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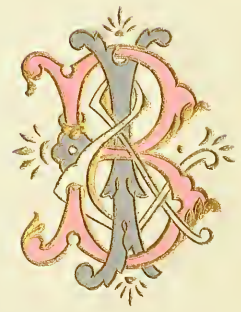
Only a Secret Paper

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To the Trade.

The constant study of inventive and ingenious minds, to give each of the numerous departments of our business distinctive significance, has suggested this review of the evolution of the Stationery business. One does not realize the vast improvements in commercial, decorative and artistic Stationery, until one begins to think of the many years which elapsed before this great industry was brought to its present perfected state. Nowhere is this more apparent than in our own establishment, and with pardonable pride we invite our friends to visit us and learn from actual investigation the great labor and manipulation necessary to produce that apparently simple thing—a sheet of paper. We offer the facilities of our office to those visiting New York on business.

Very truly,

The Berlin & Jones Envelope Co.

NEW YORK :

130-2-4-6-8 WILLIAM STREET.

PHILADELPHIA :

3D AND CHESTNUT STREETS.

SAN FRANCISCO :

217 BUSH STREET.

The Envelope

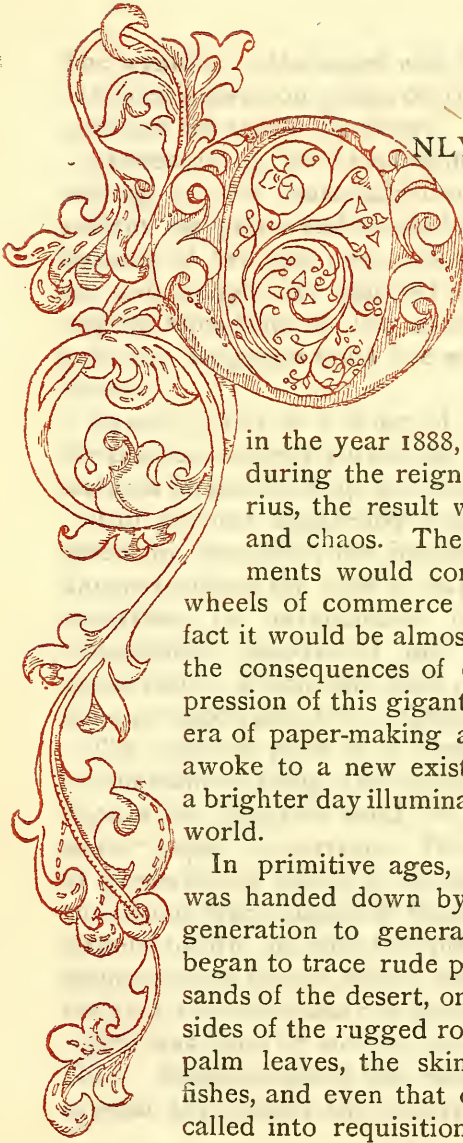
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COPYRIGHTED, 1888,
 BY THE BERLIN & JONES ENVELOPE CO., N. Y.

Very truly,

The Berlin & Jones Envelope Co.

PHILADELPHIA: 122 N. 5TH ST. NEW YORK: 110-112 N. WALL ST.
 240 N. 4TH ST. SAN FRANCISCO: 217 BUSH ST.



ONLY a scrap of paper! A something made from rags and refuse—and yet how much it signifies. Has any one reflected what the world would be without paper? Were there a paper famine in the year 1888, as there was in Rome during the reign of the Emperor Tiberius, the result would be ruin, disaster and chaos. The machinery of governments would come to a standstill, the wheels of commerce would be clogged; in fact it would be almost impossible to predict the consequences of even a temporary suppression of this gigantic industry. With the era of paper-making and printing, the earth awoke to a new existence, and the dawn of a brighter day illuminated the entire civilized world.

In primitive ages, the history of nations was handed down by word of mouth from generation to generation, until finally man began to trace rude pictorial symbols on the sands of the desert, on clay, and even on the sides of the rugged rocks. The bark of trees, palm leaves, the skins of animals, reptiles, fishes, and even that of human beings, were called into requisition for writing materials.

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The wisdom of the sages was held so precious, that it has been graven on gems, on the dull lead, the yellow gold and the sparkling silver.

Language is the embodiment of thought, and writing is the materialization of language. The ancient Egyptians endeavored to thus immortalize the learning of her wise men, and the history of her religion and people are chiseled imperishably upon the mighty monoliths of her sanctuaries, and traced in symbolic language upon the walls of her vast charnel houses.

Egypt's glory is a thing of the past, and many of the precious secrets pertaining to her arts and manufactures lie buried deep beneath the dust of ages.

And yet, one apparently fragile substance has survived for centuries; the inexorable finger of time has touched lightly the rolls of papyrus which have been unearthed by antiquarians from Egyptian tombs. Champollion discovered one in a perfect state of preservation, which had been placed on the body of a mummy 3500 years before Christ.

The papyrus plant is a kind of reed which grows in abundance along the marshy banks of the Nile. *Papa* is the Egyptian word for reed, and from this the name "paper" is derived. The Egyptians endeavored to preserve the secret of its manufacture, and Greece and Rome were supplied from this source. Ancient writers inform us that the plant was stripped of its membraneous tissues, which were of such delicate texture that it was necessary to glue several layers together, which was done by wetting them with the water of the Nile. As the waters of that sacred stream do not at the present day possess any adherent qualities, we cannot

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Egypt's glory in the days of the past, and many of the precious secrets pertaining to her arts and manufactures she carried down beneath the dust of ages.

And yet, one apparently fragile substance has survived for centuries; the invaluable paper of the ancients. It is the only substance which has been handed down to us in a perfect state of preservation, which had been used on the banks of the Nile for many years before Christ.

The papyrus plant is a kind of reed which grows in abundance along the marshy banks of the Nile. Papyrus is the Egyptian word for reed, and from this the name "paper" is derived. The Egyptians endeavored to discover the secret of its manufacture, and Greece and Rome were supplied from this source. Ancient writers inform us that the plant was stripped of its pithy portions, which were of such delicate texture that it was necessary to give several layers together, which was done by wetting them with the water of the Nile. As the waters of the sacred stream do not in the present day possess the inherent qualities we cannot

but regard this statement as somewhat problematical. Other historians say that the leaves were united by means of a paste made of bread crumbs soaked in boiling water, and the material was beaten to the required thickness with a hammer.

The Hieratic or sacred paper was dedicated to the portrayal of holy subjects, and was so fine that it would scarcely bear a pen. The Egyptians considered it of such inestimable value, that they refused to part with it until it had been used. The Romans invented a process by which the writing could be obliterated, and in this way made it subservient to their needs.

Bundles of papyrus are exhibited in the Vatican, measuring one hundred and twenty feet in length by from eight to fifteen inches in breadth. They are rolled around cylindrical sticks, in order to preserve them. These rolls were called *volumen*, hence our word "volume."

In the seventh century, papyrus was supplanted by parchment, this material being invented by Eumenes, king of Pergamos, in Asia Minor. It was called "Pergamena," in honor of the august inventor, hence parchment. This substance was made from the skin of rabbits, hares and other animals. Vellum was a superior kind of parchment, but was too expensive for ordinary consumption, as it was manufactured from the skins of still-born lambs and young calves. When manuscripts were offered to sovereigns, the vellum was dyed a brilliant purple, that color being relegated to royalty.

