

observed that in most particulars the proceedings are modelled on those of the House of Commons. The phrases common at Westminster are used in the mimic house, but not always with equal success. An inexperienced member, who addressed a question to the chairman on some point of order, spoke of another honourable member as having been "in possession of the president's eye!"

When all the members with questions have had their curiosity satisfied, the house "proceeds to public business." The president reads the subject for debate and calls upon the mover. The latter advances to the secretary's table, and having taken a little water with gravity worthy of "another place," proceeds with his oration.

As is the case at all debating societies, the speakers are few in number compared with the whole body of members: nor is this surprising if we consider the critical character of the assembly. The views and sympathies of the chief speakers are well known, and upon any of the burning questions of the day they are

sure of enthusiastic audiences. But as the evening passes the attendance gradually grows less, until even upon a political question there are rarely more than sixty or seventy left at a division. The motions brought forward are usually of a political or semi-political nature, and as all shades of opinion are represented amongst the members, the discussions are rarely wanting in spirit.

At first it is somewhat strange to see a mere boy holding forth amid the cheers and counter-cheers of an excited throng. It is strange, too, to reflect that at some future day this now youthful orator may be found addressing the House of Peers, or that nations may catch up the words he utters from the Treasury bench of the Lower House.

To be president of the Union is a coveted distinction. Not unfrequently there are two or more candidates. Then, after a vigorous canvass by partisans in each college, the ballot-box decides the question, and elevates the chosen one to the chair of this mimic Parliament.

A. R. BUCKLAND.

THE FANS OF THE PAST AND PRESENT.

"Three thousand years of fans."



FIG. I.

MORE than three thousand years ago, or about the time that King David reigned over Israel, the artists of ancient Egypt depicted the fan upon the walls of the tombs at Thebes, and the Pharaoh of the day sits on his chair of state surrounded by his

fan-bearers, each in his stated rank. The office must have been both honourable and onerous; for in time of war the fan-bearers, with their fans as standards, acted as generals and marshals; while in peace they ever waited on the king in the temple worship, waving their fans to cool the heated air and to protect the sacred offerings from the profanation of flies and other insects.

These insignia of their office were vividly coloured fans, on long, slender, twisted, and variegated handles. Their modern successors are to be seen in the Pope's official fan-bearers. There are two of these chamberlains, as they are called, and the fans they carry, but

do not use, are made of peacock's feathers, with long ivory handles. The modern Greek Church and its branches place a fan in the hands of the deacon, to be used in the same way, and for the same purpose, as practised by the early Egyptians—viz., to guard the sacred elements from desecration.

The use of the fan in the worship of ancient Greece was similar, but its forms were far more beautiful.

According to Virgil, they were sacred to Bacchus, and were carried in procession at the feast of that deity. They were called "flabellum" or "muscarium;" and in the Roman Church of to-day the same kind of fans are called, in Italian, "frambella."

In our chat about the ceremonial use of the fan, we must not forget the Scripture reference to it, for the purpose of winnowing the grain: a very primitive method of separating the chaff, but one which it took some thousands of years to supersede, for the present "fanning" machines were not invented till 1737.

The graceful figure given under Fig. I. is taken from a representation of an Asiatic slave holding a feather fan, and forming part of an elegant group, painted on a vase. The other figures represent three Greek ladies, upon whom she is attending. Amongst Roman ladies, too, the services of an attendant slave to carry and use the fan were needful; and the ornamentation bestowed upon these very essential appliances was rich and costly—dyed ostrich plumes and peacock feathers being used for their adornment; while the handles were of gold, set with precious stones, or else of ivory, beautifully carved.

Approaching more closely to modern days, we find the folding fan, said to have been first invented by the

Japanese, from whom the Chinese copied it. The Portuguese brought it over from China at some time in the fifteenth century, and from Portugal the new fashion soon spread over Europe, being brought to France by Catherine de Medicis. It became so important a part of a lady's wardrobe, that in the list of Queen Elizabeth's we find no less than twenty-seven fans enumerated. In France they were formed of perfumed leather and paper, and soon attracted the attention of artists, who painted fans which, at the present day, are reckoned amongst the most valuable treasures of the art collection. The French name, *eventail*, is derived from the original shape of the fan, which was like a peacock's tail when spread out.



FIG. II.

