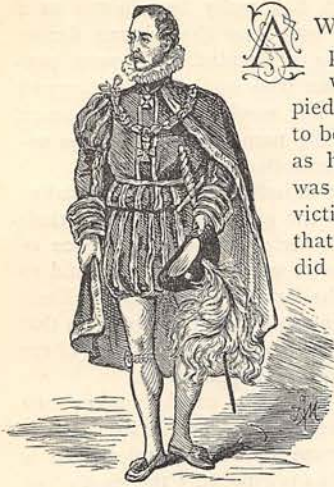


THE QUEEN'S STATE ROBES.



A WORTHY countryman present at the theatre when George IV. occupied the royal box, refused to believe he was the King as he had no crown, and was confirmed in his conviction when he ascertained that the lion and unicorn did not hang down on either side of him, being firmly convinced that the King of England never had other "arms." *Se non è vero, è ben trovato.*

Though crowns, sceptres, and royal robes are intimately associated with the conceptions of Kings and Queens we entertain in our juvenile days, in good truth royalty rarely adopts these insignia of exalted station, save when visits are paid to Parliament in state, and at the coronation. Indeed there are but three classes of royal robes, the third appertaining to the several orders of knighthood.

When the Monarch proceeds to open or prorogue Parliament, either in the chariot of state, or in semi-state as our Queen goes now—viz., in a dress-carriage drawn by cream-coloured horses—the so-named Parliamentary robes are called into requisition. They consist of a surcoat, mantle, and hood of crimson velvet, furred with ermine, bordered with gold lace. Now that Parliament is only opened either by commission or in semi-state, the robes are laid on the throne, and wrapped about the Queen as she takes her seat. She never wears them in procession as she did before the Prince Consort's death, nor does she don the hood, which is superseded by a diamond crown and tulle veil, or tulle cap and veil; the orders of the Garter, the Victoria and Albert, and often some foreign order are conspicuous on her breast. The high officers of state bear before her the sword, the Cap of Maintenance, and the crown on a velvet cushion. It is in this same costume, with the Cap of State, that the Monarch proceeds to the coronation. During the ceremony it is changed for the Imperial or Dalmatic Robe, of purple velvet, with which the Dean of Westminster invests him. The one worn by George IV., with two others made for him at the same time, cost £18,000, and contained 567 feet of velvet and embroidery.

This Dalmatica, or Open Pall, is a three-cornered mantle, "in fashion like a cope," with one strait side of about $3\frac{1}{2}$ yards in length, to cover the shoulders and hang down in front, the other side sloping into a train resting about a foot upon the ground. Up to the time of James II. it was embroidered with golden eagles, but now it is trimmed with purple brocaded tissue, shot with gold thread, enriched with

gold and silver foliage, and flowers of frosted gold; the garlands of flowers edged with purple or mazarine blue, the lining crimson taffeta, and the fastening a broad gold clasp. The pall is the exterior habit of a bishop, and the clerical nature of this garment points to the sacred character of our Kings. Underneath this is the Supertunica, Close Pall, or Surcoat—a strait coat $1\frac{1}{4}$ yards long and 3 yards wide, with plain sleeves, made of gold-brocaded cloth-tissue, lined with crimson taffeta; to this belong a belt and girdle of the same cloth, lined with tabby, having a gold buckle and sword-hangers. The Stole is also of ecclesiastical origin; indeed, at his coronation Henry VI. was said to have been arrayed as a bishop would be. It is a narrow vest of the same cloth-tissue as the supertunica, lined with crimson sarsenet and embroidered. It is about an ell in length, and 3 inches in breadth, and is tied above and below the elbow with double ribbons.

The first garment the Monarch puts on after the anointing is a surplice without sleeves, made of fine cambric, bordered with lace frilling; and this also is an ancient dress of bishops. The Caligæ, or Buskins, or Sandals, are made of cloth-tissue, lined with crimson, 18 inches long, having a leathern sole with heel; but although the purple boot is a type of imperial power, white stockings and shoes appear to have been most generally adopted by recent Sovereigns on these occasions. William IV. at his coronation



wore the uniform of an admiral beneath the Robes of State.

