasure,

Hoyd. To do the soldier pleasure.

Bill. Why now I thank ye both.

CHORUS OF ALL THREE.

Let the city, the countrey, the camp, and the court,
 Be the places of pleasure, and royal resort:
 And let us observe, in the midst of our sport,
 That fidelity makes us as firm as a fort:
 A vnion well-grounded no malice can hurt.

[*Exeunt.*]

At the conclusion of this droll, the second course comes in. In the meane time they sound a lesson on the ho-boys, cornets, and sackbuts, and after all the varieties are orderly marshall'd upon the table, the mu-

sick are prepared with another representation to salute his lordship, which consisteth of three parts, viz.—

A COUNTRYMAN, A CITIZEN, AND SEDITION, AN OLD INSTRUMENT
OF OLIVER'S FACTION.

Enter Countryman in a melancholy posture.

Waw's mee, that ere che did zee
Thick vamous vine zity,
Two yeer vrom Zummerzetz-zheer
Hath quite convounded me.

A zittizen in the cuntry did zay
To mee, Tom Hoyden, leave making hay ;
Go zell thy land away, take money vor't,
And buy thee a place a court ;
Leave off thy leather breech, brown bread and milk,
Go there, and be cloth'd in zilk.

2

One hundred pieces will there
Buy vower score pounds a yeer:
Thou zhalt be every day drest,
Quoth he, in tunick and vest ;
A dozen dishes, each day thou dost dine,
Zhall be zerv'd to thee with zongs and wine.
Thought I, if thic be tru, ch'll speedily
Zell all, and a courtnol bee:
Ich zold my corn away, cattle and cart,
And now cham not worth a vart.

3

No man was ever zo zarv'd ;
Ver ich am welly ztarv'd:
Gay gallantry neat and vine,
But neither meat nor wine.
The buttery hatch is vlownd aff o' the hooks,
And the deel's run away with the cooks ;

Not zo much zuet i'th' kitchen as can
 Zerve one for a zop i'th' pan.
 Thought I to zelf, if it be zo,
 Which way do the taxes go ?

4.

Now ich am in London town come,
 'Chave zmelt out the dining-room,
 Rare meat and musick is got
 To play't in piping hot ;
 Although that gallants of honour may boast,
 I zee that zitizens rule the roast,
 And will be conquerours unto the deeth,
 If't come to be try'd by the teeth.
 That government's good, where a zurloin of beef
 Is made the commander in cheef.

5.

The tune changeth. Enter a Citizen gazing up and down.

Cit. London now beginneth to shew it self,
 And in splendour agen to appear.

Count. Ich know not where nor how to bestow myzelf, [*aside.*
 Though by chance cham gotten in here.

Cit. Rome was not in her high degree,
 More glorious than this will be ;
 Though in rubbish lately 'twas hurl'd,
 Twill be a sight for all the world.

Count. Of zight and zent chavé had my vill,
 But my gut is empty still.

6.

Zweet zur, kind zur.

Cit. What's your design with me ?
 How came *you* here ?

Count. In at the gate :
 Neat zur, vine zur, che come to dine with thee,
 Drink Zack,—

Cit. Butler, look to your plate ;

Since such whipsters amongst us are,
 'Tis reason we should beware:
 In the shapes of country elves
 Cheats do often hide themselves,

Count. Though chavé been chous'd by Londonous men,
 Chavé not yet learn'd to cheat agen.

7.

Chavé good report as any in London, mon,
 Where che was born, in Zummerzet-zheer;
 Twixt cart and court ich now am an undon mon,
 Vool'd and gull'd.

Cit. But how cam'st thou here?

Count. Zold my lond for a place at court ;
 But now I chavé nothing vor't.
 It was by a zitizen's means
 Che vorzook my bacon and beans,
 Cow, and plow, and harrow, and corn,
 Lond, and place, and gilt forlorn.

8.

Cit. Some forsaken dangerous high-way-man,
 And hast late committed some evil.

Count. Thou'rt mistaken, that ne're was my way, man.

Cit. Carter turn'd courtier may couzen the devil.

Count. But a zity-mons vaith and troth
 Is able to chouse them both.

Cit. Get thee gone to Zummerzet-zheer,
 Thou shalt stay no longer here.

Count. The countrey did not zerve ye zo
 In sixty-vive, six years ago.

9.

When the zity was in calamity
 By the vire, we zhew'd our true hearts,
 Love and pity, good will and amity.

Cit. So ye did, in your twenty-pound carts.

Count. Though one zity in vlames did smother,
Our waggons did zave another :

Cit. 'Tis confess'd the cash in the chest
Builds another Phenix nest.

Count. Zhall che feed now ?

Cit, Prithee go in ;
Ingratitude's a monstrous sin.

*(As they are going off, enter OLIVER FACTION. The Citizen and
Countryman stand by and observe. The tune changeth to
another air.*

10.

Oliver. Room for a lad that hath been a guest
At many an honourable, noble feast.

How comes it about

That I am now left out,

Who lately was so eminently in request ?

From a concealed committee I came,

Oliver Faction is my name ;

I love as life

To sow seeds of strife,

'Twixt father, mother, sister, brother, husband, and wife.

My nature, too, is like my name,

All peaceful minds abhor it ;

I put all nations in a flame,

And give them reasons for it :

I deal debate

In Church and State,

And bring all in combustion ;

With low and high

I can comply,

From scarlet robe to fustian.

Zealous factions I can spur,

With *Yea*, and *Nay*, and *Never stir* :

But at the court

It is my sport

To do as they would ha' me ;
 With souldiers there,
 I curse and swear
 The desperate word of *dam-me*.
 The Roundheads and the Cavaliers
 I filled with falsehood and with fears,
 A covenant I made
 To further my trade,
 And set them together by th' ears.

[*Walks up and down.*

11.

Count. What vellows thick that doth so ztare ?

Cit. I wonder how he came in here ?

Where're he goes

Conspiracy he shows,

Which commonly doth terminate in deadly blows.

Count. Let's kick'n out.

Cit. Awhile forbear.

Count. Chil whipp'n till he stinks for fear.

Cit. Let's stand aside, and hear his begging pride,

He'l utter something now which he doth use to hide.

Oliver. It joys me much, to find it hot

With brother against brother ;

I laugh to see how close they plot

To ruin one another.

Small trifles are

The seeds of war,

Copes, surplices, and rochets ;

Formalities

Will make men rise,

Whose heads are full of crotchets.

Down with Dagon, cries the zealot,

We will vanquish pope and prelate ;

And then to work,

Like Jew and Turk,

Misguided by a pigeon.

The tother stares,
 And struts and swears
 He fights for his religion.
 Then in come the bodkins and whistles,
 And roses do cov'nant with thistles.
 They fight and they die,
 This is brave news, quoth I.
Count. Zee, zee, how he sets up his bristles.

12.

To another Tune.

Cit. What are you, sir, that come
 Into this peaceful room?
 Where amity attends
 Our loyal citizens.
Oliver. A juggler that can shew state tricks,
 Such as were done in forty-six.

13.

Then follow follow me
 All you that factious be ;
 You that are discontent
 Against the government ;
 I'll bring ye amongst valiant fellows
 That can lead ye—
Count. To the gallows.

14.

Oliver. If any man's ambition
 Dislikes his own condition,
 Provided he be wise,
 I'll teach him to rise ;
 I'll make a brewer with his sling
 To sway the scepter of a king.

15.

A failing citizen
 I can make whole agen.

Cit. Go seek them out elsewhere,
There's no such persons here.

Count. If such a work thou canst go through,
Chil warrant thou'lt vind enough to do.

16.

Oliver. If any prentice wash
Away his master's cash,
In swaggering draughts of wine,
That fellow shall be mine;
At two years old I'll make him free.

Count. And vit'n for the triple tree.

17.

Tune changeth.

Cit. Renounce ill, and leave off the villany
You did in forty-six,
When writing and fighting did beggar and kill many ;
But now we have found your tricks.
Your council, nor all the bad wit is in
Your scull, can turn the tide:
You sha' not, nor cannot, comply with a citizen,
That will support your pride.
Their hearts now with faith and reality
Are united so much unto loyalty,
Love, true religion, and royalty ;
They to the sovereign power do fix ;
Your new knacks will never prevail with us,
They did so frequently formerly fail with us.

Count. Therefore thou shalt to the jayl with us.

Oliver. Prethee forbear thy whips and kicks.

[*Count.* whips and kicks him out.

18

Tune changeth.

Oliver. Prethee let me go fair and free,
I did never do hurt to thee,

Count. Yes you did it in vorty-three.
 When your meazles did blunder me.
 And if cham not much mistaken,
 I cham very sure 'twas you
 That did vilch my beans and bacon:
 Cattle to battle were took from plow,
 Ye did leave me never a horse nor cow.

Oliver. Where was this?

Count. In Zummerzetz-zheer.

Oliv. I do confess my men were there,
 But 'twas in the time of war,
 Where huddles and troubles were high and hot,
 And I hope that now it is quite forgot.

19

Cit. Get thee gone away from this place,

Count. Or thy tunick iche mean to lace,

Oliver. I will never injurious be
 To the city society.

Cit. If I should put trust in thee,
 I know that no man would trust me.

Oliver. Let me stay and thou shalt see
 I'll merrily, cheerily drink a free
 And a hearty cup to his majesty.

Cit. On these terms I'll let thee stay ;
 But yet before we drink wee'l pray
 That this ascending city may
 By fire or sword know no decay,
 Until the very latter day.

Chorus.

Oliver. Then in a chorus of prophetick spirits,
 Wee'll sing forth her fame, and her name, and her merits.

Cit. No cities that are shall ever compare
 With London fetch'd out of the flames.
 The city of Rome shall in pilgrimage come;

And Tyber shall bow down to Thames.

Oliver. No fabricks that be, are like this city
For structure and beautiful beams.

Omnes. Rome shall with her glory, so famous in story,
Make Tyber pay tribute to Thames. [Exeunt.]

In this honest, innocent, pleasant, and amicable recreation, the afternoon is wasted; and dinner being concluded, the foot marshal doth rally all the scattered retinue of his lordship, and reduce them to their primitive order, as in the morning; only the pensioners, instead of javelins and targets, carry torches for lighting his lordship, and aldermen, and the companies, in their return from Guildhall; and both bodies being once more joynd together after dinner, march up King's-street, towards Skinners' Hall, where the pageant called the Wilderness, makes a stand, and the aforesaid Orpheus speaketh the second speech following:—

SPEECH.

MY LORD.

The company on whom I wait,
Command me to salute you at your gate,
With their fraternal hearty wishes; may
Your joys exceed the glory of this day.
May never night approach them, never ill
Divert them, but be fair and rising still:
May you in traffick no disaster know,
Your riches never ebb, but ever flow,
Piety be your practice, and the poor
Never go empty-handed from your door.
May you grow up in honours seat, and prove
A subject for your king, and cities love.

May you live centuries of years, and see
Your self still young in your posterity.
And so your company bids (in your own right)
Good morrow to your glories, not good night.

Which ended, and his lordship entred his house, all depart in order, as the conveniency of night will permit; and the several persons appointed to attend the service of the day, take especial care to lodge the silk-works and triumphs in some secure place, till they can remove them to Skinners' Hall; in regard they are of some weight, and the burthen of the day was heavy to the undertakers.

POSTSCRIPT.

AFTER this copy, as I thought, was perfected by the committee, and the papers gone to the press, I was further advertised, that there would be another pageant, which is a forrest, properly accommodated with several animals, sylvans, satyrs, and wood-nymphs, sitting and stirring in very good order; the nymphs attired in various coloured robes; and in the front, are two negroes richly adorned with oriental pearls and jewels, mounted upon two panthers.

Near to the presence of the king, queen, duke, and other beams of the royal family, near Milk-street end, is a stage erected and fixed, where the much magnified Jacob Hall, and his company, express the height of their activity in tumbling, and the like.

FINIS.

THE TRIUMPHS OF LONDON.

INTRODUCTION.

THIS pageant has been selected because it gives a very full and clear account of the usual processions that accompanied the Mayor to Westminster and back at this period; and it also exhibits a fair specimen of Jordan's inventive genius, in peopling his pageants with characters proper to them, whose dress and appearance he usually details with an evident pleasure, that might excite the envy of a theatrical property man. Never was there a city poet who could give such good reasons, not only for the introduction of beings before unheard-of, but for the very colour of their clothes.

This pageant is further remarkable for the musical interlude it contains: such entertainments are only to be met with in the productions of this author, whose connexion with the theatre, and natural humour, gave the citizens a larger share of mirthful amusement than they had obtained from any preceding poet, or was ever offered by any who succeeded him.

It was not only as a writer of the annual pageants for the Lord Mayor that Jordan was known to the citizens: before the Restoration, he had written "An Eclogue, or Representation in parts," something after the fashion of a masque, for Sir Tho. Allen, who was mayor in 1659-60; and a comic interlude for the sheriffs of London; both of which will be found reprinted entire in this volume. He also composed:

"A Speech made to his Excellency Lord General Monck and the Council of State, at Skinners' Hall, on Wednesday, being the fourth of April, 1660, at which time he was nobly entertained by that honourable Company."

“ Another Speech (by a Sea-Captain) at Goldsmiths' Hall, to the General, April 9, 1660, after a Song concluding with a Chorus of Amity.”

“ A Speech spoken (by the Ghost of Massianello) to the General and Council, when he feasted at Fishmongers' Hall.”

These were originally printed as broadsides, but are to be found in this author's “ Nursery of Novelties.” He also composed :

“ A Dialogue betwixt Tom and Dick, the former a Country man, the other a Citizen, presented to his Excellency and the Council of State, at Drapers' Hall, in London, March 28, 1660.”

This is to be found at the end of the collection of Political Songs, entitled “ Ratts rhimed to death, or the Rump Parliament hang'd up in the Shambles,” 1660. It is there printed without a name ; but Mr. Collier possesses a broadside copy with Jordan's name as the author printed upon it.

There may probably be more of these occasional speeches and songs by this author, as it was not uncommon to engage the city poet to compile them on the occasion of a distinguished visit to the citizens. It was also usual to address verses to the mayors, many of which are to be seen in the King's Collection of Broad-sides in the British Museum.

THE
TRIUMPHS of LONDON

PERFORMED

On Tuesday, October XXIX, 1678,

FOR THE

ENTERTAINMENT

OF THE

Right Honourable and truly Noble Pattern of
Prudence and Loyalty,

SIR JAMES EDWARDS, KNIGHT,

LORD MAYOR OF THE CITY OF LONDON.

CONTAINING

A true description of the several Pageants, with the Speeches
spoken on each Pageant.

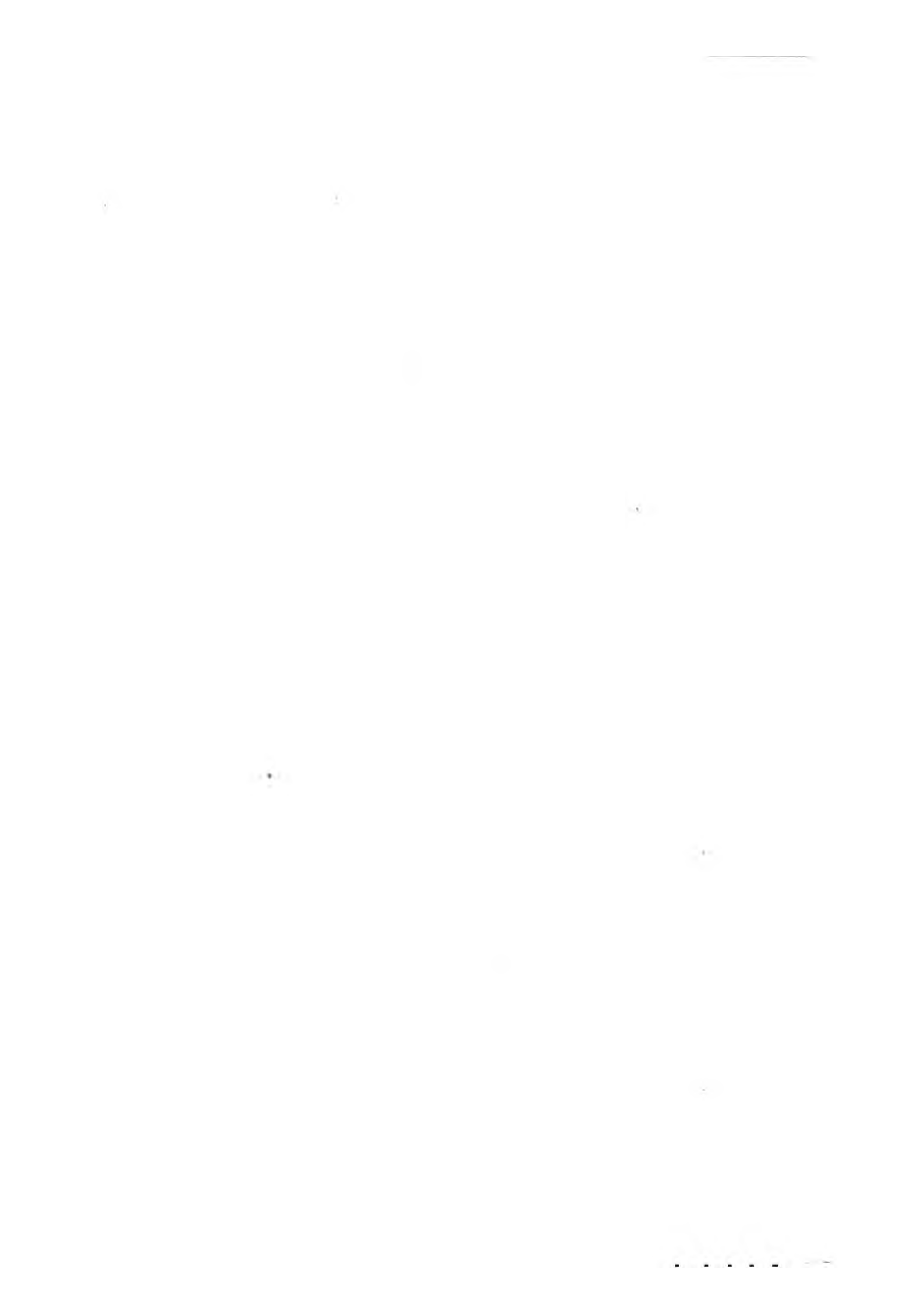
Together with the Songs sung in this solemnity.

All set forth at the proper Costs and Charges of the
worshipful Company of Grocers.

Designed and composed by THO. JORDAN, GENT.

Quando magis dignos licuit spectare triumphos ?

London, printed for John Playford, at the Temple Church,
1678.



TO
THE RIGHT HONOURABLE SIR JAMES EDWARDS,
KNIGHT, LORD MAYOR OF THE
CITY OF LONDON.

IN all flourishing kingdoms throughout the universe (especially islands) honest merchants and useful merchandize have been ever had in a reverential esteem, their profession in all former ages highly magnified, and their persons honourably valued: in that by their cost, adventures, diligence, and vigilance, incognite countries have been discovered, royal amity introduced and confirmed with transmarine estates and princes: as also (by reason of their generous examples, and prevalent perswasions) very brutish nations, with barbarous natures, have been reduced to meekness, order, and civility. By merchants, all exotic commodities from every part of the world are made communicable in traffick with us, whose numerous varieties, pleasant rarities, and substantial necessaries, serve both for delight and profit to the crown and kingdom. They increase shipping, multiply navigators, and employ all handicrafts. Many of them have not only been the erectors of stately structures, but the founders of great and famous cities. What may be said of mer-

chants and their trafficks, their antiquity, dignity, magnanimity, generosity and urbanity, is fitter to fill a volume, than to be contracted in the narrow bondage of a compendious epistle.

Therefore since your lordship hath so ample an interest in this precedent character, it is an especial act of Almighty Providence, to indulge and dignifie this honourable city with such an accomplished magistrate, whose examples and precepts are both prudent and pious, and may justly provoke all persons under your government to be regular and obedient ; which although but for one year, yet is the epitome of a life-time : thorow which, that you may have the daily manuduction of that great Governour of heaven and earth (the only ruler of princes) shall be the assidual wishes and devout desires of,

My Lord,

Your heartily humble Servant,

THO. JORDAN.

TO THE WORTHY SOCIETY AND WORSHIPFUL
COMPANY OF GROCERS.

GENTLEMEN.

IN obedience to your commands, and punctual performance of my promise, I crave permission to salute you with a perfect copy of this year's triumphs, wherein I have not express'd such sterility of invention, as to reiterate or imitate any thing which I have formerly done myself, or any other authors that heretofore have performed this duty, either in designation of the whole, or composition and order of the parts, relating either to the figures, structures, or orations, those things only excepted which are the trophies of antiquity, and especial marks of distinction, in the frequent representation of the worshipful companies' crest and supporters, the camel and gryphons, with all their accomplishments and decoration. If in all, or

any thing, I have made my endeavours correspondent to your expectation, I shall humbly hope I may deservedly acquire the title of,

Gentlemen,

Your most humble and faithful Servant,

THO. JORDAN.

THE TRIUMPHS OF LONDON.

THE AGITATIONS OF THE MORNING.

THE generous citizens, selected for the order of this day's triumph (according to the dictates of ancient form and custom) assemble together at seven of the clock in the morning, at Grocers-Hall.

1. Threescore poor men accommodated with gowns and caps, each of them employed in bearing a standard or a banner.

2. Fifty gentlemen-ushers in velvet coats, each of them a chain of gold about his shoulder, and in his hand a white staff.

3. A certain number of budg-bachelors, in gowns and scarlet hoods.

4. The batchelors, a part thereof in gowns faced with foins, and their hoods.

5. The livery in their gowns faced with budg, and their hoods.

6. The masters, wardens, and assistants in gowns faced with foins and their hoods.

7. Twelve other gentlemen for bearing banners and colours, some in plush coats and some in buff, they also

wearing scarfs about their shoulders, of the companies colours.

8. Thirty-six trumpets ; the serjeant trumpet, with his scarf of his lordship's colours, and of a crimson about his shoulder, and a leading staff in his hand.

9. Fourteen drums ; the drum-major with a crimson scarf about his waste, his leading staff in his hand, and three fifes with banners.

10. Divers drums and fifes, with red scarfs, and the colours of the company.

11. The two city-marshals, each of them riding on horseback, with six servitors to attend them, with scarfs and colours of the company.

12. The foot-marshal, and six attendants with the like scarfs and colours.

13. The Master of Defence, with the same scarf and colours, having persons of his own science to attend him.

14. Divers other pensioners in red gowns, white sleeves, and flat caps, each of them carrying a javelin in one hand, and a target in the other, wherein is painted the coat-armour of their benefactors.

These persons are set apart for the duty of the day, who meeting at the time and place aforesaid, proceed as followeth.

The foot marshal ranks them out, two and two, beginning with the pensioners in gowns, and in the front of them placeth the companies ensigns, four drums, and one fife ; in the rere of them fall in the several pensioners in coats bearing several banners

and standards ; after them, six trumpets ; after them the gryphons and camel ensigns (the supporters and crest of the worshipful Company of Grocers), and six gentlemen ushers ; after them the budg-bachelors, who conclude this division.

In the rere of those, fall six trumpets ; after them two gentlemen bearing two banners, the one of the cities, the other of the companies ; after them follow two gentlemen-ushers, after them the foins-bachelors, concluding this division.

In the rere thereof, first fall in the king's drum major and four other of the king's drums and fifes ; after them, two gentlemen ushers bearing two banners, the one the king's, the other the cities ; after them, ten gentlemen-ushers, habited as is set down before ; and after them, the livery, which endeth that division.

In the rere of them fall others of the city trumpets, after them two gentlemen bearing the banners of the city and the Lord Mayor ; twelve gentlemen ushers appointed as aforesaid follow them, and after them the court of assistants put a period to that division.