In the portraits of Queen Elizabeth the feather fan appears frequently suspended from the girdle by a gold or silver chain. This shape is seen in Figs. II. and III., and is now made by the Indians, and sold to the tourists who visit Niagara Falls. In the portrait of H.R.H. the Princess of Wales, in "Marie Stuart" costume, as worn at the fancy dress ball given at Marlborough House a few years ago, a Canadian fan is seen hanging to her side, so true a copy of those of the seventeenth century that it was found suitable to her exquisite costume. In Fig. IV. we see a very early fan, probably of Moorish origin: it is in shape like the weather-vane of a house, or a small flag. This form of fan is now used in Italy, but principally for fanning the small charcoal fires with which the cooking is done. I have two very gaudily decorated examples of this kind, which were bought in Tunis within the last few years. The fan-leaf is usually made so as to turn round on the stick. Figs. V. and VI. are the first forms of the folding fan seen in the early part of the seventeenth century, and may be considered the originals of the modern type. It seems,



FIG. III.

from the account in "Coryat's Travels," in the year 1608, that there were then plenty of cheap fans in Italy, made of paper with wooden handles; the paper part "adorned with excellent pictures, having witty Italian verses or fine emblems written under them, or some notable Italian city painted, with a brief description added thereto."

Returning to England, we find in the poets, dramatists, and moralists of the seventeenth century descriptions of a very uncomfortable kind of fan, with a long handle—so long that ladies used their fans for walking-sticks, and chastised their rebellious and naughty children by beating them with their fan-sticks. In Shakespeare's *Henry IV.*, ii. 3, we see—

"I could brain him with his lady's fan."

And in Beaumont and Fletcher—

"Wer't not better
Your head were broken with the handle of a fan?"

Aubrey's account of these fans is worth quoting

entire, as it is a most vivid and interesting picture of the manners of the day. "The gentlewomen," he says, "had prodigious fans, like that instrument which is used to drive feathers, and they had handles at least half a yard long; with these their daughters were often corrected (alas, poor daughters!). Sir Edward Coke, Lord Chief Justice, rode the circuit with such a fan; Sir William Dugdale told me he was an eye-witness of it. The Earl of Manchester also used such a fan." Of the decorations of these immense examples of the article we have a most curious account. They were sometimes prints, referring to the passing events of the day—such as "Bartholomew Fair" or the fashionable "Beggar's Opera;" the works of Hogarth



FIG. IV.

were also used; and we find in Fairholt a description of a fan measuring twenty-eight inches across, dated 1781, "which contains in the centre a well-executed engraving of a musical party, and on each side the words and music of a canon, and three French and Venetian canzonets."

A very large green fan was also in use at the end of the last century as a parasol, to shade the face from the sun. This fashion was very probably adopted from Venice, and it is still in vogue there. I have a large fan in my own possession intended for this purpose, which can also be used as a small one when needed.

Fans suitable to the occasions on which they were to be used were also in fashion. Thus we hear of "chapel fans," to be used in chapel, with hymns and texts upon them; "theatre fans," with plans of the boxes and the names of the box-holders; and "fortune-telling fans," with a scheme of divination on them. Of this kind I have a curious example, purchased last year in Belgium, very cheap and common, costing only a few centimes, but containing the whole method of fortune-telling by the lines of the hand—the hand itself being given, and the names and meaning of the lines. In the *Spectator* is an amusing description by Addison of an academy where the use of the fan is taught. "In the flutter of the fan," he says, "there is the angry flutter, the modest flutter, the timorous flutter, the confused flutter, the merry flutter, and the loving flutter. I have seen a fan so very angry that it would have been dangerous for the absent lover who provoked it to have come within the wind of it."



FIG. VI.

I trust I have interested my readers with the past history of this ancient and important addition to the toilette. It is always pleasant to understand something of the history of what we do; and I hope I have cast a new light, and perhaps a novel one, on a very common article in use, before proceeding to the practical description of how we may ornament and make them for ourselves without much difficulty.

The fan-makers *par excellence* of to-day are the Japanese and the French. A few years ago the



FIG. V.