A word as to the several emblems of royalty to be seen, by those curious in such matters, in the Tower of London. To begin with the crown. The act of coronation is performed with St. Edward's Crown of gold, surrounding a cap of crimson velvet, turned up with ermine; it is splendidly enriched with jewels, which tempted the villain Blood to steal it. The Crown of State, worn at the coro-

nation feast, and carried before our Monarch at the opening of Parliament and other state occasions, boasts of some still more valuable. Most of our Sovereigns have had their own crowns; in that made for Queen Victoria are the priceless sapphire and the ruby given to the Black Prince by the King of Castile, surrounded by seventy-five brilliants.

The sceptre borne in the King's right hand is nearly three feet long, made of gold and enriched with jewels; from the top rises a fleur-de-lis, a huge diamond in the midst. There are several others. The Verge or Rod of Equity with the Dove is surmounted by a globe, on which is a dove with expanded wings. St. Edward's Staff, borne before the King or Queen, is a large golden rod with a pike of steel at the lower end, and a globe and cross at the top, said to contain a piece of the true Cross. Edward the Confessor is generally represented with such a staff, and this with the other regalia were preserved at his shrine—hence the name.

The Orb, or Mound, a gold ball six inches in diameter, encompassed with a fillet of precious stones, a cross pattée covered with gems rising from the midst, occupies the Monarch's other hand. Before him are borne the blunt Sword of Mercy, the "Curtana," a name borrowed from the annals of chivalry; the Sword of Justice, which is longer, with an obtuse point, and the sharp-pointed Sword of Justice to the Temporality. With the Sword of State, which belongs personally to the Sovereign, he is girded before being crowned. A Monarch is furthermore invested with the Ring—the Wedding-ring of England, as some call it—of plain gold, with a ruby on which the Cross of



St. George is engraved. Then there are the Bracelets, bands of gold with the rose, thistle, and fleur-de-lis; and the Gold Spurs, the emblems of chivalry. The Dean and Prebendaries of Westminster bring the regalia to the several dukes, bishops, and persons of high degree appointed to carry them. As the portions of the service arrive when they are used, they are handed to the archbishop, who places them on the altar before the investiture.

As Sovereign of the several orders of knighthood, the reigning Monarch wears the ribbon of the order and the badge, having the robes made trained; and these decorations add much to the brilliancy of robes of state.



Our Queen could not, of course, adopt the surcoat and vest at her coronation, but wore the robes over a rich satin dress, with the orders of knighthood. For the first time since the Revolution, on this occasion a Sovereign was desired to lay aside the crown before receiving the sacrament.

The state robes worn by women of our English Royal Family (not Queens regnant) do not appear to be governed by any fixed law, but in a manner follow the fashion of the period. Etheldrytha, a Princess of East Anglia in the tenth century, on an occasion of some state, appeared in a scarlet embroidered mantle over a gown of gold tissue, with veil and shoes to match; Eleanor of Guyenne, wife of Henry II., wears a regal mantle embroidered with gold crescents over a loose robe embroidered with the lions of England—which are fair samples of the robes of state of that early period.

Most of our early Kings were buried in their robes of state, so that very faithful details have been handed down to us. Canute was arrayed in a tunic and mantle of some sort of heavy brocade, tied with many cords and tassels, the stockings reaching to the knee, with embroidered tops; and a wreath of gold about the head. Harold's coronation mantle was of silk embroidered with flowers in gold. The mantles of our Norman Kings cost incredible sums. William the Conqueror wore a tunic reaching to the knee beneath one of these mantles, which had heavy tassels that he is represented as playing with when agitated by any unpalatable news. Henry I.'s mantle was lined with black sable. Richard I.'s mantle was striped and embossed with silver. The royal vestments worn by Henry III. were made of Baldekins—viz., silk woven with gold, imported from Baldeck or Babylon—and had the three leopards embroidered on the front and back. We first hear of these insignia on robes of state when Edward III. went to France

in 1329, to do homage to Philip VI. for the Dukedom of Guyenne, and had his crimson velvet robe embroidered with three leopards. In the Stuart time, when James ascended the throne, they were looked upon as a badge of England's slavery beneath Norman rule, and were superseded by three golden lions.

The origin of the purple robe worn at the coronations can be traced also to Edward III., who, when he laid claim to the crown of France as grandson of Philip IV., quartered the fleur-de-lis of France with the leopards, and assumed a blue velvet robe such as the Kings of France wore.

