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THE FAN BOOK

THE FAN BOOK

BY

MACIVER PERCIVAL

WITH 50 ILLUSTRATIONS

NEW YORK
FREDERICK A. STOKES COMPANY
PUBLISHERS

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PREFACE

To the collector fans offer a very wide field, and the subject is one round which much romance and history has centred.

“Since summer first was leafy” man has instinctively reached for a branch of a tree or a large leaf to dispel the heated air and ward off flies, and early in the stages of dawning civilization, even among quite primitive peoples, has come the practice of elaborating and making more permanent these simple fans placed ready by Nature.

A complete collection of every kind, if such were made, would include examples from every period of history and every part of the world, but it would be too vast to be really understood by any one person. While many examples of savage workmanship would be of absorbing interest to the anthropologist, and others, archaic in design though exquisite in execution, to the archæologist, the fans used in Europe during the sixteenth, seventeenth, and eighteenth centuries would afford the chief attraction to most fan collectors.

As it is for them this book is written, I have

not included more than a passing reference to any fans earlier than the sixteenth century. The fans of primitive peoples are entirely omitted. Oriental fans are so interesting and the subject so vast that they would need a volume of equal size to this to do them justice, so they, too, are not included.

The chief portion of the book is taken up with the folding fans used in Europe in the seventeenth and eighteenth centuries. Not only the fans themselves are described, but the methods used in their manufacture at that time, and the materials of which they were made, which will help collectors to judge of the genuineness or otherwise of specimens offered to them, and give an added interest to the study of those they already own. The mere possession of a number of objects of the same kind gives a very poor kind of pleasure compared with that of finding out the history of each example, the acquisition of others to fill gaps, the weeding out of undesirables, and the general knowledge of all that belongs to the subject.

It has been said that nowadays "to collect fans one must be a millionaire—or a burglar." If the object of a collector were the attainment in a short time of a large collection of the finest and choicest examples, this is no doubt true. If, on the other hand, the desire is to pursue a most interesting quest, and in the end to achieve a small cabinet of representative fans, each having

some significance and typical of some country or period, it is, even in these days, emphatically a mistaken idea.

It is not always the fan which has the most highly stippled and finished leaf and the most gold on the sticks which is of the highest value to the real fan lover, a fact that makes it possible to attain desirable specimens otherwise unavailable. There may be more of historical significance and value in a printed fan than in one painted by a 'prentice hand, another fact not always understood.

Really fine fans, however, are a class by themselves. They are "pearls of great price," and few will fail to appreciate them when met with. If, however, much search does not meet with success, surely the pleasure of the quest has been great. "To travel hopefully is better than to arrive."

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**THE PAINTED FANS
OF THE
SEVENTEENTH
AND
EIGHTEENTH
CENTURIES**

CHAPTER I

THE PAINTED FANS OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES

It is not difficult to guess the reason why the fan should have been such a favourite field for the display of delicate and highly-finished decoration. It had a personality which expressed the moods and customs of its owner as no other species of adornment could do. It was almost part of the costume, yet, not being attached to the dress, it could be closely examined and admired in a way that would have been impossible where part of an actual garment was concerned. When at a loss for a subject of conversation, the story pictured on the leaf must often have provided a promising theme, whether it showed a classical scene in which portraits of well-known contemporaries—perhaps of royalty itself—might be recognized under the guise of gods and goddesses in Olympia or as the principal personages of some historic scene, or whether it were of an even more fanciful type, and merely showed graceful figures bathed in golden light, dancing, singing, making music, or making love.

These fan leaves may not be works of the

highest art, but they are so much in keeping with their purpose that they are well worth our careful attention ; and as we study them we must bear in mind their period, the state of Court life, the etiquette and fashions of their time, and the varying tastes in decoration which they so faithfully mirror.

It is, however, curious that while fan leaves are often painted with much skill, and display considerable knowledge of design and composition, it is the rarest thing to come across one which possesses a really high degree of artistic merit or even any very pronounced originality. Actual copies of frescoes and pictures, *pastiches*—often very cleverly arranged—in the styles of popular painters, classical scenes executed in the conventional style of the day, and somewhat trite renderings of actual events, constitute the subjects of an overwhelming number of painted fans.

Why we so rarely find the mastery of the art of painting minutely, yet broadly, which was possessed by the limners and the miniaturists who “ painted in little ” their marvellous portraits all through the period contemporary with the “ Golden Age ” of the fan is a mystery.

Well-painted fans are graceful in composition, delicate in colour, and charming in sentiment, but they lack the touch of greatness, and there are no masterpieces among them that one can put alongside the works, for example, of Oliver, Plimer, or Cosway. It may be that the know-

ledge that their work would be broken by the inevitable inflexible radiating lines, which of necessity cut up the mount, deterred those who might have executed truly inspired work from expending their abilities on this otherwise tempting field.

These same lines offer a difficult problem which is very seldom solved satisfactorily ; indeed, in most cases the fact that they exist is ignored, and the design is carried out in exactly the same way as it would have been if the material were always to remain tightly stretched. In use, however, the leaf, of whatever it is composed, is *not* flat, and besides the lines caused by the folds, there is also the play of light and shade which results from the plaits being always slightly contracted. The recognized convention, however, was to treat the decoration as if these lines and the folds were non-existent, and, as a rule, no attempt was made to take the bull by the horns and make them an interesting feature in the decoration, or at least to make them play an important, if subservient, part. The painter ignored them, and they retaliated by breaking up the composition of his best groups, and cutting across delicate painted figures.

Still, though this branch of art produced no real master who, though anonymous, could nevertheless be recognized by the personality of his work, we must be grateful for the many pleasant qualities to be found in the majority of

the better fans. The nice sense of balance and proportion, and the daintiness and sureness of touch, place the fan painters of the seventeenth and eighteenth centuries high amongst the artist craftsmen of the day.

The anonymity which was so nearly universal seems all the more remarkable when we consider how usual it was to sign any kind of art work. Contemporary furniture and metal work are often signed, while pictures, miniatures, and pastels bore the signature of the artist almost invariably. Engraved fan leaves, too, very frequently bear a name either of artist, engraver, or publisher, so that the anonymity of the painted leaves is the more inexplicable.

Signatures on fans are very seldom genuine, though it does not in the least follow that because the signature is an obvious forgery ("Watteau" on a Louis Seize fan, for example) the fan is therefore a modern production; it is very likely merely an example of an unfortunate failing which led one or two collectors at the end of the nineteenth century to ascribe all their treasures to some well-known master, and sometimes, as he had quite unaccountably not seen fit to place his name on them, they repaired the omission! A skilful repairer can remove the forged name, which makes a piece of excellent workmanship ridiculous, and this course should certainly be pursued. These forged signatures seldom err on the score of modesty, as the work is generally

attributed to the best-known masters, such as Watteau, Lancret, or Fragonard. I believe no really authentic example exists signed by any of these great painters, though many fans have been attributed to them—generally with little show of probability. Writers of fiction are fond of including "fans painted by Watteau" among the treasures which the old "character" of a dealer hoards in his dirty back parlour, shown to a few of the elect only, and sold to none.

Balzac in "Cousin Pons" introduces an episode based on a fan "signed by Watteau," which was said to have been painted for the Marquise de Pompadour.

"It is time," says the old man, who is making the choicest gift possible from his treasures, "for that which has served Vice to be in the hands of Virtue; a hundred years have been required to work the miracle. No princess, be assured, can have anything to compare with this, because, unfortunately, it is human nature to do more for a Pompadour than for a virtuous Queen."

Honoré de Balzac was as deep a student of human nature as ever existed, but the "lovely Vice" which inspired Watteau to paint this (mythical) masterpiece could hardly have been the fair Pompadour, who was still unborn at the day of his death.

Among the few artists who were exceptions to this general rule of anonymity was Leonardo

PLATE I.

1. French Fan Leaf. Louis XIV. Removed from stick and pasted on wood. Subject: "The Marriage of the King with Maria Theresa of Spain."

2. French Fan Leaf. Louis XIV. Removed from stick, pasted on wood, and the portion outside the chicken skin coloured in accordance to form a panel-shaped picture.

Both in the Schreiber Collection.



PLATE I.

Germo, working during the early part of the eighteenth century. His work is of the usual classical type current at that date, and has little to distinguish it from his anonymous contemporaries.

Other signatures recorded are "Francis Xavery, fecit, 1763." On a fan finely painted in gouache. Subject: A Betrothed Couple led by Hymen to the Altar of Love. "Capaigne, 1766." Several other names of artists who have either signed fans or are known to have painted them will be found in the list given on pp. 272-287.

Painted Fans in France.

The folding fan which had painting for its sole decoration appears to date from somewhere about the middle of the seventeenth century, though it was some time before it ousted the screen-shaped fan from its position as first favourite. The earlier fan painters seem to have taken the painters of illuminated manuscripts and the tapestry designers as their models, rather than the contemporary painters of easel pictures, as their compositions are of a distinctly decorative character. The interest is generally distributed over the entire field, and though full of detail, there is little variation of light and shade. They are generally painted in gouache on a ground either of paper or skin.

An interesting example is to be seen in the Schreiber Collection. Unfortunately, it has suffered

from the effects of time, and still more from the well-intentioned efforts of the over-zealous restorer ; but enough remains to show what a fine leaf it originally was. It represents the "Marriage of Louis XIV of France and Maria Theresa of Spain" in an allegorical composition. The bride and bridegroom are seated in the centre under a canopy, surrounded by ladies of the Court ; a cupid floats in the air holding a garland and branches of palm and olive, and on the right four other cupids are engaged in preparing the nuptial couch. This leaf is painted on paper in gouache, and has been removed from a mount and pasted on a piece of wood, and painting to fill it out to a rectangular shape has been added. It is of French workmanship, and probably painted for some one connected with the Court, possibly the Queen herself.

The Schreiber Collection also includes another early Louis XIV fan, which, though of less historical importance than the "Marriage Fan," is of considerable interest, dating as it does from a period whence few specimens have survived. It has as its subject "The Lover's Agency," and the description in the catalogue gives a good idea of it.

"In a classical building on an island tables covered with green cloth, to which various couples approach, served by cupids, who present them with placards, inscribed : 'Congé Pour Un Amant Constant,' etc. ; above the arched gateway the

inscription: 'Bureau Dadresse Pour les Jeunes Aman'; on a globe a cupid is seated with a banner inscribed: 'L'Amour avec ces Traits Veut blesser tout le Monde,' etc.; without are vessels with sails, inscribed: 'Vous qui cherchez Dun Amoureux Desir,' etc." This leaf has also been removed from a mount and pasted on a panel of wood, which has been painted to complete an oval shape.

Two fans in the Walker Collection, dispersed in 1882, are rather later than these, but are very interesting specimens of early Louis XIV fans.

Sometimes a less generalized mode of treatment was adopted, and the subject was contained within a cartouche, but more often the scheme of decoration consists of a composition of numerous figures arranged so as to spread the interest over the whole fan.

Rather later the more centralized style becomes the rule, and the main composition consists of a principal group of figures containing all the actual actors in the scene represented, which occupies the middle of the fan.

They are painted in brilliant colours on a fairly light ground, which shades off towards the sides into dark masses made up sometimes of subordinate groups of figures, but more often of foliage, columns, rocks, flowers, and so on, according to the exigencies of the subject. The general colouring is bright, rich, and varied, rose and a rather peculiar daffodil yellow being

PLATE II.

French Fan. Late Louis XIV. Subject : " The Finding of Moses," painted in gouache on chicken skin. The leaf has been cut on the right-hand side and on the top, probably in order to fit the later stick, on which it is now mounted. The figures are painted with a broad touch, the faces expressive, but not highly " finished." There is a preponderance of rich rose colour in the draperies. All the figures have red hair. The stick is of ivory, with button of the same material. Reverse plain.

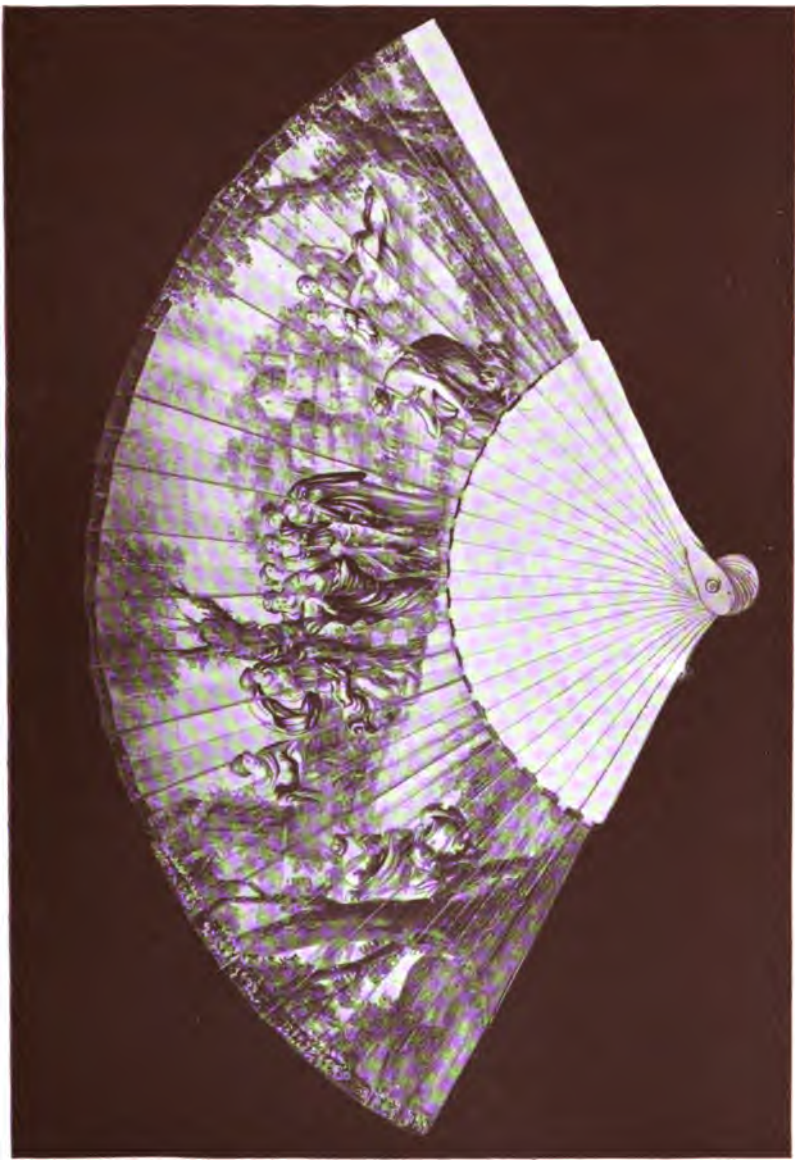


PLATE II.

favourite tones ; gilding is very sparingly employed, and in some cases gives the impression that it has been added at some later time to freshen the effect, perhaps, or to bring the fan up to date when gilding was more fashionable.

The brilliant hues of the robes of the figures in the foreground afford a pleasing contrast to the more subdued tones of the background, which often represents a distant wooded landscape, with lake or other water, and some architectural feature, such as a church, château, or classical temple or ruins in tones of soft greyish blues, mellowed by golden light. What matter that such effulgence "never was on sea or sky," at all events it irradiates the compositions of the fan painters of the later days of Louis XIV, and by its harmonious glow gives interest to work which without it might seem but trite and commonplace.

The actual painting of these fans, which are generally executed in gouache, is, in good examples, straightforward and decisive, and the painters were evidently men who knew exactly the effect they were aiming at, and achieved it with the utmost economy of effort. Not that there is anything sketchy or unfinished about their style, it is simply that there are no needless touches ; two strokes are not made when one will achieve an equal, if not better, result. Instead of "stippling," the brushwork follows the form, and is often very expressive.

The draperies of the figures are generally of flowing "classical" type, and are often most happy in their arrangement. The shading of the folds follows the convention adopted in much contemporary needlework and tapestry, the shadows being indicated by a deeper tone of the general tint. Thus blue is shaded with darker blue, daffodil yellow with orange, rose pink with red or crimson.

The subjects were generally chosen from well-known classical stories, mythological scenes, or religious subjects, as "The Judgment of Paris," "Eliezer and Rebecca at the Fountain," "Belshazzar's Feast," "Jephtha's Daughter," "Olympus," "Venus and Vulcan."

While the details of classical costumes and armour are hardly such as to satisfy modern ideas of archæological accuracy in such matters, they were sufficiently different from those worn in everyday life to show that the personages represented belonged to the heroic age, justifying the divergencies from the accurate presentment of minor details.

One thing is very noticeable about the arrangement of these fans: the artists never seem to have felt quite happy in confining their compositions within the space allotted to them. The shape of the fan leaf—a segment of a circle—never appears to coincide with their composition as originally conceived. Almost always the idea appears to have been originally based on an

oval placed lengthways of the fan. This oval is rendered incomplete by the lower border of the leaf, which cuts out a semicircular piece of the foreground. It is generally quite easy to fill up this hiatus mentally, and it appears probable that in many cases the artist had before him an original in the shape of a panel, whether painting, tapestry, or engraving, which, though not copied exactly, set the key to the composition.

The most happily arranged leaves are those in which subordinate groups of figures are placed on the right or left side, with accessories of suitable kind to balance them on the other, while the main interest is concentrated on the central figures, who have to be placed almost in the middle distance, as in the middle part of the fan the immediate foreground is cut away. Thus, if the subject is a feast, the banquet and guests occupy the centre, with a group of servants at one side, and piles of fruit, wine cups, and folds of drapery on the other. This kind of convention grew up gradually, those leaves, where there is little attempt to accommodate the composition to the space to be filled, being generally the earliest.

In spite of the brilliant colours, these Louis XIV leaves were decidedly more sober than the later painted leaves. There is always a good deal of dignity of bearing about the personages, even when they are supposed to be disporting themselves at their ease. The material of these fans

PLATE III.

French Fan. Period, Louis XV. Leaf gouache on chicken skin. The subject has not been identified. Warrior and king drinking, while a goddess prevents an attack by an armed soldier and a semi-nude youth armed only with a javelin by raising a cloud of smoke or mist.

Principal figure in rich tones of mazarine, orange, purple, and green. The goddess's draperies, pink and blue; curtain, sage green. The rococo framing of typical Louis XV character in rich shades of amaranth, brown, and dull green, pervenche blue, purple, and rose. A considerable amount of gilding.

Reverse: Group of fruit—grapes, peaches, and cherries—finely painted.

Sticks of ivory fretted, carved, gilt, and further embellished by the application of powdered pearl shell in the depressions of the shellwork carving.

Design includes five reserves of cartouche-like form, the two larger painted with Grecian ruins; the three smaller with festoons of roses and various small flowers. There are four groups of figures carved with a lady and cavalier in various attitudes; as a background there are gilt arabesques and festoons, and baskets of flowers, and birds of undeterminate species carved in the ivory, ungilt. The guard sticks are of carved and fretted ivory, similar in ornament to the inner sticks. They are backed with red foil, which shows through the interstices. The rivet head is jewelled with a white paste set in silver.

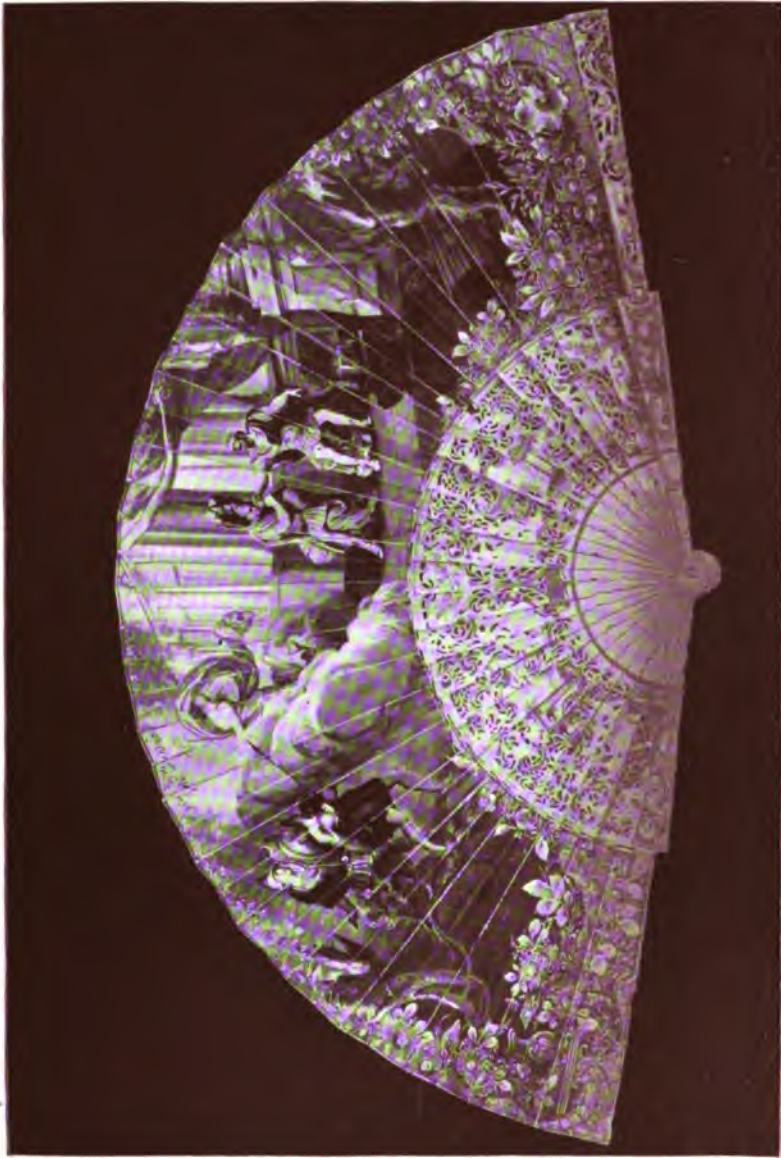


PLATE III.

is often of paper, or a rather stout skin, which sometimes has a rather more open grain than later chicken skin.

There is no hard-and-fast rule by which we can distinguish a late Louis XIV from the early Louis XV leaf, the same classical and historical scenes were popular; biblical subjects were not fashionable. A new type of subject, however, was introduced, and very soon became the vogue.

The *Conversations galantes*, *Moments musicales*, *Déjeuners sur l'herbe*, and *Pastorelles*, which were the theme of so many pictures of the day, made the most delightful fan leaves, and numerous and charming are such examples. They are inspired by Watteau, Bouchier, and Fragonard, but are very seldom transcripts of any one work by these masters. The fan painters were adept at taking here a figure, there a group, from another work a landscape background, and combining them into a sufficiently harmonious whole, satisfactory, no doubt, to their clientèle, and less troublesome than the invention of entirely new designs. In many cases, no doubt, in thus following the fashionable painters, they were supplying a demand, because some of them, at all events, were capable of originating very charming compositions. The classical subjects were treated in very much the same way as in earlier days as far as arrangement goes, but there was decidedly more freedom in the lines; the classical drapery was not so voluminous, and there was even more

concentration of interest upon the central group. The classical subjects are as a rule somewhat stereotyped in treatment, and are hardly so typical of the period (although perhaps more numerous) as the *pastiches* of Watteau and others.

The actual painting of this period tended towards a dryer and harder handling than before, though there were many exceptions. The colouring is rich, yet delicate; rose colour, turquoise blue, and rich yellows and orange are relieved against masses of grey-green foliage, while from the centre radiates a light which is often more silvery than golden, giving on the whole a cooler effect than the earlier leaves. Where there is a space to be filled in at the sides, it is occupied by delicate tracery in gold and colours. Whatever the style of the rest of the leaf, this part of the decoration is decidedly rococo in treatment. The gold is generally laid on in fine lines over the colours, giving a pleasant effect, somewhat like "shot silk." It seems likely that certain painters may have specialized in executing this tracery, because the same kind of rococo ornament is used for the corners of a *Fête Champêtre* after Watteau, or a classical subject in the traditional style. This is all the more probable because the work on fans was in many ways shared between different workers; thus, the ivory of the stick was roughly cut to shape in one village, carved in another, and sent to Paris

to be finished by colouring and gilding. The painter who executed the miniatures on the ivory of the sticks was not the same man who painted the leaf, another worker altogether mounted and folded the finished painting, and thus the work passed through numerous hands before it finally reached completion.

Whether the tracery of the sides were really executed by the painter of the central portion or not, it is often very delightful in colour. Subdued purples, blues, green, and rose harmonized by the delicate threads and lines of gold, often resemble the colour scheme of a Persian manuscript. Birds of rich plumage, flowers, foliage, and arabesques—all treated in the rococo style form the designs; but they are all so subordinated to the principal subject that the details are hardly noticeable unless specially looked for.

The figures in the Louis XV fans as a rule are smaller than those of earlier times, and the general handling was less broad, the detail was very carefully defined, and gold was freely though discretely used. The costumes of classical figures, though far from approaching the modern ideal of accuracy in such matters, made far more pretensions to historical truth than had earlier been considered necessary.

Some of the later Louis Quinze fans have the subject enclosed in a cartouche or frame—the outcome of a tendency which had been very noticeable towards the concentration of the main interest

PLATE IV.

French. Louis XV. Chicken skin leaf, painted in gouache. "Telemarque on the Isle of Calypso." Stick, pearl; carved, pierced, and gilt.

M. Duvelleroy.

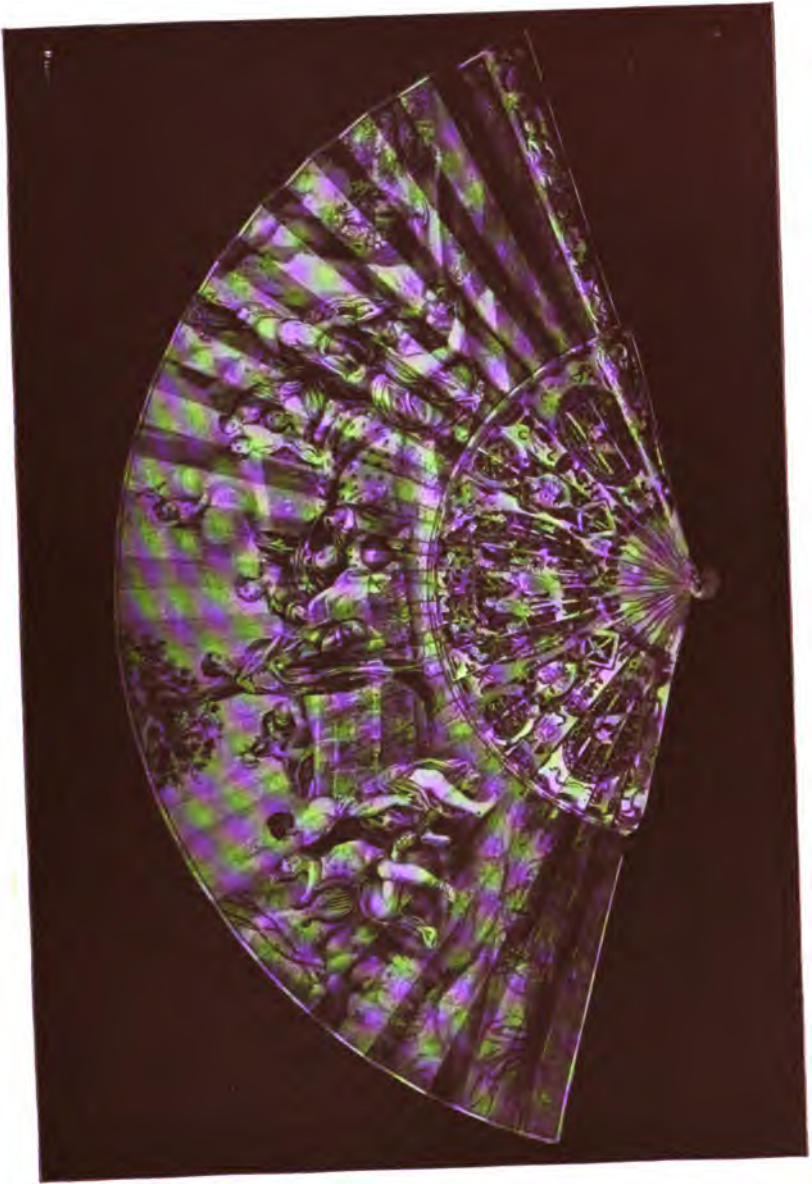


PLATE IV.

in the middle third of the leaf. It is only possible to describe the progress of this tendency in a general way, as there are many exceptions. It has been noted earlier that the interest of the early Louis XIV fans was spread over the entire leaves, the figures were often scattered, and the chief figures were sometimes placed to one side. Later, the subject was comprised within a large oval, of which the lower part was removed owing to the semicircular shape of the leaf; later still the chief subject is comprised in a still smaller oval, the whole of which is comprised within the limits of the leaf, the remaining space being filled with subsidiary matter. (It must be understood that the term "oval" does not mean a definite line or border.) Later still there is an absolute division between the subjects and the background, the former being enclosed in a border, and the latter being of a totally different kind of ornament, having no connection with the pictorial panels.

Subjects painted within borders or cartouches were not a new thing. Even on seventeenth-century fan-leaves they are to be found, but then they were exceptions. When we reach the leaf of Louis XVI we find that they were the rule; a very large majority of these fans having three subjects, a large one in the centre, flanked by a smaller one on either side.

The Louis Seize period is represented in England by the Adam style, and the light and delicate

PLATE V.

French. Fan most delicately painted with a scene of an embarkation. The subject includes nineteen figures, each individually treated. The colouring is rich, mainly blue and mauve. Tone enriched with reddish crimson draperies. The stick, pearl ; carved and gilt, and partially painted red and blue.

M. Duvelleroy.

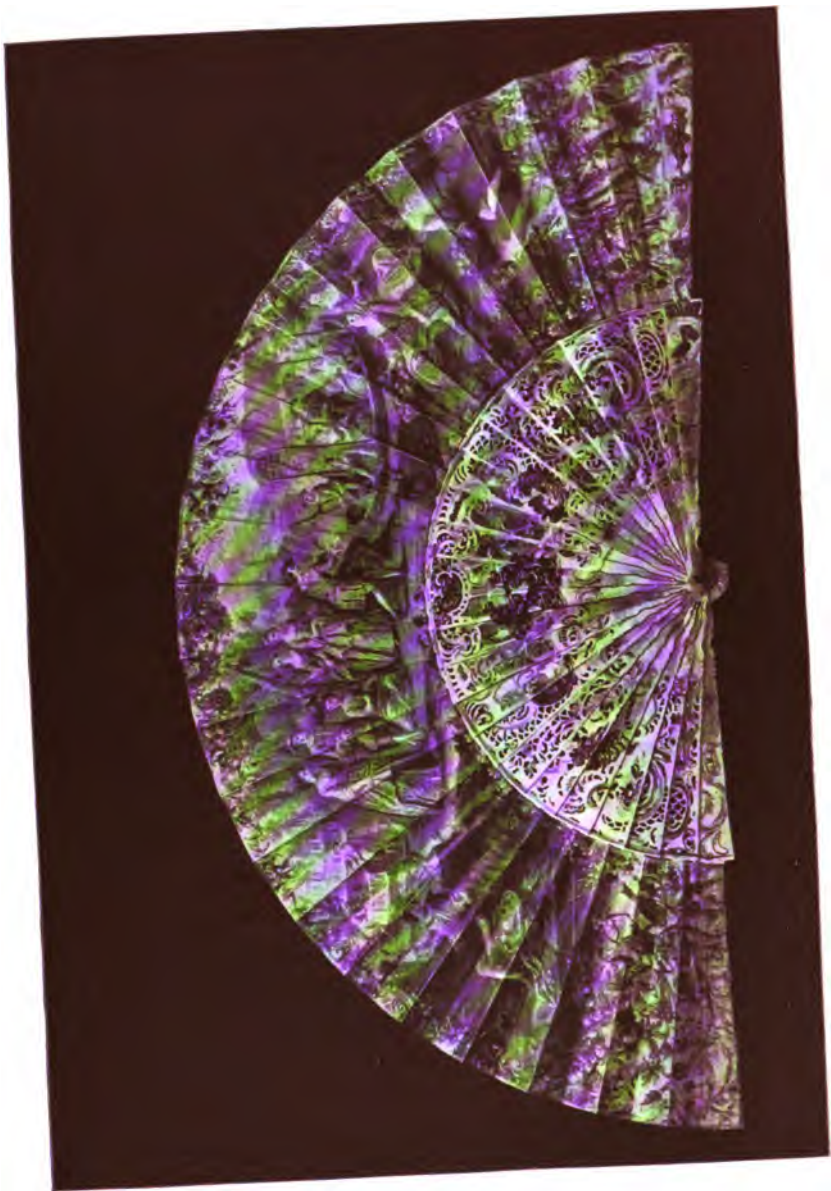


PLATE V.

treatment so characteristic of all the decoration of that type was admirably suited for fans. The painting of the medallions was, in good examples, very fine and elaborate, the smallest details being worked out with the utmost delicacy. The chief panel was generally painted with a somewhat important figure composition, while the smaller ovals or rounds are filled with simpler subjects, sometimes having a bearing on the principal group, but perhaps more often being totally unrelated to it. The colouring of these medallions is generally in a somewhat high key, the tone being fresh and gay.

The general field of the fan leaf is treated in marked contrast to the reserves ; the whole scheme is of feathery lightness, wreaths and festoons of flowers, trophies, garlands, and so on, are disposed over the surface, so as not to detract from the main decoration. The general effect in the best examples is extremely good, and they are perfect examples of balance and poise. Others are less successful, and have a rather muddled appearance, owing to the ground being treated with a thin wiry ornament, which fails to give the necessary support to the panels, which seem to overweight the scheme.

Many of these fans have small medallions introduced, which are painted *en camaïeu*, generally blue and white in imitation of Wedgwood's Jasper ; or perhaps they were inspired by the Sèvres copies of that ware, which were extremely popular.

PLATE VI.

French. Louis XV. Skin leaf, painted in gouache, with "Telemarque and the Nymphs." The mount is of pearl, carved and gilt.

M. Duvelloy.

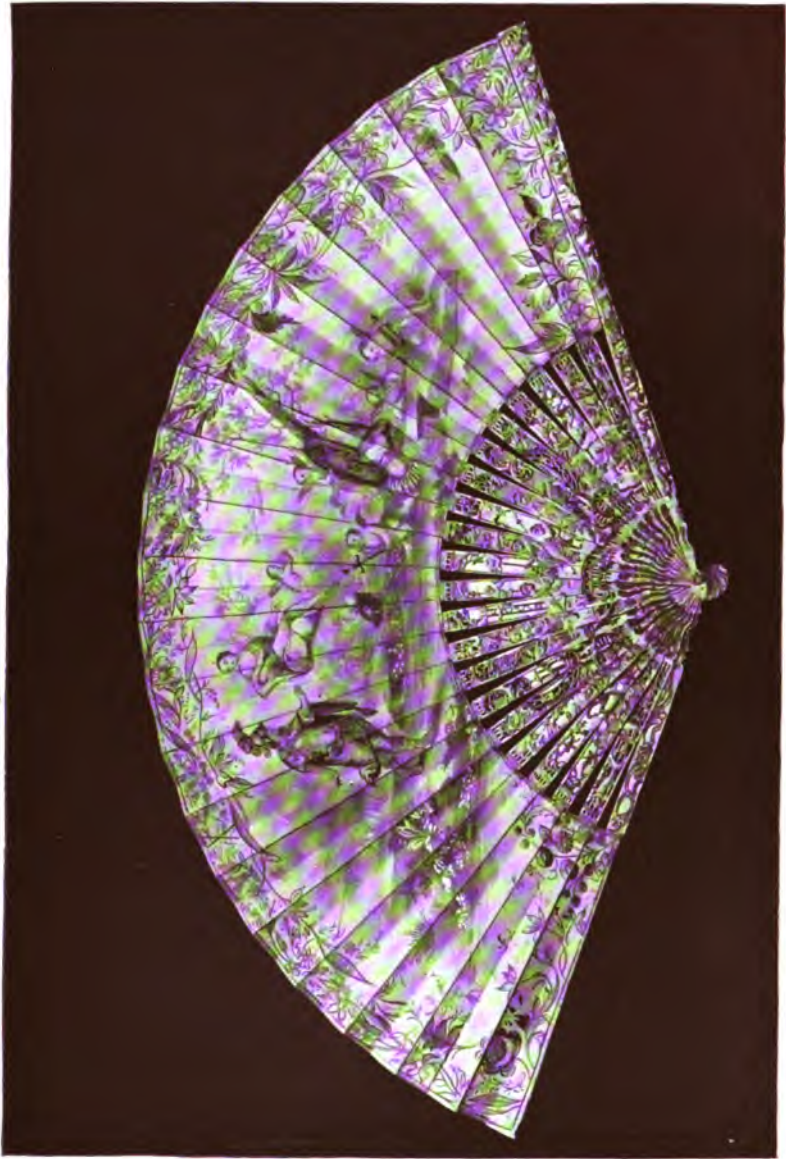


PLATE VI.

Many of these Louis Seize fans are on silk grounds of fine weave, which take the colour most admirably, the pores of the material being filled in to a considerable extent by the body-colour almost invariably used. The detail is every whit as fine as if they were painted on paper or skin. In fact, the best specimens are amongst the most minutely finished of any. The panels are frequently bordered with tiny sequins of gold and silver. These are so exceedingly thin that they hardly add anything to the weight, and do not interfere with the opening and shutting of the fan; they are generally sewn on with extremely fine cotton, much finer than anything obtainable now.