In the rere of them falls the serjeant trumpet, after him sixteen other of the king's trumpets and kettle-drums ; after them three other gentlemen, bearing the king's, the Duke of York's, and St. George's banner ; after them fourteen gentlemen-ushers ; to follow them are appointed four pages ; and after them, the master and wardens, which terminate the first and chief division.

Thus accomplish'd, they march from their place of

meeting to Goldsmiths-Hall, beginning with the pensioners, until the marshal comes and makes a halt at the gate, till such time as his lordship and the aldermen are mounted.

Which being done, the whole body move to Guild-Hall, where the Lord Mayor elect joyneth with the old Lord Mayor and his retinue ; so all of them march through King-street down to Three-Crane-Wharf, where the Lord Mayor, aldermen, and their attendants take barge ; also the Grocers Company do likewise embarge, whilst the residue remain behind, viz. the gentlemen ushers. The budg-batchelors repair to places of refreshment.

His lordship, the aldermen, the Company of Grocers, and other companies, landing at Westminster, have a lane made them through which they pass to Westminster-Hall, and there having performed several ceremonial and customary duties and obligations, as an oath to be true and faithful to his majesty and government established, sealing of writs in the court there held ; and having taken leave of the lords and barons of the exchequer, &c. and doing some charitable offices to the poor of that place, return to their barges, a lane being made as before for their passage to the water-side, and there orderly embarge.

His lordship, with those attending him (the companies) land at Black Fryar-stairs, in order to their stands in Cheapside ; where he and they are saluted with three volleys by (the military glory of this nation) the company of artillery-men, they being all in their

martial ornaments of gallantry, some in buff with head-pieces, many of them massy silver. From Black Fryar-stairs they march before my Lord Mayor and aldermen through Cheapside to Guild-Hall. Those that went not to Westminster, viz. the pensioners and banners, being set in order, ready to march, the foot-marshal in the rere of the artillery-company, leads the way along by the channel up Ludgate-Hill, through Ludgate into St. Paul's church-yard, and so into Cheapside, where his lordship is entertained by the first scene or pageant.

A DESCRIPTION OF THE FIRST PAGEANT.

Upon a large stage, in the van, is exhibited the lively pourtraiture of a well-grown camel, so curiously carved and exquisitely gilded, that it appeareth like a live animal in a hide of massy gold, and is the crest upon the arms of the worshipful Company of Grocers. This camel is back'd by a young negro-boy, sitting betwixt two silver hampers plentifully stored with all sorts of fruits, and fragrant spices, and what ever else is pertinent to grocery; which after the subsequent speech is delivered, the negro with a prodigal hand, scatereth abroad in the tumult, where you might see an hundred persons confusedly scrambling in the dirt for the frail atchievement of a bunch of raisins, or a handful of dates, almonds, nutmegs; this negro-boy is habited in an Indian robe of divers colours, a wreath of various colour'd feathers on his black woolly head; silver buskins laced and surfl'd

with gold, a bridle of white and red ribon (the companys colours); at each hand of him sitteth a virgin, one of them representing Industry, in a robe of russet colour'd silk, a green sarsnet mantle, a peruke of dark brown hair, about which is a wreath of flowers and fruits, watchet silk hose, gray buskins laced with crimson ribon; in one hand she beareth a silver pruning hook, in the other a banner of the companies. The other person is a beautiful young lady representing Fortune, in a yellow robe, a purple mantle, a long curl'd bright brown hair, a golden coronet upon her head, carnation silk hose, and yellow buskins, laced with silver ribon; in her left hand she beareth a green shield, charged with a ship under sail; and in her right hand a banner of my Lord Mayors.

And in the rere of this pageant is a fortress, properly called the Fortress of Government, founded upon a rock of Adamant, whose walls are of brass, in a quadrangular form, embattail'd, with several turrets and bulwarks, on which great brazen guns, mounted upon carriages, are planted; and within these walls (situate in the centre) is erected the grand golden tower royal, on which is displayed a very large banner of the Grocers:

1. FIDELITY, standing in front upon the battlement, is thus arrayed, in a vest of silver, on which is braced a golden breast-plate, a silver corslet about his neck, long brown curl'd hair on his head, and upon that a golden helmet, with a large plume of white feathers, tip'd with red, blew, yellow, and green; a scarf of

scarlet-colour'd-silk and gold ; a sword hanging in it, with a golden hilt ; purple silk hose ; gold buskins, laced and surffed with scarlet and silver ribon ; in his left hand he raiseth a lance of silver ; and in his right hand (which is armed with a golden elbow gantlet) he advanceth a silver truncheon : his associates, confederates, and attendants, are Loyalty, Vigilancy, Justice, Constancy, Wit, Concord, Religion, Union, and Truth, in these significant distinct habits.

1. LOYALTY, in a purple robe, *semined* with stars of gold, a golden scarf, cross from the right shoulder to the left side, scarlet-colour'd silk hose, silver buskins, laced and surffed with sky-colour and gold ribon ; a long curl'd bright brown peruque, and on it a silver coronet of golden hearts ; she beareth in her left hand, on a shield *gules*, the rose and crown, *or*, with this preceptive, divine, and moral motto about it,—

Deum timete, regem honorate.

Fear God, honour the king.

In the other hand a banner of the cities.

2. VIGILANCY, in a silver robe, a French green mantle, seeded with waking eyes ; a fair, long, bright, curling hair, a chaplet on her head of jesemine, mingled with mirtle, caprifolium, and eyebright ; in one hand she beareth a shield *argent*, charged with a peacock, his tail displayed ; in the other hand a banner of my lords.

3. JUSTICE, in a long crimson robe, and on it a golden mantle, fringed with silver ; on her head a long

dishevel'd hair of a flaxen colour, on which is a coronet of silver; in one hand she holdeth a sword, in the other hand a balance; her buskins are purple, sprinkled with gold stars, laced and surfiled with gold and scarlet ribon; about her coronet is written this memento:—

Iniquitatem intermittite et justitiam facite.

Ezech. xlv. 9.

Remove violence and execute justice.

4. **CONSTANCY**, in a watchet robe, a silver mantle, silk hose, of Aurora-colour'd silk; silver buskins, laced and surfiled with sky-colour and gold ribon; a long brown curl'd hair, and on her head a golden crown, having in front the figure of a seaman's compass, to express the constant verticity of the needle to the north pole; she beareth a shield *or*, charged with a rock of adamant, the four winds blowing against it, and the motto, *Immota triumphans*. In her right hand a banner of the kings.

5. **WIT**, in an Indian sarsnet robe, of divers colours, a lemon-colour'd mantle, fringed with gold; a bright brown hair, curiously curl'd, and tyed with sundry knots of small ribon of all colours, and on it a chaplet of bayes, intermingled with golden berries in clusters. In her right hand an escutcheon, *vert*, a reynard, *or*, with a goose neck in his mouth, and her body circumflexed over his back *argent*; in her left hand a banner of the cities.

6. **CONCORD**, a fair virgin in a scarlet-colour'd robe,

a sky-colour, and gold scarf, a fair bright hair, and about her head a garland of white and red roses, intimating the concord of York and Lancaster; white buskins, laced with watchet and gold ribon; in her left hand a shield, charged with a bower of mirtles, for such is the nature of those trees, that if they be planted a good space one from another, they will meet, and with twining, one embrace the other.

7. RELIGION, in a sable robe, a crimson mantle, a fair hair, on which is a coronet of golden stars, gold buskins, laced with black ribon, bearing a buckler in one hand, where (on a mount *vert*, planted with olives), is a crucifix, *proper*; in the other hand a banner on an angelical staff, bearing a cross *gules*, in a field, *argent*.

8. UNION, in a robe of green sarsnet, sprinkled with divers annulets of gold, a chain of gold thrice double about her neck, her legs and feet beautified with buskins of gold, surfled with watchet silk, and silver ribon, a wreath of green laurel, (about a long curl'd peruque of bright hair), on her head, bearing in one hand an escutcheon *vert*, charged with a triangle within a circle, *or*, in the other hand a banner of the grocers.

9. TRUTH, in a white sarsnet robe, a cloth of silver mantle, a fair bright crispy curl'd flaxen hair, a garland of white lillies, white silk hose, white buskins, laced with silver ribon; in one hand a large fan of stars, (with which she chaseth away error), in the other hand a banner of my lord mayors.

FIDELITY, arising up from her seat with an obedient

bow, addresseth to his lordship in this congratulation following:—

THE FIRST SPEECH SPOKEN BY FIDELITY.

Much honour'd lord, this structure you behold,
 Whose outward walls are brass, and tower gold,
 Arm'd in such martial manner, doth present |
 The faithful fortress of just government.
 The adamantine rock 'tis built upon
 Merits the name of true religion.
 The walls are made of Union, and well known
 To be intire; Truth is the corner-stone.
 The battlements are Concord; bulwarks be
 Built, man'd, and govern'd by integritie.
 The guns are laws of wholesome institution;
 The gunner puts them all in execution,
 When Justice gives command; this golden tower
 Is built by Policy, and held by Power,
 Which is in all and every degree
 The seat of government and soveraigntie:
 Loyalty, Vigilance, Fortitude, and Wit,
 With Constancy, and Concord, govern it;
 Who all, by turns, do take orders from me,
 That bear the title of Fidelitie.
 And though this fort, thus arm'd and top'd by Glory,
 Is but a model built by Allegory,
 The moral's pertinent, and pregnant too,
 It intimates your government and you:
 Without these virtues which are here set forth,
 A magistrate will want much of his worth.
 Rebellion, fraud, whoredom, and felonie,
 In a short time will grow greater then he.
 But you, my lord, are furnish'd with all these } *Pointing to*
 Virtues, and of this fort deserve the keyes; } *the Tower.*

'Tis for your company a storehouse made ;
 This laden camel bears part of your trade, [*To the camel.*
 Which, back'd by an Indian, sallies from the fort,
 T' express their plenty, and to shew you sport :
 All which, with every good that traffick brings,
 This year desires the shelter of your wings.
 Because you are with all the graces plum'd,
 And 'tis by most wise vertuous men presum'd,
 That with true justice, piety, and power,
 You'l shew yourself a faithful governour.

This speech thus ended, and my lord expressing some signals of acceptation, his honour advanceth with his right worshipful fraternity (the sage senators of the city) further forward into Cheapside ; where he is again intercepted by two distinct stages, on which are eminently planted two great golden gryphons, the supporters to the coat armour of the Grocers Company, on which are vigorously mounted two active negros, in rich East-Indian vestments, with coronets of many-colour'd feathers, the one of them bears a large banner of his lordship's family coat ; and the other as large a banner of the Grocers' corporation coat, and at the corners of both these stages, sit four figures in the habits and ornaments as hereafter is described :—
 1. Love ; 2. Honour ; 3. Courage ; 4. Courtezy.

1. LOVE, a handsome fair boy, with a curl'd flaxen peruke, a coronet round beset with bleeding hearts ; a silver robe, a carnation scarf, on which hangeth a golden quiver full of gold and silver arrows, golden wings upon his shoulders ; a silver bow in one hand, and a banner of the cities in the other.

2. HONOUR, in a purple robe poudred with stars of gold, a scarlet mantle fringed with gold, curl'd black hair, on it a royal diadem, watchet silk hose ; white buskins laced with gold ribon, bearing a banner of the kings.

3. COURAGE, a person of heroick visage, with short brown hair, on it a golden coronet, a flame-colour'd short robe, a sky-colour'd scarf fringed with silver, plush-colour'd hose, blew buskins, with carnation ribon ; in his hand a banner of my Lord Mayors.

4. COURTEZY, in a crimson robe fringed with gold, and silver scarf, bright brown hair ; a chaplet of red and white roses, in one hand she bears a shield charged with the figures of a salutation ; in the other, a banner of the companies.

And in the rere of these gryphons, on another stage is a scene of great splendour, designed for—

THE PAGEANT DESCRIBED.

A shrine, or Indian structure erected according to the Dorick order of architecture, adorned with lively pieces of imagerie round about, and, on the high extremity, is exalted a masculine lively person, richly vested in a silver robe ; a sky-colour'd mantle, a long bright hair, crowned with a coronet of pensils, of all colours, holding in his right hand a banner of the kings, and representeth the triumph of tranquillity, called *Ovatio*.

This temple-like fabrick in front stands so open, that with easy perspeuity every common eye may

discharge it's sight up to the high altar, on which [sits] an East-Indian deity, called Opulenta, a representative of all the intrinsic treasure in the Oriental Indies ; and is their tutelary goddess, before whose shrine the idolatrous natives (after the preparation of a long feast) with pagan piety, and diabolical devotion, prostrate themselves with all the adoration imaginable.

Her face and hair are black ; her ears are adorned with two rich pendants of great round oriental pearl ; her shoulders, breast and neck, are bare, on which is a necklace of diamonds ; she is crown'd with a coronet of sun-beams ; her robe is of all colours, richly interwoven with silk, gold, silver, and jewels ; a scarf of gold, silver buskins, laced with gold ribon ; in one hand she advanceth a golden sceptre, in the other she beareth a banner of the king's.

Beneath her sit three black Indian princes, viz. Animalia, Mineralia, Vegetabilia, who bear in their hands each of them a great golden key of eighteen inches long, as principal clavigers or key-keepers to all the treasuries of India, and generally to all human nature ; comprehending the diversities of traffick and several commodities, which our noble English merchants bring from India to England, by whom the druggests are furnished from thence, with barks, woods, roots, fruits and gums, ambergreece, with divers aromats ; which by the learned directions of the physician, wisdom of the chymist, and art of the apothecary, are extracted and compounded for curation and conservation. The grocers are supply'd and plentifully stor'd

with all sorts of spices, as pepper, cinamon, cloves, mace, nutmegs, also with rice, mastich, sanders of all sorts, with varietie of fruits, and other commodities too numerous for repetition.

In several conspicuous and convenient vicinitys about this shrine, sit the representatives of six eminent Indian cities, in several rich Indian habits ; with the figures of cities upon their heads, worn as crowns or coronets, and are distinguished by these well known appellations, viz. Fortam, Sarabain, Tuban, Matura, Surat, and Bantam, the last of which is the city of most traffique, frequented by Portugals, Dutch, and English, in which every day are three several markets. The habits of these three princes first mentioned, are thus properly distinguished.

1. ANIMALIA, in a robe painted with quadrupedes, volatiles, and reptiles, viz. beasts, birds, flyes, and crawling creatures or insects (as she representeth all animals that have life, and sense), an Indian silk scarf cross her shoulder, interwoven with silver ; black hair, a coronet of various-colour'd feathers, a rope of pearl about her neck ; and pendant jewels in her ears : bearing in one hand a golden key, in the other a banner of the citie's.

1. VEGETABILIA, in a painted robe of trees, flowers, herbs, and sundry plants, that have life and growth, but neither sense, nor voluntary motion ; a silver green and grey scarf, a dark brown peruke, a chaplet of flowers and fruits upon her head ; in her left hand, a golden

key, of like form and length with the other, and in her right hand a banner of my Lord Mayor's.

3. MINERALIA, in a rich robe, all imbroidered with gold, silver, and precious jewels ; a purple and silver scarf, on her head a black hair, crown'd with a diadem of precious stones, of divers colours and excellent lustre ; in one hand a golden key, set with diamonds, emeralds, saphirs, amethysts, and smaragds, as the principal conserver of all mines, and minerals ; in the other hand she waveth a banner of the companie's.

My Lord Mayor being attentively prepared, the goddess Opulenta, rising up from her seat, with a majestick behaviour, doth oblige his lordship's regard, to the delivery of a speech.

THE SECOND SPEECH, SPOKEN BY OPULENTA.

This clime is England sure: it doth present [*Look about her.*
 So much of honour, union, government :
 And this must needs be London, who in state,
 As fame tells me, this day doth celebrate
 Th' inauguration of their magistrate. }
 This must be hee. I wish him good event ; } *Looks on the*
 His presence doth presage good government. } *Lord Mayor.*
 Then I address myself, much honour'd lord, [*Bows.*
 To you, that bear the civil city sword.
 And I have brought three princes with me: these } *Pointeth*
 Are they that keep my oriental keys, } *to them.*
 Vegetabilia, Animalia, and
 Rich Mineralia, under whose command
 Are all the treasures of the Indian land. }
 Six cities do attend me too, but none
 So bright and beautifull as is your own.

Here's Fortam, Sarabain, Tuban (that
 Yields spice), Matura, Bantam, and Surat. [*To the cities.*
 Cities, great sir, whose traffique hath been free
 T' your lordship and the Grocers' Company,
 Who do this day (mov'd by your high deserts)
 In triumphs pay the tribute of their hearts:
 Because their good Lord Mayor's power doth spring
 From honour's fountain, in my lord the king.
 The head of four great kingdoms, yet would be
 (Such was his candor and urbanity) }
 A member of the Grocers' Company.
 May you prove prosperous, and (when you please)
 You shall command my cities and my keys;
 My Deity itself: but I divine
 You do adore a power greater than mine;
 A God that doth all other Gods excell;
 Imitate him, and you will govern well.

His lordship, well pleased with the aptitude of this composition, and the promptitude of the emphatical speaker, expresseth some demonstrations of approbation, and moveth through the multitude, until a scene of delight doth invite him to a stand; which is an Indian plantation, with its governor, the speaker, with several labourers, planters, and drolls; both for utility, jucundity, profit and pleasure.

THE PLANTATION DELINEATED.

Under the declivity of a verdant hill, which the floriferous hand of nature had crown'd with a diverse colour'd diadem of flowers, inclining to that fertile point of the compass, which is the empire of Auster: on a rich vale is situate a copious plantation of spices,

as woods of cinamon, pleasant groves of nutmegs and cloves, orchards of lemons and oranges, surpassing those of Spain, representing a plantation in that part of East-India called the Island of Zelon, not far distant from the point of India called Cape Comerin, which for fertility may be compared to any country in the whole universe.

It abounds in odoriferous aromatical spices, with whole woods of the best cinamon that ever the sun saw ; also there are found the best smaragds, rubies, and ambergreece throughout all Asia. In this island, the place of greatest note is Colmucki, the seat-royal of the chief king of that island, situate on a capacious bay in the south-west of it, and of most trade in all this country ; many great ships laden with cinamon, gems, elephants, and other Indian commodities going yearly thence.

But in this representative plantation in that island, on an eminent conspicuous position, sitteth Aromatario, the governour of it, thus habited and accommodated : in a robe of scarlet-colour'd silk and gold ; a mantle of purple and silver ; a black curl'd peruke ; a coronet of gold, pointed with several sorts of Indian trees, which stand erect, as if growing about his head ; green buskins starrified with gold, and laced with silver and gold ribon ; in his hand a banner of the companie's. Beneath him sit four figures, representing Toyl, Traffick, Treasure, and Triumph, thus accoutred.

1. TOYL. In a gray silk robe ; an orange-colour'd mantle, edg'd and fring'd with silver ; a brownish curl'd

hair ; a wreath of leaves ; green nutmegs, cloves, and large mace ; gray silk hose ; sky-colour'd buskins, laced with yellow ribon : in one hand a shield, painted with mattock, spade, and graffing-knives ; in the other hand a banner of my lord's.

2. **TRAFFICK.** In a sand-colour'd robe of silk ; a sea-green mantle, fringed with silver and gold ; a fair curl'd peruke ; a coronet upon his head, bearing on the top the figure of a ship under sail : in one hand a shield, *argent*, charged with the four winds, *perflant* ; in the other hand a banner of the citie's.

3. **TREASURE.** In a cloth of gold robe ; a watchet silk and silver mantle ; a long brown curl'd peruke ; a coronet of gold, richly adorn'd with jewels ; crimson silk stockings ; gold buskins, with purple and silver ribon ; a banner of the companie's.

4. **TRIUMPH.** In a robe of carnation and silver ; a mantle of diverse-colour'd feathers, tip'd with gold and silver ; a black long curl'd peruke ; a ducal crown of gold, with a plume of feathers of several orient colours ; pearl-colour'd hose ; silver buskins, laced with pink-colour'd ribon : in one hand she beareth a target, *vert*, charged with the similitude of a triumphant chariot, *or* ; in the other hand a banner of the king's.

The front part of the stage is planted with variety of trees, bearing all sorts of spices and fruits, as oranges and lemons, citrons and pomegranates ; with several planters and labourers at work, some digging, some planting ; others pruning, dressing, and gathering ; with divers drolls, piping, dancing, tumbling ;

and sundry kinds of mimical gestures, antick motions, ingenious confusion, and studious disorder: but a general cessation, and silence being proclaim'd, Aromatario, their governour, standing up in the posture of an address, delivereth this following oration to his lordship.

THE THIRD SPEECH, SPOKEN BY AROMATORIO THE GOVERNOUR.

Illustrious lord, under whose wise commands
 The chiefest city in Great Britain stands,
 Aromatario, the governour
 Of this plantation, doth present his power
 And profits to your prætorship, whose wit
 And well-known worth can govern him and it.
 I do not to your honour's hands prefer
 The gifts of gold, of frankincense and myrrh:
 Nor can I offer up the golden fleece,
 But smaragds, rubies, pearls, and ambergreece,
 Gums, aromats, and spices of the best,
 More odoriferous than the Phœnix nest,
 Or her own flames, whose ashes on that hearth
 At once produce both funeral and birth.
 But you, my lord, in sweets excell that flame,
 Who have the precious ointment of good name.
 No aromats like his, that is indued
 With justice, prudence, temperance, fortitude:
 No brighter jewels in both Indies be
 Comparative to faith, hope, charity,
 Love, loyalty, sincerity and truth,
 (The honour of old age; glory of youth);
 These are those jewels, which, when just men have,
 They never dye, but bloom even in the grave.
 You being thus enrich'd, well may the voyce
 Of your electors triumph in their choyce,

And so do I, who wish you the best fate
 That ever bless'd a happy magistrate.
 My planting people now shall sing and play:
 Fall to your sports, this is my Lord Mayor's day.

To the planters, they all shout.

The speech thus ended, and the acclamation over,
 a stout planter, with a voice like a trumpet, distendeth
 his copious chops, and holloweth out this sonnet ; and
 all the rest of the workmen and drollists sing the
 chorus, whilst the porters bear the burden.

A SONG.

With mattock, spade, pruning-hook, shovel, and sieve,
 What a life of delight do we labourers live !
 The bonny brisk planter (for delving design'd)
 Hath health in his body, and peace in his mind.
 Though this as a curse in the scripture we read,
 In the sweat of thy brows thou shalt purchase thy bread,
Chorus. Yet by patience and labour, in digging and dressing,
 Th' old curse is converted into a new blessing.

2.

With cinamon, cloves, mace, and all other spice,
 We planters have planted a new paradise.
 We feel no effects of the fault that was Adam's,
 Here's pepper for gallants, and nutmegs for madams.
 We work, and we sweat, yet are never the worse ;
 At the most we have but a spice of the curse.
Chorus. But by patience and labour our treasure increasing,
 Hath made a conversion on't into a blessing.

3.

For London's great grocers we labour and work,
 No plots against princes in our heads do lurk :

We plant, set, and sow, likewise for the physician,
But plant no rebellion, and sow no sedition.
The grocers and merchants are men of renown,
They are just in their trading, and true to the crown.

Chor. And we faithful planters ; since all this is so, sirs,
Let's pray for king Charles, and his brethren the grocers.

The song being sung, they all fall to their drolleries, and the foot-marshal having placed the assistants, livery, and the companies on both sides of King-street, and their pensioners with their targets hung on the tops of the javelins ; in the rere of them the ensign-bearers, drums and fifes in the front ; and hasten the foyns and budg-bachelors, together with the gentlemen-ushers to Guild-Hall, where his lordship is again saluted by the artillery-men, with three volies more, which conclude their duty : his land attendants pass through the gallery or lane so made into Guild-Hall : after which the companies repair to their respective halls to dinner, and their silk-works and triumphs are likewise convey'd into Blackwell-hall, and the officers aforesaid, and the children that sit in the pageants, these refresh themselves, until his lordship hath dined at Guild-Hall.

