



EARL.

BARONESS.

BARON.

COUNTESS.

REGULATION ROBES FOR THE FORTHCOMING CORONATION.

CORONATION ROBES OF OUR ENGLISH QUEENS.

BY THE REV. T. F. THISELTON-DYER, M.A.



It was stated recently that the coronation robes of Queen Adelaide, the Consort of William IV., which have been preserved in Brodie Castle, Morayshire, had been sent by request to her Majesty Queen Alexandra, a circumstance which suggests a brief survey of some of the magnificent and costly garments worn by our queens at their coronations. In many cases, however, the information afforded on this point is scanty, but sufficient is generally told us to show the lavish expenditure which was, regardless of cost, laid out on their royal garments, which necessarily have formed one of the most important items in the wardrobe accounts of our sovereigns.

Thus a contemporary account eulogising the virtues of Matilda of Scotland, Queen Consort of Henry I., gives a glowing picture of her "modest and maidenly deportment as enhancing her youthful charms when with blushes that outvied the crimson of her royal robe, she stood at the altar, invested with her regal insignia, a virgin queen and bride in whom the hopes of England hailed the future mother of a mighty line of kings." It was on the occasion of her bridal coronation that Henry of Huntingdon thus addressed these lines to the lovely Adelia of Louvaine, surnamed the "fair maid of Brabant," second Queen of Henry I.—

"Your crown and jewels, when compared to you,
How poor your crown, how pale your jewels show!
Take off your robes, your rich attire remove,
Such pomps may load you, but ne'er can improve;
In vain your costly ornaments are worn,
You they obscure, while others they adorn.
Ah! What new lustre can these trifles give,
Which all their beauty from your charms receive!"

The coronation ceremony of Henry II. and Eleanor of Aquitaine were conducted in a sumptuous fashion, and on this occasion were to be seen costumes of the richest brocade brought by the Queen from Constantinople. The Queen, who appears to have had decidedly extravagant tastes, took care that no expense should be spared, and hence every part of her dress was carried out in the same magnificent style. Her effigy, says Planché in his *British Costume*, exhibits a robe and mantle covered with golden crescents. Perhaps one of the most romantic and unconventional coronations of a queen consort was that of the pretty Berengaria of Navarre in Cyprus. According to an old writer, "in the joyous month of May, 1191," Richard I., who had overcome the Cypriots, "in the flourishing and spacious Isle of Cyprus, celebrated as the very abode of the goddess of love, solemnly took to wife his beloved Lady Berengaria." It appears that acting on the advice of his valiant Crusaders, who were present to assist at his nuptials, Richard was crowned King of Cyprus, and his bride Queen of England and Cyprus. Some idea of the charms of the Queen on this auspicious occasion may be gathered from the effigy at Espau, which, writes Miss Strickland, "represents her as a bride, a circumstance which is ascertained by the flowing tresses. Her hair is parted à la vierge on the brow; a transparent veil, pendant on each side like the Spanish mantillas, covers the rich tresses at their length. The veil is confined by a regal diadem of peculiar splendour, studded with several bands of gems, and surmounted by *fleurs-de-lis*, to which so much foliage is added as to give it the appearance of a double crown, perhaps because she was crowned Queen of Cyprus as well as of England.

From all accounts the coronation robes of Eleanor of Provence, Queen Consort of Henry III., were some of the most gorgeous ever seen in this country, being provided by

the King without the slightest regard to expense. Nothing, indeed, was spared to make the attire of his lovely Queen as magnificent and dazzling as possible; and it is no matter of surprise that heavy disbursements, which seriously crippled him, had to be made to meet the demands on his purse. This lavish expense, too, was extended to the dress of the citizens of London, who at the coronation ceremony were arranged in superb garments known as cyclades, a kind of upper robe, made of velvet worked with gold. But it would seem that one of the most striking and conspicuous features of the Queen's dress was the imposing display of jewellery which she wore, and which, if valued at the present computation, would have been worth an enormous sum, its value even at this period having been estimated at thirty thousand pounds. And in keeping with all this costly grandeur was the coronation gift of her sister, Queen Marguerite of France, which consisted of a large silver peacock, the massive tail of which was studded with sapphires and pearls, in addition to other precious stones. This beautiful and artistic piece of work was used as a receptacle for perfumed waters which were forced out of its beak into a basin of chased silver.