Painted silk panels are sometimes mounted on a fine gauze, a combination which has a charming effect, though appearing rather useless when the ostensible purpose of a fan is considered.

The subjects of the panels are various. Those that were painted to grace a royal wedding naturally are adorned with designs showing the incidents connected with the event and portraits of the high-contracting parties. As they were painted as a rule before the actual ceremony (often being designed as presents to the lady guests attending the ceremonies) the scenes depicted are often more in the nature of an allegory than transcripts of actual fact. Royal betrothals and christenings were also occasions

PLATE VII.

French, about 1750. Paper leaf, painted with a pastoral group after the manner of Watteau. The stick and guard, mother-o'-pearl; pierced and carved, and richly gilt. Subject, a sacrificial scene.

Digby Wyatt Collection, Victoria and Albert Museum.

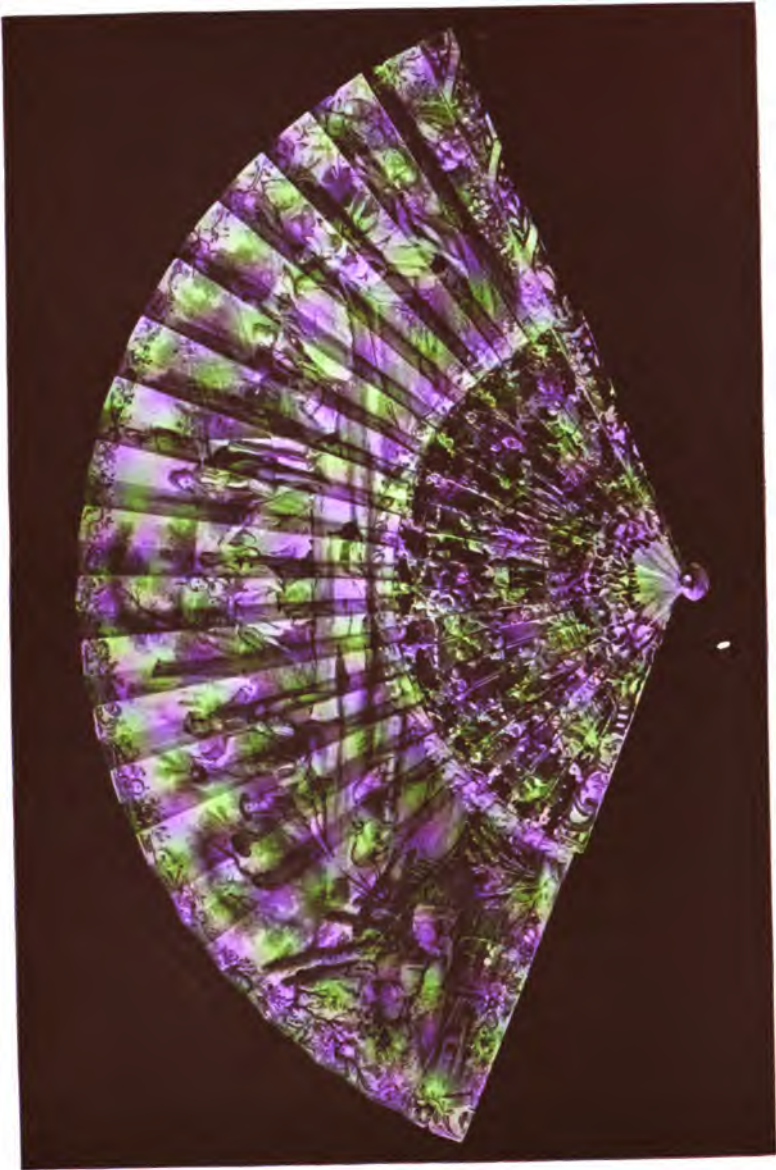


PLATE VII.

when fans were acceptable presents, and therefore these events are also often found immortalized on fans.

A large class of fans are decorated with scenes of every-day life. "The Visit," "The Caged Bird," "The Christening," "The Promenade," "The Offering to Hymen," all afford opportunities for depicting pleasingly attired persons doing nothing with the greatest possible pomp and circumstance. The painters of these fans wielded a facile pencil, and only too often they have skilled workmanship, and very little else to recommend them.

In many of the panels contemporary events are pictured, and the freaks of fashion and the foibles of the passing moment can be traced, as they varied from year to year. Perhaps the craze that is responsible for more fans than any other was the invention of balloons. The whole of France was thrilled by the idea that man could fly, or at least raise himself free of the earth, and the heroes of balloon ascents, and later parachute descents, became popular characters, whose movements roused public enthusiasm. There were several balloonists whose doings are commemorated on fans. The Mongolfier Brothers, Joseph Michel and Jacque Étienne, are generally credited with being inventors of balloons. They were paper manufacturers at Annonay, where they made their first successful experiments. Their renown led them to receive the King's

PLATE VIII.

French Fan, 1770. Fêtes on the occasion of the marriage of the Dauphin. Sticks, mother-o'-pearl, and ivory guards; ivory pierced and gilt.

Wyatt Collection, Victoria and Albert Museum.

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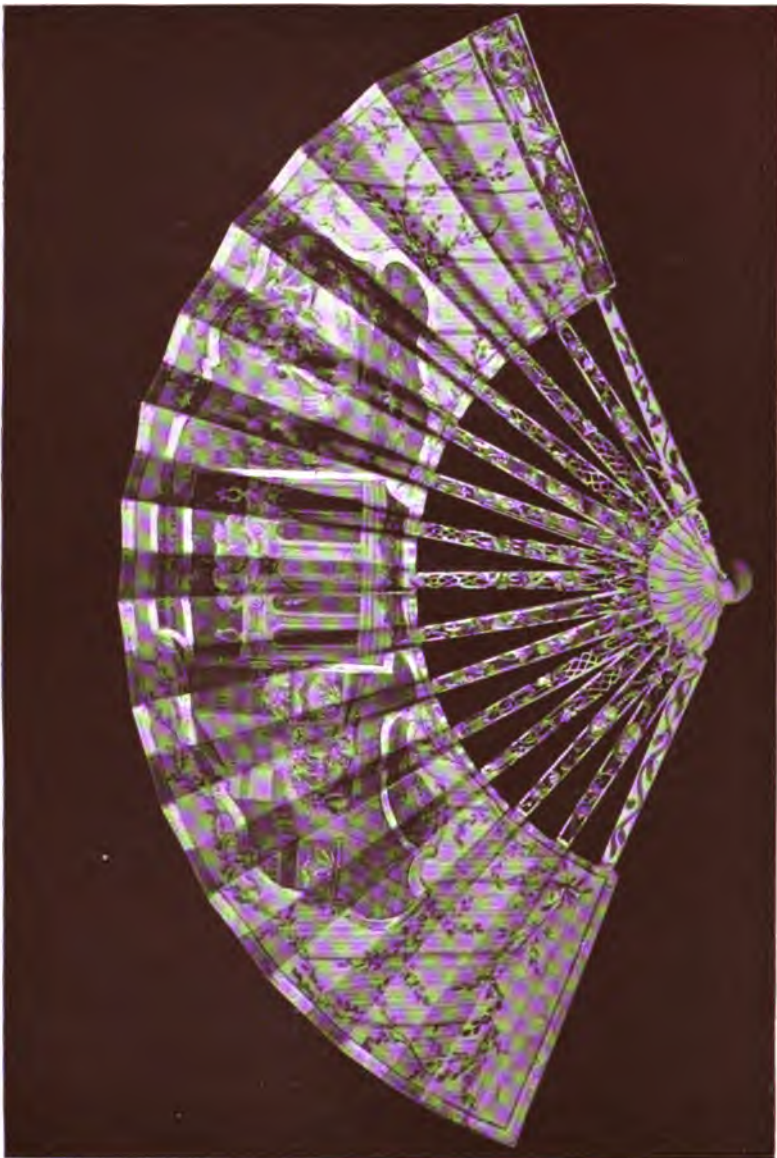


PLATE VIII.

command to repeat them at Versailles, and the ascent of the immense balloon was watched by the entire Court.

The first descent in a parachute took place on August 20, 1797, at Paris, and was commemorated on numerous fans, which, although not generally of the highest quality, have an interest of their own. The balloon ascents of Messieurs Charles and Robert in 1783 are also found pictured on fans; they are often shown looking over the edge of the basket, each holding a flag.

Though the leaf with the medallion decoration is certainly typical of Louis XVI fans, the all-over form of composition still continued to be painted in very much the same way as it had been at an earlier date, save that the accessories are not of the rococo type, but display the severer taste, which was acceptable to the *beau monde* at the time when they were executed. The drawing of the figures is less florid, the action quieter, and the draperies not so voluminous—in fact, the whole style is more frigid.

Towards the end of the century the quality of workmanship varies very considerably, much more so than it did earlier, when almost all fans showed at least a decent degree of merit. The late eighteenth-century leaves are often mere perfunctory transcripts carried out with fatal facility, but showing little or no thought or effort on the part of the painter.

During the Directorate and Empire periods

PLATE IX.

Portion of Fan (Plate II) enlarged to three times (linear) the original size, showing the free handling employed by the fan painters of this period. To the right is a portion of a tree trunk, with wind-blown drapery. In the centre, Pharaoh's daughter with the infant Moses. The attendant's head is relieved against a background of distant foliage. End seventeenth century. French gouache on skin.



PLATE IX.

painting as a decoration for fans was almost entirely abandoned in favour of sequins and spangles, though exceptional examples continued to be made.

Painted Fan Leaves. Italy.

In the early days of folding fans Italy, which at that time took the lead in all that pertained to art and culture, was renowned for their manufacture and the decoration of the leaves. It was natural that the beauty-loving country should have early appreciated the possibilities of charm which lay in the magic half-circle. The fan in its different forms had long been domiciled in Italy, and the early folding fans were merely a development of a fashion already almost universally accepted. Therefore quite from the beginning they were decorated in an elaborate way. The early fans of mica and cut vellum were extremely ornate. Naturally, at the present day these fans are extremely rare, but at the time they were made they were in the hands of all the ladies of the different Courts and the wives of the important citizens. The cut vellum fans continued long in use, and were sometimes left with reserves of unpierced skin, on which miniatures were painted of extreme delicacy; but on the whole the beauty of these fans depended on the delicacy of the tracery which resembled the lace worked on cut linen, which was then so much used for ornamenting garments and bed furniture.

PLATE X.

Central group from fan in Plate III, representing a king and a warrior resting, the latter drinking from a wine-cup. Subject unknown. The method of painting is typical of the period, in which the gradations are produced by a number of delicate touches, rather than one sweep of colour. About 1745-55.



PLATE X.

During the eighteenth century, when the chief place as fan makers to the Courts of Europe passed from Italian to French hands, the painted fan leaf of France set the model for all others, and in many Italian fans henceforward French influence can be traced, but fans continued to be made in Italy in large numbers, and have an individuality of their own.

It is perhaps because Italy was during the seventeenth and eighteenth centuries the Mecca of so many pilgrims bent on the pursuit of pleasure or the acquisition of learning, that there seems to have been more self-consciousness among Italians as to their treasures, both of nature and art, than was prevalent among other nations. The number of fans of Italian provenance which are ornamented either with copies of celebrated paintings, or with paintings of well-known buildings and scenery, far exceeds that of French fans dealing with similar subjects.

It was, of course, a very easy matter to copy any of the frescoes or paintings which were at all suitable in style on to a fan leaf, but it did not follow that because the original was a fine work of art that it would therefore make a good leaf, and many required a certain amount of rearrangement before they could be used to fill the required span. Italian painters, however, seldom went to the lengths that their French confrères did in building up a patchwork of figures from different works to form a new composition.

They generally contented themselves with cutting out portions that could not be adapted, sometimes, on the other hand, spacing a little further apart groups and figures when this was necessary.

The earlier copies, as a rule, cover the whole leaf, very little extraneous matter being introduced. The same subjects appear over and over again, certain paintings, such as the ever popular *Aurora* of Guido, being repeated with slight variations on numberless fans. These leaves are painted on either paper or chicken skin, and are not unfrequently found preserved in portfolios or albums, having never been mounted. They are hardly ever signed; probably they are the production of a studio or workshop rather than of an individual artist.

There is another class of fan also dealing with copies of masterpieces, in which the originals are still further reduced, and instead of occupying the whole leaf are enclosed in a framework. There are, as a rule, three or more subjects on each fan, and they are symmetrically arranged, generally a large one in the centre, with smaller ones each side, or one of fairly important size occupies the central portion of the leaf, the rest being filled with trophies and foliage of a conventional character in the classical style. They are generally exquisitely painted from the point of view of accuracy and finish, but the general effect is cold and severe. The constant copying of other men's work, even if it is of the finest

description, must in the end have a deadening effect on the individuality of any craftsman, and after a time he becomes absolutely incapable of originating any new idea, but continues year in year out to work in the same groove. The hard outline and the tightness of the drawing makes these fan leaves extremely unsympathetic. The style, as a matter of fact, was not suited to its purpose; compositions designed on a large scale for the decoration of the walls or ceilings of palaces do not lend themselves well to reduction to almost microscopic size; and while the subjects were often the same as those selected by French fan painters, they lack the gaiety of feeling and grace which can be imparted to even the most classical and dignified composition, if the painter has the power of translating rather than copying.

The groundwork of these fan leaves is filled in with garlands and arabesques, together with trophies in the classical style, all carried out in a hard and unyielding manner.

Very much like these in many ways are the Pompeian fans, a type which appears to have been painted by Neapolitan artists. These leaves have as their principal decoration a copy of one of the frescoes from the lately disinterred city of Pompeii. This composition generally occupies a rectangular panel placed in the centre of the fan, the remaining space being filled in with ornamental details of less important char-

PLATE XI.

Italian Fans.

1. Late seventeenth century. Subject: "Storming of Jerusalem and Healing of Godfrey de Bouillon's Wound." Stick, plain ivory; guards, piqué with silver.

Wyatt Collection, Victoria and Albert Museum.

2. Early eighteenth century. Subject: "Rape of Proserpine." Stick, plain ivory; guards, piqué with silver.

Wyatt Collection.

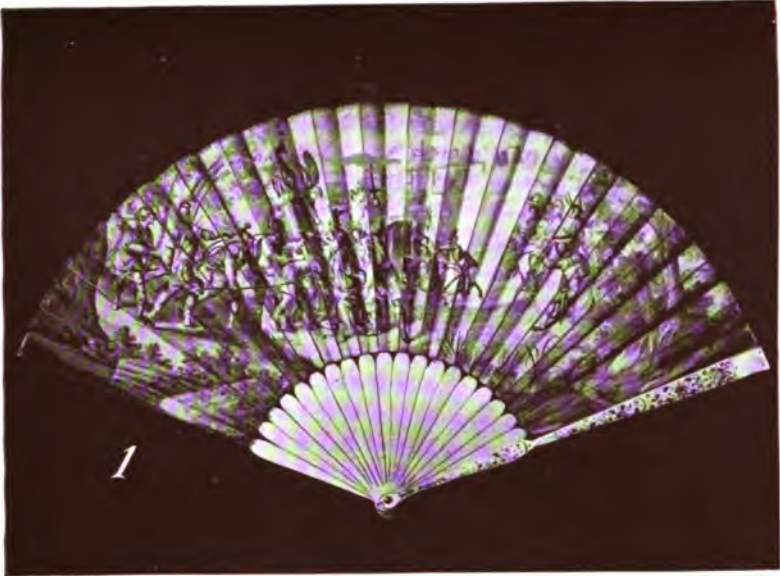


PLATE XI.

acter, also copied from the mural decorations which had been found in the buried cities. The colouring of these fans is, of course, governed by that of the originals, and is somewhat heavy. the principal tones being black, red, and rich buff, merging to orange, with other colours, such as a vivid turquoise blue in lesser proportion.

Another type of Neapolitan fan, which was made in great numbers, consists of a medley of views of Naples and its environs. These are arranged in a somewhat haphazard manner on a vividly coloured background, so as to resemble a handful of sketches and drawings thrown on the fan more or less at random. The central scene is often the Bay of Naples, The Dog's Grotto, or other celebrated spot, and one of the side sketches is almost always Vesuvius in eruption. The painting of these fan leaves is never of a very high order. They must have been made in hundreds, and no doubt were popular presents from the young foreigner making the "Grand Tour" to his friends at home, as they were characteristic of the country. A fan has always been an acceptable gift ever since the days of Queen Elizabeth, who held them as one of the most suitable offerings that her subjects could make. Fans were also sent to Italy from England. Horace Walpole, writing to Sir Horace Mann in 1742, mentions having sent a present of japan and fans to the Princess Craon at Florence. Probably these were Oriental fans, as the Princess

in her letter of gratitude says that "The generosity of your friendship for me, Sir, leaves me nothing to desire of all that is precious in England, China, and the Indies."

Scenery fans in another form are those in which the decoration of the leaf consists of a landscape covering the whole leaf, and representing some celebrated beauty spot or well-known scene. As a rule the view is treated exactly as if it were being painted for wall decoration, and no regard is paid to the contour of the fan; the lower border of the leaf simply bites into the central part of the foreground, leaving only the side parts available for the introduction of figures of any size.

The painting of these fans is, as a rule, of a higher order than the Neapolitan fans described above. They are generally painted on rather deep leaves so as to give space for the landscape to be carried out on a fairly large scale.

At all times Italy has been a goal of numberless "tourists," and naturally enough they have desired to take home with them, either as souvenirs for themselves or as gifts for their friends, objects characteristic of the country; no doubt very many, perhaps the majority, of these fans were intended to fulfil this demand. This would account for the endless repetition of hackneyed subjects which were produced in such numbers that they could hardly have been absorbed by the home market.

Painted Fan Leaves in Spain.

In general style Spanish fans follow closely their French contemporaries, and therefore it is hardly necessary to follow their progress from period to period. France not only set the fashion, but also made a large number of fans for the Spanish market. Italian fans were also imported, but the former seem to have been the more highly esteemed. An anecdote is told of Cano de Arevalo, a minor Spanish painter working at Madrid towards the close of the seventeenth century, which confirms this. He was not very successful when painting in the grand manner, and preferred to express himself in small cabinet pictures. In these he achieved artistic success, but the pecuniary gains were small. It occurred to him that fan leaves offered an excellent field for the display of his particular talent. In order to obtain the high prices which were readily paid for imported fans, and knowing by experience that a prophet lacks honour in his own country, he had recourse to a stratagem. "He shut himself up all one winter in his house and painted a quantity of fans, and when the time arrived for selling them pretended that he had received a large consignment from Paris. He sold them all in a very few days. This initial success made him known, and he applied himself entirely to this branch of art, in which he was so successful that the Queen appointed him her

PLATE XII.

Italian Fans.

1. Early eighteenth century, painted by Lionardo Geramo. Subject: "Venus and Adonis." Stick and guard, tortoiseshell; engraved, silvered and gilt. It formerly belonged to Benjamin West, P.R.A.

Wyatt Collection, Victoria and Albert Museum.

2. An Italian Fan of the Neapolitan type, painted in gouache on chicken skin. The central panel shows the sulphur springs near Pozzuoli. "Veduto Generale della Solfettura pre de la Citté d'Pozzuoli." The landscape is painted in natural colours, as are also the ruins to right and left. The former shows Vesuvius in eruption, on the other a small seascape.

Reverse: A bird on a leafless branch looking at a fly.

Date: About 1760-70.

The stick is, perhaps, a little earlier; it is decorated with gold tracery and sprigs of flowers in lacquer-like colouring. White paste in rivet.

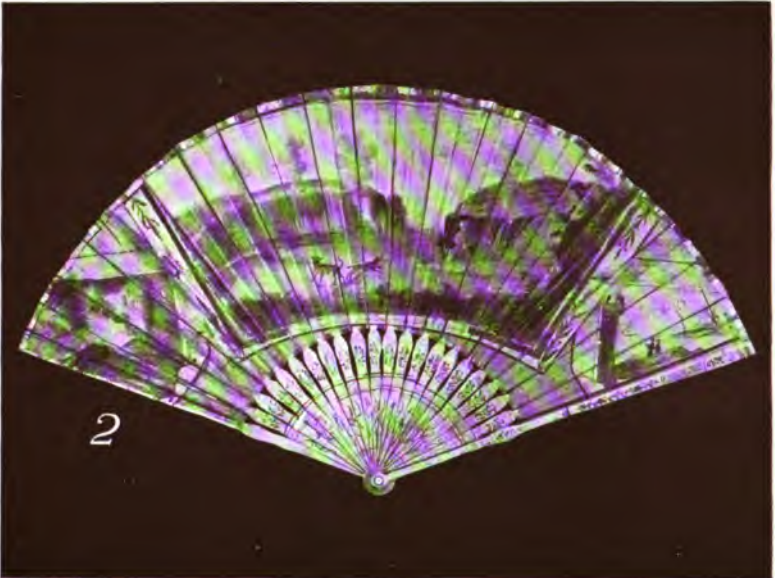
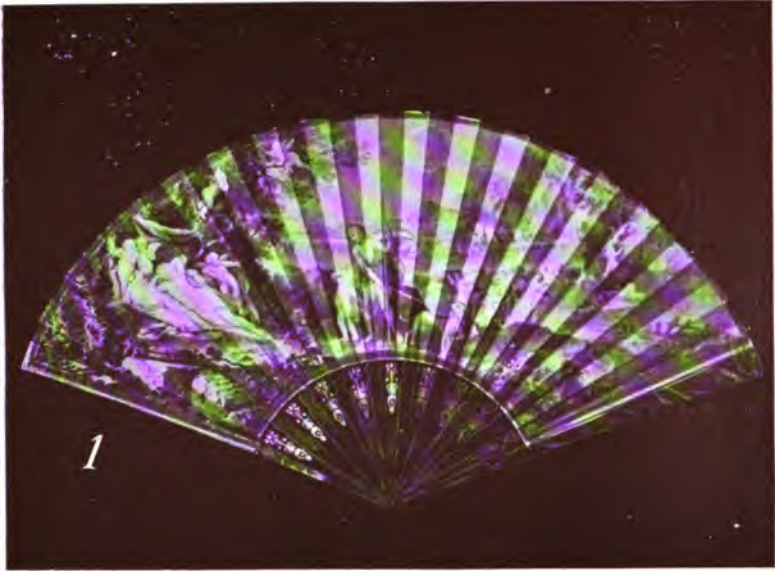


PLATE XII.

painter" (G. Quillet, "Dictionnaire des Peintres Espagnols," Paris, 1816). He died at the age of forty, being killed in a duel.

After his death the importation of fans continued, and though fans were—and are—used most gracefully by Spanish ladies, they appear to have had a very special affection for those made in France. It is quite natural that it should be so. The fan maker's art and craft is a very skilled one, requiring a great deal more than the artistic taste necessary for the composing and colouring of the leaf. The carving of the sticks and the mounting and folding of the leaf after the artist has completed his share of the work, are tasks that even now, with all the aid that modern tools and appliances can give, require a long apprenticeship before they can be successfully undertaken. In those days the trade was, as now, an exceptionally skilled one, and I venture to say that if Cano de Arevalo had attempted to *make* the fans instead of ornamenting them, he would very soon have found that he had set himself an impossible task. What he probably did was to import the fans with a blank leaf already mounted, on which he executed his designs. This is much more difficult than painting on a leaf properly prepared and stretched, but it was the only way open to him, as obviously it would have been impossible for him to carry out the mounting himself; and even if there were any Spanish workmen at that time capable

PLATE XIII.

English Fans.

1. Gouache on paper, painted with a bouquet and two sprays of flowers. The colouring very much resembles the designs for Spitalfields silks preserved in the Victoria and Albert Museum. The other side a landscape, a lake, with a distant view of a castle and wooded scenery.

Stick of painted ivory, backed by gold foil in the guards. Button, mother-o'-pearl. Date about 1746.

2. Early eighteenth-century Fan. Paper leaf, painted with a pastoral group; the stick and guards, ivory; carved, pierced, and coloured with subjects of figures and flowers.

Wyatt Collection, Victoria and Albert Museum.

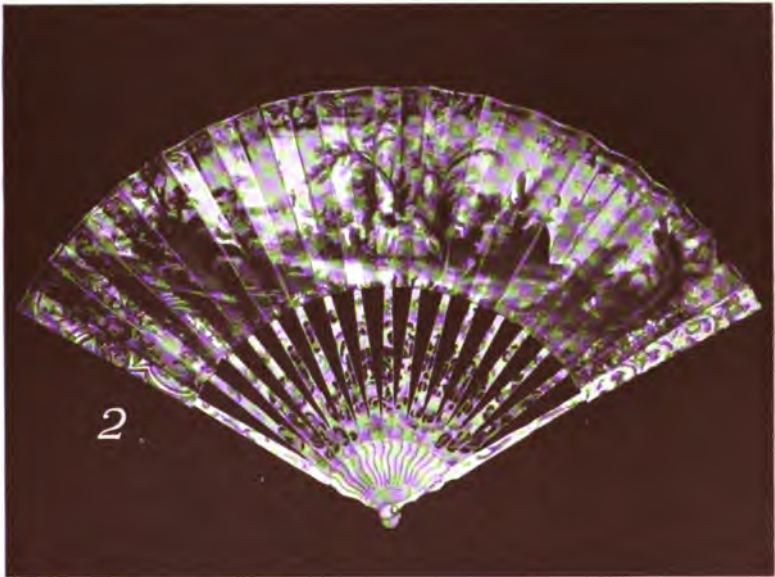
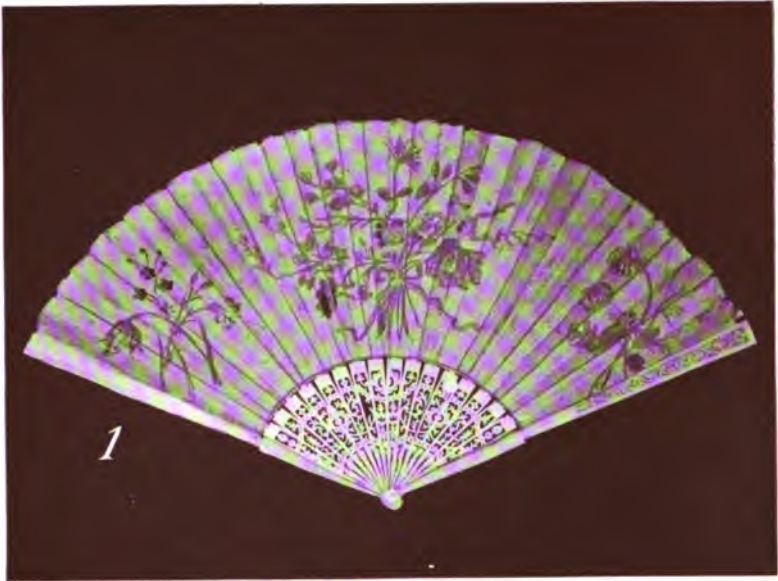


PLATE XIII.

of executing the high-class work requisite to deceive the connoisseurs of the Court, his secret would certainly have become known and his plans frustrated.

As to the probability of ivory sticks being carved in Spain, this seems extremely unlikely, as during the Golden Age of the fan there seem to have existed no workmen capable of undertaking such work, as appears from the following quotation from Señor Juan F. Riaño's book "The Industrial Arts of Spain," 1879 (Chapman and Hall, South Kensington Handbook): "Notwithstanding, however, the numerous examples of ivory carvings which are still to be met with in Spanish churches and cathedrals, I find no information which enables us to affirm that this artistic industry existed in Spain during the sixteenth, seventeenth, and eighteenth centuries. We find artists mentioned who carved in wood, iron, and silver work, and numerous details of their work, but ivory carvers are never mentioned; if any existed, their numbers must have been comparatively small, and I am led, therefore, to suppose that the specimens existing in Spain were imported from Italy and France, and for this reason it is necessary to end at the Renaissance the history of ivory carving in Spain."

But though it is probable that most of the eighteenth-century fans described as Spanish are, as a matter of fact, French (those that is that reach a really high standard), they were executed

in a special way to suit the Spanish taste, the subjects were of the same class as those favoured in France, consisting of Biblical, classical, and historical scenes, but the colouring is richer, almost Oriental in style. The special variety which is considered to have been most highly favoured in Spain is the "Battoir" fan, which has a narrow leaf, often painted with numerous subjects in small medallions, and mounted on a richly ornamented stick, with very few *brins* (seldom more than eight), of a very remarkable shape, being broadened in parts almost to the semblance of a figure eight. The guards also are necessarily very broad in order to accommodate the width of the folds, which being so few in number are, of course, much broader than in the ordinary fan. These fans are always of an important character, being very richly decorated. If such fans were made in Spain, there was no reason for the large importation of French fans, as they show considerable skill.

Paintings of scenes in the bull-ring are, of course, very characteristic, and from about the middle of the eighteenth century had an increasing vogue, though the greater number of those extant are not earlier than the end of the eighteenth century. Many of these are undoubtedly of Spanish workmanship. The drawing of the figure is more robust than in contemporary French work, while there is less finesse and judgment in the placing of the orna-

ment as a rule. There is about many of them a knowledge of the characteristic types and an enthusiasm for the "sport" that it is not likely a foreigner could assume.

English Painted Fans.

It appears that there were few fans made in England before the close of the seventeenth century. There may have been some made, or at all events some leaves painted here before that date, and in the Walker Sale, 1884, two were definitely catalogued as being of the time of Charles II. The description is of interest, though from it a diagnosis of a French origin, possibly of a later date, would appear probable.

"262. A Fan. Stout skin mount. Subject: 'An Ancient Marriage.' The Bride wearing a coronet of flowers attended by beautiful girls bearing a distaff and flowers; the bridegroom presenting the ring; background of architecture, and gold diaper border, with triangular panels of Chinese ornament. The whole very highly finished. Stick ivory carved with emblematic figures, and inlaid mother-o'-pearl and silver piqué."

"263. A Fan. Stout skin mount. Subject: 'Achilles and Deidamia,' by the same hand. As Troy could not be taken without the aid of Achilles, Ulysses went to the Court of Lycomedes in the habit of a merchant and

exposed jewels and arms for sale. Achilles, choosing the arms, displayed his sex and went to war.

“Ulysses is here standing in front offering a mirror to Deidamia, who holds in her hand a necklace of pearls, and with the other she points to Achilles in an attitude of alarm, as he is grasping the sword and buckler. To the right a camel is being unladen by two stalwart slaves. On the left the wife and other daughters of Lycomedes, and a background of architecture. The composition is fine and very highly finished. Stick, mother-o'-pearl, carved with subjects emblematic of the marriage of Louis XIV, and enriched with variegated gold ornaments. On the reverse, also a skin mount, the subject is a view of St. Cloud, the fountain in the foreground falling into an octagonal basin, an avenue of trees leading to the palace, and personages promenading, the whole most minute in detail, and probably painted by Hollar.

“These remarkable examples must have been made for important Court personages, probably Louise Renée de Queronelle, Duchess of Portsmouth; the subject of the reverse suggests this theory.”

In any case, these were certainly made, if not in France, by French workpeople following in the train of the French favourite to the English Court, as obviously the whole influence is foreign.

Though the trade was in the seventeenth cen-

tury in its infancy, in a very short time the whole case was changed. French fan makers settled here, took apprentices, and taught other work-people the trade, and by 1710 there were between two and three hundred persons sufficiently interested in the business to join the Fan Makers Company, which had been founded in 1709. These, moreover, were men "living in London and Westminster, and twenty miles round, and who had served as Apprentices to the said Art and Mystery by the span of seven years." So no doubt there were others excluded by this proviso.

Thereafter the trade was an increasing one; and though to a considerable extent foreign fans were imported, yet during the first half of the eighteenth century the number of fan makers and fan painters grew rapidly. The printed leaves were a thorn in the side of those who made hand-painted ones, because, though of course they were very inferior, they were so cheap and convenient that they were serious rivals.

A quotation from the *Westminster Journal* is given in the *Gentleman's Magazine*, which shows the state of affairs in 1751; it is doubly interesting as showing not only the number of genuine fan makers, but also the enormous number of printed leaves which must have been issued, in order that the suggested small tax could have been estimated as possibly producing the sum of thirty thousand pounds.

“A writer in the *Westminster Journal* for February 23, 1751, proposes a tax upon plain and printed mounts. Printed ones not coloured to pass free as before. A sixpenny stamp to be affixed in the midst of a plain or printed paper fan mount, and a shilling stamp on a leather one. This may produce a revenue of ten, twenty, or thirty thousand pounds per annum, encourage a very ingenious branch of business, and only hurt about half a dozen paltry plate printers who are enriching themselves and starving hundreds.”

So that obviously there must have been a very large number of painters who earned their living by the painting of fans, if “hundreds” were put out of work by the printed leaves.

But the competition of home-printed leaves appears on the whole to have been the least serious trouble which faced the trade. French and Oriental fans were largely imported. Not only the complete article, but sticks ready for mounts were brought in, and different statutes against these deadly rivals were invoked (see Chapter VI, p. 261).

In 1752 it was stated in an advertisement in the *Daily Advertiser* (quoted in the *Gentleman's Magazine*) that there were nearly a thousand “poor unfortunate artificers in the several branches of the fan trade.” “The home-made fans,” it says, “are in every way preferable to foreign; and that by encouraging the latter,

they will relieve a number of unfortunate families from the most grievous distress and despair."

The style of English fan painting would pretty obviously be modelled on the much-prized French and Italian originals, and possibly some of the more successful are considered to be by artists of those nationalities, because there are comparatively few fans of the early years of the eighteenth century which can definitely be said to be of English origin. Those that can be identified as such vary a good deal in character. The type of handling is heavy and rather crude, the colours thickly applied, and the details added in a "liney" manner. A fan in a private collection shows a scene at the Court of Queen Anne. Her Majesty is seated beneath a richly adorned canopy, with her ladies grouped to the right; on the left of the dais are several peers and a bishop; a young page or official presents a book on a cushion; the curtains to the right part showing clouds in which appear the head and shoulders of a cupid bearing a wreath. The circumstance represented is unknown. The rich almost Oriental quality of the colour render the rather childish grouping and stiff action of the figures less noticeable than they would otherwise be, but the whole leaf lacks the expert treatment which distinguishes even the least admirable of the French fans of this time.

Another fan in the Schreiber Collection is rather later, but resembles it in many points.

The King, who is supposed to be George II (but at one time considered to be William III), is seated in a courtyard by a table, on which are the Royal Crown and Sceptre, and on the cloth of which are the Royal Arms of England; behind stand four bishops, and his feet rest on the demon of rebellion; the eye of the Almighty shines on him through the clouds. On the left Time, seated on a car pushed by a young female; in the background is a figure of Justice; on the right Faith, with an anchor, and another female figure by a cloud of smoke. The leaf is of paper, and on the reverse several sprays of roses are charmingly painted in their natural colours in a very different way to laboured efforts on the other side.

A simple, not very decorative, fan in the Schreiber Collection is of considerable interest on account of the detailed way in which it depicts the inside of a small English country dwelling in the early part of the eighteenth century. It is dated 1732, and shows the simple furnishing of a cottage, the baby in its cradle, and the father and mother seated at the table. The walls of the house are cut away to show the country landscape, with a pump, on which is the date and the initials "A. F." On the other side are shown two lovers, perhaps the same two before marriage. The treatment is thin and liney, which seems to be somewhat of a failing in many English fans of about this date.

Superior in execution, but dull in colour and rather uninteresting, is a painting on a leaf in the same collection. It is, however, of importance because signed by an artist of whom something is known. This fan leaf is painted with three views of ruins in Rome. The centre portion shows the Arch of Constantine, and at the sides are the Arch of Titus and the Forum; the body of the fan is filled with delicate classical grotesques and borders. The signature is that of "Jose Goupy, 1738, N.A." This painter was very fashionable in his day, both for his water-colour drawings and his fans. This leaf, like many others attributed to him, is really a tinted drawing, carried out, as were so many water colours of that time, mainly in Indian ink, partly pen work and partly wash; the result is dull in colour, but full of delicate detail. The colour is a minor consideration, and consists chiefly of washes over the ink. The style of the arrangement resembles very closely the Italian fans, which were so popular during the eighteenth century, but their colour is far fresher and brighter; they are also carried out in gouache—often on skin, though sometimes on paper—while Goupy in this signed example, and probably as a general rule, worked in water colour on paper. It appears to be rather the work of a skilled draughtsman in water colour, displaying his talents on a fan leaf, than entirely typical of English fans of the day.

An English fan which I possess of about the

same period is painted in gouache on paper. The principal side has a rather uninteresting landscape in bright colours. The reverse has a bunch of flowers, roses, tulips, and hyacinths tied with a blue ribbon bow. It is quite a simple fan, but is interesting because the colouring of the flower painting so nearly resembles that of the silk designs used by the Huguenot silk weavers of Spitalfields.

Another fan of this period painted in gouache on skin shows a group in the centre representing apparently a theatrical scene: A lady and gentleman are reclining on a grassy bank, while another figure is seen watching from behind some shrubby growth. He is apparently a rival, and holds a dagger in a menacing attitude; he is unconscious that his movements are in turn dogged by two others, dressed like servants, who point to him. The scene is contained in a cartouche-shaped space, but there is no actual border. The rest of the leaf is filled with foliage and fruit treated on a very large scale, and apparently simply heaped pell-mell to utilize the spare space. There is no sense of composition in the arrangement, which seems a well-meant attempt to adapt the idea of a French fan by a painter who had not the necessary qualifications. Obviously, if paintings of this calibre were the best that the English fan makers of the middle of the eighteenth century could offer in competition with the French fan, then at the zenith of its perfection as regards

delicacy of execution and perfection of craftsmanship, it is small wonder that the trade declined ; and that while the cheap printed fans of English design and printing were eminently satisfactory, as simple adjuncts to a morning toilet, for Court and full-dress use, where a hand-painted leaf was preferable, the imported rivals were purchased, in spite of appeals to the charitable and the invocation of half-forgotten statutes.