His lordship and the guests being all seated, the city-musick, after a little consideration and consultation one with another, conclude to habit themselves for the performance of a song of three parts, *in stilo recitativo* ; or a musical interlude presented by three persons ; Crab, a west-countryman ; Swab, a seaman : and Self a citizen.

THE SCENE, THE ROYAL-EXCHANGE.

Enter CRAB, staring up and down.

Crab. Thic new-made zitty zeemeth ztrange,
 Zince last time chee did zee't ;
 Cham vinding out the Royal-Change,
 To try if che con meet
 Zome honest plain west-country-mon,
 That we may go and doin,
 And zit and chat and gulge a can,
 Vor that is wellafoin.

II.

Thic is th' Exchange that zhoins zo pure,
 Che ne're zaw building neater ;
 They burn'd it down on purpose zhowr
 To buildne up the better.
 Here all the zity mezles meet
 In vest and velvet rocket ;
 And here a woundy crafty cheat
 One day did pike my pocket.

III.

'Tis very yarly day it zeems,
 Vor there are vew men come ;
 Within thic hour they'l vlow in streams,
 A mon can get no rome. [*Enter SWAB, the Seaman.*
 But who comes here, that doth appear
 Rigg'd like a mon a war :
 'Tis a Black-wall-ey'd zea-mon, zhowre.
 [*The Tune changeth.*

I.

Swab. A sail ! a sail ! a sail !
 The sea-man's come to fight ;
 Whose starboard
 And larboard
 Hath been bruised in fight.

- Crab.* A flail, a flail, a flail,
 Iche tell the mon of zeas,
 Your sailors
 Are failors,
 Without pork and peas.
- Swab.* I have stood
 Bath'd in my blood,
 When a brazen broad-side roars;
 My men dying,
 No flying——
- Crab.* Zhips ha' no back doors.
- Swab.* Where so'ere
 Enemies were
 I would chase 'um like a flock:
 And fly at 'em——
- Crab.* From Chatham
 Up to Wapping dock.

II.

- Swab.* The dreadful name of Drake,
 In thundering eighty-eight,
 Whose courage
 Did forage
 For the Spaniards' plate.
 I have with art and ease
 And valour on the seas,
 Out-run him,
 Out-done him.
- Crab.* What pickl'd lies are these? [*Aside.*]
- Swab.* I did once dive
 Down at Queen-hive,
 I did it all at one jirk,
 And under water,
 Two hours after,
- Crab.* Rose agen at Dunkirk.
- Swab.* Why, thou sheep-biter, how dar'st thou interrupt me?
 [*Speak.*]

Crab. Why, thou zhip-zhiter, I did but make up rhime, vor in my conscience thou hadst almost zung thy reason out of breath. You zaid you were two hours under water, and I thought I would zet you azhore to dry your doublet.

Swab. What, at Dunkirk? amongst strangers?

Crab. Yes; why not? zhour the purchasers of that place may allow an English-mon to dry his doublet there; che believe they have bargain good enough on't.

<i>Swab.</i> My fame rings	}	<i>Sing on a repetition of the last strain of the tune.</i>
Abroad among kings,		
My valour is renown'd;		
In salt river		
I was never		

Crab. Born to be drown'd.

Swab. And what mean you by that, sir? [*Speak.*

Crab. Iche mean you'l have rope enough about you to devend you vrom drowning.

Swab. Sirrah! you have a saucie interpretation; and I could find in my heart to chastize you with my cane.

Crab. I am a whipster, sir; I carry my weapon in my hand; cham not avraid of a whole team of tarpaulins, vor I cham zure you ha'nt a broadzide of brass guns in your pocket.

Swab. Go, thou'rt a tarbox!

Crab. How, brother pitch-barrel? (*Enter SELF, the Citizen.*) But who comes here?

Swab. By his venerable pace and posture, it should be one Mr. Self, a citizen.

Crab. Zelf? Iche think that be a great name in every town and country, especially amongst the Longeners. But I don't know'n.

Swab. Thou art a pretty comical fellow: what's thy name?

Crab. Why zur cham not azham'd of my name; my name is Crab.

Swab. Gaffer Crab? a land crab? I have seen a great many of your crawling kindred in the Indies, Gaffer Crab.

[*SWAB walks away.*

Crab. Gaffer Crab? crawling kindred? Doth the meazle take me vor a crablouse? Iche could vind in my heart——

[*Advanceth his whip.*

Swab. How now, what's the matter? [*and SWAB turns about.*

Crab. Faldera, laldera, laldera, leero.

[*CRAB sings a few notes of the Canarys and danceth to it.*

Swab. You are very actively merry, Mr. Crab.

Crab. Yes, I can Crab it away, I warrant ye, as well as any zea-crab o' ye all.

Another Tune.

Swab. O! the valiant strife
Of a seaman's life,
Whose fame is never fading.

Self. Though the Change be full,
Yet the city's dull,
And droops for want of trading;
It is to little purpose now, our weighty bills of lading,
Shop keepers know not what to do.

Crab. The contry mon doth plow and zow,
Harrow, weed, and reap and mow,
But yet is like to starve on't.

Swab. The greatest sort of business now
Is, ma'm, your humble servant.

II.

Self. What the reason is
That doth cause all this
I gladly would be guided:

Swab. Want of amity
Breeds calamity,
We are too much divided;
By atheistick persons too
Religion is derided.

Self. With arguments as light as air,

Swab. Opinions got in Reason's chair,
And would controul the great affair

Of man's eternal being.

Crab. The new-vound lights have spoil'd our zights,
And caus'd this disagreeing.

III.

Swab. Though the citizens,
With tongues and pens
Are new distresses faining,

Crab. They do veast their chopps
With zhugard zopps,
They have but little gaining.

Swab. They keep both town and country house.

Crab. They veed on capon, pig, and goose.

Swab. In sack and claret they carouse.
And spread their plumes in training:

Crab. And yet, as if not worth a lowse,
They'r every hour complaining.

IV.

Swab. Through the ocean curl'd,
We surround the world,
For merchandise to serve yee:

Crab. And the country cheap
Brings bread and meat,
That vamine may not ztarve yee.

Swab. You live at home in wealth and peace
Whilst we do rock and shelve it,
You wallow in delight and ease.

Crab. Wee zend you bacon, beef, and peas,
Whilst we do ditch and delve it,
And don zuch zimple clodes as dese,
When you weare zilk and velvet.

V.

Self. In your vain dispute of every thing,
Y'are very much misguided;
As it is the chamber of the king
It should be so provided;

Therefore let no dissention spring,
This argument's decided.

Swab. Your London tables do excell ;

Crab. Y'have vorty dishes at a meal ;

Swab. And yet ye neither buy nor sell,
But suffer diminution.

Crab. You veed on veasant, cock, and teal.
Yet cry out persecution.

[*The tune changeth.*]

I.

Swab. Though in dust and ashes it lately was hurl'd,
This city may vye with all parts of the world ;
For true uniformity, substance, and show,
These fabricks all buildings in Europe out-go.

Self. But if that no trading come into the town,
The city is up, but the citizen's down.

II.

Swab. In storms and in tempests, through waters and fires,
The seaman doth fetch what the city desires ;
From all points of the world we bring treasure untold,
Musk, ambergreece, silk, silver, jewels, and gold.
'Tis by the success of the sea-man's affairs,
The city's supply'd with Shreves and Lord Mayors.

III.

Through Europe, to Asia and Africk we fly,
In Russia we freeze, and in India we fry ;
Th' antartick and artick we visit by turn,
In one are we frozen, in t'other we burn.

We venture by dangerous seas, sands, and shelves,
To bring wares to the city——

Crab. And wealth to yourzelves.

IV.

Self. Our city's the market, to vend all our wares,
And money's the marrow of all our affairs.

Crab. We zarve ye with wheat and malt, wool, milk, and
honey,

Self. It is much for our love.

Crab. I, but more vor your money.

Swab. You'l sacrifice all the fat sheep in your fold,
To the beautiful idol of silver and gold.

v.

Self. Your sheep and your ships do replenish our stock,
And therefore God prosper the fleet and the flock :
The one in the winter-time keepeth us warm,
The t'other brings treasure, and guards us from harm.
If we want your traffick, and you want our coyn,
Like members, let's all in one body conjoyn.

CHORUS.

Since union and concord bring plenty and peace,
And amity is the kind cause of increase :
Let love from division our fancys release,
And all our dissentions ever shall cease. [*Exeunt.*

Dinner being ended, and night approaching, his lordship, being attended by a private retinue of his own company, takes coach, and is conducted to Goldsmiths-Hall (where for this year he doth intend to keep his mayoralty) without the night-ceremony which hath been formerly, when old St. Paul's was standing. When his lordship is housed, those that attend on him depart with order and convenience ; and the triumphs and silk-works are by the care of the masters-artificers lodged for the night in Blackwell-Hall 'till the next day following, and then they are convey'd to Grocers-Hall. To close up all, the artists and artificers (each of them deserving ample commendations) bid you all good night.

FINIS.

NOTES.

NOTES TO THE PAGEANTS.

TROIA NOVA TRUMPHANS.

Troia Nova or New Troy, the name given to London in the title of this pageant, is derived from the once-popular fable of Geoffry of Monmouth, who declares that Brute, a lineal descendant of Eneas, "the grandson of Jupiter, by his daughter Venus, builded this citie about the year of the world 2885," (or 1008 years before the nativity of Christ), and named it Troy-novant or Trinovantum. This tale "although it bee not of sufficient force to drawe the gayne-sayers," was once esteemed of such validity by the citizens, as to be transcribed into their "Liber Albus" and hence into the "Recordatorium Civitatis Speculum;" and so high was its credit, that in a memorial presented to Henry the Sixth, in the early part of his reign, and now preserved among the records in the Tower, it is advanced as evidence of the "great antiquity, precedency, and dignity of the City of London, even before Rome" (Brayley's *Londiniana*, vol. i. p. 2.)

Brayley also says that *Trinobantes* was the Roman name for the tribe, among whom were the early inhabitants of London, whose chieftain, Cassivellaunus, opposed Cæsar in his second invasion; these men would have been called *Tranovanti*, from whence the name so frequently applied to London would appear to originate.

The first printed "Chronycles of England," which came from the press of William Caxton in 1480, gives a description

of the first peopling of Britain, obtained from the older monkish writers, by no means flattering to national vanity. It is gravely related that the three-and-thirty daughters of the emperor Dioclesian, who had each cut her husband's throat because she would not be ruled by him, were banished for their deeds, by their father, and all sent to sea in a boat together, with half a year's provision. After long sailing, they reached an island, which was named Albion, by the eldest lady, after her own name of Albine. This island was then totally uninhabited; and these ladies found it so fertile and productive, that they settled here in great plenty and contentment, except that they longed exceedingly for husbands; which the devil (who appears never to have lost sight of them), perceiving, he created men of air, who became their spouses and the fathers of "horrible giants," who lived and ruled in the whole land, until Brute arrived and conquered them; calling the country Britain after his own name; and, in remembrance of Troy, from whence he came, styling the first city he founded here New Troy.

In the tragedy of "Lochrine," once attributed to Shakspeare, the same story is detailed, and "stately Troynovant" mentioned as the principal city, and the burial place of Brute or Brutus. The victory over the giants is also alluded to by him in the first scene, where he details his wanderings from Troy, until

— "Upon the strands of Albion,
To Corus haven happily we came,
And quell'd the giants, come of Albion's race,
With Gogmagog, son to Samotheus,
The cursed captain of that damned crew."

The author of the "Gigantick History" of the Guildhall giants, quoted by Hone in his "Ancient Mysteries Described," has the same story, also telling us that this Gog-magog, the largest and most turbulent of the original giants of Albion, who acted

as leader of the troop, was reserved for single combat with Corineus, and was conquered by him, receiving the land of Cornwall as a reward for his valour. And the author of this history supposes that as "Corineus and Gog-magog were two brave giants who nicely valued their honour, and exerted their whole strength and force in defence of their liberty and country; so the City of London, by placing these their representatives in their Guildhall, emblematically declare, that they will, like mighty giants, defend the honour of their country and liberties of this their city, which excels all others, as much as those huge giants exceed in stature the common bulk of mankind;" and in order that the reader might contrast them with ordinary mortals, the old historians (who always "lied like truth") carefully note the stature of Gog-magog, which was just twelve cubits.

By a reference to the first part of this work, page 30, the reader will find that Munday made use of the whole of this legend, in the construction of the principal pageant exhibited in 1605. The frequent introduction of New Troy or London, into these annual displays, from the first printed description in 1585 (see Part I, p. 26), throughout the entire series, need only be here alluded to.

P. 13, l. 18,—*Peale of Chambers.*] In Edward Sharpham's comedy "The Fleire" 1610, is the following allusion to these noisy salutations;—"He has taught my lady to make fire-works, they can deal in chambers already, as well as all the gunnes that make them fly off with a train at Lambeth, when the Mayor and Alderman land at Westminster."

P. 15, l. 17,—*Painted cloth and broune paper.*] This rather contemptuous notice of preceding pageants is curious. Pastebord was used in the construction of the giants and other figures in continental shows, as I have shown in the introduc-

tion to Part I, and the Chester giants that were made on the restoration of Charles the Second were formed of the same material ; but it would appear from the charges for deal-boards and nails in their construction, that a frame work of wood was used as a superstructure. There is an entry of one shilling and fourpence "for arsenic to put into the paste, to save the giants from being eaten by the rats."

How the "living beasts" who drew this pageant were "queintly disguised like dolphins and mermaids," we are not told, but on referring to the cut on p. xvii, of the introduction to Part I, we shall see that it would be very possible to "disguise" horses in a similar way, by hiding their bodies beneath similar figures, concealing the legs with hanging cloths. In 1298, horses disguised "like lucas of the sea," are mentioned in the civic pageant, on the victory over the Scots at Falkirk.

The objection to "the trouble and pestering of porters" urged by Dekker, seems to have been pretty generally felt by the City poets: several notices occur in their pamphlets of their attempts to rid themselves of the annoyance. Webster in his "Monuments of Honor," 1624, describes the principal pageant, "The Chariot of Honor," as drawn by four horses, "for porters would have made it move tottering and improperly." The porters, however, stood their ground well, for they are noticed by Jordan in his pageant for 1679, (see Part I, p. 92, note) and were hired still later.

P. 16, l. 3,—*Troopes of Swannes.*] The Thames was "much beautified" in the early times by myriads of swans, that principally belonged to the city companies; and it was the custom to go up the river annually, and mark these swans on the beak with the peculiar sign used by the company who claimed them. This ceremony was termed swan-upping, because it was the duty of the official visitors to take *up*, and mark the birds upon the beak, whence comes the modern name of swan-hopping given to the voyage as still performed. The

Vintners' and Dyers' companies are now the chief proprietors of the Thames swans, next to her Majesty. In Mr. Yarrell's "History of British Birds," the numbers of old and young swans belonging to her Majesty and the two companies in 1841 are thus given:—

	Old Swans.		Cygnets.		Together.
Her Majesty ..	185	..	47	..	232
The Vintners' Company	79	..	21	..	100
The Dyers' Company	91	..	14	..	105
	<hr/>		<hr/>		<hr/>
	355	..	82	..	437

In the same work is engraved the ancient swan-marks of these companies during the reign of Elizabeth, (from Kempe's *Losely Manuscripts*), and the modern marks as still used, along with many others; with some curious information on this head. Hone, in his "Every-day Book," vol. ii. p. 958, has printed entire the "Order for Swannes," a rare tract of 1570, which shows how highly they were then estimated, and how carefully they were protected. Leland, the antiquary, in one of his rarest works, "Cygnea Cantio, a Swan's Song," imagines a Thames swan sailing down the river from Oxford to Greenwich, describing, as she passes along, all the towns, castles, and other places of note within her view.

P. 21, last line,—*Ryot and Calunny in the shapes of giants.*] From this passage it appears that other gigantic figures than Gogmagog and Corineus appeared in the shows occasionally. The giants this year exhibited were not merely constructed for imposing effect, but were emblematic characters forming an important portion of the poet's invention.

P. 23, l. 2,—*Barrathrum.*] *i.e.* abyss, bottomless gulph; see note to Gifford's edition of Shirley, vol. i. p. 390.

P. 24, l. 6,—*Henry, Prince of Wales.*] There was, perhaps,

no heir-apparent to the English throne who ever enjoyed more universal popularity than this prince, or any one from whom the nation had fairer hopes of greatness to come. His early death was a source of general sorrow, and it is not easy to calculate the amount of anarchy and confusion his life might have saved this nation. His memory was affectionately cherished by the people. The company of Merchant-Tailors again remembered him with honour, when Sir John Gore, a member of that company, was mayor in 1624. Webster, who composed the pageant, expressly invented what he called a "Monument of Gratitude" to his memory, which the reader will find fully described in his own words, in the additions to Part I, printed at the end of this volume.

P. 24, l. 23,—*By strong armor.*] This should probably be, "by strongest armor," as the line wants a syllable.

P. 24, l. 29,—*thy margent quoate.*] An allusion to the general custom, at this time, of printing in the margins of books a brief note, guiding the reader to the fact written of in the body of the work, or else to the author quoted as an authority. The works of Prynne are remarkable specimens of this custom, and give much point to Milton's saying, "that he had ever his wits beside him in the margin, to be beside his wits in the text."

P. 29, l. 20,—*the ceremoniall customes in Paul's church.*] Concerning the old custom of attending divine service in St. Paul's after dinner, see Part I, pp. 24, 36, 44, &c., and for a notice of its discontinuance see p. 79.

P. 29, l. 28,—*stop, stay her.*] In the original it is, "stop, stony her," but as this is a repetition of the speech on p. 23, I have corrected it by that.

LONDON'S TEMPE.

I ought probably to have again stated in the Introduction, as I have done in Part I, p. 54, that this pageant was printed in the year 1629.

P. 42, l. 20,—*Sir John Shaw.*] Mayor in 1501.

P. 44, l. 20,—*the wilde boar has tusked up his vine.*] An allusion to the famous thirty years war at this time raging on the continent of Europe. It had commenced in 1619, when Frederick, the Elector Palatine, who married the daughter of James the First, accepted the crown of Bohemia. The war was considered as a religious one, a struggle between catholic and protestant interests, and was always warmly and favorably advocated in this country, many high-spirited young Englishmen going to fight at their own expense in the cause of the Elector and his wife, who was known as the "Queen of hearts," from her engaging manners.

Dekker's simile is obtained from Psalm lxxx., verses 8 and 13; the vine is the church, or the true faith; the wild boar its enemies.

P. 45, l. 17,—*The French Company.*] According to Lewis Robert's "Merchant's Map of Commerce," 1638, this company traded to France with cloths, kerseys, and bays of English manufacture, and galls, silks, and cottons, from Turkey; their imports being buckrams, canvas, cards, glass, grain, linens, salt, claret, and white wines, wood, oils, almonds, pepper, with some silk stuffs, and some other petty manufactures. It was an insignificant commercial intercourse, and the company does not appear to have been incorporated.

P. 45, l. 19,—*lyon cut out of wood.*] This notice, and that

on the following page, of the "estridge cut out of timber to the life," are the only ones I remember to have met with of wooden carved figures used in the pageants, but Gerard Christmas, who was employed in the construction of this year's pageants, was an adept in that art, and it is very likely that these figures frequently re-appeared in other years, as they were preserved for future use, the same company generally exhibiting some of the same pageants at the inauguration of the various mayors who were members of the body. Thus the Clothworkers always exhibited the shepherds and sheep, the Goldsmiths "the Orfery," the Ironmongers Vulcan's forge, &c., which were the *trade pageants* of the company. If the reader will turn to Part. I, p. 100, he will find that on the mayoralty of Sir Robert Gefferys in 1685, Taubman *invented* (?) the same pageants that Dekker this year exhibited, and the description of one pageant would do for the other with but slight variations. The estridge and horse-shoe are described in nearly the same words as those used by Dekker; and if it were not for the fire of London, one might almost conjecture it to have been Gerard Christmas's own workmanship.

Perhaps I have done Taubman an injustice by saying on the page last quoted, that his declaration of having no precedent for more than fifty years of any such equipage or pageantry as he was about to exhibit that year, was meant to undervalue all that had been displayed during that time, and so obtain more praise for himself than was his due. He probably meant that no member of that company had been mayor during all that period, which was the fact. Sir Christopher Clethrowe was the last mayor, in 1635, belonging to the company, but from the brief notice I was enabled to obtain for Part I, (p. 58), it would appear that he did not exhibit Vulcan's forge, one of their usual displays, and Taubman may have meant by "more than fifty years," not since the exhibition of Dekker's pageantry in 1629.

P. 46, l. 22,—*thunder and lightning.*] These words show that some attention to theatrical effects was occasionally indulged in.

P. 47, l. 26,—*sparrowbils to cloute Pan's shoone.*] The modern way of spelling the name still given to these nails is *sparables*. Dekker has here given us their true etymology, and their name appears to have been derived from their resemblance to the sharp bill of the sparrow.

P. 48, l. 16,—*a golden handle for my wife's fan.*] The ladies' feather fans at this period frequently had handles of the most costly kind. In the notes to the "Merry Wives of Windsor," in the variorum edition, will be found much information on this subject, and some few engravings of costly fan handles. Stevens says, "mention is made in the Sydney Papers of a fan presented to Queen Elizabeth, the handle of which was studded with diamonds."

P. 49, l. 17,—*found*, should most probably be *bound*.

P. 52, l. 23,—*Go on in your full glories.*] In the original it is "*Good* in your full glories," but this is evidently wrong.

P. 53, l. 10,—*Gerard Christmas.*] In Walpole's *Anecdotes of Painting* (Dallaway's edition), the best account of this artist occurs. Speaking of Bernard Jansen, who built the greater part of Northumberland house, he says, "before the portal of that palace was altered by the present Earl of Northumberland,* there was, in a freize near the top, in large capitals, C. Æ., an enigma long inexplicable to antiquaries.

* Sir Hugh Smithson, Bart., created Earl of Norfolk in 1759, who assumed the name of Percy, Duke of Northumberland, 1766.

Vertue found that at the period when the house was built lived Christmas, an architect and carver of reputation, who gave the design of Aldersgate, and cut the bas-relief on it of James the First on horseback, and thence concluded that those letters signified *Christmas ædificavit*. Jansen probably built the house, which was of brick, and the frontispiece, which was of stone, was finished by Christmas." In a note is added: "It may be presumed that Gerard Christmas was as much sculptor as architect, and like Nicholas Stone was equally employed in either art. The front of Northampton house, (as it was called when first built by Henry Howard, Earl of Northampton, in 1614), was profusely ornamented with rich scrolls of architectural carving, and with an open parapet, worked out with letters and other devices."

Brayley, (*Londiniana*, vol. ii. p. 277,) says, "the entrance gateway still exhibits the original work of Gerard Christmas, and is a curious example of his time."

He was very frequently employed by the city in the construction of their yearly pageants, and is always highly complimented by the poets who invented them. As he was undoubtedly a man of much ability, it is fair to infer that the city were indebted to him for great improvements in their shows, as is more particularly pointed out by Dekker this year. His sons succeeded him in his office, which he appears to have held until his death with all due honor. He died in 1635, as appears from Heywood's pamphlet describing the great ship built at Woolwich. (See the final note to "*Londini Porta Pietatis*.") The precise year of his death has not hitherto been recorded.

LONDINI PORTA PIETATIS.

P. 65, l. 15,—*her suburbs being decorated with two several burses or exchanges.*] This alludes to the exchanges in the

Strand, at Durham and Salisbury houses; the first, known originally as the New Exchange, and afterwards as Britain's Burse; the second termed the middle Exchange, as being nearest to London, between the Royal Exchange, and that at Durham house. Concerning the latter building some information may be obtained in the letter from Mr. Chamberlain to Sir Dudley Carleton, dated July 8, 1608, and printed in Nichols' Progresses of King James the First. He writes, "the New Burse at Durham house, goes up apace; whereat the citizens, and specially the Exchange-men, begin to grumble, foreseeing that it will be very prejudicial, and mar their market; and thereupon have made a petition to the lord mayor to provide *ne quid detrimenti Respublica capiat*. This petition, with the reasons, being sent to his lordship, (the Earl of Salisbury, the proprietor and builder), doth nothing please him; but all the answer he makes yet is, that Westminster being where he was born, and of his abode, he sees not but that he may seek to benefit it by all the meanes he can."

