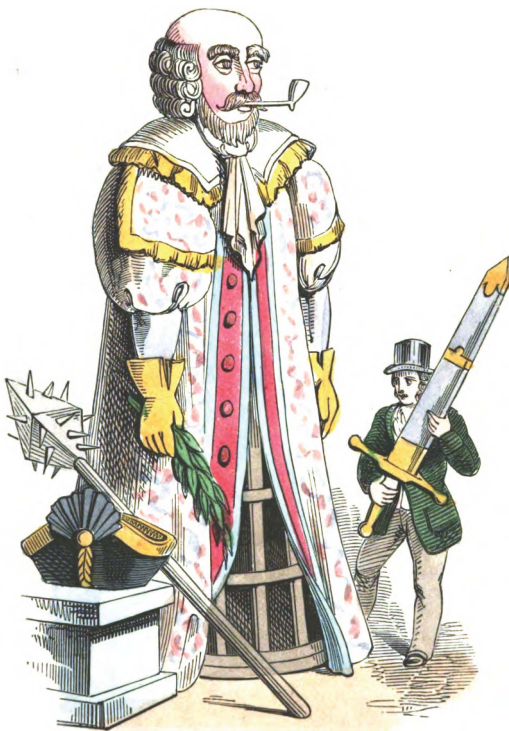


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**THE TAILOR'S GIANT,
SALISBURY.**

Gog and Magog.

THE
GIANTS IN GUILDHALL;

Their real and legendary History.

WITH AN ACCOUNT OF OTHER CIVIC GIANTS, AT
HOME AND ABROAD.

Fredric William
BY F. W. FAIRHOLT, F.S.A.

HONORARY MEMBER OF THE SOCIETIES OF ANTIQUARIES OF NORMANDY, PICARDY
AND POITIERS.

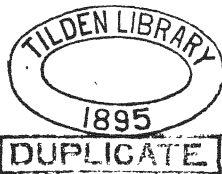
WITH ILLUSTRATIONS BY THE AUTHOR.



ARMS OF ANTWERP.

LONDON:
JOHN CAMDEN HOTTEN, PICCADILLY.

1859.



TO

ROY WOOD
JUN 1895
TILDEN

PREFACE.



THE present volume,—a small contribution to the civic history of our metropolis,—has grown out of a brief lecture I read in the summer of the present year, at the meeting of the London and Middlesex Archæological Association, in Guildhall. The foundation was laid by Hone, the only writer who seems to have cared to devote more than a passing word to the giants, who have always been popular

favourites. Speaking of his own feeling on this subject (which the writer shares with him), he says: "From the time when I was astonished by the information, that 'every day when the giants hear the clock strike twelve, they come down to dinner,' I have had something of curiosity towards them. How came they there, and what are they for? In vain have been my examinations of Stow, Havel, Strype, Noorthouck, Maitland, Seymour, Pennant, and numberless other authors of books and tracts, regarding London. They scarcely deign to mention them." To Hone's notes I have added much on their early legendary history; their public appearances on great festive occasions (such as

royal entries to London, and Mayoralty shows); many literary notices which escaped him; and, more particularly, such a descriptive account of continental giants as illustrates the position our Guildhall giants once held; and which have not before been brought to bear on their history, although, as I fully believe, their origin must be sought in that direction.

Modern commerce owes an eternal debt of gratitude for its very existence, to the determined resistance of the traders of the middle ages to an effete and destructive feudalism. The true history of trade is the real history of modern civilization. It had its martyrs

in the adventurous men of the Low Countries, who ultimately triumphed, and fixed on a firm basis the rights of the commercial community. Their clear-headed wisdom saw a new field for prosperous industry; and glorious was the triumph achieved. The magnificent *hotels-de-ville* of their ancient towns, tell of the mine of wealth opened to the middle classes. The people's *fêtes* on great occasions rivalled the royal and nobler festivals, which at one time were confined to the aristocracy. It is in their popular displays we find the origin of our own ancient civic observances; and it is curious to note how exactly they were copied to the minutest point. The history of English trade and muni-

cial pageantry can never be complete without this reference to continental usages.

The addenda to this volume is of a nature with the *Pièces Justificatives*, which foreign antiquaries so frequently and so usefully append to their works, as proofs of the authenticity of their text, or as indications to the reader for further researches.

My object has been to touch lightly on this whole subject; but at the same time to indicate the profound antiquity of the popular belief in giants. The sacred, as well as the classic authors confirm this belief; and if Polyphemus

be forgotten, Goliath is well-remembered. Many striking localities are associated with the gigantic heroes of the middle ages: the rock known as "Arthur's Seat," at Edinburgh; and that termed "the Chair of Gargantua," on the Seine, preserve popular tradition. The Colossal Statuary of Egypt, Greece, and Rome, may have had its effect in strengthening the belief of the Gothic tribes who rose to power upon the decay of Roman greatness. The enormous wicker figures in which human victims were sacrificed to the barbaric gods, have by some authors been considered as the prototypes of the wicker-giants paraded at home and abroad in civic festivities. This was the opinion enforced by Dr. Milner,

the historian of Winchester, but one which the author of the present volume thinks it needless to dwell exclusively upon; as enough will have been said in the course of it to show the universality of belief held by the people of all ages and countries in a gigantic race, enemies to those of ordinary stature.

Not wishing to succumb to Dr. Johnson, Charles Lamb, or Letitia Landon, in attachment to the great capital of which he is a native, the author dedicates this little volume to genuine lovers of London and its history, as "a quaint chapter of half-forgotten lore;" happy if they will sit (like Mistress Quickly) "at the latter end of

a sea-coal fire," and kindly devote an hour to an unpretentious fellow citizen, who will gossip on "things olde."

F. W. FAIRHOLT.

11, MONTPELIER SQUARE,
BROMPTON,

DECEMBER, 1859.

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The Guildhall Giants.



MYTHOLOGY has always usurped the place of sober history in the popular mind. The ancestry of all peoples, by its means, were connected with the Gods, or were supposed superhuman in size or power. In early art, as in early story, great characters were literally great of body. The gods and kings of early Egypt were giants among men, when sculptured or painted on the storied walls of the temples and palaces of that mystic land. The national heroes of Greece and Rome were endowed with gigantic frames. Hero-

dotus tells of the footstep of Hercules shown in Scythia, and the sandal of Perseus found at Chemnis, as being both two cubits in length. The Gothic nations indulged the same exaggerated belief of their godlike and gigantic ancestry. The heroes of Knight-errantry were similarly vast. Of the King Arthur, Higden desires us (when speaking of the discovery of his body at Glastonbury) to "have mynde that Arthures chyn-bone, that was thenne shewed, was longer by three inches than the legge and the knee of the largest man that was then found. Also the face of his forehead, by-tweene hys two eyen, was a spanne broad." The grave of Sir Gawain, one of his far-famed Knights of the Round Table, was fourteen feet in length. Another hero, Sir Bevis, of Hamton, is still depicted as a giant on the bar-gate, at Southampton; and the

renowned Guy of Warwick is popularly supposed to have left personal relics at Warwick Castle sufficient to prove his vast stature. His breastplate, weighing 52lbs., is there shewn to strengthen the belief of the faithful, who will not see that it is the crupper of a horse as used in the sixteenth century. Guy's "porridge-pot," capable of holding 102 gallons, it is a species of sacrilege to look on only as a large camp kettle. The author has a vivid remembrance of the indignation with which his translation of these "genuine relics" was received in Warwick some few years ago. It was like daring to doubt the liquefaction of the blood of St. Januarius in Naples, or the truth of the holy coat at Treves. When such things remain with us to confirm in our own time the fables of past ages, we may qualify our surprise at the head of a crocodile passing at Mons for

that of the dragon slain by the redoubtable Gilles-de-Chin; or the bones of whales and extinct animals for those of "monstrous giants." It is a popular fallacy willingly believed, and desired to be confided in.*

Giants were always great favourites with the commonalty, and entered very largely into the fabulous histories of the middle ages, whether they were early histories of a country, lives of the saints, or tales of chivalry. It was, consequently, no unusual thing to introduce them in tournaments, and thus, in some degree, realize the older

* Stow notes, that in the Church of St. Lawrence, Jury, was "the shank-bone of a man (as it is taken), and also a tooth of very great bigness hanged up for show in chains of iron, upon a pillar of stone; the tooth, (being about the bigness of a man's fist) is long since conveyed from thence; the shank-bone, of 25 inches in length, remaineth yet, fastened to a post of timber." He very sensibly considers the tooth might be that "of some monstrous fish;" and the leg-bone, "of an elephant."

knightly battles. In the German *Thurnier-Buchs* of the sixteenth century, gigantic figures sometimes mix in the *melée*.

This popular love of giants, led the municipalities of many cities in Flanders and Belgium to provide figures of the kind for grand fête days. Thus Antwerp, Louvain, Malines, Asselt, Brussels, Ath, Ghent, Bruges, Tournay, Lille, Dunkirk, Ypres, Poperinghe, Cassel, Douai, &c., have each their communal giant, which, upon certain days, is carried about these towns. They are constructed in various styles, and habited in still more varied costumes, ranging from the Roman (as at Antwerp) to the court dress of the last century (as at Brussels). Sometimes they are formed of osier, as at Cassel, Hazebrouck, and Asselt; sometimes of elaborate wood-carving of a fine and expensive kind, as at Antwerp.

In directing attention therefore to the carved figures which so strikingly decorate the old Guildhall of London, it will be necessary to carry our researches far beyond the comparatively recent period at which they were fabricated ; to look a little at the Guild observances of the great continental trading towns ; as well as take a retrospective glance at the once-popular fabulous history of the early foundation of London.

In the old days when the inventions of the Monkish Chronicler, or the still more fanciful Romancist, or Minstrel Bard, were seriously listened to as history ; it became part of the popular belief that the original name of London was New Troy, and that it was founded by Brute or Brutus, the younger son of Anthenor of Troy ; who, when that city was sacked by the Greeks, fled to Italy, and founded the city of Pavia, from whence

his son, in search of new conquests, voyaged around the Spanish and French coasts, obtained the aid of the Gauls to invade Britain, and landed in the port where now Southampton stands.

Let us now see by whom he was opposed. Caxton, in his *Chronicle of England*, seriously prints, what the old authors as seriously wrote, about the first peopling of this island. It is to this effect. The Emperor Dioclesian had three and thirty self-willed daughters, of whose management he was at last relieved by obtaining for them as many husbands. But the ladies did not pleasantly submit to the rule of their lords, and agreed among themselves to regain their lost liberties by each cutting her husband's throat. The deed was effected, and the Emperor their father, driven to despair of managing so refractory a family, to punish

their crimes, and rid himself of their presence, sent all to sea in one vessel with half a year's provisions. After long sailing they reached an island, which they made their residence, and named *Albion*, after the name of the eldest lady. The Evil One, who never lost sight of them, created visionary husbands for these ladies, who became the mothers of "horrible giants," and they ruled in the land until the advent of Brutus.

We now arrive at "the veritable history" of our Guildhall Giants, included in his invasion, as thus given in the history of the Trojan wars, sold cheaply to the people as late as 1735.* The Giant son of the above lady in this version names our Island.

* *The History of the Trojan Wars, and Troy's Destruction.* London, printed for Sarah Bates, at the Sun and Bible, in Giltspur Street; and James Hodges, at the Looking Glass, on London Bridge. 12mo. 1735.

“Brute, having thus got footing in Britain, was preparing to improve the same; when Albion, who had named this island after his own name,—by which it is sometimes called at this day,—having intelligence thereof, raised his whole power, being men of a gigantick stature, and vast strength, and bearing for their arms huge clubs of knotty oak, battle axes, whirlbats of iron, and globes full of spikes, fastened to a long pole by a chain; and with these encountering Brute, a bloody battle was fought, wherein the Trojans were worsted and many of them slain, and their whole army was forced to retire.

“Brute hereupon considering the disadvantage between his men and the giants, devised a stratagem to overthrow them, by digging in the night a very long and deep trench, at the bottom impaling it with

sharp stakes, and covering it with boughs and rotten hurdles, on which he caused to be laid dried leaves and earth, only leaving some firm passages, well known to his men by particular marks.

“This being done, he dared the giants to a second battle, which Albion readily accepted; and the fight being begun, after some dispute, Brute seemed to retire; whereupon the giants pressed on him with great fury; and the Trojans retiring nimbly beyond their trench, made a stand, and ply'd them with a shower of darts and arrows, which manner of fight they were unacquainted with, whereby many of them were slain. However, Albion encouraging his men to come to handy strokes with their enemies, they rushed forward, and the vanguard immediately perished in the trenches; and the Trojans continuing

shoot their arrows very thick, the giants were put to flight, and pursued into Cornwall; where, in another bloody fight, Albion was slain by Brute, fighting hand to hand; and his two brothers, Gog and Magog, giants of huge stature, were taken prisoners and led in triumph to the place where now London stands, and upon those risings on the side of the river Thames, founded a city, which he called *Troy-novant*, or *New Troy*, and building a palace where Guildhall stands, caused the two giants to be chained to the gate of it, as porters. In memory of which it is held that their effigies, after their deaths, were set up as they now appear in Guildhall."


This quotation will show how completely the figures of these giants accord with the description of them here given; "the globe full of spikes, fastened to a long pole by

a chain," is carried by the elder figure. Though this weapon be not as ancient as the era fixed by this veritable history as that in which the giants flourished, it belongs to the mediæval era, and was named "a Morning Star;" being used by horsemen to whirl about them in the *melée*, and break the armour, or otherwise injure, fighting men.

