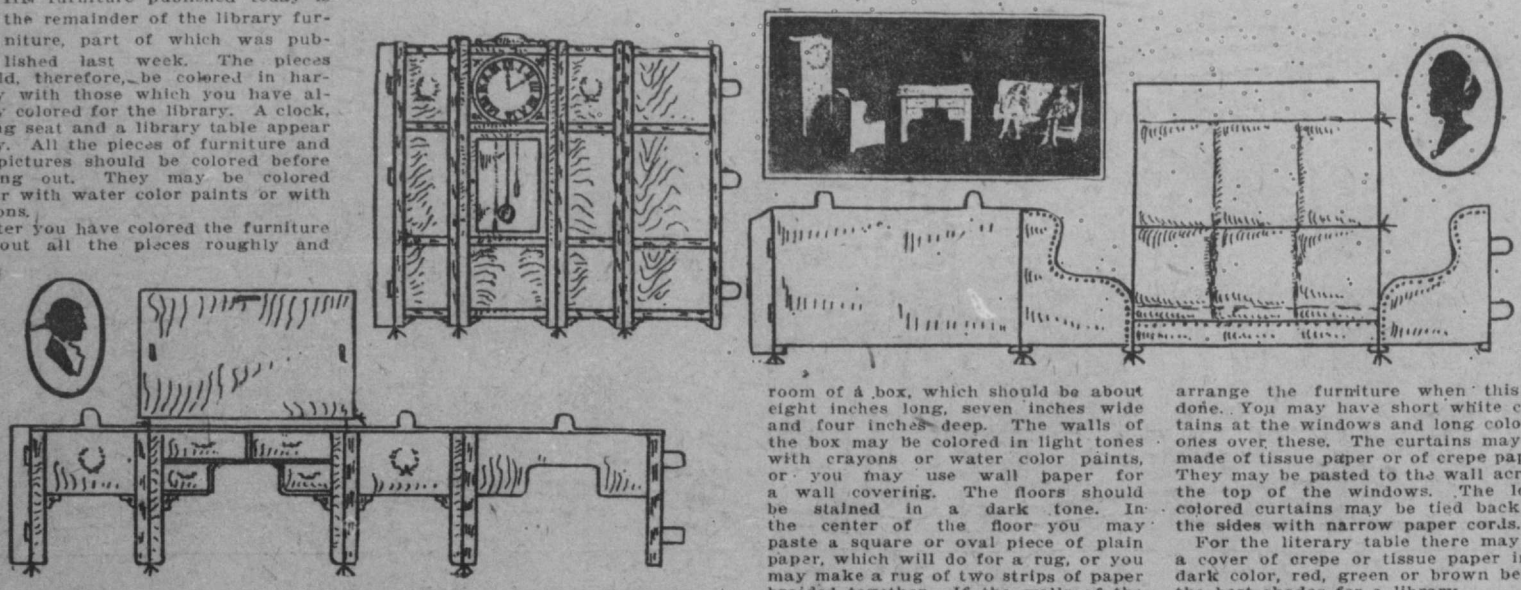
MORE LIBRARY FURNITURE FOR MISS PAPER DOLL'S HOUSE

THE furniture published today is the remainder of the library furniture, part of which was published last week. The pieces should, therefore, be colored in harmony with those which you have already colored for the library. A clock, a long seat and a library table appear today. All the pieces of furniture and the pictures should be colored before cutting out. They may be colored either with water color paints or with crayons.

After you have colored the furniture cut out all the pieces roughly and



paste them on letter paper. Do not paste the pictures on letter paper, as they may be more easily pasted on the walls if they are not stiff. When the furniture is all pasted and has become quite dry finish cutting it out carefully. The small slits are more easily cut with a knife. Fold each piece of furniture where the arrow heads direct and fasten the pieces together by thrusting the small tabs into the slits. Then paste the tabs down neatly.

If you did not make the paper doll house which was described a few weeks ago, before the furniture series was begun, you may now make one room of a box, which should be about eight inches long, seven inches wide and four inches deep. The walls of the box may be colored in light tones with crayons or water color paints, or you may use wall paper for a wall covering. The floors should be stained in a dark tone. In the center of the floor you may paste a square or oval piece of plain paper, which will do for a rug, or you may make a rug of two strips of paper braided together. If the walls of the room are plain you may like to have a flowered frieze for the top of the walls, or a band of paper of a different color finishes the room nicely.

Windows should be cut in the walls of the room on two sides at least and one side of the box should be taken away entirely, as it is much easier to arrange the furniture when this is done. You may have short white curtains at the windows and long colored ones over these. The curtains may be made of tissue paper or of crepe paper. They may be pasted to the wall across the top of the windows. The long colored curtains may be tied back at the sides with narrow paper cords.

For the literary table there may be a cover of crepe or tissue paper in a dark color, red, green or brown being the best shades for a library.

If you have already made the paper doll's apartments, which was described, of course there is no need for you to cut windows or color walls, as all those details of house furnishing have long since been attended to.