For some years the art of fan painting slumbered in England, and few fans are to be found which can be identified as belonging to the years 1750-70. That fans were painted, and well painted in England during this period appears from a reference in Horace Walpole's letters, January 27, 1761, in which he mentions sending to Sir Horace Mann in Florence "Six of the newest fashioned and prettiest fans I could find. They are really genteel, though one or two have caprices that will turn a Florentine head." On another occasion (1752) he refers to an anecdote about Lady Coventry's fan, but that was painted earlier. "The Maréchale de Lowendahl was pleased with an English fan Lady Coventry had, who very civilly gave it her : my lord made her write for it again next morning, 'because he had given it her before marriage, and her parting with it would make an irreparable breach,' and send an old one in the room of it."

The fans of the last quarter of the eighteenth century differ in many ways from their pre-

decessors. Instead of the principal side being painted with one scene covering the whole leaf with the aid of its accessories, the whole interest was now divided between three different subjects, each in a medallion or cartouche. The fashion may be ultimately traced back to Italy, but appears to have reached this country via France, where a similar arrangement was fashionable. Among the Italian artists and craftsmen that the renewed craze for the classical in architecture and art, fostered by the work of the Brothers Adam, had caused to flock to this country there were, however, undoubtedly some who painted fans. Poggi was the principal of these, and he had a decided vogue. He held an exhibition in 1781, to which Sir Joshua Reynolds took "Little Burney."

"*Tuesday*. I passed the whole day at Sir Joshua Reynolds, with Miss Palmer, who in the morning took me to see some beautiful fans painted by Poggi, from designs of Sir Joshua, Angelica, West, and Cipriani, on leather. They are, indeed, more delightful than can well be imagined; one was bespoke by the Duchess of Devonshire for a present to some woman of rank in France, that was to cost £40."

Some of these fans and the original designs by Angelica Kauffmann, Bartolozzi, West, and Cipriani were sold at Christie's in the following year. At the same sale was sold the original drawing by Angelica Kauffmann for a printed

fan in honour of Alexander Pope, which is described in the sale catalogue as: "The Bust of Pope crowned by the Graces, who are admiring the beauty of his work." It was published in several forms in stipple and line engraving.

The painting of English fans of the last quarter of the century is often very painstakingly finished, and to a certain extent well designed and executed. The chief faults are that the ornament is conceived on too small a scale, and is thin and wiry, in contrast to the best French examples, which, while light and airy in effect, fill the space. The subjects in the medallions, too, are frequently too minute, and the whole too precise and tight in execution.

They appear to have been made for very good, correct, and well-behaved owners. Probably those who surrounded the Prince obtained their fans from France!

Many spangles were used in conjunction with painting, especially where the ground was of silk, which was a very favourite material at this period. Inlets of lace and gauze were also being introduced, and those of the latter material were often painted with floral emblems, musical instruments, and so on.

The body colour used at this time is often very chalky in effect; whether this is due to the material not being sufficiently ground, or the use of inferior medium, is uncertain.

The use of painted fans continued for some

PLATE XIV.

German and Dutch Fans.

1. Dutch Fan. Leaf painted on skin with pastoral subject. Early eighteenth century.

M. Duvelloy.

2. German Fan. Chicken skin leaf painted with Bacchus and Ariadne. Guards and sticks, mother-o'-pearl; carved, painted, and gilt. Early eighteenth century.

Wyatt Collection, Victoria and Albert Museum.

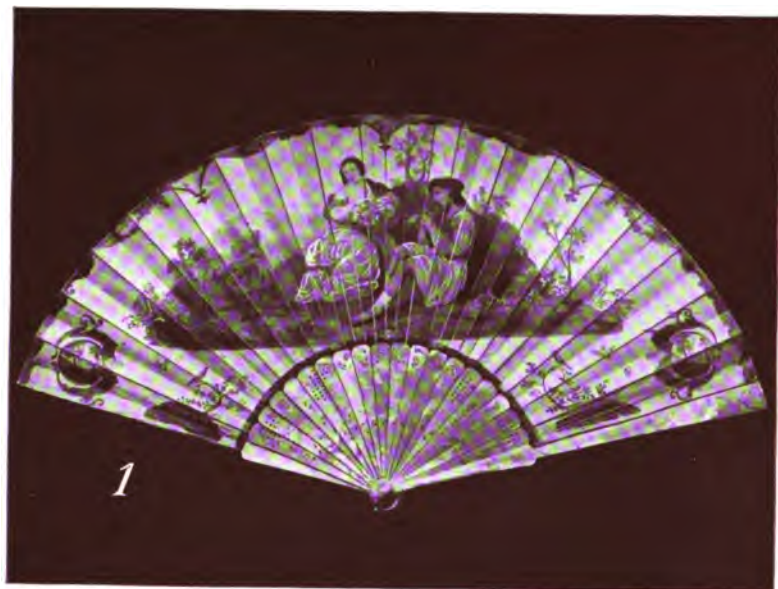


PLATE XIV.

time in England after they were superseded by coarser varieties in France, and fine French examples of older periods were brought with them by the French *émigrés*, and were much appreciated here. They do not, however, seem to have had any influence on the type of design in vogue, and the three-medallion scheme contrived to be monotonously the vogue until it was succeeded by the fashion for fans of silk or gauze merely decorated with spangles.

**PRINTED
FAN LEAVES OF
ENGLAND,
FRANCE,
AND OTHER
EUROPEAN
COUNTRIES**

CHAPTER II

PRINTED FAN LEAVES

To those whose acquaintance with fans is limited to the exquisitely painted specimens of chicken skin, with richly worked sticks, which sum up the achievements of the fan makers of eighteenth-century France, printed fans may well seem dull and plain ; to others who know the treasures of artistry which are to be found among the fans of the Far East they may appear trivial, but all the same they are exceedingly interesting in their way, and well repay study on account of the sidelights they throw on many points of our social, political, and theatrical history.

For these fans are, above all, popular fans. They were made for a day, a week, or a season, or perhaps as souvenirs of a special event ; but they were essentially ephemeral, and are to their finer contemporaries what paste is to diamonds, what pinchbeck is to gold. In many cases this but heightens their interest, because, being inexpensive trifles, they often reflect the whims of a passing hour, and record fashions which hardly outlived the day they were born.

As the majority of the expensive fans of the sixteenth and seventeenth centuries were of the hand-screen type, of course it naturally follows that the cheaper kind of fan intended for ordinary use by ordinary people followed the lead of their aristocratic brethren, though the highly finished miniatures and rich decorations made the vellum or chicken skin fan a treasured object to be used with dignity and treated with the elaborate ceremony of Court etiquette, while the printed papers that replaced them for everyday use were trifles of little account and small price, made to serve the purpose of a few days' or hours' use, and then to be replaced by a fresh new leaf of another kind. Coryat, in his "Crudities," tells us how they managed things in Italy in his day. In his inimitable fashion he notes the habits of the Italians, and is quick to seize on any outstanding feature wherein the foreign custom differed from that of England. It therefore seems clear that when the following description was penned the cheap engraved fan leaves were not in use here, at least not to any great extent. Of course, in Elizabeth's day the great plumed fan was an item of personal adornment, which held an important place among all ladies of high degree. It was clearly the use of fans by the plain citizens which struck his observant eye as being interesting, even if "frivolous."

"Here I will mention a thing that, although perhaps it will seem frivolous to divers readers

that have already travelled in Italy, yet because unto many that neither have been there, nor ever intend to go thither while they live, it will be a mere novelty, I will not let it passe unmentioned. The first Italian fannes that I saw in Italy did I observe in that space between Pizighiton and Cremona ; but afterwards I observed them common in most places in Italy where I travelled. These fannes both men and women of the country do carry, to coole themselves withal in the time of heat by often fanning of their faces. Most of them are very elegant and pretty things. For whereas the fanne consisteth of a painted piece of paper and a little wooden handle ; the paper which is fastened into the top, is on both sides most curiously adorned with excellent pictures, either of serious things tending to dalliance having some witty Italian verses or fine emblems written under them ; or of some notable Italian city, with a brief description thereof added there unto. These fannes are of a mean price, for a man may buy one of the fayrest of them for so much money as counter-vailth one English groat."

The idea of topographical ornamentation is one to which the Italians were specially prone, and it long continued in fashion ; there are numerous examples of fans dating from the eighteenth century which show scenes from a city or celebrated spots with " brief descriptions." Probably the fans noted by Coryat were, as a

matter of fact, *printed*, not painted. Even in those days a "groat" would hardly purchase so elaborately decorated a leaf if all were done by hand. They were almost certainly engravings or etchings, perhaps coloured by hand in the manner which was so very usual during the eighteenth century and earlier.

Some of these or similar leaves have been preserved and are valued, not only by fan collectors, but by collectors of engravings. Specimens are amongst the rarities, and while it is, of course, quite possible that copies of some of the many varieties which existed may yet be unearthed, they were obviously of ephemeral character, and would only be preserved by some happy accident or chance.

Among the French unmounted fan leaves in the Schreiber Collection is a copy by N. Cochin the Elder of a screen fan engraving by Stefano della Bella, which, though altered and amplified, gives a good idea of the Italian original. French engravers were rightly celebrated for these attractive leaves. Jacques Callot, the eminent engraver, produced several of them, of which examples may be seen in the British Museum. One of these represents a fête on the Arno at Florence, which took the form of a mock battle or tournament, in which the Company of the Weavers pitted themselves against the Dyers. The inscription runs: "Battaglia Del Re Tessi e Del Re Tinta Festa Rapresentata In Firenze

Nel Fiume D'Arno Il Di XXV Di Luglio, 1619." For a description of this etching see Meaume, "Recherches sur la vie et les ouvrages de Jacques Callot," vol. ii. p. 287, No. 617. Nicolas Cochin the Elder is responsible for a handscreen with the subject of the triumphant return of David after slaying Goliath, the title inscribed is: "Le thronfé de dauid. *Balthazar Moncornet ex Gum privilegio a paris.*" The frame is copied from Callot's Florentine Fête described above.

A German example of a paper leaf of a somewhat similar kind is to be found among the Schreiber unmounted leaves. It is signed "Christoph Fridⁿ Hörman, sculp." It is number three of a set of four, which represent ballet dancers. Each shows a dancer in fancy costume, and a musician, male or female, playing an instrument. This series, however, is later than those described above, though it carries out the same idea. Among Agostino Caracci's engravings is a design for a fan which is interesting, as it shows us a type of which no perfect example has survived. This fan has no real separate handle, but consists of a semicircle of feathers secured in a broad mount decorated with medallions of Diana and nymphs and satyrs. The mount most likely was intended to be carried out in carved ivory, or possibly in repoussée silver, with perhaps cameos in the medallions. If it were ever produced, it must have been a gorgeous and stately fan.

Though a certain number of the earlier leaves

survive, by far the greater part of those which exist in collections at the present day date from the eighteenth century. They were then immensely popular, as fans were universally carried, and these cheap and simple leaves had many advantages.

They made it possible to be quite up to date at very small expense. A new fan leaf hot from the press was easily mounted, and its decorations bearing on some topical subject beguiled a dull moment, or formed a topic of conversation. Then, too, they were decidedly cheap, two shillings being a very general price for the unmounted leaf, so that it was easy to change them as often as was desired. The variety was enormous. There were classical subjects, Biblical subjects, theatrical scenes, moral fans—*immoral* fans also.

The most celebrated collection of these printed fans is, of course, that which belonged to Lady Charlotte Schreiber. It contains hundreds of printed fan leaves mounted and unmounted, but so great is the variety of these trifles that it is quite easy to find other prints, copies of which are not included in her collection, and thousands of varieties must have been issued.

Each country had, of course, patterns suited to the special tastes of its inhabitants. Many of the Italian fans have views of celebrated places and reproductions of well-known pictures, thus carrying out in a cheaper form the type of design favoured by the painters of expensive fans. There

are several examples in the Schreiber Collection of these fans, one of "Apollo and the Muses," after the picture in the Pitti Palace at Florence by Giulio Romano. Another, with the subject "Aurora," is taken from the fresco by Guercino in the Villa Ludovisi at Rome. These are both etchings coloured by hand. I have one decorated in a similar way with Guido's treatment of the same subject. A curious Italian printed fan leaf is entitled: "Il Paese del Matrimonio." Cupid stands in the centre inviting maidens to embark for the land of matrimony. On either side maps of imaginary countries, the "Paese del Matrimonio" and the "Terra del Celibato," with various symbolical names.

The number of French printed fans is enormous, particularly those of a political cast. Of those dealing with Napoleon alone there are said to be nearly a thousand. Earlier in the eighteenth century they do not appear to have been quite so numerous as they were in England—possibly hand-printed fans were more easily obtained in the country of their origin than over here. The earliest prints in France were from etched plates coloured by hand, and show no superiority to our native product as to the leaves; but the sticks on which they are mounted are sometimes of a rather more decorative character, though, as a rule, they have plain ivory or wooden mounts.

An extremely popular subject was the well-

known song "Malbrouk," in some instances giving the whole thirty-one verses with music and illustrations; in others only a few incidents. Exactly why this ditty had such an extreme vogue it is hard to say, but certainly some of the scenes as treated on these fan leaves are very droll.

Madame eagerly watches for tidings on her tower with a pre-historic telescope.

Madame à sa tour monte
Si haut qu'elle peut monter.

And the nightingale "musical and melancholy" is not forgotten, but is shown in detail.

Sur la plus haute branche
Le rossignol chanta.

The favourite scenes for illustration are the "funeral," in which the body is borne on a bier by weeping soldiers, or is shown on a catafalque guarded by sentries at each corner: "Madame on the Tower," and "The Tomb."

The Malbrouk craze was one of a series of fancies which one after another captured the general public, and they are all displayed on a leaf called "Une Folie Chasse L'Autre," which shows how each fashion is displayed by the succeeding novelty. Here the Bilboquet (cup and ball), the Pantin (mannikin worked by strings), Ramponeau the tavern-keeper, with a jug of beer, and others, are driven away by

“Malbrouk,” who is shown as a general issuing from his tent.

The verses given below are printed on either side :—

Un rien suffit pour nous seduire
 La nouveauté par son attrait
 Nous enflame jusqu'au délire
 Nous fait en rire on a tout fait
 Et chez notre nation volage
 Malbrouk est le Héros du jour
 Chacun à son Tour
 C'est notre usage
 Chacun à son Tour.

Au Bilbouquet Pantin succède
 Pantin fuit devant Ramponeau
 L'Élegant Ramponeau ne cède
 Que pour faire place à Janot
 La Folie qui nous guide à tout ange
 Amene Malbrouk en ce jour.
 Chacun à son Tour
 C'est notre usage
 Chacun à son Tour.

Then the balloon ascents of MM. Charles and Robert in 1783 and of Mons. Blanchard hit the somewhat fickle fancy of the public, and to be in the mode the leaf had to be decorated with representations of a balloon, and one or other of the intrepid aeronauts. There are at least ten varieties of these fans, very probably more. The Schreiber Collection has four. One represents the departure of M. Charles and M. Robert in their balloon in 1783. One of them is in the car of the balloon, the other converses with a group of spectators. On the right is a group of four persons, including two members of the

Royal Family. On the other side are verses and music.

M. Blanchard is shown in another in his balloon with four rudders. The inscription runs: "La Phisico Mécanique Ou le Vausseau Volant de M. Blanchard. Air. de la Meunière."

On a fan in a private collection Blanchard is represented in the central medallion in the car of his balloon looking down on a crowd of interested spectators, who wave their hats. In the minor medallions he is shown receiving a laurel wreath from a female figure emblematic of Fame, in the other a distant view of the balloon is shown with a background of stars.

Another in the same collection has a balloon in the centre, probably Blanchard's, as it has rudders, and underneath "Vive la Physique." There are verses in praise of the conquest of the air couched in very flowery language, and prophesying that soon all the world would journey by air instead of coach, a prophecy made in 1783, and which yet remains unfulfilled.

All the balloon fans are of the etched type, roughly coloured by hand.

There are very many fans dealing with events of the reign of Louis XVI, and with scenes of the Revolution, which have considerable interest. The birth of the Dauphin in 1781 caused much rejoicing, and was commemorated by the issue of fan leaves. The inscriptions read ironically, when one remembers the sad fate awaiting him.

“ Le Dauphin présenté par l’immortalité, la France saisie d’admiration offre pour hommage à son Prince chéri les cœurs unis et respectueuse de ses fidèle sujets.”

The Assembly of the Notables in 1787 was commemorated on several fans, both hand-painted and printed, and in the Schreiber Collection two are preserved; others deal with Necker’s regime, Les Etats Généraux, Les Dons Patriotiques, 1789 (aquatint), and other incidents.

Most curious it seems that the taking of the Bastille, with its tragic concomitants, should have served as the subject for many fans.

Then comes the era of “Liberté, Egalité, Fraternité,” which forms the theme of several fans, mostly etched and hand-coloured, and mounted on plain wooden sticks, though a few are carried out in aquatint engraving, or stipple engraving.

Royalists, however, were still catered for. An example was printed on silk and mounted on spangled gauze; portraits of Louis XVI, and Marie Antoinette, and the motto worked in spangles on a violet ground, “Lache qui t’abandonne.” This is a somewhat elaborate fan. One of a more popular type is the “Testament de Louis XVI,” with the portrait of the King in the centre, with those of his son and daughter to right and left (stipple engraving). There was a risk in carrying such fans, and for those who did not venture so far such fans as “Le Songe” were produced It

PLATE XV.

English Fan. Paper leaf. "A New Game of Piquet now in Play among different Nations in Europe." Ten female figures, representing France, Spain, Sardinia, the Empire of Saxony, Russia, Poland, Britannia, Holland, Prussia, are seated round a table, all, excepting the last three, taking part in a game of piquet. On the left stands the Pope, Innocent XI, declining to take part in the game, though his chair is really at the table. Towards the right stands a man in black civilian clothes, commenting on the game, and on the extreme right are the Sultan of Turkey on horseback and Shah of Persia. Attached to each figure is a motto in manuscript, denoting the part taken in the game; and above, in manuscript, the title as given above. This fan alludes to the intrigues of European diplomacy concerning the affairs of Poland. Schreiber Collection. Date, about the end of the seventeenth century. This appears to be the earliest English painted fan leaf. It is printed from an etched plate, and coloured by hand. The sticks are plain ivory, with tortoiseshell handles. The original case of shagreen has been preserved with this fan.

Schreiber Collection.

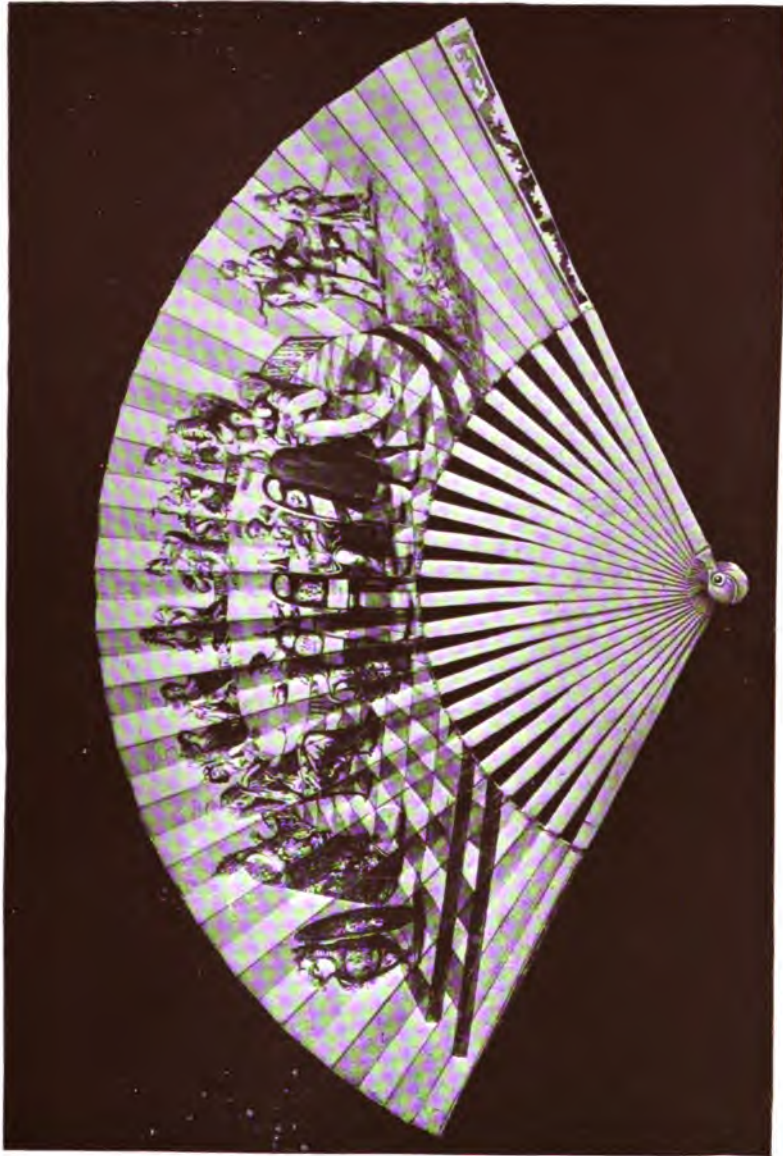


PLATE XV.

represents a woman sleeping by a tomb dreaming of Louis XVI. Over his figure is pasted a piece of paper, so that it only appears when looked at against a light.

The Napoleonic regime is illustrated by numerous fans, mainly in glorification of the mighty conqueror of Europe. M. Henri Bouchot states that in one year over a hundred were issued.

English Printed Fan Leaves.

These form a very numerous class, and are naturally the most easily obtainable for English collectors. A very interesting feature of many of the fans is that they bear the dates of their issue and the name of their publishers, in accordance with the provisions of the Act of 1735. The fact that some of them are undated, in spite of this law, may very likely be due to the fact that these details were generally printed on the lower part of the mount, and were easily cut off in fitting the leaf to the sticks.

A great number of these fans appear to have been published by Gamble at the sign of the Golden Fan, about the middle of the eighteenth century. He was a great believer in the advantages of publicity, and constantly advertised in the *Craftsman*.

The sticks of No. 1, Plate XVII, are very quaint. The guards resemble a sea-monster, with the eye formed by the rivet; and evidently the subject of the play, from which a scene is represented,

is of a nautical character, as, instead of the usual flowers, the figures are surrounded with water-fowl.

Probably a little earlier is No. 1, Plate XXXI. At first sight this appears to be a Chinese fan, but a closer examination proves that that is not the case. The paper is English, and the design, though evidently based on an Oriental model, has not assimilated the true character of the original. It is roughly hand-coloured in tints of yellow and brown, and the general effect is quite good. At about this time imitations of all kinds of Chinese decorative art were fashionable. Ladies amused themselves with copying lacquer-ware, while architects and cabinet makers were busy with designs which, if not really Chinese, were as near it as they could evolve out of their inner consciousness, and from European kilns issued products which resembled the precious porcelains of the Celestial Empire. Some of the Chinese-style English printed fans are coloured in a far daintier way than the majority of the theatrical fans.

They had such a vogue that they were used to commemorate events both political and domestic. Of the latter, the fan which has handed down to posterity the memory of Mr. Thomas Osborne's Duck Hunting (1754) (No. 1, Plate XVI) gives, in conjunction with the manuscript account preserved with it, an intimate picture of a certain phase of eighteenth-century society. The fan is of the ordinary type—an etched leaf, coloured by hand,

TOMMY OSBORNE'S DUCK HUNTING 121

and mounted on wooden sticks. Of the circumstances under which it was issued the following amusing account is given by a daughter of the original owner :—

“ Mr. Thomas Osborne, or, as he was more commonly called, Tommy Osborne, was a very considerable bookseller and publisher in Gray's Inn, Holborn. He bought the Harleian collection of printed books, and published a sale catalogue. Dr. Samuel Johnson has been said to be the compiler of the catalogue. In 1754 he had a house at Hampstead, which was then a watering-place. A Captain Pratten constituted himself Master of the Ceremonies at the Assembly Rooms. Amongst the fixed residents was Mr. Scarlet, a celebrated optician. Captain Pratten was more particular in his attentions to Mrs. Scarlet than to any other lady, and was her inseparable companion in her walks and visits. As Mrs. Scarlet was remarkably plain in her person, the voice of scandal declared that this attention was repaid by the use of her purse. When Mr. Osborne settled himself in his new house, Captain Pratten proposed to him that he should ingratiate himself with the families of Hampstead by giving a public breakfast for the ladies, and a duck hunting for the gentlemen.

“ Tommy Osborne, though very successful in business, was not esteemed very acute in private, and fell into the scheme, and left the whole management to Captain Pratten. Invitations were sent

PLATE XVI.

English Printed Fans.

1. Mr. Thomas Osborne's Duck Hunting, 1754. Engraved on both sides. On one a view of the house of Mr. Thomas Osborne, publisher and bookseller at Hampstead, with a dancing tent and band; and on the other a bird's-eye view of the gardens, with a duck hunt, and the guests assembled on the occasion of Mr. Osborne's settling into his new house on September 10, 1754, when he gave a public breakfast to the ladies and a duck hunting for the gentlemen. (This is a souvenir fan presented to the lady guests.)

Etchings coloured by hand, mounted on plain wooden sticks.

2. The New Dance Fan, 1797. In the centre an oval medallion, with three figures dancing, with the names and music of sixteen dances. Published by the Proprietor November 1, 1796. This is a stipple engraving mounted on plain wooden sticks.

3. Fanology, or the Ladies' Conversation Fan. "This Fan improves the friendship, and sets forth a plan For Ladies to Chit Chat and hold the Tongue."

A fan, which by means of an elaborate code enabled a confederate who would interpret them by means of a similar fan. This has a Chinese stick, of a kind which was imported in large quantities into England, and which seriously crippled the native industry.

Schreiber Collection.

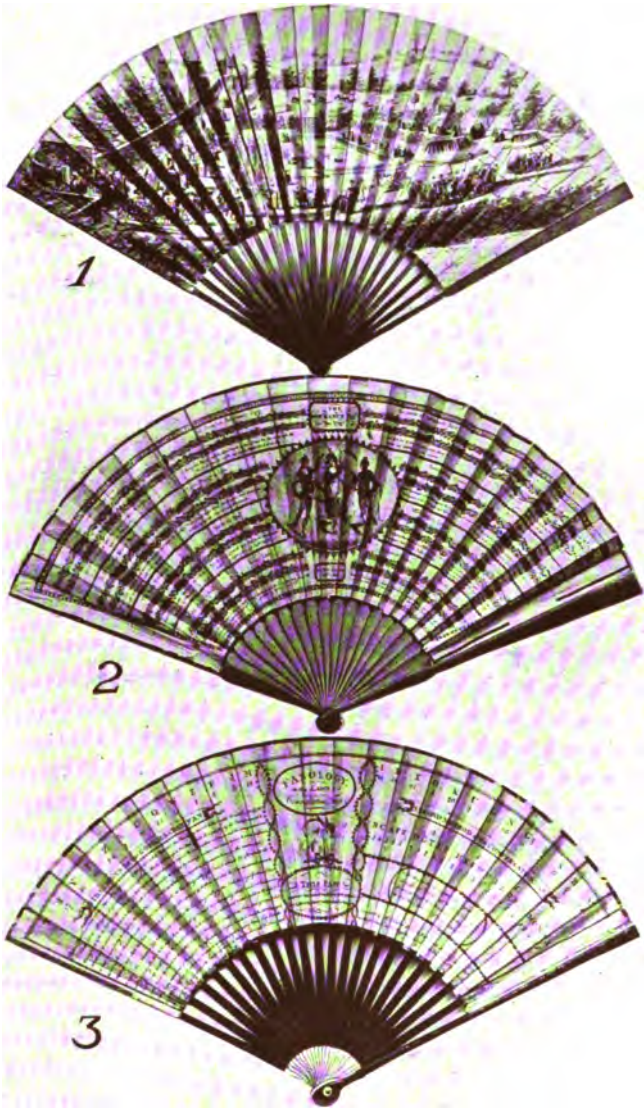


PLATE XVI.

to all the genteel families in the place, and marquees erected for the breakfast, and ducks were provided for the hunting. The company assembled, and were so happy that they were loath to depart. Captain Pratten was everywhere, and, finding things went so merrily, suggested to Mr. Osborne that he had better continue the entertainment with a cold collation. Still the company lingered, and Captain Pratten and Mrs. Scarlet circulated in whispers that if they stayed they would have a dance to conclude the day. The company took the hint, smiling at their host's vanity and expense. The long dancing tent was put up in the courtyard, and the younger part of the company tripped the light fantastic toe till bedtime. To prolong the memory of this day of enjoyment, Captain Pratten further persuaded Mr. Osborne to have a fan engraved and presented to each of his lady visitors."

Poor Tommy Osborne! One feels sorry for his simplicity. Even on the commemorative fan to celebrate his duck-hunting it is not *his* figure that appears in the foreground, but that of the redoubtable Captain Pratten, accompanied by Mrs. Scarlet and her daughter.

The date, where it exists, is doubly interesting, as it enables us not only to fix the period of the actual fan on which it is inscribed, but also is a guide to others of similar character. Take the fans Nos. 1 and 2, Plate XVII, for example. No. 2 only

PLATE XVII.

Printed Fans.

1. A Theatrical Fan. The leaf is printed from an etched plate and coloured by hand, here and there are touches of gilt. The subject is not known, and is difficult to identify, as it might represent a scene from almost any comedy of the period. About 1735-45. The stick seems particularly suitable to the leaf. When closed it is seen to represent a marine monster, the button of the rivet forming the eye, the body being serpentine, finishing at the shoulders with a fish's tail.

2. Etched and hand-coloured fan, with the imprint: "M. Gamble, according to the late Act. August 24, 1742." Meeting of Romeo and Juliet. Juliet is accompanied by the Nurse, and followed by a small negro page. Romeo is with the Friar. The colours are roughly applied, but they are harmonious and pleasing in effect. The central portion is touched here and there with gold paint. Mother-o'-pearl button.

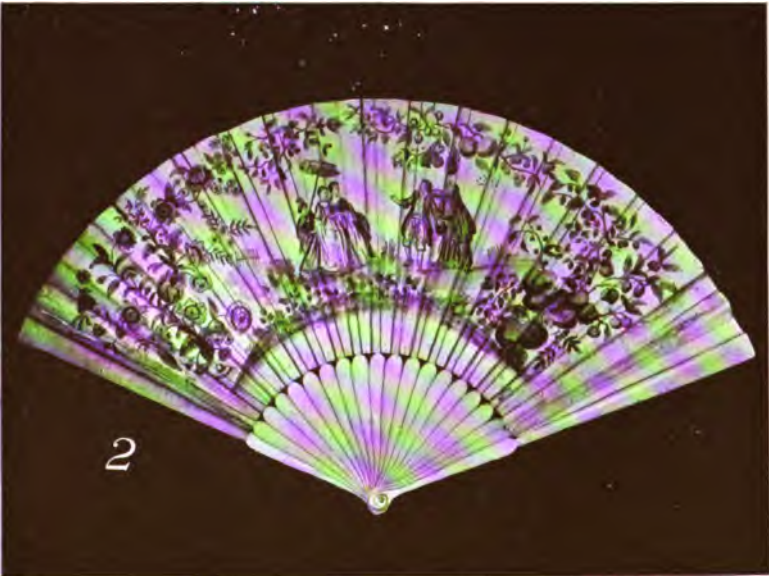


PLATE XVII.

is dated, but the similarity of paper, etc., makes it almost certain that they were both issued by the same publisher at about the same time. The inscription on No. 2 reads: "M. Gamble, according to the Act, Aug. 24, 1742." The scene has been identified as being from *Romeo and Juliet*, the figures on the left being Juliet and the Nurse, Romeo and the Friar occupying the right-hand side. The outline and shading are etched, and the whole is very roughly hand-coloured, with touches of gold here and there. The sticks are of ivory, and it seems strange that such a very rough-and-ready treatment as to colour should be considered good enough; but nearly all these etched leaves are tinted in the same perfunctory way. The painting was added by girls, each of whom put in one colour. They sat round a table, and passed the work on from hand to hand.

Other very interesting fans are those which record the arrangement of the boxes and seats at the opera. These plans must have been very convenient, not only for the "somebodies" who wished to know where to look for their friends, but to the "nobodies" and country cousins, who were thus enabled to identify the brilliant figures in the audience, which they often found more interesting than the performance on the stage.

For those who were ignorant of the figures of the dances then in vogue, the fans, with full

PLATE XVIII.

A portion of Fan 2 on Plate XVII, showing the rough way the colour was applied to the etched fans of the first half of the eighteenth century.



PLATE XVIII.

directions printed on them, must have been quite a godsend ; and similar fan leaves, with the rules of whist and other games, must have been most convenient to card-players who were either unskilled or cursed with a bad memory.

Many of these late eighteenth-century fans make no pretence to artistic interest ; they simply form a convenient way of carrying information, or of affording an hour's amusement, such as the fortune-telling fans and those printed with various popular ballads. During the early nineteenth century printed fans were not much used, but during the forties and fifties numerous lithographed fan leaves were issued, coloured in imitation of valuable hand-painted French originals. These are of very little interest, and one would hardly think they would deceive any one ; but I know of one or two which have been bought as "genuine antiques," the mounts being quite colourable imitations of the real thing.

While the finding of a copy of any particular fan leaf would be difficult, and in some cases, no doubt, impossible, there are some for which the collector may well look out, as they are extremely interesting, making up for their lack of artistic merit by their value as contemporary records of historical events, or as throwing side lights on manners and customs of bygone days.

An early one represents the Coronation of George II in 1727. It shows the King and Queen seated under a canopy with the Lion and Unicorn

above. The champion has just thrown his gauntlet, and crowds of spectators, trumpeters, etc., fill up the composition.

There were several fans printed to commemorate the Marriage of Princess Anne, daughter of George II, to William, Prince of Orange, which took place in 1734. They mostly make a feature of floral decoration, introducing orange trees and roses.

Gamble published one in 1733 symbolizing the betrothal. The composition includes an orange tree on the left, with a view of the Hague and a rose bush in full bloom on the right, with a view of St. Paul's. A dove bears a missive: "To the lovely she who has more than 80,000 charms." Some doggerel verse fills up the borders.

"Poor Fred, Who was alive and is dead," and of whom "There was no more to be said,"¹ is commemorated by a mourning leaf, with Britannia weeping at his tomb. Published 1751.

¹ Here lies Fred,
 Who was alive and is dead:
 Had it been his father,
 I had much rather;
 Had it been his brother,
 Still better than another;
 Had it been his sister
 No one would have missed her;
 Had it been the whole generation,
 Still better for the nation:
 But since 'tis only Fred,
 Who was alive and is dead—
 There's no more to be said.

Walpole's *Memoirs of George II*,
 vol. i. p. 504, 4to. ed.

There are several dealing with George III. A particularly quaint one shows a very domesticated looking Britannia with looped-up draperies, watering trees representing the Fine Arts, while Justice smiles benignly on the other side; the King's bust is in the centre. *Circa 1761.*

Another shows the King in the midst of his family indulging in music. At the sides are the words and music of four short songs. Published October 16, 1781, by T. Preston.

The joy of the nation at the recovery of George III in 1789 found vent in various festivities, and a special fan was printed for the occasion with the motto: "Health is restored to ONE and happiness to Millions." It is further ornamented with a Crown, G.R., a rose and thistle, and two scarves bearing the words: "On the King's Happy Recovery."

Another gives portraits of the Royal Family in medallions, scrolls of ribbon and leaves are in the background, together with the Prince of Wales's feathers. Published 1795.

Fan leaves in commemoration of victories by land and sea were issued in considerable variety.

"Porto Bello, taken by Admiral Vernon 1739." Published by Chassereau.

Vernon's attack on Cartagena in 1741, though not crowned with success, is depicted on a fan giving a semi-bird's-eye view of the fortress and the hasty departure of the Spanish Admiral.

Rodney's naval victories are the subject of a

leaf, which shows the Admiral standing on a French flag, while Cupid crowns him with laurel. Britannia and Neptune, on either side, at the same time each offer him a coronet.

There are many fans in commemoration of persons and events connected with the Peninsular War. The majority were intended for the Spanish market, and are less interesting to a collector of English fans than those meant for English use. Of these a fine example has a portrait of Wellington (head and bust), surrounded by a trophy of French flags and eagles. Poems relating to Salamanca and Vittoria fill up the sides. This was published by J. Lauriere, St. James's Street, and is found both plain and coloured.

A curious and interesting fan is that published in honour of the Battle of the Nile. It is inscribed "Nelson and Victory," 1798. It has no pictorial decoration, but there is a list of the English and French ships, with their captains' names, and in the case of the French ships such details as "sunk," "burnt," "taken." Below are the figures of "18 new Country Dances for 1799," with the names of the tunes to which they were to be danced. The combination is somewhat curious.