It might be thought scarcely worth the student's while to recur to what many may think absurdities, had not these absurdities been gravely recorded and produced as veritable histories by our ancestors, and did we not to this day preserve their dreamings in visible figures of the giants thus conquered. These tales were so much valued by our forefathers that they were transcribed as well authenticated and sober early history in their *Liber Albus*, as well

as in the *Recordatorium Civitatis Speculum*; and advanced in a memorial presented to Henry VI, and now preserved in the Tower of London, as an evidence of "the Great Antiquity, precedency, and dignity of the City of London, even before Rome." This foundation of London having taken place, according to Geoffrey of Monmouth, about the year of the World 2885, or 1008 years before the birth of Christ.

In the old tragedy of *Locrine*, once attributed to Shakespeare, the same story is detailed, and "stately Troynovant" mentioned as the principal city of Albion, and the burial place of Brute, or Brutus, after his life of adventure. The victory over the giants is alluded to by him in the first scene of this play, where he details the history of 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 name therefore of one of these giants has been split into two, and we now call one Gog and the other Magog. The names originally were Gogmagog and Corineus. The name is still preserved in its purity as a designation to the Gogmagog hills in Cambridgeshire. The oldest figure in our Guildhall is supposed to represent Gogmagog, the younger Corineus.

Corineus is one of the principal characters in the tragedy just quoted, and one of the two brothers of Brutus who are companions in his wanderings and his fortunes. He thus narrates his own prowess :

“When first I followed thee, and thine, brave King,
I hazarded my life and dearest blood,



**GOGMAGOG,
THE GIANT IN GUILDHALL.**



**CORINEUS,
THE GIANT IN GUILDHALL.**

To purchase favor at your princely hands,
And for the same in dangerous attempts,
In sundry conflicts, and in divers broils,
I shew'd the courage of my manly mind :
For this I combated with Gathelus,
The brother to Goffarius of Gaul ;
For this I fought with furious Gogmagog,
A savage captain of a savage crew ;
And for these deeds brave Cornwall I receiv'd,
A grateful gift given by a grateful King ;
And for this gift, this life and dearest blood
Will Corineus spend for Brutus' sake."

Now as every national hero in the old time was popularly endowed with gigantic stature, these figures appear to represent the conqueror and the conquered. Their dress, too, would seem to warrant this supposition ; as Gogmagog is armed in accordance with the old tale, while Corineus is habited after the Roman mode, as conventionally depicted at the time of their manufacture.

In the middle of the last century the Guildhall was occupied by shopkeepers,

after the fashion of our bazaars, and one Thomas Boreman, bookseller, "near the Giants in Guildhall," published in 1741 two very small volumes of their "Gigantick History,"* in which he tells us that as "Corineus and Gogmagog were two brave giants, who nicely valued their honor, 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, emble-

* *The Gigantick History of the two famous Giants in Guildhall.* Third edition, corrected; printed for Thomas Boreman, bookseller, near the Giants in Guildhall; and at the Boot and Crown, on Ludgate Hill, 1741. 2 vols. 64mo. For an inspection of these curious volumes I am indebted to J. Gough Nichols, Esq., F.S.A. Each volume measures $2\frac{1}{2}$ inches high, by $1\frac{1}{2}$ broad; a full page contains fourteen lines and sixty words. These tiny volumes are bound in boards, covered with the old Dutch paper, having a green raised pattern on a gold ground. The price of each volume is marked on the title—the moderate sum of fourpence!

matically declare, that they will, like mighty giants, defend the honor 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."

The author of this little volume thus gives his version of the tale of the encounter "wherein the giants were all destroyed, save Goemagog, the hugest among them, who, being in height twelve cubits, was reserved alive, that Corineus might try his strength with him in single combat. Corineus desired nothing more than such a match; but the old giant in a wrestle caught him aloft, and broke three of his ribs. Upon this, Corineus, being desperately enraged, collected all his strength, heaved up Goemagog by main force, and bearing him on his shoulders to the next high rock,

C

threw him headlong, all shattered, into the sea, and left his name on the cliff, which has been ever since called Lan-Goemagog, that is to say, the Giant's Leap. Thus perished Goemagog, commonly called Gogmagog, the last of the giants."*

The early popularity of this tale is testified by its occurrence in the curious history of the Fitz-Warines,† composed in the thirteenth century, in Anglo-Norman, no doubt by a writer who resided on the Welsh border, and who, in describing a

* I quote from Hone's Extracts, in his article on the Guildhall Giants, appended to his *Ancient Mysteries Described*, 8vo, 1823. The book is so rare that he says, "the copy I consult is the only one I ever saw." To Hone the merit is due of first drawing attention to the history of the Civic Giants, and establishing the date of their fabrication.

† *The History of Fulke Fitz-Warine, an outlawed Baron in the reign of King John*. Edited from a manuscript in the British Museum by T. Wright, Esq., for the Warton Club, 1855.

visit paid by William the Conqueror there, speaks of that sovereign asking the history of a burnt and ruined town, and an old Briton thus giving it to him: "None inhabited these parts except very foul people, great giants, whose king was called Geomagog. These heard of the arrival of Brutus, and went out to encounter him, and at last all the giants were killed except Geomagog." He goes on to relate his death in the encounter with Corineus, as previously narrated here. He adds to the wondrous tale by relating what happened after his death. "A spirit of the devil now entered into the body of Geomagog, and came into these parts, and held possession of the country long, that never Briton dared to inhabit it. And long afterwards, King Bran, the son of Donwal, caused the city to be rebuilt, repaired the walls,

and strengthened the great fosses, and he made Burgh and Great March. And the devil came by night and took away every thing that was therein, since which time nobody has ever inhabited there." Payn Peverel, a "proud and courageous knight," listens to the story, and determines to brave the demon, who comes in a fearful storm "in the semblance of Geomagog, and he carried a great club in his hand, and from his mouth cast fire and smoke, with which the whole town was illuminated." He is, however, vanquished by the sign of the cross, and the sword of the knight, and discloses the history of the treasures of the town, promising Payn that he shall be lord of the soil. Such was history in the middle ages.

Those who are curious in tracing the origin of popular tales, and who agree with

Warton, the historian of our English poetry, in assigning to the Eastern nations the invention of our fabulous lore, may be interested in knowing that "the books of the Arabians and Persians abound with extravagant fictions about the giants Gog and Magog. These they call Jajiouge and Majiouge, and they call the land of Tartary by their names. The Caucasian wall, said to be built by Alexander the Great (though probably formed at an earlier period), from the Caspian to the Black Sea, in order to cover the frontiers of his dominions, and to prevent the incursions of the Scythians, is called by the Orientals the wall of Gog and Magog. This wall, some few fragments of which remain, they pretend to have been built with all sorts of metals. It was a common tradition among the Tartars, that the people of Jajiouge and Majiouge

were perpetually attempting to make a passage through this fortress; but that they would not succeed in their attempt till the day of judgment. About the year 808, the Caliph Al Amin, having heard wonderful reports concerning this wall or barrier, sent his interpreter Salam with a guard of fifty men to view it. After a dangerous journey of near two months, Salam and his party arrived in a desolated country, where they beheld the ruins of many cities destroyed by the people of Jajiouge and Majiouge. In six days more they reached the Castle, near the mountain Kokaiya, or Caucasus. This mountain is inaccessibly steep, perpetually covered with snow and thick clouds, and encompasses the country of Jajiouge and Majiouge, which is full of cultivated fields and cities. At the opening of this mountain the fortress appears; and travel-

ling forward, at the distance of two stages, they found another mountain, with a ditch cut through it 150 cubits wide; and, within the aperture, an iron gate fifty cubits high, supported by vast buttresses, having an iron bulwark crowned with iron turrets reaching to the summit of the mountain itself, which is too high to be seen. The Governor of the Castle above-mentioned, once in every week, mounted on horseback, with ten more, comes to this gate, and striking it three times with a hammer weighing five pounds, hears a murmuring noise from within, supposed to proceed from the Jajiouge and Majiouge confined there. Salam was told that they often appeared on the battlements of the bulwark. Czar Peter I., in his expedition into Persia, had the curiosity to survey the ruins of this wall, and some leagues within the mountains he found a

skirt of it which seemed entire and was about fifteen feet high. It seems at first sight to be built of stone: but it consists of petrified earth, sand, and shells, which compose a substance of great solidity. It has been chiefly destroyed by the neighbouring inhabitants for the sake of the materials, and most of the adjacent towns and villages are built out of its ruins.”*

This writer goes on to observe: “How these tremendous heroes got footing in Britain is not hard to discover; for the Arabians having imparted their taste for marvellous and romantic fiction into Europe, by means of the settlement of the Moors in Spain, these were personages of too much importance for the British and Armorican bards to

* *Varieties of Literature*: being principally selections from the Portfolio of the late John Brady, Esq., author of *Clavis Calendaria*. 8vo. 1826.

suffer them to remain behind." Weber, in the introduction to his *Metrical Romances*, has the following sensible remarks on this point: "The Giants of the *Odyssey*, and those of *Turpin's Chronicle*, of *Sir Bevis*, and of the Teutonic romances; the Pygmies of *Pliny*, and those of the Scandinavians and Germans; the dragons of *Medea*, and those of romance; the enchantments of *Calypso*, *Medea*, *Circe*, *Alcina*, and *Armida*; in short, the occurrence of fairies, monsters, and wonders of all kinds in the poetry of every nation, renders their derivation from any one particular source, not only very uncertain, but almost preposterous. They undoubtedly came originally from Asia, the cradle of mankind; but all nations in every age manifestly had a strong inclination to receive from their neighbours any popular and successful fiction which obtained among

them, and to communicate their own to them in return."

The famous old traveller, Sir John Maun-
deville (who performed his journey to the
East, between 1322 and 1356), has told his
version of the Arabian tale in these words:
"In that same regioun ben the mountaynes
of Caspye, that men clepen Uber in the
contree. Betwene the mountaynes the
Jewes of 10 lynages ben enclosed, that
men clepen Gothe and Magothe: and they
mowe not gon out on no syde. There
weren enclosed 22 kynges, with hire
peple, that dwelleden betwene the moun-
taynes of Sythe. There King Alisandre
chacede hem betwene the mountaynes;
and there he thought for to enclose hem
thorghe werk of his men. But when he
saughe that he might not don it, ne bringe
it to an ende, he preyed to God of Nature,

that he wolde parfome that that he had begonne. And all were it so, that he was a Payneme, and not worthi to ben herd, zit God of his grace closed the mountaynes to gydre : so that thei dwellen there, alle fast ylokked and enclosed with highe mountaynes all aboute, saf only on o syde ; and on that syde is the See of Caspye.”

When the old Lord Mayor's shows consisted of a series of pageants, invented by poets of no mean fame, the Civic Giants were part of the great public display. On occasions of Royal progresses through the City, they kept “watch and ward” at its gates. In 1415, when the victorious Henry V. made his triumphant entry to 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 London 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 Gogmagog, holding between them certain Latin verses," were exhibited on London Bridge; "at the draw-bridge," as Fox informs us in his *Acts and Monuments*, who speaks of it all as "a great vaine spectacle," excusing himself for recording the verses, "which, for the vaine ostentation of flattery, I overpasse." When Queen Elizabeth passed through the City,

the day before her coronation, January 12, 1558, great preparations were made to grace the progress with emblematic pageantry. "The final exhibition was at Temple Bar, which was 'finely dressed' with the two giants Gotmagot the Albion, and Corineus the Britain, who held between them a poetic recapitulation of the Pageantries, both in Latin and English."*

When Anthony Munday devised the pageants for the Mayoralty of Sir Leonard Holliday, in 1605, he introduced the whole story of Brutus and his subjugation of Britain in one of them; and "for the more grace and beauty of the show," as he tells us, these two huge giants (whom he names Corineus, and Gogmagog) were fettered by chains of

* Nichol's *Progresses of Queen Elizabeth*; and *Accounts of Royal Processions in the City of London*. 8vo. 1831.

gold to the Mount upon which Brutus and the other characters were placed. Mars-ton, in his play of the *Dutch Courtezan*, 1605, speaks of "the giants stilts that stalk before my Lord Mayor's pageants;" and giants formed part of the great shows made on the setting of the City watch on Midsummer eve. In 1672, when Thomas Jordan, the City Poet, composed the pageant for Sir Robert Hanson, Mayor, he says: "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." This "dismal violence" was the Great Fire of London, by which the Hall was gutted, but not destroyed. Hatton, in his *New View of London*, 1708, says it was "extremely well beautified and repaired, both in and outside, in 1669, and two new figures of gigantic magnitude will be as before." These new figures are the present ones, which succeeded those described as carried through the streets by Jordan. The history of the change is thus given in the little book published in Guildhall, 1741, and already alluded to, "Before the present giants inhabited Guildhall, there were two giants made only of wicker work and pasteboard, put together with great art and ingenuity ;

and these two terrible original giants had the honor yearly to grace my Lord Mayor's show, being carried in great triumph in the time of the pageants; and when that eminent annual service was over, remounted their old stations in Guildhall, till by reason of their very great age, old time, with the help of a number of city rats and mice, had eaten up all their entrails. The dissolution of the two old, weak, and feeble giants, gave birth to the two present substantial and majestic giants; who, by order, and at the City charge, were formed and fashioned. Captain Richard Saunders, an eminent carver in King Street, Cheapside, was their father; who, after he had completely finished, clothed, and armed these his two sons, they were immediately advanced to their lofty stations in Guildhall, which they have peaceably enjoyed ever since the year 1708."