Next week there will be more furniture for Miss Paper Doll's apartment.

THE NICKNAMES OF THE NATIONS

Nicknames are not always as expressive as they might be, but sometimes they mean a great deal. Some foible or mannerism is seized upon, so apparent and striking that no one questions the application of the sobriquet. Many men of worldwide prominence and reputation have been best known by some familiar nickname.

"Old Bony," as he was known to his English foes, and the "Little Corporal" to the French army, could never be any one else but Napoleon.

"Old Rough and Ready" fits no one else so well as it does Zachary Taylor, while "Little Mac," "Mad Anthony" and "Old Hickory" could not be confounded with any of our other military heroes.

Nations have their sportive collective names that have arisen from some peculiarity of the people.

That the people of a nation should be so closely allied in their tastes, hobbies and foibles as to give rise to a nickname which shall stand for all, and be apt enough to endure for generation after generation, is proved by the widely known sobriquet of "John Bull" for the English people.

A satirical "History of John Bull," by Doctor Arbuthnot, a noted wit of Queen Anne's days, originated this title. The work was designed to ridicule the famous duke of Marlborough, whom the author terms "Humphrey Hocus." In it Louis XIV of France is designated "Louis Baboon," the king of Spain as "Lord Strut," Scotland as "Peggy Bull," and the Dutch as "Nicholas Fog." "John Bull" is the only one whose portrait has endured.

He is represented as a sturdy, corpulent old fellow, with a three cornered hat, red waistcoat, leather breeches and a stout oaken cudgel.

Arbuthnot states that "Bull, in the main, was an honest, plain dealing fellow, choleric, bold, and of an inconstant temper." He also says "he was apt to pick a quarrel with his best friends, especially if they attempted to govern him. John's temper depended very much on the air; his spirits rose and fell with the weather glass." The 200 years that have nearly passed do not appear to have obliterated the traits which suggested the title.

Doctor John Arbuthnot was a Scotchman, born in Kincardineshire in 1667. After studying medicine at Edinburgh, he went to London, where for a number of years he was physician extraordinary to Queen Anne.

He was the friend of Pope, Addison, Swift and Congreve, and wrote several books that were popular in their day. But were it not for "John Bull" his name would long since have passed into oblivion.

In France, a Frenchman is "Jacques Bonhomme"—Jim Goodfellow; but, outside of France, the common designation is "Johnny Crapaud"—kra-po. The name is said to have originated as follows:

In the time of the grand monarch—Louis XIV—there was a war, known as that of the Spanish succession. During the contest the French took the city of Aras from the Spaniards, after a long and desperate siege. It was then remembered that Nostradamus, the famous seer of the preceding century, had said, "Les anciens crapauds pendrout sara"—the ancient toads shall Sara take.

The line was applied to the capture of Aras in a very roundabout manner. Sara is Aras backward. By the "ancient toads" were meant the French, as that nation formerly had for its armorial bearings three of those animals, instead of the fleur de lis, which was afterward borne on the national ensign. Since then the name Jean (Johnny) Crapaud has been generally used when the French nation has been considered.

"Cousin Michael" (German—Vetter Michel) is the name by which the German is known to European nations. The name Michael is often used as a contemptuous designation of a simple, coarse rustic, and has probably acquired this significance through a mingling of the Hebrew with the old German Michael-gross. As applied to the German people, it is intended to indicate the weaknesses of the national character, and especially its proverbial slowness and heaviness.

The Switzer rejoices in the nickname of "Colin Tampon." It is rather a reproachful epithet, and was in use as long ago as the time of Charles the Bold of Burgundy (1475), on account of the peculiar sound of the Swiss drums. The name is pronounced as though it was "Colan Tompon."

The national sobriquet for the people of the United States is "Brother Jonathan." One of the most ardent patriots, and a man of superior abilities and undisputed integrity, was Jonathan Trumbull, the elder, governor of Connecticut from 1769 to 1784. He was especially prized by Washington, who placed the greatest confidence in his judgment.

It is said that, when the commander in chief was in a quandary as to raising supplies for the army, or making preparations for the defense of the country, he was in the habit of saying, "Well, we must consult Brother Jonathan in the matter." It was no broken reed to lean upon, and the governor's advice was always satisfactory.

Later the army caught the expression, and it became a byword—"We must consult Brother Jonathan."

As the origin of the expression was gradually lost sight of, the name "Brother Jonathan" came to be regarded as the sportive appellation for the American people.

An ancient nursery rhyme records the fact that "Taffy" is a Welshman, and so he is called. The word is a corruption of David, one of the commonest of Welsh names. St. David is the national patron saint of Wales, and so it is natural enough for a Welshman to be a Davy or a "Taffy."

In the same sense, an Irishman is always "Paddy" or "Pat"—after St. Patrick, his patron saint.

Don Whiskerandos is the nickname for the Spaniards, dating from Elizabethan times. The Spaniard, in those days, was distinguished for his fierce mustache, waxed to make him look more ferocious, and, as every Spaniard was a don, it became customary to call them the whiskered dons, hence, very easily, "Don Whiskerandos."