A popular type of fan gave views of celebrated places, and we may well imagine that these were largely bought by visitors as gifts for friends at home. Amongst these: Ranelagh, engraved by N. Parr, 1751; The Orange Grove, Bath, published by Speren, 1737. A neat oval view

of the "Crescent, Buxton," no publisher's name or date, and a Souvenir of Margate, embellished with seven small views, published by Lewis Wells, 1798, are interesting as showing well-known spots in bygone days. Hogarth's prints were enormously popular, and were, of course, utilized for fan decoration, separate scenes from "The Harlot's Progress" and "The Rake's Progress" appearing as the whole decoration of a leaf, or else smaller versions of the entire series being used on one fan. They are generally badly engraved, and were travesties of the originals, but are valued not only by fan collectors, but also by Hogarth enthusiasts.

A whole group of fans deals with the subject of fortune-telling. They are seldom pretty, the greater part of the leaf being occupied by letterpress. The majority were issued in the last ten years of the eighteenth and the early years of the nineteenth century. It seems most extraordinary that any interest could ever have been taken in such silly questions and answers as those which appear on these fans.

Some of the subjects engraved on the leaves appear quite unsuitable for their purpose, as, for instance, one bearing a synopsis of the history of England, printed in a very plain style, and giving a few dates and elementary facts (published 1793); and a botanical fan with the names of the different parts of a flower. Others have maps either of the whole of England, or of particular

counties. It seems probable that these fans were intended for use in "Young Ladies' Seminaries" at dancing lessons, enabling unoccupied moments to be profitably employed. They are a very scarce type of fan, though no doubt they were, at the date of issue, quite cheap and plentiful.

The Church Fans are a most curious class, which came into use at least as early as 1732-3, when Gamble advertised: "The Church of England Fan; being an explanation of the Oxford Almanack for the year 1733." Some of these fans are printed with Biblical scenes, others have Psalms and other portions of Scripture surrounded by garlands of flowers and scroll work. The fan was a necessary part of the toilet of all ladies of fashion in the eighteenth century, and as it was as indispensable a companion at church as elsewhere, it seems only natural that suitable subjects should be used to ornament it. Some of them are, however, surprisingly roughly executed when we consider that they were intended to accompany a full-dress toilet, such as was worn by ladies at church.

It would be impossible to classify many of the leaves under separate headings, but under "Aids to Memory" we may put a number of subjects, such as the words and music of songs, the rules and scoring of games of cards, directions for the figures of country dances and plans showing the names of holders of boxes at the opera. The

majority of fans of this class were issued in the second half of the eighteenth century—most of them in the last twenty years of it. They almost always are very simply designed, and contain only the required information and a few ornamental scrolls or garlands.

Further descriptions of printed fans will be found in Chapter III under "Cabriolet," "Church," "Wedding," "Mourning."

**FANS OF
VARIOUS
TYPES**

CHAPTER III

FANS OF VARIOUS TYPES

THE different kinds of fans which are described in this chapter are in several cases also mentioned in other places ; for instance, some "mourning fans," which are often found with printed leaves, are described in Chapter II. But for the purpose of easy reference these items have been grouped together under different headings. Taking the standard fan as being composed of a flexible leaf mounted on rigid supports, so hinged together that they close up over one another, the first two kinds described are those that differ from the normal, the "Cabriolet," which has the leaf divided into two or more parts, and the "Brisé," which has no leaf under this second heading. Many varieties are dealt with, as it was an extremely popular type.

Following these are fans which have special uses: "Lorgnette Fans," "Church Fans," and so on. This subdivision might have been carried further, but where only a few of any type were made it seems useless to give them a special subsection. Last of all, some fans which differ

PLATE XIX.

1. English Brisé Fan of hollywood pierced and painted. The decoration consists of three applied engravings. Pearl button. Late eighteenth or early nineteenth century.

2. Ivory, pierced, gilt, and painted; with medallions containing a group of figures watching doves, and busts of females and boys. The painting is in the style of Angelica Kauffmann, and may have been done by her. English. Late eighteenth or early nineteenth century.

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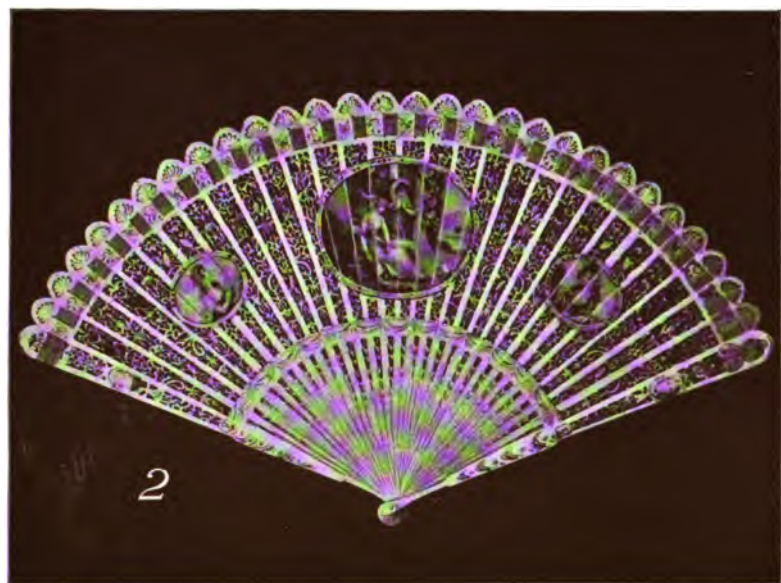


PLATE XIX.

from the ordinary in some point, such as the material of which they are made.

Brisé Fans.

Brisé Fans are those which have no leaf, being entirely composed of some stiffish substance, such as ivory, bone, tortoiseshell, horn, filigree, silver, or wood. These materials are all slightly flexible, and are used in astonishingly thin slices ; and it is really remarkable how many such fans have survived with very few marks of injury, and is even more surprising where the material has been perforated and sawn into a lace-like openwork.

Brisé fans were made in the seventeenth century, but few existing specimens are earlier than the second quarter of the eighteenth century, and very many date from the early part of the nineteenth. Most important of the eighteenth century brisé fans are those decorated in *Vernis Martin*. Though the designs are generally entirely European in character, this method of decoration was doubtless inspired by an admiration for the lustrous polished surface of Oriental lacquer work. It consists of a delicate, and often very highly finished, painting, carried out in oil colours, applied very thinly. The whole surface of the fan was covered with colour and gilding, and finally received a coating of the exceptionally fine colourless varnish which gives its name to this style of decoration. This varnish was a

PLATE XX.

Ivory Brisé Fan, painted, "Vernis Martin," with the "Abduction of Helen of Troy." The colouring is very rich and mellow, harmonious tones of blue, red, and purple predominating. The lower part is decorated in the Chinese style. Back, a seaview. Louis XV period. French.

M. Duwelleroy.

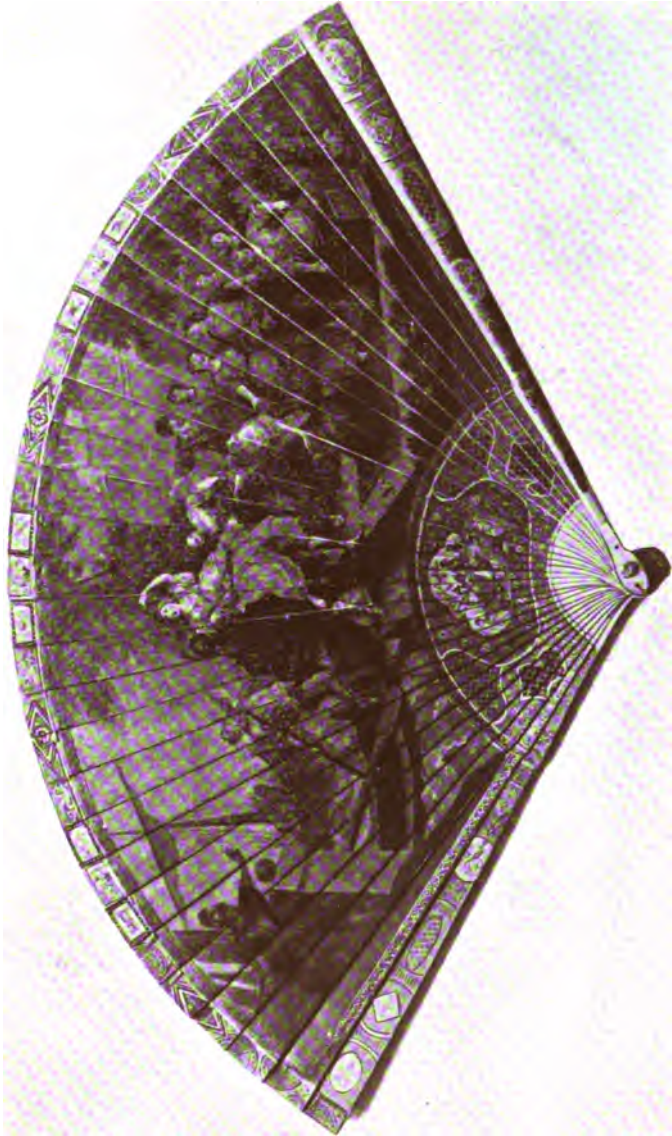


PLATE XX.

secret product, and its ingredients were only known to the Brothers Martin. They flourished in Paris from about 1720 until 1758. The elder brother, who had been styled "Vernisseur du roi," died in 1749, and the business was continued by his widow with the assistance of one of the other brothers. The firm had three ateliers, one in the Faubourg Saint Martin, one in the Faubourg St. Denis, and the third in the Rue Saint Magloire. Their earlier efforts were copies of Oriental lacquer, and their success in that direction led them to embark on the very different type of work with which we associate the name. Coach panels, pieces of furniture, cabinets, wall-panelling, and many small objects, such as snuff-boxes, *étuis* and memorandum tablets, used by fashionable people, were highly valued when finished in this style.

The firm appears to have employed a number of painters, as the styles in which the decoration is carried out are very numerous. With regard to the fans, in the majority of cases the painting is divided into two parts—upper and lower—giving to some extent the effect of a fan with a leaf and painted stick. The character of the designs of the two portions often differs completely both in subject and scheme of colour; though the tone is always harmonious, the handle end is almost always lighter than the upper part, and the painting is carried out on a smaller scale. The connecting ribbon is in most cases close to

the top, and is decorated in keeping with the rest of the fan. These fans have been faked and forged in considerable numbers. Genuine specimens in good condition are extremely rare and of very considerable value. It is therefore not surprising that unscrupulous individuals should make copies and pass them off as the real thing. Many of these copies are wonderfully well done, and are certainly calculated to deceive any one who has not made a special study of these fans, and it may well happen that a perfectly honest dealer may offer a modern example for sale as genuine. Other examples, which through use have been rubbed and worn, and thus lost much of their original beauty, have been repainted and touched up so as to appear in fine condition, only just so much of signs of usage being allowed to remain as are inevitable where a fan has been handled at all. By the most perfect copies of Vernis Martin even the cleverest expert may be taken in. Such specimens have in the past crept into museums and the greatest collections, and no doubt will do so again, and it certainly is useless to attempt to give in writing any advice which would be of the slightest use in helping any one to distinguish them. However, the work is so exquisite, and the talent required to produce such wonderful imitations so rare, that the minor collector is not likely to meet with them: he will be saved by the fact that they must necessarily be very expensive.

The individuals who ply their nefarious trade in this direction fly at higher game. Those who pay high prices should buy from reputable dealers, and if not sufficiently expert to feel confidence in their own opinion should obtain that of an expert before purchasing.

Fans are, however, offered as Vernis Martin which are merely ordinary oil paintings under polish or varnish, which, neither in limpidity nor lustre can be compared with the fine product of the Brothers Martin. Such fans may either be contemporary work by those who had not the correct receipt (some Dutch fans have a very fine varnish which approaches the real thing), or later eighteenth-century work carrying on the tradition, but minus the fine surface; in their case colour engravings may take the place of painting, or they may be mid-nineteenth-century imitations, or quite modern forgeries. These last are almost always of the "Watteau" type of design, with as few figures as possible—landscape is so much quicker and easier to paint than humans—the execution is coarse, the figures are simpering, and the poses are affected with the wrong sort of affectation. The affectation of the eighteenth century was of a stately and graceful kind, while in the second-rate imitation it is the self-conscious posing of an amateur actor. The colouring is not of the full rich type, which belongs to genuine Vernis Martin, but of the somewhat sickly and pretty-pretty kind of pale blues, pinks,

PLATE XXI.

Brisé Fans.

1. Vernis Martin on ivory. Subject: "Tele-marque." Period, Louis XV. French.

M. Duvelleroy.

2. Dutch Fan, mid-eighteenth century, painted on ivory in the Japanese taste.

Victoria and Albert Museum,

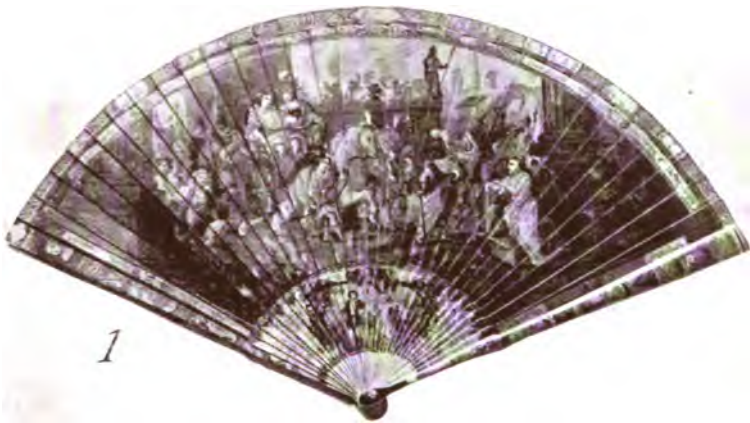


PLATE XXI.

peagreens, and primrose tints which one associates with a box of fondant sweets.

Later on in the century ivory brisé fans were painted with the three medallions connected by the garlands and festoons which are so typical of Louis Seize fans and their English contemporaries. These ovals enclose either portraits or fancy heads of young people or children, village scenes, such subjects as "The Visit," bridal scenes (for wedding fans), dainty painted landscapes or views of country seats.

Many of the Louis Seize brisé fans were very small and exquisitely fretted. Doubtless the work was originally inspired by the Chinese ivory openwork fans, which figured among the admired curios imported in such numbers during the eighteenth century; but the French ivory workers had adapted the style to their own genius, and the designs are quite different. In many cases the openwork consists of a succession of fine perforated lines, in the midst of which are silhouetted wreaths and swags of flowers, and the three medallions which are painted as described above, but in some cases are carved in exceedingly low relief. Other contemporary fans are simply pierced in very simple patterns of the nature of a diaper, which transforms their sticks into the semblance of a skeleton leaf; in some cases no portion of the ivory is more than a thirty-second of an inch broad. The guards, of course, are stouter. These eighteenth-century brisé fans may

PLATE XXII.

Cabriolet Fans.

1. A French Fan of the Cabriolet type. Chicken skin and ivory.

Schreiber Collection.

2. Three-tiered Cabriolet Fan. A somewhat unusual type, with ivory carved and painted sticks.

M. Duvelleroy.

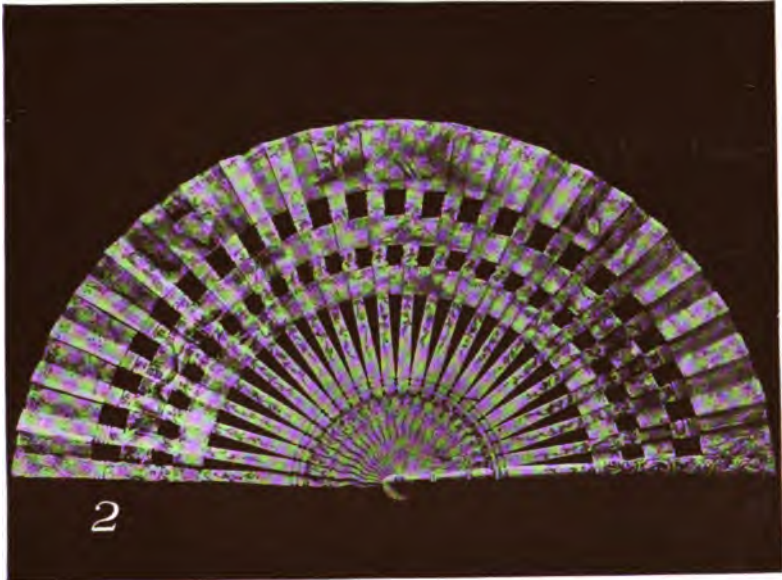
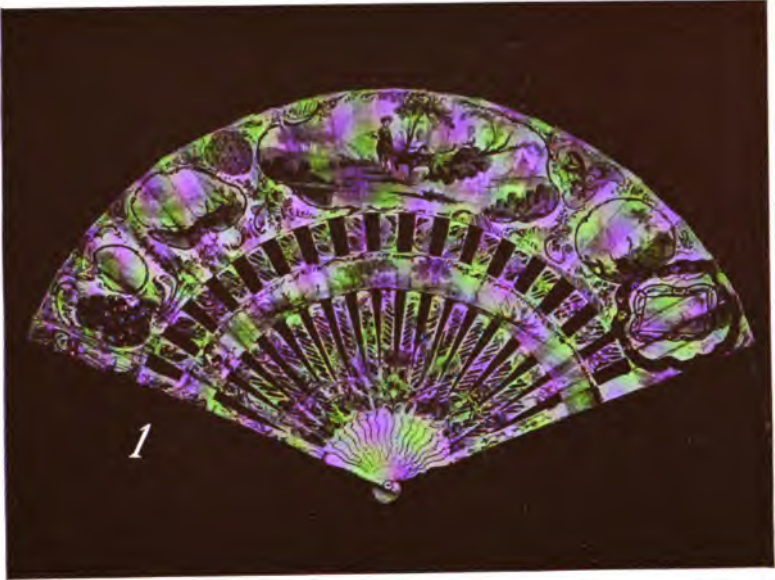


PLATE XXII.

be distinguished from the later ones by their much finer workmanship and the straight outline at the top. Later each stick was rounded or pointed, but, as a rule, the Louis Seize brisé opens to a smooth semicircular sweep. There are exceptions, some of the earlier having individually shaped sticks, and some later having straight tops, but in each case these are unusual.

Contemporary with the fine ivory brisé fans with painted and carved ornament there were, for less important occasions, and for those less favoured with this world's goods, fans of perforated wood, such as cedar and satinwood, in which the more delicate ornament was replaced by rather coarsely executed paintings and applied engravings. The three-medallion idea was almost always adhered to, the central picture being often a landscape or group flanked by fancy heads or portraits. Sometimes these faces were of a political cast, and formed a vehicle, in the case of French examples, for the display of loyalty. Portraits of the King and Queen and Bourbon emblems were used, also figures weeping over urns or graves, presumably those of Louis and Marie Antoinette. Some of these fans, probably of rather a late date, display their loyalty openly, others have the portraits, etc., more or less concealed, either by sliding sections in the guards, or by the method described under "Puzzle Fans."

For the less expensive examples of late

eighteenth-century brisé fans, and those of the very early nineteenth, wood was much used. A fine-grained kind was naturally chosen, such as holly, which, however, has the disadvantage of extreme brittleness; satinwood, sandalwood—delightful by reason of its delicate scent—and laburnum.

During the period of the Regency and to the end of William IV small fans were very fashionable in England, and there are many very pretty examples extant which, without being of any great artistic or pecuniary value, are quite interesting by reason of their dainty finish and pretty colouring. Perhaps the most charming of them are the semi-transparent brisé fans, made of extremely thin sticks of horn, decorated in rather vivid colouring, with tiny flowers in body colour. Forget-me-nots, roses, and heartease (all shown of about the same dimensions) are the favourite blossoms. The horn is also pierced in the parts which are not painted, and the result is quite fairy-like in effect, though, as a matter of fact, these horn fans are about the toughest of all, and are often found in absolutely perfect condition. They are sometimes called "whalebone fans," but this is a misnomer.

Contemporary fans in bone or wood are decorated in much the same way. Often there is a reserve not fretted, on which a subject, such as a landscape, a rustic group, or bunch or basket of flowers, is somewhat crudely depicted. Most

of these fans appear to have been imported, and are probably of Dutch origin. I have lately seen some of these fans, which have had the nineteenth-century paintings washed off and pseudo-Watteau figures or groups of amorini executed in their place. These were ticketed as "Eighteenth-Century Minuet Fans," and the price asked was correspondingly high.

Cabriolet Fans.

Cabriolet Fans are very scarce, and are much valued by collectors. They are souvenirs of a curious vogue which took possession of fashionable Paris about the middle of the eighteenth century. Just as, in modern days, the joy of swift motion caused first bicycling and then motoring to be responsible for the decoration of a host of trifles, so a century and a half before the ease and rapidity of the small two-wheeled, one-horse vehicle, known as a "cabriolet," took a firm hold on the fancy of the French. An account of this fashionable craze is given in a letter from Horace Walpole, addressed to Sir Horace Mann, dated June 15, 1755:

"All we hear from France is that a new madness reigns there as strong as that of Pantins was. This is *la fureur des cabriolets*: *Anglice*, one-horse chairs, introduced by Mr. Child¹; they not only universally go in them, but wear them; that is, everything is to be *en cabriolet*; the men

¹ Josiah Child, brother of the Earl of Tilney.

PLATE XXIII.

1. A Louis XVI fan, with exquisite carved and gilt sticks. Subject : " Rebecca and Eliezar."

M. Duvelleroy.

2. A Mandarin Fan. Paper leaf, with applied ivory faces and silk garments.

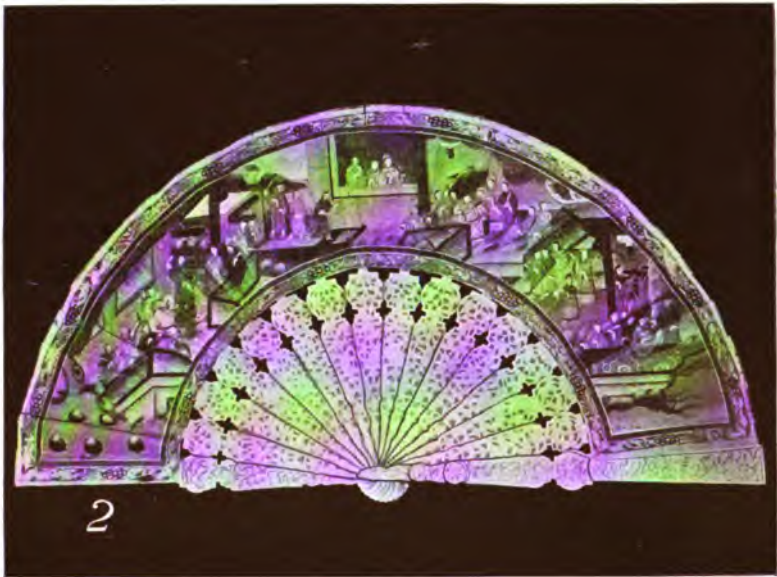
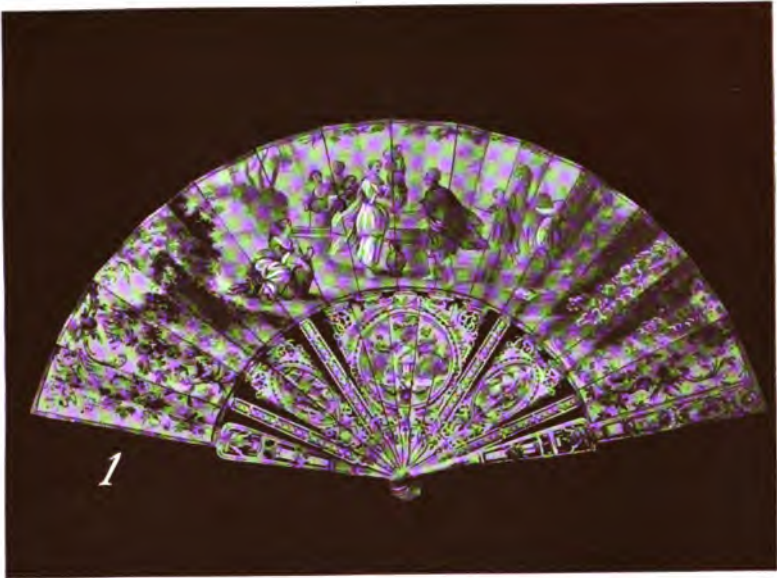


PLATE XXIII.

paint them on their waistcoats, and have them embroidered for clocks to their stockings; and the women, who have gone all the winter without anything on their heads, are now muffled up in great caps, with round sides, in the form of, and never less than, the wheels of chaises."

Naturally, fans were not an exception to the universal application of this form of decoration, and painted and printed leaves showing the vehicles in use, and other scenes of Parisian life, were the mode of the moment.

The representation of this variety of fan in the Schreiber Collection contrasts the cabriolet with other methods of motion; sledging, skating, and a child's go-carriage being depicted. An essential point about these fans is that the leaf is divided into two with a space left between, the ornamentation of the two parts being independent. In rare cases there are three divisions. In some way probably this refers to the large wheels of the cabriolet, but the connection is not very clear. Perhaps the two fashions may simply have come into vogue simultaneously, and the new style fan have been christened by the name of the highly popular vehicle, which was almost invariably the subject of its decoration.

Cabriolet fans appear to have been always of French origin, and in most cases are of fine workmanship, though some are rather coarsely finished. They are in any case a rare variety, of consider-

able interest, and should certainly be acquired if opportunity occurs.

Puzzle or Mystery Fans.

Puzzle or Mystery Fans were much in vogue during the eighteenth century. They owe their interest to the fact that instead of the two subjects—back and front—which are shown on the ordinary fan, these display four pictures, or sets of pictures, according to the way they are manipulated. In some cases the subjects are all of ordinary character, and the simple mystification involved by the fan changing from blue to red, green, or brown at the will of the owner was the object of the "puzzle." In other fans, however, while the pictures shown when the fan opened in the ordinary way were landscapes or classical subjects, the others were by no means of an equally innocent character, and in some cases were decidedly coarse. They are always of the brisé type, and the ribboning is so arranged that they open equally well from right to left, or left to right. The sticks are rather more numerous than is ordinarily the case, as they have to be strung so that only exactly half of each is visible at a time.

Each stick had four portions of decoration on it; on the left of the front the design shown on the front when the fan opened from left to right; on the right of the front the design visible when it opened from right to left, the back being

treated the same way. The utmost exactitude was necessary in order that no trace of the secondary subject should appear, and so well is this done that I have known of a fan having been in a collection for years, and even used several times, without its owner knowing of the "mystery." Engravings are in many cases employed for the decoration, but paintings are also used; those that I have seen were somewhat carelessly executed.

Many brisé fans of the English Regency period were rather eccentric in design. One such has the guard ornamented to represent a quiver, and each stick is carved and painted to resemble an arrow, with rather an unusual amount of feathering; the pin, of course, runs through the head of the arrows. It is curious rather than pretty. Another fan has the edge cut into battlements, and the painting on the sticks is a view of a castle wall, which forms a background to a group of knights and dames starting out on a hawking expedition.

Lorgnette or Quizzing Fan.

Perhaps the secret, or one of the secrets, of the fascination that fans have for so many of us is the light they throw on the ways and manners of the days when they were made. The Lorgnette Fan could only have had a vogue in a period when affectation was the "correct thing." It is to all appearance an ordinary small fan, with silk or gauze leaf ornamented

PLATE XXIV.

1. Lorgnette Fan. French. Leaf. White taffeta silk, ornamented with spangles of different sizes and shapes, arranged to form a border of circles of three; of these the centres have been cut away and replaced by white net, forming transparencies, through which the user could observe all that was going on while affecting to screen her eyes. The binding and border of silver paper. The sticks, bone pierced.

With this fan is preserved the original case of red leather, lined with white satin, pink velvet, and silk gimp.

2. Silk Fan, painted and gilt, with flowers and trophies, decorated also with mother-o'-pearl coloured straw and spangles. The sticks are of carved ivory, silvered and gilt. Late eighteenth century.

3. Silk Fan, painted and gilt, with flowers and trophies, and decorated with spangles. In the centre is a panel painted with three figures. German. Late eighteenth century.

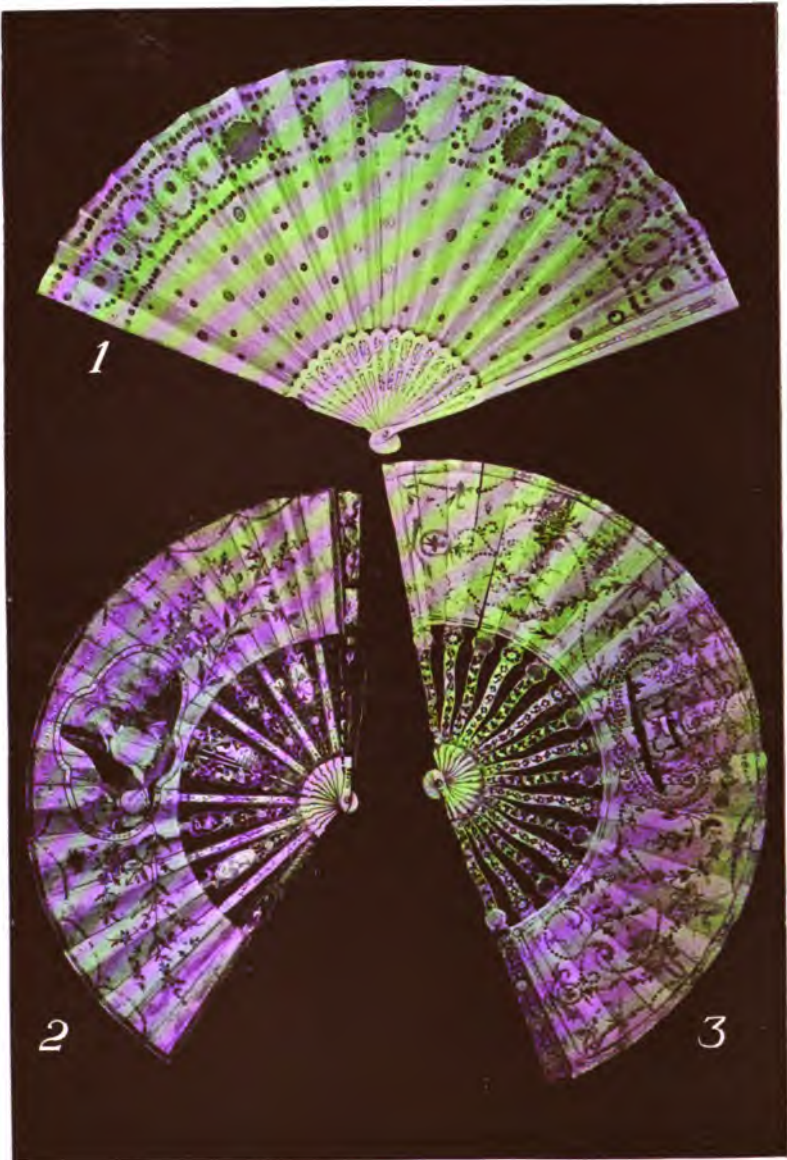


PLATE XXIV.

with spangles or painting, the decoration finished with a rather heavy border round the top. Often this consists of interlaced ovals or circles in spangles, sometimes there is an appliqué of coarsish silk lace. If examined more closely, it will be noted that in this border several of the circles differ in appearance from the rest ; the solid silk or skin has been cut away from the back of them, and they are transparent. It might be imagined that this is a feature in the scheme of decoration, but it is not so. These open-work circles are, as a matter of fact, *peepholes*, through which the owner, while pretending to screen her eyes with her fan from a *risqué* scene in a play, or other sight which ought to have offended her modesty, but in reality only excited her interest, could see all that was going on. After all, it can only have been an affectation of affectation, because these fans were well known, and cannot have deceived any one by the ruse. There is another variety of the lorgnette fan which is rather different. The entire border consists of large open circles, and in one of the guards is fixed a magnifying glass. This kind of fan was intended for use by short-sighted people, or as a substitute for an opera glass. The idea was quite a good one.

Both these kinds of fan were made at the end of the eighteenth century and the beginning of the nineteenth, and were decorated in exactly the same way as other fans of that period. The

transparencies were sometimes of net, and sometimes of mica, glass, or gelatine. Lorgnette fans fitted with a glass were sometimes of the brisé type made of pierced ivory. Still another kind of fan, in which the same idea is worked out, is one with an enormously enlarged head, in which is set instead of a rivet a small spy glass, which acts as a rivet. This kind of fan is ugly and clumsy, and must be considered as a freak. There were fans something of this kind in the seventeenth century. Uzanne in "The Fan," English translation, p. 67, quotes from *Ménagiana* :—

"The open-work fans which the women carry when they go to the Porte Saint Bernard to breathe the fresh air on the bank of the river, and occasionally to look at the bathers, are called lorgnettes (opera glasses)."

This, however, may just as likely be meant satirically, and refer to the cut-work fans of vellum, which were then in ordinary use.

Once more, to quote Uzanne ("The Fan," p. 91), the lorgnette or opera-glass fan was in use in 1759, as the following extract from the paper call *Nécessaire* for that year proves :—

"Curiosity being equal to the two sexes, and the ladies loving almost as well as ourselves to draw near to them such objects as appear interesting, a means of satisfying this desire without wounding modesty has been imagined. An opera-glass is set in the chief sticks of a fan, of

which ladies may make use without compromising themselves, forming a sort of counter-battery, which they may oppose to the indiscreet opera-glasses of our *petit maîtres*."

Church Fans.

The Church Fan was an ordinary fan painted or printed with Scriptural or other devotional subjects. Naturally, many of the more frivolous paintings were highly unsuitable for use in a place of worship, and the more serious-minded ladies of the eighteenth century, though unwilling to forego the use of their fans, which were their invariable companions, made choice of a leaf with a more decorous ornamentation.

Not all the fans used in church, however, conformed to this standard. A writer in the *Gentleman's Magazine* for May 1753 gives a list of subjects which he noted as decorating fans at a service at which he was present. Amongst them were Darby and Joan, with their attributes; Harlequin, Pierrot, and Columbine; a scene from the Rake's Progress; The Taking of Porto Bello; The Humours of Change Alley; The Judgment of Paris; Vauxhall Gardens, with the Decorations and Company. No doubt most of these were printed leaves, as many of them were published in the form of hand-coloured etchings. Certainly they were very unsuitable to their environment, and their use was the more reprehensible, as there was a choice of many

designs published especially intended for use in church.

Gamble had published in 1732-3 "The Church of England Fan," and "Moses Striking the Rock" in 1740, and besides these numerous fans painted with Biblical scenes were available.

Later on in the century several other church fans appeared, possibly in response to a vigorously worded protest against the mundane decorations of fan leaves, which appeared in the *Lady's Magazine* March, 1776. The "Female Reformer" says she was "really ashamed to see *naked cupids*, and *women almost so*, represented as sleeping under trees, while dancing shepherds and piping fawns completed the shameful groupe" on a fan which she had "observed in a Dissenting Place of Worship."

The following printed leaves, probably intended as church fans, are included in the Schreiber Collection:—

"The Birth of Esau and Jacob." In a large open hall Rebekah in bed attended by female servants, two of whom hold the newborn infants, while another attendant washes vessels at a table. Below is the inscription: "The Birth of Esau and Jacob. Gen. 25." Etching, hand coloured.

"Moses Striking the Rock." A scene representing the encampment of the Israelites in the wilderness. In the centre Moses is standing by the rock, from which a stream of water issues,

while various figures drink or draw water from it. "Published by M. Gamble according to the late Act, 1740." Etching hand coloured, mounted on plain ivory sticks.

"St. Paul Preaching at Athens." On a flight of steps among classical ruins before a city St. Paul addressing an audience. Etching coloured by hand, mounted on plain ivory sticks.

"Church fan, 1796." Two medallions with compositions containing angels, from designs by the Rev. W. Peters; around them the Lord's Prayer, the Commandments, and the Creeds; above, prayers for the King's Majesty and the Royal Family, and in the centre the Holy Ghost, with three cherubs, inscribed, "New Church Fan Publish'd with the Approbation of the Lord Bishop of London." Entered at Stationers' Hall by the proprietors May 1, 1796. Stipple engraving uncoloured, mounted on plain wooden sticks.

"Chapel fan, 1796." In the centre a group of "The Resurrection of a Pious Family," after a picture by the Rev. W. Peters, and above it two figures in adoration, in the centre above the inscription: "Glory to God in the Highest," and on the fan various psalms and hymns, with cherubs interspersed, inscribed: "Chapel Fan entered at Stationer's Hall by the Proprietor, July 1, 1796. Stipple Engraving uncoloured mounted on plain wooden sticks."

A very large number of subjects are included in "Theatrical Fans," and many are extremely

quaint and interesting, as they show the curious effect of the custom almost universally followed of the players wearing the ordinary costume of the day, only occasionally modified to suit the supposed period of the action. They are seldom at all well executed, and the colour is generally rather dead and uninteresting.

The Casket Scene from the *Merchant of Venice* represents the moment when Portia shows the three caskets to the Prince of Morocco. It was published by Hollis in 1746.

"Romeo and Juliet" was published by Gamble in 1742.

"Henry VIII." The scene represents the Royal Christening, published by Gamble in 1745, and there are hundreds of others.

The following fans of the "Theatrical" group would be interesting if they could be discovered. The particulars are quoted from "Polly Peachum," by Charles E. Pearce, 1913, p. 127:—

"Here are a few of the advertisements that appeared during the run of the [Beggars'] Opera.

"'A New and Entertaining Fan, consisting of 14 of the most Favourite Songs taken out of the Beggar's Opera, with the musick in proper keys within the compass of the Flute, curiously engraved on a Copper Plate. Sold for the author at Mr. Gay's Head, in Tavistock Street, Covent Garden.'"