The rudimentary art of paper-making was acquired by the Arabians from the nomadic tribes of Bukharia, and Damascus appears to have been one of the first cities where it was made, for it was known at that time

but regarding the statement as somewhat problematical. Other historians say that the leaves were coated by means of a paste made of bread crumbs soaked in honey and that the material was dated to the required thickness with a hammer.

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Bundles of papyrus are exhibited in the Vatican, measuring one hundred and twenty feet in length, from eight to fifteen inches in breadth. They are rolled around a central stick in order to preserve them. These rolls were called *tabulae*, hence our word "tablet".

In the seventh century, papyrus was a common article of commerce in the eastern part of the Mediterranean, being used for the manufacture of paper. It was called "papyrus" in honor of the great emperor, Ptolemy. This substance was made from the stem of the plant, and not from the leaves as is commonly supposed. It was a common article of commerce in the Mediterranean, and was used for the manufacture of paper. It was called "papyrus" in honor of the great emperor, Ptolemy. This substance was made from the stem of the plant, and not from the leaves as is commonly supposed.

The most beautiful of all the coloring was red, and the white was from the bones of the animal. The colors appear to have been one of the first order where it was used for its original purpose at that time.

as "Carta Damascena." There was a manufactory established at Samarcand, as early as the year 648, for making paper from silk, while about the same time there was one in Mecca for producing it from cotton.

When the Moors invaded Spain, they carried with them the knowledge of this useful art, which they imparted to the conquered Spaniards. We are indebted to this semi-barbaric race for many useful inventions.

The Chinese, who claim to have invented everything, from fire-crackers to the printing press, assert that they knew how to make paper from silk and cotton as far back as the first century.

Pliny informs us that in his day there were seven distinct species of paper. The most expensive was the Hieratical or sacerdotal; the Amphitheatrical was not as fine, and was so named from the place where it was made. The Fannienal owed its designation to the manufacturer, Fannio; and was almost identical with the Amphitheatrical. The Saitical came from the city of Sai, and was composed of the vilest refuse. The Tenionical was an extremely coarse article, resembling bark fibre, while the Emporetical was so rough it could only be used for wrapping paper.

A manuscript preserved in the *Bibliothèque Impériale*, in Paris, is written on cotton paper, and is dated 1050. One in the Tower of London, to which is appended the signature of Henry III of England, is on paper made of mixed materials.

Tablets of wood, ivory or metal, were at one time coated with wax, and inscribed by means of a sharply pointed instrument of iron. Some of them resembled our school slates, while others consisted of twenty leaves bound together by means of a strip of parchment.

as "Gutta Serena". There was a tradition established in Germany, as early as the year 1468, for making paper from silk, while about the same time there was one in Mexico for producing it from cotton.

When the Moors invaded Spain they carried with them the knowledge of this useful art, and they imparted to the conquered Spaniards. We are indebted to the semi-barbaric race for transmitting it to us.

The Chinese, who claim to be the inventors of everything from the loom to the printing press, assert that they knew how to make paper from silk and cotton as far back as the first century.

Pliny informs us that in his day there were several distinct species of paper. The most common was the Egyptian or escribed, the Paphlagonian was not as fine, and was so named from the place where it was made. The Paphlagonian was the designation of the manufacture. Papyrus was almost identical with the Arab papyrus. The former came from the city of Sam and was composed of the whole stems. The Papyrus was the stem of the aquatic reed, and was dark blue, while the former was so rough it could only be used for wrapping paper.

A manuscript preserved in a library at Lyons is written on a kind of paper which is applied to the lower of the two leaves of the book. The signature of Henry III is written on the paper made of mixed materials.

Tablets of wood, ivory or wax were used in the East. A tablet of wax was prepared by means of a wooden board and instrument of iron. Some of these tablets were used for school tables, which consisted of wax and were bound together by means of a strip of parchment.

Alfred the Great was in the habit of recording his thoughts on waxen tablets. The variety of substances that were in use before the modern process of making paper from rags was discovered was almost endless.

Even asbestos was employed in perpetuating the ideas of men. It was indestructible, even when subjected to the action of fire, and the letters were made of gold. In the Vatican may be seen Mexican and Peruvian manuscripts written on human skin.

The era of the manufacture of paper from linen and cotton characterized the difference between the ancient and modern processes. With increased facilities, the cost of this most important article diminished, and when mechanical appliances were invented, paper could be made at such a reduced rate, that what had been heretofore deemed a luxury was within the reach of almost every one.

From Spain, linen paper passed into France, in 1290. It was carried to Germany in 1312, and did not reach England until 1320. The signature of Adolphus, Count von Schomberg, is affixed to a document of 1239, but the paper must have been of Spanish make. It was not until the fourteenth century that the industry was inaugurated in France, most of the mills being at Bordeaux. In the fifteenth century, the Dutch awakened to the importance of paper-making, and soon became renowned for the excellent quality of their paper. Until about 1495, all of England's supplies were drawn from foreign countries, and in the reign of Henry VII, John Tate, a son of the Lord Mayor of London, erected a mill at Hertford.

It was not until 1588 that John Speilman, jeweler to the queen, established another manufactory at Dart-

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It was not until 1538 that John Speelman, jeweler to the queen, established another manufactory at Dart-

mouth. There was but little advancement made until 1685, when the French refugees who fled to England gave an impetus to the trade by instructing the English workmen in improved methods of manufacture. In 1690 an act of Parliament was passed to promote this industry, and from that time substantial progress was made.

According to Mesumeci, the materials necessary for making paper were reduced to a pulp by the process of maceration in a mortar, and the material thus produced was placed to dry on brass frames. When finished, the sheets were sorted into quires of uniform size, much in the style of the present day.

With all the modern paraphernalia of machinery, and the improvements of every kind, it will be perceived that the modern methods of paper-making do not differ materially from those in vogue at the very inception of the process.

The first paper from John Tate's mill was almost of the consistency of pasteboard, but was tough and enduring. Modern appliances, while enhancing the beauty of its texture, fail to preserve the inestimable quality of durability. The chemicals used in extracting the color from the rags impair the strength of the fibres and render them more liable to decay.

The first mechanical device for manufacturing paper was due to the ingenuity of a Frenchman, Louis Robert, and in 1799 a patent was granted him by the French government for the term of fifteen years. The machine was purchased from him by Didot, a French printer, who set it up in England.

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In 1808 Fourdrinier perfected his self-acting machine, which he introduced successfully into England.

In the year 1690, John Rittenhuysen a native of Holland, built the first paper-mill in America. It was situated in Roxboro, Pa., and the spot where the building once stood is still known as "Paper Mill Run." In 1710 another one was put into operation at Germantown, Pa. An act to encourage this industry was passed in the Massachusetts Legislature in 1728, and in 1730 the first mill in New England was erected in Milton, Mass. In 1801 the first patent was issued in America; it was granted to Daniel Henchman and others, for the period of ten years. By the terms of the contract the patentees were required to turn out one hundred and forty reams of brown paper and sixty reams of printing paper within fifteen months. The first workmen were brought over from England, and they instructed their brethren of the New England States in the industrial art. Thus the knowledge was handed down from artisan to apprentice in succession, for the period of one hundred and forty years. Step by step improvements were perfected, and from these small beginnings date the development of this invaluable and remunerative branch of productive industry in the United States, on which thousands of people depend for support.

The difference between the hand and machine made papers is very slight, and lies in the manipulation of the sheets. In the hand-made qualities, the workman shakes the frames which are covered with pulp, examining each sheet in turn, to see that it is perfect.