This incidental notice of "their father" enabled Hone to make researches among the City accounts at the Chamberlain's office, and under the head of "Extraordinary Works" for 1707, he fortunately discovered among the sums "paid for repairing of the Guildhall and Chappell," an entry in the following words :

"To *Richard Saunders*, Carver, Seventy Pounds,
by order of the Co'mittee, for repairing
Guildhall, dated ye xth of April, 1707,
for work by him done £70"

"This entry of the payment," says Hone, "confirms the relation of the gigantic historian. Saunders's bill, which doubtless contained the charges for the two giants, and all the vouchers before 1786, belonging to the Chamberlain's office, were destroyed by a fire in that year." Saunders's Captaincy was in that valuable, but much-ridiculed force, the City Train-band.

D

The "lofty stations" mentioned as awarded to these figures in the Guildhall, was not their present locality; they were originally placed on each side the entrance to the Council chamber, and were removed to the window where they now stand in 1815, when Hone thoroughly examined them, and found them to be ponderously constructed of wood, but hollow within; they are upwards of fourteen feet in height, and were evidently made for the permanent decoration of the building, and not for carrying through the City on festive days, as were their predecessors.

Notices of the earlier giants, popular favourites though they were, are few and incidental in the literature of the day. They are supposed by Brand (in his *Popular Antiquities*) to be alluded to, when in their original position at the gates of Guild-

hall (as noted p. 11), by Bishop Hall in his *Satires* (Book vi., Sat. 1), where, speaking of an angry poet, he says that he—

“ ——— makes such faces, that me seemes I see
Some foul *Megæra* in the Tragedie,
Threat'ning her twined snakes at Tantale's ghost ;
Or the grim visage of some frowning post,
The crab-tree porter of the Guildhall gates,
When he his frightful beetle elevates.”

In Shirley's *Contention for Honour and Riches*, 1633 (and afterwards in his *Honoriam and Mammon*, 1652), he ridicules the annual Civic Pageants on Lord Mayor's Day, and the citizens' love of good cheer after them: “You march to Guildhall, with every man his spoon in his pocket, where you look upon the giants, and feed like Saracens.”

Bishop Corbet, who died 1635, in his *Iter Boreale*, written about the middle of James the First's reign, alludes to them,

when speaking of those at Holmby, the seat of Sir Christopher Hatton, the "Dancing Chancellor" of Queen Elizabeth :

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

In the *British Bibliographer*, vol. 4, p. 277, the following verses are quoted from a broadside printed in 1660; and afterwards by Archdeacon Nares, in his *Glossary* :

"And such stout Coronæus was, from whom
Cornwall's first honor, and her name doth come.
For though he sheweth not so great, nor tall,
In his dimensions set forth at Guildhall,
Know 'tis a poet only can define
A gyant's posture in a gyant's line.
* * * * *
And thus attended by his direful dog
The gyant was (God bless us!) Gogmagog."

George Wither, in his *Joco-Serio: Strange*

Newes of a Discourse between two Dead Giants, 1661, alludes to them by different names :

“ 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 “ was composed by occasion of a scurrilous pamphlet, entitled, *A Dialogue between Brandamore and Colbrant, the two Giants in Guildhall*,” in which Wither was alluded to in no flattering terms. His poem contains no other notice of them ; and the names, which he had evidently borrowed from his adversary, seem to have been the capricious invention of that unknown satirist, as they are not met with elsewhere.

In the Latin poem, *Londini quod re-*

liquum, 1667, quoted by Brand, in his *Popular Antiquities*, they are thus noticed :

“ Haud procul, excelsis olim prætorïa pinnis
 Surgebant pario marmore fulsit opus.
 Alta duo *Ætnei* servabant atria *fratres*.
 Prætextaque frequens splenduit aula toga.
 Hic populo Augustus reddebat jura senatus,
 Et sua prætori sella curulis erat.
 Sed neque Vulcanum juris reverentia cepit,
 Tuta satellitio nec fuit aulo suo.
 Vidi, et exurgas, dixit, speciosior aula
 Atque frequens solita curia lite strepat.”

Among the fireworks upon the Thames, at the coronation of James II. and his Queen, April 24, 1685, the giants appeared; the City of London having contributed part of the expenses. The narrative of the proceedings by R. Lowman, 1685,* describes

* Quoted from the folio half-sheet by Hone. Sandford, in his account of these festivities, takes no note of these figures, nor are they represented in his engraving of the fireworks, which otherwise accords with the above description.

a raft erected in the middle of the river, having on it two pyramids, between them a brass sun, and a cross and crown, in fire-works; in front "were placed the statues of the two giants of Guildhall, in lively colours and proportions facing Whitehall, the backs of which were all filled with fiery materials, and from the first deluge of fire till the end of the sport, which lasted near an hour, the two giants, the cross, and the sun, grew all in a light flame in the figures described, and burned without abatement of matter."

Ned Ward, in his *London Spy*, 1699, describes a visit to Guildhall, "which we entered with as great astonishment to see the giants, as the Morocco Ambassador did London when he saw the snow fall. I asked my friend the meaning and design of setting up these two lubberly preposterous figures;

for I suppose they had some peculiar end in it. 'Truly,' says my friend, 'I am wholly ignorant of what they intended by them, unless they were set up to show the City what huge loobies their forefathers were, or else to fright stubborn apprentices into obedience : for the dread of appearing before two such monstrous loggerheads, will sooner reform their manners, or mould them in compliance with their masters' will, than carrying them before my Lord Mayor, or the Chamberlain of London ; for some of them are as much frightened at the names of Gog and Magog, as little children are at the terrible sound of Rawhead and Bloody-bones.'" From this we may gather, as Hone has shrewdly observed, that some representations of the popular figures garnished the old hall, after the fire that Hatton alludes to, and before the construction of the present

ones. It is further confirmed by the title-page of an 8vo. tract published in 1684, describing "the gyant, or the miracle of nature, being that so much admired young man, born in Ireland, believed to be as big as one of the gyants in Guildhall." It is most probable that, according to old custom, the figures that graced the Mayoralty shows in 1672 were set up in the hall. Their popularity is attested in another part of Ward's book, by the exclamation of a coachman: "Pay me my fare, or, by Gog and Magog, you shall feel the smart of my whipcord."

Upon the reparation of the hall in 1706, the present figures were placed in a conspicuous position; but not, as before observed, in their present one. There is a view of the interior of Guildhall, apparently engraved about this time (in the *Crowle*

Illustrated Pennant, in the British Museum), which has a brief description of the scene beneath it, in which we are told, "over the steps going into the Mayor's court, at some height stand giants of monstrous height and bigness; the one holding a pole-axe, the other a halbert." An elaborately constructed door-case or porch was built over the steps alluded to, exactly opposite the great gate of Guildhall. It consisted of a semi-gothic foundation, upon which imitation palm-trees were planted, they in turn supported a balcony, in front of that was placed a clock in a carved case, surrounded by emblematic figures of Time, &c. Upon brackets on each side of this balcony the giants were stationed, and the first notice of them in their new position is given in Bragg's *Observer*, Dec. 25, 1706, when narrating the placing of the colors taken at Ramilies in

the Guildhall: "When I entered the hall, I protest, masters, I never saw so much joy in the countenances of the people in my life, as in the cite on this occasion; nay, the very giants stared at the colors with all the eyes they had, and smiled as well as they could."*

In *London in Miniature*, 1755, they are thus briefly alluded to: "In the middle of the hall on the north side, over the door leading to the Mayor's court, is a

* Their appearance is less favourably noted in a political satire on a procession to court in the early part of the eighteenth century, for a redress of grievances; it is said of the citizens composing it,—

"The giants in Guildhall could not have looked grimmer."

The famous orator Henley took an opportunity of ridiculing the annual Lord Mayor's show, and "the two giants walking out to keep holiday." See an advertisement of this lecture (Oct. 21, 1730) reprinted by Hone.

very handsome clock and dial, finely gilt and ornamented, and on each side thereof are the huge figures of two monstrous giants, about fourteen feet high, finely carved in wood, and painted."

In the *New London Spy; or, a Twenty-four Hours' Ramble through the Bills of Mortality* (8vo., 1760, p. 71), they are thus described, after the fashion of Ned Ward: "The first objects that struck me were two monstrous figures of immense bulk, and stupendous height, fixed on each side of the clock; as if designed to strike all that entered with astonishment and awe. As I could by no means devise the design of placing these preposterous figures in the most conspicuous part of the hall, I referred to my sage friend for his opinion; but he could not resolve me with any degree of certainty. He conjec-

tured that our forefathers might weakly believe the stories related of giants and their mighty feats, particularly those of the renowned Gog and Magog, which these unwieldy lumps, by some, are supposed to represent."

In Brand's *Popular Antiquities* (Bohn's edition, vol. 1, p. 324), a similarly uncivil notice of them is given from Grosley's *Tour to London*, translated by Nugent, 1772; in which their very existence is attributed to the "Gothic taste" of the English nation. By far the best account of their appearance, combined with some curious details of the structure they supported, is to be found in Dodsleys' *London and its Environs Described*, 1761, vol. 3, p. 102, as follows: "Nearly fronting the gate, are nine or ten steps, leading to the Lord Mayor's court, over which is a balcony

supported at each end by four iron pillars in the form of palm trees ; by these is a small enclosure on each side on the top of the steps, used on some occasions as offices for clerks to write in, each being just sufficient to hold one person. Under these are two prisons called Little Ease, from the lowness of the ceiling, by which prisoners were obliged to sit on the floor ; these prisons are intended for city apprentices, who, upon complaint and a strict examination into the offence, were sometimes committed thither by the Chamberlain, whose office is at the right hand, at the head of the steps. In the front of this balcony is a clock, on the frame of which is carved the four cardinal virtues, with the figure of Time on the top, and a cock on each side of him. But the most extraordinary figures are yet behind ; these

are two monstrous giants, which stand on the outside of the balcony, close to the wall, one on each side: they have black and bushy beards; one holds an halbert, and the other a ball set round with spikes, hanging by a chain to a long staff. These absurd ornaments, which Mr. Strype supposes were designed to represent an ancient Briton and a Saxon, are painted, as if to give them the greater appearance of life, and render them more formidable to children."

There is a curious print in the *European Magazine* of 1810, designed to exhibit the giants only, and showing the upper part of the balcony and clock; it is the only instance in which they were honoured by exclusive delineation, until Hone, in 1823, still more correctly perpetuated their features by the aid of the admirable pencil of George Cruikshank.

Pennant, speaking of Guildhall, merely says: "Facing the entrance are two tremendous figures, by some called Gog and Magog; by Stow, an antient Briton and Saxon. I leave others to determine the important decision." This loose reference to Stow has been pretty constantly repeated, although pregnant with grave error; it would lead to the inference that they were so known and named in the reign of Elizabeth; but the fact is, Stow does not mention them at all: they are thus named by Strype in his edition of Stow's book, as correctly noted by Dodsley; and therefore the names, instead of being authorities of the reign of Elizabeth, end in being conjectures in that of Anne.

The view of the interior of the Guildhall, published by G. Hawkins in 1801, shows both giants bearing pendant spikes on

chains secured to a poleaxe, but it is probably an oversight. The lower range of lights in the great west window was at this time blocked up, and Beckford's monument was in the centre: pictures of judges occupied the sides where the giants now stand. On this popular monument Pennant makes an unusually illnatured remark for him. He says: "The principal figure was also a giant in his day, the Raw-head and Bloody-bones to the good folks of St. James's."

The best view of the locality is in the fine print published by Boydell (from a painting by Wm. Miller, engraved by Benjamin Smith), representing the ceremony of administering the oath of allegiance on the 8th of November, the day preceding Lord Mayor's day, to Alderman Newnham, in 1782. The armed giant, with the shield

and halbert, is very clearly shown standing on an ornamental bracket beside the gallery.

In 1815, when the hall underwent reparation, this doorcase, balcony, and clock were removed, the giants were repainted and gilt, and set on pedestals on each side the great west window, where they now stand. In 1837, they were again restored; and in that year, Alderman Lucas being Mayor, copies of these giants fourteen feet in height, were introduced in the Lord Mayor's show: each walked by the aid of a man within them, and they from time to time turned their faces to the spectators who lined the streets. It was the final exhibition of the olden glories of that day.