"Mynheer Closh," an abbreviation of Nicholas, sums up the Hollanders, who are often known simply as the "Mynheers."

A Scotchman is known the world over as "Sandy," and never objects to the title, which is derived from the national complexion, that is so fair that it approaches to sandiness.

The epithet of "the sick man," as applied to Turkey, originated with the Czar Nicholas, who, in speaking to Sir Henry Seymour, ambassador of England at St. Petersburg, referred to the Ottoman porte as "a sick man on their hands."

A Dane is a "Dansker" to the other people of Europe, and an Italian is "Sir Lazzarone."

"Dansker" is a corruption of Danske—a name often applied to Denmark—and "Lazzarone" is the singular of Lazzaroni, a term originally applied to the poor of Naples, who were sheltered in the hospital of St. Lazzarus.

"John Chinaman" we all know to be an oblique eyed Asiatic. The name was first used in the beginning of the last century by a member of the English East India company as a collective term, in the same sense as "John Bull" refers to an Englishman. The name has lasted.—St. Louis Globe-Democrat.

MILK MADE FROM ALMONDS

A fine artificial milk consists merely in the mechanical admixture of distilled water with crushed and finely ground sweet almonds. Practically the only difference between cow's milk and that made of almonds is that cow's milk contains animal casein, while the artificial milk contains vegetable casein. The latter will produce a good supply of cream, and if allowed to stand some time will become sour. The artificial milk may be used with tea and coffee in the same way that cow's milk is used.

To make the milk, procure half a pound of sweet almonds—the Valencia, which is cheaper than the Jordan almond, will give just as good results. The skin of the almonds may be removed by scalding the nuts in boiling water and peeling them with a sharp knife. The almonds should then be placed in a wooden chopping bowl and chopped as finely as possible. Take about two ounces of the chopped almonds and place them in a mortar with a small quantity of distilled water. Then grind or levigate the chopped almonds, adding water occasionally, until about 12 ounces of water has been used. The longer the grinding is continued, the thicker and richer will the milk be. Now take a piece of cheese cloth about 12 inches wide by 24 inches long and rinse it in clean water and after wringing it as dry as possible fold it double over the top of a pitcher and pour the contents of the mortar through the cloth into the pitcher. The milk may be squeezed through the cloth by wringing it gently, but care should be taken to prevent any of the larger almond particles from being forced through the meshes of the cloth.

If some of the milk thus produced is set aside for three or four hours a thick layer of cream will be found on the surface. If too much water has been used in forming the milk, it may be necessary to add a little sugar of milk to sweeten it. The artificial milk has a slight almond flavor when taken clear, but this is practically lost when it is used with tea, coffee or cocoa. The color of the cream produced is quite pale, but it may be improved by using some of the almonds without the skins removed in the proportion of two ounces of whole almonds to six ounces of the blanched almonds. Care must be taken to prevent any bitter almonds from finding their way into the mixture, but one or two bitter almonds to half a pound would not affect the flavor of the milk. Half a pound of almonds will make three pints of milk.—Philadelphia Inquirer.

A QUEEN'S DOLLHOUSE

In Kensington palace in London is preserved as a great treasure the dollhouse which Queen Victoria played with when she was a lonely little girl. It isn't so fine a dollhouse as one might suppose so important a child would have, nor are the dolls that used to live in it expensive, but on this account the toys are more interesting to us who know more about dolls than we do about queens.

The Princess Victoria was exceedingly fond of dolls and of dressing them. Of the 132 dolls of hers still preserved the little princess is known to have dressed 32, and the exquisite handiwork of the tiny gowns shows how ingenious and patient this royal child was. Usually she designed her dolls' dresses from costumes which she saw either in the theater or in private life.

The dolls themselves are made of the most unpromising material. Perhaps handsome dolls were not obtainable when Victoria was a little girl. Or maybe she preferred the droll little wooden creatures, known as Dutch dolls, which make up the collection, because they were more suitable for the representation of historical and theatrical personages. Certainly the little puppets are admirable for such a purpose. Articulated at the knees, thighs, joints, elbows and shoulders, as they are, they can be made to take every dramatic gesture and attitude. They range in height from three inches to nine inches, and look pretty nearly alike, with little wooden faces that have sharp noses, bright vermilion cheeks, broad, placid brows, painted yellow curls in front, and coal black hair behind that is relieved by a tiny yellow comb perched on the back of the head.

The dolls dressed by her late majesty are for the most part theatrical personages—court ladies, for example. There are a few men dolls, however, and some nice, tiny rag babies, with painted muslin faces. There are also some gay looking ballet dancers, and some dolls dressed in peasant costumes of European lands.

The dollhouse itself is well furnished. Several of the little tables and chairs are covered in silk and chintz, and there is a tin tea service of the kind sold in boxes long ago. There is a small white satin cradle made of a cardboard box; it has twins in it. A large variety of satin quilts edged with lace and many silk and satin cushions show that the princess mother believed in comfort for her wooden children.