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RED ROSE

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Surnames and Their Origin

EDWARDS
Variations—Edmonds, Edmunde, Edmond, Edeson, Edison, Edmondson, Edmondson, Edwarson, Edes, Eders, Edkins, Edouard, Odouard.
Racial Origin—Anglo-Saxon.
Source—A given name.

The given names of Edward, Edmond, and to a less extent, Edgar, are indissolubly bound up with the history of England, and in the understanding of that history are significant in more ways than one.

Edward, Edmond, Edgar and the still shorter form "Edda," the last particularly, were all most widespread among the Anglo-Saxons, and, indeed, are traceable together with a number of names popular with the Goths and the Franks, to a common Teutonic origin somewhere beyond the dawn of historic light on the Teutonic languages.

Though the Normans were Teutonic, speaking a French developed out of a combination of Latin, Celtic and Teutonic tongues, given names of this group were not common among them, and following their invasion of England appear very infrequently in the official records until the period when their connection with Normandy was severed politically, and they began to consider themselves English and to adopt many English names. These names formed a prominent group in the Anglo-Saxon nomenclature of the "common people," which they resorted to, and from that time on Edward was taken even into the royal household. And this was just the period in which family names began to take shape.

The formation of all of the foregoing family names, through the addition of "son" to the given name or its various contractions and diminutives, with the subsequent shortening of the "son" to a mere "s" in many instances is quite clear.

The form Edouard is French, as is Odouard. It is interesting to note that the latter shows quite clearly a Frankish origin. "Odo" was the ancient Franks gave to the name that the Anglo-Saxons called "Edda," the lengthening of vowels into the "o" sound being characteristic. There was a famous bishop in the early Middle Ages in northern France who bore this name.

BOWYER

Variations—Boyer, Bower, Bowerman.
Racial Origin—English.
Source—An occupation, also a locality.

In the family names of Bowyer and Boyer we have another relic of an industry or occupation now obsolete, but one of the most important in England. In some cases the name of Bowyer is from the same source, and in others it is not.

The industry or trade referred to is that of making bows. The bow was the all-powerful weapon of medieval England's yeomanry, and was responsible for many a victory of the English arms over the standards of France in the wars which marked the late middle ages.

The archers of old England, with their six-foot bows and their three-foot arrows, have been rivaled in the skill, distance and deadliness of their aim by only one race, the American Indians. The cross-bows of the

French, the Italians and other European races were, perhaps, more destructive at close range, but the iron bolts they shot did not carry so far as the light, keen, truly feathered arrow of the English.

In the old-English records we find entries of such names as "Adge le Boghiero," "William le Boghiero," "John le Bower," "Roger le Bowyer" and "George le Boyer."

When the names Bower and Bowerman do not come from the bowyer's craft, they are traced to the earlier form of "de la Bore" or "atte Bore" ("of the bower," and "atte bower") respectively. This word originally meant a rustic dwelling place. Two of our modern words coming from it denote the very opposite characteristics of the countryside. A "bower" to us has the meaning of a beautiful rustic spot or pavilion, while we heap contempt into the word "boor" as applied to a person of lowly and uncouth manners.

WINTER HARD ON BABY

The winter season is a hard one on the baby. His more or less confined to stuffy, badly ventilated rooms. It is so often stormy that the mother does not get him out in the fresh air as often as she should. He catches colds which rack his little system; his stomach and bowels get out of order and he becomes peevish and cross. To guard against this the mother should keep a box of Baby's Own Tablets in the house. They regulate the stomach and bowels and break up colds. They are sold by medicine dealers or by mail at 25 cents a box from The Dr. Williams Medicine Co., Brockville, Ont.

QUEEN VICTORIA'S DOLLS

Her Majesty Queen Victoria was very much devoted to dolls, and indeed played with them until she was nearly fourteen years old. Her favorites were small dolls—small wooden dolls, which she could occupy herself with dressing, and who had a house in which they could be placed. None of Her Majesty's children cared for dolls as she did; but they had girl companions, which she never had.

There is ample evidence that little Victoria—or Alexandrina, as she was called when a child—lavished care and attention upon her dolls, and guarded them with immense importance. She kept what might be called "dolls' archives." These records are to be found in an ordinary copy-book, now a little yellow with years, on the inside cover of which is written in a childish, straggling, but determined handwriting: "List of my dolls." Then follows in delicate feminine writing the name of the doll, by whom it was dressed, and the character it represented, though this particular is sometimes omitted. When the doll represents an actress, the date and name of the ballet are also given, by means of which one is enabled to determine the date of the dressing, which must have been between 1831 and 1833, when the dolls were packed away. Of the one hundred and thirty-two dolls preserved, the Queen herself dressed no fewer than thirty-two, a few of which she was helped by Baroness Lehzen, a fact that is scrupulously recorded in the book; and they deserve to be handed down to posterity as an example of the patience and ingenuity and exquisite handwork of a twelve-year-old princess.