A quotation from Howes, printed in the same work, gives us its full history:—"In the Strand, on the north side of Durham house, stood an olde, long stable, the outward wall whereof to the street side, was very old and ruinate, all which was taken doune, and a stately building sodainely erected in the place, by Robert, Earl of Salisbury, Lord High Treasurer of England. The first stone of this beautiful building was laid the 10th of June last past, and was finally finished in November following. And upon Tuesday, the 10th of April this yeare, (1609), many of the upper shoppes were richly furnished with wares, and the next day after that, the King, Queene, the Prince, the Ladie Elizabeth, and the Duke of Yorke, with many great lords and chiefe ladies, came thither, and were there entertayned with pleasant speeches, gifts, and ingenious devices; and then the king gave it a name, and

called it Britain's Bourse.* According to Hatton, in his *New View of London*, 1708, it was then called the New Exchange, and by some Salisbury Exchange. It was demolished in the year 1737.

The Middle Exchange adjoined Great Salisbury House. "It consisted of a long room, extending from the Strand to the Thames, lined on each side with shops; and at the end was a passage, with a handsome flight of steps leading to the river. It however obtained a bad name, from the class of frequenters who patronized it, and the estate again reverting to the Earl of Salisbury, he pulled down the Exchange, together with the whole of Great Salisbury House, and erected Cecil Street on its site, about the year 1696."—Brayley's "*Londiniana*," vol. ii. p. 234.

P. 68, l. 9,—*Proteus*.] Diodorus, i. 62, explains the fable of the varied shapes assumed by Proteus, as an allusion to a custom of the Egyptian kings; who adorned their heads with various figures and emblematic devices, intended to strike beholders with awe and reverence,—the king being with this ancient nation the chief priest, and a sort of human god.

P. 71, l. 8,—*Her fleece an order, and by emperours worne*.] Monstrelet, in his *Chronicles*, describes the institution of this order in these words: "In this year (1429) the Duke of Burgundy established, in honour of God and St. Andrew, whose cross he bore in his arms, an order or fraternity of twenty-four knights without reproach, and gentlemen from four generations, to each of whom he gave a collar of gold handsomely wrought

* I may here correct a mistake in the introduction to Part I, page ix, where I have said that the Royal Exchange before it received that name from Queen Elizabeth was named "Britain's Bourse;" it was known simply as "the Bourse."

with his device, viz. 'Du Fusil' (a steel striking sparks from a flint), to each of which collars were suspended in front, like as great ladies wear crosses, clasps, or diamonds; and in the centre thereof was a golden fleece, similar to what Jason conquered in old times, as is written in the history of Troy, and which no Christian prince had ever before made use of. The duke therefore called this order 'the order of the Golden Fleece.'—Chap. 79, Johnes' translation.

P. 72, l. 1,—*Rhinoceros in continuall enmity with the elephant.*] This is a very ancient fable, which as it long preceded, so it for many years survived the author of this pageant. Edward Topsel, chaplain of St. Botolph, Aldersgate, in his very curious book, "The History of four-footed Beasts," 1658, a thick folio of marvellous stories selected from Conrad Gesner, and others; tells us that when these animals "are to fight, they whet their horn upon a stone; and there is not only a discord betwixt these beasts and the elephant for their food, but a naturall dissention and enmity, for it is confidently affirmed, that when the rhinoceros which was at Lisbon was brought into the presence of an elephant, the elephant ran away from him." We are then told that he conquers "by fastening his horn in the elephant's belly," and that "he is taken by the same means that the unicorn is taken; for it is said by Albertus, Isidorus, and Alumnus, that above all other natures they love virgins, and that unto them they will come, be they never so wild, and fall asleep before them; so being asleep, they are easily taken and carried away." Much more to the same purpose has he of elephants; and the reader who would wish to know of "their reverence for kings," "their love of beautiful women," and even "the religion of elephants," will do well to consult Topsel's book.

P. 73, l. 19,—*the sovraigne of the seas.*] The pamphlet

to which our author alludes is intitled "A true Description of his Majesties Royall Ship, built this yeare, 1637, at Woolwich, in Kent. To the great glory of our English nation, and not paraleld in the whole Christian world. Lond. 1637," (forty-eight pages, small 4to., with a copper-plate engraving of the vessel.) Heywood, as he says here, does indeed "deliver himself amply" on the subject of ship-building, beginning with Noah's ark, and running through all the heathen authors, he brings his remarks down to his own time, and ends with a full description of this richly carved and decorated vessel, which is curious to those interested in early naval building.

P. 76, l. 21,—*You build new temples, and repair the old.*] The proper and necessary repairs of St. Paul's Cathedral at this time excited much interest. In Nichols's "Progresses of King James the First" will be found some curious particulars on this subject. That king and his court attended on Sunday 26th of March 1620, a sermon preached there, by Dr. John King, Bishop of London, from a text selected by his majesty from Psalm cii. 13, 14. The king's visit, and the whole argument of the sermon, were in furtherance of the one object, the reparation of the cathedral. There is a curious engraving in the same work, of King James's visit, and a very full account of all the ceremonies on that day. In Wilkinson's "Londina Illustrata" there is a copy of another curious painting on the same subject, which was done in anticipation of the event, as it is dated 1616. It was executed for one Henry Farley, whose exertions were incessant in endeavouring to obtain its thorough repair; and he became so enthusiastic and so troublesome, that he was for a time imprisoned. This picture, which is now in the possession of the Society of Antiquaries, is curious, as it shows that houses were built close to the sides of the cathedral, which covered it with smoke, and materially injured its appearance.

Dr. Rimbault is in possession of a very curious folio volume containing MS. songs and music of this period ; and one of the songs in this volume is a humorous account of the king's visit, which I believe has never before been in print, and is therefore well deserving of a place here. The reader who will refer to Nichols's Progresses will see how completely it describes the real arrangements of the day.

God bless our noble kinge, was there ever such a thinge!
 In March, when the weather waxed could,
 He went from Whitehall to the church of St. Paul,
 Which oftyme hath been bought and sould.

When he came to Temple-barr, which you knowe it is not farr,
 The streetes were rayl'd on every side ;
 There were many gay babies, and fair brave painted ladies,
 God blesse our noble king ! they all cryed.

The Maior of the towne came in a velvet gowne,
 And with him never catchpoal or varlet,
 But jobbernolls there were plentie, aldermen almost twentie,
 And most of them were clad all in scarlett.

The Maior layd downe his mace, and cry'd, God save your grace,
 And keepe our king from all evill !
 With all my hart I then wist, the good mace had been in my fist,
 To ha' pawn'd it for supper at the Devill.*

The master Recorder, in verie seemely order,
 Made unto the kinge such a speech,
 In such milde and loveing sort, as most men doe report,
 It made their harts to fall into their breech.

It would have done your harts good, to ha' seene how the company stood,
 With their flaggs and their banners soe gay ;
 Their wives they were not there, might a man not safely sweare
 There was many a cuckold made that day.

* The celebrated tavern in Fleet-street, the resort of the wits of the day, where Ben Jonson frequently visited.

Archie* came in gold most glorious to behold,
 Which made the people fall into a laughter ;
 Some men that stood by, when the foole they did spie,
 Expected many lords to followe after.

When they miste the kinges cloak, it sore amaz'd the folke,
 To see him in his doublet and his hose ;
 His horse had, before and behind, two featheres to keepe off the winde,
 Which was as good as you may well suppose.

But when he came to Paul's, God bless all Christian soules !
 Open flew the great west dore,
 And in the king did enter, was he not bould to venter,
 That never was in Paul's in's life before.

The preists in their coapes, like to soe many popes,
 Sung all to rejoycinge of the people ;
 And as they all sung, the bells they should have runge,
 But i' faith there was but one in the steeple.

God bless our noble kinge, in winter and in springe,
 The prince and the lady† soe gay !
 God bless our lords and many more, the bishops, earles, and judges,
 Would ever rejoyce to see this day.

This visit of the king produced good results ; but it was not until April 1633 that the citizens set about repairing St. Paul's in good earnest, and at much cost. The previous partial repair, of that, and of the Standard in Cheapside, had been alluded to by Middleton in his "Sun in Aries," 1621, (see part i. p. 49), in these words :

" Why, here's the city's goodness, shewn in either,
 To raise two worthy buildings both together ;
 For when they made that lord's election free,
 I guess that time their charge did perfect me ;
 Nay, note the city's bounty in both still ;
 When they restore a ruin, 'tis their will

* Archee Armstrong, the court fool.

† Prince Henry and the Lady Elizabeth, afterwards Queen of Bohemia.

To be so noble in their cost and care,
 All blemish is forgot when they repair;
 For what has been re-edified a' late,
 But lifts its head up in more glorious state;
 'Tis grown a principle, ruins built agen
 Come better'd both in monuments and men;
 The instance is apparent."

P. 77, l. 29,—*John and Mathias Christmas.*] Heywood mentions these artists in his account of the "Sovereign of the Seas," already spoken of. He says "the master carvers (of the various ornaments upon it) are John and Mathias Christmas, the sonnes of that excellent workeman, Master Gerard Christmas, some two years since deceased, who as they succeed him in his place so they have striv'd to exceed him in his art." In Dallaway's edition of Walpole's Anecdotes, we are told "they were very able carvers, and were extensively employed in designing and finishing monuments. Very creditable specimens of their skill are the busts of Ralph Hawtrey and his wife (1638-47) on their tomb at Rise-lip, Middlesex, in white marble. *Lysons.* They also made a tomb at Ampton, in Suffolk, for Sir H. Calthorpe.—Gough, *Topogr.* vol. i. p. 579.

THE ROYAL OAKE.

P. 94, l. 4,—*sky-colour'd scaffs.*] This mode of spelling *scarfs* running through the entire pageant, I have not altered it.

P. 94, l. 26,—*one hundred and twenty poore aged persons, &c.*] Hone, writing in 1823, says, "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 painted shields on their arms, but without javelins. So many of these head the show as there are years in the Lord Mayor's age. Their obsolete costume and hobbling walk are sport for the unsexate, who, from imperfect tradition, year after year, are accustomed to call them old batchelors." (*Ancient Mysteries described*, p. 262.) "The unsexate" have now no chance of venting their jokes, to the horror of antiquaries, as this part of the procession has been for some years omitted.

P. 95, l. 3,—*Green-men*.] "Have you any squibs, any green men in your shows?" asks one of the characters in Kirke's play, "The Seven Champions of Christendom," 1638. Strutt, who gives this quotation in his "Sports and Pastimes of the people of England," adds, that "they were men whimsically attired, and disguised with droll masks, having large staves or clubs, headed with cases of crackers;" and he engraves a representation of one from Bate's Book of Fireworks, 1635. They were employed as late as 1681, in mayoralty processions, see Part I.

P. 96, l. 23,—*petitioners*.] In the original this is misprinted petitioners. I may here notice that the pageant seems to have been carelessly printed throughout, which, added to Tatham's incompetency as a writer or grammarian, occasionally makes such havoc with the "King's English," that his meaning is sometimes obscured.

P. 99, l. 26,—*The wary statesman*.] In the original, this is "the *weary* statesman."

P. 99, l. 28,—*more then Ajax*.] *Then* for *than* is used throughout; but in this Tatham was not singular.

P. 100, l. 15,—*Nor can society possibly exist.*] The last word is in the original edition misprinted *I wist*.

P. 101, l. 12,—*The Nagg's Head Tavern.*] In that very curious view of Cheapside, engraved in La Serre's "Entrée Royale de la Reyne Mère du Roy," 1638, and which has been copied in Wilkinson's "Londina Illustrata," the Cross and Conduit, where so many civic pageants were displayed, is conspicuously seen; and the Nag's Head tavern forms the foreground at the right-hand corner of the print, a tasteful garland of flowers hanging from the sign. This tavern stood at the corner of Friday-street, and was the pretended scene of the consecration of the first Protestant archbishop,—Parker, of Canterbury,—in the reign of Elizabeth (1559). His confirmation took place at the church of St. Mary-le-Bow, nearly opposite; and the party prejudices of the Catholics altered the locality to the Nag's Head tavern, where they frequently asserted the meeting and consecration took place,—a fable which they often spread in print, but which is fully refuted in Strype's Life of that prelate.

P. 101, l. 23,—*beezen.*] *Lose* or *miss*, seems to be the sense in which the word is used here; but the whole of this "rustick dyalect" is little better than an ignorant attempt at rusticity.

P. 102, l. 13,—*Mr. Dyamond and others tumble.*] Strutt, in his "Sports and Pastimes," has collected a very curious series of notices of the popularity of this species of amusement, among the people, and even the princes, of England. I can find no other record of Mr. Dyamond, of whose performances "the summerset" appears to have been the grand climax. This was the portion of the day's exhibition more especially devoted to the mob, who were always charitably provided for with one pageant at least, by all the city poets.

P. 102, line 28,—*The close trunck of the oak did entertain,
And so secur'd, your royal sovereign.*]

By these lines, it would appear that Charles was concealed in the decayed hollow of the Oak of Boscobel. Thomas Jordan, in his lines on the king's escape (printed in the introduction to this pageant, p. 83), follows up the same idea, and ends with saying,—

“ Better trust *hollow trees* than hollow hearts.”

But, although both these writers lived in the days of Charles, it does not appear that either of them were correct in this instance. In the history of Charles's preservation, entitled “ Boscobel,” we are told that after the king had met Colonel Carlis, “ the colonel persuaded his Majesty to go back into the wood (supposing it safer than the house), where the colonel made choice of a thick-leaved oak, into which William and Richard Penderell helped them both up, and brought them such provision as they could get, with a cushion for his Majesty to sit on ; the colonel humbly desired his Majesty (who had taken little or no rest the two preceding nights) to seat himself as easily as he could in the tree, and rest his head on the colonel's lap, who was watchful that his Majesty might not fall. In this oak they continued most part of that day, and in that posture his Majesty slumber'd away some part of the time, and bore all these hardships and afflictions with incomparable patience.”

There is a curious advertisement in the *Gent.'s Mag.* for 1826, p. 208, copied from the “ Kingdom's Intelligencer,” 1661, which runs thus: “ By express command from his Majesty, we are to acquaint the reader that a little book named *Boscobel* (being a relation of his Majesty's happy and miraculous escape after the fight of Worcester) hath divers errors and mistakes in it, and therefore not to be admitted as a true and perfect narrative of his sacred Majesty's deliverance.”

But this advertisement (which is not generally known) does not affect the question in hand ; for King Charles's own account of his escape, as dictated by him to Pepys, informs us, that on consulting Col. Carlis, "about what we should do the next day, he told me it would be very dangerous for me either to stay in that house (Penderell's), or to go into the wood (there being a great wood hard by Boscobel), and that he knew but one way how to pass the day, and that was, to get up into a great oak in a pretty plain place, where we might see round about us ; for the enemy would certainly search all the wood, for people who had made their escape. Of which proposition I approving, we (that is to say, Carlis and I) went out of the house, taking with us some victuals for the whole day, viz., bread, cheese, small beer, and nothing else—and got up into the great oak in question, which had been lopped some three or four years before, and being grown out again very bushy and thick, could not be seen through."

By Charles's *own account*, it appears that he attended Mrs. Lane, "in a grey cloth suit, as a serving man," and went by the name of William Jackson, which differs from the "Boscobel" version, printed in the introduction. The account given of the oak in the latter work, may, however, be an interesting pendant to what has been already printed there : "The oak is now properly called the Royal Oak of Boscobel, nor will it lose that name while it continues a tree, nor that tree a memory whilst we have an inn left in England ; since the Royal Oak is now become a frequent sign, both in London, and all the chief cities of this kingdom. And, since his Majesty's happy restoration, that these mysteries have been revealed, hundreds of people, for many miles round, have flock'd to see the famous Boscobel ; which (as you have heard) had once the honour to be the palace of his sacred Majesty, but chiefly to behold the Royal Oak, which has been deprived of

all its young boughs by the numerous visitors to it, who keep them in memory of his Majestie's happy preservation; inso-much that Mr. Fitzherbert, the proprietor, has been forced, in due season of the year, to crop part of it, for its preservation; and has lately been at the charge to fence it about with a high pale, the better to transmit the happy memory of it to posterity."

P. 104, l. 20,—*alchion*.] Halcyon.

P. 105, l. 5 to 15.] From this paragraph, it would appear that there was no dinner in the Guildhall this day, and that the concluding speech at the mayor's door, took place early in the day; for after its delivery, we are told, "the companies hasten to their hall," to the cheer there provided for the members.

P. 106, l. 10,—*by all the [strains] of lyrick poesy*.] The letters within brackets are conjectural, as the portion of the last leaf on which they occur, is torn off in the only copy to which I had access—that in the Bodleian Library.

LONDON'S RESURRECTION.

P. 115, l. 8,—*seven of the clock in the morning*.] This exceedingly early hour for the commencement of the day's proceedings, will not fail to be noticed by the reader; it was the ordinary one about this period, and for many years afterwards; and in many of Jordan's pageants, where the description of the morning's business is given in rhyme, are the lines—

"Selected citizens i' th' morning all

At seven o'clock do meet in Grocers' Hall."—(See Pt. I. p. 99.)

P. 118, l. 25,—*an active bear*.] Bears tutored for the

amusement of the populace, were of very ancient origin. Strutt, in his "Sports," &c. has collected many curious particulars and representations of their performances, from the tenth century downwards. As this "wilderness" was the trade pageant of the company of drapers, there was no great impropriety in introducing a bear dancing to the music of a satyr, among the other "wild beasts," who, with Orpheus and the negroes were all jumbled together "to make spectators happy."

P. 120, l. 11,—*This city which, inflam'd with its own guilt,
In seven years' time, was burnt; and may be built.*]

There is evidently something wrong in these lines, which allude to the great fire; perhaps the sentence has been transposed, and should be read thus:—

"This city which, inflam'd with its own guilt,
Was burnt; and may in seven years time be built."

P. 121, l. 23,—*variety of excellent musick.*] This being the first pageant Jordan composed for the citizens, he seems to have constructed his entertainments in a different manner to any of his predecessors; he appears to have paid but little attention to the public shews, reserving all his powers of amusement for the after dinner festivities in Guildhall, in which his theatrical tastes are very conspicuous. None of the Lord Mayor's laureates before his time troubled themselves to write in this manner, though Taubman and Settle, his successors, occasionally concocted some dull songs.

P. 123, l. 18,—*That town where Tyber streams.*] This line is thus printed in the original, so that it wants two syllables to make it properly rhyme with the others; the absence of the word omitted, completely destroys the sense. We should, most probably, read "*outvie*, or

"*Outshine* that town where Tyber streams."

and I have accordingly introduced the latter word in brackets.

P. 124, l. 18,—*lay a long lace on thy coat.*] To lace the jacket is a very old phrase for a horsewhipping or caning.

P. 126, l. 5,—*in forty-three.*] 1643, the year of the memorable "Solemn League and Covenant," when the inhabitants of London began more earnestly to seek for military defence in London. May says, "The example of gentlemen of the best quality, knights and ladies, going out with drums beating, and spades and mattocks in their hands, to assist in the work, put life into the drooping people," and in an incredibly short space of time, entrenchments, twelve miles in circuit, were thrown up round London.

P. 126, l. 24,—*some goldsmiths, some drapers, and brewers.*] Sir John Barkstead, who was lieutenant of the Tower during the ascendancy of Cromwell, was originally a goldsmith. He was hung at Tyburn, April 19, 1662. Sir Christopher Pack was a draper, and was sheriff in 1649, and mayor in 1655. For the active part he took in the troubles of the time, he was displaced from the list of aldermen at the restoration. Sir Thos. Pride was first a drayman, and afterwards a brewer; and Oliver himself was said by the Cavaliers to have been also a brewer, though it does not appear that he ever carried on that business himself.

P. 128, l. 27,—*ich am welly starved.*] The use of the word *welly* for *well-nigh*, is still common in Derbyshire.

P. 129, l. 16,—*London now beginneth to shew itself.*] The entire speech of the citizen alludes to the ravages of the great fire of 1666, which had been manfully and enthusiastically recovered by the Londoners, aided by contributions from all quarters.

P. 130, l. 27,—*in sixty-five.*] 1665, the year of the great

plague, when the court left London for Oxford, and all persons who could manage to do so, retired into the country.

P. 130, l. 31,—*twenty pound carts.*] This taunt of the citizen, in return for the countryman's assertion of their good will during the fire, may receive apt illustration from the following extract, which occurs in "God's Terrible Judgments in the City, by Plague and Fire," by Thomas Vincent, a non-conforming minister, and eye-witness :—" Now carts, and drays, and coaches, and horses, as many as could have entrance into the city, were loaden, and any money is given for help; 5*l.*, 10*l.*, 20*l.*, 30*l.*, for a cart, to bear forth into the fields some choice things, which were ready to be consumed; and some of the carmen had the conscience to accept of the highest which the citizens did then offer in their extremity."

P. 133, l. 5,—*roses do cov'nant with thistles.*] An allusion to "the solemn league and covenant," and the aid obtained from the Scotch in the civil wars.

P. 133, l. 15,—*state tricks, such as were done in forty-six.*] The year in which Charles was sold by the Scots.

P. 133, l. 27,—*brewer.*] Cromwell is meant.

P. 138,—*postscript.*] The presence of the king in the city this year, led to the expansion of Jordan's pageantry. There are two editions of his descriptive pamphlet; the first edition is in the Bodleian Library, from which it has been here reprinted; the second edition is in the Guildhall Library, which contains the additions made for the king, and which, as the descriptive pamphlets were published some time before Lord Mayor's Day, were no doubt effected in a hurry; and it is rather curious to note what Jordan did, by way of entertaining his Majesty. The variations between the editions are these:—

In the title-page, after "skimmers," follows "the King, Queen, and Duke of York, and most of the nobility being present." On p. 118, l. 1, of our reprint, "*when his lordship is entertained with the first pageant,*" it continues, "*being a forest,*" &c., as in the postscript, ending at "*two panthers.*" The first pageant in our reprint is reckoned as the second, the description ending, not as it does on p. 119, but thus:— "*Orpheus, standing up, and directing himself first to his Majesty, speaks the following speech :*

"THE SPEECH TO THE KING.

"Pardon, not praise, great monarch! we implore,
 For shewing you no better sights, nor more :
 The Greek and Roman wits (we must confess)
 Shew'd greater fancy, but their theams were less ;
 For we more excellence in you behold,
 Than they in all their emperours of old.]
 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.
 To help us you are opportunely come
 I' th' wedding day of your emporium.
 This day you show, as well as see, for you
 Are both our triumph and spectator too.
 Oh! what a glorious sight 'tis to behold
 Your city in her loyal arms enfold
 This spouse, whom you to give her have thought fit,
 And to his rule (that's yours) meekly submit !
 To your indulgence we this blessing owe,
 Who to your subjects peace and joy bestow.
 May we your royal favours still improve,
 First to obey, and next rejoyce and love."

This speech is copied, verbatim, from one composed for Charles, when he visited the city, in 1664, by Tatham ; and it is printed in his "London's Triumphs," for Sir John Lawrence, who was mayor, (see part 1, p. 72.) It is followed by the speech to his lordship beginning, "In the first age," &c.

The second pageant on p. 120, is described as the third, and on p. 121, at the conclusion of the paragraph ending "God long preserve," is inserted the last paragraph of the postscript,—"Near to the presence," &c., and this postscript being thus disposed of in the body of the pamphlet, another description of the royal visit is given in these words:—

POSTSCRIPT.

