

PANSIES.

Whisper to me, my Pansies
sweet—

Tell me in rustlings low,
Of that beautiful land where
fadeless flowers

Brightly bloom in immortal
bowers,

And no blighting wind
doth blow.

Tell of the care that is over
all—

That gives you your gar-
ments gay;

Whose loving hand clothes
the floweret small,

That grows in the field, or
by the garden wall,

Whose life is only a day
—[Selected.

(Written for *The Canadian Florist and Cottage Gardener*.)

PANSIES, or Hearts-ease, as they were called in our grand mothers' time, would be to-day a poor excuse for the Pansy as we know it; but since that time it has been looking up and getting up until now it is one of the most popular of

flowers. Its eyes have been getting brighter, and indeed its whole appearance is changed, and no one would suppose it came from such plebeian stock to look at its aristocratic bearing now. It would be safe to say no flower has so many lovers, rich and poor, old and young, to care for it and extol its many beautiful tints and markings; and the sentiment it bears in the floral language is so correct, for we cannot take up one of these little faces without our mind being filled with thoughts. Shakespeare speaks of it and says:

Pray you, love, remember,

There's Pansies—that's for thought.

Pansy seeds sown early in September and planted slightly protected with evergreen boughs during the winter, will come into flower early in the spring, and then by sowing more seed in March or April in the house, a succession of bloom may be kept up nearly all summer, only give plenty of water in the evenings during hot, dry weather, and keep all seed pods picked off. The best situation is on the north side of a building or fence, but not under the shade of trees. The soil should be well enriched with well rotted cow manure.

PANSY.

Bessie, three years old, on seeing a fine bed of pansies in bloom, cried out: "See the funny little faces 'out any heads."

THE DECORATIONS AT THE PRESIDENT'S WEDDING.

The floral decorations for the recent wedding at the white house, put the skill and ingenuity of Mr. Henry Pfister, the florist in charge of the executive conservatories, to a severe test, President Cleveland having explicitly directed that all conventional floral designs usually introduced on such occasions must be avoided. That Mr. Pfister (with the assistance he received from the rich stores of Mr. William Saunders' propagating gardens, connected with the agricultural department, and other government plant reserves in charge of Col. J. A. Wilson, the soldierly commissioner of the public grounds) solved the problem most creditably, no one will deny.

In an artistic sense all floral decorations seemed to lead to and culminate in the blue room, an oval apartment situated in the centre of the building on the south front, in which the president receives on state occasions, and in which the marriage ceremony took place. The main or central corridor extending the entire length of the building from the conservatory to the spacious east room, when viewed from the broad stairway at its western end presented an avenue of stately evergreens composed of palms, interspersed with the foliage and flowering plants, saving the doorways on either side, where denser grouping seemed to render their portals more inviting. Looking through this avenue of foliage toward the east room, one saw in the distant vista a semi-circular mass of palms and ferns of graded sizes, those nearest the wall reaching to the ceiling, while the plants in front were just high enough to admit their crowns as graceful draping over the gilded bar that confined them. In addition, the four large mantels were banked with masses of cut flowers, composed mainly of roses, orchids and lilies, with an exquisite fringe of maiden hair ferns depending from their fronts. Foliage plants filled the fireplaces, the large crystal chandeliers were twined with smilax, and each of the eight mirrors were heavily festooned with garlands of roses. The four beautiful Corinthian columns were also twined with roses of variegated hues. The columns were also decorated with shields, some four feet in length, which hung about midway between floor and ceiling, and which were appropriately bent to suit the cylindrical shape of the columns. The shields represented the national colors, and were made up of alternate stripes of red and white roses, and a blue field of immortelles dotted over with white rosebuds.

The adjoining room, to the west of the south front, known as the green room, also showed some tasteful grouping of foliage plants and palms, banking of flowers and graceful garlanding, but as already said, it was in the blue room that the art of floral

decorations was put to its severest test.

Looking from the main corridor, through its foliage-flanked portal into the blue room, one saw the further circular end wall a mass of green, dense enough to shut out the light from the two windows that overlook the lawn, and presenting every shade—skillfully tiered in some instances but most effective manner—and composed of arecas, rhipis, latanias, chamærops, coryphas, ficuses and eugenias, together with a large variety of crotons, dracenas, marantas, pandanus, doryanthes and aspidistras, interspersed with *Melissilla magnifica*, *begonias*, *hydrangeas*, *roses*, *pelargochiums*, late flowering *azaleas* and large variety of other flowering plants.

As a background for the principal figures in his presidential marriage ceremony nothing could possibly have been in better taste or proved more effective.

Within, to the right and left of the entrance from the corridor, were stately groups of flowering *pelargoniums*, *orchids*, *ficus* and *palms*, with noble specimens of the *Phenacophorum seychellarum* gracing the centre. On either side of the doorways, opening into the red and green rooms, were other groups of flowering plants consisting mostly of potted *roses*, *hydrangeas*, *liliums*, *begonias* and *astilbes*. The treatment of the mantel-pieces and hearths has never been excelled by any floral display at the White House. On the hearths under these mantel-pieces, opposite to each other, respectively on the east and west walls, lay a mass of *Begonia rubra*, whose scarlet blossoms were designed to represent a glowing fire, while *centaurias* scattered around at the base did service for ashes. Extending out from these lay *colens* and several varieties of *alternantheras* so arranged as to represent mosaic tiles with border. Vines ran from the hearths to the mantels, the western one of which was banked solidly with the choicest roses, arranged in bars, the colors being graded from a light pink at the ends, growing gradually darker and richer toward the centre where a monogram of the letters "C. F.," made of white moss and hybrid rosebuds was beautifully inserted, the whole being bordered with the golden *selaginella Kraussiana aurea*. The eastern mantel on the other hand was banked solidly with pansies of various colors, graded from the edges darker toward the center, along which, inside of a border, was inserted in pure white pansies, "June 2, 1886;" the outer border, like the other mantel, being fringed with the golden *selaginella*. The large mirrors over the mantels were festooned with garlands of "mixed" roses, while in the garlands with which the three doorways leading from the room were festooned, they were arranged in distinct sections of color, and commencing at each end with a tea-rose, gradually increased in size and then again diminished toward the centre pendant. Above the doorway leading into the corridor was affixed a scroll made of cut flowers, in