ON VARIOUS BOOK-MARKERS.

The subject of book-markers, which at the first glance seems to present so little field for inquiry, on investigation opens out much that is distinct and interesting.

There are few of us who have not seen and laughed at the modern advertisements that take this form. Catch up any magazine or newspaper, and from its leaves will fall out some kind of book-marker; either it is a long printed strip of paper or a picture card. The coloured cards are generally the most amusing. We meet with three black babies reposing upon downy pillows, or three fair Saxon children looking pictures of health and beauty. An event they suffer from the enormous announcements on them of the article they advertise, they would form an excellent collection of well-executed drawings; but this defect in them prevents their being available for permanent book-markers, and still leaves that field open for ladies and children to show their skill in.

We believe that the practice of using ornamental book-markers dates from the time when they were worn suspended by leather strips to men’s girdles. In an old wardrobe account of Queen Mary of England, a little book to hang to her girdle is mentioned. This book is bound in gold, set with rubies and clasped with a single diamond. Books so scarce and precious to their owners needed no book-markers; they had but one book to study, and remembered where they left off in it. It is the multiplication of books and the habit that has grown upon us all of reading several simultaneously that has weakened our memories and created the modern demand.

In our illustrations we have endeavoured to put before our readers both religious and secular specimens, and some of the very earliest kinds as well as the latest Parisian novelty. With the exception of Fig. 2, every one of these designs can be carried out by home-workers. Fig. 2 is introduced as a type of book-marker used in the eighteenth century. It is of silver, very thin and well finished, and is seven inches long. It slides into a book without hurting it, and combines a cutter and a marker in one.

Fig. 1 is a copy of the latest French craze, and to be met with in most Parisian shops with gold or silver pendants, and costing forty-five francs. It is easily made in much cheaper materials. Its two pendants are a cutter and an ancient and rather heavy coin.

The cutter can be bought in metal for sixpence, in silver for two shillings, and needs but a ring obtainable at any jeweller’s soldered on to it. A silver coin, such as a George III shilling or five-shilling piece makes the second pendant. The ribbon is made long enough to pass twice through the grooves so that two places are marked, and both ornaments hang clear of the leaves.

Fig. 3 is a marker somewhat like the last-mentioned. This is made of a long piece of ribbon affixed to an
be practised by ladies who have learnt them and possess the right tools it would be waste of space to describe the processes necessary.

We now come to the very large number of markers that can be made from cardboard or thick cartridge paper, and that can be painted in oil or water-colours, etched with pen and ink, or formed by coloured scraps being pasted to strong paper and cut to shape. Many of our readers may not be aware that tube oil colours can be employed in painting brown paper, the difficulty of preventing the oil they are mixed with from running beyond its correct margin being done away with, either by mixing the tints with Miss Turck's Florentine medium, or by using a good deal of turpentine. Fig. 6 and Fig. 9 are specimens of flat book-markers that merely lie between the pages. They are cut out in duplicate from thick white or brown paper, and coloured upon both sides, either giving the back of the dog as well as his face, or two faces, the first being the most effective. The dog is coloured white with tawny-coloured ears and markings; the fence he is looking through should be painted in shades of brown and green. The little mountebank of Fig. 9 requires very gaily-coloured clothes. When the cartridge paper is painted and dry, glue the back and front together. Figs. 7 and 8 are artistic varieties of the old book-marker cut from a piece of cardboard and doubled. In both the width at the top of the marker is yellow pink, the centres are yellow, shading to brown. The birds are pink, white, and rose shades. This is a very pretty shape for a marker, and can be adapted to most flower designs. Such flowers as lilacs, anemones, wisterias, tulips, roses, and carnations all look well when sketched falling down from one side across an open space. A certain knowledge of painting is necessary to correctly colour flowers, but the copies obtainable from Christmas cards and guides to flower-painting are numerous.

We now turn to the book-markers used for religious books. Fig. 11 is one of a series used to mark a masonic Bible. It belongs to a set of six markers, and each is adorned with one of the well-known masonic emblems. (The star, lyre, cross, double triangle, and death's-head and cross-bones.) Below the emblems are printed directions as to the verses in the Bible to be read at consecrations, processions, and on ordinary occasions, also short homilies upon the duty and godly living required from members of this ancient religious community.

Fig. 15 is a book-marker made with perforated cardboard in the form of a Maltese cross. It is intended for use about devout works, and is attached to a long and broad ribbon fringed out at both ends. Besides the Maltese cross, the nine-pointed star, the double triangle, and the archbishop's cross are made in this material. The aim of the worker is to cut out layers
SOMEBEFORENIGEFOREST DISHES, AND HOW TO MAKE THEM.

FRIED RICE.

Prepare rice and milk with a little salt, as for a rice pudding, and cook till firm. Then sprinkle a wooden board with flour, spread on it the rice about the thickness of a finger, set it over flour, and then lightly roll with a rolling-pin so that the rice is quite even. When it is cold cut it into squares, and fry a golden colour. As soon as they are done sprinkle with sugar, and serve hot or cold, with a spoonful of apricot jam on each, or with a cream sauce handed in a sauce-boat.

CLARICE SHAPE.

Stew five ounces of sugar in three-quarters of a pint of claret until the sugar becomes quite transparent, add to this, when done, as much wine, sugar, and rum as is liked for flavouring, and cook these together until the mixture begins to get thick; then pour into a mould and let it stand all night in a cool place. Turn out on a dish and serve with whipped cream round it.

"AUFSAUER" OF JELLY.

Take a quarter of a pound of good jelly—the remains of a shape will do—and two ounces of sifted sugar; beat these together for half an hour. Take the whites of nine eggs, beat them till stiff, stir into the jelly lightly, and immediately put into a silver or china dish and bake in the oven (which must not be too hot) for nearly half an hour, until it becomes a nice golden colour. One can tell best that the "AUFSAUER" is done if, when the dish is held a little on one side, it does not run out, but remains firm.

ITALIAN CREAM CHEESE.

One and a half pints of thick sweet cream, three lemons, of which the rind must be rubbed on sugar, as much sugar as is liked, and the juice of the lemons pressed through a cloth, and four table-spoonfuls of rum. Whisk altogether in a basin until it is firm, then spread a piece of muslin in the colander, and pour the mixture in, spread it quite even with a spoon, and stand for a night in a cool place. The colander must be stood on a plate to catch the liquid that will drop from the cheese, and before serving the cheese it must be carefully turned out of the colander on to a flat plate.