Chinese would more justly have been mentioned in place of the former, and they are still unrivalled in the production of mother-of-pearl, carved ivory, wood, and bone frame-work, and their lacquered fans too are most exquisitely done; but in the production of a cheap one, the Japanese nation may safely challenge

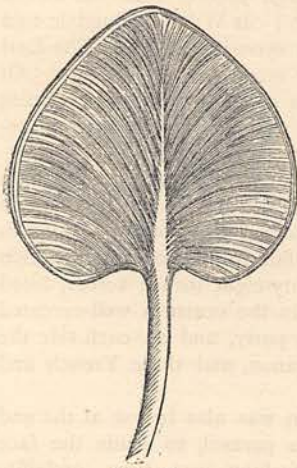


FIG. VII.

of which the sketch is given at Fig. VII. They are called in the West Indian Islands palmetto fans, and they are usually seen in two sizes—a small and a large. They are sometimes bound with bright-coloured ribbon round the edge, and the handle is covered with the same, while a large rosette decorates the centre. These are the most delightful of fans for comfort and use in the world: they are so light and do not tire the hand, can be used as a screen, and in fanning a sick person I have always found they produced the most air with the least expenditure of strength.

The fan of "Khus-khus" grass, shown at Fig. VIII., is of East Indian make. This grass is fragrant when wetted, and *punkahs* are often made of it. The fan illustrated turns round on its handle, and the wind is produced by the turning, instead of by waving it to and fro.

The large *punkah*, or fan, suspended from the roof of an Indian bungalow, admits of a great deal of ornamentation, and several splendid specimens of them may be seen in the India Museum at South Kensington. They are kept in motion by a servant especially appointed to the office.

The manufacture of the fan in France presents a remarkable instance of the sub-division of labour, as twenty different operations, performed by twenty different people, are necessary to the production of one fan, which sells for ten centimes. These various processes are not carried on in one manufactory, but form four distinct branches of trade.

The frames, or, as they are called, the "pieds" of the fans, are all made in the Department of the Oise—men, women, and children being engaged in the trade. The woods used are the plum, the beam-tree, ebony, sandal, and the lime-tree. The cleverness of the

peasant work-people is wonderful, considering their absolute want of knowledge of even the first principles of engraving, gilding, or sculpture. The piercing of the holes is performed by minute saws, which the workmen manufacture for themselves out of pieces of steel watch-springs. At the Exhibition of 1851, a mother-o'-pearl fan was shown in the French section, which contained no less than 1,600 holes in the square inch, the work of a peasant-hand.

Fan-painting amongst amateurs is very common at present in England; the beauty of the fan, however, much depending on the suitability of the design and the delicacy of the work. Figures are more used than flowers, or a landscape with figures; and the old style of a group, as painted in the days of Watteau, is no longer seen. On the black satin and silk grounds which have lately been so fashionable, Chinese white is used, and no colour, excepting the needful admixture of black to produce grey for the shading.

Fan-painting requires much practice; the painter must not only be a skilful designer, but must have much experience in his or her art, and even then lessons in this special branch are requisite to enable the artist to attain to any perfection. The most fashionable style of fan at present is the embroidered, a species of decoration which can be achieved by any one with an ordinary knowledge of embroidery stitches: only two being generally used—long and short stitch for figures, and outline stitch for outlines and coarser work. The silk or satin employed must be carefully

stretched in a frame before being traced, and the work must be performed with the finest silks that can be obtained, and needles to match. The making-up of the fan is of course done by a proper fan-maker; and if it be properly done, and the embroidery be

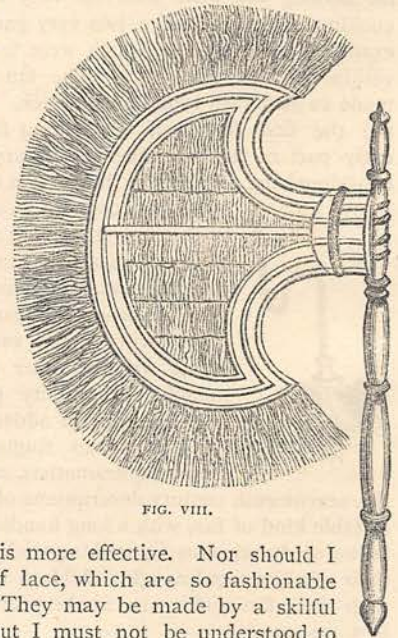


FIG. VIII.

good, nothing is more effective. Nor should I forget those of lace, which are so fashionable for full dress. They may be made by a skilful lace-maker; but I must not be understood to recommend any of the coarse and badly-worked point-lace which I so frequently see. Many ladies have beautiful old carved fan-mounts or frames lying by, which they have long put aside, and kept more as relics, than as likely to be useful again. Now that both fan-painting and embroidery have be-

come fashionable, the torn or otherwise spoiled leaves can be replaced by fresh ones of home manufacture, much more interesting as well as useful.