The city being now by his majestie's special grace and favor recovered out of its late deplorable ruins, to a condition of greater beauty and splendour than before, presumed to offer their majesties an invitation to honour their feasts at the Guildhall, which their majesties received very graciously ; and accordingly their majesties were pleased to honour the city with their royal presence, first, at the shew in Cheapside, and afterward in the Guildhall at dinner ; and his Royal Highness the Duke of York, and his Highness Prince Rupert ; and attended by the principal lords and ladies of the court.

Their majesties, with the Duke of York, the Lady Mary, and the lady Anne, daughters to his Royal Highness Prince Rupert, and many of the great ladies, dined at a table raised upon the hustings at the east end of the hall, the foreign ambassadors, the lords of the council, and others of the peerage and nobility, at the two next tables raised on each side of the Hall.

The rest of the hall ordered as is usual on this solemnity ; the aldermen dining at a table raised at the west end of the hall, and the citizens of the liveries at several tables, which filled the whole body of the hall ; the Lords Chief Justices, Lord Chief Baron, Mr. Attorney, and Mr. Solicitor General, the rest of the Justices of both benches, the Barons of the Exchequer, and all the Serjeants-at-Law, habited in their scarlet gowns, in the Old Council Chamber ; the aldermen's ladies, and other ladies and gentlewomen that were invited, at several

tables raised in the Mayor's Court, and the rest that could not have place there, at several other tables, upon a descent on each side in the same room. The rest of the rooms, (except those reserved for withdrawing), were filled with tables for knights, gentlemen, and other guests, and for the attendants of the nobility, &c.

His lordship beginning the several healths of his majesty, the queen, and his royal highness, the hall was filled with showts and acclamations at the naming of every health.

The whole service was managed with as good order and decency as the circumstances could possibly admit, nothing being omitted by the city that might express their duty to their majesties, and the humble sense they had particularly of his gracious condescension.

His majesty was likewise pleased to confer the honor of knighthood upon these well-deserving gentlemen, Jonathan Dawes, and Robert Clayton, Esquires, the present sheriffs; and in the evening returned to Whitehall, extremely pleased at the great respect with which the city received the honour of his presence, which was accompanied with the universal joy and acclamations of the people, who had on this occasion thronged the streets where their Majesties passed, in most incredible numbers.

P. 138, l. 14,—*Jacob Hall.*] For an account of this very celebrated rope-dancer, see "Grainger's Biographical History." He is frequently mentioned by contemporary writers, and in "The Humours of Bartholomew Fair," a catch, or round for three voices, set by Purcell, in the second part of Playford's "Pleasant Musical Companion," 1687. A supposititious portrait of Hall exists, but of course it cannot be relied on. Strutt tells us that "the open-hearted Duchess of Cleveland is said to have been so partial to this man, that he rivalled the king himself in her affections, and received a salary from her grace."

THE TRIUMPHS OF LONDON.

P. 154, l. 6,—*watchet*.] Blue, pale blue ; Todd's Johnson. " *Watchet eyes*," are mentioned in Dryden's Juvenal.

P. 155, l. 3,—*surfled*.] Properly *purfled*, from *pourfiler*, Fr., to ornament with trimmings, flounces, or embroidery. The sense in which the word is here used, to indicate pleated ribbon ; is precisely the same as in Spenser's " *Faerie Queene*."

" Purfled upon with many a folded plight."

P. 160, l. 18,—*The Pageant Described*.] This line, so awkwardly introduced in the midst of a sentence, could not be omitted, or placed elsewhere ; and this remark is merely made, to point out its position as being the same in the original copy.

P. 160, l. 24,—*pensils*.] Small pointed flags. See Part I, p. 12.

P. 168, l. 10,—*the porters bear the burden*.] This appears to be a pun upon the porters, who bore the pageant and the children who personated the various characters, on these occasions ; and this is not the only instance of a similar infliction.

P. 170, l. 16,—*velvet rocket*.] A close upper garment.

P. 172, l. 5,—*Dunkirk*.] The disgraceful sale of Dunkirk by Charles II, was universally unpopular, and with no class of men more so than the London merchants, in whose eyes it was as precious as Calais had before been to Queen Mary ; and they offered, through the mayor, any sum of money to the king, so that this conquest, won by Cromwell, might not be alienated. Spain, Holland, and France bid for it, and Charles sold it to Louis XIV, for five millions of livres, payable in three years, by bills of different dates, and which

money was squandered among the disreputables of his court. Clarendon, who sanctioned and aided the sale, came in for a full share of odium, and his gorgeous town-house was christened "Dunkirk House" by the people, who believed it to have been erected with some portion of the money.

P. 173, l. 6,—*the Canarys*.] An old lively dance, the notes of which may be found in Thoinett Arbeau, and Mersenne ; it is mentioned by Shakspeare, in his "Love's Labour Lost," Act III. sc. 1 : "Jig off a tune at the tongue's end, canary to it with your feet." See notes to the variorum edition.

P. 174, l. 6,—*new distresses faining*.] The severity with which Jordan has satyriized the citizens in this little interlude, composed for, and sung at, the principal feast of the year, may be considered as a specimen of independent feeling, a little out of character in a writer, who was not scrupulous in making money by flattering dedications and new title-pages to old books. He, however, seems to have considered himself at liberty to tell the citizens of their faults to their faces, and speak out on political matters with perfect freedom, upon all public occasions, whenever his services were required. The reader will notice this, in his *Entertainments for the Mayor and Sheriffs*, reprinted as an appendix to this volume ; and he will also observe another of his peculiarities, the introduction of a "*Zummerzet-zheere man*," as the type of countrymen in general.

APPENDIX.

REPRESENTATIONS IN PARTS, TO BE HABITED,
SUNG, AND ACTED, AS THEY HAVE BEEN OFTEN-
TIMES WITH GREAT APPLAUSE PERFORMED
BEFORE THE LORD MAYOR AND THE SHERIFFS
OF LONDON. BY THOMAS JORDAN.*

AN ECLOGUE,

OR REPRESENTATION IN FOUR PARTS, COMPOSED FOR
THE LORD MAYOR, SIR THOMAS ALLEN, AND SUNG
BY THE CITY MUSICK, DECEMBER 18th, 1659.

The Presenters,

LOVE, PLENTY, TRUTH, *and* COURAGE.

Love. My honour'd lord and lady,
May that great hand that made ye,
Supply this cheer
From year to year,
And may no strength degrade ye.

* Reprinted from "A Nursery of Novelties in variety of Poetry. Planted for the delightful Leisures of Nobility and Ingenuity." *No date.*

Truth. I am a bold intruder,
Which makes me seem the ruder ;
 But the city is
 Much us'd to this,
Since civil war subdu'd her.

Plenty. We are no lance-presadoes,
No basket-hilt bravadoes ;
 When you know our names,
 You'll love our fames ;
We deal not in granadoes.

Love. We come not to invade ye,
Or subt'ly to perswade ye.

Truth. I am Truth (in a word).

Plenty. I am Plenty, my lord.

Love. And I am Love, my lady.

Chorus.

1. Let buff-coat and feather,

2. Go drumming together,

All. We fear not the force of invasion.

3. The voice and the lute,

1. Makes a better dispute,

All. Love hath the best art of perswasion.

Plenty. But stay, methinks our melody is dull,
We want a voice to fill the Chorus full.

Love. Truth, where is Peace?

Truth. Her absence is no wonder,
For Peace and Truth have been long time
asunder :
Where is she gone? we'll hawl her in with
cables.

Love. Peace seldom goes where churches are made
stables.

Truth. Peace never comes amongst those sad disasters,
Into that land where servants beat their
masters.

Plenty. Peace seldom into such confusion comes,
Where city charters are made heads for drums.

Love. Peace loves good men, that profess what
they'l die for ;

Not such as make covenants stand for a cipher.

Truth. Peace ne're comes where brother doth fight
against brother,

Nor where protestations drive out one another.

Plenty. Peace knows that the sword-men will ne're
be true friends,

For collonels like coblers are awl for their ends ;

She never appears, (though she very much
pitty),

Where a bunch of bandoleers are the keyes
of a city.

Love. When wisdom's wanting,

Truth. And zeal is canting ;

Plenty. Then rage is ranting,

All. And Peace lyes panting.

Chorus Together.

Then blame not the words of our tongue, or our pen,
We shall ne're hold our peace, till we get her agen ;
For Love, Truth, and Plenty, must quickly decay,
As experience will teach us when Peace is away.

Love. But now Peace is gone,

And hath left us alone,
What other foundation can we build upon.

Truth. Let Courage come rule.

Plenty. I fear he's too cool.

Love. If he leave Love, and Plenty, and Truth,
hee's a fool.

Truth. Can fury out-brave him?
'Tis Truth that must save him;
Go call him.

Plenty. I cannot, the prentices have him.

Love. Go tell him our need,
Our liberties bleed,
And say that my lord doth command him
with speed.

Plenty. At that word he comes.

Enter Courage.

Courage. Boys beat up your drums,
Are sword-men abroad, and we picking of
crums?
Have we the bold valour, the wealth, and
the wit,
And shall we be shallowly cheated of it?
Truth, Plenty, and Love, you all are well met,
In honester causes ye ne're ventur'd yet;
We serve a brave master, who for publick good,
Will hazard his fortune, his fame, and his blood;
Let Love, Truth, and Courage, and Plenty
endeavour
To wait on his person, and serve him for ever.

Then let every voice, like a well skill'd musician,
Discover the progress of pride and ambition.

Courage.

The basest condition
Is pride and ambition,
It rifles and stifles,
True love and allegiance.
'Tis never contented
'Till time hath consented,
To take off, and shake off,
The bonds of obedience.

Truth.

It was a shrew'd weed in
The garden of Eden,
It drew out, and threw out,
Poor Eve and her Adam.
'Twas one of the strange ills
That cast down the angels,
So steep, and so deep,
That no measure can fathom.

Plenty.

It is but a sad sort of sinning,
And ends with a terrible taste ;
It shows like a saint in beginning,
But looks like a devil at last.

Love.

Ambition strikes every thing dumb,
That dams up the way of her hope,
It often doth aim at a kingdom,
And frequently ends in a rope.

Chorus.

All. Then since bold ambition doth work such
 disasters,
 Why should we be monsters in hope to be
 masters ;
 That city shall hold out in spite of all weather,
 When Conscience and Courage are coupled
 together.

THE CHEATERS CHEATED.

A Representation in four Parts, to be sung [by] *Nim,*
Filcher, Wat, and *Moll* ; made for the Sheriffs of
 London.

*Enter NIM, a Cheat, at one door ; and FILCHER, his
 fellow, at the other.*

Nim. Good morrow, fellow Filcher,
 What, do we sink, or swim ?
 Thou look'st so like a pilcher !

Filcher. Good morrow, fellow Nim,
 The devil's in our destiny,
 I cannot get a pluck.

Nim. No, surely if the devil were in't,
 We should have better luck.

Filcher. What star is my director,
 I am in such a state ?

Nim. Nay, prethee brother Hector
 Do not fall out with fate ;
 For we are Fortune's minions,
 And fight under her banner,
 'Tis she is queen of all the world.

Filcher. A mischief light upon her!

No money is reveal'd yet,
 I wonder where it lingers ?

Nim. The souldier hath conceal'd it,
 'Tis fast in iron fingers ;
 From whence if we could get it,
 By fury, or by fraud ;
 We had as good attempt to pick
 The pocket of a baud.

Filcher. Your roaring cavalier,
 Who, when he had the chink,
 Would bravely domineer,
 In diceing, drabs and drink ;
 Go ask him now for money,
 And he hath none at all ;
 But cryes, 'tis in my compting-house
 In Haberdasher's Hall.*

Nim. Our sly trappanning trade,
 Maintain'd with so much fury,

* One of the places appointed for the reception of fines imposed on the king's partizans, during the Protectorate.

Is openly bewray'd,
 Both by the judge and jury ;
 For lawyers have so many quirks,
 And are such curious skanners,
 That they grow cunninger than we,
 And do trappan trappanners.

Filcher. Our dyceing trade is down too,
 For when we do begin
 By drilling wayes, to draw
 A younger brother in,
 The souldier falls upon us,
 And proves the best projector.

Nim. Faith, every red-coat now can make
 A puppy of a Hector.

Enter WAT, a West Countrey-man.

Filcher. Stay, prethee, who comes here ?

Nim. A gaping countrey clowne.

Filcher. Look ! how the slave doth stare ;

Nim. He's newly come to town.

Filcher. He gazeth in the air, as if
 The sky were full of rockets ;
 Let's fleece him.

Nim. But how shall we get
 His hands out of his pockets ?

Filcher. Let me alone for that,
 I lately bought a glass

Wherein all several colors may
 Be seen, that ever was ;
 If held up thus, with both hands.

Nim. A pretty new design,
 This trick will fetch his fingers out ;

Filcher. And hey, then in go mine.

[*Tune changeth.*

Wat. Our Taunton-den is a dungeon,
 And yvaith ch'am glad ch'am here,
 This vamous zitty of Lungeon,
 Is worth all Zomerset-zhere ;
 In wagons, in carts, and in coaches,
 Che never did yet zee more horse,
 The wenches do zhine like roches,
 And as proud as my fathers vore horse.

Che never zince che was able
 To keep my vathers voulds,
 Did ever zee such a stable
 As thick a thing called Powls ;*
 A mezle in a red jacket,
 Had like to have knack me down,
 Because che'd undertake it
 Held all the beast in the town.

* St. Paul's cathedral was used as a stable during one period of the civil wars; nor was this a solitary instance of such desecration.

Ch'am come to zee my Lord Mayor,
 And thick as do hang the theives,
 Ch'ave forget what vine neames they are,
 (A meazle on them) the Zhreeves ;
 They zay they wear chains and scarlets,
 And vollow'd by many guardiants ;
 Ch'ave lost the neams of the varlets,
 A mischief on them, the Serjeants.

And now ch'll walk my stations
 To every place in town,
 Che mean to buy new vashons,
 Iche have above fifty pound ;
 Che took't away from vather,
 When he was gon a vield ;
 Ch'am come away the rather,
 'Cause ch'ave got a wench with childe.

[*Tune changes, Filcher and Nim looking in the glass.*

Filcher. The rainbow never knew,
 Such colours as are here !

Nim. Here's purple, green, and blew,

Wat. Zooks! what have they got there ?
 Good morrow, master what d'ye cal't ;

Filcher. Good morrow, good man clot.

Wat. Nay, vaith, vine gallant, there y'are out,
 My neame is honest Wat.

Filcher. I'le show thee such a sight that
 Thou ne're saw'st, honest Wat,

Neither by day nor night yet ;

Wat. Y'vaith ch'ud laugh at that.

Filcher. Here take this glass into thy hand,
And hold it to thy eyes,
Thou there wilt see more colours than
A dyar can devise.

Wat. I cannot zee a colour yet.

Nim. Thou dost not hold it high.

Wat. Che hav't, che hav't, ch'ave got it now,

Nim. I faith and so have I.

[Picks his pocket.]

Wat. Here's black, and blew, and gray, and green.
And orange-tauny, white ;
And now ich have lost all agen.

Filcher. In troth y'are in the right.

[Filcher picks t'other pocket.]

Now prethee tell me, honest Wat,
How do'st thou like my glass ?

Wat. It is the vittest veat, yvaith,
That e're was brought to pass,
And if that thou wilt spare it,
Ch'll give thee money down.

Filcher. I will have nothing for it ;

Wat. Ch'll give thee half a crown.

[Feels in's pocket.]

Y' vaith cham very willing—

Nim. You shall not do it now.

Wat. To give thee vour shilling.

Filcher. Tis more than you can do. [*Aside.*

Nim. Farewell, good Wat, thou shalt not pay.

Wat. Good morrow gentlemen ;
Ch'ill get me gone, vor vear that they
Should get my glass agen.

[*Exit Wat, Tune changes.*

Filcher. Quick, let us share,
For fear of apprehension,

Nim. Gusman* could ne're
Compare with this invention ;

Filcher. That rustick clown
Hath brought a happy harvest.

Nim. Lay your money down.

Filcher. My purse is at your service,
Crown for crown.

Nim. Open the purse,
Our ship of fortune sails in't. [*Opens it.*

Filcher. Oh ! heavy curse !
It hath nothing but nails in't !

Nim. Ne're men till now,
Were gull'd by such a costard !

Filcher. If we meet, I vow,
Wee'l bang the bacon bastard
Black and blew.

* Gusman d'Alfarache, the Spanish rogue, whose tricks in "the pursuit of his vocation" made an exceedingly popular book.

Unlock that font,
Let's enter by degrees in't.

[*Opens the other.*]

Nim. A curse upon't,
There's nought but bread and cheese in't.

Fil. Come, let's depart,
And drink a Saxon rumkin ;

Nim. I am vext at heart,
But if I spare the bumkin,

Hang me for't. [*Exeunt.*]

Enter MOLL MEDLAR sola, with a basket.

Tune changeth.

Souldiers fight, and hectors rant on,
Whilst poor wenches go to rack ;
Who would be a wicked wanton,
Onely for suppers, songs, and sack ?
To endure the alteration
Of these times, that are so dead ;
Thus to lead a long vacation,
Without money, beer, or bread ?

Farewell, Bloomsberry and Sodom,
Lukeners-lane and Turnbull-street,
Woe was me when first I trod 'em
With my wilde unwary feet ;
I was bred a gentlewoman,
But our family did fall,
When the gentry's coin grew common,
And the souldiers shar'd it all.

I was sure unto a hector,
 Who hath basely broke his vow,
 Would I had a good projector,
 That would well support me now.

Enter WAT.

Who comes here? what simple thumkin,
 Oh! I guess him by his coat,
 This is sure some countrey bumkin,
 Now 'tis time to change my note.
 [*Tune changeth, she singeth and danceth.*]

I can dance and I can sing,
 I am good at either,
 And I can do the t'other thing,
 When we get together.

I have lately lost my dear,
 'Twas a holy brother;
 If he do not meet me here,
 I' faith I'll get another.

I can nimbly come above,
 I can tumble under,
 And if I do but like my love.

Wat. What vary's that is yonder?

'Tis a dainty dancing girle,
 Zhee would make me gladder,
 Her vace doth zhyne like mother of pearl,
 Ch'ould chuse no more and ch'ad her.

Moll. A Dutch-man loves his pipe and can,
 A Jew doth like a Turk well,
 But I could hug a countrey-man.
 For he will do his work well.

Citizens are full of slight,
 They will cog and flatter ;
 But a countrey-man will do me right.

Wat. Che long now to be at her ;

Good morrow mistris trip-and-goe,

Moll. My countrey-man I take it,
 I love you, sir,

Wat. Ch'ill love thee too,
 And vayth ch'ill veze thy jacket.

Moll. What's thy name, come tell me that,
 Thou shalt be my jewel.

Wat. Why zome, vorzooth, do call me Wat,
 But my neame is Water-gruel.

Prethee zay, and ben't avray'd,
 Art not thou a pedlar ?

Moll. I live close by in Tickle yard,
 My name is Mary Medlar.

Wat. Then sweet Mol, come, buss thy Wat,
 Let us twain be merry ;

Moll. I could nimbly dance, but that
 My basket makes me weary.

Wat. Give it me, ch'ill dance a spring,

Che have no veaver Lurden ?

[*He takes her basket.*]

Moll. If thou wilt dance, then I will sing,
And thou shalt bear the burden.

Wat. A match, a match, it's well a vine,
We both zhall make some ztuff on't,
[*Both dance to their own singing.*]

Moll. Unless thy feet keep pace with mine,
Thou'lt quickly have ynough on't.

Wat. Well done, Moll !

Moll. 'Tis well done, Wat.

Wat. Ch'll do it to a tittle,

Moll. But I have too much strain'd my throat,
I prethee sing a little.

[*She doth dance off.*]

Wat. Fa la la la liera lo,
This is pretty prancing,
We will go to Tickle yard,
When we have done dancing.

Now che think ch'ave vetcht it up,
Zing a little Mary,
We will gulge a merry zup,
Zhuggar and canary.

Thou dost dance and make no noise,
Zhall I turn and kiss thee ?

[*Turns about and misses her.*]

Prethee, let me hear thy voice.

Hoop! where the devil is she?

[*Turns about and misses her.*

Zhe hath left me all alone,
 Here to mum and mask it,
 But, y'vaith, if zhe be gon,
 Ich chill keep her basket.

Here's good vortune come to me
 In a merry minute,
 Now ch'll puttne down, and zee
 What zhee have gotten in it.

[*Tune changeth, he sets down the basket, and looks in it.*

Oh! wo, wo, what zhall chee do,
 Che con no know which way to go,
 With thick whore here, and her vyne zong,
 Che have a bore her burden too long;
 Che may curse the occasion that e're che came here,
 Would che were agen in Zomerzet-zhere.

[*Pulls a childe out of the basket.*

O Lungeon, Ich cham undone,
 Ch'ave a brungeon, a daughter or a zon,
 Thick a jewel hath me beguil'd,
Water Gruel must now veed the childe,
 Ich chud never be zorry, but vind it a place,
 If che had now but good store of larzhant;
 It looks tory rory, and zmells zo of mace,
 That a zure it was got by zome Zarzhant.

[*Hushes it, carries it to the men, then to the women.*

Goodman Zhreeve, ze, look on the vace,
 Vor a believe me, it may be your own case ;
 Honest vree men, Ich cham basely begeld,
 Good a woman hold but the cheld,
 Ch'ill but step here hard by, 'tis but home to Taunden,
 And ch'ill bring ye zom gold in a casket ;
 Thick all are hard hearted, both women and men,
 Che must march with my youth in a basket.
 [*Puts it in agen to the basket, and Exit. Tune changes.*]

Enter FILCHER and NIM.

Fil. We shall ne're have lucky minnit,
 None of our designs will hit ;

Nim. Some ill planet sure is in it,
 Fortune makes a fool of wit ;
 All our feats
 Are simple cheats,
 And destiny will have it so.

Fil. There's nothing hits,
 But with those wits
 That cheat *cum privilegio*.

Nim. The holy drum,
 And godly gun,
 Are now the only ensigns, that
 Make pimp and whore,
 And Hector poor,
 And wise men do they know not what.

Fil. All our joyful dayes do leave us,

Nim. Never were such times as these,

Fil. Every bumkin can deceive us—

Nim. With hob-nails—

Fil. And with bread and cheese.

Nim. Though we mist it,

He confest it,

That he brought up fifty pound ;

Nim. Where he did it,

How he hid it,

Is the plot that may be found.

Filch. If we meet him,

We will fit him.

Nim. Hark ! I hear one coming in ;

Very pleasant,

'Tis the peasant.

[*They retreat to several corners.*

Filch. Now let's to our guards agen.

[*Tune changeth.*

*Enter WAT with a little trunk, on a stick, hanging
at his back.*

Now farawel, Lungeon, Iche may zing,

Ch'ill no more here until the next spring,

Ch'ave put in security vor the thing,

Which nobody can deny.

Che did a veat in Zomerzet-zhire,

Which vorst me at virst to zee vashons here,

Ich cham out of the vrying pan into the vere,

Che either must burn or vrye.

In plush and in zatten, a' vynely wrought,

Ich chave laid out forty pound every groat.

- Fil.* I want a silk wastcoat.
- Nim.* I lack a plush coat.
- Wat.* Ch'ave puttne all in a trunk.
Here's zilk and gold, and zilver strings,
Here's gloves, silk hosen, points, and rings.
- Fil.* (*Comes alone to Wat*). Stand!
- Wat.* What are you?
- Fil.* Lay down your things.
- Wat.* Why zure the meazle is drunk;
What would ye do to a poor countrey-man.
- Nim.* First lay down your trunk, you shall know
more anon.
- Wat.* And a very vine way to have my trunk gone.
- Filch.* Do so, or i'le knock thee down.
- Wat.* Nay vaith good man gentle, since ch'ave zeen it,
Chi'll lay it down there, and if che can win it,
Thou shalt have my trunk and all that is in it;
'Twill cost above vorty pound.
- Fil.* I'll have as much blood as thy heart can afford.
[*Filch draws and fights.*]
- Wat.* Thou cowardly knave, wilt thou vight with a
zword?
But since 'tis but one, ich che care not a twooord.
- Nim.* And what do you think of another;
[*draws.*]
This rapier I thorow thy body will run.
- Wat.* Ud zooks there's no vighting with two agen one,
Ich cherather will trust to my legs, and begon.
[*Exit Wat.*]
- Fil.* Why now gramercy brother.