One month after his marriage, Edward II. addressed a letter to his nobles commanding "their attendance with their Consorts at Westminster to assist at the coronation solemnity of himself and his Consort, Isabella Queen of England"—a document which has a special interest as being the first royal summons in which the wives of the peers of England are included. The beautiful young Queen, whose charms had already caused her to be designated "Isabella the Fair," was the object of universal admiration, and so great was the desire to see her arrayed in her royal coronation robes that many serious accidents occurred, Sir John Bakewell being trodden to death. The coronation was not only one of extraordinary splendour, but the Queen's outfit in the interval of a month that had elapsed between her marriage and coronation had been such as to excite curiosity and wonderment; for the wardrobe which she had brought for the purpose with her to England consisted of dresses made of gold and silver material velvet, and shot taffety. There were six dresses of green cloth from Douay, six beautifully marbled, and six of rose scarlet; and, in addition to costly garments of this kind, she possessed two gold crowns beautifully decorated with precious stones. At such a time when she was the admired of all classes, it seemed incredible that the epithet of "She-wolf of France" could ever have been applied to her.

On the other hand, it seems that Margaret of Anjou's wardrobe was very scantily furnished for her bridal and coronation ceremony; and from the following entry we are told how, on her arrival at Southampton, a messenger was sent to London to give orders for an English dressmaker to wait on her. "To John Fole, valet, sent from Southampton to London by command of the Marquis of Suffolk, with 3 horses, for Margaret Chamberlayne, tyre-maker, to bring her into the presence of the lady Queen, for divers affairs touching the said lady Queen. For the expenses going and coming, by gift of the queen, £1." But despite the poor dower of Margaret and her want of adequate means to provide herself with robes suitable for the occasion, her beauty, at any rate, obtained for her a loyal and enthusiastic welcome from her new subjects. And during her progress through London the nobles wore her emblem flower—the daisy, to which compliment Drayton thus alludes—

"Of either sex who doth not row delight
To wear the daisy of Queen Margaret?"

Not much time was allowed for the preparation of the coronation gown of Anne of Warwick, Queen Consort of Richard III., as the material was only bought two days before the ceremony, as may be gathered from an entry in one of the Harleian MSS., where an order is given to one "Piers Curteys" to deliver for the use of the Queen four and

a half yards of purple cloth of gold upon damask, July 3rd. Accordingly, as Agnes Strickland remarks, "Short time had the tyre-women of Anne of Warwick to display their skill in the fitting of her regal robes, since this garment was to be worn on the 5th of the same month." The coronation however, we are told, took place with an unusual display of pageantry, much of which had been prepared for the unfortunate Edward V.

The coronation of Henry VII. was hurried over with less ceremonial than usual, but that of the Queen in 1487 was attended with all the pomp customary on similar occasions. In her state progress through the city she was apparelled in a magnificent robe of white cloth of gold damasked with a mantle of the same furred with ermine, fastened "with a great lace of gold and silk, and rich knobs of gold tasseled at the ends; her fair, yellow hair hanging down plain behind her back, confined only on the forehead by a circlet of gold ornamented with precious stones." On the following day she was robed in a kirtle of purple velvet, furred with bands of ermine.

On the day before his coronation, Henry VIII., with his newly-married bride, Queen Katherine, passed in triumph from the Tower to Westminster, an interesting account of which state progress will be found in Hall's *Chronicle*. On this memorable occasion the Queen was attired as a bride in white embroidered satin, "her hair hanging down her back to a very great length, beautiful and goodly to behold, and on her head was a coronet set with many rich orient stones."

Like her predecessors, Anne Boleyn, on the eve of her coronation made her royal progress, which, it is recorded, was "a goodly sight" for splendour, dressed in a surcoat of silver tissue, and a mantle of the same furred with ermine. Her hair, after the fashion of the time, was allowed to hang down over her shoulders, but on her head she wore a coil, with a circlet newly-studded with precious stones. She must have presented an imposing appearance, as we learn from Hall's *Chronicle* that "Over her was borne a canopy of cloth of gold, with four gilt staves and four silver bells, for the bearing of which sixteen knights were appointed to take their turns according to their own arrangement." On the following day, June 1st, arrayed in her robe of purple velvet lined with ermine and the circlet she had on the preceding day, her train borne by the old Duchess of Norfolk and followed by the female nobility of England in scarlet velvet, she proceeded to Westminster Abbey, where she was crowned, an honour which was not shared by the king's four subsequent Queens.