Other fans of the handscreen type were also issued in honour of the opera.

“ ‘This day is published the Beggar’s Opera Screen, on which is curiously engraved on Copper Plates the principal Captives of the All-Conquering Polly plainly described by Hieroglyphicks (i.e. caricatures), and on the Reverse their Amorous Letters and Declarations to that celebrated Warbler of Ribaldry. The whole illustrated and adorn’d in their proper natural Colours with Mottos suited to their Quality. Printed for the Inventor and sold at the Fan Shop next door to White’s Chocolate House in St. James Street ; at Mrs. Vuljohn’s at the Golden Leg in Cranbourn Alley ; at Mrs. Jackson’s at the Three Fans against Salisbury Street in the Strand ; at Mr. Markham’s at the Seven Stars under St. Dunstan’s Church, Fleet Street ; and at Mrs. Robotham’s at the Red M and Dagger in Pope’s head Alley against the Royal Exchange on Cornhill. Price 2s. 6d.’ ”

Mourning Fans.

During the period prescribed by etiquette for the wearing of mourning, fans with leaves decorated in black were used. These were sometimes uncoloured prints and etchings, or engravings or pen-and-ink drawings on chicken skin or paper. Sometimes the subject was of a sad kind, but others are merely classical or Biblical of the ordinary type in use at the time. Mourning fans were in use in France after the execution of Louis XVI, which contained con-

cealed portraits of the King and Queen. Some of them are to be found worked out among the leaves and branches of a weeping willow, others are only visible when certain of the folds are brought together by not opening the fan entirely.

These fans aroused the ire of the Republican journals.

“ Les signes royaux reparaissent avec plus d’audace et de fureur que jamais. Outre la manière de se reconnaître en présentant d’une certaine façon sa canne courte, à pomme unie d’acier ; outre les signaux de la main, etc., on reprend le deuil des *victimes* et il se porte sur des éventails noirs garnis d’un liséré *blanc* ; au milieu, un panier de fleurs blanches, qui resserré par le pli de trois brins de l’éventail présente une *superbe fleur de lys*. Cet éventail était au grand ordre du jour à la dernière réunion de Clichy et c’était quelque chose de *vraiment incroyable* que le zèle qu’on a mis à s’en procurer. Cet éventail vraiment unique a cependant un rival aussi *étonnant aussi délicieux aussi admirable*. Il est semé de fleurs ; et dans leur heureux contours le pli de quelques brins donne le profil des *malheureuses et augustes victimes*, dont les mânes reposent parmi les fleurs. C’est ainsi qu’on prélude aux honneurs à rendre aux deux époux Capet.” *Journal des Hommes Libres* (3 thermidor an IV). In the same number (supplement) a third variety of these fans is mentioned :—

“ Le mérite plus caché n’en est que plus précieux ;

il n'ont absolument l'air que d'une plaisanterie, et le génie qui y a placé le *signé chéri* du salut a si bien pris ses dimensions qu'on se donnerait au diable qu'il n'est la que par hasard. Vous voyez en effet sur ces derniers se développer pêle-mêle tous les papiers monnaie qui on suivi et servi la Révolution Qu'en voulez vous dire ? Attendez donc. . . . Juste au milieu, dépasse du timbre sec d'un assignat de vingt-cinq livres la triste figure de Louis Capet. . . . et vous croyez que celui-là n'est pas gentil ! ”

In November of the same year this paper once more took up the cudgels against these Royalist fans. This time it was one of the weeping willow variety showing the profiles of the King, the Queen, Madame Première, and of Louis XVII. These fans were sold by Madame Despeaux, Rue de Graumont, at the price of 180 to 200 *livres*.

English mourning fans are fairly numerous. They may be found with both painted and printed leaves, but seldom have any pretensions to artistry, being, as a rule, commonplace in design and perfunctory in execution. There were several varieties published at the time of the death of George III. One shows a figure of Britannia laying a wreath at the foot of a pedestal, surmounted by a bust of the late King. Another of a somewhat similar character depicts a weeping female figure leaning against a pedestal, on which stands an urn. There are weeping willows in

the background, which part to show a distant view of Windsor Castle. They are both etched; the last has also roughly stencilled pansies arranged as a border along the top. They are both mounted on black wooden sticks, and appear to be issued by the same publisher, whose name, however, does not appear on either of them. It is curious what a hold the memory of the poor distraught old King had on the affections of the bulk of the nation; at the time these leaves were printed he had been lost to the country for years, but his homely virtues had not been forgotten, and many must have been glad to buy these mementoes.

Wedding Fans.

In their trousseaux French brides of the eighteenth century included a large number of fans. These were not all intended for their own use, but according to the custom of the time were offered to the lady guests as souvenirs of the event. On the occasion of a Royal wedding they were extremely costly and beautiful. For example, on the marriage of Marie Liczinska the fans in her *corbeille* numbered thirty-five; they were furnished by Ticquet, fan maker to the King, and the cost of their manufacture was 3,627 livres.

In 1745 the Dauphin married his first wife, Marie-Thérèse Antoinette, daughter of Philip V, and her thirty-six fans were valued at 3,855 livres,

and were distributed among the ladies of the Court. Among them was one of which a short description is given. "A fan of wood and carved mother-o'-pearl, encrusted with goldwork. It has a skin mount." The value was 474 livres (Archives Nat. Mariages du Dauphin, fils de Louis XV. Récits o'3252). His second wife, Marie Josèphe de Saxe also had thirty-five fans, one of which is described as being "a fan of wood, mother-o'-pearl and ivory, decorated with carved gold work, and having a beautiful skin mount. This fan alone cost 456 livres.

It was *de rigueur* in eighteenth-century times for a bride of the aristocratic class to present to each guest a gift in the shape of a purse. The ladies who were present also received a fan, and very possibly the numerous fans which represent weddings may originally have been souvenirs of this description.

There are in existence a considerable number of fans on which Royal marriages are depicted, also the betrothal of Royal personages, and the signing of marriage settlements. It is sometimes assumed that these fans were made for the use of the principal personages represented, but it is much more likely that in most cases they are souvenirs of the events depicted given to those present. In many cases they are not intended as accurate transcripts of the actual scene, but are allegorical groups in which the bride and bridegroom are shown in the guise of gods and

goddesses, or as the personages of some classical scene.

In addition to the valuable hand-painted fans, which were, no doubt, much treasured by the recipients, Royal marriages were the theme of numerous fans of the cheaper type, which were printed on paper and roughly coloured by hand. An event of the kind, especially if the individuals concerned were popular characters, or if the political complexion of the match was one satisfactory to the nation, was productive of a large trade to the makers of souvenir fans.

The marriage of Princess Anne, daughter of George II, Crown Princess of Great Britain, with William IV, Prince of Orange, which was celebrated in the French Chapel of St. James's Palace on March 14, 1734, produced a plentiful crop of fan leaves, and incidentally a pretty quarrel between the rival publishers, who were bidding for public favour for their productions.

Jonathan Pinchbeck published apparently the earlier version of the "Nassau Fan." He was followed by Richard Hylton with a *New Nassau Fan*. Pinchbeck then advertised his fan in the *Craftsman* for July 7, 1733, describing it in detail :

"The Nassau fan; or Love and Beauty triumphant; Being an Encomium on the Nuptial Ceremony which will shortly be consummated between his Highness, the Prince of Orange and the Princess Royal of England, adorned with

the pictures of those illustrious Personages, attended by Hymen, Fame, Minerva, Cupids, etc., together with a copy of verses and other decorations suitable to the occasion."

The sting of the advertisement lay in its tail :
 " N.B. Beware of Counterfeits ; the true original Nassau Fan having the name (Pinchbeck) prefix'd to the mount."

Hylton was not going to sit down under this imputation, and repeated his advertisement of the New Nassau Fan with a retort to Pinchbeck's postscript :

" N.B. This is to inform that ingenious gentleman (who calls himself) the Proprietor of a Nassau Fan, that he knows no difference between a Fan that is made like the Frontispiece of a Halfpenny Ballad and one that is done in a curious manner by one of the best Hands in England."

Pinchbeck, not to be outdone, again advertises his version with another postscript :

" N.B. I would not have the splenetick Author of (as he calls it) the Royal Nassau Fan imagine that I think him capable either of doing or saying anything. Worthy of Notise, tho' for once I condescend to inform him that the Publick are sufficiently convinced of his ignorance in putting his Trifle in Competition with the original Nassau Fan, as well as of his motive in perverting the sense of my Advertisement. I shall, however, submit my performance to the judgment of the

Publick, and not trouble them with quackish Epistles quite foreign to the Purpose."

This seems to have snuffed Hylton out, for no more of his "quackish" epistles appear.

Gamble also published a fan in honour of this very popular match, entitled "The Orange Tree." It is not signed, but can be identified from the description given in the *Craftsman*, August 25, 1733. It has on one side of the composition an orange tree in fruit, on the other a rose tree in flower, and in the centre a dove bearing a missive addressed "To the Lovely She Who has more than 80,000 Charms."

It may be that the "80,000 Charms" was intended as a somewhat cynical reference to the £80,000, which was the sum allotted as the Princess's dowry! It may have given offence, as it was subsequently modified to 30,000.

Other printed wedding fans are those in honour of the marriage of the Prince of Wales (afterwards George IV) with Caroline of Brunswick. One called "The Royal Pair" shows their portraits and the Royal Arms of Great Britain and Brunswick. Another, "publish'd at Sudlow's Fan Warehouse, 191, Strand," consists of a medley of prints, riddles, etc., and a frieze of caricature busts of men and women, with portraits in the centre of the Prince and Princess.

Another, "The Illustrious Pair," with medallion portraits and the Prince of Wales's feathers and motto, and a festoon of flowers and ribbons, was

published January 18, 1795, by T. Reed, 133, Pall Mall. There were also fan leaves published in France in honour of the marriage of Louis XVI with Marie Antoinette, and of the marriage of Napoleon and Marie Louise.

A most interesting fan, in honour of the marriage of Louis XIV, which is included in the Schreiber Collection, has already been described (p. 27). There is also in the same collection a fan decorated with a representation of the marriage of Leopold, Grand Duke of Tuscany, afterwards the Emperor Leopold II of Austria, with Maria Teresa, daughter of Charles III of Spain. The scene is in the church at Innsbruck. Motto: "Aguila y Leon a un Laza unidos," and on the right a cupid with the arms of Austria, and the motto: "Primero seran muertos que vencidos"; floral and gilt ornament. On the reverse two cupids lighting torches, and sprigs of flowers. It is painted in water colour on skin.

Cut Vellum or Découpé Fans.

These are amongst the earliest European folding fans. They enjoyed an extreme vogue during the latter part of the sixteenth century and throughout the seventeenth. They were generally made of vellum, but sometimes of tough paper, and were cut with the utmost accuracy to resemble the embroidery of cut linen and stitchery, which was so typical of the period when they were fashionable. Comparatively

few of them have survived, but they appear in numerous portraits, so it is evident that they must have been in very general use. They were sometimes adorned with insertions of mica, and were mounted on ivory sticks. There is an extremely fine specimen in the Cluny Museum, which is most ingeniously mounted, the sticks and mica passing through slits in the vellum. In this example the chief part of the decoration consists of small paintings on the mica insertions. They consist of classical emblems, trophies, and geometrical designs. In other fans there are sometimes "reserves" of uncut vellum, which form the ground for finely painted miniatures; but the majority, if we may judge from their counterfeit presentments, were of vellum cut all over as if it were needlework.

Pierre de l'Estoile, in the "Isle of the Hermaphrodites," 1588 (quoted by Uzanne in "The Fan," English trans., 1884), describes the effeminate King decked with necklaces of pearls, with rings, with earrings, with pads of velvet, and so on. He gives an account of the fan he used with much detail:—

"In the King's right hand was placed an instrument which folded and unfolded at a tap of the finger—what we here call a fan; it was of vellum, cut out as delicately as could be, with lace round it of the same stuff. It was a good size, since it was intended to serve as a parasol to prevent his becoming sunburnt, and to give

some coolness to his delicate complexion. . . . All those I was able to see in the rest of the rooms had likewise Fans of the same kind or else made of taffetas, with lace of gold or silver for a border."

M. Germain Bapst (quoted by M. A. Flory, "A Book about Fans") has suggested that the fan described above, as now preserved in the Cluny Museum, may be the very one which was described by Pierre de l'Estoile. The King of whom he wrote being no other than Henri III, it is of course possible; but such fans were not unusual, and though as a survival it is almost unique, when it was made, it was no doubt but one of many.

Leather Fans.

This material was used in making fans in the sixteenth century, and many were imported into France from Spain. In 1594 the statutes of the Master Leather Guilders (quoted by M. Natalis Rondot) contained the following article:—

"May furnish . . . Fans made with outer lamb's skin taffety or kid enriched or embroidered—embellished as it may please the merchant and lord to command."

These may have been folding fans, but were more likely to have been of the screen type.

Perfumed leather fans were also imported from Spain, and Mdle. de Montpensier in her "Mémoires"

mentions the fact that the Queen Mother (Anne of Austria) held one constantly.

Fans of Silk and other Textile Fabrics.

The use of silk for fans was not uncommon in the fifteenth and sixteenth centuries, as we find from entries in inventories. Exactly what form such fans took must be a matter for surmise, as no particulars are given, but most probably the material was stretched on a frame and embroidered by way of decoration, and possibly edged with a fringe of feathers. The handle was of precious metal, ivory, or carved wood. For folding fans it was not a usual material until towards the close of the eighteenth century, though specimens are known, such, for example, as the embroidered Dutch fan in the Wyatt Collection at the Victoria and Albert Museum—a heavy and rather clumsy specimen. Many Louis Seize fans, however, and their English contemporaries are of silk, with the usual three subjects painted on them. The silk generally used appears to be of a special quality intended for the purpose; it is fine, even, and clear, yet very light. It makes a good surface for painting on, taking the colours well. The oval or other shaped panels are almost always surrounded with one or two rows of closely set spangles, which are also introduced very frequently into the borders and elsewhere. These spangles are most generally round or oval in shape, and sewn on with fine stitches. There is seldom any

other embroidery introduced, though occasionally an example is found with small leaves, simulated by a few flat stitches of floss silk, but as a rule the rest of the ornament is painted. Contemporary and very similar to these in general appearance are the colour printed silk fans, which, as far as I know, were all of English origin. There were many charming subjects carried out in this way at the end of the eighteenth century and the beginning of the nineteenth. They were especially intended for use on fans, and were either mounted direct on the satin as printed, or cut out and applied to gauze or silk, the latter course being the more usual. They are often very charming in effect, and are far preferable to the very trite performances which passed muster as "hand-painted" leaves at about the same time. The rest of the leaf, not occupied by the prints, is filled with arabesques and slight wreaths, garlands, and other like devices, either painted or worked in sequins. The colour of these prints is rich and varied, and the groundwork of the silk and the glitter of the sequins being mellowed by time, the effect is charmingly harmonious.

The delightful silk fan illustrated, Plate XXVIII, is in the Wyatt Collection at the Victoria and Albert Museum, and is a very good example of this genre, though perhaps the spangling is not so well and evenly done as in some specimens. The central medallion—an oval-shaped colour print after Fragonard—is very fine, the small side

panels not quite so good, but they are all very pretty. The smaller medallions are painted in blue and white, and are inspired by Wedgwood's jasper-ware "cameos"; but the subjects are not of the classical type which he generally affected, being rustic figures, a boy and bird figuring on one. The disadvantage of these silk and spangle fans, whether painted or printed, lies in the wrong side. The fabric did not lend itself to the addition of a reverse, as paste would have perished the silk and made it crack; so on the wrong side, instead of a delicate painting, which is found on the earlier fans, or at worst a plain leaf, there is a medley of stitches often very haphazard in arrangement. It seems that the clever craftsmen of those days, who were so deft and skilled in many ways, ought to have found some better plan. Silk fans are very liable to split about the centre fold, and care should be taken not to stretch them too much when opening, and not to keep them open.

Following the Louis Seize type of fan in England (where it continued in use a long time after it had ceased to be made in France), and in France itself after the interregnum in the world of better-class fans which followed the Revolution, came the small fan, which is known as the "Empire." It rarely exceeds seven inches in length, and is often smaller; but the mount is often of a fair width, as the length from head to shoulder is very short proportionately. These fans were

generally made with a leaf of some textile fabric, silk, net, gauze, satin, and lace being all used. Sometimes they were painted, but so many were decorated with spangles that those otherwise decorated may be considered exceptional. In addition to the ordinary round or oval spangles there were many other shapes, flowers, stars, leaves, and crescents. Also there were panels stamped out of matted gilt metal, which exactly fitted one side of the fold, so that when open the fan had the appearance of fretted metal backed with net. The variety of these fans was endless, and they are often very dainty and attractive, taking their places as accessories to the costumes of the time in a very delightful way. They run through all shades of colour when made of silk, the favourite tones being a rosy red and a rather deep bluish green, the red being more often decorated with gold spangles, while either gold or silver is used for the green. Metallic threads are also often introduced. The spangles were worked into very elaborate patterns sometimes, but it by no means follows that the involved designs are the most successful. Sometimes crude attempts at representing figures are attempted by means of silk *appliqué* on gauze, the dresses being liberally bestrewn with the inevitable spangles and the flesh painted in gouache. On the whole, the most satisfactory are the least pretentious; for instance, a red taffeta silk fan with two rows of small gold spangles round the

top, between which is worked in still more minute spangles a Greek key border. On the field of the leaf they are distributed freely, graduating from very close set rows near the top to about an inch apart near the shoulder, which is outlined by two close set rows. The bone, dyed a deep crimson, is fretted and inlaid with gold plaques, the guard is fretted, backed with gilt metal and set with ruby pastes surrounded by gilt beads. However, the more ornate, though heavy in appearance, were not so actually, and no doubt harmonized with the costumes with which they were intended to be worn. They are sometimes of the most extreme elaboration; not only are the sequined designs very intricate, but the groundwork consists of a combination of materials, such as silk and gauze, or silk and net, the silk portion being further inset with cut lace or tulle. Mica and gelatine insertions were not uncommon, and the inventiveness of the makers found an outlet in combinations and devices more ingenious than artistic. The thin materials were most usually black or white, but sometimes the gauze was coloured, and then the fan maker had an additional arrow in his quiver, and gloried in a kind of cross chequer of combination, using golden spangles on the red gauze and silver on the green.

Another charming specimen, probably of English make, is of white gauze, the spangles arranged as borders to tiny oval *appliqués* of satin, seven in

number, and painted cameo fashion, blue and white. Oval silver spangles are arranged as laurel wreaths, and a powdering of gold stars dotted equidistant covers the ground. The mount is of simply pierced ivory, and the guards have Wedgwood jasper cameos inset, framed in very finely cut steel; the ivory of the guards is pierced and backed with thin gold metal, hardly thicker than paper, stamped in a tiny diaper pattern. Some of the mounts are made of bone, dyed a curious saffron shade, some are also dyed green; but I do not recollect having seen one dyed blue, and blue silk leaves are not common.

The lorgnette fans described elsewhere belong to this type of fan, and are decorated in much the same way.

The guards of Empire fans were often pierced and inset with small pseudo-cameos of Wedgwood's jasper, glass, or jet. Cut steel stars and ovals were also ornaments which were much used, but the greater number were simply fretted and backed with metallic foil, either plain gilt or coloured.

Expanding Fans.

These fans were intended to be carried in the hand-bag or reticule—"ridicule" to the scoffers—which was so generally carried by ladies of polite society during the first half of the nineteenth century. The leaf was not attached to the sticks, on which, when closed,

it slipped up and down. When the fan was extended it was held firmly in place by the angle of the sticks, and was of the size and had the appearance of an ordinary fan. One in my possession is of sandalwood, with a green paper leaf, which is pierced by a star-shaped punch, so that the effect is similar to that of a powdering of star-shaped spangles. This is probably only about eighty years old, but they were made much earlier, and in more elaborate designs, though not, I think, with hand-painted leaves of high quality.

Theatre and Opera Fans.

There were many varieties of these, which were not, as one might imagine, an especially fine fan suitable for full-dress performances at the opera, but rather ordinary plain-looking fans, on which were printed a list of subscribers, together with the numbers of their seats or boxes. Lady Charlotte Schreiber, in her "Fans and Fan Leaves, English," comments on the rarity of more than one seat being registered under one name. An early example gives the plan of the King's Theatre in 1788, when the Duke of Cumberland occupied with the Duchess the centre box in the pit tier; above them the Duke and Duchess of Gloucester; on the next tier higher the Prince of Wales and Mrs. FitzHerbert had a box, in which the Duke of York had a seat. About this fan the following

advertisement appeared in *The Times*, Tuesday,
January 1, 1788 :—

THE OPERA FANS

To the Subscribers and frequenters of

The King's Theatre

Last Saturday were published according to
Act of Parliament.

The delivery however was put off until the re-opening of the Opera House next week for the purpose of presenting them in the best state of improvement.

These FANS, calculated to present at one view both the number of boxes, including the additional ones, names of subscribers, etc., have been carefully compared with the plan of the house as kept at the office and will be sold only by the Proprietor,

Mrs. H. M., No. 81, Haymarket,

where she will receive with respectful gratitude any commands from the ladies and wait on them if required.

Another gives the plan of the Opera House in 1797. In this plan Mrs. FitzHerbert is shown to have a box to herself, the Prince of Wales and the Duchess of Marlborough have two each ; others with a box to themselves are the Duke of York, the Margravine of Auspach, the Marquis of Queensbury, and Thos. Coutts, Esq. It was published by N. Cock.

**ORIENTAL FANS
MADE FOR
THE EUROPEAN
MARKET**

CHAPTER IV

ORIENTAL FANS MADE FOR THE EUROPEAN MARKET

It is almost a certainty that the first folding fans of the semicircular type, to which for the last two hundred and fifty years the greater number of European fans have belonged, were introduced into the West from China (which was most probably their original home) by the Portuguese in the beginning of the sixteenth century. In those days the voyage to China was a very long and adventurous journey round by the Cape of Good Hope, but the prospects of trade were bright, and King Emanuel of Portugal sent an embassy under escort of eight ships of his fleet to Peking and obtained a limited permission to trade, Canton being the specified port opened to him. The English having no direct trade with China, it is most probable that the plaited Oriental fan was an expensive and scarce luxury until the days of Charles II. His Queen being a Portuguese, and therefore able to obtain Chinese goods, such as lacquer, cabinets, and painted wall papers, with comparative ease,

brought numerous examples of such Oriental curiosities with her, and they became fashionable fads, and with them came, no doubt, the fans. Evelyn recounts in 1664 how he went to a collection of rarities brought by the East Indian ships for the Jesuits of Paris. Among them were "fanns," such as were used by English women, but with much longer handles. These are mentioned as rarities, showing that at that date many of them had not reached England. Direct English commercial intercourse with China only began in 1735 with the union of the two East India Companies, and from that date to 1834 an enormous amount of trade was carried on between the two countries, practically entirely through the port of Canton.

With fans so extremely fashionable in Europe, naturally enough large numbers of them were imported by the Company. They were a part of the stock-in-trade of the East India shops, who made a speciality of such toys and trinkets imported from the Orient as pleased the tastes of their fashionable clientele. Tea, porcelain "images," and the equipage of the tea-table, India paper and fans were all sure of a ready sale. On the whole, though quite expensive in many cases, these imported knick-knacks were looked on as hardly dignified enough for rooms of state or for full-dress occasions, and Chinese fans, however beautiful, would not have been considered correct for use at Court ceremonies.

The greater number of the fans which came to Europe were of a very inferior type to those which were appreciated in China. The subtlety and delicacy of the decoration which appealed to the connoisseurs of the Celestial Empire was not understood by either the merchants who bought the goods in Canton, nor by their European purchasers. So, as with almost every other kind of craftwork which found a European market, special goods were made for export far inferior in style and execution to those which met with native approval. In many cases the decoration is coarse and rough, often slovenly and careless; but the principal fault of most of the "Canton" goods is over-elaboration and a mass of unnecessary and trivial detail. Where a decorative masterpiece (in the opinion of a Chinese) might bear simply a few strokes so placed as to indicate a thought of the artist's mind, or even a few characters of exquisite writing placed with consummate skill in absolutely the right spot, the fans intended for the "Europe Trade" are packed with figures, and meaningless objects are introduced just for the sake of filling a certain space and giving an appearance of elaboration. "Mandarin" fans (so called) of vivid colouring, with the faces painted on applied ivory, were, and I believe still are, sold at a higher or lower price according to the number of faces which they contain.

The fans imported in the eighteenth century

were often either sketched in ink with a brush and filled in with colour, or were printed with the requisite outline from a copper plate (an accomplishment taught the Chinese by the Jesuit missionaries), and afterwards hand-coloured. It is often extremely difficult to decide by which of these processes the decoration has been carried out. The brush lines are so thin and wiry that they often look almost as if printed or drawn with pen and ink. If, however, a high-power magnifying glass is employed, the different quality of line will at once be noticeable. An etched line is always a trifle raised, because in printing the ink is held in the grooves of the plates and the paper forced by pressure into these to absorb the ink; a brush line is laid *on* the paper and is quite flat. On the other hand, a print from a wood block shows the lines impressed *into* the paper, and the design is a little depressed. Japanese fans are very often printed from wood blocks, and are either coloured by hand, or the colours are added by successive impressions from other blocks.

The sticks of the simpler eighteenth-century fans are often of ivory, well finished, but seldom elaborately decorated, though some have lacquered guards; the head of the guards is often of a different material to the rest of the stick. Carving or perforating is not a usual form of decoration, but a little inlay is sometimes resorted to, to give a touch of ornament to an otherwise

plain stick. Bone and wood and bamboo were used for the cheaper qualities; sometimes the bamboo is lightly washed over with a reddish semi-transparent lacquer, on which a design in black, with touches of gold, is sometimes drawn.

The Dutch, during the eighteenth century, were very fond of using Chinese designs on their "brisé" ivory fans in the "Vernis Martin" style. There is so much difference in the type of painting that they would not be likely to be mistaken for Oriental workmanship, the painting being in oil colour, which was not in use on Chinese fans. There is also a curious difference in the way that faces are drawn. An Oriental always seems to manage to impart something of the style of his own visage to the setting in of the eyes, and similarly a European rarely gets the contour of a Chinese or Japanese quite right, though it is hard to specify the point where the difference lies.

The greater number of the Oriental fans imported before the middle of the nineteenth century were those with black outlines, either drawn with the brush, etched or printed from wood blocks as described above, ivory fans ornamented with pierced or carved work, and the painted "Mandarin" fans. There were, of course, other kinds, such as the fan of feathers of the Argus pheasant, which is exhibited in the Victoria and Albert Museum, brisé fans in filigree

enamel, and a fair number of lacquer fans, but these are far less numerous.

The first kind are often surprisingly rough and slipshod in execution, especially as regards the colouring, which is in many cases quite as perfunctory and inartistic as the worst of their European contemporaries; in fact, it almost seems as if the merchants had taken out some of the European fans as examples of the type of thing likely to be popular, and (like the Chinese tailor who copied the old coat, even to the patches and darns) the fan makers had purposely imitated the slap-dash methods of the English painter girls, who hastily applied the vivid colours which were supposed to beautify the etched outlines issued by Gamble, Pinchbeck, and Chassereau. However this may be, there is little of interest in the actual craftsmanship of these leaves. They have, however, a certain historical value, as they show a phase of eighteenth-century taste, which swallowed wholesale any kind of rubbish which was labelled: "In the Indian Taste." These were the goods which the wily "toy men" and "toy women" were able to foist upon foolish fashionables, like the extravagant young couple shown in Hogarth's "Marriage à la Mode."

The carved ivory fans are, as a rule, quite good examples of dexterous craftsmanship. It is noteworthy that it is extremely rare for a fan of European workmanship to have any carving

on unpierced ivory. When the work is apparently cut out of the solid, close examination will generally reveal that the work has really been accomplished by fretting the outline, carving it up, and backing the result with a thin layer of ivory. In most cases there is no disguise about the matter, and the backing is of foil or gilt metal, so as to show up the design. It was, of course, a much quicker method of working, and many pretty effects were obtainable. Chinese fans, however, though the sticks are often pierced and carved, generally are solid as to the guards, and the relief is obtained by removing the ground with drills and miniature carving tools. The designs are, as a rule, Chinese in character, often full of tiny figures, occupying themselves among a background of temples and trees; sometimes scenes of Chinese history or legends of saintly personages are depicted.

Many of these fans were executed in European designs of Louis Seize character, but for some reason they are never exact copies of their models, which is curious, as the Chinese excel in imitations; possibly the tools used were not suitable for what was required, but the relief is seldom so well managed as in the French examples, which give the appearance of full modelling with extremely slight relief. In Chinese fans, unless there is depth enough to give a representation in the half-round or even slightly undercut, the carving shows details by merely incising the

outlines; whereas his French compeer shows something of the medallist's art in the skill with which all the planes are indicated with the veriest modicum of relief and no undercutting. Some of these ivory carved fans are of the circular kind, the guards being prolonged and held together in the hand, so that the inner sticks, which are of only about half the length, form a round screen. On these fans the work is of an extraordinarily minute character and delicacy, but though miracles of expert craftsmanship, they are seldom more than mere *tours de force*.

The ivory sticks of the "Mandarin" fans are generally of a similar character as to design and workmanship to the brisé fans described above. They are almost always mounted with a paper leaf, decorated on both sides with Court scenes, crowded with numerous figures engaged in various occupations. The background, which consists, as a rule, partially of interiors of palaces, reception rooms, and so on, and partly of landscape, is painted in vivid hues in gouache. The various personages are attired in costumes appropriate to their rank and station, in minute portions of silk, satin, and other fabrics cut to the shapes required and gummed into position, the necessary details being added by means of painted lines. The faces, and in some cases the hands, are formed of tiny ovals of ivory, on which are painted with very minute detail the features which are suitable to the characters represented. They are all

different, even where as many as a hundred appear on one leaf, and in some cases they appear to be, if not portraits, at least painted so as to give the correct type of face for the persons shown. There is often much interesting detail of an ornamental character in the borders and fillings. The colouring is vivid, and, as a rule, gives a general effect of a preponderance of royal blue and emerald green ; but many other brilliant shades are introduced, a bright rose and vivid orange being much used, especially in the borders. These fans have generally elaborate tassels, and are often found in the original lacquer boxes. They are seldom more than a hundred years old.

STICKS

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CHAPTER V

STICKS

THE most valuable part of early European fans was the handle or stick, which was often of precious metal, or, if of less costly material, was so ornamented as to become the most important portion. It was far more permanent than the rest of the fan, which, whether the screen part consisted of vellum, paper, or feathers, would have a more transient existence, being, however, easily replaced. There are constant references to the silver handles of fans in Elizabethan plays and documents.

For the sticks of folding fans the precious metals are not so suitable, and ivory from the time when they were first popularized was the favourite material; it was light, strong, and flexible, and while sufficiently beautiful in itself to be satisfactory if left unornamented, it lent itself well to various methods of decoration, such as carving, painting, staining, piercing, and various other devices.

The sticks of the earlier fans did not afford so large a field for the display of carving and the

other forms of ornamentation which made those of the eighteenth century a *multum in parvo* of contemporary design. They are generally of ivory, very slightly adorned on the faces, but often so cut as to show a well-balanced outline. Others are quite straight, being without any visible shoulder. Instead of tapering off between the leaf and the head, they are the same width, broadening somewhat at the lower end rather abruptly, then decreasing to a slender neck, again increasing until the head is of a suitable size to hold the rivet.

This outline was borrowed, with so much else, from the Oriental originals, which supplied the initial idea of the European folding fan. It is a most excellent type of stick from a practical point of view, as it is strong and pleasant to hold. The guards broaden slightly from the point where the leaf begins, as, of course, they would not otherwise cover it properly. In a few cases the stick is actually broader just above the neck than at any other point, tapering thence gradually towards the circumference of the leaf. In these earlier fans any ornamentation was generally of a character which was complete on each stick, i.e. there was not a design carried over from one stick to the other. In some cases, however, there were two or three different designs of sticks used on one fan, though, of course, they harmonized. These differing patterns added richness and variety. The sticks of this type overlap

pretty considerably near the head, but are as a rule separated from each other by an open space at the shoulder, a point in which they resemble their Oriental prototype.

Piqué work was a frequent method of ornamentation, being, as a rule, confined to the guards. It consists of multitudes of tiny silver pins pressed into holes drilled for their reception in the ivory.

As time went on the decoration of the sticks became increasingly elaborate, until it reached its zenith during the reign of Louis XV. The type of stick which came into vogue was quite different to that in use earlier. Instead of individual separate sticks, each complete in itself as far as decoration went, the sticks from the shoulder to the head were treated as a field for the display of an elaborate design carried over from one stick to the other. As a rule, the sticks touched one another, but even when this was not the case, the lines of the pattern were carried across as if there was an undivided surface. In order to afford a better field, the shoulder was developed, setting off at the point where the leaf came to an end. The spring of the shoulder was generally at this time a close approximation to a right angle, as it followed exactly the lower line of the leaf. As a rule, sticks with a sharply rounded shoulder belong to a much later period, though a gradual slight slope was not uncommon at this time.

The type of design was the rococo, often carried to its extremist limit. Some fan sticks show in their small compass a most wonderful amount of detail of the kind characteristic of this style. Take the fan shown on Plate III. The ivory is carved and perforated, and slightly stained in parts. The design includes four groups, each of a lover and a richly costumed fair lady, three reserves painted with minute landscapes, birds of rich and extraordinary plumage, scrolls, wreaths, arabesques, festoons of flowers painted in their natural colours, and many other items. The whole is a veritable compendium of the style of ornament in vogue, and yet it does not appear crowded or excessive because it is so well balanced. Certainly these inconsequent curves and arabesques, these amorini and grotesque birds and meaningless wreaths and festoons are much better suited for a small frivolous object, such as a fan, which could be shut up or laid aside when it no longer pleased, than for large scale decoration works such as panels of walls and ceilings.

However, the fan just described is, comparatively speaking, a simple specimen. At this period there were many other materials used besides ivory; mother-o'-pearl was often employed with very rich effect; tortoiseshell inlaid with gold, and gold incrustations. But the chief glory of the more elaborate sticks lay in the intricacy of the design and blending together of the different materials and methods of decoration

to form a complete whole of wonderful richness. The master craftsmen who expended their skill in carrying out their *chef-d'œuvres* for the use of the ladies of the Court of Louis XV were adepts at devising the most suitable technique to display the qualities of the different materials employed. Piqué was used to decorate many ivory and tortoiseshell sticks, gold most usually for the pale or blond tortoiseshell, and silver or gold for the dark shell. Wonderful was the skill that went to the building up of the mother-o'-pearl into sufficiently large pieces to make the sticks of a fan (because, of course, no one shell gave a sufficiently large surface without a join), and the incrustated work of shell or gold on to ivory or shell. In many cases the ornament is carved in the pale bluish shell, partially gilt and silvered, and backed with a thin sheet of richly coloured pearl; tortoiseshell was sometimes used for the top layer. In either case the two layers will hardly exceed a thirtieth part of an inch in thickness.

Some fan sticks are very extreme in their deviation from regularity. In these cases the right and left portions differ in all their details, nothing is the exact counterpart of anything else; but the balance of the whole is so skilfully maintained that the lack of symmetry does not strike the eye at the first glance, and it is only on closer examination that it is discovered that no element of the patterns repeats exactly.

The majority of fan sticks, however, though differing in the working out of minor details, such as the paintings in the reserves, the postures of figures, and the flowers of garlands, show the general scheme reversed right and left, in other respects the artist's imagination ran riot amid the endless variety of curves and exotic detail.

Not all Louis XV sticks by any means show the rococo style carried to its extremist limit. Many, especially the early and late fans, are much simpler in design, only showing indications of the vagaries in which the fashionables of the moment indulged.

The actual carving was necessarily the work of very skilled craftsmen, the material, whether ivory, tortoiseshell, or mother-o'-pearl, being often thinned down until it was no thicker than a visiting card, and the relief at its thickest being only about the thirty-second of an inch. The thickness of the twenty-two inner sticks of the fan described above does not amount to three-quarters of an inch, yet the features of the faces, the details of the garments, and the plumage of the birds are quite distinctly modelled. In some cases the appearance of relief is increased by rubbing a little pigment into the crevices, thus apparently deepening the shadows. As a rule, however, the craftsman relied on his skill alone to obtain the desired effect, and the tiny cupids, nymphs, dancing fauns, cavaliers, and ladies owe

nothing of their attractiveness to any trickery of the kind. Sometimes all the carved work is coloured in natural tints or gilt, but more often the figures are left in the natural tone of the material, being thrown into prominence by the coloured tracery round them. On the reserves or irregularly shaped panels, left unfretted, landscapes, flower pieces, or figure groups are painted, these sometimes taking the form of miniature conversations galantes, pastorelles, or dancing figures à la Watteau. Gorgeously plumaged birds or animals enacting in a grotesque manner some incident from a fable also are to be found as part of the decoration of the small panels.

The style of ornament of the sticks is sometimes a curious contrast to the painting of the leaf. The playful fancy and airy lightness of the tracery of the ivory work is of a very different inspiration to the oftentimes somewhat ponderous classical scenes which it supports. There is far more harmony of effect when the leaf is a painting in the style of Watteau or Fragonard. This want of unity of conception certainly detracts from the effect of many of these fans, if we are judging them as complete works of art. It may, perhaps, be accounted for by the fact that while the ivory work was carried out in the country by one set of workers, the leaves were painted by a totally different set of craftsmen, mainly in Paris.