Nim. The rascal already is run out of sight.

Fil. His hands are vile heavy.

Nim. His legs are as light ;
The plush for a jacket, I claim as my right.

Fil. Which really I deny ;
For was it not I that prov'd the projector?

Nim. But if this good sword had not been your
protector,
The clown would have made you a pitifull
hector,
And beaten you.

Fil. Sirra, ye lye ;
My force hath been try'd against castles and
towers ;
The prize as it lies is equally ours,
Let victory make it mine, or yours.

Nim. I grant it with all my heart.

[*They fight.*

Enter MOLL.

Moll. What madmen are these ! pray what do you
mean,

I never did see such a sorrowful scene ;
Nay, sweet Mr. Filcher.

Fil. Stand further, ye quean,
I'll make the proud rascal smart.

Moll. You alwayes were friends, what makes ye
fall out ?

Pray tell me true, what is the quarrell about?

Nim. This duel will suddenly end all the doubt ;

- Moll.* I'll suffer between your swords,
 [*They make passes, MOLL is between.*
 E're such a kind couple of hectors as yee,
 Shall squabble and quarrel for Paddington-tree.
 Jack Filcher, Tom Nim, be counsel'd by me,
 Deliver your cause in words ;
 You know that the law against duels is high.
- Nim.* That rodomontado there, gave me the lye.
- Moll.* Pray do but consider that Tyburn is nigh ;
- Nim.* That very word cools my wrath.
 For my own part I only would live by my trade.
- Fil.* The bargain betwixt us must end by the blade.
- Moll.* Pray let me but know the conditions ye made,
 I'll judge it between ye both.
- Fil.* I'll tell you then how the quarrell did rise :
 This fellow and I have took a rich prize ;
- Nim.* And now he denies me my share in't.
- Fil.* He lies !
 We agreed that the sword should decide it.
 This trunk is well furnished as e're it can hold,
 With silk and with velvet, with silver and gold.
- Moll.* Turn't all into money, and when it is sold,
 You equally may divide it.
 But first, what assurance have you when you
 win it,
 'Tis worth all this danger?
- Nim.* We have not yet seen it.
- Moll.* Why then let us open't and see what is in it,
 That ev'ry thing may be shown.
- Nim.* A match! let her break the trunk open and see,

Moll. It may be by this means you'l sooner agree.

Fil. Faith open't or shut it, 'tis all one to me,
I vow I'll have all, or none.

[*Moll opens the trunk.*

Moll. Then look on your bargain, you both are
beguil'd,
Pray tell me if this be the velvet three pil'd,
Is this figur'd satten ?

[*Moll takes out the childe.*

Nim. I vow 'tis a childe.

You swore you'd have all or none ;

Fil. I'll stand to my bargain, for I will have none.

Nim. What ! can you so suddenly alter your tone ?

Moll. Come kiss it and love it, for faith 'tis your own ;
Remember when we were alone.

For this pretty babe I have shed many showers,
And suffer'd a thousand disconsolate hours,
As sure as 'tis mine, I'm certain 'tis yours,
I never knew man but you.

Fil. These projects to me are riddles and charms ;
How came the child hither ?

Moll. For fear of worse harms,
• I left it even now in a countryman's arms,
A fellow that I never knew ;
'Twas left to be lost, though the plot would
not hit,
I never could see you to tell you of it,
A country-man brought it.

Fil. A curse on his wit !
I would I were rid of my life.

Moll. Before I knew Filcher I was a pure maid,
Pray do but remember the contract we made;
You said you would wed me, and live by
your trade.

Fil. I'll presently make thee my wife.

Moll. For all the world's wealth I will ne'er be a whore;

Fil. I'll purchase new credit upon an old score.

Nim. I'll deal in these damnable courses no more.

All. We every one will mend.

Fil. I never will quarrell, or swagger, and roar.

Nim. Then make the poor simpletons pay all the score.

Moll. I never will do as I have done before ;

All. We every one will mend.

[*Exeunt.*]

Enter WAT solus.

[*Tune changes.*]

Ch'ave overcome my woes,

And Watty now is free ;

It is no zin to couzen those,

That would have cheated me.

Had che but met with one,

She had not been or'e-master'd ;

Ich che wonder what they thought upon,

When they did vind the bastard.

Did ever vellew vinde

Zuch zimple zots as these,

To leave my fifty pounds behinde,

And steal my bread and cheese.

Theise zitty theeves are fool'd,
That meant to do me hurt,
The meazles could not find my gold,
Che knittne in my zhurt.

Ich cannot chuse but zmile,
That men who can talk Latin,
Zhould be zuch fools, to take a child,
Vor velvet, zilk, and zatten.

But pride will have a vall,
The proverb zaith as much ;
Now how do you my measters all,
Ich cham com to laugh a touch.

God bless my Lady Zhreeve,
And all that noble pack ;
Ch'am almost dead with grief,
Che want a cup a zack.

God zave my measter too,
And zend him to live long ;
Vayth now ch'a nothing else to do,
Ch'll zing a merry zong.

A Song on the Twelve Companies.

The other day among many papers,
Che vound a vine zong of the Merchants and Drapers,
The Grocers, the Goldsmiths, the Taylors, and Skinners,
And many zuch vinical zidders.

1. *Mercers.*

The Mercer virst a vine dapper blade is,
 He zells yee zoft zattin, and very well paid is ;
 He makes his commodity cover the ladies,
 Zo zoft and zweet his trade is.

2. *Grocers.*

The Grocer layes his zhugged baits,
 He loves to have his zhip zail in the straits ;
 He deals for sweet almonds, prunellos, and dates,
 With ladies as light as his weights.

3. *Drapers.*

The Draper next in my fancy doth hover,
 It is the best trade betwixt Barwick and Dover,
 But when his zhort yard the women discover,
 They will have a handful over.

4. *Fishmongers.*

And now have at the Fishmongers jacket,
 It proves a good trade as the taverns do make it ;
 But of all the vish in the zea, ch'ill undertake it,
 He'd rather have a virgin naked.

5. *Goldsmiths.*

The Goldsmith's stall will make me to stop,
 For Goldsmiths Hall hath been a great prop ;
 Of all the rich mysteries this is the top,
 The Tower was a Goldsmiths shop.

6. *Merchant-Taylors.*

The Merchant-Taylors may not be outed,
His calling hath been er'e zince Adam was routed ;
A zuit makes a gallant's wealth not to be doubted,
That is but a beggar without it.

7. *Skinners.*

The Skinners hate Ich che must not incur,
He covers the corps of your worshipful zur,
And cleaves to your Aldermans back like a bur,
Whose lining is voxes vur.

8. *Haberdashers.*

Your Haberdashers art che may call,
The onely fine trade that doth cover us a^{ll} ;
But woe to the Cavalier that did vall,
Into Haberdashers Hall.

9. *Salters.*

The Zalters trade we zhall not omit,
The scholars zay zalt is an emblem of wit ;
But vaith I believe they love a vresh bit,
When mutton and capers meet.

10. *Iron-mongers.*

The fame of Iron-mongers do ring,
The strength of the mettle can conquer a king ;
The helmet, musket, and gauntlet can bring,
A sceptre out of a sling.

11. *Vintners.*

The Vintners art but vew men do know,
 Vor it is a zience too zuttle to zhow ;
 The devil and he a conjuring go,
 When both are a brewing below.

12. *Clothworkers.*

The Cloth-workers trade is a very vine thing,
 And of all the trades may be counted the king ;
 But yet he will merrily tippie and zing,
 'Till his wits go a wool-gathering.

And now Ich che hope no tradesman will take,
 Exzeptions at me vor my merriment zake ;
 Their trades are all good, but the Vintner's the bonniest,
 God bless them all, and make them all honest.

Ich che now will go home to Zummerzet-zheere,
 And tell all the countrey what vine things are here ;
 Ch'ill jog to my jug, and zee what God hath zent her,
 And ch'ill come here agen next winter.

NOTES AND ADDITIONS

TO

PART THE FIRST.

NOTES AND ADDITIONS TO
PART THE FIRST.

Lydgate, p. 6.

THIS author was employed by the citizens in 1432, to welcome Henry the Sixth from France, and also in 1445, when Margaret, his wife, went through the city as usual, to her coronation;—"The speeches in the pagiants at the cominge of Quene Margaret, wyfe to Henry the Syxt, the 28th of Maye, anno 1445," are to be found in the hand-writing of the indefatigable John Stow among the Harleian MS. (No. 542). Stow's transcript is, however, incomplete; the first and last leaf only being preserved, and the intervening ones lost.

His muse was sometimes more immediately employed in doing honour to the civic dignitaries; Ritson in his "Bibliographia Poetica," p. 79, notes among the rest of his productions, "A disguising or mumming before the mayor of London, by the Mercers," and "Another by the Goldsmiths." These I should have reprinted in this volume, but all my attempts to obtain them have been unavailing, both Ritson and Tanner giving wrong references to the volume, or library, in which

they are to be found. Sir Nicholas Harris Nicolas, in his illustrations to his "Chronicle of London," has printed the following ballad, addressed to the sheriffs of London by this author, the original of which is to be found in Ashmole's MS. No. 6943, vol. 59. 2. It is a very characteristic composition of its voluminous author.

"A BALADE MADE BY LYDEGATE, SENT BY A POURSYANT TO THE SHIRREVES OF LONDON, ACCOMPANYED WITH THEIRE BROTHERNE UPON MAYES DAYE, AT BUSSHOPES WOD, AT AN HONOURABLE DYNER, ECHE OF THEM BRINGINGE HIS DYSSHE.

Mighty Flourra, goddes of freshe floures,
 Whiche clothed hast the soyle in lousty grene ;
 Made buddes springe with his swete showres,
 By influence of the sonnes so sheene,
 To do plesaunce of entent ful clene,
 Unto the states whiche that now sitte here ;
 Hath veere doune sent hir owen doughter dere,
 Making the vertue that dured in the roote,
 Called of clerkes, the vertue vegytable,
 For to trascend moste holsome and moste sweete,
 Into the crope this saysoun so greable.
 The bawmy lykour is so comendable,
 That it rejoythe with the fresshe moysture,
 Man, beeste, and foole, and every creature,
 Whiche hath repressed, swaged, and bore doune
 The grevous constreinte of the frostes heere ;
 And caused foolis for joye of this saysonne,
 To cheese their mates, thane by natures loore,
 With al gladnesse their courage to restore,
 Sitting on bowes fresshly nowe to synge,
 Veere for to save at his home comynge ;
 Ful plainly meninge in their ermonyne,
 Wynter is goone, whiche did hem gret peyne ;

And with their sweete sugre melodye,
Thanking Nature, their goddesse sovereyne,
That they nowe have no mater to compleyne,
Hem for to proygne every morowneynge,
With lousty gladnesse at Phebus' uprysinge ;
And to declare ye hys magnifysence,
Howe vere inbringethe al felicitye,
After wynter's mighty prevolence,
Avoydinge stormys of al adversytee.
For shee hathe brought al prosperitee
To alle the states of this regyoun,
At his comynge to fore youre hye renoun,
To the mighty prynces, the palme of their victorie ;
And til knighthode nowe, she doth presente
Noblesse in armes, laude, honnour, and glorie ;
Pees to the people, in al her best entente,
With grace and mercy fully to consente,
That provydence of hys discressioun,
Avoyde discorde and al derysyoun.
Wynter shal passe of hevynesse and trouble ;
Flowres shal springe of perfite charite ;
In hertes there shal be no meninge double ;
Buddes shal of trouthe and unytee ;
Plenty for to exyle duplicytee ;
Lordes to regne in their noble puissance ;
The people obeye with feythful obeyssaunce ;
Of alle estates there shal bee oone ymage ;
And princes first shal occupye the hede ;
And prudent juges to correcte outrages,
Shal trespassours consteynen under drede,
That innosentes in their lowlyhede,
As truwe comunes may bee their socour,
Truwly contune in their faithful labour ;
And by the grace of oure Lorde Jhesu,
That holly chirche may have parseveraunce,

Bee faythful founde in al pertinaunce,
 Mayre, provost, shirreff, eche in his substance,
 And aldremen, whiche have the governaunce
 Over the people, by vertue may abyde,
 That noone oppression bee done to the pourayle.
 Thus as the people of prudent pollycye,
 Prynces of the right shal governe;
 The chirche preye; the juges justefye;
 And knighthode, manly, and prudently discerne,
 Til light of trouthe so clerely the lanterne,
 That ryghtewysnesse throughe this regyoune,
 Represse the darknesse of al extorcyoun.
 Thes be the thythings wheeche that wee have brought:
 Troubles exylinge of wynters rude derknesse;
 Wherefore rejoy yowe in hert, wille, and thought;
 Somer shal folowe to yowe, of al gladnesse;
 And sithen she is mynistre of lustynesse,
 Let her be welcome to yowe at hir comyng;
 Sith she to yowe hathe brought so glad thythinge,
 The noble princesse of moste magnifisence,
 Qweene of al joye, of gladde suffisaunce,
 May I be nowe comen to youre hye excellence,
 Presenting yowe prosperous plesaunce,
 Of al welfare moste fousome haboundaunce;
 As shee that hathe under hir demayne,
 Of floures fresshe, moste holsome, and soveraine.

L'ENVOYE TO ALLE THE STATES PRESENT.

This princesse hathe, by favour of nature,
 Repared ageine that wynter hathe defade,
 And foolis loustely reviv
 Their lusty notes, and their ermenye glade;
 And under braunches, under plesant shade,
 Rejoyssing their with many swete odours,
 And Zepherus with many fresshe odours,

Copirted fayre, with motleye whyte and rede,
 All hilles, pleynes, and lusty bankes grene,
 And made hir bawme to fleete in every mede ;
 And fury Tytane shewe oute heer tresses sheene,
 And upon busshes, and hawthornes kene,
 The nightingale with plesant ermonyne,
 Colde wynter stormes nowe she dothe defye.
 On Parnoso, the lusty Muses nyene,
 Citheera with hir sone nowe dwellis,
 This sayson singe, and their notes tuwyne,
 Of poetrye, besyde the cristal wellis,
 Calyope the dytes of hem tellis ;
 And Orpheus with hees stringes sharpe,
 Syngethe a roundell with his temperd herpe,
 Wherfore to alle estates here present,
 This plesant tyme, moste of lustynesse,
 May, is nowe comen to fore yowe of entent,
 To bring yowe alle to joye and freshnesse,
 Prosperitee, welfare, and al gladnesse ;
 And al that may youre hyenesse qweerne and please,
 In any parte or doone your hertes eese.

P. 8,—Sir John Norman.

The anecdote of this mayor, and the line of the song (which is incorrect in one word), is given on the authority of Fabyan's Chronicle, under the year 1453. In the edition by Sir Henry Ellis, p. 628, it runs thus :—"John Norman foresayd, vpon the morowe of Symonde and Judis daye, the accustomed daye when y^e newe mayer vsyd yerelye to ryde with great pompe vnto Westmynster to take his charge, this mayer, fyrste of all mayers, brake that auncient and old contynued custome, and was rowed thyther by water, for

y^e which y^e watermen made of hym a roundell or songe to his great prayse, the which began,—

Rowe *the bote*, Norman, rowe to thy lemman,
and so forth, wt a longe processe.” The note appended, from Gough, concerning the drawing of his show on the river, in the Pepysian collection; was written more for the sake of ascertaining the correctness of his statement, and provoking inquiry, than for any certainty felt in the matter. It occurs in a rambling note to his notice of Peele’s pageant for Sir Wolstone Dixie, 1585, which runs thus:—“The first lord mayor that went by water was John Norman, 1453. There is a drawing of the show on the river in the Pepysian library. Sir Gilbert Heathcote was the last that rode on horseback in Queen Anne’s time,” &c, &c.

His account of the drawings of mayoralty shows in the Pepysian library is certainly not correct,—see note under 1697.

P. 12, l. 22,—“*deckes on the left hand.*”
Dele on the left hand.

P. 14,—*Malcolm’s Account of Pageants*, 1566-7.

In the “Gentleman’s Magazine” for Oct. 1833, Mr. J. G. Nichols has given some earlier notices of the festivities of a Lord Mayor’s Day. They are copied from a diary in the Cottonian Collection, (Vitellius, F. 5), extending from the year 1550, to 1563. “The shows the writer has noticed are in all seven, being those of 1553-4-5-6-7, and 1561 and 2. The first description being the longest, I will (says Mr. N.) transcribe it at

length, and briefly append the slight variations of the others.

“The commencement of the story, which is lost in the manuscript, I may safely supply from the other years, by stating that on the 29th of October, the new lord mayor, (who, the reader will be interested to know was the very celebrated benefactor, Sir Thomas White), went to take his oath at Westminster, and proceeded by water, attended by all the aldermen in scarlet, and the crafts of London in their best liveries, with trumpets blowing, and the waits playing. A goodly foist trimmed with banners and guns, waited on my Lord Mayor’s barge, and all the crafts’ barges with streamers, and the banners of every craft. So to the Exchequer, and then homewards.” They landed at Baynard’s Castle; and in St. Paul’s Church-yard the procession was set in array. “First went two tall men bearing two great standards of the Merchant-taylor’s arms; then came a drum and a flute playing; and another with a great [fife?] all in blue silk; then two wild men of the wood, all in green, with great beards, great clubs, and burning squibs, and two targets on their backs; then came sixteen trumpeters, blowing; and then seventy men in [blue]* gowns, caps, and hose,

* “The word is gone; in 1554 ‘rossett,’ *russet*; in 1555-6, 1561, and 1562, blue. The number of men varied; in 1554, it was sixty-three; in 1555, sixty-six; in 1556, there were ‘iiij xx (fourscore) bachelers, and they dyd gyff iii jxx blue gownes, cape, dobe, and hosse to ye iiij xx powre men;’ in 1557, sixty; and the same in 1562.”

and blue silk sleeves, every man having a target and a javelin ; then came a devil ; next the bachelors, all in a livery, and scarlet hoods ; and then the pageant of St. John the Baptist,* gorgeously arrayed, with goodly speeches ; then all the king's trumpeters blowing, each having scarlet caps ; then the waits of the city playing, with caps and goodly banners ; then the crafts ; then my lord mayor's officers ; and then my lord mayor, and two good henchmen ;† and then all the aldermen and the sheriffs. So they went to dinner. After dinner, they repaired to St. Paul's, where all they that before bare targets carried staff-torches ; and with all the trumpets and waits, passed round about the quire and the body of the church blowing, and so home to the lord mayor's house."

"In 1554, when the new lord mayor was Mr. Lyons, a grocer, his "goodly pageant" was "a griffin, with ain harness, and St. John the Baptist with a lion ; together with two woods (wildmen), and a dulle, (devil), with squibs burning," as before. In the preceding year the place of the dinner was not named ; and it might be supposed that it was not Guildhall,‡

* The patron saint of the company (see p. 20), on whose feast the election of fellows from Merchant-taylors' school to St. John's College, Oxford, still takes place.

† Since supplied by the sword-bearer and the common-crier, the latter carrying the mace.

‡ However the dinner was at Guildhall in 1557, and again in 1562, when "there dined many of the court and all the judges, and many noble men and women." In the other years no place is mentioned.

where it took place this year, "for there dined my Lord Chancellor, (Bishop Gardiner), and all the nobles and the Spaniards, and all the judges and learned men." The Spaniards were the courtiers who had accompanied King Philip to England.

"In 1555, the hour of nine is mentioned as that when "my new lord mayor, the sheriffs, and aldermen took barge at the Three Cranes,* with trumpets and shalmes, and the waits playing;" and in 1561, the barges had returned to Paul's Wharf at twelve.

"In 1556, the lord mayor was Mr. Hoffeley, or Offley, merchant-taylor, and Merchant of the Staple of Calais. His henchmen were attired in crimson velvet, embroidered with gold an ell broad.

"In 1561 the pageant was "gorgeously made with children, with divers instruments playing and singing." In the other years the pageant is not particularly described; but there appears never to have been more than one. In 1557 it attended the procession to the lord mayor's house at night."

In the "Gentlemen's Magazine" for November 1841, is printed a list of the officers of the crown, and nobility, present at the lord mayor's feast in 1529, from the city records. On this occasion, we are told, "was made in the maiers court a particion of tymber, and hanged with riche cloth of arres, and dyverse other clothes, and the place where the maiers courte is kepte,

* In the other years the place of embarkation is not mentioned.

bourded, and there a table sett, at whiche table dynd alle the lords and perys of the realme in effecte, whose names folowe. At ij. other syde tables, bitwene the Orphan's Courte, and the Maires Courte, dynd knyghts, baronetts, and other gentylnen." This document, earlier in date than any hitherto published, is interesting; as it shows the antiquity of the custom of entertaining the ministers of the crown, and the great peers and courtiers, as still annually practised.

P. 18,—Note on Peele.]

The conjecture I have thrown out in this note, I now believe is not correct. Not George Peele the dramatist, but Stephen Peele, was most probably the man. Mr. Collier informs me that "he has no doubt that the Mr. Peele of 1567, was a bookseller and poet of that day, who was the father of George Peele, and the person concerned with J. Tailer, at the date mentioned." The edition printed by John Charlewood, in 1577, of Bishop Bale's interlude, entitled "God's Promises," was "printed for Stephen Peele, in Roodelane." The members of the Percy Society already possess two specimens of his poetic powers in the first volume issued by the Society; the Old Ballads edited by Mr. Collier, who introduced the author, and these his "proper new ballads" for the first time to public notice.

P. 18, line 25.

For eight, *read* eighteen.

P. 21, line 21.

After "are ready," *insert* "in Cheapsyde before his comynge, standinge alonge the street."

P. 24, line 4.

For while, *read* whiche.

Pageants of 1610, p. 31.

Howes, in his Chronicle, informs us that on the 29th of October, "Christianus, Prince of Anhalt, arryved at Dover, and came to see the king, who entertayned him and all his trayne very royally. He survayed the city of London with great pleasure and admiration, and behelde the pleasant triumphs upon the water, and within the cittie, which at this time were extraordinary, in honor of the lord mayor and citizens; and that day this prince, with all his Germayne trayne, were entertained at the lord mayor's feast, in the Guildhall; where he manifested his former admiration, touching the greatnesse, situation, state, and wealth of the citte, and then he observed and admired the goodly uniforme, order, and rich habite of the cittizens; and sayd there was no state nor cittie in the world that did elect their magistrates with such magnificence, except the cittie of Venice, unto which the cittie of London commeth very neere, &c."

Nichols, who quotes the above passage in his "Progresses of King James I," adds in a note, "Sir William Craven, merchant taylor, was lord mayor. It would appear from what the chronicler says, that "*extraor-*

dinary” pageants took place on this occasion, but I can discover no printed account of them.”

A side note in Strype’s *Stow*, informs us that “the lord maiors’ shews long left off, were now reviv’d again by order from the king.”

Pageant for 1611, p. 32.

The full title of Munday’s Pageant composed for this year’s mayoralty, is “Chruso-thriambos : the triumphes of golde ; at the inauguration of Sir James Pemberton, knight, in the dignity of Lord Maior of London : on Tuesday, the 29 of October 1611. Performed in the hartly loue, and at the charges of the Right Worshipfull, Worthy, and Ancient Company of Golde-smithes. Devised and written by A. M. Cittizen and Draper of London. Imprinted by William Iaggard, Printer to the Honourable City of London. 1611.”