Anciently the giants were frequently paraded before the gratified eyes of the citi-

zens. Thus we are told in *Machyn's Diary* (printed by the Camden Society), that in 1553, "the xvij day of Marche, cam through London from Algatt, Master Maynard, the Shreyff of London, with a standard and dromes, and after gyants boyth great and small." The citizens appear to have willingly taxed themselves for such monsters, for May games, Midsummer pageants, &c. Thus the churchwardens' accounts of St. Andrew Hubbard parish, in the city of London, have an entry, A.D. 1533, "Receyved for the Jeyantt, xix^d;" and again, in 1535, "Receyved for the Jeyantt, ij · viij^d." Puttenham, in his *Arte of English Poesie*, 1589, speaks of "Midsommer pageants in London, where, to make the people wonder, are set forth great and uglie gyants, marching as if they were alive, and armed at all points, but within they are stuffed full of

brown paper and tow, which the shrewd boyes, underpeeping, do guilefully discover, and turne to a great derision." These "Midsommer pageants" were the annual settings of the Watch for the protection of the City, a sight our monarchs thought it worth a journey to see, and of which Stow has left so graphic an account, informing us, "the Mayor had besides his giant three pageants; each of the sheriffs had besides their giants but two pageants."* The setting of the Watch at Chester was conducted on the eve of the festival of St. John the Baptist, in the same pompous manner; and

* Stow relates in his *Annals*, under date 1510: "On Midsummer Eve, at night, King Henry came privily into West-Cheap, being clothed in one of the coats of his guard," to see the great show; with which he was so much gratified, that he afterwards visited the City in state with his Queen and Nobles, to give them a share in his "royal pleasure," and patronize the festivities.

in 1564, it was directed that there should be annually, according to ancient custom, a pageant, consisting of four giants, with animals, hobby-horses, and other figures therein specified. Hone, who follows Strutt in this account, continues: "In 1599, Henry Hardman, Esq., the Mayor of that year, from religious motives, caused the giants in the Midsummer show 'to be broken, and not to goe *the devil in his feathers.*'" Now, as Hone has repeated this note elsewhere in his popular works, it is worth correcting, for he seems to go wrong when describing Hardman's doings at Chester. The following extract from the Corporation Records in the *History of Chester*, 8vo., 1815, clearly shows that the "devil in his feathers" was a peculiar feature in the butchers' display on this occasion, and that the giants are not alluded

to by such a phrase at all, and were not "broken," but only put aside :

"1599, Henry Hardman, Mayor, caused the giants in the Midsummer show not to go, the devil in his feathers not to ride for the butchers, but a boy as the others, and the cuppes and cannes, and dragon, and naked boy to be put away; but caused a man in complete armour to go before the shows in their stead."*

* On this circumstance, Hone says : "One conjecture may be hazarded, that, as after the Mayor of Chester had ordered the giants there to be destroyed, he provided a man in armour as a substitute; so perhaps the dissolution of the old London giants, and the incapacity of the new ones for the duty of Lord Mayor's show, occasioned the appearance of the men in armour in that procession." The author of the tiny "Gigantick History" already quoted, shows that the armed man was the Civic Champion at the Mayor's feast, in imitation of the King's Champion at Royal Coronations, a semi-regal state being always held in Guildhall at the inauguration of a Mayor. He thus describes the custom more than a century since : "About twelve-a-clock this mighty champion mounted

From "the Banes [or Proclamations] which are read before the beginning of the Plays of Chester,"* we again learn that this devil was peculiar to the Butchers' Company, who always played the "Temptation of Christ," in which he appears to have been so popular a character, as to have been

on his horse (in complete armour from the Tower), with a great drawn sword in his hand, advances at the head of the Worshipful Company of Armourers, who set out from their hall in Coleman Street, and proceed to a large house near Trig stairs, belonging to that Company; where having regaled themselves, they set out again, going thro' St. Paul's Churchyard, Ludgate, and so on to Salisbury Court, in Fleet Street; where having showed themselves, they return back, and march before my Lord's company through the City to King Street, and then to their own hall in Coleman Street: and after this bold Champion hath seen the Worshipful Company safe housed, he dismounts his prancer, and so concludes the ceremony." The significance of the one champion, has therefore been lost in the vulgar taste for many "men in armour" in the procession.

* Wright's edition of the *Chester Mysteries*, published by the Shakespeare Society, 1843.

paraded a little too proudly at other times.
The Company is thus addressed :

“ ————you, bowchers of this citie,
The storie of Sathan, that Christe woulde needes tempte,
Set out as accostomable have yee,
The devill in his fethers all ragged and rente.”

Now, as it was usual (particularly in the fifteenth century) to represent the angels entirely covered with feathers ; as may be seen in many examples, but in none better than the painted glass in New College Chapel, Oxford ;* and Lucifer was “ a fallen angel,” he was properly habited in feathers, but possibly made grotesque and horrible, by being black and ragged. That the other parts of this show were not long discontinued appears by Strutt’s account in the Introduc-

* Engraved in *The Calendar of the Anglican Church. Illustrated*, published by Parker of Oxford, 1851. They were put up before 1386, when the building was completed.

tion to his *Sports and Pastimes*, which we now quote :

“In the year 1601, John Ratclyffe, beer-brewer, being Mayor, ‘sett out the giaunts and Midsommer show, as of oulde it was wont to be kept.’ In the time of the Commonwealth this spectacle was discontinued, and the giants, with the beasts, were destroyed. At the restoration of Charles II. it was agreed by the citizens to replace the pageant as usual, on the eve of the festival of St. John the Baptist, in 1661; and as the following computation of the charges for the different parts of the show are exceedingly curious, I shall lay them before the reader without any farther apology. We are told that ‘all things were to be made new, by reason the ould modells were all broken.’ The computist then proceeds: ‘For finding all the materials, with the

workmanship of the four great giants, all to be made new, as neere as may be lyke as they were before, at five pounds a giant the least that can be, and four men to carry them at two shillings and sixpence each.' The materials for the composition of these monsters are afterwards specified to be 'hoops of various magnitudes, and other productions of the cooper, deal boards, nails, pasteboard, scaleboard, paper of various sorts, with buckram, size cloth, and old sheets for their bodies, sleeves, and skirts, which were to be coloured.' One pair of the 'olde sheets' were provided to cover the 'father and mother giants.' Another article specifies 'three yards of buckram for the mother's and daughter's hoods;' which seems to prove that three of these stupendous pasteboard personages were the representatives of females. There were 'also

tinsille, tinfoil, gold and silver leaf, and colours of different kinds, with glue and paste in abundance.' Respecting the last article a very ridiculous entry occurs in the bill of charges, it runs thus: 'For arsnick to put into the paste to save the giants from being eaten by the rats, one shilling and fourpence.'"

Chester and Coventry were the two grand cities for public displays in the olden time. Sharp, in his *Dissertation on the Pageants or Dramatic Mysteries anciently performed at Coventry, by the trading Companies of that City* (Coventry, 1825), has furnished very curious details of the giants displayed by the Capper's Company, from 1533 to 1560, as preserved in their account books. The first entry, in 1533, is "payed for the Gyant, xxvij^s. viij^d.;" in the next year we have "paid for dressyng the gyant vi^d.;"

while charges continue during those years for dressing, mending, and painting him; as well as sums for "berying the giants about the streets, which appears to have been at the rate of one shilling per night. In 1547, is an entry of ninepence, for canvass to make the giant a new skirt; again in 1553, are others for "mendying and payntyng the Gyand;" which, as they are the last, would seem to infer that twenty years' wear and tear had thoroughly undermined his constitution. The most curious item is that of twopence "paid for the candlestick in his head, and the light:" which charge for "waxe candell" is more than once repeated; showing that it was the custom to light the head at night, the ceremony of setting the Midsummer Watch always taking place after dark.

By the Drapers' accounts of Coventry, we

find that they owned two giants. In 1556, they have a charge of twenty shillings, "payd to Robert Crowe for makyng of the gyanes," and in the same year they pay two men eleven-pence each for carrying them. By an entry of 2s. 6d. paid for painting the giant's wife, we learn that these figures were male and female, as many still are in some continental cities ; and, like them, they swelled public shows by the loan of their figures, for in 1557, there is an entry in their books of the receipt of 2s. 4d. "for the hyar of the giant's wife at Midsummer."

Other places followed the example. Dr. Plot, in his *History of Oxfordshire*, speaks of the custom of keeping Midsummer Eve "in great jollity" at Burford, and of carrying "up and down the town" a dragon and a giant ; and Sharp, in the work just quoted, tells us, that in 1814 "he saw at

Salisbury a figure of a man, ten or twelve feet high, belonging to the Tailors' Company, and called St. Christopher (by the common people termed *the giant*). This was exhibited in the various streets, attended by two men grotesquely habited, bearing his sword and club; a drum and fife played tunes, to which the figure was made to dance in a solemn unwieldy manner, by a man concealed within, and perfectly hidden by its long drapery. The attendants danced around the giant, watching carefully to check by the sword or club, any deviation from a perpendicular position."

It is now about fifteen years since the author of this little volume visited the hall of the Tailors' Company at Salisbury, and saw in that neglected building their once-popular giant mouldering to decay. The frontispiece to this volume has been copied

from the sketch he then made of the figure. Its substructure was a framework of lath and hoop, similar to that used for "Jack-in-the-Green" on May-day, and allowed a person to walk inside and carry the figure, he being fully concealed by the drapery, which was of coloured chintz, bordered with red and purple, and trimmed with yellow fringe. The head was modelled in paste-board, and coloured, the hair being formed of tow; a gold-laced cocked hat and yellow cockade completed the costume. A large wooden pipe was stuck in the mouth, after the fashion of the London giants of 1672; a branch of artificial laurel was placed in the right hand. The club and sword were both carved in wood, and painted. This was the last of the old perambulating English giants, and the only one whose figure has been delineated.

I trace all these English giants to the much older Guild observances of the continental cities. We owe to the merchantmen of the Low Countries that determination to carry out great trading enterprises through impediments of which we now can form very slight ideas; and which resulted in the overthrow of the feudal system, the establishment of commerce on a firm basis, and the rise and prosperity of great cities with a free trade; such as Antwerp was, and London is. Their prosperous traders rivalled the glories of the old nobility in the palaces they constructed for their Guildhalls; and having no pride of ancestry, they chose the legends of their old cities for display on public occasions. Hence they typified the legendary history of Antwerp in the giant Antigonus; that of Lyderic, the Forester of Flanders; of the gigantic horse

Bayard, upon which ride the four sons of Aymon; of Goliath, the giant of Ath; and the family of giants of Malines, Brussels, and Douai. Gayant, the giant of Douai, is twenty-two feet in height; and with his spear touches the house tops of the old city. On solemn occasions of great popular observance, such as the entries of Sovereigns into cities; or in great religious centenary solemnities, like the feasts of St. Rombaud at Malines, or St. Macaire at Mons, there is a reunion of giants. They are lent by the corporations of each town to swell the public shows. The only giant who has not visited his friends is he of Antwerp: the reason being that there is no gate in the city large enough for him to go through. In the old time it was necessary to lower the lanthorns, and remove the chains or ropes by which they were

suspended, in all streets through which the figure passed. It always occupied a part in processions to honour kings and potentates, when it was made to promenade the city. On the entry of Philip, Prince of Spain (afterwards Philip II.), the burghers bestowed large sums on a grand public spectacle, and the giant was exhibited, seated in a Doric temple, in the great square opposite the Town-hall. Above him, upon the abacus, was this inscription :

ILLE EGO (QUEM FAMA EST, HIS OLIM LOCIS
NOVAM EXERCVISSE TYRANNIDEM) ET SI COR-
PORIS VASTITATE ADHVCDVM SIM FORMIDABILIS,
POSITA JAM FERITATE, TIBI PHILIPPE PRINCEPS
MAX. LIBENS CEDO, TVA EQVE ME POTESTATI
VLTRO SVBIICIO.

Grapheus, secretary to the city of Antwerp, in his descriptive quarto volume of the festivities then given, has published an engraving of this figure; and its history in the following words :

“ There is a very popular tradition (which we ourselves, as boys, have helped to sustain) that this giant, called Antigonus, inhabited the locality on the river Scheldt, where, at the present day, may be seen the ruins of the castle of old Antwerp, with the walls partly destroyed, the reputed pretorium, the public prison, and the temple of Saint Valburg, which (they say) was formerly sacred to Mars.*

“ This Antigonus, relying upon his impregnable castle, began to play the tyrant ; to exact a toll from travellers who passed that way ; and to exercise a cruel rule over the neighbourhood. If those whom he caught did not pay the impost levied, or refused to pay, he extorted it by violence ;

* Verbyst, in his account of Antwerp, 1646, tells us that this castle (probably a Roman ruin) stood on the site of the house of the Knights Crusaders of the Teutonic Order, within the borcht or bailywick.

and those who could not pay in money, he did not allow to depart without cutting off one of their hands. From this circumstance the inhabitants called the place *Hantworp*—that is, hand tossing*—which word (the aspirate being dropt, and the *o* being changed into *e*), we pronounce *Antwerp*. We find in ancient writings it was sometimes called *Andoverp*, as well as *Antorp*, and *Antorff*.†

“But there was at this time a prince of the province called Brabon (from whom Brabant is named, as some suppose), who, resolving to put an end to the insolent tyranny of the giant, boldly attacked him,

* In the original Latin, a word, *manujactionem*, has been coined to express this *hand throwing* or *hand tossing*.

† The most probable derivation of the name is from an *t'Wers*, the city on the *Wharf* or quay.—*De Wex, Dict. Geog. des Pays-Bas*.

and with heroic valour encountered, overthrew, and slew him; thus liberating the country.

“There are various versions of this legend, as is consistent with the rude age in which it originated: they are not, however, less worthy of credit than the stories of the ancients about their gods, such as Jupiter, Juno, Saturn, and Mercury.*

“Respecting the cutting off the hands, it is vouched for by many trustworthy persons of this city, whom we ourselves were acquainted with, and who are alive at this day, that they themselves have seen exhumed, on the occasion of the excavation of the foundations of some old

* One version of the legend affirms that Antigonus had a retreat under the Scheldt, but that the means of access to it are now unknown; but if it could be discovered, the giant's chair of massive gold would reward the explorer.

buildings, certain small coffers* full of fleshless men's hands that had been cut off.

“Moreover, there may be still seen in our senate house some perfect bones of unusual size, with iron chains hanging to them, which are universally ascribed to the giant himself. To whomsoever they may have belonged, skilful anatomists assert they are the bones of a man of extraordinary stature. They are the hip-bone, a tooth, the arm, the shoulder-blade, and the tibia. From the measurement of the bones it is calculated that the man to whom they belonged measured eighteen feet in height.†

* It is probable that these coffers were Roman funeral vases, containing fragments of bone, the result of cremation.