It is much to be hoped that the present exhibition in London will bring forth many specimens of amateur taste and skill, and excite an interest in a subject so likely both to form an amusement, and to supply a profitable employment.

The three exhibitions of fans which have taken place recently—in Liverpool, in Edinburgh, and in London—have demonstrated the existence of a revived interest in this article, which is probably owing, in some degree, to the idea that fan-painting and decoration is a suitable work for ladies. When we remember that the genius of Watteau and Boucher, in France, was applied to their decoration, and that in the reign of Queen Elizabeth, in England, the handles alone were marvels of goldsmith's work, costing frequently from £40 to £50, we cannot fail to be struck with our neglect of so worthy an instrument for the display of artistic taste and skill. In the cabinets of collectors of fine art works fans have ever found a welcome, and many exquisite specimens have been preserved to us; but it was not until the year 1870 that any exhibition of them was organised in Great Britain. In that year the authorities of the South Kensington Museum took the initiative by inviting loans of interesting and artistic fans. In answer to this they received no less than 500, the number of lenders amounting to 137. The next exhibition was held by the Liverpool

Fine Art Club in that city last year, when a magnificent collection was gathered from all parts—in all 176 specimens.

The recent exhibition held in Edinburgh brought together 250 fans, which were divided into ancient and modern, and arranged according to their nationalities. That now opened in London has a wider range and a higher aim than any we have mentioned, being no less than a revival of the ancient Company of Fan-makers, who propose to hold a competitive exhibition, the special object being the resuscitation of their manufacture in England. The competition being open to manufacturers, amateurs, collectors, and dealers, renders it possible to secure representative fans of every description, and the prizes offered are of sufficient value to encourage competition. The prospectus is most comprehensive; the classes into which it is divided are five in number: the first class being—Modern fans of British manufacture, completely made in Great Britain or Ireland by British subjects. In this class are three sections—mounted fans, unmounted fans, and sticks of fans. The second class is—Modern European fans, not made in Great Britain but elsewhere in Europe, during the present century. The third class is—Ancient fans, completely made in Great Britain or Ireland by British subjects before the beginning of the present century. The fourth class—Ancient European fans. The fifth class—Exotic fans, of ancient or modern make, not manufactured in Europe.

DORA DE BLAQUIÈRE.

ROBIN AND I: A RUSTIC SONG.

DOWN in the meadow where the red clover
Sheds its sweet fragrance to coax the wild bee,
Soon as the heat of the noonday is over,
Blithe as young children, contented, and free—
Cheered like the birds with the fine summer weather,
Charmed with the blue of the earth-arching sky,
Weaving bright fancies we saunter together,
Happy, how happy! dear Robin and I!

Laughing he twines me a garland of daisies,
Pink-lipped and dewy, to wear in my hair—
Warm grows my cheek, for he whispers fond praises,
While his brown fingers stray lovingly there.
Dearest of fancies! his true heart rejoices,
Not in the wild-flowers that round our feet lie,
Not in the birds that with shrill little voices
Sing till we chide them, dear Robin and I!

No, 'tis the thought that when cold winds are blowing,
Scaring the song-birds, and chilling the flowers,
Pure and unchanging our love shall be glowing,
Cheering our lives in their dreariest hours.
Slily he slips a wee ring on my finger—
Goldfinch and thistle, still fluttering nigh,
Ask one another how long we shall linger,
Talking sweet secrets, dear Robin and I!

Clearly the brooklet, that through the green cresses
Giddy with joyfulness dances along,
Shows us the shimmer of daisy-bound tresses,
Mingles *two* names in its fairy-like song;
While the soft breezes, so gentle, so loving,
Steal through the flowers with a tremulous sigh,
Round the gay heads of the buttercups roving,
Seeming to whisper, "Dear Robin and I!"

"Dearest!" I murmur, with tenderest pity,
"Scorning the jewels that spangle the field,
Thousands are seeking for wealth in the city,
While the rich treasures that nature doth yield
Far from the toiling, the dust, and the shadow,
Live their sweet lives out, then wither and die."
Ah, in the summer-time rove we the meadow,
Rich beyond measure, dear Robin and I!

When the round moon rises stately and brightly,
Tipping with silver the mountains afar,
O'er the pale green of the grass gleaming whitely,
Hand-locked we watch for the first blinking star!
Far in the village bright tapers are burning,
Guiding us home, when we whisper "Good-bye;"
Then in the hush of the evening returning,
Happy, how happy! dear Robin and I!

FANNY FORRESTER.