Your name is hardly ever mentioned now ; and, alto-gether, there seems to be a change in the aspect of affairs, which I can only trace in some way to Rudolf.

"As he hates Marchwood, and does nothing but quarrel with Mr. Cadwallader when they do meet, it would be absurd to attempt a reconciliation, if that is her little game ; but if she gets too much interested in him, you can see that it will materially affect your prospects. There is no immediate hurry. My uncle never makes up his mind in haste, and at present he is too unwell to set on foot any active plans ; but can you not meantime get Rudolf some appointment that will take him quietly and naturally out of the country? If once the ocean lies between him and Marchwood, I believe all will go well ; but until it is, I have grave doubts of success.

"Yours truly,
"VERNON FREER."

And in ten days more this answer reached March-wood :—

"DEAR VERNON,—Do everything in your power to keep things quiet at your end, and avoid a climax. Before very long we can manage all nicely. Stanhope is proving quite unfit for work. He fainted off dead the other night at a dinner party, and is often very seedy. My father talks of a sea-voyage, and getting him some Australian appointment, as he has an idea that the climate there would set him up again. He is certain to find him something soon, as he really likes the fellow, and knows he has talents. I think Aus-tralia would do capitally ; and something is sure to turn up before long, if we can just tide over a month or two. I think you are clever enough for that.

"Yours truly,
"HUBERT MORRISON."

"Yes," mused Vernon, "Australia will do capitally ; and the sooner he goes the better. And Morrison will manage it, too. He will not let grass grow under his feet ; he has too much at stake."

END OF CHAPTER THE TWENTY-SECOND.

MONOGRAMS.

BY PROFESSOR F. EDWARD HULME, F.S.A.

MONOGRAM may be defined to be the agroupment in one device of two or more letters ; not neces-sarily, however, as a decorative arrangement, though that is the final outcome in these latter days. Many of the earlier monograms were but the evidence of the very natural desire on the part of the scribe to save needless trouble by re-sorting, where practicable, to abbreviations. The word "monogram" literally signifies a single character : being derived from the Greek words *monos*, one ; and *gramma*, a letter ; and where a quickly written mono-grammatic symbol could take the place of some oft-recurring word the gain was immediate and obvious. The device " &," which is still commonly used as a contraction for the word "and," is a survival of this ancient practical use of the monogram, and we may in old MSS. trace the gradual transition from the Latin *et*, until we arrive at the very conventional symbol still in use.

The merchants' marks of the Middle Ages, devices assumed partly for the same reason that the modern trade mark is adopted (as a means of identifying goods, and giving the purchaser a guarantee that he is really getting the product of some particular man's skill), and partly as a set-off to the heraldic devices borne by "the upper ten," were often monogrammatic in their nature ; and the masons' marks also on the old cathedrals and other buildings of the mediæval period, though ordinarily very simple in type, may at times take this character.

The very legitimate desire to receive the credit due to one's own endeavours may be well seen in the potters' marks stamped on the ceramic ware of all periods, and in the devices adopted by the early printers, painters, and engravers, and where such de-vices are monogrammatic — as they ordinarily are —they fall fully within the scope of our present paper. Modern artistic work is more ordinarily initialed or signed in full, but we may be permitted to quote, as an illustration of the revival of the olden practice, the combination of the N and P, employed by Sir Noel Paton on his work ; and other examples might readily be brought forward.

One of the best-known examples is the monogram adopted by Albrecht Dürer, too well known to lovers of art to need reproduction here. We have, therefore, grouped together in our first illustration some less familiar devices from the works of various painters and engravers. Some of them belong to men whose names have perished, the use of the mono-gram instead of the full name on their work having pre-vented their identifi-cation beyond the generation in which they worked, while the others need scarcely be referred to at any length. The only exception which we may perhaps make is in the case of No. 10, the monogram of Antoine Fantuzzi, called also Antoine de Trente, from his

FIG. I.—MONOGRAMS OF PAINTERS AND ENGRAVERS.

birthplace, the device he employed introducing somewhat ingeniously both his titles to fame. Hundreds of illustrations of these monograms of painters and engravers may be found in the twenty-one volumes of "Le Peintre graveur" of Bartsch; and should even this fail to satisfy the curiosity of any of our readers,
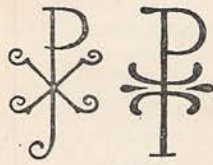