To the rag-picker's basket and the scrap-bag of the fine lady we are indebted for the cotton and linen rags, which are the principal materials from which paper is made. These are sorted, and the best and cleanest are separated from the refuse; they are then thoroughly

In the year 1800 John Rittenhouse a native of Philadelphia built the first papermill in America. It was situated in Roxbury, Pa., and the spot where the mill was once located is still known as Paper Mill Run. In 1810 another one was put into operation at Foxcroft, Pa. An act to encourage the industry was passed in the Massachusetts Legislature in 1792, and in 1800 the first mill in New England was erected in Milton, Mass. In 1801 the first patent was issued in America; it was granted to Daniel Henshman and others for the method of rolling paper. By the terms of the contract an inventor was to be allowed to turn out one hundred and forty reams of brown paper and sixty reams of printing paper within fifteen months. The first workmen were brought over from England, and they instructed their brethren of the New England States in the industrial art. Thus the knowledge was passed down from artisan to apprentice in succession for the period of one hundred and forty years. Step by step improvements were perfected, and four thousand different things date the development of this invaluable and remunerative branch of productive industry in the United States, on which thousands of people depend for support.

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cleansed, and all the coloring matter is extracted by a process of bleaching. Until the eighteenth century, no materials besides cotton rags and hemp were used. Excellent paper is now made from *esparto*, a kind of grass which grows in Spain and South Africa. There are two modes of preparing the fibres, one being mechanical and the other chemical, and in 1866 a patent was issued for making paper from this substance. Wood pulp is extensively employed in Germany, and a patent was granted for making paper by this process in Philadelphia in 1867, and in Paris about the same year. Paper was successfully made from hop-stalks in France in 1873.

Parchment is produced from a vegetable substance, and the secret of its manufacture was discovered in Paris in 1846, a similar invention being patented in the United States in 1857. It is principally in demand for legal documents and the printing of fine etchings and engravings.

Paper may be made from almost any fibrous substance; and hemp, flax, manilla, bamboo, straw, old ropes, old sacking and kindred stuffs are called into requisition for this purpose. The bark of the lime tree, the hawthorn, birch and mallow have been used, as also the fibres stripped from the nettle and thistle.

Ivory paper, to supply the place of ivory for the use of artists, has been invented. It possesses many obvious advantages over the real article, which is very expensive, and almost unobtainable in sheets of any size. The ivory paper is about an inch in thickness and of superficial dimensions. The surface is beautifully smooth, of even texture and excellent color. It does not become discolored with age, and is very substantial. Pencil-

... and all the following matter is extracted by
process of bleaching. Until the eighteenth century no
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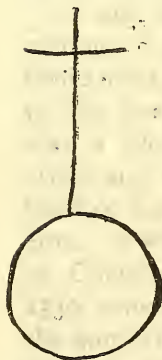
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marks may be easily erased, and, in case of necessity, it can even be scraped with a knife without injury.

Japan alone produces ninety different kinds of paper, and the Japanese and Chinese varieties are beautiful both in tint and texture. They are much in demand for the printing of etchings, but are so delicate that they require mounting on thicker paper. The Chinese rice paper is extremely elegant, but also very perishable. The Japanese even make their umbrellas from paper, which, by some process, they render impervious to rain.

WATER-MARKS.

Few persons unacquainted with the process of paper-making understand how water-marks are produced. The explanation is very simple. The mold or wire frame, on which the pulp is laid to dry, is slightly raised in that part where it is desirable to stamp the water or, in other words, the trade mark. In consequence of this elevation, less pulp lodges in that spot than in other portions of the mold, and the paper is proportionately thinner. By this means, the counterpart of the design remains impressed upon each sheet.



It is unfortunate that the early paper manufacturers, in common with those of the present time, omitted the dating of their paper. We can, it is true, form an approximate idea of the era to which certain water-marks pertain, but it is impos-

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sible to determine the exact date at which much of the old paper was made.

To the careless observer, these marks appear of trifling importance, only serving to distinguish the paper made by one man from that manufactured by another. Antiquarians owe a debt of gratitude to the person who first inaugurated this custom, for the water-mark has proved invaluable in determining the age of manuscripts and books. Heirs-at-law have come into their own, through the discovery of fraudulent testaments by means of the water-mark, and forgeries have been detected in the same manner.



1301.

Before a man commits himself irrevocably on paper, it would be wise for him to examine it and see that it is free from any distinguishing mark, for a seemingly trifling imprint might afford "confirmation strong as Holy Writ," when examined in the law courts.

At any rate, water-marks are almost coëval with the making of paper from rags, for the first trade-mark known can be traced back to the year 1302. This rude emblem was a globe surmounted by a Latin cross, and was an ornament held in the hand of sovereigns in coronation pageants. It was symbolical of the triumph of Christianity over the universe. A ram's head of 1330 comes next in order, and is rather suggestive of the employment of wool in paper. These emblems are crude and inartistic, for evidently the ancient paper-makers were not artists.



Bordeaux.
1330.

On the old French paper may be seen a shield with the emblematic lilies of France, while the distinctive

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(On the old French paper may be seen a shield with
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mark of Dutch paper was a large P, which was the initial of Duke Philip of Burgundy. This was sometimes interlaced with a Y, Ysabel being the name of Duke Philip's spouse. This mark remained intact for one hundred and sixteen years. The unicorn, which was the support of the Burgundian es-

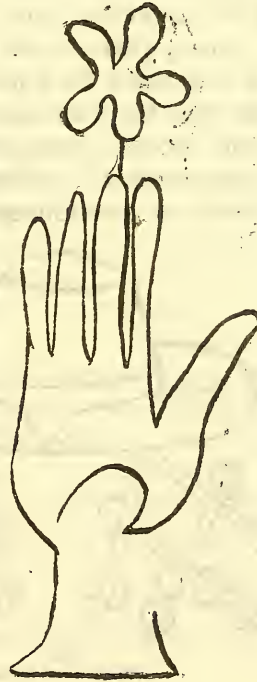


1473.
Size of Sheet, 17x12.

cutcheon, was also sometimes used; it signified strength and purity. The *caput bovis* or bull's head, was also indicative of Dutch paper, and was typical of power, as the anchor was the emblem of stability and hope. Caxton and some of the early printers were fond of stamping the paper on which their books were printed with an ox-head crowned by a star.

The open hand, extended as if in the act of benediction, was the mark of what is still known as "hand paper."

The pot quarto was of a kind much in demand for the printing



1512.

mark of Dutch paper was a large 'V' which was an
 initial of Duke Philip of Burgundy. This was some
 times interlined with
 a 'V' and had the
 name of Duke Philip's
 spouse. This mark re-
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THE
 CROWN OF DUCHESS



THE

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 used: it signified strength and
 purity. The exact form of the
 hand, was also indicative of
 Dutch paper, and was typical of
 power, as the anchor was the
 symbol of stability and hope.
 Garton and some of the early
 printers were fond of extending
 the paper on which their books
 were printed with an open-hand
 crown by a star.