The dolls are of the most unpromising material, and would be regarded with scorn by the average child-to-day. But if the pleasures of imagination mean anything, if planning and creating and achieving are in themselves delightful to a child, and the cutting out and making of "dolly's clothes," especially a charm to a little girl only second to nursing a live baby, then there is no doubt that the princess obtained many more hours of pure happiness from her extensive wooden family than if it had been launched upon her ready dressed by the most expensive of Parisian modistes. Whether expensive dolls were not obtainable at that period, or whether the Princess preferred these doll little wooden creatures, as more suitable for the representation of historical and theatrical personages, is not known, but the whole collection is made up of them, and they certainly make admirable little puppets, being articulated at the knees, thighs, joints, elbows and shoulders and available for every kind of dramatic gesture and attitude. It must be admitted that they are not esthetically beautiful with their Dutch doll—not Dutch—type of face. Occasionally, owing to a chin being a little more pointed or a nose a little blunter, there is a slight variation of expression; but with the exception of height, which ranges from three inches to nine inches, they are precisely the same. There is the queerest mixture of infancy and matronliness in their little wooden faces, due to the combination of small, sharp noses and bright vermilion cheeks, consisting of a big dab of paint in one spot, with broad, placid brows, over which, neatly parted on each temple, are painted elaborate, elderly, grayish curls. The remainder of the hair is coal black, and is relieved by a tiny yellow comb perched upon the back of the head.

The dolls dressed by Her Majesty are for the most part theatrical personages and court ladies, and included

also three men (of whom there are only some seven or eight in the whole collection), and a few little babies—tiny creatures made of rag with painted, mussy faces. The workmanship in the frocks is simply exquisite; tiny ruffles are sewn with fairy stitches; we pockets on aprons (it must be borne in mind for dolls of five or six inches), are delicately finished off with minute bows; little handkerchiefs not more than half an inch square are embroidered with red silk initials, and have drawn borders; and there are chatelaines of white and gold beads so small that they almost slip out of one's hands in handling, and one is struck afresh by the deftness of finger and the unwearied patience that must have been possessed by the youthful fashioner. A whole group of dolls represents characters in the ballet of "Kenilworth," which was performed in 1831, at the famous King's Theatre. To this act, the Princess contributed two of the characters, Robert Dudley, Earl of Leicester, and Amy Robsart.

Amy Robsart, who played in the ballet by Miss Brocard, has a long, narrow riding habit of green satin, with a short habit bodice of the same material trimmed with a narrow gold line down the front, and coming to a point at the waist. Her sleeves are tight, and she wears a large, broad-brimmed black velvet hat of the "Di Vernon" shape, with white curling feathers falling on to her forehead. This is one of the most realistic of all the dolls, and the dress was no doubt an exact reproduction of the one worn by the actress. Queen Elizabeth in this ballet (dressed by Baroness Lehzen) is magnificently attired in a robe of gold tinsel stuff with puffed sleeves and a heavy girle of gold beads. Her long, round train hanging from her shoulder is made of the same material, trimmed with ermine and lined with bright crimson plush, as are also her shoes. Round her neck she wears pearls, and a wonderful little crown of crimson plush, with points of gold paper festooned with pearls, adorns the royal head.

There are several little tables and chairs covered with silk and chintz, and some fascinating bead trinkets and little crystal tea services of the kind sold in boxes some years ago; but which are very difficult to procure nowadays. A word of mention must be made of a small white satin cradle, made from a cardboard box, containing a set of twins, and of a numerous variety of satin quilts, edged with lace, and silk and satin cushions, no doubt used for the drawing room sofas.

Fresh Air Fund.
Proud Father (to bank manager)—"Ah, Mr. Clark, I want to see you about opening an account for the new arrival at our house. How shall we describe it, to distinguish it from mine?"

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Johnnie (reading about Cornwall)—"The high cliffs and sandy coves make the coast look very picturesque."
Teacher—"What is a sandy cove?"
Johnnie—"A boy with ginger hair, miss!"

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Mary was helping her mother can some peaches. The fruit jars were in a pan of hot water, with the rubbers and tops. Suddenly Mary saw one with something lacking.
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