After a few preliminary remarks, in which Munday declares the annual civic pageants to have been instituted in imitation of “the ancient Romaines, who were the first creators of consuls and senators for publike rule and honourable government, who used yearlie triumphall shewes and devises to grace their severall inaugurations,”—he thus commences his description of the day’s pageantry :—“First then, concerning the services performed on the water, when he (the mayor) tooke barge, with all the other companies, towards Westminster ; supposition must needes give some gracefull help to invention ; and bee as ready in

apprehension as the other in action. Imagine then, that from the rich and golden Indian mines, sundry ships, frigots, and gallies, are returned home ; in one of which, Chiorison the golden king, with Tumanama his peerlesse queene, are (at their owne entreatie) brought into England, with no meane quantity of Indian golde, to behold the countries beauty, and the immediate day of sollemne tryumph. Divers sea-fights and skirmishes are actively performed, both in the passage on to Westminster, and backe againe ; each gallant having his Indian page attending on him, laden with ingots of golde and silver, and those instruments that delved them out of the earth. In which manner they march along by land likewise, the Indian king and his queene beeing mounted on two golden leopardes, that draw a goodly triumphal chariot.

“No sooner landeth the Lord Mayor at Baynards Castle, but there he is saluted by Leofstane* a goldsmith, the first provost that bare authoritie in London, who likewise is guarded by ten halberdiers, to expresse the martiall government then in use.” He addresses the mayor in a prose speech, in which he tells him that he has left his “grave at Bermondsey” to congratulate him as governor of the city in a more peaceful age than he lived in ; “those dayes of disturbance and rough combustion, (after foure severall conquests of the whole land, and unsettled assurance

* Better known as Fitz-Alwin. In another part of the pageant, Munday call him “Henric Fitz-Alwine, Fitz-Leofstane.”

in the very last) required a steamer straine of awfull rule, than now these sweeter singing times are able to endure;" and he then enters into a brief recapitulation of the then civic government.

" His speech being ended, hee conducteth the Lord Maior and his worthy train on, till he comes to an ancient toombe or monument, standing in apt place appointed for it: and by it is ordered the triumphall chariot, to performe the services therto appointed. In the chariot we suppose the shapes of King Richard the first, surnamed Cordelion, and King John his brother, that succeeded him in the kingdome, and each hath his severall attending vertue. Richard was the first that gave London the dignity of a Lord Mayor, reducing it from the rule of Portgreves, Provosts, and Bayliffes, to that more high and honorable title: yet with this restriction, that the election of the maior consisted then in the king himself, as it did all King Richards life time, and so continued till the fifteenth yeare of King John; who then (most graciously) gave the cittizens of London absolute power, to elect a Lord Mayor amongst themselves, in which worthy condition it hath ever since continued." It will be perceived, that Munday depended greatly on his antiquarian reminiscences, in the invention of this year's pageantry.

Having reached this tomb, Time addresses Leofstane, who heads the progress, with—" I charge thee, stay !" an abrupt request to which, after some demur, he accedes. Then Time in a long poetical speech explains the whole pageant, giving a detailed history of the

early government of the city, and the first foundation of the mayoralty. He ends with:—

How many Goldsmiths have enjoyed the place,
Were needlesse to recount. Yet heere sleepes one,
Whom in this urging and important case,
(He being Gold-smith too, and long since gone
Out of this world, old Nicholas Faringdon,
Foure times Lord Maior*), I may not wel omit,
Because I thinke him for this triumph fit.

These gates he built, † this ward of him took name,
And three and fiftie yeares he did survive,
After his first being maior. What plentie came
To greeete his daies, with former times did strive,
And nere the like as when he was alive. ‡

Arise, arise, I say, good Faringdon,
For in this triumph thou must needes make one.

[*Time striketh the tombe with his silver wand, and
then Faringdon ariseth.*

Faringdon. Astonishment and frightful wonder,
Shakes and splits my soule in sunder.
Cannot graves containe their dead,
Where they have lien buried,
But to triumphes, sports, and showes
They must be raised? Alacke! God knowes,
They count their quiet slumber blest,
Free from disturbance, and unrest.

* In 1308-13-20-23. His name is still preserved to us in one of the great city thoroughfares, Farringdon-street, where Fleet Market formerly stood; as well as in that of the ward.

† Ludgate.

‡ As a specimen, he quotes in the margin "a bushell of wheate, ten pence, sold for ten shillings before,—a fat stalled oxe, 24s.; two chickens, a peny; 24 egges, a peny," &c.

Time. I know it well, good man. Yet looke about,
And re-collect thy spirits free from feare,
Note what thou seest.

Faringdon. How? whence? or where,
May I suppose myselfe? Well, I wot,
(If Faringdon mistake it not)
That ancient famous Cathedrall,
Hight the church of blessed Paul.
And that this ward well witness can,
Once therof I was Alderman,
And gaue it mine owne proper name;
I built these gates, the verie same.
But when I note this goodly traine,
(Yclad in scarlet) I should sayen,
(And soothly too) that these are they,
Who watch for London night and day,
Grave magistrates; of which faire band,
When second Edward sway'd this land,
Foure severall times the chiefe was I,
And lord of London's maioralty.
As by the bearing of that sword,
It seemes that yee are London's lord:
To whom becomes me loute full lowe,
Old dutie yet (methinkes) I know.
Turne now thy glasse to instant day,
And let old Faringdon thee pray,
Good Time, resolve him, what is he,
Grac'd with this day of dignity?

To which Time answers, "a brother of the goldsmith's company," who also rejoice in a sheriff "of the same society" that year elected. He ends his explanation with—

"How can thy ghost then, but reioyce to see,
This honour of thine owne society?"

To which Faringdon gaily responds—

“ Joy and gladsome jovissance,
 Doth old Faringdon in trance,
 To heare the tale that Time hath told ;
 Since those reverend daies of old,
 Unto this great solemnity :
 For brethren of my company,
 Glad and golden be your daies,
 Live in prince and people’s praise ;
 Honour London with your care,
 Study still for her welfare ;
 And as Gold-smiths both you are,
 Such good and golden deedes prepare,
 That may renowne our mystery,
 To times of utmost memory.
 My minute cals, and ghosts must go,
 Yet loath I am to leave ye so,
 For I could well spend out this day,
 And doe what service else I may ;
 Were Time but please that I might stay.

Leofstane. Time that in this daies honour raisde us both,
 Meanes not (I trust) so soone to sunder us ;
 To see that separation I am loath,
 Be then to both so kind and gracious,
 That we may waite upon this worthy man,
 And do him yet, what service else we can.

Time. You have your owne desires. Goe, Faringdon,
 There, in that chariot is thy place preparte ;
 Heere, I (as coach-man) meane to guide yee on,
 So long as well your respite may be sparde.

On then, away, for we have held ye long,
 And done (I doubt) your worthy guests great wrong.”

The trade pageant of the company is the next in order—“the Orferie”—displaying all the processes of

their business. "On the top, or height" of this pageant, sits Vesta, "the breeding and teeming mother of all golde, silver, mineral, and other metals ;—on her right hand sits Chrusos, *gold*, her eldest daughter; and Argurion, *silver*, the youngest; richlie suted according to their severall natures and qualities. These are linked to her chair of state with a golden chaine, least the insatiable world should rob her againe of her two precious daughters. On them also doe attend two beautifull ladies, Philoponia and Mncœmiœ, Antiquity and Memory, who make discovery of Empeiria, or grave Experience, in the Golde-smithes auncient profession, by imagined carracter of learned Dunstane, who beeing Byshop of Worcester, London, and Arch-Byshop of Canterbury, had no little delight in the arte of golde-smithery, and shewes himselfe now (as then) acting that profession."

"The emblems going before this orfery, a mare-man, and a mare-maid (each quartered with a golden unicombe), do figure the long continued love and amity, which (time out of minde) hath helde betweene the Gold-smiths and Fishmongers, as Time (in his speech for that purpose) more at large declareth." Leofstane, in a prose speech, having previously described the Orfery, Faringdon ends with—

Now, as custom wils it so,
 On to Paules church must ye goe,
 To blesse God for this bounteous day;
 "Till you returne, heere will we stay,
 And usher then a gladsome guiding,
 Home to the place of your abiding,

For such is your kind Bretheren's will,
And Time hath tied us thereuntill.

“At night at my lord's gate” Leofstane addresses him in a curious prose speech as follows;—

“Thus (Honoured Lord) have wee dutiously attended ye, till Time appointeth our departing, who hath tutourd Leofstane's tongue how to take his leave, with some remarkable observations not altogether unfitting your attention. First, the day of your election, falling out in such strange manner as it did, exceeded the memory of man to speake the like. And yet, notwithstanding so great a snowe, sleete, and rough winde; at the very instant of your choyce, the sunne did as readily thrust forth his golden beames to guilde the instant of your inauguration, as harts and hands did cheerefully applaud it, with free and full confirmation. Next, three names, all of equal sillables and sound, to happen in the immediate choice, is a matter deserving regard, and (from the maioralities first beginning) neuer was the like. Pemberton, Swynnerton, and Middleton: names of three most worthy gentlemen, but of much greater worth in sense and significancie, as your own (my lord, for brevitie) may yeilde an instance. Pemberton derives itselſe from the auncient Brittiſh, Saxon, and eldest English, each sillable suted with his apt meaning. *Pem* implyeth the head, cheefe, or most eminent part of any thing: *Bert*, beareth the charracter of bright, shining, and radiant splendour: and *Ton* hath continued the long knowne word for any towne or citty, as most shires in England (to this day)

doth deliver the expression of their townes ; as London, sometime tearmed Ludstan, or Luds-towne, may serve as an example. A bright head of this famous citty, interpreting it selfe in the name of Pemberton, and he being enstaulled in the government, to bee her bright-shining head under the soveraigne, Leofstane's desire is ;

“ Since Pemberton doth beare so bright a name,
 And that from Golde, and Goldsmiths, grew his fame,
 His deedes may prove to be like burnisht golde,
 By no dim darknesse any way controulde.”

Time also agrees in the same good wish, telling the mayor—

— “ that such a goodly name
 Requires bright actions.”

And exhorting him after the usual fashion to good government. Faringdon concluding with good wishes, and advice,—

“ To minde God's blessing and his grace
 That brought yee to so high a place.

 You are a Gold-smith, golden be
 Your daily deedes of charitie ;
 Golden your hearing poore men's cases,
 Free from partiall bribes' embraces.
 And let no rich or mighty man
 Injure the poore, if help you can ;
 The world well wots, your former care,
 Forbids ye now to pinch or spare,
 But to be liberall, francke and free,
 And keepe good hospitality,

Such as beseemes a maioraltie,
 Yet far from prodigality.
 To bee too lavish, is like crime
 As being too frugall in this time.
 I say no more; but God defend ye,
 Many daies of comfort send yee,
 To whom (with all these) I commend ye.*

P. 42, Drawing of the pageant of 1616.

Mr. J. G. Nichols, who has been recently engaged upon a descriptive account of the ancient pageants of the Fishmongers' Company, to accompany the publication of a facsimile series of engravings from this curious drawing, has there printed some very interesting extracts from the ledger book of the company, relative to this day's display, from which the following interesting notice of Anthony Munday is obtained:—

“Court, 9 Dec. 1616, *Anthony Monday, the poett gratified.* At this court Anthony Monday did exhibitt his petition, to have some gratification gyven him for c.c. books of the late shewes and speeches at the presentment of the Lord Maior, more than he agreed to delyver them, and for lynks and spoyling the silk cotes which the halberdiers did weare, losing their badges, and other things, mentioned in a bill exhibited by him, for which he seith he doth deserve to have

* For Munday's curious epitaph on Sir James Pemberton, who died in 1613, see Brayley's *Londiniana*, vol. iv. p. 91. Sir James bequeathed on his death £200 to the Goldsmiths' Company. On the proclamation of James I when he was sheriff, he entertained nearly forty Earls and Barons at his own house.

x^{li}. in recompence. And upon consideration had of the particulers of his bill, it is agreed that he shall have v^{li}. xv^s. gyven unto him, which he is content thankfully to accept in full satisfaction of all his demaunds.”

Previous to lord mayor's day, at a court held on the 26th of August, “Richard Bull, and John Gare desiered that, where the company were in hand to compound with Anthonye Monday for the making of a fishing-busse, one parte of the shewes, that they might prefer one Cley, a carver and a shipwright, (who Monday must ymploy to make the same, as they say), to do it for the companye, and Cley being called in, is wished to drawe a plott of the same, and bring it to Mr. Warden Angell, and then they will further confer with him.”

“The Master of the Kings Majesties barges” is paid “for the making of the galley-foiste and the galley, xxxij^{li}., for the barge on my lord maior's day v^{li}., and for his two barges to lead the mermen and mermaydes on the water, vi^{li}.” besides other gratuities to “content watermen for there dyett.”

“Kemby a painter, who paynted dyvers streamers and other thinges for the companye,” received “lxv^{li}. viij^s. for his whole bill,” and Christopher Harman, “with v. or vi. trumpeters,” who attended on Lord Mayor's day, received thirty shillings.*

* At a court held November 4th, in consideration that “the Companye have not paid anything towards the tryimming of his

1618, *P.* 45.

“The time of Sir Walter Raleigh’s execution,” observes Aubrey, “was contrived to be on my Lord Mayor’s day, that the pageants and fine shows might avocate and draw away the people from beholding the tragedie of the gallantest worthie that England ever bred.” (Aubrey’s MS. in Ashmolean Museum.) Sir Sebastian Harvey, ironmonger, was this year sworn lord mayor, but no printed account of his pageants has been discovered.” (Nichol’s *Progresses of James I.*)

P. 46, *John Squire.*

“Of whom nothing is known, unless he be the same with a vicar of Shoreditch, who published several sermons about the same time, and of whom a memoir will be found in Ellis’s history of that parish ;” says Nichols, in the introduction to his “*Bibliographical List of Lord Mayors’ Pageants,*” which forms the second part of a book entitled “*London Pageants;*” the previous part

(the Mayor’s) house ; and it being also considered that the tyme is deare for victualls, and upon hope that his lordship may do good to the Companye hereafter dyvers ways, it is agreed that he shall be gratified (albeit the Companies occasions have been of late, and yett, as his lordship well knoweth, are very great to use moneys) with the some cth. ; and that he shall also have the use of the Companies plate and pewter, making it good at the yeres end.

“And it is agreed that the Company shall go dyne with my Lord Maior on monday next, and then carry unto him the gratification gyven him by the house, with there particuler benevolences” (*i.e.* their private presents).

describing sixty royal processions and entertainments in the city. I consider this work indispensable to all interested in civic antiquities; the list of lord mayors' pageants gives the title of every one in full, with accounts of their rarity and value, and also where copies are preserved, or in what works they are to be found reprinted. As I have, in justice to the labours of Mr. Nichols, avoided doing this in my own book, it will be the more necessary as an accompaniment to all who may possess it, the more particularly as the work is unique of its kind.

P. 48, 1621?

Dr. Rimbault's very curious folio MS. of Songs and Music, from whence I obtained the song on the visit of James the First to St. Paul's, March 1620, also contains the following burlesque description of the lord mayor's annual pageantry: it is one of the earliest pieces of humour on this subject I have met with, and would appear to have preceded Shirley's prose of 1633, as printed in Part I, p. 56, *note*. It does not appear to have been directed at any particular pageant, but to have been levelled at all.

I.

Late as I walked through Cheapside,
 To mine eyes was there presented,
 As brave a sight as ever I saw;
 Which much mine eyes contented.
 First my Lord Maior and his steed,
 With gay trappings brave indeed;

Something that was more than need.
 [Was for his state invented.]*

II.

'Twas next day after Simon and Jude,
 As I did looke about mee,
 Many a blazinge committ I view'd,
 Which made mee for to doubt mee ;
 Fearinge some prodigious sight,
 Should appeare mee to affright,
 And as I gwest it fell outright ;
 But I hope noe man will flought mee.

III.

A crew of wild men ; wild indeed !
 To be soe ill imployed there ;
 Which put y^e peeple in such a feare,
 That some their hose any'd there ;
 With such smell, and with such smoak,
 That I was very like to choake,
 Many a wild fire cracker broake,
 Much powder was distroy'd thaire.

IV.

All the Companies in aray
 Most trimley were atyred,
 In their acooterments most gay,
 But some of them were tyred ;
 Whiflers with whight staves and chaines,
 And marshals men that tooke greate paines,
 They swore thay'd beatt out poore mens braines,
 That were with durt bemyred.

* This line does not occur in the original MS. but one has evidently been omitted, which can now only be supplied by conjecture.

V.

Next y^e Shrieffs and Aldermen gay,
 Upon their slow-pas't horses,
 Did ride in equipadge most gay,
 But some wisht them in their purses ;
 All their chaines they there had on,
 Gould did horse and man adorne,
 Thare was noe difference but y^e horne,
 They tooke such equall coorses.

VI.

In sundrey places y^e players boyes
 Unto y^e Lord Maior made speeches,
 Butt I could hear nothinge for y^e noyse,
 The weemen made such screeches ;
 Butt one that heard tould mee a word,
 That one of them desierd my lord,
 That hee next day after would afford
 Y^e blew coat boyes new breeches.

VII.

Girles and boyes in antick shape,
 Sett upon y^e padgeants gallantly,
 The one represented a Jack-an-apes,
 And y^e other was like a Ladie ;
 Sure y^e porters backs were stronge,
 For they did bare them through y^e thronge ;
 And thus they marched all alonge,
 In as gallant sort as may bee.

VIII.

Thus all my delights when I had seene,
 More than my mind can utter,
 Out of y^e thronge I faine would have binn,
 I was soe dagled in y^e gutter ;

Butt as I strove I lost my purse,
Which caused mee to ban and curse,
I bid a plague take maior and horse,
And I hied mee home to supper.

P. 49, Note.

This note is not strictly correct, as the pageant had been described in the "Gentleman's Magazine" for November 1832, previous to the appearance of the Rev. A. Dyce's edition of Middleton's works.

P. 51. Webster's Monuments of Honor, 1624.

The Duke of Devonshire, who at present possesses this unique pageant, permitted the Rev. A. Dyce to transcribe and print it, as an appendix to his edition of the works of that author; it forms one octavo sheet, and was printed in 1838, after the completion of the work.

In the dedication, Webster speaks of himself as one "born free of the company," and expresses his gratification at the favourable way in which his inventions have been received; in his attempt to do the mayor honor, "and the city service, in the quality of a scholar, assuring your lordship I shall never, either to your ear or table, press unmannerly or impertinently."

He does not commence his description of the pageants so modestly when he says, "I could in this my preface, by as great light of learning as any formerly employed in this service can attain to, deliver to you the original and cause of all triumphs;" but time and space he declares allow it not; so after a little preliminary discourse, he relates the day's display on the water in the

words—"I fashioned for the more amplifying the shew upon the water, two eminent spectacles in manner of a sea-triumph. The first furnished with four persons; in the front, Oceanus and Thetis; behind them, Thamesis and Medway, the two rivers on whom the lord mayor extends his power, as far as from Stains to Rochester. The other shew is of a fair terrestrial globe, circled about in convenient seats, with seven of our most famous navigators; as Sir Francis Drake, Sir John Hawkins, Sir Martin Frobisher, Sir Humfrey Gilbert, Captain Thomas Cavendish, Captain Christopher Carlisle, and Captain John Davis. The conceit of this device to be, that in regard the two rivers pay due tribute of waters to the seas, Oceanus, in grateful recompense, returns the memory of these seven worthy captains, who have made England so famous in remotest parts of the world." Oceanus and Thetis, "after a peal of sea-thunder from the other side of the water," explain all this in a poetical dialogue to the mayor.

"After my lord mayor's landing, and coming past Paul's Chain, there first attends for his honour, in Paul's Church-yard, a beautiful spectacle called the temple of Honour, the pillars of which are bound about with roses and other beautiful flowers, which shoot up to the adorning of the King's Majesty's arms on the top of the temple.

"In the highest seat, a person representing Troynovant, or the city, enthroned in rich habiliments; beneath her, as admiring her peace and felicity, sit five eminent cities, as Antwerp, Paris, Rome, Venice, and

Constantinople ; under these, sit five famous scholars and poets of this our kingdom, as Sir Geoffry Chaucer, the learned Gower, the excellent John Lidgate, the sharp-witted Sir Thomas More, and last, as worthy both soldier and scholar, Sir Philip Sidney ; these being celebrators of honour, and the preservers both of the names of men, and memories of cities above, to posterity.

“I present, riding afore this temple, Henry de Royal, the first pilgrim, or gatherer of quartridge for this company, and John of Yeacksley, king Edward the Third’s pavilion-maker, who purchased our hall in the sixth year of the aforesaid king’s government.” Troynovant delivers the first speech, Sir Philip Sidney the second, which runs as follows :—

“To honour by our writings worthy men,
Flows as a duty from a judging pen ;
And when we are employ’d in such sweet praise,
Bees swarm and leave their honey on our bays ;
Ever more musically verses run,
When the loath’d vein of flattery they shun.
Survey, most noble Pretor, what succeeds,
Virtue low-bred aspiring to high deeds.”

The latter words are an allusion to the next impersonation—Sir John Hawkwood,—who appears on horseback in complete armour, and addresses the mayor in a short speech, concerning his own life and actions.

“After him follows a triumphant chariot, with the arms of the Merchant-Taylors coloured and gilt, in several places of it ; and over it there is supported for

a canopy, a rich and very spacious pavilion, coloured crimson, with a lion *passant*; this is drawn with four horses, for porters would have made it move tottering and improperly. In the chariot I place, for the honor of the company, of which records remain in the hall, eight famous kings of this land, that have been free of this worshipful company." They are Edward III, Richard II, Henry IV, V, and VI, Edward IV, Richard III, and Henry VII. The speaker is Edward III, who says—

"View whence the Merchant-tailors honour springs
From this most royal conventicle of kings;
Eight, that successively wore England's crown,
Held it a special honour and renown,
(The society was so worthy and so good),
T' unite themselves into their brotherhood.
Thus time and industry attain the prize,
As seas from brooks, as brooks from hillocks rise;
Let all good men this sentence oft repeat,
By unity the smallest things grow great."

Which last line is repeated in chorus by all the kings, "and this repetition," says Webster, "was proper, for it is the company's motto, *Concordia parvæ res crescunt*." "After this pageant, rides Queen Anne, wife to Richard the Second, free likewise of this company;" and because the company are styled brethren of the fraternity of Saint John the Baptist, "I present, therefore, two of the worthiest brothers of this society I can find out in history, the first, Amade le Grand, by whose aid Rhodes was recovered from the Turks, and the

order of Annuntiade, or Salutation, instituted; and the other, Monsieur Jean Valet, who defended Malta from the Turks' invasion, and expelled them from that impregnable key of Christendom."

"Next I bring our two sea-triumphs, and after that, the ship called the Holy Lamb, which brings hanging in her shrouds the Golden Fleece; the conceit of this being, that God is the guide and protector of all prosperous ventures."

"To second this, follow two beasts, the lion and camel, proper to the arms of the company; on the camel rides a Turk, such as used to travel with caravans, and on the lion, a Moor, or wild Numidian."

"The fourth eminent pageant I call the Monument of Charity and Learning; this is fashioned like a beautiful garden, with all kinds of flowers; at the four corners, four artificial bird-cages, with variety of birds in them." In the midst of this garden, under an elm-tree, sits Sir Thomas White, mayor, who founded St. John's College, Oxford, upon a spot "where two bodies of an elm sprang from one root," according to a dream that so directed him, and which occasioned him to visit Cambridge, where he could find no such tree; and make a mistake at Oxford, where he thought he found it in Gloster Hall-garden, and immediately set to work to enlarge and endow that college, but discovering the very tree "out at the north gate at Oxford," as he rode there one day, on that spot he founded St. John's College. "This I have heard," says Webster, "fellows of the house, of approved credit, and no way superstitiously given, affirm to have been delivered from

man to man, since the first building of it;" and "to this day the elm grows in the garden carefully preserved."