The open hand, extended as it
 in the act of benediction, was
 the mark of what is still known
 as "hand paper."
 The hot points were the hand
 much in demand for the printing



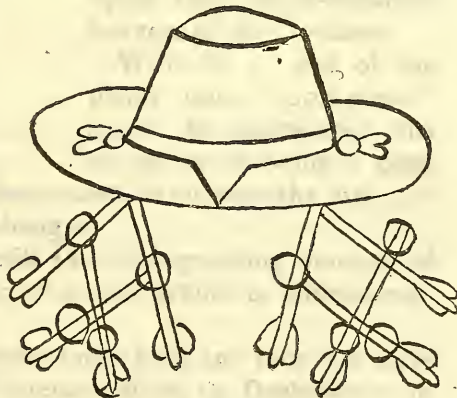
1643.
Size of Sheet, 16x12.

the kingdom inadequate to his expenditure, in consideration of certain moneys, granted monopolies to several companies for the manufacturing of paper. On the accession of Oliver Cromwell, he commanded the royal arms to be removed, and, in derision, ordered the substitution of a fool's cap and bells. To this

of pamphlets, play bills, etc. It was of standard size, and each manufacturer added his own private mark to the beer tankard or flagon with which it was stamped. The Dutch appear to have been the originators of this symbol, which is quite suggestive of the favorite beverage of that nation. Some manufacturers also added their initials.

John Tate's device was an eight-pointed star within a circle. The paper made by him, although thick and yellow, is exceptionally good.

During the reign of Charles I all English paper was stamped with the royal arms of England. At one time, the monarch finding the revenues of



1649.
Size of Sheet, 15½ x 12.

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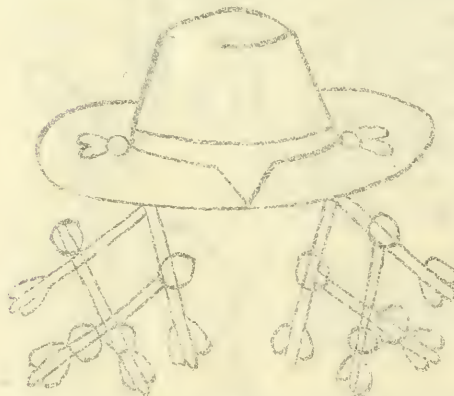
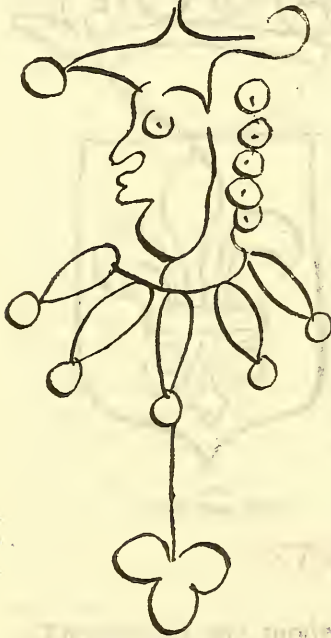


FIG. 2. ST. JOHN'S, N. Y.

circumstance is ascribed the origin of what is termed "Fool's-cap" paper. Other authorities declare that the name is only a corruption of the two Italian words *foglia capa*, which was in turn derived from the Latin *folium*, a



1661.

Size of Sheet, 15½x12.

leaf, in allusion to the custom of using leaves instead of paper in early times. The *foglia capa* was a sheet of paper of the original size. The fool's cap and bells was in turn discarded, and in its place the figure of Britannia was stamped.

During the year 1649, a large hat appeared on much of the paper. It had somewhat the appearance of a cardinal's hat, but was probably intended as a satire upon the broad-brimmed beavers of the Puritans.

With the advent of the penny post, "post-paper" made its appearance, the device on it being a post-boy's horn. It has descended to us with the size and texture but slightly changed.

The *fleur de lis* is still the distinguishing emblem of what is called "Demy" paper, which is almost unaltered.

A sheet of paper three miles long and four feet wide was made at the Whitehall Mills, in Derbyshire, in 1830.

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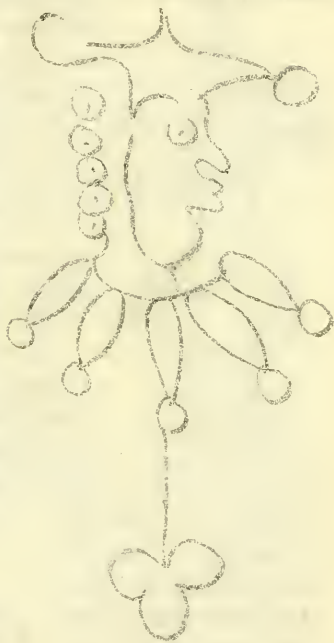
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1801
Stamp on Demy Paper



1657.

Size of Sheet, 15½x12.

As far back as 1685 the Italians used gilt-edged paper, and in 1754 we are informed that stationery with a mourning border was so common that people of distinction refused to use it. It was considered a mark of vulgarity, and the tradesmen were in the habit of using black edges on their account books.

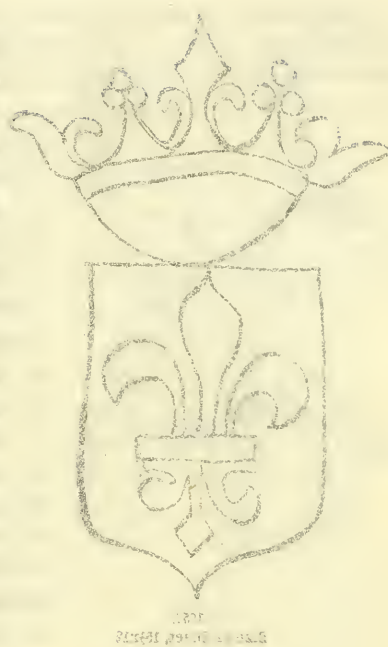
In connection with a short history of envelopes, cards, menus and fancy stationery, it will be well to mention the derivation of the word

STATIONER.

The ancient and modern meaning of the term is by no means synonymous. The *Stationarius* was formerly an official connected with a university, his "station" or book-stall being situated in some public thoroughfare. His business was to sell the books transcribed by the *Kalligrapher*, a scribe who was under the supervision of the *Librarius*. It is plainly to be seen that the word has been perverted from its original meaning, as the modern stationer supplies the author with the implements of his calling, while he of olden time only

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disposed of the products of the author's pen. The London Stationers Company is an ancient and very wealthy guild, to which has been accorded many privileges. They existed as a fraternity in 1603, being incorporated during the reign of James I.

LETTER WRITING.

To indite an epistle in the Middle Ages was considered a more arduous undertaking than to fight a battle. In those days only priests and learned men knew how to write, for even the highest nobles could not sign their own names. When it was desirable to address some high dignitary on an occasion of *haut cérémonie*, it was necessary to call in the services of the scribe. In the days of chivalry, verily the sword was mightier than the pen, while at present, according to our old copy-book axiom, "The pen is mightier than the sword." In feudal ages, the knight carved his adversary dexterously with his sword; in these days, a man stabs his rival with his pen. Although not as fatal, the latter method appears quite as effectual.

There is no evidence of any letter having been written in England prior to the Norman conquest. The oldest epistle in the British archives is one penned by Wuldhan, Bishop of London, who lived about 731.

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LETTER WRITING

To indicate an epistle in the Middle Ages was considered a more noble undertaking than to fight a battle. In those days only priests and learned men knew how to write, for even the highest nobles could not sign their own names. When it was desirable to address some high dignitary on an occasion of want of courtesy it was necessary to call in the services of the scribe. In the days of chivalry, verify the sword was mightier than the pen, while at present, according to our old copy-book axiom, "The pen is mightier than the sword." In feudal ages, the knight carved his adversary's heraldry with his sword; in these days, a man stabs his rival with his pen. Although not as

fatal, the latter method appears quite as effective. There is no evidence of any letter having been written in England prior to the Norman conquest. The oldest epistle in the British archives is one penned by Wulstan, Bishop of London, who lived about 1050. Paper was too dear to be an article of general consumption, but when the new mode of manufacturing the receptive materials of graphic art was discovered, letter writing became a more widely spread accomplishment.