FIG. 2.

they may turn with advantage to Brulliot's "Dictionnaire des Monogrammes," to Heller's "Monogrammenlexikon," or to "L'abecedario pittorico" of Orlandi,— taking by the way, if they so please, the biographical dictionaries of Strutt or Bryan. The first impression probably that most persons will feel on looking at the illustrations in these old books, or at the few we have culled for our pages, is a sense of their badness and the poverty of invention shown in them; but we must bear in mind that the intention of these artists was not to produce a pleasing decorative composition at all, but to merely affix a mark that from its clearness of form might be readily recognised and understood —a mark, moreover, that the brush of the painter, the sharp tool cutting into the soft clay of the potter, or into the hard metal plate of the engraver, could easily produce.

FIG. 3.　FIG. 4.

The sacred monogram is so commonly met with, not only in past art, but to the present day in ecclesiastical work, in embroideries, metal work, glass painting, and other decorative processes, that some few comments upon it may very well engage our attention. Two perfectly distinct forms of it have been employed: for many hundreds of years one form exclusively, for many other hundreds of years another form to the entire exclusion of the first, and then in these present days of archæological research and revived mediævalism the joint use of both.
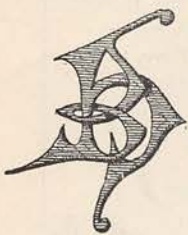

FIG. 5.

The earlier forms of the sacred monogram are represented in the three smaller figures in our second illustration, the upper one being, perhaps, the most common. It is the form that supplanted the Imperial eagle on the Roman standards, and appeared on the coinage when the Emperor Constantine embraced Christianity, and all these forms are abundantly to be met with in the catacombs of Rome, the refuge of the early Church during the days of Paganism, and the resting-place of countless confessors and martyrs of the new creed. At a later date this symbol was largely employed, as the cross also was, at the commencement of any important

FIG. 6.

charter or other State paper, and this dedicatory and invocatory use of it may be very well seen in numerous examples in the British Museum. From two instances of this—the first a charter of Edgar, A.D. 691, and the second a charter of Canute, A.D. 1031 —we have derived the larger figures in our illustration. Though somewhat more decorative in treatment, it will readily be seen that they are of precisely the same type as the smaller figures. It is composed of the leading letters of the Greek word for Christ; hence even to the present day the word Christmas is often written Xmas by us, and in some cases at least without any clear apprehension of the reason of the abbreviation.

It is very curious that this symbol should have been in later days so entirely set aside in favour of the I H S. This latter

FIG. 7.　　FIG. 8.

is an abbreviation of the Greek name for Jesus. It is often affirmed that the letters are the initials of the Latin words signifying Jesus the Saviour of men, but this reading, though ingenious and appropriate, is after all an after-thought, and not the original intention.

Turning our attention now to the numerous modern applications of monograms, we are at once struck with the variety and beauty of design exhibited, whether in jewellery, devices on note-paper, or the many other applications to every-day requirements; some delighting us with their intricacy and complexity of arrangement, others with their quaintness of fancy or bold simplicity. In the present rage for collecting almost everything, useful or useless, tasteful or tasteless—one man cumbering up his house with clocks of every available period, while another buys old used postage stamps, and treasures up some special "issue" of Brazil or New South Wales,* as wiser men cherish worthier objects of interest—our readers will find but little difficulty in coming

FIG. 9.

across some enthusiastic crest and monogram collector whose well-filled album will fully justify our encomiums. The present illustrations we have ourselves designed to elucidate our own ideas on monogram-making, as we should scarcely have been justified in borrowing the designs of other men, even for commendation, without their consent, and still less so in using them as examples of what to avoid.

The original and narrow conception of a monogram, the creation of the various letters by one continuous

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* We once knew a collector of the names of locomotives, who probably felt as keen a delight in picking up a new name on some fresh line of railway as others have done in adding some graceful Wedgwood plaque to their collection, or placing in their cabinet some choice Greek coin of rare numismatic and artistic worth.

line, is speedily felt to be a grievous limitation, and its hampering influence and constraint is soon cast aside. Examples of it are seen in the L, S, D, and the G, L, B, of our third and fourth figures. The soft and flowing lines used in forming the ordinary writing characters are

FIG. 10.

far better adapted to this special purpose than the more rigid characters used in printing, and we have seen some very good designs of this type produced by making the letters in semblance of ribbon or cord. It will soon, however, be found that the use of the continuous line makes many combinations of letters simply impossible, or so unpleasing in effect as to make impossibility the preferable fate.