The carving of the French ivory sticks was principally done at Dieppe, which had long been famous for its ivory carvers and turners. The trade was handed on from father to son; tiny toddlers would amuse themselves by shaping trifles out of the waste pieces of bone and ivory, thus unconsciously learning the intricacies of the craft, which was in a large measure hereditary, certain families being especially renowned for their artistic talents.

The sticks were not ornamented or coloured at Dieppe, only the carving and piercing being carried out there. Specialization and subdivision, which we look upon as rather a feature of modern industry, was decidedly in evidence in the fan-making trade, as the bone and ivory was prepared and roughly shaped in other towns and villages of the Department of Oise before reaching Dieppe. Sainte Geneviève, Audeville, Laboissière, Crèveœur, and Méru were places where wood, bone, ivory, mother-o'-pearl, and other materials were prepared for the Paris market. Thus at every point of their manufacture the sticks were treated by hands which were extremely skilled in the particular operations on which they were engaged, which accounts for the perfection of technique displayed, and also, perhaps, for the frequent failure to reach an artistically satisfying result.

The cost of fans at this period is given in an extremely rare and curious book published at

the Hague in 1754, "The Journal du Citoyen," quoted by M. Uzanne.¹

"Fans in gold wood" [gilded wood, perhaps], "9 to 36 livres the dozen; those in palisander wood only 6 to 18 livres. For Fans in wood, half ivory, that is, the chief sticks in ivory and the gorge in wood, one had to pay as much as 72 livres; for those entirely made of ivory, 60 livres; and even 30 to 40 pistoles a dozen; the mounts were of perfumed leather or paper, and the frames were often enriched with gold, precious stones, and painted enamels."

Besides the very elaborate and expensively decorated sticks, which were only adapted for Court and ceremonial use, there were simpler varieties, which were suitable for the less ornate leaves used by ordinary folk, and by the nobility for "undress" occasions. Naturally cheap printed leaves, which cost a few francs or shillings only, would have looked very out of place mounted on the delicate tracery and gilded open-work, which was eminently suitable for a hand-painted skin mount. For these cheaper leaves the sticks were very often quite plain, the wood, bone,

¹ *The Fan*, English trans., 1884, p. 79.

It appears as if by "Fan" the sticks only were intended. There is also a curious discrepancy in the price of one of the items, 72, perhaps, is a misprint for "42"—the reference being to the fact that in a very large number of cases the ivory of the inner sticks stops short at the shoulder, where it is joined with extreme dexterity to a slip of wood to which the leaf is fastened. These, of course, ought to be cheaper than the all ivory. However, I transcribe the quotation word for word, as given.

ivory, or horn being simply polished. Others, especially French fans, were painted somewhat roughly with flowers and festoons. But this kind of painting is very different from the delicate workmanship which ornaments really fine sticks; the colours are dabbed on hastily, the shading is extremely perfunctory, and there is little attempt of drawing or design; the sole object appears to be to diversify the surface.

The ivory sticks used for many English fans, on the other hand, are generally extremely well finished, and are pleasing in effect. It is, in fact, rather curious that such excellent sticks should have been used for the very rough paper leaves. As a rule, the only ornament of these sticks is a head of some different material, which has a pleasing effect. Thus ivory has sometimes a tortoiseshell head, wood has an ivory head, tortoiseshell is often combined with pearl shell. A pattern of stick sometimes met with has a waved outline something like the body of a sea-serpent or other marine monster, and a fish's head, the rivet being made to serve as the eye.

There were many skilled craftsmen in England throughout the eighteenth century who confined themselves to the making of fan sticks. When printed leaves were so numerous it was doubtless the more paying part of the trade.

It is rather interesting to note that stick making was considered at least as important as the painting of the leaf in England at the time of the

grant of Arms to the Worshipful Company of Fan Makers, "or Fan-stick Makers" is added in the description of the Arms as recorded in the Company's Minute Book. The crest consists of a complete fan, and a complete fan is included on the shield; but the tools shown are all those used by the stick makers: the shaver for thinning the ivory, the saw for piercing the fretted devices so usual in the early eighteenth century, especially in English fans, and the bundle of finished sticks. Neither palette brushes nor leaf is shown, which, I think, shows the relative importances of the two branches of the industry in the eyes of those responsible for the designing of the Arms—presumably the ruling officers of the Company.

Some sticks appear to have been imported from China, or else European stick makers had learnt to copy the sticks of Oriental fan makers very accurately.

There were also sticks which may be considered intermediate between the dress fans and the quite plain ones; tortoiseshell very slightly decorated with piqué in silver is a very suitable stick for a mourning fan, with a leaf ornamented by a pen-drawing in Indian ink. There are also some very pretty simple ivory sticks, which have a delicate design carried out on them in a kind of lacquer in a style reminiscent of Oriental work.

To return to France.

"Le Roi est mort—Vive le Roi!" Louis XV

is no more, and Louis XVI reigns in his stead. In truth, the style Louis Seize had been foreshadowed for some years before his accession to the throne of France; the more restrained type of decorative art had long had its devotees. The discoveries at Herculaneum had set the lovers of classic art on a new track, the general lines were more severe, even to the verge of attenuation. Once again we find everything in pairs, both sides exactly alike, and festoons of the same length and depth, mathematically accurately reproducing each other. Instead of cartouches of irregular outline or panels bounded by irresponsible and often meaningless curves, we find ovals, circles, hexagons, or other pre-determined shapes. Correctness was the order of the day, and originality and individuality were somewhat at a discount. There still remained, however, the dainty charm and perfect finish which were the result of generations of workers handing down their acquired skill to sons and apprentices, but there is less spontaneity in the outcome. The design seems imposed on the worker by another mind, with which he was not in complete sympathy. It is less direct, and the results are not so enjoyable, however much we may appreciate and admire them.

The principal kind of ivory ornamentation was a kind of open-work which the artisans of that time called *œuvre mosaïque*. This term is not the same as our word "mosaic," but conveys

a totally different idea. The design consists of two parts: the background and the reserves. The ground is pared extremely thin and then pierced. The perforations, as a rule, take the form of closely set slits, or a diaper pattern, forming a background to the reserves, which may take the form of medallions or such subjects as trophies, festoons, amorini, figures, busts, or groups; these were left in silhouette rather raised against the thinner pierced groundwork, and were afterwards carved more or less finely, so that when finished they are in very low relief, but still a trifle higher than the ground.

In a number of cases the reserves are filled with figure subjects, copies from Wedgwood jasper ware, either painted on a flat ground in imitation of the "cameos," or carved in relief and the ground painted blue. Wedgwood first produced his blue jasper ware, which he used for imitating antique gems, about 1775. The small cameos were enormously admired, and were exported in large quantities to the Continent, where they were used as personal ornaments, and also for setting in small boxes, étuis, and such things. The larger sizes were inlet into furniture.

These little medallions after Wedgwood continued to be used as part of the ornamentation of fine fans for many years. Small coloured miniatures were also sometimes introduced, but not so generally as in former times. Sometimes, too, the carved medallions were gilt, which has

a very rich effect against the delicate tone of the fine ivory.

The Revolution had a very disastrous effect on the fan-stick makers. For the prosperity of a trade like theirs—which was essentially a luxury trade—it was necessary not only that there should be first-rate skilled workmen and purchasers with plenty of money to spend on their productions, but also that the clientèle should possess a refined and delicate taste, and have the time and leisure to devote to attaining the degree of connoisseurship necessary in order to appreciate good work. With the Court gone, the surviving aristocrats penniless or *émigrés*, and the financial resources of the country at a low ebb, there was no demand for their skill. Many turned their attention to other trades, no apprentices were taken to carry on the tradition, and the making of fine sticks practically ceased.

The coarsely printed and painted leaves which were *de rigueur* during the days of the Republic demanded equally roughly-made sticks, and they are mostly mounted on common wood or bone.

When the Imperial Court was formed many of the ceremonies of bygone days took a new lease of life, dress fans were again required, and there was a certain demand for more *soigné* sticks. But the taste of the *nouveaux riches* naturally was rather in the direction of showy devices than fine workmanship, and most of the sticks of this period are of a type which, though

often pleasing and attractive at first sight, does not improve on acquaintance.

A very favourite form of decoration consists of small plaques of highly burnished steel let into the bone or ivory. They are very thin, being just like spangles without the central hole. They are of various shapes and sizes, generally rounds or stars, a rather long printed oval is also used. The designs are, as a rule, quite simple, and do not usually extend over more than one stick. The leaf of the Empire fan being generally deep, it follows that the stick from the head to the shoulder is short, which leaves but little space for important ornament. The top of the shoulder is rounded, which is almost invariably the sign of a late stick, though the sticks of Vernis Martin fans and those with flat sticks painted with ornament in a similar style had a slightly curved shoulder; but this has a different effect from the "high shouldered" nineteenth-century type. The material, generally ivory, bone, or horn, is pierced, but seldom carved, and the guards are often ornamented by piercing, backed by foil, either matt gold or silver; but steel guards with small facets are often employed where the steel inlets are used on the inner sticks.

There is one good point about these Empire fans, the stick is generally in perfect keeping with the leaf. Probably the simpler style of stick in vogue led to the whole fan being carried

out in one workshop, or at least under the direct supervision of the fan maker.

There were also made at this period some extremely expensive fans for Court use. In these, again, the same note is sounded. The money is spent on gold and gems ; delicate finish and fine workmanship were at a discount, and though these have a certain historic interest, their artistic value may be said to be nil.

**FAN MAKING
AND
FAN MAKERS**

CHAPTER VI

FAN MAKING AND FAN MAKERS

NOWADAYS so much is done by machinery that handwork is at a discount. A piece of material is put into one end of a machine, and the finished product comes out complete in every detail. Quite satisfactory, but hopelessly dull!

The very best work, however, still, as it always has been, is the product of the skilled craftsman, interested in making the result of his efforts satisfactory, not only to his employer, but also to himself, and often the worker is the more difficult to please. Generally, such a craftsman turns out things which are delightful to make and delightful to possess. We read of eighteenth-century workmen creeping back at night, lantern in hand, to feast their eyes on the perfect result of the day's toil. "When I get to heaven what shall I do?" one of them is reported to have said. "Surely the Saints will not use fans! And I cannot be happy unless I am at work."

Not all of the eighteenth-century fans, however, were the result of individual effort. Vast numbers were made of the cheaper varieties, and in order

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to produce a sufficient stock to supply the home market, and also the large quantity for export, division of labour was resorted to, many work-people carrying on their employment in workshops, where, though there was hardly anything in the way of machinery, the manufacture was much accelerated because the different processes could be carried out consecutively by parties of workers handing on the fan from one to another as each process was completed.

Roughly, the makers of a fan may be divided into three divisions (though there were many other industries connected with the trade):—

The Painters,
The Mounters,
The Stick Makers.

The mounters had two sides to their work: the preparation of the leaf for the decorators, and the fixing of it to sticks when complete.

The reproductions of eighteenth-century prints (Plates XXV, XXVI, XXVII), show how this team work was carried out with regard to paper leaves (though sometimes *papier* was used for a leaf of any material). The descriptions of the processes involved may easily be followed with the aid of descriptions translated from those that accompany the originals, which are in the Library of the Victoria and Albert Museum. It will, no doubt, be a

surprise to many people to find that the double papers were glued together *before* the decorating and mounting was begun, and the means employed were very ingenious. Of course, if water-colour decorations had first been done and then the stretching, with the necessarily included thorough damping of the leaf, the whole painting would have been ruined by the wet.

The workers of those days believed in carrying out every detail for themselves, and it is noticeable that even the glue was prepared on the premises by boiling down shreds of hide and skin until a gelatinous substance was obtained, something like size, of sufficient consistency to stick firmly, yet not so hard but that it could be separated by the proper tool used by skilful hands. This is a tool something like a very narrow paper-knife, with finely bevelled edges so smoothed off that no roughness remained to catch and tear the leaf.

The hoops or "rondes" on which the leaves are stretched are in reality, it will be noted, only half-circles, and on these the papers when stuck would be held as firm as the parchment of a drum, affording not only an excellent surface for the painter's brush, ready to show every touch, no matter how fine, but also when the time came for folding they were of a stiffish consistency, and took and held the marking of the folds most perfectly; bending, but not breaking.

The second plate is not reproduced, as it

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possesses few features which are of special interest. It represents the fan painters at work. A workwoman is seated at a table with the paper on a desk, and an appliance for holding the copy in a convenient position before her eyes. There is a second desk, and arrangements for another worker. The furniture of the room and the dress of the women show that their position was a superior one to those who were carrying out the more mechanical details of stretching the leaves. The room has the appearance of a well-appointed office.

The third and fourth plates deal with the mounting of the leaf after it has been decorated, and, of course, the decoration may equally well be a painted design, printed from an etched or engraved plate, a sketch washed in in sepia or bistre, or a drawing executed in pen and ink; the after-treatment would in each case be the same. The whole process can be followed in the illustrations and better understood from them than from a written description, and it will, I think, be very clear how deft-fingered these eighteenth-century workpeople must have been to carry out all these manipulations, leaving the fan firmly fixed, yet as lightly treated and as destitute of traces of the glue as if carried out by a fairy's fingers. Fan makers are a wonderfully dexterous race, and to-day, though, of course, they have the advantage of improved workshop appliances, there are workers who carry out

delicate repairs in a way little short of marvellous. For instance, if a piece has been torn, burnt, or hopelessly ink-stained, they can cut that piece of the leaf out and let in another so exactly the same in tone and surface that without a magnifying glass the repair is invisible.

For getting the fold correctly at the present day there is a mechanical appliance which carries out the work neatly and quickly with perfect evenness, so the grooved board shown in the old engravings is only in occasional use for dealing with antiques.

The leaves, if of chicken skin or vellum, had to be specially prepared and fined down so as to be tough yet supple, and selected so as to show no flaw or extra thickness in the part which would finally take shape as a fan leaf. They were stretched on boards ready for the painters, because it is essential that the decoration be applied before the fan leaf is mounted. The painter was in most cases a superior workman, who possessed considerable skill in copying, if not in originating those graceful compositions of figures and scenery which adorn the leaves. The finest work of all was probably done by individual artists working at their own studios or homes, but most painters attended the workshops there to carry out the directions of the proprietor. The paintings were carried out in water colour or gouache, but the latter certainly preponderates.

PLATE XXV.

Fan making. *See p. 246*

- 1. Preparing the Leaf.**
- 2. Appliances and Tools.**

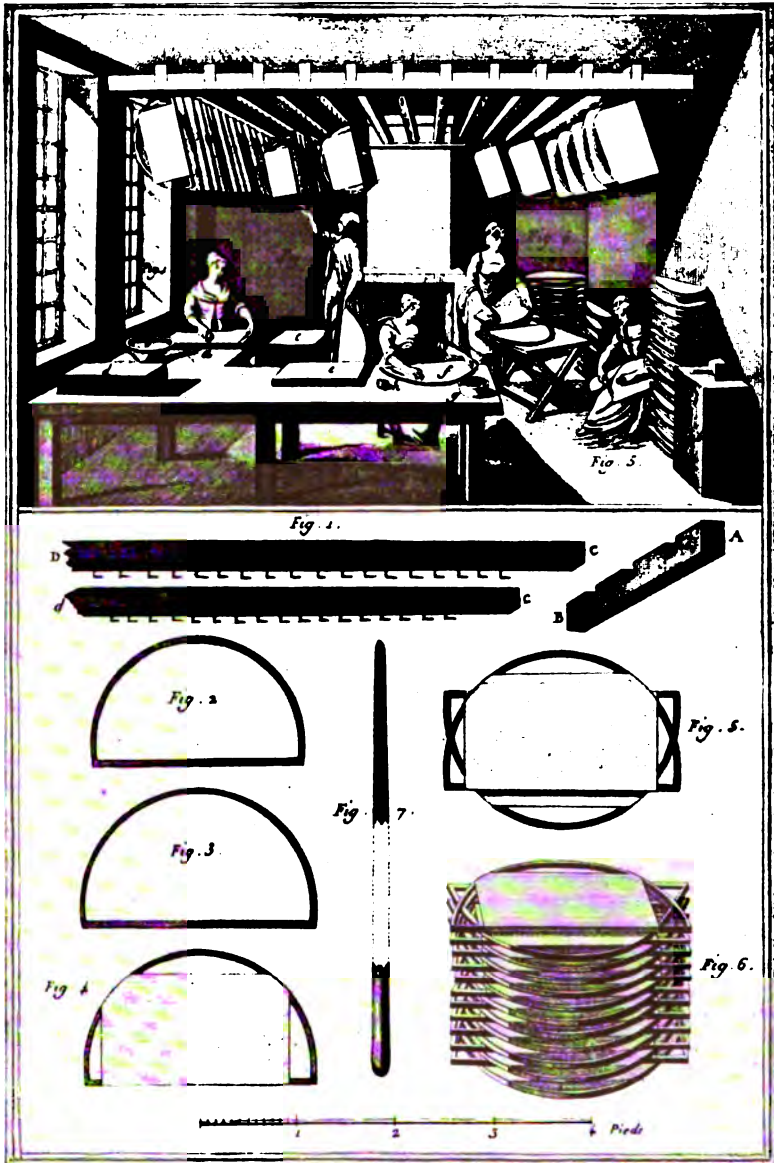


PLATE XXV.

The mounting of the skin fan was, to a certain extent, carried out as described above, but in a good many cases these leaves were mounted *à l'Anglaise*—that is to say, there was no lining, the sticks being simply attached to the back of the leaf by gum or elastic glue. The decoration of the back, which, of course, was generally fairly simple, was carried over the sticks, this part being painted after the mounting was done.

Of course, for the stick there was the same division of labour. The ivory, tortoiseshell, or bone was roughed out into shape by one set of workers, handed on to another, who, with the aid of a shaving iron, thinned the material down to the necessary degree of attenuation. This had to be done proportionately, for the ivory is thickest at the rivet end, thinning off towards the shoulder in order to allow for the thickness of the leaf. A little extra thickness was left if the stick had to be carved to show a design in relief. It next had the design marked out and passed into the piercer's hands, who, with a fine drill, made starting holes into which he inserted the blade of his piercing saw; with this, which had a fine blade set in a frame not unlike a fretsaw, but with a much narrower bow, the superfluous ground was removed. Sometimes this completed the decoration, especially in the case of early and late fans. In many of the late eighteenth-century fans all the ornament they

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had consisted of the piercing of the sticks. But in the case of elaborately worked sticks the carver had his work to do next, and he was one of the most skilled of all the workers, because he had to rely on his own hand and eye alone in carrying the work a stage further. It depended on whether the carving was to remain in the natural tint as to what degree of delicacy should be imparted to the finish ; when it was to be gilt or painted a less refined touch was used, because high finish would have been wasted when veiled by the gold leaf or applications of colour.

In the best fans the gilding was of very high quality, and put on in so many layers that it is spoken of as "encrusted." It has quite the appearance of solid metal repoussée and applied, but such a course could only be pursued on the comparatively solid fabric of the guards, where also carving, inlays, and other decoration could be done on a less ethereal scale. Gold and silver leaf were both used ; gold remains untarnished, but the silver has generally faded to a dull coppery or blackish shade. The gilding was either matt or dull, or else brilliantly burnished by means of pressure applied with a hot burnisher.

If there were any paintings in the reserves, they were generally carried out before the gilding.

In the case of mother-o'-pearl fans, the delicately carved openwork was often backed by an extremely thin skin of richly coloured pearl shell, sometimes natural in colour, sometimes dyed to

enhance the rainbow tints. Against this background the gilded relief stands out with sharp-cut edges, and has a far better effect than if the carving were actually in one with the background, because the delicate smoothness of the surface is necessary for the proper play of iridescent colours, which add so much to the beauty of shell-work. Pearl is also very brittle, and the backing adds to the strength.

Pearl sticks were the most expensive, as the material was difficult to work, and the joining of the pieces to obtain the necessary area was an added labour.

It appears to have been customary for the fan maker to colour and decorate the sticks at his workshop, but the initial stages were carried on elsewhere.

Many fine fans are found in beautifully decorated cases, but these, though provided by the fan maker, were not made by him, but by a class of workman who did nothing else but make leather covered cases for étuis, silver, and other valuables. They were known as "gagniers," and belonged to a long established trade. Many of these cases are beautifully ornamented with impressed and gilt designs, and being lined with delicate toned satin or velvet, and trimmed with fine gimp, they are worthy receptacles for their exquisite contents.

The eighteenth-century fan maker not only believed in advertising in different newspapers

PLATE XXVI.

Fan making. See p. 248.

- 1 Folding the Leaf.**
- 2. The Leaf in Various Stages.**

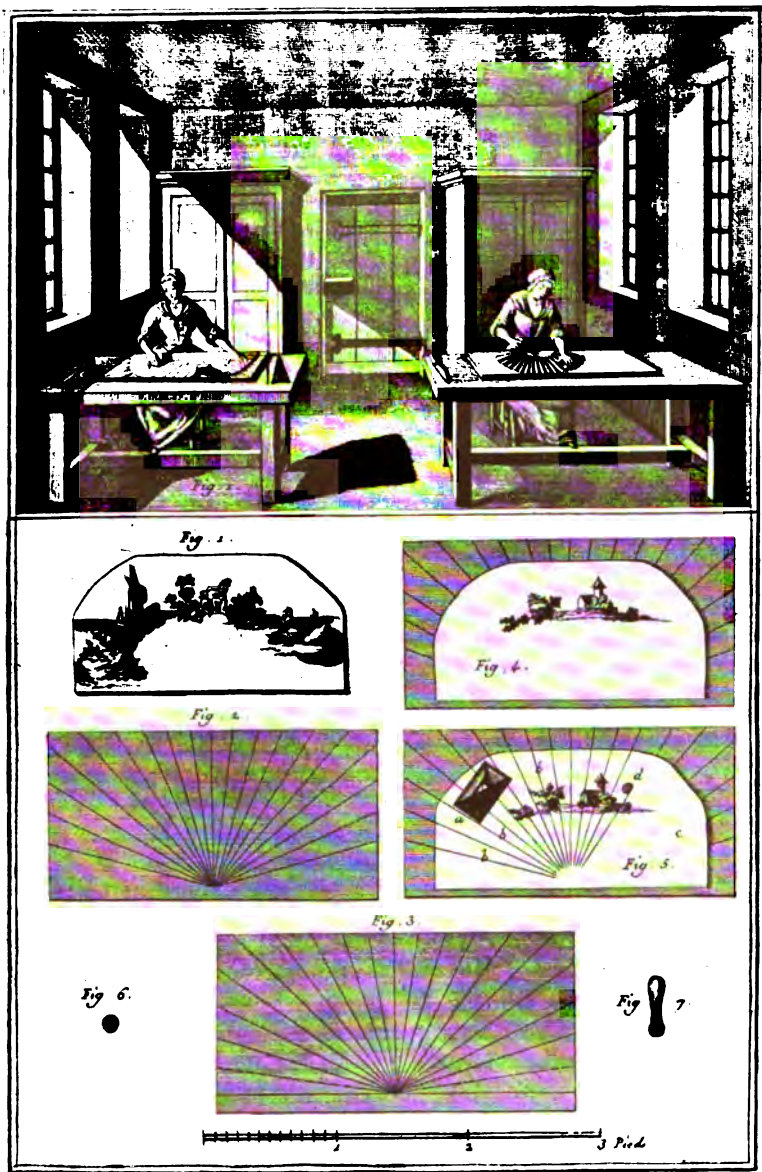


PLATE XXVI.

and magazines—the *Craftsman* had many such announcements—he also had his trade card. Sometimes, as well as carrying on business as a fan maker, he dealt in other commodities, such as tea, silks, Indian goods, and the various trinkets and trifles which went to make up the stock of the “toy man” of those days. Many of the trade cards are quite interesting, showing engravings of fans of the time. Francis Chassereau, an important man in the early days of George I, and perhaps earlier (he was a member of the Court of Assistants of the Worshipful Company of Fan Makers), had a very charming and distinctive card with a square frame of laurel leaf, and a small extended fan typical of the kind of fan used in the early part of the eighteenth century.

No doubt these cards were very useful in those times when even important and well-to-do tradespeople humbly attended at the residence of the nobility to ask their commands concerning goods which they had for sale. One can imagine with what pleasure on a dull morning a lady of fashion would receive one of these cards and the announcement that “Mr. Chassereau waits below; he has brought some of his latest fans, if your ladyship would be pleased to look at them.” Then the trim tradesman, neatly wigged and brushed, would show his finest wares, not perhaps displeased if her ladyship was content to believe that they were all straight from France, though

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many were made in his own English workshop. It would be a poor morning's work if he went away without an order for a fan or two, perhaps a fine hand-painted leaf with choicely pierced sticks, perhaps merely a print of his latest etched plate, hand coloured, and mounted on ivory sticks, which were to have some painted decoration on them, and a little gilding to suit her ladyship's taste for something rather more elaborate than the plain bone or wood which most people thought good enough to use when out walking in ordinary morning dress.

Not that Chassereau would really approve of these printed leaves in his heart of hearts, they were poor things, and to some extent spoil the trade in better-class work ; still, ladies bought a great many of them, and they were not unprofitable. If he did not supply them, others would, he no doubt thought to himself, as he briskly passed on his way back to his shop in the Strand.

DESCRIPTION OF PLATES XXV, XXVI, XXVII

[These plates are reproductions of three out of four illustrations which trace the different stages through which a fan leaf passes from the time it entered the atelier as a sheet of paper to the final appearance of the finished fan.]

*(Translation from the Eighteenth-Century
Original.)*

PLATE I.—The vignette represents the interior of a workshop where the fan papers are glued

and prepared. This workshop is a large room with a fireplace, in order to obtain the heat necessary for preparing the glue from shreds of hide. The ceiling has to be provided with numerous wooden beams at a height of about seven or eight feet. The lower part of these beams is fitted with hooked nails, in order that the hoops on which the glued papers are stretched may be suspended.

Figure 1 represents the girl who does the gluing by filling a sponge with glue from the earthenware pot before her. The papers are then placed two and two, the glued sides together. The plate shows a pile of glued papers, the earthenware pot for the glue, dry paper not yet treated, which is made into piles of a dozen or a gross, and a pile of glued paper.

Figure 2 shows the "raiser," who separates the pairs of glue sheets from each other and stretches them on hoops to dry. She has at hand the pile of double sheets provided by the gluer, a double leaf stretched on a hoop, a receptacle containing water, a sponge to damp those parts of the paper which are to be attached to the hoop.

Figure 3.—The workwoman, called the "stretcher," takes the hoops, which are prepared by the raiser, and places them on the hooks.

Figure 4.—The "cutter," when the papers are dry, takes the hoops one by one and, removing the papers, piles them on the table; the empty hoops are placed on the floor.

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Figure 5.—The “rounder off,” who cuts off the angles of the paper with scissors.

Figure 6.—A stone and mallet similar to those used by bookbinders are also shown, these are used to brighten gilt fan papers.

Figure 7.—A drawing of the tool known as a “sonde,” or probe. It is a kind of copper ruler rounded at both ends, and with very rounded edges. It is thirteen or fourteen inches long. In the illustration the centre part is not shown, as it would be too long to show in its entirety. The other objects can be identified from the account given above.

PLATE II (not reproduced) shows a room in which two women fan painters might be accommodated. (It is well furnished in the style of the first half of the eighteenth century, with presses, tables, and chairs.)

Figure 1 shows a painter at work painting a leaf.

Figure 2.—Various utensils.

PLATE III.—Mounting fans.

To mount a fan is to connect the leaf and the stick.

The vignette represents a room where two workpeople are carrying out the principal operations of their trade. There are several large presses, which serve as stores.

Figure 1.—The workwoman who makes the rays of a leaf with a tool something like a bur-nisher, called a “jetton.”

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Figure 2.—A woman working with a “sonde,” or probe.

Lower half of Plate III.

Figure 1.—The prepared and painted leaf as delivered to the workwoman, called the “moulder.”

Figure 2.—The mould or shape. This is a piece of walnut wood, into which are cut twenty grooves radiating from the same spot; the grooves are about the eighth of an inch in breadth and depth. The bottom of the grooves is an acute angle. All the rays should be exactly equal distances from each other, and in the case of the small shapes they occupy a little less than a semicircle.

Figure 3.—Large mould which gives a semicircle. In both moulds the centre is indicated by a tiny copper plate, pierced with a hole, so that the exact centre shall be accurately preserved.

Figure 4.—Shows the method of finding the centre of a leaf, which is not always in exactly the same place as that used by the painter, and marked by him with the cardboard compasses shown on Plate II, because it is the duty of the mounters who carry out their work perfectly to arrange matters so that the heads of figures or other principal objects are not placed on a fold. To avoid this they move the leaf to and fro on the mount, so that the right side (which faces the wood) is arranged in such a way that the heads and other principal objects are neither in

PLATE XXVII.

**Fan making. *See p.* 253.
The Final Stages.**

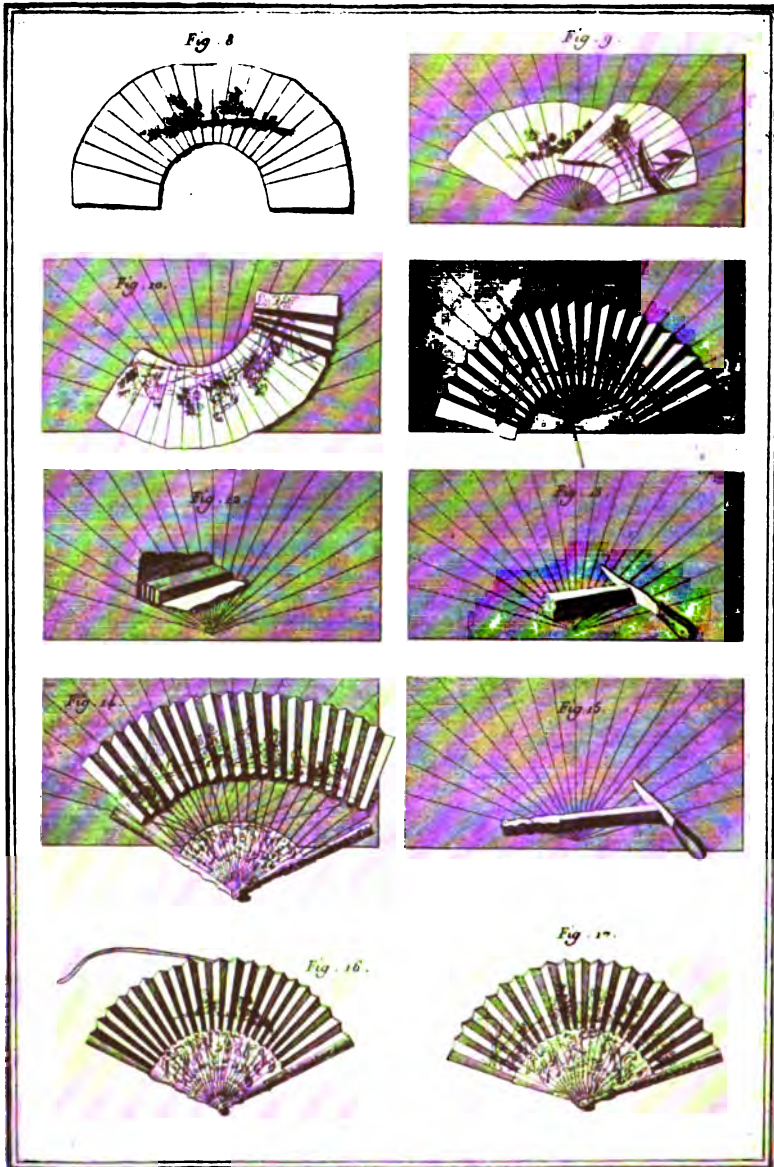


PLATE XXVII.

the grooves nor in the exact middle of the intermediate space. In this position it is steadied by a piece of marble or other weighty substance.

Figure 5.—Illustrates the raying of the leaf as shown in part marked 1 of the vignette.

The leaf having been arranged as above described, the workwoman holds the leaf in her left hand, and takes a pressing tool known as a "jetton" in her right hand, drawing it along the grooves into which she presses the paper, which by this means is worked into rays.

Figure 6.—The "jetton," made of silver or copper of the size of a 24-sous piece.

Figure 7.—A similar tool with a handle.

PLATE IV.

Figure 8.—Leaf completely marked with rays, from which the gorge has been cut off almost entirely with scissors.

Figure 9.—The "pinching" process, which consists of folding the paper where marked by the radiating grooves, the right side of the painting being on the outside.

Figure 10.—The "folding" process, which consists of dividing in two the spaces which were left between the folds already made.

Figure 11.—The "probing" process (Sonder), which consist. in introducing the tool shown, Fig. 7, Plate I, between the papers on the right side of each fold, so that the sticks may be inserted.

Figure 12.—Folded fan ready for cutting off any excess of paper on the last fold.

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Figure 13.—The final cutting of the gorge.

Figure 14.—" Threading," or inserting the sticks in the openings prepared by the probe.

Figure 15.—Cutting the upper side of the fan, which removes any of the leaf which projects beyond the guards.

Figure 16.—Putting a little band of paper along the top on the other side of the leaf.

Figure 17.—Finished fan.

THE WORSHIPFUL COMPANY OF FAN MAKERS

It appears that when fans were introduced into England they were for the most part imported, at first from the East, later from Italy and France; and therefore English makers of fans, if such beings existed, were few and unimportant.

Towards the end of the seventeenth century, however, there were a certain number of English fan makers, who were later augmented by the influx of skilled craftsmen, tradesmen, and artisans driven to this country from France by religious persecution. They must soon have become a fairly numerous and important body, for by the beginning of the eighteenth century it was worth their while to petition for a charter, which was granted to them by Queen Anne. It bears the date April 19, 1709, and was the last to be granted to any City Company.

The charter, as preserved at the offices of the

Worshipful Company of Fan Makers, is engrossed on parchment, and is a lengthy document setting out the purposes of the Company and the duties of its officers and members. Bound up with it is a full-length portrait of Queen Anne in gouache, presented in 1714 by one of the members named Earle. It is of considerable interest, as presumably the painter was an English fan painter, to judge by the name, and it was painted at a period from which few actual English painted fans have survived. It shows Her Majesty standing by a table, on which is laid the charter. The colouring is full and rich, the pigment is heavily applied, and the vehicle used gives the painting a thick, almost pasty, appearance; the whole effect is not unpleasing, though as a work of art it cannot be rated very highly.

The charter was rebound in red morocco towards the end of the nineteenth century.

Most unfortunately, the early records of the Society have disappeared, the Stamp Book of Admittances only dating back to 1747, and beginning with the number 839. Thus there is no complete list of members available. Thereafter appear some names familiar to collectors of printed fan leaves, but a great many of the later admittances are of persons who did not follow the trade of fan maker.

Among the entries are found:—

Richard Simmonds, 1750. At his house in London Bridge. Ribbon weaver.

PLATE XXVIII.

Early nineteenth-century English Fan. Silk leaf, with applied medallions printed in colour on satin. The central one is a domestic scene after Fragonard ; at the sides, Cupid making and sharpening arrows. Pierced ivory sticks, with steel inlets, and painted reserves after Wedgwood. Steel guards.

Victoria and Albert Museum.

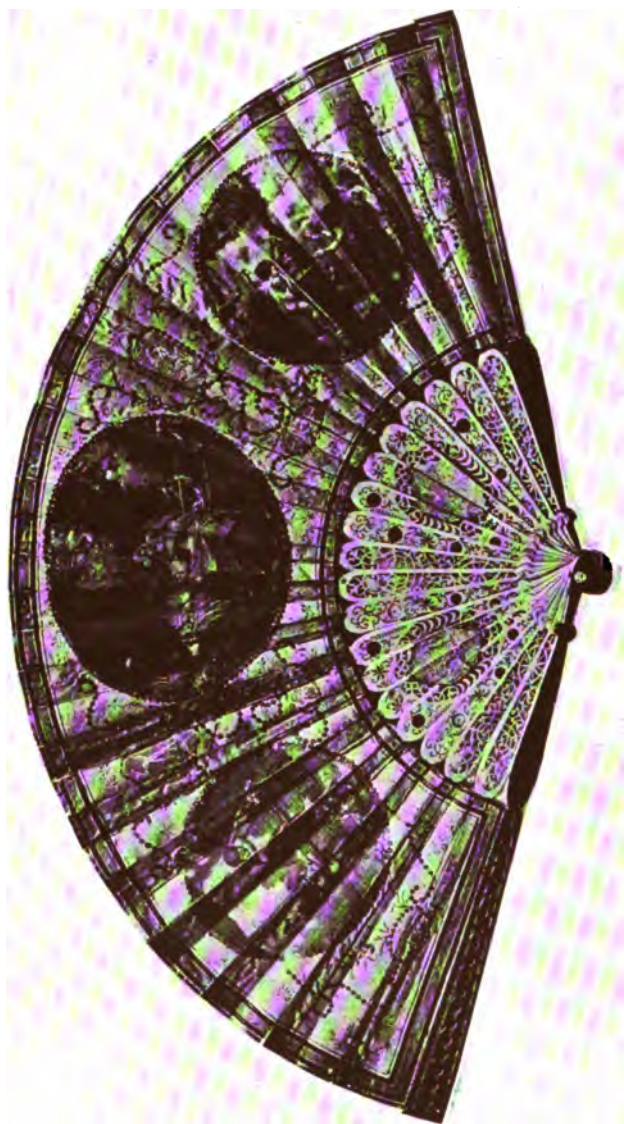


PLATE XXVIII.