† The artist Albert Durer mentions in his *Journal of Travels in the Netherlands*, 1520 and 1521, having seen at Antwerp, in the former year, “the bones of a giant

“ We recollect that these bones were the subject of some Latin epigrams which are now preserved in the house of the keeper of the public treasury. They are as follows :

ON THE HIP-BONE.

Tanta hæc horridi fuerit si coxa gigantis,
Cætera quanta illi membra fuisse putes ?

THE TOOTH.

Faucibus immensis dens hic stetit, ore voraci
Quivisset solidos ille vorare boves.

THE ARM.

Quam fuerit forti munitus robore, sævus
Ille vir, id cubiti pars monet ista sui.

THE SHOULDER-BLADE.

Ardua terribilis spatula hæc est (crede) tyranni,
Quid reris quantum sustinisset onus ?

THE TIBIA.

Gestavit vastum vasta ist hæc tibia corpus,
Enceladum æquavit, non dubium, ille gradu.”

Such is the earliest account (published in

who had been eighteen feet high.” They were most probably fossil bones of extinct animals.—See what is said on this subject in the note, p. 4.

1550) of this celebrated figure, from the official pen of an officer of the city of Antwerp. The tale is further commemorated by a figure surmounting the iron-work canopy of the famous well opposite the great west door of the cathedral; the work of the artist Quintyn Matsys while he was a blacksmith. It represents Antigonus, fully armed, bearing a sword in one hand, and with the other throwing away the severed hand of one of his victims. But an equally curious adaptation of the old story appears to this day in the arms of Antwerp (see cut in title page of this book, from a design by Rubens, used in the festivities noted p. 76), a castle of three towers *argent*, surmounted by two hands, *gules*, one dexter, the other sinister. The castle being that of the giant, the hands those of his opponents.

Verbyst, speaking of the old legend, in

1646, says, that 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."

In the woodcut executed by John Jeghers, about 1640, delineating the principal pageants in these great popular shows, the giant is preceded by two men in the livery of the city, carrying the severed hands as a trophy. He is attended by six smaller giants, one playing a pipe and another a tabor. In the show 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."

This famous figure, which still exists, was designed in 1534 by Peter Van Aelst, painter to the Emperor Charles the Fifth, and constructed under his superintendence. A native writer says: "It has 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 is constructed." The figure is nearly forty feet in height: like our Guildhall giants, it is carved in wood, coloured, and gilt, but hollow throughout; and is borne about the streets in a car drawn by eight strong horses.

In the noble illustrated volumes which issued from the presses of this old city,



**ANTIGONUS,
THE GIANT OF ANTWERP.**

and recorded the sumptuous pageants with which its merchant-princes delighted to receive royal visitors, are many fine engravings of the giant. In that descriptive of the entry of Francis, Duke of Brabant and Anjou, 1582, Antigonus appears with the French flag at the end of his truncheon, in compliment to the Duke, who was further flattered in some Latin verses appended to his car; "the giant turned his head (by an artifice) towards his highness, and holding in his hand the arms of Spain, let them fall, leaving those of Anjou,"—a delicate compliment to the late and former rulers, who both helped to ruin the old city. In the description by Bochius of the spectacles on the advent of Ernest, Archduke of Austria, 1595, the giant, he says, was stationed in front of the Town-hall, with war, discord, and envy

conquered at his feet,—a political illusion to the times. Under the benign influence of Albert and Isabella, the Antwerpians exhibited on the occasion of their public entry in 1602, the giant disarmed by cupids, who were perched on various parts of the figure, as if in the act of relieving him of his military equipment. When Ferdinand of Austria made his triumphal entry as Governor of Belgium in 1635, the giant was stationed in his old situation near the Town-hall.* The very best engrav-

* In Gevartius' magnificent volume, devoted to a description of the festivities, the figure may be recognised in the general plan of Antwerp. On this occasion Rubens invented and superintended the pageantry, for which the genius of the great Fleming was peculiarly suited. His original designs are still preserved in the gallery at Antwerp. It may be worth remarking, that the city is always personified as a female crowned with a castle, above which are the severed hands.

ing of this figure, is the large folio print published in 1665 by Wm. Hendricx, and from which our cut is copied.

In the *Magazin de la Ville*, Rue Bellard, this enormous figure is stored with equally unwieldy companions. The building is nearly as large as our Guildhall; vast folding doors reaching from ground to roof give admittance and exit to the pageants, which are still paraded through the streets on great occasions, and were all exhibited when her Majesty Queen Victoria visited Antwerp in September, 1843. They consist of emblematic figures, a ship fully rigged, a gigantic whale, &c. Three years ago, while staying in Antwerp, the author obtained permission from the municipal authorities to examine these figures at leisure. It was a singular sight, this great hall crowded with these vast figures;

something like a visit to Brobdignag. Chief among them sat Antigonus; a door in the pedestal or seat on which he reposes allows access to a stair, by which you may ascend the body, the staircase continuing to the shoulders, where a platform is constructed, in the centre of which is a winch, used to move the giant's head backward and forward as he goes along, by a man who stands on this platform during his progress; the neck being made to move freely in the gorget which surrounds the breastplate.

Having bestowed so much space in the consideration of this, the most popular and curious of the Continental family of giants, we may now more briefly allude to some others, which belong to other old cities; the most remarkable being the giant of Douai, whose history has been



**GAYANT AND HIS FAMILY,
THE GIANTS OF DOUAI.**

told by Monsieur le Conseiller Quenson in an octavo volume published at Douai in 1839.

Gayant, the giant of Douai, and his family, are represented in our cut as they are seen on the fête-days of July;* and consist of the giant himself, (who was also sometimes termed *Jehan Gélon*); his spouse, named *Marie Cagenon*; a young male giant, his son, called *M. Jacquot*; a young giantess, his daughter, termed *Mademoiselle Filion*; and a young infant, called *Binbin, ce tiot tourni*,—"a surname of affection given him by the people by reason of his age, and his eyes badly turned," says M. Quenson. The giant is twenty-two feet in height, in the costume of a warrior of the time of the

* The size of our page will not admit the full height of the tilting-spear the giant carries, which is nearly as tall as himself; and is decorated with a streamer or pennon at its point.

renaissance, with a helmet, breastplate, thigh-pieces, and apron of chain-mail, from which descends a huge petticoat, reaching to the ground, and serving to conceal the nine men who move the figure within.* The giantess, his wife, is two feet shorter than her lord, and is elaborately dressed in the costume of the time of *François Premier*, decorated with enormous jewels, and bearing in one hand a feather-fan. Her eldest son, only twelve feet in height, is in the full court dress of the sixteenth century; her daughter ("of delicate complexion, and light hair") is two feet less than her brother; the infant being only eight feet high, is habited in a child's loose dress, with the national *bourrelet* or round turban-cap and carries toys in the hand.

* The corporation accounts for 1763 note the gift of twelve "*pots de bière*" to those who carried the giant.

This singular group, which originating in one figure, has been added to from time to time, has survived, observes M. Quenson, "in spite of the advance of ages, the *mandements* of bishops, the edicts of councils, the murmurs of the pious, or the irony of the eighteenth century." To understand this, we must briefly allude to the eventful history of Gayant.

His real origin is shrouded in the mists of fable. He is popularly believed to have done good service in saving Douai in the time of Baldwin the Second, when besieged by Norman enemies ; by creating a division at the head of his men and so preserving the city. Another traditionary tale goes, that he was a certain Jehan Gélon, Seigneur de Cantin, who resided in a castle near the town, having a subterranean communication between both places ;

that he came through it to the conquered inhabitants; placed himself at their head; surprised their enemies, fatigued by carnage, and stupefied by wine; and, by a general massacre, delivered the country. The time of his advent in the public shows has not been satisfactorily ascertained by M. Quenson, nor do the archives of the municipality, which he has consulted with diligence, assist him. But the procession in which he usually figured was instituted at the close of the fifteenth century, in honor of the patron saint of the city, St. Maurand. Douai, in the early part of the next century, was distinguished as the Athens of Flanders, and in the taste of that age, fostered by Philippe-le-Bon, delighted in the glories of public display; the accounts of expenditure preserved in the corporation records

show that no niggard hand dispensed money in wines and feasting on these occasions. It was not until 1665 that the giantess appeared, and the accounts already alluded to show that both were attended by musicians and dancers, triumphal cars, a figure of a dragon, and other pageants. All of them were paraded in extra glory in July, 1667, when Louis XIV and his Queen made a "solemn entry" into Douai, and the giants occasioned much amusement to their Majesties by their quaint appearance. They are described in an account of the festivities published at this time as "deux grands colosses des deux sexes, d'une prodigieuse hauteur et d'une industrie toute particulière." At the close of the century, the family of the giants, a son and daughter, made their appearance. M. Quenson says, "the giants of Flanders and Belgium

for the most part obtained progeny." It was not, however, till 1715 that the third, *Binbin*, appeared. In 1699, the Archbishop of Arras suddenly issued a mandate forbidding their public display in religious processions as heretofore. Great was the grief of the people of Douai, when the giants, St. Michael and the Devil, the wheel of fortune, and their other popular shows were denounced as only fit to "irriter la colère de Dieu:" the Archbishop ends by forbidding, under pain of excommunication, any of the citizens to bear in their processions, either in city or country, figures of giants and the like "en habits travestis," which he declares to be more fit for the pagans, or the theatre; and "tout-à-fait opposés à l'esprit de l'Eglise." A compromise was ultimately effected: the religious part of the ceremony was

separated from the secular; and the giants paraded Douai as usual. So great was the love of the people for their fête and their giant, that he was affectionately termed *grand-père*, and a convivial society of the principal inhabitants met under the name of *Enfants de Gayant*. In 1770, another Bishop of Arras interfered (urged by the Proctor of the Ecclesiastical Court), to stop the usual fêtes, which the people were busy preparing. They all became furious; the Town Council met, they declared their giants, &c., were simply intended for "honest recreation," and did not deserve ecclesiastical intolerance. A paper war commenced on both sides: the magistrates argued for the antiquity of their custom, but the Bishop prevailed, and obtained the confirmation of the King in June, 1771, to his mandate for the

suppression of the pageantry. In 1779, the whole burst forth again in new splendour; the gigantic family were repaired, fully rehabited in the most fashionable costume of that era, and a fourth child added in a go-cart, which was personated by the tallest man to be hired. The Great Revolution again consigned them for some years to obscurity and partial decay; but in 1801 they were once more brought forth, thoroughly repaired, and newly dressed; the giantess being in the first fashion of that era, with a short waisted gown, a turban-hat and feather, scarf, and reticule in hand. Around them danced their three children, they themselves moving in cadence to the voices of the parties withinside who joined in chorus, to the favourite air of Gayant, the very popular song of the Douaisiens. Songs,

poems, and dramas, recorded the event; and they peaceably paraded every year until 1821, when they were again restored and rehabited as exhibited in our cut.

Such is the history of the vicissitudes of a great popular show. Having bestowed thus much attention on the two principal civic pageants of this kind on the continent, we will more briefly allude to the gigantic figures displayed elsewhere.

Malines, in a spirit of rivalry to Antwerp, exhibited a figure in position and costume very similar to the Antigonus of the latter city. This giant was seated on a pedestal, habited as an ancient Roman, and was thirty feet in height. He (like the Douai one) rejoiced in the popular name *Le Grand-Papa*; and on festival days was dragged about the city on a car shaped like an architectural platform, decorated with masks

and pendent wreaths, and drawn by four powerful horses. In addition, a whole family of giants marched on foot, consisting of a father and mother, two daughters of different ages, and a young son. They all wore a fantastic semi-Chinese costume.



Brussels had also its family of giants, formerly consisting of a grand-papa, grand-mama; their children, termed papa and



**GOLIATH AND HIS WIFE,
THE GIANTS OF ATH.**

mama; and their grandchildren, two infants, popularly known as Jean, and Marie. The elders of the family have disappeared, and our cut represents all that remains of their descendants.

The giant of Ath rejoices in the formidable name of Goliath, and is of immense proportions; he is armed with a broadsword, and a mighty club furnished with spikes. His head is protected by a helmet, and his body by a breastplate; but from the waist downwards he takes the feminine appearance all these monsters possess, owing to the necessity of an abundance of drapery to conceal the men within who move the figure. Goliath's wife is an equally enormous figure, habited in the costume of the last century. This ancient name was not sacred to the giant of Ath; that of Nieuport bore the very same; the city of Troyes also

formerly had its Goliath, who, on the entry of Charles VIII. to that city, in 1486, "very much diverted the King," as the old chronicler relates, in a scene with David, who ultimately brought him down by a stroke from his sling.

The giants of Louvain are also a wedded pair, but they indulge in the classic names of Hercules and his spouse Megara.

At Dunkirk, the giant is habited as a Spanish halberdier, of the time of Philip IV.; his wife is dressed in the style of the last century; their son, *Cupido*, is completely armed, like a knight for the tourney, mounted on a war-horse whose caparison hid the wheels and the men who pushed them along. The giant (forty-five feet in height) carried in his pocket one of the largest men to be hired, who

occasionally peeped out, shook his rattle, and called to his *papa* or *maman*.

At Cassel, the giant is habited in the costume of a warrior of the middle ages, and followed by a very tall man dressed as a baby.

At Ypres, and at Poperinghe, the giants have also babies in their suite.