The discovery of the art of paper-making, and the invention of the printing press, have done more to civilize the world than any two things before known. The amount of paper consumed by a nation is an infallible indication of its progress in the arts and sciences; and good paper is now so cheap as to be within the reach of even the humblest. As recently as forty or fifty years ago, fine stationery was unknown. When our grandmothers desired to respond to a *billet-doux*, they were obliged to take their scissors and cut off a scrap from a large sheet of paper, which was at that time the only form in which it was sold. The *papeterie* of a belle of the nineteenth century equals in elegance the other dainty accessories of her boudoir, and she would be horrified if asked to write a letter on such paper as was in use in the eighteenth century. The heavy satin paper, ornamented with the initial, monogram or coat-of-arms of the fair calligrapher, is considered the most elegant kind of stationery.

MONOGRAMS AND INITIALS

are beautifully illuminated on fine paper by means of chromo-lithography, but in mediæval ages this work was all done by hand.

Some of the reverend fathers of the church passed their entire lives in the *scriptorium* of the monastery, where they embellished the sacred texts with the most grotesque and fantastic capital letters. This was known as illuminating, from the Latin *lumen* or light. The sombre pages of the yellow vellum manuscripts were indeed brightened by the characters of gold and various

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Some of the reverend fathers of the church passed their entire lives in the preparation of the monogram, while they employed the sacred texts with the most grotesque and fantastic capital letters. This was known as illuminating from the Latin *lumen* or light. The some of the pages of the yellow vellum manuscripts were indeed brightened by the characters of gold and various

colors which grew slowly under the patient fingers of the tonsured monks. The letters of each century are marked by a style all their own, and any one versed in antiquarian lore can readily determine the antiquity of a manuscript by the style of ornamentation employed in its illustration.

Some writers assert that the origin of monograms may be traced back to the symbolic language of the Egyptians, of which an example is given in the Tau or T of the Hebrews, who brought this emblem from Egypt, where it was the sign of the Egyptian Trinity. It was in the form of a nilometer, an instrument used for measuring the inundations of the Nile. This ancient people also called it "The Letter of Life."

Monograms were also common in Syria, Greece and Rome, for it is quite usual to see them in ancient MSS. or on coins.

In the fourteenth century, when the Emperor Constantine embraced the Christian religion, he caused the sacred monogram I. H. S. to be emblazoned on his banner. The symbol was a golden crown enclosing the *chrismou*, surmounted by a pike. It was in commemoration of the crucifixion of our Saviour. This device was adopted by the early popes, and it was also customary to affix it to the foot of legal documents.

The monogrammatic treatment of proper names did not become popular in France until about the fifth century, and it was not in ordinary use in Germany until two centuries later. In 1322 it died out almost entirely in France. It was usual during the Middle Ages to use monograms as trade-marks, each manufacturer having his distinctive emblem. No word introduced into the English language has been so

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misapplied as the term "monogram." This will be obvious when the etymology of the word is explained. *Monos* is the Greek for one, and *gramma* signifies a letter; therefore, "monogram" means one or several letters combined so as to form a single one. In order to economize time and space, the scribes of old often formed several letters into one; the diphthong *Æ* is often used in this manner.

The modern monogram is, strictly speaking, a polygram, and many of them are of such intricate construction as to be absolutely undecipherable. The incongruities of the monogram are sufficient to drive a student of archæology mad, as, where they are composed of several letters, each one is likely to be in the style of a different century. To be correct, a monogram should embrace only the letters of one period; and in order to preserve symmetry, a single idea should prevail throughout. Too many flourishes and a wealth of ornamentation are meretricious, and the simpler a monogram the more elegant it is. The most appropriate letters for this purpose are the uncial letters, and the best models to imitate are those of the thirteenth and fourteenth centuries.

Many persons consider that the complexity of a monogram adds to its beauty, while in reality it detracts from it. It more frequently becomes a cryptogram rather than a monogram, for were the writer's signature not apparent at the bottom of the page, it would be almost impossible to recognize one's correspondent by his monogram. In reality, they are in many instances almost as enigmatical as the famous riddle of the Sphinx.

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Many persons consider that the complexity of a monogram adds to its beauty, while in reality it detracts from it. It more frequently becomes a cryptogram rather than a monogram, for were the writer's signature not apparent at the bottom of the page, it would be almost impossible to recognize one's own work. In reality, it is more important to be distinguished by his monogram, in reality, it is more important to be distinguished almost as significant as the initials of the scribe.

COATS-OF-ARMS & CRESTS

are considered very stylish on letter paper, and when appropriately used they are very ornate, and add much to the elegance of stationery. If Americans were better versed in the noble science of heraldry, many ridiculous mistakes might be avoided by those who desire to assume such insignia. A little information on the subject may prove acceptable.

Although we are denominated by Europeans as a nation of shopkeepers, it is an incontrovertible fact that many American families are able to trace their lineage back through many generations of noble ancestors. A number of the first colonists, who left their ancient domains in search of liberty and wealth, were persons of illustrious birth, and even in the wilds of New England and in the tangled forests of the South they kept up a certain amount of state. They brought with them from the Old World the family plate, decorated with their armorial bearings, and on their ponderous seals were graven the crests and mottoes of the shield.

In the days of chivalry, the coat-of-arms was not used as a mere ornament, as it is at the present time. It then had an obvious meaning, and the escutcheon of an old crusader was like a mirror, on whose burnished surface was reflected the history of many a sanguinary fray, its devices serving to record acts of individual heroism. These achievements were perpetuated on the escutcheon, which descended from generation to generation, and many of the emblems were conferred by royal hands, in remembrance of some service performed. Heraldry is fraught with meaning, and it may almost be termed a mystic language. In the Middle Ages,

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In the days of chivalry the coat-of-arms was not used as a mere ornament, but as the preservative. It then had an obvious meaning, and the execution of an old crest was like a mirror in whose polished surface was reflected the history of many a sanguinary fray. Its devices serving to recall acts of individual heroism. These achievements were perpetuated on the escutcheon, which descended from generation to generation and many of the emblems were conferred by royal hands in remembrance of some brave deed. Heraldry is fraught with meaning, and it may almost be termed a mystic language. In the Middle Ages

a knight was as recognizable by his blazon as by his name, which was often omitted as superfluous. Heraldry forms a link between the past and the present, but it received its death blow when the ill-starred Charles I was beheaded and Cromwell leveled all distinctions of rank. It has never recovered its pristine importance, and is gradually falling into disuse.

But to return to the origin and signification of coats-of-arms. The custom originated in the tenth century, at the period of the knightly tournaments, but was not generally adopted until the eleventh, during the epoch of the crusades. When a knight was encased *cap-a-pie* in his armor and wore his visor down, it was almost impossible to distinguish him on the battle-field. In order to be recognized by his retainers, he wore over his coat of mail what was called a "*cotte d'armes*," or coat-of-arms, on which was embroidered some device. The symbols were afterwards transferred to the shield.

The colors and devices of a coat-of-arms have each their *raison d'être*, and are capable of interpretation. The escutcheon is the field or ground-work, which is always of some distinctive color. On the field is displayed the charges or accessories, which are of almost infinite variety. The colors employed in blazonry are seven in number, viz.: *or*, gold; *argent*, silver; *gules*, scarlet; *vert*, green; *purpure*, violet; *azure*, blue; and *sable*, black. Argent or white was considered the most honorable, as it was worn by high Roman dignitaries. Gules was in signification of the blood of the martyred saints, and blue was dedicated to the Virgin and confessors.