848. *Abraham Hadwin*, living with Mr. Saml. Cook, in Russell Street, Covent Garden, admitted July 2, 1750.
882. *Francis Ghassereau, Junr.* Admitted the 3rd day of November, 1755. Fan maker.
883. *Robert Clarke*, admitted the 12th September, 1755, at Mr. Clarke's in Bell Sauvage Yard, Ludgate Hill.

(This is a name often found on fan boxes, generally of paste-board covered with pink or green paper, enclosing printed fans, of which Clarke was the publisher.)

- " 936. *Sarah Ashton*, admitted 1st February, 1770."

(She conducted business for herself for a time, and was afterwards in partnership with Hadwin.)

There were several stick makers who belonged to the Company, among them :—

865. *Mr. Joseph Simmonds*. Admitted June 3, 1751. At Mr. Cocks', in Saint Martins le Grand. Stick maker.
866. *Mr. William Goe*, admitted the 17th day of June, 1751. Stick maker.
888. *Mr. Thomas Goe*, admitted the first day of July, 1751. In Bethnal Green. Stick maker.
880. *William Adams*. Admitted the 7th day of October, 1754. Stick maker at Mr. Delamotto's in the Strand.

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(This may possibly have been a descendant of Peter Motteux, who carried on the business of importer of East Indian goods at the sign of the Two Fans in Leadenhall Street. He translated Don Quixote, and died in 1722.)

1061. *James Broome*, of No. 24, Gloucester Row, Hoxton, admitted the 30th day of April, 1804.

From some notes referring to members of the Court we learn some earlier dates of admissions :—

266. *John West*, admitted December 13, 1710 ; a member of the Court of Assistants in 1749.

(This is an interesting entry, because having been admitted so soon after the granting of the Charter, it shows that the Company must have been fairly numerous at its foundation. It is rather surprising that there should have been two hundred and sixty-six persons employed in the fan-making trade in 1710 in England.)

519. *Francis Chassereau, Senr.*, admitted December 4, 1721, a member of the Court of Assistants in 1749.

(He designed several etched fan leaves.)

720. *Abraham Cock*, admitted January 5, 1740.

(He belonged to a family which had several members in the fan-making business down to the beginning of the nineteenth century.)

IMPORTATION OF FOREIGN FANS 261

In its early days the Company was probably very zealous in promoting the interests of its members, but the minutes of these activities have not survived, and during the latter part of the eighteenth century the Court appears to have met only to part, as the Minute Book merely records the names of those present at the meeting, and gives no account of any business transacted, so there is little of interest to be gleaned from the accounts of these gatherings.

About the only exception is on July 1, 1779, when Mr. Robert Clarke represented to a meeting of the Court of Assistants that the "importation of French and foreign fanns daily increased," and as a remedy it was arranged that "advertisements should be inserted in the Public Papers and Hand Bills delivered setting forth the pernicious tendency of such proceedings," and a subscription was agreed on to defray the expenses.

This question of the importation of foreign fans was naturally a most important one to English makers, and the Company had long been alive to the danger. At the beginning of the Minute Book begun in 1775 some one has written some notes bearing on the subject. They are headed :—

"Observations of the Importation of French or Foreign Fans.

"Calpins for Fans (Mounts). By the 11th George the First Chapter the Seventh Calpins

PLATE XXIX.

Vernis Martin. Mid-eighteenth century. Painted with a "Feast." The lower part decorated in the Japanese taste.

M. Duvelleroy.

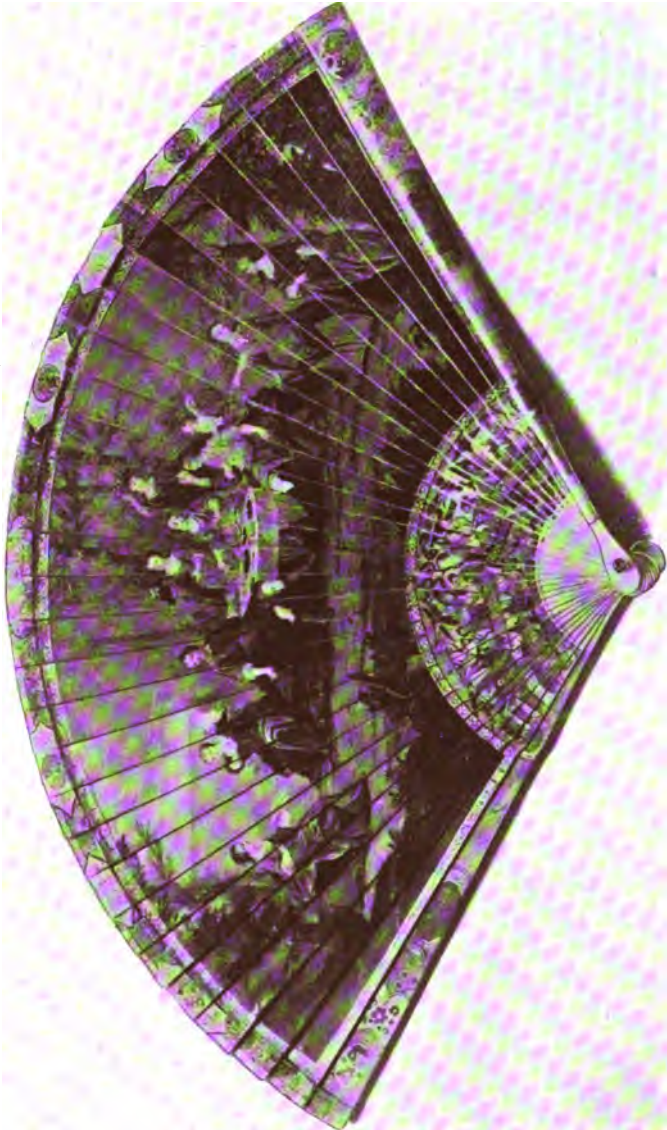


PLATE XXIX.

PENALTIES FOR IMPORTING FANS 265

for Fans are rated in the Custom House Books at Seven Shillings and sixpence a Dozen the Duty paid on Importation is one shilling five pence seven eights per dozen. And besides if made of leather and the leather be the most valuable part. For every twenty shillings of the real value upon cash the Duty upon importation is six shillings.

“ By the 12th of Charles the 2nd Chapter the fourth Fans for women and children (French making) are rated in the Custom House Book at £2 per dozen and the Duty paid on importation £1-5-0 per dozen.

“ BUT if the Fans are painted they are prohibited to be imported and are seizable as *painted wares.*”

The prohibition of embroideries under various statutes is also noted, and the penalties stated, and the statutes relating to the importation of gold and silver fringes and lace are quoted; these were liable “ to be forfeited and Burnt, and £100 paid by the importer of every parcel so imported.”

“ By the Act of the 6th of Ann Chapter 19th.

“ Silks wrought or made with gold or silver or materials clandestinely imported are forfeited with £200 by every importer and £100 by the Receiver Seller or Concealer.

“ Upon which Act it appears that either Mounts or Fans that are painted are seizable and that

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Fans or Mounts Embellished with Gold or Silver are Prohibited under very severe penalties Particularly under the Acts of the 4th of Edward 3rd and the 15th and 22nd of George II."

" Observations on the Commercial Treaty with France which took place the 10th day of May, 1787.

" Schedule D in the Book of Rates. It is expressed Paper Hangings for Rooms for every £100 Imported there shall be paid £75 per cent.

" Paper not otherways particularly enumerated or described for every £100 Value £55 per cent."

" Toys For every £100 value £33 per centum.

" Query as plain fans may be imported do they not come under the Denomination of Toys ? "

" Schedule D all other goods, Wares and Merchandise whatever not being particularly enumerated or described or otherwise charged with Duty not prohibited to be imported or used in Great Britain and not being exempted from Duty, for every £100 value thereof £27-10-0 per cent."

" By which it appeareth Paper Fans Mounts plain cannot be imported without paying a Duty of £55 per cent. And that Plain Fans cannot be imported without paying a Duty of £27-10 per cent.

" Or if they are Imported as Toys £33 per cent."

The arms of the Company (as given in the *Minute Book* of the Worshipful Company of Fan makers, 1775) are rather different from those shown in a bookplate of about 1750, but the general idea is the same.

“Company of Fan Makers or Fan Stick Makers.

“*Arms.*—Or a fan displayed with a mount of various devices and colours the sticks gu : on a chief per pale gu and az on the dexter side a shaving iron over a bundle of sticks tied together, or ; on the sinister side a framed saw, in pale of the last.

“*Crest.*—A hand couped ppr holding a fan displayed or.

“*Motto.*—Arts and Trade United.”

Of late years the Company has consisted, to a certain extent, of members connected with the industry, and includes some members who are interested in fans from the artistic viewpoint, but the majority consists of those who are “fan makers” in name only.

Its activities, however, have included several exhibitions and competitions, which have been held with a view to the resuscitation and encouragement of the Arts and Trades of fan making in England.

The master fan makers of Paris had a corporation of their own similar to our City Guilds or Companies. It was founded in the reign of

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Louis XIV in 1673, and its Patron was St. Louis. It was governed by four jurors, and in order to be admitted "master" it was necessary to have served an apprenticeship of four years and to have produced a *chef-d'œuvre* to the satisfaction of the governing body; a sum of 550 livres had, moreover, to be paid. There were exceptions to this rule, whereby widows, sons, and sons-in-law of master fan makers, as well as those marrying the widow of a "master," obtained the privilege on easier terms.

By the middle of the century there were in Paris about a hundred and fifty master fan makers. It was the golden age of the fan, and many of them were rich and important tradespeople.

The Fan Makers' Corporation was united to the toy dealers, and the musical instrument makers by an edict of the 11th of August, 1776, and the same edict included the painting, varnishing, and other subsidiary callings, which were necessary to these trades.

**SOME
FAN PAINTERS,
PRINTERS,
AND DESIGNERS**

CHAPTER VII

SOME FAN PAINTERS, PRINTERS, AND DESIGNERS

It has often been remarked that it is very singular that few painted fan leaves are signed by the artist. In all probability, however, the greater number of them were the work of painters who, while possessing considerable skill in copying and adapting designs suitable for the decoration of fans, had very little either individuality or originality, and occupied the position of superior artisans. Many doubtless were painted by women, and in most cases the work appears to have been carried out in "ateliers" or workshops. Therefore in the following list few painters' names occur. The greater number are those of designers, engravers, or publishers of printed fans. I hope that it will be found useful to many collectors of such fans who may possess leaves from which the imprint has been cut wholly or in part in the course of mounting. For though subsequent to the year 1734 all engravings were obliged to bear the name of the publisher and the date of publication, it frequently happened that these

particulars were removed during subsequent manipulations. Owners of such examples may, by reference to this list, be able to identify the subjects, and be able to refer them to a publisher or designer, thus adding much to their interest.

A

Agar. *Engraver.* The Oracle of Apollo ; Jupiter ; Tarquin and the Sibyl ; The Widow. (Printed fans.)

Andre, Eug. Signature on Lithographed Fan. Three Medallions of Village Life.

Angrand. *Publisher.* Fan with nine medallions, containing female figures representing the Five Senses and the Four Seasons. (Printed).

Arevalo, Cano de. Spanish fan painter to the Queen of Spain at the end of the seventeenth century.

Ashton, Sarah. *Publisher.* Duchess of York, 1792 ; Botanical Fan, 1792 ; The Casino Fan, 1793 ; Conundrums, 1794 ; The Way of the World, 1796 ; School for Scandal, 1796 ; Shakespeare's Seven Ages, 1796 ; The World grown Old and Crazy. (Printed fans.)

Ashton, Sarah and Co. *Publishers.* Conundrums, 1797. (Printed fan.)

Ashton & Co. *Publishers.* Female Seven Ages, 1797 ; The Quiz Club, 1797 ; The Lady's Adviser, 1797 ; Grotesque Subjects, 1797. (Printed fans.)

- Ashton, S. & Co.** *Publishers* of A Dance Fan, 1798. (Printed fans.)
- Ashton and Hadwen.** *Publishers* of Conundrums, 1800; The Union, 1801; Peace Restored, 1801; Divertissement pour tout Age, 1800. (Printed fans.) Sarah Ashton was admitted a member of the Worshipful Company of Fan Makers February 1, 1770.

B

- Badini, Charles Francis.** *Designer* of Fanology, 1797. (Printed fan.)
- Balster, T.** *Publisher* of Fan in Honour of George III, 1789; Queen's Royal Fan, 1821; The Map of England. (Printed fans.) He was admitted as member of the Worshipful Company of Fan Makers in December, 1777.
- Barlow.** *Engraver* of Royal Concert (after Cruikshank), 1781. (Printed fan.)
- Bartolozzi, F.** *Engraver* of Theft of Cupid's Bow; Cupid and Psyche, 1779; Cupid and Arabesque 1780. (Printed fans.)
- Baylie, Ann.** *Fan maker.* Warehousewoman. "At the Golden Fan and Sun at Chidley Court, near Carlton House, Pall Mall."
- Bella, Stefano Della.** Engraving of a Hand-screen, in the centre three Couples dancing a Country Dance. (Schreiber Collection.)
- Belleteste, Jean Antoine.** Maker of ivory fan mounts. 1787-1832. Catalogue descriptif critique et Anecdotique des Objets (à

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Trianon) sous les Auspices de SM l'Imperatrice (*Eugenie*), 1867. No. 70, "Un éventail sculpté a jour." (M. S.)

Belli, Fra. "Invenit et Facit." The signature of a fan decorated on one side with ten medallions representing Venus receiving from the Tritons the tributes of the sea; on the other side five medallions of subjects in the Pompeian style. (M. S.)

Benizy. *Designer and Engraver* of Charade Nouveau. (Printed fan.) S. C.

Birman, A. P. *Publisher and Designer* of Marriage of Duke of York, 1791, George III, 1791. (Printed fans.)

Boitard, Louis Pierre. Fan in the Schreiber Collection. Pen drawings of Cupids engaged in Vintage. Signed "Boitard 196."

Boucher. Many fan leaves are attributed to this master, generally on very insufficient grounds.

Bunbury, H. W. Drawing of The Minuet at Bath, reproduced on a French fan in the Schreiber Collection.

Burney. *Designer* of The Oracle of Apollo, Jupiter. Tarquin and the Sibyl. The Widow. (Printed fans.)

C

Cahaigne. 1766. A fan finely painted in gouache is thus signed. (M. S.)

Canu, Jean Dominique Eteinne. *Engraver*, born at Paris 1768. "The Horse Race,"

“The Lasso,” “Negro Labourers,” “El Mendigo.” (Printed fans.)

Cardon. *Engraver* of George III, with Nelson and Britannia. (Printed fans.)

Carracci, Augustino. Etched Designs for Hand-screens.

Carre, Mdlc. Alida. Dutch fan painter eighteenth century. (Siret. Dictionnaire des Peintres de toutes les Écoles). M. S.

Chassereau, Francis. *Designer* of Pleasure-boat, 1739; Garden Scene, 1741; Capture of Porto Bello, 1740; Shepherd and Shepherdess, 1741. (Printed fans.)

Chassereau, Francis, Senr., was an early and important member of the Worshipful Company of Fan Makers. He was admitted December 4, 1721, and was a member of the Court of Assize in 1729. Francis Chassereau, Junr., was admitted November 3, 1758.

Chaudet. *Designer* of Fan with Medallions in Honour of Napoleon Bonaparte. (Printed fan.)

Chodowiecki, Daniel. *Designer and Engraver* of Frederick William II; Apotheosis of Frederick II. (Printed fans.)

Cipriani, G. B. *Designer* of Orpheus and Eurydice, Toilet of Venus. (Printed fans.)

Clark, S. *Designer* of View of Greenwich, 1740. (Printed fan.)

Clarke, Robert. *Publisher* of Fanology, 1797; Love Scene, 1795. (Printed fans.)

A Robert Clarke was admitted member of the Worshipful Company of Fan Makers in 1756. His address is given as of "Mr. Clarke's in Bell Sauvage Yard, Ludgate Hill."

Clarke & Co. *Publishers* of Gipsy Fan; St James's Park, 1741; King's Theatre, 1788. (Printed fans.)

Clarke & Simmons. *Publishers* of Eventail de Charades, 1791. (Printed fan.)

Cochin, Nicholas, the elder. *Engraver* of a Hand-screen with the subject of the Triumphant Return of David with the Head of Goliath.

Cock & Co. *Publishers* of Trial of Warren Hastings, 1788; Heraldic Fan, 1792. (Printed fans.)

Cock, J. *Publisher* of The Minuet, 1782; Lieutenant-Colonel Tarleton, 1782. (Printed fans.)

Cock, John & Co. *Publisher* of Medley of Puzzles, etc., 1791. (Printed fans.)

Cock, John and Crowder (J. P.). *Publisher* of Drury Lane Theatre, 1794; The Allegorical Fan, 1794; Ten Country Dances and Five Cotillions, 1793; Almanack, 1796; English History, 1793; History of France, 1793; The Oracle, 1800. (Printed fans.)

Cock, William. *Publisher* of The Original Fanology, 1791; New Opera Fan, 1797. (Printed fans.)

There were several persons named Cock

who were members of the Worshipful Company of Fan Makers: Abraham Cock, admitted January 5, 1740. John Cock, of Wood Street, admitted December 5, 1759. Wm. Cock, admitted November 5, 1778. Abraham Cock the younger, admitted March 19, 1795.

Coker, B. Lord Howe's Victory, June 1, 1794. (W. R.) (Printed fan.)

Cooper, Robert. *Engraver* of Children with Dog; The School for Scandal, 1796. (Printed fans.)

Cortona, Pietro da Berrettini, 1596-1667, is said to have painted a fan which was shown at the Exhibition of Fans held in Drapery Hall, 1878.

Constellier, Fernando Y Compia. Fabrica di Abanicos, Paris; El Telegrafo de Amor; Floral fan. (Printed fans.)

D

Desameaux, Charles, flourished 1680. This name is found spelt in several ways: "De Hames," "De Hantes," "De Heaulme," etc. Jal mentions this master as being in 1656 "Marchand Edvantailier et Ellumineur ordinaire de sa Majesté." (M. S.)

Desparcs, F. Claude Lectère. "Fan Maker to His Majesty," circa 1680. (M. S.)

Dyde and Scribe. *Publishers* of Road to Ruin, Charade Fan. (Printed fans.)

E

- Elizabeth, Princess.** *Designer* of The Rest by the Wayside. (Printed fan.)
- Elven, J. P.** *Engraver* of Medallions of Ships. (Printed fans.)

F

- Fleetwood, J.** The Wheel of Fortune. (Printed fan.)
- Fontaine.** *Designer* of Fan with three Medallions in Honour of Napoleon Bonaparte. (Printed fan.)
- Franks, H.** *Engraver* of Parliamentary Fan, 1741. (Printed fan.)
- French J.** *Publisher* of Church Fan, 1770. (Printed fan.)

G

- Gamble, M.** *Publisher* of Orange Fan (Marriage of Princess Anne with William of Orange, 1734), published 1733; Henry VIII (after Hogarth), 1743; Harlot's Progress (after Hogarth), 1732 and 1733; The Church of England Fan, 1732-3; An Excise Fan, 1733; Chinese Scene, 1738; Moses Striking the Rock, 1740; Damsel mourning the Loss of her Lover, 1739; The Sailor's Wedding; Piping Shepherd, etc., 1739; Pastorelle, 1738; Romeo and Juliet, 1742; Haymaking, 1744. These are all printed from etched plates.

Germo, Leonardo. *Fan painter.* Flourished at Rome about the beginning of the eighteenth century. A fan bearing his signature, with the subject of Venus and Adonis, is in the Victoria and Albert Museum; another, also signed, painted with the "Triumph of Mordecai," was shown at the Exhibition of South Kensington 1870; still another, painted with an allegorical subject, belongs to Lady Northcliffe. (W. R.)

Giordano, Luca. *Painter.* "La Renommée des Dieux et des Déesses." (M. S.)

Godefroy. *Engraver of Fan with Medallions in Honour of Napoleon Bonaparte.* (Printed fan.)

Goupy, Jose. Fan in Schreiber Collection, with Three Views in Rome. Signed with his name, followed by "1738 N. A." His fan is included in the English Section. He was a fashionable water-colour painter principally of architectural subjects.

Guiducci, Angelo. "The Five Senses."

"**Guilielmus, Dominus de Erqustan pinx, 1673.**" The above signature is found on a fan painted with the Judgment of Midas. (M. S.)

Guillot, Jacques. *Fan maker to the King (Louis XIV), flourishing circa 1680.* (M. S.)

H

Hadwen, J. *Publisher of Allegory on the Triumph of Spain, with Spanish inscription: "Publicada segun la ley pr. I. Hadwen,*

cort de la Corona, Cheapside, London." (Printed fan.) He was admitted as member of the Worshipful Company of Fan Makers November 5, 1772.

Hammond. *Designer and Engraver* of The Progress of Love, late eighteenth century. (Printed fan.)

Herault. Hand-screen in honour of the birth of the Dauphin, 1729. Inscription: "Permit d'inprimer 23rd September 1729."

Herndly, Wm. Fan painter in Leicester Square.

Hincks, W. *Engraver* of George III. (Printed fan.)

Hörman, Christoph Fridr. Set of four Hand-screens representing Ballet Dancers.

H. M., Mrs. *Publisher* of The Opera Fan (King's Theatre), 1788. (Printed fan.)

Hollis, M. *Publisher* of The Casket Scene from the "Merchant of Venice," 1746. (Printed fan.)

Hylton, Richard. *Publisher* of The New Nassau Fan, 1733. (Printed fan.)

I

I. S. *Publisher* of Pensez à Vous, 1796. (Printed fan.)

J

Jenner, J. *Publisher* of Ruins of a Church; Woman riding pillion behind a man, who is talking to a priest. (Printed fan.)

Jones, Chas. *Publisher* of Perpetual Almanack, 1788. (Printed fan.)

Joucy, Jacques. Fan maker to the King (Louis XIII), flourishing *circa* 1680. (M. S.)

K

Kauffmann, Angelica, R.A. *Designer* of Fan in Honour of Alexander Pope; Theft of Cupid's Bow; Shakespeare's Tomb, 1790. (Printed fans.)

Kerr, D. *Publisher* of "Fortune Telling by Cards," or the new Gipsy fan.

Kleiner, S. *Designer and Engraver* of "Vienna, 1756"; Three Medallions printed on Silk.

Kymli. Painter to the Elector Palatine. Exhibited at "Le Salon de la Correspondence" in 1779 the "Toilet of Venus," painted on a fan (quoted by M. S. from "Nouvelles de la Republique des Lettres et des Arts," Paris, 1779).

L

Lasinio, Conte Carlo. Copy of fan leaf by F. Bartolozzi, "Aurora." (Printed fan.)

Le Brun. Fan attributed to this master was sold about 1884 in Spain. It represented Phryne before her Judges. It had formerly belonged to the Duke of Medina-Coeli. (M. S.)

Legrand, Pierre. Fan maker to the Duchesse d'Orleans, *circa* 1663.

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Louvion, J. B. *Engraver* of Landscape, Shepherd and Shepherdess with Two Peasant Women. (Printed fan.)

La Vega, Fo. *Fan painter.* Two fans in Schreiber Collection, representing the entry of Charles, King of the Two Sicilies, into Naples, 1734, and a Review at Gaeta, 1734, drawn with the pen in bistre and washed with Indian ink.

M

Martin, F. *Publisher* of Heraldry Fan, 1792. (Printed fan.)

Martini, P. *Engraver* of The Royal Family at the Exhibition of the Royal Academy, 1789. (Printed fan.)

Maurer, W. "The Pyramid of Babylon." (Printed fan.)

Moncornet, Balthasar. *Publisher.* Hand-screen with the subject of the Triumphal Return of David with the Head of Goliath.

N

Neele, S. T. *Engraver.* History of France, 1793; History of England, 1793 (Printed fan.)

O

Onkruid, Théodore. Flourishing as fan painter about 1660 at La Haye. (M. S.)

Ovenden. *Engraver.* Heraldic Fan, 1792.
(Printed fan.)

P

Parr, N. *Engraver.* Ranelagh, 1751. (Printed fan.)

Persier. *Designer.* Fan with Medallions in Honour of Napoleon Bonaparte. (Painted fan.)

Pichard. "Très connu pour la feuille d'Éventail; il a chez lui d'excellents originaux," quoted by M. S. from "l'Almanach d'indication et d'adresse personnelle."

Pinchbeck, Jonathan. The Fan and Crown in New Round Court, in the Strand. *Publisher of The Nassau Fan, 1733; Royal Repository; Grove at Bath, 1737; Bath Needles, 1757; The Reason for the Motion (Satire on Walpole), 1741; Humours at New Tunbridge Wells, 1734; Vauxhall, 1737; The Dumb Oracle; Courteny Fan, 1732; The Old Man's Folly, 1734; The Old Maid; Amours of an Old Bachelor, 1734.* (Printed fans.)

Poggi, A. *Publisher of Portraits of the Royal Family at the Royal Academy, 1789; Cameos, 1780; Children with Battledores, 1788; The Power of Love, 1780; Cupid and Psyche, 1799; Children with Tops, 1788; Victory, 1782.* (Printed fans.)

Preston, J. *Publisher of Royal Concert, 1781.* (Printed fans.)

R

- Ramberg, P.** *Designer* of The Royal Family at the Exhibition of the Royal Academy, 1789. (Printed fan.)
- Read, J.** *Publisher* of Prince and Princess of Wales, 1795; Female Seven Ages, 1797; Progress of Love (undated); The Good Swain, 1790; The Good-for-Nothing Swain, 1795; The Altar of Love; the Ladies' Bill of Fare; The Selection of Beaux. (Printed fans.)
- Renau, M. le Chevalier.** *Designer* of Gibraltar. (Etched.)
- Romanelli.** Signature on a fan belonging to Mme. Jubinal de Saint-Albin (Paris). Subject: The Rape of the Sabines.

S

- Sayer, Robert.** *Publisher.* Ranelagh, 1751. (Printed fan.)
- Setchel, J. F.** *Publisher.* Bartholomew Fair. (Printed fan.)
- Simpkins.** *Engraver.* Road to Ruin; Charade Fan; Royal Emblems. (Printed fans.)
- Speren, G.** *Publisher.* Pump Room, Bath; 1737; Orange Grove, Bath, 1757. (Printed fans.)
- Springsuth, Junior.** Music. (Printed fans.)
- Springsuth, S.** *Engraver.* Duke of Wellington. (Printed fan.)

- Stokes, Scott, and Croskey.** *Publishers.* Surrender of Valenciennes, 1793; New Caricature Dance Fan for 1794; New Puzzle Fan, 1794. (Printed fans.)
- Stothard.** *Designer.* Lieutenant-Colonel Tarleton, 1782; Young Girl and Doves. (Printed fans.) One of his designs—*Three children with a dove and cage*—is reproduced on a French fan in the Schreiber Collection.
- Strange, Sir Robert.** *Engraver.* Prince Charles Edward Stuart, and Allegorical figures; Cameron of Lochiel as Mars and Flora MacDonald as Bellona, 1745. (Printed fan.)
- Sudlow's Fan Warehouse.** *Publishers* of Royal Wedding, 1795. (Printed fan.)

T

- Thielcke, H.** *Engraver.* "The Rest by the Wayside." (Printed fan.)
- "**Tiquet facit.**" The signature on a fan in the Sale Catalogue of the Walker Collection which represents "Personages of the Court of the Regency playing Blind Man's Buff."

U

- Uwins.** *Designer* of Neptune and Britannia with George III. (Printed fan.)

V

- Vaughan, Edward.** The Necroman Trick Fan, 1734. (Printed fan.)

Voiriot, Les. *Fan painters.* Pierre flourishing about 1639; Claude, son of the above; Nicholas, son of Claude, flourishing about 1679. (M. S.)

W

Watteau. Doubt has been expressed as to whether the great master ever painted fan leaves. Many have, however, been attributed to him, often on very slight grounds. M. S., writing in 1884, refers without name or date to a "recent sale" in London, where a fan painted by Watteau, representing a fête at Versailles, reached the sum of 12,500 frs., and another, which was sold in Spain, formerly the property of the Princess Adelaide of Savoy, by the same master, "Une Fête à Cythère," which was sold for 3,675 frs. Here again the name and date of the sale is not given, and I am unable to verify either.

Weightman, Thos. *Publisher* of Portrait of Duchess of York, surrounded by dance music, 1791. (Printed fan.)

Wells, Lewis. *Publisher and Engraver* of "Gretna Green"; Views of Margate, 1798; *Engraver* of Lieutenant-Colonel Tarleton. (Printed fan.)

Wilson, George. *Designer and Engraver* of Ladies' Bill of Fare; A Selection of Beaux, 1795; A Collection of Beaux, 1795; The

Good Swain, 1795 ; The Good-for-Nothing Swain ; The Union, 1801 ; The Peace, 1801 ; Adviser and Moralist, 1797 ; The Lady's Physician ; The Quiz Club, 1797. (Printed fans.) The Ladies' Bill of Fare was published in two versions ; that issued on 14th February, 1795, bears the inscription : " Publish'd as the Act direct (*sic*) by G. Wilson." A very similar design bears the inscription : " Geo. Wilson del^t. London, Published Feb^y. 20, 1795, by J. Read, 133, Pall Mall." The Seven Ages ; The Female Seven Ages.

A John Wilson, of Cary Street, was admitted a member of the Worshipful Company of Fan Makers 7th December, 1757 ; he may have been the father of George.

X

Xavery, Francis. This name and the date " 1763 " occurs on a fine painted fan belonging to a Monsieur Vanneer, subject : " An Affianced Pair led by Hymen to the Altar of Love." (M. S.)

In the above list where the initials M. S. or W. R. are appended to the particulars given, it indicates that the authority quoted is *Le Livre de Collectionneurs* (Maze Sencier) or the *History of the Fan* (Wooliscroft Rhead)

**SOME BOOKS
OF INTEREST
TO
FAN COLLECTORS**

CHAPTER VIII

SOME BOOKS OF INTEREST TO FAN COLLECTORS

I AM not calling these notes a Bibliography, because a list of the books which contain something bearing on one or other aspect of the subject would include hundreds of volumes, of which the overwhelming majority would not be of the slightest use to people who collect the comparatively modern European folding fan. By far the greater number of references would be to the ceremonial and ecclesiastical fans, which have so much of interest for the archæologist, but which lie outside the period which produced those which form the subject of this volume.

Rondot, Natalis: "Rapport sur les Objets de Parure, de Fantaisie et de Gout, fait à la Commission Française du Jury Internationale de l'Exposition Universelle de Londres." 8vo. Paris, Imprimerie Impériale, 1854.

Blondel: "Histoire des Éventails chez tous les Peuples et à toutes les Époques. Ouvrage illustré de 50 Gravures et suivi de Notices sur l'Écaille, la Nacre et l'Ivoire." 8vo. Paris,

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Librairie Renouard, 1875. This is not quite such an interesting work as one might expect from the title. The illustrations are rather small, but there is much information as to the natural history of the materials mentioned.

Uzanne, Octave: "The Fan." Illustrated by Paul Avril. 8vo. London, Nimmo and Bain, 1884. An English translation of the amusing work originally written in French. It is full of anecdotes, poetry, and literary references, but of little practical value to a collector. The illustrations are entirely fanciful, and do not reproduce a single actual specimen.

Walker's Collection: "The Catalogues of the Cabinet of Old Fans, the Property of Mr. Robert Walker, of Uffington, Berkshire, etc., which will be sold by auction by Messrs. Sotheby, Wilkinson and Hodge on Thursday, the 8th of June, 1882, and two following days." This has numerous autotype plates, which are excellent renderings of some very fine photographs.

"Fans and Fan Leaves," English: Collected and Described by Lady Charlotte Schreiber. With 161 illustrations. London, John Murray, Albemarle Street, 1888.

"Fans and Fan leaves," Foreign: Collected and Described by Lady Charlotte Schreiber. With 153 illustrations. London, John Murray, Albemarle Street, 1840.

These two magnificent volumes contain lithographic reproductions (full size) of the cream of

the collection of fans presented to the British Museum by the late Lady Charlotte Schreiber, which is to be found in the Department of Prints and Drawings. The first volume consists mainly of reproductions of printed leaves, the other includes some hand-painted examples. These give a very good idea of the original collection, but all who are interested in printed fans should see the fans themselves if possible. Besides the illustrations, there are a multitude of references to contemporary books and documents, which are most useful.

“The Catalogue of the Collection of Fans and Fan Leaves presented to the Trustees of the British Museum by the Lady Charlotte Schreiber. Compiled by Lionel Cust, M.A., F.S.A.”

A complete list of the Collection, with shortened versions of the notes in “Fans and Fan Leaves,” and revisions of some of the titles. It includes two indexes, one of the names of artists and publishers, and another of the most important persons, places, and events mentioned in the volume. A most valuable book of reference, especially to collectors of printed leaves.

Flory, M. A. : “A Book about Fans.” Published in America. An interesting book about old fans, and including a section on the art of painting fan leaves, of much use to those who wish to try their hand at this fascinating pursuit.

G. Wooliscroft Rhead : “History of the Fan,” London, Kegan Paul, Trench, Trübner and

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Co., Ltd., 1910. A most sumptuous volume, exquisitely illustrated with numerous plates in colour and half-tone. It contains chapters on Fans of the Ancients, Far East, Primitive Peoples The Flabellum and Early Feather Fan, leading up to the Painted and Printed Fans of Seventeenth and Eighteenth Century Europe.

Vecellio : "Habiti Antichi et Moderni," 1590. Engravings of costumes, many of the figures holding fans in their hands.

De Bruyn, A. : "Omnium Pene Europæ," etc., 1581. A somewhat similar work, 1581, of value to those studying the costumes of the sixteenth century ; few of these fans have survived.

"Coryat's Crudities" : Contains an account of Italian printed fans in the sixteenth century (which is quoted in its entirety, p. 106).

Quilliet : "Dictionnaire des Peintres Espagnols."

Salway, Mrs. : "Fans of Japan."

Redgrave, S. : Catalogue of Fan Exhibition, 1870.

Marcel, M. Gabriel : "Un Éventail Historique du dix-huitième Siècle," Paris, 1901.

The bound volumes of the *Gonnoisseur* should also be consulted on account of the numerous illustrations of exquisite examples of specimens in private collections not usually accessible to the public. For the tendency in fan decoration during the last twenty years the *Studio* magazine may be referred to, particularly the special number entitled "Modern Jewellery and Fans."

**THE FAN
IN LITERATURE
AND HISTORY**

CHAPTER IX

THE FAN IN LITERATURE AND HISTORY

REFERENCES to the fan are innumerable, both in fiction and in those biographies, diaries, and documents which are the groundwork on which history is built. From the point of view of this volume we may omit those which deal with it as the fan of the winnower who separates the chaff from the grain, as the instrument for dispersing flies—those children of Beelzebub—and as the insignia of rank. But even omitting these, there is still left a wealth of material on which to draw.

For in the eighteenth century it was universally in use. The pretty woman used it, knowing she added to her charms; the clumsy woman used it in order to occupy her hands; the ugly woman used it, as thereby she might at least obtain credit for elegance.

Among these last Queen Charlotte, the wife of George III, is a well-known example. Not being dowered by Nature with any beauty of face, she made up for it by dignity of manner

and the particularly fine contour of her figure, more especially of her hands and arms. So much so that Northcote subsequently declared that Queen Charlotte's plainness "was not a vulgar but an elegant plainness." This artist saw another grace in her. As he looked at Reynolds' portrait of her, fan in hand, Northcote remembering the sitting, exclaimed: "Lord, how she held that fan!"

References to the fan in French literature are naturally numerous, and often are of the somewhat flowery type which we associate with the lighter side of eighteenth-century *belle lettres*. The fan is alternately a weapon of "the cruel fair," or a fan used as bellows to blow up the fires of love.

Two *jeux d'esprit* in verse, quoted by Octave Uzanne, are given in the English translation of "The Fan."

The young Abbé Mathieu de Montreuil, whose robes did not prevent him from carrying a sword, nor from being well known as a gallant, returned a fan to the owner, having robbed her of it for a short time.

Pray be not angry, Ma'am, with me
Because your fan I once withdrew;
I burn with love, and so you see
I need its cool much more than you.

This improvisation smells somewhat of the midnight oil, perhaps, but that is a way of these eighteenth-century impromptus.

Louis XIV gave the Duchesse de Bourgogne a Chinese fan, accompanying the gift with the following lines :—

To chase in summer time the busy flies,
 To keep from cold when suns too quickly fade,
 China, Princess, here offers you its aid,
 In very gallant wise. I fain had offered gifts of other
 sort

To chase all flatt'ring dull fools from the Court
 Such present had outshined
 The rest ; but this the crown
 Of gifts most worth renown
 It seeks but cannot find.

Madame D'Aublay, in an account of a conversation with a visitor, gives an account of the uses of the fan as understood in her day.

He began playing with a fan, which was lying on a table.

"How thoroughly useless a toy," he observed, and she retorted in defence of the inevitable companion of all women at that time: "No, On the contrary, taken as an ornament, it was the most useful of any belonging to full dress: occupying the hands, giving the eyes something to look at, and taking away stiffness and formality from the figure and deportment."

"Men have no fans," cried he, "and how do they do?"

"Worse," quoth I plumply.

"But the real use of the fan," cried he, "if there is any, is it not to hide a particular blush that ought not to appear?"

PLATE XXX.

Various Fans. Early nineteenth century.