At Hazebrouck, the giant is in the habit of a Turk, and is accompanied by an elephant. His size is not equal to the rest of his brethren, as one man carries him; the body to the waist resting on his shoulders; a long petticoat conceals the legs.

The giant of Asselt is termed *Lange-Man*. He was repaired for the Jubilee of 1835; and was carried about the city in a car, drawn by four horses; resting at stated places, where soup was distributed,

in memory of a famine which afflicted the city in the year 1638.

At Lille, the giants paraded the town on all important occasions, and were last repaired for the great communal fête of that city in 1821. Like others, they are connected with old popular stories. One represents Lyderic, the first Grand Forester of Flanders; the other his enemy, the cruel Giant Phinart, whom he fought with and conquered, beneath the walls of the *Chateau du Buc*, which stood where the good city of Lille was afterwards erected. Our cut displays this redoubtable champion as then exhibited; the numerous feet seen, belong to his bearers withinside. When the grand historic cortége passed through the streets of the town in 1852, these giants were followed by a group of semi-barbarous warriors, dressed in skins of



**LYDERIC,
GRAND FORESTER OF FLANDERS,
THE GIANT OF LILLE.**

beasts, and armed with stakes and maces. Some were mounted on powerful horses, drawing a car, upon which the story of the early life of Lyderic was exhibited in accordance with popular fable. A gigantic female, named Jeanne Maillotte, appeared in another part of the procession, decorated with a military staff, and brandishing a spear. She was accompanied by a grotesque tambour-major, and a corps of drummers about seven feet in height.

Gigantic figures of animals also frequently graced these shows; thus a colossal horse named Bayard, upon which sat the four sons of Aymon, the heroes of the once famed mediæval romance, is carried about the streets of Malines on the great anniversaries of St. Romuald, the patron saint of the city, and is intended as "an emblem of the union and fidelity of its inhabitants,"

typified in the model of fraternity displayed by those fabulous heroes.

The *Fête du Poulain*, at Pezenas, in Provence, was instituted in 1226, by Louis VIII. The chief feature, the *Poulain*, is a gigantic horse made of cardboard, covered with real skin, with a mane and tail tied up with variegated ribands, and housings of blue enriched with gold *fleurs-de-lis*. It is moved by two men withinside, and surrounded by a gay group of richly-clad dancers, who promenade the town, executing their dances at stated intervals.

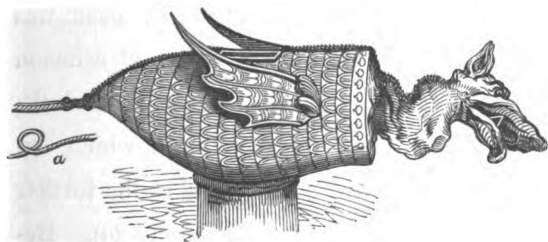
Enormous camels and unicorns, sea-monsters of fabulous origin and fanciful design, likethe "licorne" and sea-horse—all having some local significance—were, and are, still paraded. But of all monsters the dragon has been the most universally popular, rivalling, or even surpassing the giants

themselves. Dragons had a general religious significance, but were frequently connected with the legendary career of some local saint. In their general meaning, they conveyed an idea of the evil spirit, of sorcery, or heresy. Thus in many of the churches of France before the great Revolution, it was customary, three days before Holy Thursday, for the clergy to carry in procession a dragon, whose long tail was filled with chaff. The first two days it was borne *before* the cross, with the tail *full*; the third day it was borne *after* the cross with the tail *empty*: this was intended to signify that on the first days the devil reigned in the world; but that on the last he was dispossessed. The local dragons abounded, and were realizations of those believed to have been conquered by the patron saints of various places. M. Bottin,

in his *History of the North of France*, has noted twenty-one such in that district alone; and M. Delmotte, in his *Recherches sur Gilles de Chin et le Dragon de Mons*, has added seventeen others; which are very far from completing a perfect list. The dragons of St. Margaret and St. George form part of their legendary history; those of Mons and Rouen are believed to be typical of localities sacred to the church.* With ourselves, dragons of monstrous size were as popular as giants; and I may here introduce as a curiosity the last of the English

* Thus Gilles de Chin, who fought with the dragon of Mons, founded the Abbey of Wasmes, on a tract of marsh land (*wame* in the Walloon dialect), which pestiferous spot was symbolized by the dragon. Louis de Sacy in the same way explained the dragon of Rouen, conquered by St. Romain, as a type of the irruption of water prevented by him. This dragon was termed, *la gargouille*, a term still applied to the water-spouts of churches, often made in the form of a dragon.

dragons which belonged to the corporation of Norwich, and was always carried in Mayoralty processions, until the Reform Bill, in 1832, finally conquered the monster. St. George and St. Margaret were the patron saints of the old Guilds of this city, therefore the dragon had a double hold on popular sympathy; and was popularly known as *snap* or *snap-dragon*.



The body of this monster was formed of light materials, being composed of canvas stretched over a framework of wood; the

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outside was painted of a sea-green colour, with gilt scales, picked out with red. The body was five feet in length, and was sometimes used to secrete wine abstracted from the Mayor's cellars. The neck was capable of elongation (measuring three feet and a half when extended), was supported by springs attached to the body, and was capable of being turned in any direction at the will of the bearer. From between the ears the whole outer extremity of the back was surmounted by a sort of mane, of crimson colour, tied in fantastic knots around the juncture of the enormous tail, which extended above five feet, curling at the further extremity, as exhibited in the cut (*a*). Between the wings was a small aperture for air, and beneath the body was hung a sort of petticoat, to conceal the legs of the bearer, whose feet were furnished with large claws.

The dragon's head had its lower jaw furnished with a plate of iron resembling a horse-shoe; it was formerly garnished with enormous nails, which produced a terrible



clatter when the jaws met together. They were made to open and shut by means of strings, and the children amused themselves by throwing halfpence into the gaping mouth, which turned to the right and left during the whole of the journey, noisily clashing its

jaws, from which the Dragon's popular name of *snap* was probably derived.

Giants, like dragons, were regarded as emblematic of an evil principle; they typified paganism in its most repulsive form, if indeed they may not be, as some writers imagine, derived from the rites of paganism itself. Dr. Milner, in his *History of Winchester*, 1798, takes this view of the question, when speaking of the huge wicker figures in which the Gauls enclosed and burnt their victims as a sacrifice to their gods. He says: "In different places on the opposite side of the channel, where we are assured that the rites in question prevailed, among the rest at Dunkirk and Douay, it has been an immemorial custom on a certain holiday in the year, to build up an immense figure of basketwork and canvas to the height of forty or fifty feet, which, when properly painted

and dressed, represented a huge giant, which also contained a number of living men within it, who raised the same, and caused it to move from place to place. The popular tradition was, that this figure represented a certain pagan giant, who used to devour the inhabitants of these places, until he was killed by a patron saint of the same. Have not we here a plain trace of the horrid sacrifices of Druidism offered up to Saturn, or Moloch, and of the beneficial effect of Christianity in destroying the same?" In the great procession on the festival of Corpus Christi giants were commonly seen. In the *Life of Friar Gerund*, the author alludes to the boys going "after the giants and the serpent Tarasca,* on the day of Corpus ;"

* "*La Tarasque*" was the name given to the dragon yearly paraded about the old City of Tarascon, in the south of France.—*Dulaure's Hist. de Paris*.

and, in an explanatory note, we are told "the figures of gigantic men and a large serpent are carried about on this day, by way of showing the conquest of Christ over the powers of earth and hell. The serpent is called *Taraka*, say the etymologists, from *τεραξ unde τὸ τεραστιου*, and in plur. *τὰ τεραστια, monstra, portenta, miracula*.* In the relation of the Earl of Nottingham's journey into Spain (*Harleian Miscellany*, vol. 3, p. 420) is a description of the great Corpus Christi procession at Valladolid, in 1604, in which the King walked, bearing a lighted taper; and in which procession "first came eight great giants, three men and three women, and two Moors, with a tabor and pipe playing, and they dancing." The Church of Rome possessed one saintly giant,

* See p. 61 for a notice, by Dr. Plot, of the custom of carrying a giant and dragon in Oxfordshire.

who was frequently exhibited on this occasion. Naogeorgus, in his *Popish Kingdom*, as translated by Barnaby Googe, tells us, that amid the general display on the festival of Corpus Christi,—

“Great Christopher doth wade and passe with Christ
amid the brook.”

The old history of St. Christopher, as related in Caxton's translation of Voragine's *Golden Legend*, 1483, assures us, that he was “of a right grete stature, and had a terryble and ferdful chere and countenance ; and he was twelve cubytes of length.” He was converted by a hermit to Christianity, and by him induced to devote himself to carrying travellers safely over a dangerous stream. One night, while sleeping, he was awakened by the voice of a child, who desired to be carried across. The giant lifted the child

on his shoulders, and entered the river ; but the waters rose higher and higher, and the child waxed heavier each foot he strode. With much trouble he landed him, saying : “ Child, thou hast put me in great peril ; thou weighest almost as if I had borne the whole world : I could bear no greater burden.” And the child answered : “ Christopher, marvel not ! thou hast borne more than that, for thou hast borne him that made it on thy shoulders. I am the Christ whom thou servest in thy work.” Figures of this saint were constantly painted on church walls, and sometimes at the entrance of cities, for it was a popular belief, as noted by Erasmus in his *Praise of Folly*, that the day on which his figure was seen, a violent death, or a death without confession, could not happen to the spectator.

The engraving here given is copied from the only representation known to the author, of this popular saint, as exhibited on this equally popular festival. It occurs among the plates to the *Explication des Cérémonies de la Fête-*



Dieu d'Aix en Provence, 1777. This celebrated fête, founded by the old troubadour King of Jerusalem and Count of Provence—the far-famed René of Anjou—in the early part of

the fifteenth century, retained, until the time of the publication of the volume just alluded to, many of its ancient features. This of St. Christopher being one of the most curious, and described as "having the body formed of hoops of wood, enveloped in a long white dress, the arms extended in the form of a cross, a figure of the infant Saviour seated on the right one. The figure was nine or ten feet in height, and carried by a man withinside, who kept what sailors call "a bright look out" for the liberal pious, when he made the figure courteously salute them, and so "obtained a little more silver in return for this politeness."

Such is a brief record of the giants, reli-

* The giant of the Tailors' Company at Salisbury, was one popularly known as St. Christopher, though without the proper attributes of that converted giant. *See p. 62.*

gious and secular, at home and abroad. It may serve to show the popularity of the fabulous history of old cities.

The people of the Low Countries still cling to theirs, and proudly exhibit their legendary giants. We have long since forgotten our fables; they lie in the seldom read pages of Geoffry of Monmouth. We now no longer, when the Sovereign of England dines with the Lord Mayor, remind him in boastful rhymes that London is Troynovant, or New Troy, founded by Brutus long before Christ, and claiming precedence of Rome. But all this was complacently done as late as the middle of the seventeenth century. My object in this volume has been to rescue my old friends Gog and Magog from the contemptuous slights of such as know not their origin; and do not feel how curiously they are

linked with mediæval observances at home and abroad, with the history of our native City, and the glories of its great popular ruler, my Lord Mayor, in the days long past,—

“ When London did pour out her citizens,
The Mayor and all his brethren in best sort.”



Addenda.



ADDENDA.

Page 9.—THE INVASION OF BRUTUS.

This legendary history of early Britain, as well as the detailed account of the battle with the giants, and the same repeated in the *History of Fulke Fitz-Warine* (pp.18—20), maybe all traced to the *British History* of Geoffrey of Monmouth; an absurd collection of fanciful tales brought together by him in the early part of the twelfth century, from the Welsh traditions, and dedicated to the use of Robert of Gloucester, natural son of King Henry I.

The amazing clearness of detail this historian

gives to events which happened in pre-historic times, delighted for many ages a certain class of romantic readers. In it we have such documents as "correct copies" of letters written by the imaginary Brutus of Troy, at the time when Eli governed Israel; while the speeches of himself and his officers are given with the accuracy of a modern parliamentary reporter. His labours in thus constructing a history, where no true history existed, met, however, a grateful reward. His work was widely read, particularly by our early poets; the noblest of them all here found the substructure of his *King Lear*.

The graver historians of the Shakespearian era by no means cast aside the tales of reverend Geoffry; they were taken as facts by eminent men; even the learned Camden confesses to a wavering over them, and, in the early part of his *Britannia*, excuses himself from condemning what had been so long received as truths. When ultimately discarded by the learned, the

tales were treasured by the populace, and reproduced in cheap books as "reverend histories."

For the more immediate convenience of the reader, we here give Geoffrey's description of the encounter between Corineus and Gogmagog. He prefaces the account by telling us that when Brutus first invaded Albion it was inhabited by none but a few giants. Corineus had for his share of the land the county of Cornwall; the rest we tell in Geoffrey's words :

"It was a great diversion to Corineus to encounter the said giants, which were in greater numbers there than in all the other provinces that fell to the share of his companions. Among the rest was one detestable monster, named Goëmagot, in stature twelve cubits, and of such prodigious strength, that at one shake he pulled up an oak as if it had been a hazel wand. On a certain day, when Brutus was holding a solemn festival to the gods, in the port where they at first landed, this giant with twenty more of

his companions came in upon the Britons, among whom he made a dreadful slaughter. But the Britons at last assembling together in a body, put them to the rout, and killed them every one but Goëmagot. Brutus had given orders to have him preserved, out of a desire to see a combat between him and Corineus, who took a great pleasure in such encounters. Corineus, overjoyed at this, prepared himself, and throwing aside his arms, challenged him to wrestle with him. At the beginning of the encounter, Corineus and the giant, standing front to front, held each other strongly in their arms, and panted aloud for breath; but Goëmagot presently grasping Corineus with all his might, broke three of his ribs, two on his right side, and one on his left. At which Corineus, highly enraged, roused up his whole strength, and snatching him upon his shoulders, ran with him as fast as the weight would allow him, to the next shore, and there getting upon the top

of a high rock, hurled down the savage monster into the sea; where, falling on the sides of craggy rocks, he was torn to pieces, and coloured the waves with his blood. The place where he fell, taking its name from the giant's fall, is called Lam Goëmagot, that is, Goëmagot's Leap, to this day."