The helmet appears above the shield, and is of gold for royalty, while that of a nobleman is of steel, the

a knight was recognized by his device as by his name, which was often omitted as superfluous. Heretofore a link between the past and the present, but it received its death blow when the illustrious Charles I was debased and Cromwell leveled all distinctions of rank. It has never recovered its pristine importance, and is gradually falling into disuse.

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The helmet appears above the shield, and is of gold for royalty, white that of a nobleman, and of steel, the

various degrees of rank being designated by its position. Either the torse or wreath, and the coronet or cap of dignity, surmounts the helmet, and out of one of these ornaments springs the crest, which is the most conspicuous point of the escutcheon. The word crest comes from the Latin *crista*, meaning the comb or tuft of feathers on the head of a bird. As the name indicates, the crest was originally a *panache*, of several plumes, placed in front of the helmet. It was also used to decorate the heads of horses in battle. At a later period, fabulous fish, mystic birds, griffins and human figures were used.

The motto usually accompanies the crest, and is a terse sentence, probably derived from the battle-cry of some warrior, or is in allusion to the bearings of the escutcheon. It is sometimes a mere jingle of harmonious sounds, as is the case with that of the Earl of Balcarran, which runs thus: "*Astra Castra, numen lumen*," which being interpreted means, "The stars my canopy, Providence my light." That of the Marquis of Aylesbury consists of only two words—"Think and Thank."

With the advent of rich and elegant stationery, the custom came in vogue of embellishing the page with the coat-of-arms or crest, the latter being more commonly employed. It is most inappropriate for a lady to use her husband's crest on her paper, as no woman has a right to use a crest, save only a sovereign princess. A lady, provided she is an heiress in her own right, may quarter her arms with those of her husband during his lifetime. An unmarried woman's escutcheon is totally different from that of a man, as it is shaped like a lozenge. The why or wherefore of this is a mystery. Another flagrant mistake is the employment of false

various degrees of rank being designated by its position. Either the torse or wreath and the coronet or cap of dignity surmounts the helmet and out of one of these ornaments springs the crest which is the most conspicuous point of the escutcheon. The word crest comes from the Latin *cresta*, meaning the comb or tuft of feathers on the head of a bird. As the name indicates, the crest was originally a *parade* of several plumes, placed in front of the helmet. It was also used to decorate the heads of horses in carter. At a later period, fabulous, mythic birds, griffins and human figures were used.

The motto usually accompanies the crest, and is a terse sentence, probably derived from the battle-cry of some warrior, or is an allusion to the bearing of the escutcheon. It is sometimes a mere jingle of harmonious sounds, as is the case with that of the Earl of Balfour, which thus has: "Astra Cadunt, nomen Jovis," which being interpreted means, "The stars may canopy, Providence my light." That of the Marquis of Aylesbury consists of only two words—"Think and Thank." With the advent of rich and elegant taste, the custom came in vogue of embellishing the page with the coat-of-arms or crest, the latter being more commonly employed. It is most inappropriate for a lady to use her husband's crest on her paper, as no woman has a right to use a crest, save only a sovereign princess. A lady, provided she is an heiress in her own right, may quarter her arms with those of her husband during his lifetime. An unmarried woman's escutcheon is totally different from that of a man, as it is shaped like a lozenge. The why or wherefore of this is a mystery. Another glaring mistake is the employment of false

blazonry, as it is an undeviating rule that color should never be placed on color, or metal on metal.



The crests of Washington, Franklin and Fairfax are interesting specimens and are of historic value. Washington, who could trace his ancestry back through several hundred years, used the crest of the English family of Washington, which is an eagle, *sable*, rising out of a ducal coronet, *or*.

Benjamin Franklin's seal was engraved with a dolphin's head in pale *argent*, erased, *gules*, finned, or between two branches, *vert*.

The crest of the Fairfax family, is a lion *passant guardant*, *sable*. Most of the prominent society people have their crests emblazoned on their writing paper, but it is a wise precaution to first ascertain whether a person has a right to the one he intends to adopt.

ENVELOPES.

The word envelope is obviously adapted from the French verb *envelopper*, meaning to wrap. The envelope is a comparatively recent development of civilization, its introduction not antedating the end of the seventeenth or commencement of the eighteenth century.

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The crests of Washington, Franklin and Paine are interesting specimens and are of historic value. Washington, who could trace his ancestry back through several hundred years, used the crest of the English family of Washington, which is an eagle, with rising wings, on a blue coronet.

Benjamin Franklin's seal was engraved with a dove, his head in pale argent, armed, grasping an olive branch, on between two branches, etc.

The crest of the Paine family, is a lion passant guardant, sable. Most of the prominent society people have their crests emblazoned on their writing paper, but it is a wise precaution to first ascertain whether a person has a right to the one he intends to adopt.

ENVELOPE

The word envelope is directly adapted from the French verb *envelopper*, meaning to wrap. The envelope is a comparatively recent development of civilization, its introduction even not antedating the end of the seventeenth or commencement of the eighteenth century.

At that period, envelopes were not considered, as they are now, indispensable accessories to correspondence, being employed solely to enclose ceremonial communications addressed to those high in rank.

The envelope was undoubtedly the result of French refinement, ever on the alert for novelty, for the first one extant encloses an autograph letter of King Louis XIV with the date 1706. Among the old papers in the possession of a noble Oxford family is an envelope of extremely thin paper; the letter is dated Geneva, 1759.

One of Madame de Pompadour's perfumed missives was found in an envelope of 1760. With the taste for embellishment, which was a distinguishing trait of the court favorite, she had caused the envelope to be ornamented with a delicate scroll border of flowers and leaves.

At the State Paper Office in London there is one of a still more remote epoch. It is of indubitable French origin, and was made in 1696.

A letter of Frederick of Prussia bears testimony to the fact that the use of envelopes was not unknown in Germany during his reign. His letter is dated Potsdam, 1796, and the envelope opens at the end, in the fashion of a legal document.

The reason why envelopes were not commonly in use, prior to the establishment of the Penny Post, is obvious, for only one sheet of paper could be sent without paying double postage.

Fifty years ago it was considered a great accomplishment to fold a letter properly. The sheet of paper was folded in quite an intricate manner, the edges placed one within the other, and sealed with wax or secured by a wafer.

At that period envelopes were not considered as they are now, indispensable accessories to correspondence, being employed solely to enclose ceremonial communications addressed to those high in rank.

The envelope was undoubtedly the result of direct refinement, even on the alert for novelty, for the first one extant encloses an autograph letter of King Louis XIV with the date 1700. Among the old papers in the possession of a noble Oxford family is an envelope of extremely thin paper; the letter is dated Geneva, 1729.

One of Madame de Pompadour's painted missives was found in an envelope of 1760. With the taste for embellishment, which was a distinguishing trait of the court favorite, she had caused the envelope to be ornamented with a delicate scroll border of flowers and leaves.

At the State Paper Office in London there is one of a still more remote epoch. It is of indubitable French origin, and was made in 1696.

A letter of Frederick of Prussia bears testimony to the fact that the use of envelopes was not unknown in Germany during his reign. His letter is dated Potsdam, 1762, and the envelope opens at the end, in the fashion of a legal document.

The reason why envelopes were not commonly in use, prior to the establishment of the Penny Post, is obvious, for only one sheet of paper could be sent without paying double postage.

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With the increased postal facilities and the reduced rate of postage, the necessity for envelopes became apparent. Before they had become an article of commerce, each person made his own, shaping them from a cardboard pattern to suit his convenience.