Few robes of state were more magnificent than those worn by Henry IV.; the tunic is heavily embroidered, the cope reaches to the girdle, and the mantle is jewelled. In Henry VI.'s time the shape alters; they are lined with fur and are made with or without sleeves. Richard III., who was fond of dress, spared no expense; the day before his coronation he rode to Westminster in a doublet and stomacher of blue cloth, embroidered in gold with "pyne-apples," a long gown of purple velvet and ermine, and gilt spurs. On the eventful day itself he had two robes—crimson and minever, purple and ermine—and his hose, shirt, surcoat, &c., were of crimson satin. Moreover, he had a tabard during part of the ceremony, and a coif of lawn after the unction, which was to be worn eight days.

Henry VII. introduced a branch of hawthorn into his arms and embroideries, in allusion to the battle of Bosworth, where Richard III.'s crown was found in a hawthorn bush.

Henry VIII.'s coat was actually embossed with gold and precious stones beneath the crimson velvet furred mantle. After the Tudor period the robes which now hold good began to be adopted.

The mantle worn by the Prince of Wales at a coronation is of crimson velvet, doubled below the elbow with ermine, spotted diamond-wise; at the opening of Parliament, the Heir Apparent's robe has five bars or guards of ermine set at equal distances, and headed with gold lace. His coronet is of gold with fleur-de-lis and jewels, not unlike the St. Edward's Crown. In the theoretical forms laid down for the ceremony of creating a Prince of Wales, "He is presented before the King in his surcoat, cloak, and mantle of crimson velvet, indented and turned up with ermine, and a coronet on his head as a token of principality; and the King also putteth into his hand a verge of gold, the emblem of government, and a ring of gold on his middle finger." His peculiar insignia are the plumes of ostrich feathers which the Black Prince, after the battle of Cressy, took from the helmet of the Bohemian King when he was dead: not a bad lesson this regarding human pomp, which would seem to grow out of the misfortunes of others!

ARDERN HOLT.



JOHN FORD:

HIS FAULTS AND FOLLIES, AND WHAT CAME OF THEM.

By FRANK BARRETT, Author of "Honest Davie," "Hidden Gold," &c. &c.

CHAPTER THE SEVENTH.



MUST now pass over two years of my life—not, however, without giving, as briefly as may be, some account of my progress, otherwise the reader will deem it incredible that an ignorant savage, "a wild man of the woods," as I was called, should in so short a space of time have acquired a fair

amount of cultivation, and obtained a position far in advance of that which many men educated from infancy, and backed up by powerful influence, have failed to attain to in half a life-time.

My skill and dexterity at the bench soon attracted the attention of the foreman and the recognition of my employer: I was promoted from one bench to another, until, at the end of a few months, I was, as one might say, pretty well at the top of the tree, and being paid by piece-work, made between sixty and seventy shillings a week. This enabled me to forego

the Saturday night's labour at my father's forge. I put a decent young fellow in the smithy, to work under my father's direction, and as the business improved under this arrangement, I gave him half the profits upon his work, as an encouragement to work the concern up—much to his advantage and satisfaction, he being in love with a young girl whose parents had promised him he should wed her as soon as he had made a hundred pounds.

I made still greater advance in the six months that followed. Mr. Miller—the engineer at Maidstone in whose service I was now regularly employed—did a good deal of business with a firm of patentees, in making models, &c., for them. In this undertaking his success was due to the practical intelligence and ingenuity of an old gentleman named Chives, who had shown a strong liking for me, and with whom I had entertained frequent discussions upon subjects connected with physics and mechanics. This worthy old gentleman fell ill in the month of July, and soon after died. The day after his death, I was called into the private office, and there Mr. Miller said to me—

THE PEERS IN STATE.



BADGE OF THE ORDER
OF THE GARTER.

IN state occasions it is easy to distinguish the several grades of nobility by their robes, which are of crimson velvet at a coronation, and of fine red cloth on other occasions. A duke's robes, which when of velvet are worn over a surcoat lined with white taffeta, are doubled from the neck to the elbow with ermine having four rows of spots on each shoulder; the gold coronet, or circle of gold enriched with pearls and precious stones, has eight strawberry-leaves of gold