- 1. German Fan. Coloured lithograph. "The Goose with the Golden Egg."**
- 2. English. Painted and pierced bone.**
- 3. Dutch. Pierced and painted horn.**
- 4. Spanish Fan. "The Bull-Fight." Cedar sticks inlet with steel.**

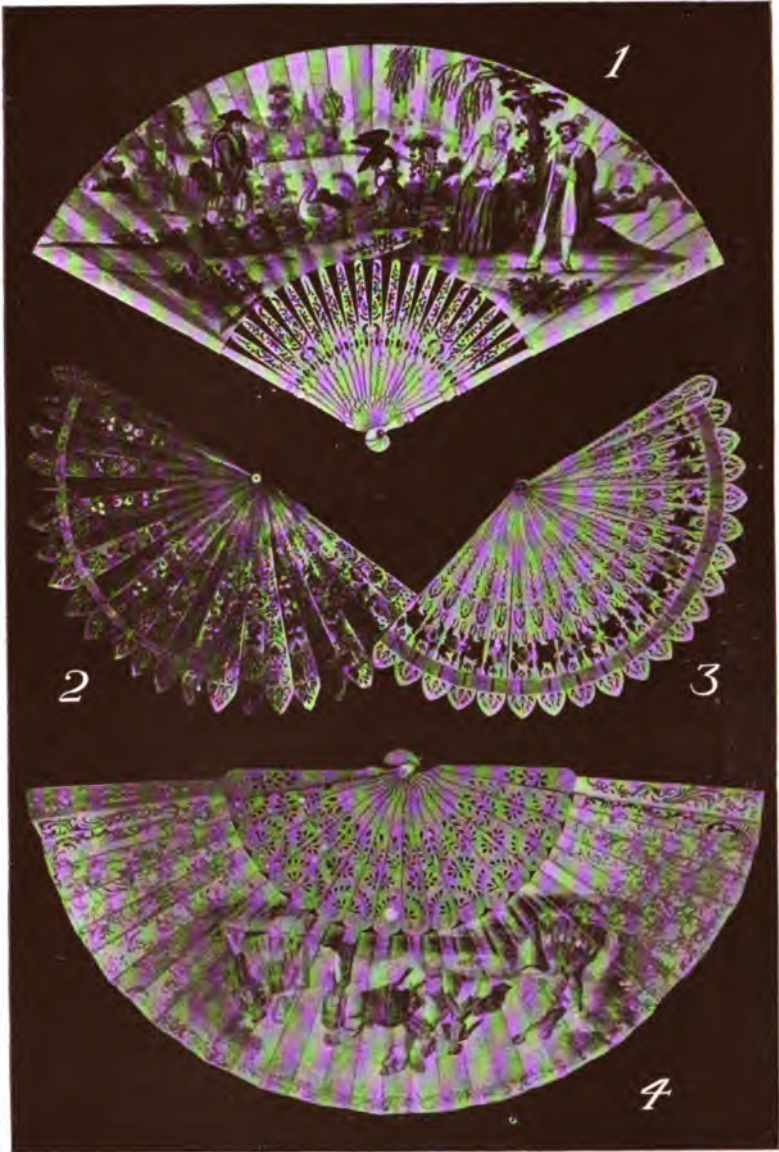


PLATE XXX.

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"Oh no, it would make it the sooner noticed."

"Not at all; it may be done under pretence at absence—rubbing the cheek or nose, putting it up accidentally to the eye—in a thousand ways," and so on.

The Baronne de Chapt, "*Œuvre Philosophique*," vol. i,¹ is earnest in her advice to women of the *beau monde* to learn how to make the best use of the fan.

"It is so pretty," says she, "so convenient, so suited to give countenance to a young girl, and to extricate her from embarrassment when she presents herself in a circle and blushes, that it cannot be too highly exalted. We see it straying over cheeks, bosoms, hands, with an elegance which everywhere produces admirers. Thus a citizeness sort of person, who is but *so-and-so*, according to the slang of the day, in wit and beauty, becomes supportable if she knows the different moves of the fan, and can adapt them to the right occasion. Love uses the fan as an infant a toy, makes it assume all sorts of shapes; breaks it even, and lets it fall a thousand times to the ground. How many fans has not love torn! They are the trophies of his glory and the images of the caprices of the fair sex!

"It is not a matter of indifference a fallen fan. Such a fall is ordinarily the result of reflection, intended as a test of the ardour and celerity of

¹ Uzanne, "*The Fan*."

aspiring suitors. They run, they prostrate themselves, and he who picks up the fan first, and knows how stealthily to kiss the hand that takes it, carries off the victory. The lady is obliged for his promptitude, and it is then that the eyes in sign of gratitude speak louder even than the lips."

If it had all the uses with which the witty Baronne credits it, small wonder that it was popular ; but it is said that the real reason that it came into high favour with somewhat of a bound in the latter half of the seventeenth century was a rude remark made by that past mistress of rudeness, Christina of Sweden, about the year 1656.

D'Alembert, in his "Reflections and Anecdotes of the Queen of Sweden," relates that some ladies of the Court inquired her opinion as to whether fans might be carried in winter as well as in summer. They probably expected to propitiate her by deferring to her opinion, but as she was most contemptuous of anything in the way of feminine airs and graces, she replied with an insulting remark, which (to retain the play on the words *eventail—eventées*) may be translated "Fans! What do you want with fans? you're fantastic enough already!" To avenge themselves for this brusque reply to their politeness, they all furnished themselves with fans, using them on every occasion, and from their example the fashion spread over Europe. They

must have been unfortunate in hitting on what was evidently one of Christina's pet aversions, because on another occasion Michel Dahl, a Swedish painter, proposed to paint her fan in hand. On hearing the suggestion, Christina angrily cried: "What's that? A fan? Never! Give me a lion; it is the sole attribute which suits a queen like me."

It is hard in some of the anecdotes given about fans to judge between romance and history, Often an inquiry into facts shows that the dates of the alleged occurrences make it impossible for them really to have happened under the circumstances.

Take, for instance, the well-known and often-quoted passage from "Le Cousin Pons," by Balzac, in which is recounted the presentation by Pons to his cousin of "a gem of a fan enclosed in a little box of West India wood, signed by Watteau, and formerly the property of Madame de Pompadour." The old musician bends before his cousin and offers her the fan of the historic favourite, with these words of royal gallantry:—

"It is time for that which has served Vice to be in the hands of Virtue. A hundred years must wane e'er that miracle can be worked. You may be very sure that no princess possesses anything to compare with this exquisite masterpiece, for it is unhappily human nature to do more for a Pompadour than for a virtuous Queen."

Here the inference clearly is that Watteau had put his best work on a fan especially painted for La Pompadour, for if not, the whole reason of the flowery compliment falls to the ground. This, however, was impossible, unless Watteau painted prophetically, as he died the very year in which she was born.

The fans of "La Belle Marquise" have inspired not a few poets and romancers (among whom may be included the compilers of catalogues!), and they love to "put a name" to the painters of those thus immortalized.

Hear Mr. Austin Dobson on the subject. "On a Fan that belonged to the Marquise de Pompadour":—

Chicken skin delicate, white,
Painted by Carl Vanloo,
Loves in a riot of light,
Roses and vapours blue.

Hark to the dainty *frou frou*,
Picture above, if you can,
Eyes that could melt as the dew—
This was the Pompadour's Fan!

During the reign of the fan in England contemporary writers never wearied of using it as a text for essays, satires and poems. Steel, in the *Tatler*, No. 52, August 4, 1709, has an amusing letter on the subject (too long here to quote in its entirety). Delamira, most lovely of maidens, is represented as being on the eve of her marriage consulted by the fair Virgetta,

who, though charming in every way, has never received a proposal. From her happy friend she therefore begs "the excellences which now she must leave off," including "that inexpressible beauty in your manner of playing your fan." It appeared that in this "inestimable rarity," left to her by her mother, lay the secret of her success and of all her "Conquests and Triumphs." Moreover, she also gave instructions as to its use.

"You see, Madam, Cupid is the principal figure painted on it; and the skill in playing this Fan is in your several Motions of it to let him appear as little as possible; for honourable Lovers fly all endeavours to ensnare them; and your Cupid must hide his Bow and Arrow, or he will never be sure of his Game. You may observe in all publick Assemblies the sexes seem to separate themselves and to attack each other with Eye-shot; that is the time when the Fan, which is the Armour of Woman, is of most use in her Defence; for our minds are constructed by the waving of that little instrument, and our thoughts appear in Composure or Agitation according to the Motion of it.

"You may observe when Will Peregrin comes into the side box, Miss Gatty flutters her Fan as a Fly does its wings round a candle; while her elder sister, who is as much in love with him as she is, is as grave as a Vestal at his entrance, and the consequence is accordingly. He watches half

the play for a glance from her sister, while Gatty is overlooked and neglected. I wish you heartily as much success in the management of it as I have had. . . . Take it, Good Girl, and use it without Mercy and without Remorse, for the Reign of Beauty never lasted above Three Years, but it ended in Marriage or Condemnation to Virginitv."

Addison in the *Spectator*, too, gives instruction in the use of this weapon, for "Women are armed with Fans as Men are with swords."

"There is an infinite variety of motion to be made use of in the flutter of a Fan.

"There is the angry Flutter, the modest Flutter, the timorous Flutter, the confused Flutter, the merry Flutter, the amorous Flutter. Not to be tedious, there is scarce any emotion of the Mind which does not produce a similar agitation of the Fan; inasmuch if I only see the Fan of a disciplined Lady I know very well if she laughs, frowns, or blushes. I have seen a fan so very angry that it would have been dangerous for the absent lover who provoked it to come within the wind of it. And at other times so very languishing that I have been glad for the Lady's sake the lover was at a sufficient distance from it. I need not add that the Fan is either a Prude or a Coquette according to the nature of the person who bears it!"

So here is no question of magic in the Fan itself, as with the all-conquering weapon of

Steele's Delamira, but only the "discipline" of hand that wielded it.

And it was for this discipline that Addison proposed to set up his Fan Academy, where ladies who aspired to carry their fans according to the latest fashion could learn all the newest modes. And not ladies alone. "I teach young gentlemen the whole art of gallanting a Fan. N.B. I have reserved little plain fans made for this use, to avoid expense" (*Spectator*, No. 102).

It was necessary for ladies, as a matter of fact, to study the way to use their fans, as this matter marked the difference between the gentlewoman and—the others.

Pray ladies, copy Abington ;
 Observe the breeding in her air,
 There's nothing of the actress there !
 Assume her fashion—if you can—
 And catch the graces of her fan.

The origin of the fan, too, was a subject on which writers, French and English, were never weary of dilating. That it came from the East there is no manner of doubt, and various legends are recounted of its first invention. One version of the origin of the folding fan makes it the invention of a Japanese goddess, and if not credible, it is at least pretty.

An Emperor far back in the ages had a faithful minister, who was not only a loyal servant, but a beloved friend ; he was the sharer of all his

most intimate secrets, and the custodian of the most precious of his worldly goods. By the machinations of a jealous relative the once trusted follower was to all appearances proved guilty of a breach of faith. It was in vain that he applied for permission to explain matters ; his Imperial master considered the proof beyond all doubt, and said : " Behold this fan (which was a *screen* fan). You and I were one, even as the handle is a support to the leaf. I crush the stick to splinters beneath my heel, and crush the leaf in my hands, and so do I tear you from my heart and discard you utterly. Never shall I have faith in you again, for trust once lost can no more be restored than this fan can be made whole and fair once more."

The kneeling suitor humbly picked up the fragments and left the Imperial presence.

Nothing was left to him but to perform the sacrifice of Hari Kari, the only honourable course for one in his position.

Before he died he prayed at the shrine of the goddess, but all his prayer was not for himself, but for his master, that he might be faithfully served by those who had succeeded him in his office. The heart of the goddess was touched by his unselfishness, and the oracle spoke.

" Pick up the bundle of pieces of the broken fan and return to thy master's presence, and there spread them at his feet."

Hardly knowing which to fear most—the

consequences of obedience in the wroth of the Emperor if he again ventured into his presence, or that of the goddess if he failed to carry out her commands, on the morrow he again sought his master.

The goddess had, however, prepared his way by a dream, and he was received graciously. Again he knelt and recounted the oracle's words; as he did so he opened out the fragments, and to his amazement there was a perfect folding fan. The splinters of bamboo from the handle were the sticks, and the crumpled paper fell into place as the folds of the fan.

The Emperor recognized the miracle.

"Dear hast thou been to me before, ever at my side, as my fan which hung at my girdle. Now thou wilt have thy place in my heart, as my fan which I carry in the folds of my robe over my breast."

So, confounding the ill will of his enemies, the faithful minister lived, ever growing dearer to his master, until both died on the same day, and were conducted by the goddess to the Abode of the Blessed.

The "origin of the fan," as related on a fan leaf etched and coloured by hand in the manner so usual in the eighteenth century, printed in France for the Spanish market, is given as being a wing torn from Zephyr by Cupid.

The etching shows Psyche asleep, while Cupid stands by with the wing in his hands, which he

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had retained as a result of intervening to protect her from the approach of Zephyr. Psyche afterwards waved it to and fro, and finding it cooled the air, ever afterwards used it as a fan.

GLOSSARY

INCLUDING NOTES ON METHODS AND MATERIALS USED IN THE MANUFACTURE OF FANS, AND A FEW HINTS AS TO THEIR PRESERVATION AND REPAIR

GLOSSARY

Battoir.—A curious type of fan, the sticks being broadened out in a way which, in the most typical examples, resembles a racket.

Brin.—The French term for the inner sticks of a fan.

Brisé.—A fan without a leaf, consisting of sticks of some stiff material joined by means of a ribbon. (See Chapter IV.)

Cabriolet.—A fan with two (sometimes three) narrow leaves in place of the ordinary broad ones. Most fans of this kind are decorated with representations of the vehicle of the same name, but it is used for two-leaved fans, however decorated.

Camaïeu.—A painting in different shades of one colour, most generally rose or blue. This kind of ornament was extremely popular in the mid-eighteenth century, china, engravings and printed cottons all being decorated thus.

Care of Fans, The.—Delicate and costly possessions such as fine fans deserve the utmost care in storage, and as a rule they are not subjected to rough treatment. It is, however, quite possible to do them a great deal

of harm without knowing it. Just as the well-known precept as to gruel rules that it should be "thin, but not too thin," so fans should be kept "dry, but not too dry." A very warm situation may perish the ivory and skin, cause the paint to flake off, and destroy the glue. Damp is even worse: it deadens the gilding, unfastens the glue, and may even cause mildew spots to appear. If a fan is in use, do not allow it to be brought near the fire, or to be laid on a table where moisture may be spilt. Fans should not be stored open: it spoils the folds, and makes the skin liable to crack. There are cases in which fans can be displayed framed almost like pictures, but it always appears to me that shown in this way they lose half their charm. And although, of course, a properly glazed airtight case does away with the danger of dust and atmospheric moisture, it is not good for the leaf to be kept extended.

One of the best ways of preserving them is to keep them in a cabinet (or cabinets, according to the size of the collection) with shallow drawers, each in a numbered case or compartment corresponding with a catalogue in which particulars of the history of the fan, as far as it can be ascertained, should be noted, together with a brief description.

Each fan should, unless the cabinet is absolutely dust-proof, have some sort of

case or cover. The original case, if it is available, is, of course, the most interesting ; if not, a slip of silk or brocade. It is a pretty idea to have the slips of old silk of a date corresponding to the fan, or at least of appropriate design. Old fine chintz, or "printed callicoe," as it was called in the eighteenth century, is appropriate for the earlier paper fans with etched leaves. These slips help to lessen changes of temperature, besides keeping away dust and moisture.

Broken fans can always be repaired, and missing sticks and portions of the leaves replaced if such accidents have unfortunately occurred ; but it is best to have these repairs done by experts, as even a slight overplus of glue may lead to considerable damage when a fan is put away. Ordinary glue and cement is too stiff and hard, and causes the skin or paper to crack. A special elastic glue is best used, which never becomes absolutely hard, but retains its elasticity.

Ivory, if soiled, may be cleaned with a suspicion of lemon juice on a soft cloth ; water should never be used.

In the case of some of the less important fans it is quite possible to execute trifling repairs if due care is taken. The following precautions must be observed : Dust is very apt to collect in the interstices of pierced ivory, bone, and horn fans, and moisture

should never be used to remove it under any circumstances. In any case it only drives it firmly into the crevices, and in the case of horn the damp is absorbed by the edges of the piercing, rendering them rough and uneven. A piece of chamois leather or Selvyt cloth, used dry, with a slight amount of pressure, will generally prove sufficient.

Grease spots on paper may be removed by petrol or benzine, used out of doors, or, at all events, at a safe distance from a flame. It is not advisable to use these liquids on skin.

Rusted steel spangles or cut-steel guards are very difficult to treat. They may be reburnished, but fans on which they are found are only rarely of sufficient importance to justify the expense. In the case of a few rusted spangles or plaques it is best to have them replaced by fresh ones, as the rust has generally perished the stitches, and their disappearance is only a question of time.

Ordinary silver and gold spangles must not be replaced by the spangles purchased at fancy-work shops, which are made of celluloid, and do not give the same effect.

Gilding must always be done by an expert ; it is almost an impossibility for an amateur, and the little paper binding at the top of a fan is always a very difficult thing to

replace, and as, if badly done, it is almost impossible to put right, it is better to have it done properly, or leave it alone.

Chicken Skin.—The greater number of the finest fans of the eighteenth century are painted on a kind of vellum known as chicken skin. It is not made from the skin of chickens, or indeed of any bird (though it has been said to have been made from *turkey* skin!), but is prepared from very young animals. The finest, it is said, was obtained by killing the mother before the birth of her offspring. It is extremely thin, and very delicate and supple. It shows no grain looked at in the ordinary way, but if held up to the light it has a slightly mottled appearance, which shows at once what it is, and distinguishes it from paper, which was sometimes treated with a surface preparation so as to resemble it. Paper always shows parallel lines. Chicken skin fans require especial care, as they are easily affected by both heat and damp. If kept in too hot a place the skin may become hard, and ultimately perish, and damp produces mildew and stiffness when the skin is re-dried. An even medium temperature is the safest, and they should be opened and shut as seldom as possible.

Colour Prints.—The distinction must be carefully observed between "Colour Prints," "Coloured Prints," and "Printed in Colour."

The first term is used to imply those prints in which several different colours are used on one impression so as to obtain an effect not unlike water-colour painting. Very rich and very delicate effects can be obtained. It is an artistic process, and good examples are highly esteemed.

"Coloured Prints" are those in which the outline and certain details are indicated by an impression from an etched or engraved block, the colouring being added by hand. There seems no reason why these should have been so roughly carried out as they usually were. With more careful handling good results would have been attained.

"Prints in Colour," "Printed in Colour." These terms are generally used for impressions from engraved blocks printed in one colour only, such as red, blue, or green.

All these varieties are to be found on fan leaves. Also prints in black or sepia on vivid grounds, such as royal blue, jade, orange, or rose; in some cases the black is used as the background, relieving figures in silhouette of colour after the fashion of a Greek vase.

Cockade Fans.—Those which open out to a circular form, and shut up against a fairly long handle.

Etching.—Most of the older printed fan leaves are decorated with etchings, which were

coloured by hand; they must not be confounded with pen-and-ink drawings, sometimes erroneously called etchings. These leaves were printed from copper plates. The method employed was first of all to coat the copper with a suitable varnish, to this the design was transferred, and then scratched with a needle so as to expose the copper. The plate was then placed in a bath of acid, which eat into the copper wherever the varnish had been removed. The superfluous varnish having been cleaned off, printer's ink was rubbed into the sunk lines; paper was laid over the plate, and by means of a press the design was transferred to the paper. It will be noticed that, contrary to printing from ordinary blocks, in which the picture is raised, the design is sunk into the plates. Few etched fans are of any importance from an artistic point of view; they are probably the work of ordinary employees of the publishing firms, who had no pretensions to be anything more than skilled workmen.

Feathers.—Both peacocks' and ostrich feathers have been used for decorating fans. Principally they were grouped in an ornamental handle so as to form a screen-shape fan. For folding fans they were sometimes used as an edging. Folding fans made altogether of feathers seem to be a nineteenth-century invention.

PLATE XXXI.

1 and 2. Etched and hand-coloured fans. " In the Chinese taste." These fans were very popular in the first half of the eighteenth century.

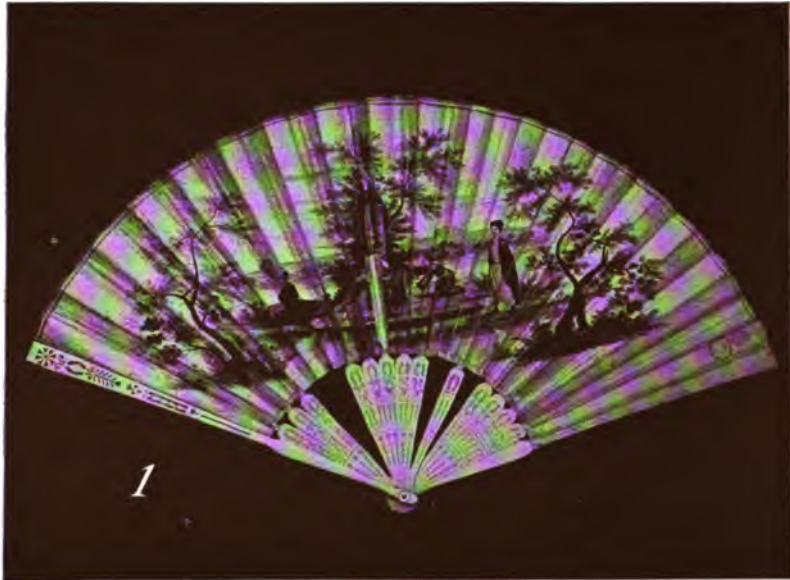
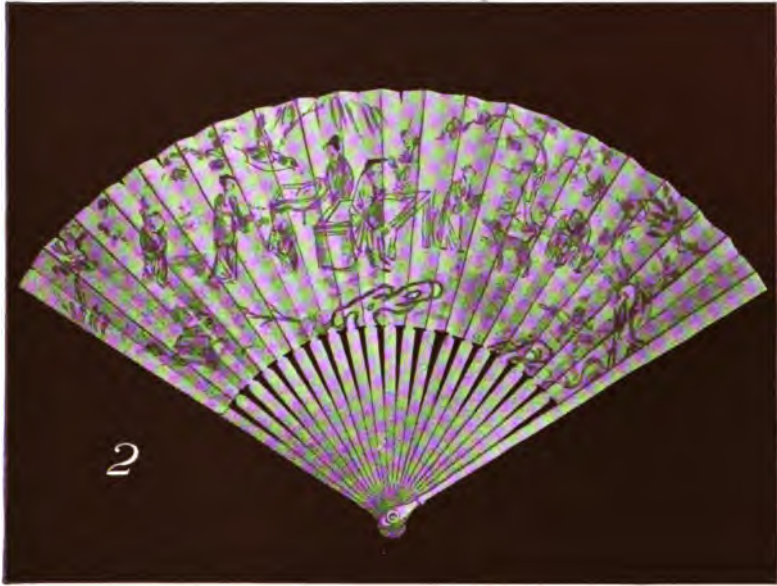


PLATE XXXI.

- Goldfish.**—A very richly coloured mother-o'-pearl, principally used for inlay.
- Gorge.**—The part of the stick between the shoulder and the head.
- Gouache.**—Painting in body colour. The medium used was elastic, and will stand a wonderful amount of usage without cracking. It is quite different to ordinary modern water colour, such as Chinese white, which should on no account be used for any attempted restoration.
- Grisaille.**—A painting in tones of grey, shading from black to white, no colour being introduced.
- Guards.**—The outer sticks, which are always much stronger and broader than the inner sticks.
- Head.**—The portion of the stick through which the pin passes.
- Leaf.**—The broad band of skin, paper, silk, or other textile fabric which unites the upper part of the sticks of a folding fan.
- Lithography.**—This is a process which was invented at the end of the eighteenth century and applied to the printing of caricatures and fans, especially in the early and middle parts of the nineteenth century. Later on it was to a considerable extent superseded by other methods.

The design is drawn with a greasy pencil or pen and oily ink on a stone, which has

the two properties of taking a very fine surface polish and the absorption of water. When the drawing is complete the stone is fastened in a press and damped; the undrawn on stone absorbs the water, while the greasy design is free from moisture. An ink roller is then applied, when the result is reversed, the ink is attracted to the greasy design, and the background is left clean. Printing then takes place in the usual way. Lithography can be used for single coloured (generally black) outlines and shading, or it can be used for printing in various colours. As a rule, for fans that are over eighty years old, the outline only is printed, the colour being applied by hand.

Lithographed fans are seldom of any interest to the collector, but it is very necessary for the inexperienced buyer to beware of "Restoration Fans," which in very many cases have a lithographed base.

These fans are the result of a craze for fans in the old style, which took the fashionable world of Paris by storm. As sufficient genuine old specimens could not be discovered, the clever purveyors of trinketry supplied the demand with new fans, which bear considerable resemblance to their prototypes. In order to economize time the outlines were painted by lithography, and the painting done by hand, disguising as far as possible

the mechanical base. The lithographic line is very like a pencil line, and either innocently or not they are palmed off on unwitting buyers as "Louis XV antiques." Of course, to a collector who has intelligently studied a single real fan, the idea of any one falling into an error regarding these fans seems preposterous and ridiculous. I know, however, personally of two cases where quite good prices have been given for them. The sticks often are elaborately carved and handsomely gilt, though the workmanship is coarse; still, the effect is brilliant and rich to an inexperienced eye.

There were also simple fans of about the same period with lithographed and painted figure groups in pseudo-Watteau style. The drawing of these figures has a curiously "old-fashioned" flavour, quite different to the style of the originals. It is rather puzzling why the designers at this date, instead of copying the originals, preferred to evolve something of the same sort "out of their inner consciousness."

Fans there are of Spanish origin for which their owners proudly claim antiquity. These are almost always adorned with lithographs of bull-fights and scenes in and near the bull-ring. These fans are seldom earlier than 1855 or 1850, and are of little interest. The colours are generally in the earlier ones

applied by hand, later they are printed in chromo-lithography. The sticks are often of sandalwood, inset with plaques of burnished steel. Many of these appear to have been printed as souvenirs, attractive to the tourist rather than for native use, though paper fans were carried in the streets. There are many bright-coloured fans of this calibre, which are not unattractive as decorative objects, but they are too numerous and coarsely executed to have any special value to the collector. I have seen these fans offered for sale as "Antique Spanish Fans," having had their sticks gilded and burnished, which made them very effective for use; but I imagine that disappointment and disillusionment must have ensued when the unwary purchaser showed the "treasure" to any one who knew about fans.

Mosaïque.—The term used by French workmen of the time of Louis XVI to describe the style of ornament used in the sticks of that period. It consisted of a finely perforated ground and solid reserves carved in bas relief. (See p. 224.)

Panaches.—The French term for the outer sticks of a fan.

Paper.—Almost all printed fan leaves and many painted ones are executed on a paper ground. The material used is, of course, "hand made," as machine-made paper is quite a modern

invention, only dating from the nineteenth century.

The method of manufacture is a simple one, though it involves a considerable amount of technical skill and knowledge. As is well known, paper is produced from rags reduced to pulp by boiling and grinding. A small quantity of the liquid pulp is taken up in a mould, which consists of a frame covered with fine wire cloth, and having a movable edge known as the "dekkle." The workman spreads the pulp on the wire by giving it a shake, and the dekkle being removed, the soft sheet is laid on a piece of felt to dry, another piece of felt is laid on top of it, and on this the next sheet is placed; the process being continued until a large enough pile is produced to take to the press, where the superfluous water is removed. This way of making paper leaves a clear impress of the wires in the paper in the shape of fine lines, crossed at intervals by rather heavier lines. The watermarks which are found in some sheets are formed by wires bent to the required shape, which form part of the mould, and appear in the finished sheet when held up to the light as a transparent outline, owing to the paper being thinner where they occur.

Italy, France, and Holland were noted for their manufacture of paper, but until

1685 the finer kinds do not appear to have been made in England, and for a considerable time after that date a large amount was imported from the Continent, so that a foreign watermark does not necessarily imply that a fan is of foreign *provenance*.

The paper used for the etched and hand-coloured fans which had such an immense vogue in the eighteenth century is thin, tough, and of fairly smooth surface. It has generally attained a very creamy tint with age, and, indeed, was probably not very white to begin with, as the present day methods of bleaching not being known, the makers had to rely on the purity of colour of the material from which the paper was made. What it lost in whiteness it gained in durability, and the fans of that day, save for actual wear and tear, are still as good as when they were made, while much modern paper discolours and loses its flexibility in a very short time.

Evelyn gives an account of paper making which is interesting, because it describes the process followed at the date of the introduction of white paper of English manufacture:—

During August 24, 1678.

“ I went to see my Lord of St. Alban’s house at Byflete, an old large building. Thence to the paper mills, where I found them making a coarse white paper. They

cull the rags which are linnen for white paper, woollen for brown ; then they stamp them in troughs to a papp with pestles or hammers like ye powder mills, then put it into a vessell of water, in which they dip a frame closely wyred with wyre as small as a haire and as close as a weaver's reede ; on this they take up the papp, the superfluous water draining through the wyre ; this they dexterously turning, shake out like a pancake, on a smooth board between two pieces of flannell, then presse it between a greate presse, the flannell sucking out ye moisture ; then taking it out they ply and hang it on strings, as they dry linnen in the laundry ; then dip it in alum-water lastly polish, and make it up into quires. They put some gum in the water in which they macerate the raggs. The mark we find on the sheets is formed in the wyre."

It will be seen that the method is practically the same as that in use in the eighteenth century, and, as a matter of fact, differs very little from that in use at the present day for manufacturing hand-made paper.

Paste.—Imitation stones are often set in the head of the pins, and sometimes in the guards. As a rule these are white, but red "rubies," green "emeralds," and blue "sapphires" are also found. Tiny pastes are also inset in the guards of some horn "Empire" fans.

These have no metal setting, but fit into small circular depressions set in the horn. They have a somewhat meretricious effect, but suited the theatrical taste of the day.

Pen-and-Ink Drawings.— Many eighteenth-century fans are decorated with delicately executed drawings of this kind. Sometimes these are mistakenly called etchings. A true etching is printed from a copper plate by a mechanical process (see under Etching). Often the pen-and-ink work is heightened by washes, sometimes of sepia or Indian ink, sometimes of colour, which give a very different effect to the pure pen and ink. These fans appear to have been often intended for use as mourning fans, but this is by no means always the case.

Pin.—Another term for Rivet, *which see*.

Piqué.—Decorated by small gold or silver points or pins.

Ribbon.—Brisé fans are always held together by a ribbon. At first sight it appears as if a continuous length passed through the whole fan. Closer inspection, however, reveals that the ribbon consists of as many short pieces as there are brins, so that the ribbon may be attached to the sticks, and not merely pass through them.

The ribbon used was a fine close silk weave, very like what is known as "China" ribbon, but hardly so thick. It should just fill the

width of the slits, as if it is too narrow it looks poor, while if even slightly too wide it interferes with the set of the fan when folded.

In Vernis Martin fans the ribbon is fixed at the very top of the fan, and is painted, to be in keeping with the rest of the decoration.

Many fans have had the ribbon replaced—probably more than once—but in a great many cases the purity of the old silk has carried the original on to our day.

If the ribbon requires replacing, it is a question whether the original tint should be used, or one as near as possible to that to which the old one had faded. In deciding this, it is as well to consider the preservation of the rest of the decoration. If it is fresh—and many fans, such as the Dutch painted horn minuet fans, are as bright as when they were made—certainly a bright, though soft, tint should be selected. If, on the other hand, the decoration is old and faded, or if the ivory of a pierced fan has yellowed with age, then a duller brownish shade will harmonize best, though even then a little more colour than remains in the original may be an advantage if it is very perished and brown.

The **Rivet** is the pin which passes through the hole in the head of the fan stick and acts as a pivot on which the sticks turn as they are furled and unfurled.

In early times it appears to have been

as a rule actually *riveted*. To this end a small portion of the metal, of which it was composed, was left protruding beyond the washer and spread out by blows from a hammer, so that it could not be again withdrawn. The washer or button was generally of ivory or mother-o'-pearl. This made a neat and secure fastening, but it had a disadvantage that if the fan required repair it was a little troublesome to unfasten it. However, that was not a serious matter, and this method of securing the pin has endured to the present day, especially for the less elaborate fans. Where, however, the head of the pin is of an ornamental kind, and has a paste or precious stone set in it, riveting as a means of securing it is obviously impossible. The alternate method is to make the rivet in two parts, one hollow with a screw turned on the inside, into which the other half screws. Such pins can be easily removed and replaced, which is often a convenience, and they have often taken the place of the older plain ivory or pearl buttons.

The setting of the stones, whether paste or real, should be examined to see whether the pin is an old one; the majority of modern settings are "gallery" or "built up" settings, while the old ones are cut down. In the former the claws that hold the stone consist of fine wires or stamped-out metal, while

in the latter case the stone is set in a comparatively stout metal, the sides being cut away by means of a sharp chisel, leaving the claws standing out in ridges, having a very bright gleaming effect, though this is often dimmed by tarnish.

Some fans have a metal loop intended for the attachment of a ribbon fastened on by means of the pin. These were not originally put on to fans until the early nineteenth century, but they have, of course, been added to some fans of earlier date, in which case the original pin has, as a rule, been replaced by a longer one to allow for the additional thickness of the loop.

Rococo (Rocaille).—A somewhat extravagant style of decoration in vogue in the days of Louis XV. It generally included numerous ornamental features, such as rockwork, stalactites, Chinamen, birds, foliage, flowers, scrolls, wreaths, figures, trellis-work—in fact, almost everything was pressed into the service, provided it gave the desired effect. Everything was one-sided, panels were never rectangular, but of irregular outline, bounded by curves; frequently they were higher at one side than the other. In the hands of a master of design the effect is sometimes excellent when all the surroundings are in keeping, but otherwise it easily degenerates into the absurd.

Shoulder.—The point of the stick immediately below the leaf. In early fans it sets off almost at right angles, the line generally following the lower line of the leaf. At the end of the eighteenth century the top of the shoulder was rounded. Brisé fans, as a rule, have no shoulder, except a slight indication on the guards.

Spangles were, during the last half of the eighteenth century, applied to almost every article of women's attire, and, of course, were much used on fans. They were applied to the typical Louis XVI fan as a frame for the frequent three medallions, and were also introduced into other parts of the design. Later on whole designs were worked out in them, and on many "Empire" fans they are the sole decoration. Spangles are of two kinds, hammered and stamped; the older variety is round, with a small hole in the middle. It is sometimes thought that these consist of small plates of metal with a hole pierced in them, but this is not the case; they are made out of tiny rings of wire subjected to severe pressure, which spreads the metal inwards and outwards until the opening in the centre is only large enough to admit the passage of a needle. On close examination a fine line may be traced where the two ends of the metal ring meet. Sometimes these spangles are not spread quite

so much, and these take the form of a broad ring.

The other kind which were used later are variously shaped as small stars, ovals, flower shapes, and so on. They are not flat, being somewhat raised in the centre, and were punched or stamped out of extremely thin sheets of metal. Complete designs, of a floral character are sometimes worked out in such spangles, either alone or in conjunction with frosted gilt metal stamped in openwork patterns.

Steel spangles were also very fashionable at the end of the eighteenth century and the beginning of the nineteenth. These also were made in a variety of forms by the firm of Boulton and Watt, Birmingham, the metal used being burnished to an extraordinary degree of brilliancy. Used in conjunction with matt gilt metal, glittering and showy effects were easily obtained. Small stamped ornaments similar in appearance to spangles, but without the central hole, are often inlaid into ivory and bone sticks of late eighteenth and early nineteenth century date; some of these have a small pin at the back which fits into a perforation in the ivory, making for greater security than when simply glued into a circular depression.

Stick.—The skeleton or framework of a folding fan, consisting of the outer or guard sticks

(French *panaches*) and the inner sticks (French *brins*).

Water Colour.—When this term is used it generally means that the painting is done in transparent colour, without body-colour of any kind.

Whalebone.—This material is not used for fans, but horn fans are often erroneously so called.

Woods.—The chief kinds used for fans are sandalwood, which was much appreciated on account of its pleasant odour; holly, which was almost white in colour, but rather brittle; laburnum, a yellowish tough wood with a close grain, which was suitable for fine pierced work. The slips which extend the sticks under the leaf beyond the shoulder are generally of wood, even when the visible part is ivory, pearl, or tortoiseshell.

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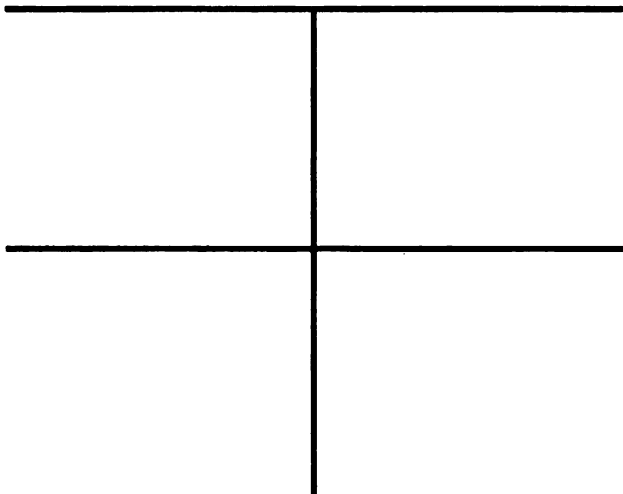
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