



THE HANDKERCHIEF AND BOUQUET IN 1837.

these handkerchiefs is preserved at St. Peter's at Rome, another in Milan Cathedral."

In the first volume of Chambers' *Book of Days* you will find a representation of this handkerchief, and all that is known of its history. Also, in Mr. Heaphy's valuable book on the true likenesses of our Lord, you will find a notice of it. It is of great antiquity, there is no doubt; and in this way is valuable, as showing the continuance of the traditional type of our Lord's countenance, the hair parted in the centre, and the long and sorrowful face.

The description of it is, that it is a painted cloth, the material being coarse linen. And the illustration shows that it has the scenes of the Crucifixion painted as a border all round it.

The various methods in which the handkerchief has been used would form a chapter to themselves. From those early days in the 16th and 17th centuries, when it first emerged from being a "muckinder," till it was carried in the hand in Elizabeth's reign, we have several mentions of it in old comedies and plays. In Greene's *Tu Quoque*, 1614, "a wench with a basket of linen" enters in the first scene with various articles for sale; she cries, "Buy some quoifs, handkerchiefs, or very good bone-lace, mistress." Then addressing Spendall, one of the characters, she asks, "Will you buy any handkerchiefs, sir?" to which he answers, "Yes, have you any fine ones?" She replies, "Yes, I'll show you choice, please you look, sir."

At the same date, we find "Silk handkerchiefs" named, "laced round with gold;" and in *Friar Bacon's Prophecy*, 1604, we read,

"Handkerchiefs were wrought
With names, and true love's knots."

Nearly of this period there is another mention and by a more illustrious playwright—Shakespeare—of the handkerchief which performed a fatal part in the tragedy of *Othello*, and that mentioned by the hapless boy, Prince Arthur. In pleading with Hubert to spare his eyes, he asks—

"Have you the heart? When your head did but ache,
I knit my handkerchief about your brows,
(The best I had, a princess wrought it me)
And I did never ask it you again."

A description of the former is worth reading. It was given, said Othello, to his mother by an Egyptian, or what in these days we should call a gipsy; but later on he says it was "an antique token my father gave my mother."

It was evidently of silk, and was embroidered, and must have been rather large, for it is called "a napkin," as well as a handkerchief. Those were the days when people believed in charms, spells, and incantations, to ensure and to preserve love; and so Othello says this handkerchief had been specially prepared by the gipsy, and would guarantee the continuance of affection, if carefully cherished. We know better in these days, and have learnt that the true charms lie in the beauty and sweetness of character, manners and temper.

The kerchiefs of Plesance belong to the days of chivalry and romance. They were of silk, embroidered, and presented by a lady to her chosen knight, to wear for her sake. He was bound to place it on his helmet, and to defend its possession against every enemy. So in like manner we read of scarves and gloves being placed on the helmet; the first-named being, perhaps, more generally bound round the arm.

No notice of handkerchiefs would be complete without mention of the Bandana—that importation from the East, which was thought absolutely needful to elderly gentlemen; especially to those who took snuff. Plenty of them are still sold, for there exist people who prefer them to anything else, but fashion has long passed them by. The origin of the name seems rather doubtful; but without question the Indian word is the true source of it, as it shows the peculiar method of their making. This word is *Bandhna*, and it is Hindu, and means a special method of dyeing. The Spanish word *Bandana* is generally quoted as the original term, and this is in its turn taken from the word *ban-da-la*, which means bast; and the early Bandanas were made, it is said, of bast, which is the inner bark of the lime or linden tree, from which matting and cordage are made. These handkerchiefs have been long made in Europe. The original ones came from India, and were of silk, having white or coloured spots, or diamonds, on a red, blue, or other dark ground. The process of making them seems to have been first practised in India, where the Hindus have understood it from time immemorial. The method adopted was that of binding up with thread the parts of the handkerchief that were to be uncoloured, and then exposing the whole to the action of the dye. The process for making the European ones was invented by M. Koechlin of Mulhausen in the year 1810, and by this method the Oriental ones have been exceeded



THE HANDKERCHIEF AND FAN, 1847.