Dr. Giles, in his edition of this old Chronicle, tells us, that this spot "is now called the Haw, and is near Plymouth."

Page 11.—GOG AND MAGOG.

The names of Gog and Magog are first found in the Old Testament. Magog is named as one of the sons of Japheth in the tenth chapter of Genesis; and again in the first book of Chronicles, chap. 1, v. 5. Magog is not associated with Gog until the times of Ezekiel, during the

Captivity, from the thirtieth year of Nabopalsar, 595, B.C., down to 572, B.C. (Ezekiel xxxviii, 2; xxxix. 6.) In the post-Christian but uncertain age of the writer of the Apocalypse (between A.D. 95 and the Council of Laodicea, which rejected it as apocryphal, 360—369, A.D.), “Gog and Magog appear together as *nations* (Revelations xx. 20); whereas, seven or eight centuries previously, Gog, the Prince of Rhos, Meshech, and Tubal would seem to have been understood as the proper name of a King.”—Nott and Gliddon, *Types of Mankind*, Philadelphia, 1857, p. 470.

Page 15.—GIGANTIC HEROES.

In addition to the gigantic heroes mentioned here and on page 2, it may be worth noting the

names of Charlemagne and Godfrey de Bouillon, for whose great deeds mediæval fancy awarded great stature. The fabulous Roland was also a giant. For further remarks on the subject, see Leroux de Lincy, *Liv. des Legendes*, t. 1. p. 153—5.

Page 16.—BOREMAN AND HIS BOOKS.

It appears that Thomas Boreman, whose stall was near the two Giants in Guildhall, throve well by publishing his first tiny volume of their "*Gigantick History*," for in the preface to the second, which completes the history of the Guildhall, the chapel adjoining, "and other curious matters," relative to Mayoralty ceremonials, he says: "*Necessity*, the mother of *Invention*, was the author of the first part; which, as soon as she had finish'd, left me, and

sent *success* in her stead; now, this last lady and I had been long strangers, and, altho' she has lived with me about three months, we know not how to behave to each other: in short, she is a very desirable person, but much fitter for pleasure than business. *Necessity*, for invention and dispatch, is worth two of her; and if the latter had not stept back again to begin the work, I fear the former, whose task it was, would never have finished it." He apologizes for his *two* volumes, because one may be put in the pocket of each subscriber, and "there would be no fear of their growing lapsided from the weight of such a gigantic work." Among his list of subscribers he inserts the name of "Giant Corineus" for "100 books," and "Giant Gogmagog" for the same number.

He continued a series of volumes of the same size and price, making nine in all. Two devoted to the history of St. Paul's Cathedral, and two more to the Tower of London. In 1742, he

published one entitled *The History of Cajanus, the Swedish Giant, from his birth to the present time. By the author of the Gigantick Histories.* He afterwards published two volumes on Westminster Abbey, but required an advance on the price of each volume, which was raised to sixpence.

Page 21.—JAJIOUGE AND MAJIOUGE.

Nott and Gliddon, in their *Types of Mankind* (Philadelphia, 1857, p. 470), say: "Arab tradition, under the appellatives *Yadjooj* and *Madjooj*, prolongs the union [of the elder Scriptural Gog and Magog] down to the seventh century after Christ; with the commentary that they are two nations descended from Japheth; *Gog* being attributed to the Turks, and *Magog* to the

Geelàn, the *Geli* and *Gelæ* of Ptolemy and Strabo, and our *Alarni*. „

“In ancient Greek and Latin, *Gigas*, read also *Gug-as*, signified *giant*; and oriental legend associated giants with Scythians in the north of Asia. *Magog* has been assimilated to the *Mas-sagetæ* [perhaps *Massa-Getæ*, *Masian-Getæ*, of Mount *Masuis*] who are to *Getæ* what *Magog* is to *Gog*; the prefixes *ma* and *massa* being considered intensives, to indicate either the most honoured branch of the nation, or the whole nation itself.”

The authors adopt the opinion of Dubois, who says “the Hebrew word is *Ma-gug*. The first syllable refers to the *Maiotes*, Tauric Medians, transplanted from the Taurus to the east of the Caspian. The second syllable, *Gug*, is simply the Indo-Germanic word *Khogh*, or mountain. “Having thus fixed *Gug* to a mountain, *Cauc-asos*, the root of *Asos* is instantly recognised in the natural name of the *Osses*,

Osseth, Yases, Aas, Asi; whence the continent of Asia derives its European designation. As far back as history mounts, she finds within the angle circumscribed between the Caucasus, the Palus Méotis, and the Tanais, an Asia proper, inhabited by a people, 'As,' of Indo-Germanic race: and we discover in the *Ma-ïotes* of the 'mountain' *Cauc-asus*, the long-lost, and mystified nation, *Ma-Gug* of the tenth chapter of Genesis."

Page 60.—THE COVENTRY GIANTS.

The following detailed accounts of the expenses incurred by the two Coventry companies who indulged in giants, is given from Sharp's volume. The first is especially valuable, as it shows the constant repair, &c., required by the figure, year by year, for twenty years.

CAPPER'S ACCOUNTS.

| | | | | |
|-------|----------|--|--------------------|----------------------|
| 1533. | Item. | Payed for the Gyant . . . | xxvij ^a | viiij ^d . |
| 1534. | — | — — dressyng the Gyant | — | vi. |
| | — | — — beryng the Gyant | — | xii. |
| | — | — — naylls and corde | — | ij. |
| | — | — — painte . . . | — | j. |
| 1540. | — | — — pentteng of the } Gyant } | v. | — |
| | — | — — the candelsteke } in hys hed and the lyght } | — | ij. |
| | — | — — bereng of the Gyant | — | xvij. |
| 1542. | P'd | for kepyng the Gyant (inter alia) | | |
| 1547. | Beryng | of the Gyant ij. nyghts . . . | ij | — |
| | P'd | for waxe candell for the Gyant . . . | — | j. |
| | Item. | Paid for canvas to make the } Gyant a newe skerte . . . } | — | ix. |
| | — | — — pentyng of the } Gyant } | iiij. | viiij. |
| 1548. | Paid | for the Gyeande (bearing) . . . | — | xvi. |
| | — | — — mendyng of the Gyeande . . . | — | viiij. |
| 1549. | — | — — beryng the Joyand . . . | — | xviiij. |
| | | For mendyng of hys head and arme | — | xvj. |
| 1551. | Dressyng | and mendyng of the } Gyeande } | — | xviiij. |
| | Payd | for a candell for the Gyeande . . . | — | ij. |
| 1553. | For | mendyng the Gyeand . . . | — | xxij. |
| | Mendying | and payntyng the Gyand | ij. | vj. |

DRAPEE'S ACCOUNT.

| | | |
|-------|--|-----------------------|
| 1556. | Payd to Robart Crowe for makyng } of the Gyanes } | xxs. — |
| 1556. | Payed to ij men for beryng of the } Gyenes } | — xxij ^d . |
| 1557. | — — payntyng of the Gyenes } wyffe } | ij. iiij. |
| | — — the beryng of the Gyans } wyffe } | — xvij. |
| 1560. | — — pentyng of the Gyans wyffe | ij. vj. |
| | — to endes for the waxe | v. — |

Page 79.—GAYANT, THE GIANT OF DOUAI.

The name *Gayant* (which by M. M. Baudry and Durot has been thought to signify *the Dragon*), now assumed as the proper name of the great figure of Douai, is the pure mediæval form of the word *giant*; as proved by M. Delmotte, in the following quotations

from old romances : many more might be cited if necessary.

“ Ains mais si biaux hom ne fu nés ;
Il n'est pas meures d'un *gaïant*.”

Roman de Perceval.

“ Caiens est un *gaïans*, biau sire.”

Ibid.

“ Mieux vaut un *jayant* que un page,
Et deux dismes que un terrage.”

Jeu-Parti. (Chanson 28.)

Page 83.—EXPENSES OF THE DOUAI GIANT.

The following extracts from the archives of Douay, are selected from the work of M. Quenson, and detail the expenses incurred

by the municipality on the occasion of the display of the giants, June 10, 1665.

| | Flor- ins. | Pas- tars. |
|--|---------------|---------------|
| A cinq homes ayans porte le geant, paye a chacun 30 past. faisant | 7 | — 10 |
| A ceulx ayans portez la geante pour ceste fois seulement pour estre a la charge des mandeliers | „ | — 30 |
| Aux deux garçons ayans dansez devant le geant et la geante | „ | — 20 |
| A Martin Mauduy pour douze paires de souliers blancs livrez pour joustes et danses par devant le geant et la geante paye par re- duction | 6 | — 16 |
| Au Sr. Laurent Durieu eschevin pour diverses parties de grosseries tant pour l'habit de la geante, estendart qualtrement selon son billet | 283 | — 13 |
| A Philippe Blassel pour la facon de l'habit de la geante et aultres petitz habitz apparant par son billet reduict a | 32 | — „ |
| A Marie Jenne Paul pour avoir fait la perruque de la geante, raccomode celle du geant et St. Michel, paye par reduction | 17 | — „ |

| | Flor- ins. | Pas- res. |
|--|---------------|--------------|
| A Guillaume Gourbé mandelier pour la facon et livreson d'osier tant pour la geante que pour le bracquet et marteau d'armes, et r'accommode le geant | 31 | — „ |
| A M. Loys Cardon pour avoir fait les pieds et mains de St. Michel et le carguant de la geante, payé | 3 | — „ |
| Pour vingt et une cordes de perles appliquez a la coiffure de la geante, a 3 past. chascuns paye ensemble | | „ — 63 |
| Pour avoir moulle la teste de la geante construit ses mains, son collier, sa rose de diamant et diverses aultres pieches d'ornement, passe | 40 | — „ |

Page 86.—RESTORATION OF GAYANT.

The serio-comic poem on the restoration of the giant of Douai, in 1779, to his affectionate friends, the inhabitants of that city, is here given from the appendix to the work of

M. Quenson, so frequently quoted. It was composed by M. Seraphin Bernard, "Greffier de la Mairie de Douai," and printed in 4to, 1780, by M. Derbaix, who was executed "à la lanterne," in the Revolution of 1793. It may be worth noting here, that during the same horrible period, it was the custom with the *concierge* of the Hotel de Ville, during the three *fête* days, to exhibit the heads of Gayant and his family on the balcony of that building.

LA PROCESSION DE DOUAI,

Ou Gayant Resussité.

Jadis j'aurais chanté le tombeau de Gayant ;
Je célèbre aujourd'hui son triomphe éclatant.

Muse, qui du béfroï vis la reconnaissance,
Le zèle, les regrets, la solide éloquence,
Rapeller notre perte et ranimer nos cœurs,
Viens orner mes écrits, y répandre des fleurs.
Ecarte loin de moi cette image cruelle,
Ces rapports destructeurs, qu'inspira le faux zèle,

Que du haut d'un clocher tu vis tracer exprès,
 Pour répandre le deuil au milieu de la paix ;
 Eloigne aussi de moi tout accent de tristesse :
 Gayant ressuscité ramène l'allégresse.

Ce héros mémorable, objet de tous tes vœux,
 Agréable signal des plaisirs et des jeux ;
 Que le sort a détruit, que le sort fait renaitre,
 Douai, réjouis-toi, ton Gayant va paroître !
 Je le vois s'élever, sortir de son tombeau.
 Triomphant de la mort, fût-il jamais si beau ?
 Sur son front glorieux, un casque redoutable,
 Rapelle la valeur de son bras formidable ;
 Ses nobles vêtemens, ornemens des guerriers,
 Annoncent ses exploits, ses antiques lauriers.*
 Gayant va se venger!—Non. La paix, qui l'inspire,
 Veut qu'au bonheur commun aujourd'hui tout conspire ;
 La vengeance n'est point dans ses doux sentimens ;
 Ses ennemis vaincus vont être ses enfans.
 Semblable à ces Gaulois, dont le mâle courage,
 Par la force accablé, savait braver l'orage ;
 De leurs fiers ennemis ils repoussaient les traits,
 Et, vainqueurs généreux, ils leur donnaient la paix.
 Ainsi Gayant, tombé sous les coups de l'envie,
 Redeviant généreux en reprenant la vie :

* Suivant la tradition populaire, Gayant a défendée Douai.

Il sait que la clémence illustre les héros,
Et qu'il faut pardonner à d'orgueilleux rivaux.

Venez, Douaisiens ! venez, Peuple fidèle !
Contemplez *sa grandeur* et sa gloire immortelle ;
Livrez-vous à la joye, appelez les plaisirs :
Le plus heureux succès couronne vos désirs.