resting on the crimson velvet cap turned up with ermine; his duchess has also a crimson robe and coronet—the parliamentary robe is tied up on the left shoulder with white ribbon. A marquess has four guards on the right shoulder and three on the left, surmounted by gold lace; and the coronet has four strawberry-leaves with big pearls placed alternately on pyramidal points surrounding a velvet cap and ermine. An earl has three guards of ermine and gold lace on each shoulder; and the coronet is a circle of gold bordered with ermine, heightened by eight pyramidal points or rays, arches springing from these with large pearls placed between strawberry-leaves. A viscount has two rows of plain white fur on the shoulders of the coronation robes; the coronet being a circle of gold bordered with ermine, fourteen pearls set thereon, but not raised on points. This coronet dates from the reign of James I., and was first worn by Viscount Cranbourn, created in the second year of that Sovereign's accession. A baron has two rows of white fur on the coronation robes, which are bordered with gold. Formerly the coronet was a mere circle of gold, but since Charles II.'s time this has been set round a crimson cap, with six pearls placed at equal distances.

A duke's parliamentary robes are scarlet cloth lined with taffeta doubled, with four guards of ermine at equal distances, with gold lace above each guard, tied up to the left shoulder by a white ribbon; his cap is crimson velvet lined with ermine, having a gold tassel on the top, the same as that of a marquess.

The archbishops and bishops are peers of Parliament, and wear the dress of their sacred office when they take their seats in the House of Peers on state occasions.

A peeress's robe of state follows in the order of degree that of her husband, but for coronations there are often special orders issued, as on the occasion when William IV. and his Queen were crowned. Then it was ordained they were to have "surcoats or kirtles [kirtles meaning loose robes] all crimson velvet, close-bodied and clasped before, edged or bordered with minever pure two inches broad, and scalloped down the sides from below the girdle, and sloped away into

a train proportionable to the length of the robe or mantle for each degree, viz., about a third part thereof. The sleeve of the surcoat also to be of crimson velvet about five inches deep, scalloped at the bottom, edged with minever pure, and fringed with gold or silver. The cap of their coronets to be all of crimson velvet, turned up with ermine, with a button and tassel of gold or silver on the top, suitable to the fringe of their sleeves."

The length of the train was regulated by the rank of the wearer, thus: "That of a baroness might be 3 feet on the ground, of a viscountess 1½ yd. long, a countess 1½ yd., a marchioness 1¾ yd., and a duchess 2 yards."

"The petticoats to be of cloth of silver or any other white stuff, either laid or embroidered, according to each person's fancy.

"The mantle to hang back, being fastened on each shoulder with cordons of silver or gold suitable to their fringe, with tassels of the same hanging down on each side of the waist. The surcoat or kirtle to be open before, that the petticoat may appear."

Then followed still more minute directions as to the several orders of peeresses.

"The baronesses' crimson velvet caps are to be furred with minever pure powdered, with two bars or rows of ermine, the mantle to be edged round with minever pure two inches in breadth, the train three feet on the ground, and the coronet according to their degree: viz., a circle with six pearls upon the same, not raised upon points." The countesses' robes or mantles were to be the same as heretofore, only the cape was to be powdered with three rows of ermine edgings three inches in breadth; the train one yard and a half; the coronet composed with small strawberries above the rim. The viscountesses' robes or mantles were to be like those of the baronesses, only the cape powdered with two rows and a half of ermine, the edging of the mantle two inches as before, and the train one yard and a quarter; the coronet to be according to their degree, viz., a rim or circle with pearls thereon, sixteen in number, and not raised upon points. The marchionesses' robes or mantles were also to be as before, only the cape was to be powdered with three inches and a half of ermine edging four inches in breadth; the train one yard and three-quarters; the coronet to be composed of four strawberry-leaves, four pearls raised upon points of the same height as the leaves alternately above the rim; and the caps of crimson velvet, turned up with ermine, a tassel of gold at the top. The precision with which all this is laid down shows the importance attached to the several items.

Peers are mostly knights of some of the great orders, and wear the collars of the same on certain days in the year set apart as collar days, occurring often at Drawing-rooms, on the King or Queen's birthday, royal wedding, and on such other dates as the head of the realm may be pleased to fix.

As Sovereign of the several orders of knighthood

the reigning Monarch wears the riband of the order, and the badge, having the robes made trained. The knights occupy a very prominent position at the coronation and on state occasions.

The most ancient orders of knighthood in Great Britain are those of the Bath, Garter, St. Patrick, and St. Andrew or the Thistle.