VISITING CARDS.

Modern culture, with the increased requirements of social intercourse, seemed to necessitate some method by which the return of calls could be indicated. Servants could not be depended upon to remember the names of visitors, and a card, on which the name and address might be inscribed, appeared the happiest way of solving the problem.

From the Latin word *charta*, signifying a leaf or sheet of paper, may be traced the origin of our term card.

The primitive visiting cards were made from the refuse bits of pasteboard which were left over after playing-cards had been trimmed. On these unfinished scraps of paper the belles and beaux of a hundred years ago were wont to write their names.

As recently as 1752 and 1764, even titled personages inscribed their names or had them printed on the backs of playing-cards.

Invitations to balls and dinner-parties were also sent on these cards.

When blank cards were introduced, they were as often of paper as cardboard, and many of them were very diminutive. During the last century it was considered stylish to have them about two inches long and

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From the Latin word *visita*, signifying a visit, a sheet of paper may be traced the origin of our visiting card.

The primitive visiting cards were made from the waste bits of postcard which were left over after playing-cards had been trimmed. In these unfinished scraps of paper the holder would inscribe a name, and years ago were wont to write their names.

As recently as 1775 and 1780, even titled personages inscribed their names, and had them printed on the backs of playing-cards.

Institution to balls and other parties were then sent on these cards.

When blank cards were introduced, they were often of paper as card-board, and many of them were very distinctive. During the last century it was considered a sign to wear them about one's neck, and

one and one-half wide. Some specimens extant are no larger than the end of the thumb.

As recently as twelve years ago, the Bishop of Madeira issued invitations to the Easter celebration on the half

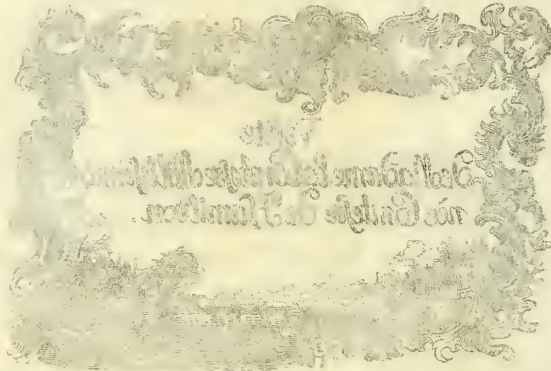


of the four-of-clubs. This appears rather incongruous, but perhaps the worthy churchman was influenced by economical considerations.

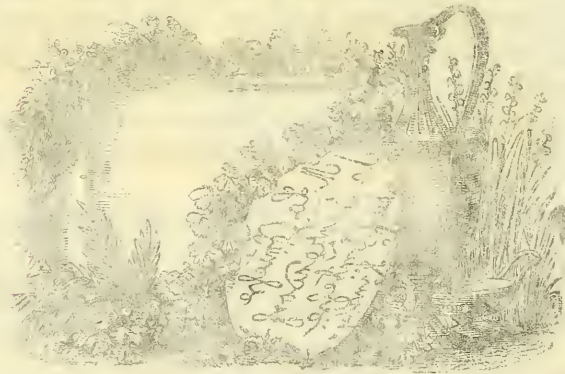
Cards were at one time called tickets.



one and one-half with a few specimens recent are one
 larger than the end of the thumb.
 As recently as twelve years ago, the Bishop of Madras
 issued invitations to the Easter celebration on the 21st



of the four-ohs. The words are rather inconspicuous
 but perhaps the words themselves are induced by
 economical considerations.
 Cards were at one time called tickets.



The cards used in 1795 are much more ornamental than those we are accustomed to see at the present day. We of the nineteenth century repudiate all attempts at display, but this was not the case at that



period, as some of the cards of that era are veritable gems of art. They were designed by renowned painters, and engraved by such celebrated men as Raphael, Mengs, Morghens and others, who did not consider it beneath them to reproduce these little

The heads used in 1793 are much more ornate than those we are accustomed to see at the present day. We of the nineteenth century reproduce all attempts at display, but this was not the case at that



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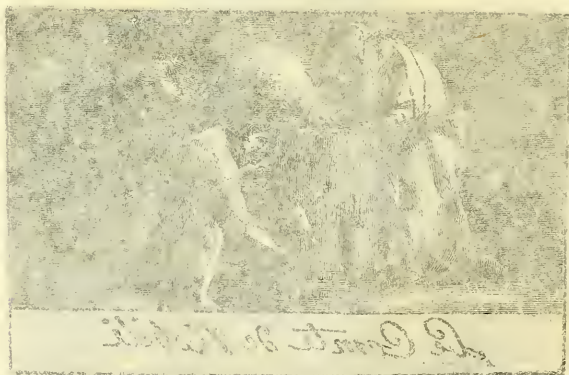
vignettes which the taste of the age demanded. Even etchings were seen on many of the cards. A card then was not cast aside as it is now, but was preserved as a precious souvenir. It is not probable that these dainty little morsels of paper were sown broadcast, as is the habit of the present day. It is a singular commentary on the facility with which even illustrious personages can be forgotten, when we remember that the only record of the existence of some of the members of the *beau monde* of a century ago is a few old yellow visiting cards.



Paris was then as now the centre from which emanated the fashions in such trifles, and Germany, Italy and England soon followed in the lead of the Parisian exquisites.

The taste in cards almost indicates the nationality of those to whom they belonged, as the English affected landscape subjects, while the Italians seemed to prefer mythological designs and imitations of *niellos*, *intaglios* and *bas reliefs*.

Even
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Paris was then as now the centre from which emanated the fashion in such things as Germany, Italy and England soon followed in the lead of the Parisian exquisites.

The taste in cards almost indicates the nationality of those to whom they belonged, as the English affected landscape subjects, while the ladies seemed to prefer mythological designs and imitations of which water-glass and wax seals.

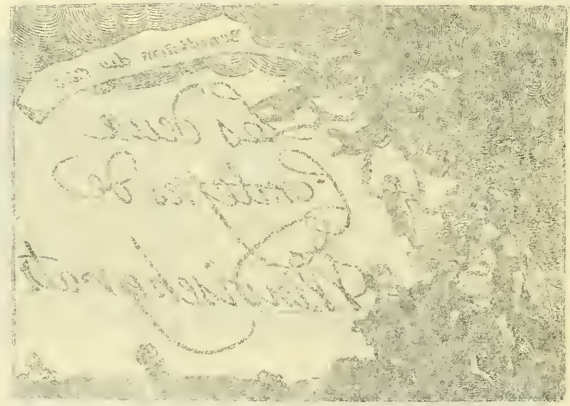
The card of the Comte de Nobili was embellished with a Greek altar, on which smoked the sacrificial offerings. That of the sculptor Canova was a rough-hewn block of marble, on which the name was engraved, being quite in harmony with the occupation of the artist.

The Comte Aloyse d'Harrach's name was surrounded by a wealth of redundant ornamentation, while that of the Marquis de Llano blossomed with a garland of roses enclosed in a wreath of olive leaves.



The New Year's card of Adam Bartsch informs us that "Adam Bartsch has the pleasure of presenting his compliments and good wishes for the New Year." Mr. Bartsch appears also to have indulged in a fondness for the brute creation, as on one of his cards is a spaniel holding a card in his mouth. There are several cards of Cassanova, of which one is unpleasantly suggestive, being the figure of an ass carrying a flag, on which is the name Cassanova. On another is a man on horseback playing a drum.