The pageantry at the coronation of Mary, the first queen regnant of England, was elaborate, a full account of which has been given by Holinshed. According to a contemporary document, she proceeded from Westminster Hall to the Abbey for her coronation in her Parliamentary robes of crimson velvet, with a mantle of crimson velvet powdered with ermines. On the day before her coronation, when she made her progress through London, she was robed in a gown of purple velvet furred with powdered ermine, and, writes Holinshed, "She had on her head a cawl of cloth of tinsel set with pearls and stones, and above it a round circlet of gold, also so richly set with precious stones that the value thereof was inestimable, and so ponderous were the cawl and circlet together that she was fain to bear up her head with her hand."

The coronation robes of Queen Elizabeth we find enumerated in the list of her Majesty's wardrobe: "Fourte-one mantle of cloth of gold, tissued with gold and silver, furred with powdered ermines, with a mantle lace of silk and gold, with buttons and tassels to the same. Item—One kirtle of the same tissue, the train and skirt furred with powdered ermines, the vest lined with sarceoint, with a paire of bodies and sleeves to the same." An amusing little anecdote characteristic of Elizabeth is told respecting the anointing, which part of the coronation ceremony she greatly disliked, as when it was finished, and she retired to change her dress, she remarked to her maids "that the oil was grease and smelled ill."

The double coronation of James I. and Anne of Denmark was performed in as quiet a way as possible owing to the

terrible prevalence of the plague. Details respecting the ceremony are somewhat meagre, but we are told that "Queen Anne went to the coronation with her seemly hair hanging down on her princely shoulders, and on her head a coronet of gold."

The coronation robes of Mary Beatrice, Queen Consort of James II., were of purple velvet, furred with ermine, and looped with ropes and tassels of pearls. Her kirtle of rich white and silver brocade was ornamented with pearls and precious stones, with a stomacher very profusely set with jewels. On her head she wore a cap of purple velvet, turned up with ermine, powdered with gems, and a circlet of gold very richly adorned with large diamonds and a row of pearls round the outer edge. The prints published by Sandford of this coronation represent the Queen with her hair worn very low and with a profusion of long ringlets on either side of her face, while Fountainhall, in his *Historic Observer*, says that "the jewels she had on were reckoned worth a million, which made her shine like an angel." In after years—an exile and a widow—she was wont to remark that "she had never taken any pleasure in the envied name of a queen," but she would descant on the magnificence of her coronation, and "My dress and royal mantle," said she, "were covered with precious stones, and it took all the jewels that all the goldsmiths could procure to decorate my crown. Of all these nothing was lost except one small diamond worth about 40s."

Evelyn, who was present at the coronation of William III. and Queen Mary II., tells us that "much of the splendour of the proceeding was abated by the absence of divers who should have contributed to it," but, of course, the circumstances were peculiar. The Queen, it appears, received the news of her father's landing in Ireland just after the completion of her toilet, and on leaving Whitehall she was attired in her Parliamentary robes, furred with ermine, wearing on her head a gold circlet richly adorned with precious stones; but the ceremony itself, which was unduly prolonged and marked by various untoward incidents, caused Mary to look hot and flushed, and when commiserated by her sister, she made the well-known rejoinder, "A crown, sister, is not so heavy as it appears."

Queen Anne, although only thirty-eight years old when she ascended the throne, had suffered so much from gout and corpulence that occasionally she lost the use of her feet, as unfortunately happened at the time of her coronation; but this did not prevent her appearing at the ceremony in a long train, which, according to ancient custom, was borne by the peeress of the highest rank among the female aristocracy of England. Her state of health, however, completely forbade her making the same display as her predecessors, for even her coronation medal represents her as very fat and swollen, and her throat exceedingly short and thick.

At the coronation of George II. the dress of the Queen, writes Lord Hervey, "was as fine as the accumulated riches of the city and suburbs could make it, for, besides her own jewels, she had on her head and on her shoulders all the pearls she could borrow of the ladies of quality at one end of the town, and on her petticoat all the diamonds she could hire of the Jews and jewellers at the other, so that the appearance of her finery was a mixture of magnificence and meanness." His Majesty, he adds, "despite his low stature and fair hair, which brightened the weakness of his expression at this period, was, on this occasion, every inch a king."