Et vous, Peuples voisins ! qui, depuis sa disgrâce,
Six ans nous avez fuis, venez, sa dédicace,
Ramène avec les jeux, les festins, l'amitié.
Si sa perte en vos cœurs avis mis la pitié,
Qu'elle en sorte à jamais. Que sa joyeuse fête,
Vous fasse partager la gaieté qu'elle apprête.

Déjà l'airain sonnante annonce la splendeur
Du jour trois fois heureux, qu'aspire avec ardeur.
Le Peuple qui l'aima, le grand qui le souhaite ;
Enfin tout est content, et la joie est parfaite.
La villageois s'éveille, et quittant son hameau,
Assemble ses amis, monte sur le coteau,
Contemple la Cité, vers ses murs s'achemine ;
Il a pris en passant *Agathe* sa voisine.
Sur la route ils ont joint *Guillaume, Alain, Pierrot,*
Et le viellard *Antoine*, et l'antique *Margot*.
Ceux-ci font de Gayant une histoire fidèle :
Ils disent qu'à sa fête une ardeur mutuelle,

Les enfama tous deux, et que leur union
 Commença leur bonheur à sa procession.
 Les amans, à ces mots, disent à leurs maitresses,
 Que depuis bien long-tems leur constantes tendresses
 Vainement ont parlé. Qu'aujourd'hui leur bonheur,
 Doit leur être assuré par un aveu du cœur ;
 Que cette occasion veut qu'ils se réjouissant,
 Et qu'ils doivent s'aimer.—Les viellards applaudissent.
 Tandis que ces discours repandant la gaieté,
 Tous ces bons villageois ont gagné la cité.

Les bourgeois étrangers répandent la gaieté,
 Renfermés, ils ont dû voir le grand jour éclore.
 Les ponts sont abaisses. Je les vois pétillans,
 Accourir à grand flots sur des chars éclatans,
 Confier leurs destins à l'élément liquide,*
 En braver la fureur, l'inconstance perfide ;
 D'autres par des sentiers précipiter leurs pas.
 Tous brûlent d'arriver : Gayant leur tend les bras.
 L'un d'avance le loue et l'autre le déprise ;
 L'un dit sa femme est bien, sa fille est moïn bien mise ;
 Binbin est bien coiffé, son habit est usé ;
 L'aine dans ses habits a l'air embarrassé.
 Voilà comme toujours, enclins à la satire,
 Les hommes, sans juger, commencent par médire.

* La Barque.

Mais quel nouveau spectacle attire mes regards ?
 De jeunes combattans* viennant de toutes parts.
 Des diverses cités, des hameaux, c'est l'élite :
 Chacun de son côté range la réussite.
 Ils sont prêts au combat ; le cirque va s'ouvrir†
 Jeunesse, combattez, suivez votre désir.
 Le signal est donné. Dans les airs élancée,
 La balle par dix mains aussitôt repoussée,
 Par d'autres est rendue : arrêtée à la fin,
 Elle a fait des jouers le sort et le destin.
 La Scarpe des long-tems au deuil abandonnée,
 Entend les cris de joie, en demeure étonnée ;
 Elle voit sur les bords l'espoir, le Dieu des jeux,
 Animer un spectacle agréable à ses yeux.
 A cette heureuse vue, appelant l'allégresse,
 Elle passe aux transports de la plus douce ivresse.

Aux acclamations d'un peuple transporté,
 Aux sons des instrumens qui marquent la gaité,
 Pénétrant à travers la foule réjouie,
 Conduit par la Fortune, image de la vie ;
 Gayant, accompagné de sa femme, de ses fils,
 S'avance vers la place et s'arrête au Parvis.
 Là contemplant d'un œil satisfait et tranquille,
 Les peuples de Douai, Valenciennes, et Lille,

* Jouers de Balle.

† L'Esplanade.

D'Arras, Tournai, Cambrai, de Béthune, et Bouchain,
 Des hameaux d'alentour, rassemblés tous enfin ;
 Il se sent pénétré de la reconnaissance,
 Il parle, et dans l'instant règne au profond silence !

“ O joie ! ô doux transports, mes enfans, mes amis !
 Je renais au bonheur, vous voyant réunis.
 Jadis,—le souvenir m'en fait frémir encore,
 Jadis le sort cruel, pour des faits que j'ignore,
 En me privant du jour, attrista mes enfans,
 Et nous ravit à tous nos plaisirs les plus grands.
 Maintenant que je vis, maintenant que l'orage,
 Pleinement dissipé, laisse un jour sans nuage,
 Sentons le prix du calme après tant des malheurs,
 Livrons-nous au plaisir, savourons ses douceurs,
 Oublions pour jamais les noirs traits de l'envie,
 Ne songeons qu'à jouir des instans de la vie.
 Je vais porter la joie à tous les habitans,
 Les voir, les visiter et les rendre contents.
 Mes adieux autrefois, dictés par la détresse,
 Portèrant dans les cœurs la deuil et la tristesse.
 Il faut que ma présence y porte la gaité,
 Et que d'un plaisir par chacun soit transporté.”
 Ainsi parla Gayant. Il part. Les cris de joie
 Se font entendre au loin. Le plaisir se déploie.
 Le cri : “ Vive, Gayant, ” est cent fois répété ;
 Et l'on se divertit dans toute la cité.

O vous, restaurateurs da plaisir populaire,
Magistrats ! recevez mon hommage sincère.
Né dans votre cité, j'essayi près des vous
De célèbre les jeux revenus parmi nous,
Et des Douaisiens de chanter des merveilles.
En publiant ces vers, faible fruit de mes vielles,
" Si de vous agréer je n'emporte le prix,
Il est flatteur au moins de l'avoir enterpris."

Page 86.—THE SONG OF GAYANT.

The enthusiasm with which the people of Douai welcomed the second restoration of their giant in 1801, occasioned the production of many gratulatory poems and couplets; and among the rest, the song descriptive of the yearly festivities given below. It was printed in the *Etrennes Douaisiennes*; and is supposed to be the narration by a countryman of the neighbourhood, in his provincial *patois*,

of the great doings which are so attractive to the whole district. The "wheel of fortune," alluded to in the fourth verse, is a very popular part of the pageantry, and has been introduced in other shows of the kind elsewhere, particularly in the Fête-Dieu at Aix, and the festival of St. Rombaud, at Malines. It consists of a plain wheel laid flat upon a car drawn by horses; in the centre is a figure of Fortune; and upon the outer circle, at the junction of each spoke, is placed a figure indicative of some grade in life, the soldier, priest, husbandman, &c. As the car is drawn, a rolling side-long movement is given to the wheel, which lifts or depresses the various figures as the wheel revolves. It is a simple moralization of human life, which easily appeals to the vulgar comprehension, and is consequently much relished by the country folks, who never tire in enforcing its meaning on the minds of their children. The air to

which the words of this song are sung rivals in popularity that of Mons, described in a future page ; it is played by the *carillons*, by the street musicians, and sung universally on this joyous day.

CHANSON DE GAYANT.

Allons, veux-tu venir, compère,
 A la ducasse de Douai :
 Ah ! c'est si joli et si gai,
 Que de Valenciennes et Tournai,
 De Lille, d'Orchies, et d'Arras,
 Les pas pressés viennent à grand pas.

Allons, di in pau men compère,
 Ché qu'un y verra tout de bon,
 Des jeux arrivant de long,
 Avec fusicqs, arcs et boujons,
 Et des jeux de balle aussi,
 Ah ! men compère, t'en s'ras surpris.

Sur des plaches toutes nouvelles,
 Y s'in vont disputer les prix :
 A Saint-Amé avec fusicqs,
 Saint-Nicolas avec arcs rodis,

Saint-Jacques c'est encor pus mieux,
T'y verras chelle balle et les jeux.

Je verras chelle bielle rue de fortune
Rouler et courir à grand pas :
C'est pour te dire que tout va,
Et tantôt haut et tantôt bas,
Argentier, avocat, paysan,
Chacun ju rôle en courant.

Gayant arrive sur la grand' plache,
Avec sa femme et ses enfans,
Il dit a tous les habitans :
Divertissez-vous sagement.
Dans ces jours si biaux et si gais,
Vous pouvez tous boire à longs traits.

Wette in pau, compère v'là Jacques,
Avec Fillon qui danse si bin,
Et v'là là-bas ch'tiot Binbin
Qui ju au volant tout douchemin.
Turlututu v'là l'grand Gayant,
Tout en faisant des contre-tems.

V'là déjà tros heures qui sonnent,
Le ju de balle va commencher.
Allons-y d'un pas redoublé
Pour vir tons chés faraux juer.

L'un wette en haut, l'autre wette en bas,
Y sont plus subtils que de cats.

Au son des timballes et trompettes,
L'balle gagnée les prix donnés,
Chés amoureux iront, danser
A l'comédie, à l'Elisée,
Tous joyeux et tertous contens,
Turlututu, vive Gayant.

Page 88.—THE BRUSSELS GIANTS.

The legendary history of the giants of Brussels, like that of other municipal figures of their kind, is connected with the early foundation of the city. The legend relates that the aboriginal giant and his wife, respectively named Jan and Jannika, had resided in the district in which Brussels now stands since the period of the deluge. The advent of new settlers, and the foundation of a walled city, alarmed the worthy couple, who are traditionally

reported to have looked over the wall, forty feet high, of what is now the Rue Villa Hermosa, with no friendly eye upon the colony of human dwarfs, who were ultimately destined to put an end to the long reign of the giants in the land. This universal belief in a race of colossal proportion, defeated by the ancestry of various peoples, displays a love of the marvellous, combined with a fair share of vanity, in the ancient prowess which gave victory to the modern races.

Page 96.—THE DRAGON OF MONS.

The festival at Mons was really founded in memory of the relief of the inhabitants from a great pest (*peste noire*), which ravaged the country in 1348. Now, as it was common in all processions of the epoch to represent the evil principle under the form of a dragon of osier, he

appeared with St. George, whose victim he became after a fight in the great square. St. George had upon the *arçon* of his saddle a small figure of faith,—the *poupée* of the popular song; for which the representation of the Virgin and child has since been substituted,—*l'mama* of the same verses. The *Doudou* is the name given to the dragon; and the following are the words of *L'ancien Noël du Doudou*, as these popular rhymes are termed by M. Delmotte :

LE DOU-DOU.

Nos irons vir l'car d'or
 A l'procession de Mon;
 Ce s'ra l'poupée Saint George,
 Qui no' suivra de long;
 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 George qui va,
 Le gins du rempart riront com' des kiards,
 De vir tant de carottes,
 Le gins du culot riront com' de sots,
 De vir tant de carot' à leu' pots.

The enthusiasm at Mons on these feast-days is universal, and is best described in the lively words of the French author: "Que lorsque les premières notes du Doudou se font entendre sur le carillon pendant la fête, la figure des habitants de Mons rayonne de joie; tout le monde chante ou danse cet air chéri; des exclamations presque frénétiques s'échappant au milieu des éclats de rire, des gambades; quand on se rencontre on se donne la main, ou invite même les étrangers à manger de la tarte, du jambon, etc.; c'est un délire universal. Cet air est aussi célèbre à Mons que le fameux air de *Gayant* à Douai."

Page 101.—GIANTS VANQUISHED BY SAINTS.

M. Delmotte, in his tract published anonymously at Mons, in 1825, and entitled *Recherches Historiques sur Gilles, Seigneur de Chin et*

le Dragon, has given the following list of the principal saints who have conquered dragons, according to their legendary history :

- Ste. Attracta.
- St. Benoit of Arezzo.
- St. Bienheureé of Vendôme.
- St. Derien of Landernau.
- St. Donatus.
- St. George.
- St. Gratus.
- St. Hilarion.
- St. Jacobus.
- St. Jean de Reaume.
- St. Jouin, Bishop of Le'on.
- St. Léon of Mans.
- Ste. Marguerite.
- Ste. Marthe of Tarascon.
- St. Marcel of Paris.
- St. Meen, Abbé of St. Florent.
- St. Michael the Archangel.
- St. Pavace of Mans.
- St. Peregrinus.
- St. Pol, Bishop of Léon.
- Ste. Radegonde of Poitiers.

St. Romain, Bishop of Rouen.

St. Samson, Bishop of Dol.

St. Theodorus.

Ste. Vénérande.

St. Victor of Marseilles.

St. Vigor.

To this he has added a still more curious list of the various French cities in which dragons are publicly paraded on the festival days of certain saints, appending references to books where full notices of such events occur :

“ A Reims, *la kraulla*. (*Expilly*, article *Reims*.)

A Paris, le dragon de St. Marcel. (*Sauval*, livre ii.)

A Vendôme, le dragon de St. Bienheureé. (*Dulaure*, *Histoire de Paris*.)

A l'Abbaye de Fleury. (*Ducange*.)

A la Roche-Turpin, près Montoire. (*Dulaure*, *Hist. de Paris*.)

A Rouen, *la Gargouille*. (*Expilly*, article *Rouen*.)

A Poitiers, *la grande-gueule*, ou *la bonne Sainte-Vermine*. (*Dulaure*, *Hist. de Paris*.)

A Tarascon, *la Tarasque*. (*Idem*.)

A Troyes, *la chair salée*. (*Idem*.)

A Metz, *le Graoulli*, ou *Kraully*. (*Expilly*, article *Metz*.)

Le dragon de Louvain (*Molanus, Historia Sanctorum imaginum*, p. 506), celui de Ramilies (Le Carpentier, *Hist. de Cambray*, p. 513), celui de St. André, près Villiers, à deux lieues et demie à Vendôme, celui de St. Bertrand de Comminges, et autres."



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JUL 13 1931