In our fifth illustration we have grouped together into one form the letters J, B, H. It forms a pleasant compromise between the continuous-line forms, and the entire disconnection of the letters seen in all the following examples: as, for instance, Fig. 6, where each letter has a distinct individuality, and is quite distinct and separable, though an integral and essential portion in the general balance of the composition. It will readily be seen that in this, and in monograms generally, letters of a more or less Gothic type freely rendered and modified are best adapted to produce a good result. The easiest letters to deal with are those that are bi-symmetrical, divisible into two similar halves, such as the M, A of Fig. 6. Other letters of the same type are the H, I, O, T, V, W, X, and Y, while others, as N, S, Q, have a general balance that is a great help to successful arrangement. Some letters, as H, W, or T, are symmetrical in one form of alphabet and not in another; thus in Fig. 12 two H's are introduced, one being symmetrical and the other not. Where two H's or other identical letters appear in the same monogram they should be of one form, or it suggests the idea, from the introduction of a fourteenth century letter with a modern form, that the monogram was begun five hundred years ago and completed last week. Even in many symmetrical letters the balance is not absolutely the same, on account of the thickening of various parts of the letter: the first stroke of the letter M, for instance, being thin, the second thick, the third thin again, and the last thick.

The letters used in any design should all bear the same general proportion to each other — a rule not always sufficiently observed. In Fig. 7 the N and O conform to this rule, while Fig. 8 shows us two combinations of the same letters

FIG. 11.

where its observance is disregarded. It is of course quite legitimate to incline the letters to one side, as in Figs. 7 and 9; there is no necessity that all the letters, as in Figs. 10 and 11, should be upright. By thus inclining the letters one is often able to get a very good balance—as in Fig. 9— between letters that, like the D and F therein introduced, would otherwise be more difficult to deal with. All interlacings of the letters should as far as possible be alternately over and under each other, so as to appear to bind them together; and where this may not always be practicable, the rule must at all events be observed as far as may be, or one letter gains undue prominence over the others. We may occasionally find designs in which Gothic and italic letters are combined, but this is altogether indefensible; letters should be of the same nature in the same design. It is allowable, and indeed desirable, to make the surname initial dominant; thus, in Fig. 12 the upper design reads correctly as the B, W, H that it is intended to be, while the lower design based on the same combination of letters would be read as H, B, W, and is therefore faulty in construction. In the same way, in Fig. 10 the respective sizes and general arrangement of the letters suggest EDWARD, while in Fig. 11 the same points land us in the conclusion that the sequence of the letters should run HULME. If we had really intended Fig. 10 to read DDRAWE, our design, despite any careful interlacing, careful balance, or what not, would have been an utter failure. It is often, as in Figs. 3, 4, 5, and 8, by no means necessary to enclose the letters in any panel or bounding line, but when we do so it should be a pleasing form in itself, and the letters and the line should seem made for each other; thus a circle round Fig.

FIG. 12.

7, instead of the line that we have placed there, would have been by no means so happy in effect, as the elongated construction of the monogram would have caused two large empty lateral spaces between the O and the bounding line. It is often no objection, and in fact a decidedly picturesque and quaint arrangement, to throw, as in Figs. 6 and 9, a portion of the monogram boldly outside what is elsewhere the enclosing form. The diapering of the background is often a great enrichment, though in this case care must always be taken that the letters suffer nothing in clearness, and any addition of this kind should always

FIG. 13.

be strictly accessory and subordinate. Even so simple a filling-in as a powdering of dots, as in Figs. 10, 11, and 13, may often be advantageously introduced as an enrichment.

