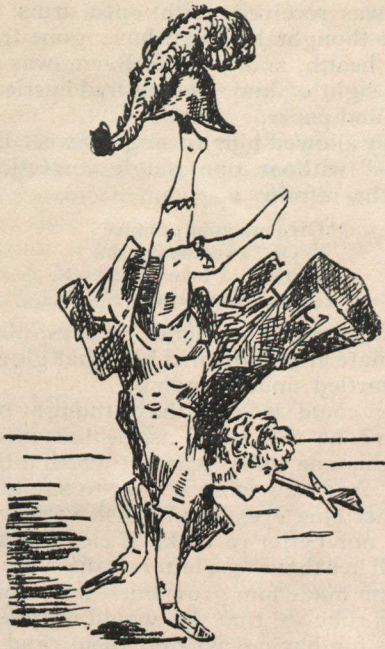


### HOW DID CÆSAR ENTER THE SENATE?



Cæsar entered on his head  
His helmet on his feet  
Sandals in his hand  
His trusty sword in his eye  
An angry gleam.

Look well to your stops, boys and girls. The above is the manner in which Cæsar entered the Senate, as put by one of our nineteenth century school boys, who remembered the words of the famous passage, but neglected to punctuate.

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### A HUGE HORSE.

Perhaps the biggest horse in the world is the "White Horse" of Berkshire. It is a figure 170 yards long, cut in the side of a hill. A long way off it looks as though drawn in chalk lines, but the outlines are really deep ditches in the soil, kept clean and free from grass by the people, who take great pride in it. The ditches are six yards wide and two feet deep. The eye of the horse is four feet across, and the ear is fifteen yards long. It can be seen for sixteen miles. When the time comes to clear out the ditches, the people make a kind of picnic of it, and play all sorts of rustic games. Who made the "White Horse," or what for, is not known for certain, though King Alfred has been mentioned in connection with it. It is certainly very old.

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### THE BROKEN WING.

IN front of my pew sits a maiden,  
A little brown wing in her hat,  
With its touches of tropical azure,  
And the sheen of the sun upon that.

Through the bloom-colored pane shines a glory,  
By which the vast shadows are stirred;  
But I pine for the spirit and splendor  
That painted the wing of that bird.

The organ rolls down its great anthem,  
With the soul of a song it is blent,  
But for me, I am sick, for the singing  
Of one little song that is spent.

The voice of the curate is gentle:  
"Not a sparrow shall fall to the ground;"  
But the poor broken wing on the bonnet  
Is mocking the merciful sound.

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It does one a world of good, sometimes, to remember:

"A joy that is shared is a joy made double,  
While a sorrow shared is but half a trouble."

We make promises to Heaven, and when we break them, say—"After all nobody heard me."

### About China Decoration.

Written for THE CANADIAN HOME JOURNAL  
by M. L. Miller.

AWAY up on the hill that looks down on the little lazy stream, called Grand River, that runs through the busy town of Galt, Ont., lives the writer of the following article on china painting. Her reputation as a teacher in this art, which in the last few years has become so fashionable, is wide and well-established, for she is not only a teacher, but an artist of whom Canadians are justly proud. Her studio is filled with gems from her own brush, exquisite pieces of china, superb little landscapes in water-colors, and larger and richer bits in oils. In fact, she excels in every branch, and a visitor to her studio reluctantly leaves behind the many and rare treasures of her art with which Mrs. Miller has surrounded herself—all evidences of the talent and ability which so well fit her for the position she fills.

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The amateur china painter of to-day can scarcely realize the difficulties those of long ago experienced, nor the fear and trembling with which articles painted with unnecessary labor were sent to the kiln. The latent hope that firing would make the wrong right, strengthen the weak, and beautify the whole, and the almost certain dismay experienced after seeing the result of the baking. What had before seemed rather clever in the partial criticism one's own work inspires, had disappeared altogether, and the aggressive item and muddy shading stood out in bold relief.

Now the way is made comparatively easy. The combination of colors, and the methods of applying them are taught by those who have studied and experimented successfully, so that almost any one may learn to do very creditable work.

Fearing one has "no taste" for painting often deters from trying, but in my experience as a teacher I have almost invariably found, that if there be a desire to paint, there is generally an undeveloped talent.

The different stages are passed through by nearly all beginners—first the astonishment and pleasure of seeing a design actually painted by oneself, then the bestowing of some of the first work on admiring friends, and afterwards the longing to, by some means, get those gifts into one's own possession again and utterly destroy them—after that the gradual improvement, and the preference for quality in work rather than quantity.

Good drawing is of course very desirable, but the lack of it is not an insurmountable drawback to decorating china. With assistance from a teacher, and other aids, the pupil may succeed admirably. I refer to those who wish to decorate china simply for an amusement, and have neither the time nor inclination to spend years in drawing first.

Simplicity in design, and a small range of subjects are to be recommended. The desire for new shapes in china and a variety in flowers I think a mistake.

Most people learn from imitation, and naturally adopt the teacher's style and mannerism.

The exhibits of decorated china which are held so frequently in private studios, and by clubs, are beneficial in stimulating some to excel, and warning others to desist.

The kind of painting where each flower seems to vie with the other to come to the front, and the absence of anything that would suggest that some were a little farther away, is rarely to be seen now, except when painted by some one who is proudly heralded as "never having taken a lesson."

In nearly every town there is at least one kiln, and designs are abundant in many art magazines, making decorating china a pleasant pastime instead of the uncertain and unsatisfactory thing it used to be.

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Apropos of china painting, there has recently been invented by a pupil of Mrs. Miller's a cabinet, most complete in every way, for those who devote much of their time to this fascinating art. To handle half finished work is more than liable to spoil it; and to leave it exposed on a table until it is dry, or until such time as the artist can finish it, is running even greater chances. The Miller cabinet prevents any such undesirable alternative. There are innumerable little nooks, pigeon holes, and drawers for paints, palettes, brushes, and everything necessary for the work. Underneath is a well for undecorated, or unfinished china; and a sliding table, which runs into place and allows the top of the cabinet to come down, cover, and protect the work from dust and accident, completes an exceedingly useful thing.

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### THE FAITH OF A LITTLE CHILD.

At a certain country church it was decided by the members to assemble together at a given time to pray for rain, which was badly needed for the growing crops. At the appointed hour the people began to gather, and one little fellow came trudging up with an umbrella almost as big as himself.

"What did you bring that for, youngster?" someone asked, with a smile.

"So's I wouldn't get wet going home," was the confident reply.

It is safe to say that no one in the large gathering had come similarly provided, and that not a housewife of them all had set out her tubs and pans to catch the rain-water as it would pour from the roof in answer to the ascending petition.