The card of the Comte de M... was embellished
 with a Greek letter, on which stood the acrostical
 offering. That of the seigneur Comte was a rough
 drawn block of marble, on which the name was engraved
 being quite in harmony with the occupation of the artist.
 The Comte A... Jacob's name was surrounded
 by a wreath of red and white carnations, while that of
 the Marquis de L... was surrounded with a garland of roses
 enclosed in a wreath of olive leaves.



The New Year's card of Lord B... shows an
 that "Adam B... has the pleasure of presenting his
 compliments and good wishes for the New Year." Mr.
 B... appears also to have indulged in a few lines
 for the poet's creation, as on one of his cards a spirit
 holding a card in his mouth. There are several cards
 of Cassanova of which one is undoubtedly a very
 being the figure of an ass carrying a bag, on which is
 the name Cassanova. On another is a man on horse-
 back playing a drum.

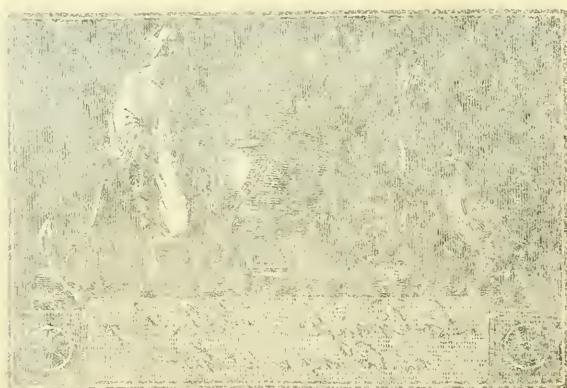
The engraving on that of the Marquis de Galle, of Sicily, was the work of Morghens, and represented Neptune gazing upon the bay of Naples. A scantily clad naiad supports a monumental tablet inscribed with the name, and above, Cupid holds a *fleur de lis* resting upon an eagle. A Swiss gentleman, Fischer of Berne, devises a not very intricate rebus from his name, for it is a fishing net held by the figures of a man and woman.



A card bearing the name of the famous Prince Esterhazy, recalls visions of the fabulous wealth of that ancient family. It is characteristic of a gallant of that era, being a medallion wreathed with flowers and upheld by a rosy-fingered Cupid.

One is preserved of the Russian millionaire Demidoff, the husband of the Princess Mathilde Bonaparte, and also Lord Lyttleton's, on which is a picture of his favorite dog. Mr. Stapleton's is decorated with a portrait of himself.

The engraving on that of the Marquis de La Roche-Beaucourt was the work of Marguerite and represented the same scene upon the city of Naples. A scroll upon which supports a monumental altar inscribed with the name and above which holds a pair of scales upon an eagle. A Swiss gentleman, Fischer of Bern, de- scribes not very intricately from his scene for it is a thing not held by the laws of a man and woman.



A card bearing the name of the famous Prince historically reveals visions of the fabulous wealth of that ancient family. It is characteristic of a class that are being a meditation wrestled with towers and upheld by a rose-fingered cupid. One is preserved of the Russian millionaire form; the husband of the Princess Maria Antonovna and also Lord Lytleton, in which is a picture of his favorite dog. Mr. Lytleton is decorated with a por- trait of himself.

One Mr. Burdett, evidently an eccentric Englishman, has left rather a lugubrious memento behind him. His card might have been more appropriately used as a memorial card, as on it is the counterpart of the tomb of Cecelia Metella, on which is recorded his cognomen.

As fashions are frequently revived, this style of card may again become popular, but at the present writing, the immaculate white Bristol-board is only considered good form, and it would require the endorsement of some leader of recognized social position to inaugurate a change of fashion.

MENUS

are of much greater antiquity than visiting cards, for they, in common with other luxurious appointments of the table, originated during the Middle Ages. In the days of chivalry, kings and nobles followed the example of the Roman epicures, and the tables of the wealthy were spread with snowy napery and vessels of gold and silver containing rare and costly viands. Human nature was the same then as now, and the *bon vivant* of yore desired more than a hint of the *bonnes bouches* with which he expected to be regaled.

A quaint old chronicler informs us that "the clearke of the kitchen useth (by a trick given up of late) to give in a brief rehearsal of such and so many dishes as are to come in every course throughout the whole service for the dinner or supper, which some do call a memorial, others a billet, but some a fillet, because such are commonly hanged on the file."

One Mr. Burbank, evidently an eccentric Englishman, has left behind a legendary memento behind him. His card might have been more appropriately used as a memorial card, as on it is the counterpart of the tomb of Cecilia Metella, on which is recorded his cognomen. As fashions are frequently revived, this style of card may again become popular, but at the present writing, the unimpeachable white Enchiridion-board is only considered good form, and it would require the endorsement of some leader of recognized social position to inaugurate a change of fashion.

12

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A quaint old chronicler informs us that "the clerks of the kitchen used (by a trick given up of late) to give in a dish rehearsal of each and so many dishes as are to come in every course throughout the whole service for the dinner or supper, which some do call a memorial, others a billiet, but some a billiet, because each are commonly banged on the file."

There appears to be a period when the menu fell into disrepute, and was no longer used in private houses, except on occasions of great ceremony. Twenty-five years ago they were seldom seen anywhere but at the *table d'hotes* of hotels and in large restaurants. They now seem indispensable adjuncts to every entertainment; but the menu of to-day is simply a survival, or, more properly speaking, a revival of that of the age of chivalry. In the course of the last dozen years, the menu, from being a plain white card, on which was written or printed the names of the dishes, has become one of the important features of a fashionable repast. Artists have not disdained to employ their talent in designing novelties in the way of dinner cards, and much ingenuity has been expended in the endeavor to render them artistic.

Some of the pretty little French trifles are embellished with designs depicting life in the Middle Ages, while others are emblazoned with heraldic insignia, etc. Chromo-lithography reproduces perfectly the old illuminated pictures, and the French excel in this style of decoration. Menus are often such little dainty art bits that they are appropriated by the guests as souvenirs of the festivity.

It is, however, a mistake to load a menu card with an excess of redundant ornamentation, as elegant simplicity should be the rule. Some hostesses, who desire to be *recherché*, provide the guests with a separate menu for the dessert, but a single one generally answers the purpose. The high-sounding titles by which some of the *entrées* are designated are both astounding and amusing. One would imagine that the *couvives* were bloodthirsty cannibals, when we read of "Teudons

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It is, however, a mistake to load a menu card with an excess of redundant ornamentation, as elegant simplicity should be the rule. Some hostesses, who desire to be thorough, provide the guests with a separate menu for the dessert, but a single one generally answers the purpose. The high-sounding titles by which some of the wines are designated are both sounding and amusing. One would imagine that the connoisseurs of bloodthirsty cannibals, when we read of "Tendons

d'Achilles" (Achilles' heels). As this was the vulnerable part of the Grecian hero, they may be supposed to be very tender. "Henry VIII's Shoestrings" might be more indigestible, judging from the title, and "Angels on Horseback" would suggest something both celestial and terrestrial. A menu charmingly decorated and gay with satin ribbons is a pleasing object lying on the snowy table-cloth beside the plate of rare china, and looks almost as gay as the flowers of vivid hue with which the board is decked.

The manufacture of stationery and its legitimate auxiliaries has reached such a point of perfection that it seems almost impossible to suggest any improvements. A few years ago society people refused to use anything but English and French papers. Now even the most exclusive acknowledge that stationery of home manufacture equals the English in quality and far surpasses any of the foreign in variety of style.

We congratulate ourselves upon the fact that America is in no wise behind other nations in this great field of industry.





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