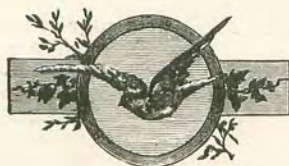
Although we have many accounts of the coronation of George III. and Queen Charlotte—September 22, 1761, the august pair having been united in marriage only a fortnight before—details respecting her Majesty's royal robes are scanty; but a memorandum made by Henrietta, Countess of Suffolk, Mistress of the Robes to Caroline, Queen of George II., which is supposed to have been drawn up as a guide to the coronation of Queen Charlotte, gives many interesting details respecting the duties of the Mistress of the Robes at the coronation, from which we quote the subjoined extract: "At the late Queen's coronation the Duchess of Dorset was Mistress of the Robes, but Mrs. Howard, bedchamber-woman, having had all things

belonging to that office for many years under her care, received her Majesty's commands to provide everything proper for her Majesty's dress for the coronation, and to enquire into all particulars necessary for the Queen to know." The memorandum goes on to say that inquiries having been made as to where her Majesty should be dressed, it was answered at Westminster. Accordingly, the Earl Marshal provided a room suitable for the purpose, and on the morning prior to the coronation, all her Majesty's robes and jewels were carried there under a guard. The Page of the Robes stayed on the spot all night "with a proper guard which was asked of the officer on duty there."

And lastly, coming to the coronation of her late Majesty Queen Victoria, of which much has recently been written,

it is only necessary to add that few sights have ever been more imposing than when the youthful Queen entered the Abbey arrayed in her robe of crimson velvet furred with ermine, and bordered with gold lace, wearing the collars of her Orders, and with a circlet of gold on her head, her train being borne by right noble ladies. And as soon as the ceremony of crowning took place, at the conclusion of which the peers and peeresses put on their coronets, the bishops their caps, and kings of arms their crowns, the scene was one, it is said, never to be forgotten, for—

"Soon as the royal brow received the crown,
And majesty put all her glories on,
Straight on a thousand coronets we gaze—
Straight all around was one imperial blaze."



CORONATION HYMN.

BY THE REV. W. T. SAWARD, B.A.

WHERE peaceful valleys in resplendent beauty
Wake to the echoes of a hundred bells,
Each English heart thrills with unfailling duty
As far and wide the tide of victory swells.
From rocky coast to shores of friendly greeting,
Where blue waves break in foaming laughter free,
In Homeland and afar, thy sons are meeting
To crown the last great monarch of the sea;

Where dusky nations all their woes forgetting,
Beneath the myrtle and the feathered palm,
In reverence, own the sun that hath no setting,
With torn hands reach to this majestic calm.
Great King puissant, Majesty tremendous!
Whose light has shone in all our noblest men,
Crown at Thine awful bar our King, and send us
The consummation of Thy great Amen!



PATERNOSTER ROW IN THE SIXTEENTH CENTURY.

ALMOST upon the site of the Religious Tract Society Office in Paternoster Row, in the sixteenth century, there was a large open space surrounded by a great cloister, very much resembling that still existing at Westminster Abbey, only considerably larger. This space was known as Pardon "Church Haugh" or "Hawe." The name Haugh or Hawe in old times signified a burial ground, and for such a purpose this space was used until the middle of the sixteenth century, and served as one of the cemeteries surrounding the Cathedral of Old St. Paul's. John Stowe, the chronicler, and Dugdale, copying him, inform us that the monuments erected in the cloisters and chapels here were equal to any in the Cathedral itself! In the centre of the open space surrounded by the cloister was a chapel erected by a canon of St. Paul's of the name of Gilbert Becket, father of Thomas, Archbishop of Canterbury, wherein he was buried, but many years afterwards this chapel, being out of repair, was rebuilt by a license of King Henry VI., and daily service was celebrated therein. The expense of the rebuilding of this chapel was borne by Thomas More, probably an ancestor of the great chancellor.

John Carpenter; founder of the City of London Schools,

had the walls of the cloister adorned with paintings representing the Dance of Death, copied from the pictures in the cloisters of the cemetery of the Innocents in Paris, and employed John Lydgate the poet to write a description of them, which is printed at full length in Dugdale's *History of Old St. Paul's*. Here Death is made to address everyone and remind them that they cannot escape his doom. The address to the little child is curious, and his answer is rather touching.

"A, a, a, a! woorde I cannot speake,
I am so yonge—I was borne yesterday—
Death is so hasty on me to be wreak,
And list no linger to make no delay.
I am but now borne, and now I go my way;
Of me no more tele shall be told;
The Will of God no man withstond may—
As soon dyeth a yong as an old."

The great cloister and chapel were pulled down by Protector Somerset, and the stones were used in the erection of Somerset House, and the bodies were buried beneath a mound in Moorfields, and later on five windmills were built upon the site.