On one side of Sir Thomas sits Charity with a pelican on her head; on the other, Learning, with a book in one hand, and a laurel wreath in the other; behind is a model of St. John's College, "and round about the pageant sit twelve of the four-and-twenty cities to which this worthy gentleman hath been a benefactor." Two cornets play, and Learning addresses the mayor.

"The last I call the Monument of Gratitude, which thus dilates itself:—

"Upon an artificial rock, set with mother-of-pearl, and other precious stones, as are found in quarries, are placed four pyramids, charged with the prince's arms,—the three feathers,—which by day yield a glorious show, and by night a more goodly, for they have lights in them, that at such time as my lord mayor returns from Paul's, shall make certain ovals and squares resembling precious stones. The rock expresses the riches of the kingdom Prince Henry was born heir to; the pyramids, which are monuments for the dead, that he is deceased. On the top of this, rests half a celestial globe, in the midst of this hangs the holy lamb in the sun-beams; on either side of these, an angel. Upon a pedestal of gold, stands the figure of Prince Henry, with his coronet, George, and garter; in his left hand he holds a circlet of crimson velvet, charged with four holy lambs, such as our company choose

masters with. In several cants* beneath, sit, first, Magistracy, tending a bee-hive; to express his gravity in youth, and forward industry to have proved an absolute† governor; next, Liberality, by her a dromedary, shewing his speed and alacrity in gratifying his followers; Navigation, with a Jacob's staff and compass, expressing his desire that his reading that way might in time grow to the practick, and building to that purpose one of the goodliest ships that was ever launched in the river; in the next, Unanimity, with a chaplet of lilies, in her lap a sheaf of arrows, shewing he loved nobility and commonalty with an entire heart; next, Industry, on a hill where ants are hoarding up corn; expressing his forward inclination to all noble exercise; next, Chastity, by her a unicorn, showing it is guide to all other virtues, and clears the fountain-head from all poison; Justice, with her properties; then Obedience, by her an elephant, the strongest beast, but most observant to man of any creature; then Peace sleeping upon a cannon; alluding to the eternal peace he now possesses; Fortitude, a pillar in one hand, a serpent wreathed about the other, to express his height of mind, and the expectation of an undaunted resolution. These twelve thus seated, I figure Loyalty, as well sworn servant to this city as to this company; and at my lord mayor's coming from Paul's and going down Wood-street, Amade le Grand delivers this speech unto him:—

* Niches.

† Perfect.

THE SPEECH OF AMADE LE GRAND.

"Of all the triumphs which your eye has view'd,
 This, the fair monument of Gratitude,
 This, chiefly should your eye and ear employ,
 That was of all your brotherhood the joy ;
 Worthy Prince Henry, fame's best president,
 Call'd to a higher court of parliament.
 In his full strength of youth and height of blood,
 And, which crown'd all, when he was truly good ;
 On virtue and on worth he still was throwing
 Most beauteous showers, where'er he found them growing ;
 He never did disguise his ways by art,
 But suited his intents unto his heart ;
 And lov'd to do good more for goodness sake,
 Than any retribution man could make.
 Such was this prince ; such are the noble hearts,
 Who, when they die, yet die not in all parts,
 But from the integrity of a brave mind
 Leave a most clear and eminent fame behind :
 Thus hath this jewel not quite lost his ray,
 Only cas'd up 'gainst a more glorious day.
 And be't remember'd that our Company,
 Have not forgot him who ought ne'er to die ;
 Yet wherefore should our sorrow give him dead,
 When a new Phœnix* springs up in his stead ;
 That, as he seconds him in every grace,
 May second him in brotherhood and place.
 Good rest, my lord ; Integrity, that keeps
 The safest watch, and breeds the soundest sleeps,
 Make the last day of this your holding seat
 Joyful as this, or rather, more complete!"

Webster now concludes by saying—"I could a more curious and elaborate way have expressed myself in

* Prince Charles.

these my endeavours; but to have been rather too tedious in my speeches, or too weighty, might have troubled my noble lord, and puzzled the understanding of the common people; suffice it, I hope 'tis well, and if it please his lordship, and my worthy employers, I am amply satisfied."

Pageant for 1633, p. 57.

I was not enabled to consult this very rare pageant for Part I, and the title has been briefly and incorrectly given, in the way it usually occurs in print; the correct one runs thus:—"Londini Emporia, or London's Mercatura: exprest in sundry triumphs, pageants, and showes, at the inauguration of the Right Honorable Ralph Freeman into the Maioralty of the famous and farre-renowned citty London. All the charge and expense of the laborious proiects, both by water and land being the sole undertaking of the Right Worshipfull Company of the Cloath-workers. Written by Thomas Heywood. *Redeunt Spectacula*. Printed at London by Nicholas Okes. 1633."

The pamphlet opens with the praise of merchantmen, detailing "the eight offices of piety in a merchant required," as follows:—1. Rectitude of conscience; 2. Absence of equivocation; 3. Honesty in bargaining; 4. Justice; 5. Humility; 6. Charity to the poor; 7. Absence of avarice; 8. A renunciation of "all care and trouble of mind, which may hinder divine contemplation." Of course—"all these things desireable being knowne to be eminent in your lordship," Hey-

wood tells us, "was the maine inducement to entitle this present show by this apt denomination *Londini Emporia.*"

The first pageant is exhibited on the water ; "which is a sea-chariot, beautified and adorned with shel-fishes of sundry fashion and splendour." It is drawn by two griffins ; upon them are seated two figures bearing pendants, "upon which are portrayed the armes of the two sheriffes now in place." Thames rides in the chariot, surrounded by water nymphs, and appears to arouse from a sleep, as the mayor's barge approaches. He addresses him in a speech, which contains an allusion to the "clensing of the river at this time by sundry water engines," in these strange words ;—

"Can Thamesis himself so far forget?
 But 'tis long since Tame and Isis met,
 That 'tis not rare ; for we two are groune old,
 And being rivers, subiect to take cold ;
 Forc't with extremity of paine to grone,
 As troubled with the gravell and the stone,
 (Whole shelves are in our raines) but (Fates so please)
 By artists' helpe wee late have got some ease.
 Thanks to our patriots !"—

After explaining the pageant and its mystic allusions, he ends :

"But why should I, though best of Neptune's sons,
 (Whose streame almost by your permission runnes)
 Instruct him who can teach? since the last yeare,
 Till this day, never ran my tides so cleare
 As now they doe, were never so become
 With barges, ensignes, trumpets, fyfe and drum,

Methinkes you make mee young againe to view,
Old customes kept, and (in them) all things new."

The first show by land is placed in St. Paul's Churchyard. It is the trade-pageant of the company,—The shepherd and sheep, with his dog guarding them from the ever-watchful wolf. He sits "upon a dyall, to which his sheepe-hooke is the gnomon," and he explains this, in his speech to the mayor.—

"As I, so you must on a dyall sit,
Which hath no gnomon but my staffe to it,
And such your sword is now, your wakefull eye
Must still be ope, to watch where you can spy
The ravenous wolfe, to presse, and blocke the way,
Least hee on any of youre flocke should prey.

• • • • •
And that your charge so carefully be borne,
That they be neuer *but in season* shorne."

The second pageant "is a ship, most proper to the trade of merchant-adventurers," with Mercury as pilot, who addresses the mayor in a speech alluding to his own large mercantile occupation, and its consequent beneficial effects to the country.

"The third show by land, is a modell devised to humour the throng, who come rather to see than to heare: and without some such intruded anti-maske, many who carry their ears in their eyes, will not sticke to say, *I will not give a pinne for the show.* Since therefore it consists only in motion, agitation, and action, and these (expressed to the life) being apparently visible to all, in vaine should I imploy a speaker,

where I presuppose all his words would be drown'd in noyse and laughter. I therefore passe to the fourth and last."

"Which is a curious and neatly framed architect, beautified with many proper and becoming ornaments: bearing the title of the Bower of Blisse; an embleme of that future happinesse which not onely all just and upright magistrates, but every good man, of what condition or quality soever, in the course of his life especially aimeth at." Herein are seated Prudence, Temperance, Justice and Fortitude, and "the three theologicall vertues, Faith, Hope and Charity, as hand-maides attending to conduct all such pious and religious magistrates the way to the celestiall bower of blisse." Prudence describes and descants upon all in a moral speech, in which she declares it

"Aptly may be titled *Freeman's bower*."

"The speech at night" alludes "to the twelve celestiall signes, which may aptly be applied unto the twelve moneths during the lord mayor's government." The entire speech runs thus:—

"Sleepe may you soundly sir, to morrow prest
 To a yeares trouble, for this one nights rest,
 In which may starres and planets all conspire,
 To warme you so by their celestiall fire;
Aries whose Gold Fleece Greece doth so renowne,
 May both inrich you, and this glorious tounne,
 That *Taurus* in your strength may so appeare,
 You this great weight may on your shoulders beare;

That the two *Twins*, the mother's blest increase,
 May in this citty still continue peace.
 That *Cancer* who incites to hate and spleene,
 May not in your faire government be seene,
 That *Leo* waiting on your iudgement seate,
 May moderate his rage and scorching heate ;
 That the celestial *Maide* may you aduice,
 Virgins and orphans still to patronize ;
 And rather then your justice heere should faile,
Libra no more be seene with golden scale ;
 And that the *Scorpions* sting may be so charm'd,
 The poore may not be wrong'd nor innocent harm'd.
 That *Chiron's* bent bow so may guide your will,
 You may still aime, but neuer shoote to kill ;
 And *Capricorne* though all things said to dare,
 Though he have power, yet may have will to spare ;
 That as *Aquarius* doth his water power,
 You may your goodness on this city shower :
Pisces, the last of twelve, the feet they guide,
 From head to foot, O may you so provide.

It ends with praise of " Mr. Gerald Christmas," who constructed the pageant. Heywood having previously returned thanks to the wardens and committee of the Clothworkers company, " for their affability and courtesie, especially unto myselve, being at that time to them all a meere stranger, who when I send my then unperfect papers, were as able to judge of them, as attentively to heare them ; and rather judicially considering all things, then nicely carping at any thing."

Pageant for 1656, p. 64.

Mr. George Daniel in his " Merrie England in the Olden Time," has given the title of the descriptive

pamphlet of this year's show, thus,—“London's Triumph; or the solemn and magnificent reception of that honourable gentleman, Robert Titchburn, lord maior, after his return from taking his oath at Westminster, the morrow after Simon and Jude day, being October 29, 1656, with the speeches spoken at Foster-lane-end, and Soper-lane-end.”

Mr. Daniel then adds the following extracts:—“In the first place,” says the city poet, T. B., “the loving members of the honourable societie exercising arms in Cripplegate-ground, being drawn up together, march'd in a military order to the house of my lord maior, where they attended on him, and from thence march'd before him to the Three-Crane Wharfe, where part of them, under the red colours embarqued themselves in three severall barges; and another part took water at Stone Staires, being under greene colours, as enemies to the other, and thence wafting to the other side of the water, there began an encounter between each party, which continued all the way to Westminster; a third body, consisting of pikes and musquets, march'd to Bainard's Castle, and there from the battlements of the castle gave thundering echoes to the volleys of those that pass'd along the streame. Part before, and part behind, went the severall barges, with drums beating, and trumpets sounding, and varietie of other musick to take the eare, while the flags and silver pendants made a pleasant sight delectable to the beholders.

* * * * *

“After these came severall gentleman-ushers adorn'd

with gold chaines ; behind them certaine rich batchelours, wearing gownes furr'd with foynes, and upon them sattin hoods; and lastly, after them, followed the worshipfull Company of Skinners itself, whereof the lord maior is a member. Next these, the city officers passing on before, rode the lord maior, with the sword, mace, and cap of maintenance before him, being attended by the recorder, and all the aldermen in scarlet gowns, on horseback. Thus attended, he rode from Bainard's Castle into Cheapside, the companies standing on both sides of the way, as far as the upper end of the Old Jewry, ready to receive him. When he was come right against the Old Change, a pageant seem'd to meet him. On the pageant stood two leopards, bestrid by two Moors, attir'd in the habit of their country; at the foure corners sate foure virgins arraid in cloth of silver, with their hair dishriveld, and coronets on their heads. This seem'd to be an embleme of a city pensive and forlorn, for want of a zealous governor; the Moors and leopards, like evill customs tyrannizing over the weake virginitie of undefended virtue; which made an aged man, who sate at the fore part of the pageant, mantled in a black garment, with a dejected countenance, seem to bewaile the condition of his native city; but thus he remain'd not long, for at the approach of the lord maior, as if now he had espy'd the safety of his country, he threw off his mourning weeds, and with the following speech made known the joy he had for the election of so happy and just a magistrate.—

* * * * *

“ The speech being spoken, the first pageant past on before the lord maior, as far as Mercer’s chapel ; a gyant, being twelve foot in height, going before the pageant for the delight of the people. Over against Soper-lane-end stood another pageant also ; upon this were plac’d severall sorts of beasts, as lyons, tygers, bears, leopards, foxes, apes, monkeys, in a great wilderness ; at the forepart whereof sate Pan, with a pipe in his hand ; in the middle was a canopie, at the portal wherof sate Orpheus in an antique attire, playing on his harp, while all the beasts seem’d to dance at the sound of his melody. Under the canopie sate four satyrs playing on pipes. The embleme of this pageant seem’d proper to the company out of which the lord maior was elected ; putting the spectators in mind how much they ought to esteem such a calling, as clad the judges in their garments of honour, and princes in their robes of majestie, and makes the wealthy ladies covet winter, to appear clad in their sable furs. A second signification of this emblem may be this ;—that as Orpheus tam’d the wild beasts by the alluring sound of his melody, so doth a just and upright governor tame and govern the wild affections of men, by good and wholesome lawes, causing a general joy and peace in the place where he commands. Which made Orpheus, being well experienced in this truth, to address himself to the lord maior in these following lines.—

* * * * *

“ The speech being ended, the lord maior rode forward to his house in Silver Street, the military bands still going before him. When he was in his house,

they saluted him with two volleys of shot, and so marching again to their ground in Cripple-gate Church-yard, they lodg'd their colours; and as they began, so concluded this dayes triumph."

When the barges wherein the souldiers were, came right against Whitehall, they saluted the Lord Protector and his Council with several rounds of musketry, which the Lord Protector answered with "signal testimonies of his grace and courtesie." And returning to Whitehall, after the lord mayor had taken the oath of office before the barons of the exchequer, they saluted the Lord Protector with "another volley."

The reader will perceive, on referring to Part I, p. 65, that the ballad supposed to have been written by Matthew Taubman, entitled the "Citie's New Poet's Mock Show," was in reality written in ridicule of the pageant of 1656, and not of that for the following year. The date written upon the original copy in the British Museum, is 1659, which, from internal evidence, is wrong, the only line that could fix the date, (independently of consulting the descriptive pamphlets of the show, as published by the city-poet, and which I could not do), was that one which tells us—

"Of the Skinners' Hall was this man of might."

Sir Richard Chiverton was the member of that company elected to the mayoralty nearest to the year to which the ballad had been ascribed, but Sir Robert Titchburn, also a skinner, was elected the year previous, and to his pageantry the shafts of Taubman's ridicule were directed. The initials of the author should

be T. B., and *not* J. B. as I have printed them. I have no doubt that the author was Thomas Brewer, the dramatist, who generally signed his works with his initials in the title-page only. He was popularly known as the author of the prose "Life and Death of the Merry Deuill of Edmonton," 1631. In his "Weeping Ladie, or London like Ninivie in Sackcloth," 1625, a poem lamenting the ravages of the plague, will be found some lines on the cessation of the city pageants, during that period.

P. 90, Sir Robert Clayton's mayoralty, 1679.

This gentleman's mayoralty was remarkable for its state and munificence. Evelyn notes in his Diary some visits paid to this "prodigious rich scrivener," when sheriff, and afterwards when mayor; in both instances his liberality was conspicuous. On November 18th, 1679, he writes,—"I din'd at my lord maior's, being desir'd by the Countesse of Sunderland to carry her thither on a solemn day, that she might see the pomp and ceremonial of this prince of citizens, there never having been any, who for the statelinese of his palace, prodigious feasting, and magnificence, exceeded him." Three days after, Evelyn again dined with Sir Robert, in company with the Earl of Ossory; "it was on Friday, a private day," he says, "but the feast and entertainment might have become a king."

P. 95, Note on Sir John Moore's election.

In Mr. Mackay's "Songs of the London Prentices," published by the Percy Society, is printed the song "On

the Instalment of Sir John Moore;" that on the confirmation of North and Rich as sheriffs, and another "On the Instalment of Sir William Pritchard," mayor for the ensuing year; all these are prefaced by a concise account of the political dissensions that attended each event. Two songs on the loss of the city charter, will also be found there. The abuse lavished on the citizens by the court party, was now at its height, and Edward Ravenscroft, a dramatist of mean ability, produced his comedy of "The London Cuckolds," in 1692, which abounded in the grossest and most offensive ridicule. This play met with great success, and was, till the year 1752, frequently presented on our stages, *particularly on Lord Mayor's day*, in contempt, and to the disgrace of the city. It is, perhaps, the coarsest and most indelicate play ever performed on a stage, having no redeeming qualities of the slightest kind; Garrick set the example of decorum by omitting to perform it on the 9th of November 1752, although it was acted at Covent Garden in that, and the following year; but on the 9th of November 1754, the king commanded "The Provoked Husband," at Covent Garden; which, we believe, gave the death-blow to this obscenity.—(*Biographia Dramatica.*) Crown's play of "City Politiques," 1683, may be cited as another example of stage licence at this period.

P. 114.—*Sir Humphry Edwin's mayoralty*, 1679.

Gough's account of the drawing of this show, and of that for 1692, in his "British Topographer," vol. i. p. 681, runs thus:—"There is a drawing of this proces-

sion (Sir John Fleet's, 1692) in the Pepysian Library, and of Sir Humphry Edwin's, 1698." But Sir Humphry Edwin's mayoralty commenced in 1697, and it is evident he had no pageant, from the title of that in the following year, when Sir Francis Child was mayor: (to whose show the Pepysian drawing perhaps belongs). Sir Humphry Edwin omitted the pageantry, from his puritanical principles in religion; but he rode to a conventicle in his formalities, with the insignia of his office, as described by Swift in his "Tale of a Tub;" and his procession on that occasion is the subject of a print in Swift's works, of which there are two versions, the second being somewhat modernized from the first by J. S. Müller, and it occurs in the first volume of Dr. Hawkesworth's edition. Sir Humphry rides on horseback eating a custard, which we are told in a note "is a famous dish at a lord mayor's feast." He is preceded by the sword-bearer with all the insignia of his office, who walks before him; and the aldermen follow, also on foot. The scene is Ludgate Hill, shewing the gate, with St. Paul's in the back-ground. Penkethman, in his comedy of "Love without interest," 1699, alludes to his partiality to the nonconformists in these words: "If you'll compound for a catch, i'll sing you one of my lord mayors going to Pin-makers Hall, to hear a sniveling non-conseperatist divine, divide and subdivide into the two and thirty points of the compass." The same play contains an allusion to "my lord mayor's musick," who are styled "gentlemen fiddlers," and play a sonata for the entertainment of the company assembled at the house of a citizen. There is a very curious

notice of these men and their ability, in Thomas Morley's "First Booke of Consort Lessons," 1595, which has been pointed out to me by my friend Dr. Rimbault, who possesses a copy of this rare work. It is dedicated to Sir Stephen Some, the mayor, and the aldermen of the city; in which dedication we are told, "the auncient custome of this most honourable and renowned citie, hath beene euer to retaine and maintaine excellent and expert musitians, to adorne your honour's favours, feasts, and solemne meetings; to those your lordships Wayts, after the commending these my labours to your honourable patronage, I recommend the same to your servants carefull and skilfull handling, that the wants of exquisite harmony, apparent, being left unsupplied, for brevitie of proportions, may be excused by their melodious additions, purposing hereafter to give them more testimonie of my loue towards them." These consort lessons were composed for six instruments, "the treble lute, the pandora, the citterne, the base-violl, the flute, and the treble-violl," which formed a complete band, as used by the City Waits.

P. 114. Pageant for 1698, printed in folio with engravings.

Only *two* of the series of pamphlets descriptive of the annual lord mayor's pageants are illustrated with engravings; certainly only two are described in their title-pages as "containing the description (*and also the sculptures*) of the pageants." These are the pamphlets of 1698 and 1708.

Of the former, only one copy is known, which passed from Mr. Bindley's collection into that of Mr. Jolley.

This I have never seen, but Mr. Nichols has obliged me with the following list of the "sculptures" contained in it, taken some time since by Mr. Jolley's permission:—1. Amphitheatre of Union. 2. St. Dunstan, with a back-ground of a goldsmith's shop. 3. The Chariot of Justice (a folding plate). 4. The Temple of Honour.

Of the pamphlet of 1708, copies are in the library of the city of London, and in the Bodleian Library, but the former wants the plates. When I saw the copy in the latter library, I neglected to notice it very particularly, as I had noted the Guildhall copy for use, as it was in fact most accessible to me—a resident in London. But on my return, when it became necessary to consult the latter copy, I found it deficient in plates, and I described them *from memory* as they occurred in the perfect copy. I now find that I have not described them correctly; the three engravings are:—1. The Temple of Apollo. 2. St. Dunstan with a goldsmith's work-shop in the back-ground; and 3. The Chariot of Justice. The two former are of the size of the pamphlet, a foolscap folio; the last a folding plate, twice that size.

The plates were not new in 1708, but whether engraved for Sir Francis Child's pageant, in 1698, it may be difficult to ascertain; but it is evident, on looking back, that the pageants themselves were not only "second-hand," but stock-pieces with the Goldsmiths'

Company. The first pageant, the triumphant chariot of gold, is first described in Munday's pageant for 1611, and also in Jordan's "Goldsmith's Jubile," 1674; which latter exactly answers to the plate in the pamphlet of 1708 at the Bodleian Library. Again, in 1687, we find the same gilt chariot described. "The Orfery," a Goldsmith's forge, &c. presided over by St. Dunstan, was the usual "Trade-pageant" of the company. It figured in Munday's pageant for 1611, and was always exhibited among the pageants when a Goldsmith happened to be mayor. The first pageant in 1674 was a Temple of Apollo; in 1687 this same "property" was formed into a Temple of Janus; in 1698 it was a Temple of Honour; and in 1708, it again figured as a Temple of Apollo.

P. 114, l. 14 for 1808 read 1818.

P. 116, Pageant for 1700.

Mr. J. G. Nichols, in his recent account of the Fishmongers' pageants, before mentioned, has printed the expenses this day incurred, from the ledger of the Fishmongers' Company, by which it appears that the usual mer-man and mer-maid formed part of the shows. "George Holmes, Pageant-maker" (who had been employed in 1691, see p. 111,) received £195 for the construction of the pageants. Mr. Walker and the other trumpeters, £9. The city musick, £2. There was also "paid for the armour had out of the Tower, and for horses, and to the riders thereon, to represent the valour of Sir William Walworth in suppressing a

rebellion, the summe of £6. 6s." "Mr. Johnson, herauld painter, for painting shields and for divers escutcheons" had £46. 10s. There was "paid to Mr. Settle, the poet, for composeing the shew on that day, the summe of £10 ;" a less sum than was paid for "two gownes for the staffe men to goe before this company," which cost £13. 19s.! The entire cost of the day's display being £737. 2s.

Sir Thomas Abney will be remembred as the friend and patron of Dr. Isaac Watts; and his house at Stoke Newington was the residence of that excellent man for very many years, until his death.

P. 116, line 26, note, for 1703 read 1708.

Appendix No. 1.

The expenses of the pageant of 1617 have been printed from Heath's account of the Grocers' Company, exactly as they there occur; but three corrections suggest themselves, which I believe to be errors in the original transcript, they are the following:—

P. 162, l. 15, and P. 169, l. 8, for "saunder-beaters," read standard-bearers.

P. 164, l. 7, for "Robert Bevis Connor," read Robert Bevis, gonner (gunner.)

THE END.