The Knights of the Bath for full dress wear surcoats, vest, and small clothes of white satin closely gathered, or of crimson turned up with white, over this a mantle of crimson satin lined with white, and tied at the neck with a cordon of crimson silk and gold, with gold tassels. The Commanders wear close mantles. On the left shoulder of the mantle an eight-pointed silver star is embroidered, having three imperial crowns of gold with the motto, *Tria juncta in uno*. White silk high-crowned hats with plumes of ostrich feathers, white stockings, white satin shoes, white kid buskins with red tops, gold spurs, and gold-hilted swords in white leather scabbards. The collars of the order are gold, $1\frac{1}{8}$ inch high, consisting of nine imperial crowns and eight roses, thistles, and shamrocks, united by knots; the badge, an oval medal with rose, thistle, and shamrock.

The most ancient and most celebrated of all the orders of knighthood is the Order of the Garter, which is now usually restricted to peers and members of the Royal Family.

"When first this order was ordained, my Lords,
Knights of the Garter were of noble birth,
Valiant and virtuous, full of haughty courage,
Such as were grown to credit by the wars,
Not fearing death, nor shrinking for distress,
But always resolute in most extremes;
He then that is not furnished in this sort,
Doth but usurp the sacred name of Knight,
Profaning this most honourable order"—

So put Shakespeare in the mouth of Lord Talbot, in his play of *Henry VI*. The history of its origin in Edward III.'s time is a familiar story to us all, the legend being widely spread that the garter was chosen as its emblem when Lady Salisbury dropped and the Sovereign picked up the garter that she wore, saying, "*Honi soit qui mal y pense*."

St. George, the patron saint of England, was the presiding saint of the noble order.

The full dress of a Knight of the Order of the Garter is a long and ample mantle of garter blue velvet, lined with white, worn over a crimson velvet surcoat, and hood of the same; hat of black velvet, with white ostrich feathers, a heron's plume in the centre, fastened with diamonds. The collar of the order, 32 ounces in weight, consists of gold pieces in form like a garter, supporting the effigy of St. George mounted, slaying the dragon. The Lesser George, worn on less portentous occasions, from a blue riband, is a gold oval with St. George bearing his sword. The garter in blue velvet, with *Honi*

soit qui mal y pense, in gold letters, is worn on the left leg, but this in non-full-dress is replaced by a strip of white leather. On the left side of the surcoat is a richly embroidered star in silver, with four central rays larger than the four others. Queen Victoria wears the riband of the order over the shoulder, and the garter, badge, and star of the order, two buttons set in diamonds, also an armet with the knot of the order on the left arm, in the form of a splendid circlet of diamonds. The Registrar of the order is the Dean of Windsor. He wears crimson satin, lined with taffeta, and the insignia.

The peculiar dress which distinguished the order from all others at its institution was a mantle, tunic, and hood of blue cloth embroidered with garters of blue and gold, lined with ermine; that of the Sovereign differing from the knights in so far that the lining was minever instead of ermine.

The first mention of the collar of the Garter occurs in the reign of Henry VII., when the robes were purple velvet, lined with white silk, and no longer embroidered with garters. In Henry VIII.'s time the riband to which the order was suspended was black; it is now blue, having been changed in James I.'s time to its present colour. In Bluff King Hal's reign a flat black velvet hat of the period formed part of the dress, but this has since been changed for one with a higher crown.

The collar of the Scotch Order of the Thistle, dating back as far as King Robert II., consists of sprigs of rue enamelled vert, the symbol of the Picts and Scots; the badge with the figure of St. Andrew worn on the left shoulder, with dark green riband. On the left breast a star is worn composed of a St. Andrew's Cross, of the peculiar form associated with the martyrdom of that saint. The star has four silver rays issuing between the points of the cross, upon a field vert, a thistle of gold and green encircled by the motto of the order, *Nemo me impune lacessit*. The badge of the order, which displays a figure of St. Andrew, was never worn until the time of James III. of Scotland.

The Order of St. Patrick was instituted by George III. (1783), and augmented by William IV. The golden collar of the order is formed of five roses entwined with six harps, and a crown pendent from the centre—viz., the badge, which is sometimes worn with a blue riband. The star differs slightly as worn by the several grades. It is of silver, with eight points, and bears the red Cross of St. Patrick, similar to that of St. Andrew, with a shamrock having three imperial golden crowns, one on each of the three leaves.

The badges, collars, and insignia of these orders form so inseparable a portion of robes of state that the history of one is intimately associated with that of the other.

ARDERN HOLT.