Though cyphers and monograms are often considered to be the same thing, the two terms are not in reality

interchangeable. In a monogram each required letter should appear but once, and no matter how much it may be thrown one way or another, will always read in the normal direction; while in a cypher the letters are repeated and reversed so as to form an evenly balanced and bi-symmetrical composition, often very pleasing, but also often very confused and illegible. Fig. 13 is a cypher constructed on the letters G, L. The Gothic or the ordinary modern printing characters used as a rule in monograms are quite unsuited to the construction of cyphers, as they do not happily bear the reversing process. The letters employed should always be of the ordinary writing type. Such combinations as

Figs. 10 and 11 would be impossible in a cypher, as six letters right way about plus the six reversed would produce a degree of bewildering complexity that would be chaotic. Cyphers, with a little patience, a little ingenuity, and a little tracing-paper, are very easy things to produce, and when done are scarcely worth even the trouble they have cost, the chief charm being the mechanical symmetry which we admire almost as much in the fragments of coloured glass in a kaleidoscope; while monograms are at once more legible and more tasteful, and in the non-repetition of the letters more in accordance with facts and common sense.

BOTANICAL "NAME-WORDS."

NGLISH "name-words"—if one may coin such an expression—would, as Archbishop Trench suggested, form a highly curious and interesting study. To make a complete list of them would be a long and a laborious task, beyond our powers, and foreign to our present purpose, which is simply to mention some of the more conspicuous botanical name-words. Of these, some, such as the "Douglas pine" (*Abies Douglasii*), carry their origin, so to speak, on the very face of them; while others, now completely "denizened,"* and incorporated into the language, are constantly employed by the unlearned without a suspicion of the history which lies embedded in them. "Pæony" belongs to the latter class; and in this case we have an illustration of the truth of Gray's now proverbial lines—

> "Where ignorance is bliss,
> 'Tis folly to be wise."

For the learned are not by any means agreed as to the etymology of this household word. Dr. Trench derives it from "Pæan," one of the names of Apollo; and a yet more eminent authority than he, M. Littré, gives it the same origin. On the other hand, Mr. D. T. Fish, the editor of "Cassell's Popular Gardening," distinctly tells us that "pæony" is derived from Pæon, a physician, who used the plant medicinally.

About the origin of the word "dahlia" there is, fortunately, not any difference of opinion. That plant—which florists once took so much trouble to cultivate into "doubleness," and have since been at so much pains to cultivate back again into "single blessedness"

—was introduced from Mexico into Europe, in the year 1789, by a Swedish botanist named Dahl. Similarly the name of the fuchsia embodies the patronymic of the Bavarian botanist, Fuchs, who flourished—the phrase, though old-fashioned, suits the subject-matter here—in the sixteenth century. The camelia, or "camellia"—as it is usually and more correctly, as well as phonetically, spelt—derives its name from Father Camelli, a Jesuit, who introduced it into Europe from Japan, in 1731. Pierre Magnol, a distinguished French botanist, who died in 1715, it was that gave the magnolia its appellation.

In the word "quassia" we have the name, or rather part of the name, of a negro sorcerer of Surinam, who discovered the properties of this plant in 1730. His full name, according to Littré, who quotes from Stedman's "Journey to Surinam," was "Gramand-quacy"—*gramand* meaning "great," and *quacy* "man," in the language of the negroes of Dutch Guiana. "Nicotine," and the affected phrase, "nicotian weed," both preserve to us the name of Jean Nicot, the French ambassador to Portugal who sent some tobacco from Lisbon to Catherine dei Medici in the year 1560. But though she for a time succeeded in getting the plant called *l'herbe à la reine*, in her honour, it soon lost both that and its original appellation, *nicotiane*, and now, as everyone knows, it bears substantially the same name in French, English, German, Spanish, and Italian. The etymology of this wide-spread word, however, is not free from doubt. Archbishop Trench, following the older etymologists, unhesitatingly connects it with the island of Tobago, while M. Maxime du Camp, writing in the *Revue des Deux-Mondes*, says that *tabaco* is a native word used by the inhabitants of San Salvador, in the time of Columbus, to designate the cigar, as distinguished from the plant itself, which they called *cohiba*.

The shaddock derives its name from a Captain Shaddock, who first conveyed this tree from China, of which it is a native, to the West Indies, where it is

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* "The pearmain, which to France long ere to us was known,
　Which careful fruiterers now have denizened their own."
　　　　　　　　　　　　　　Drayton's "Polyolbion."