

### Beautiful Things.

Beautiful faces are those that wear—  
It matters little if dark or fair—  
Whole-souled honesty printed there.

Beautiful eyes are those that show,  
Like crystal panes where earth-fires glow,  
Beautiful thoughts that burn below.

Beautiful lips are those whose words  
Leap from the heart like songs of birds,  
Yet those utterance prudence girds.

Beautiful hands are those that do  
Work that is earnest, and brave and true,  
Moment by moment the long day through.

Beautiful lives are those that bless—  
Silent rivers of happiness,  
Whose hidden fountains but few may guess.  
—Littell's Living Age.

### Nursery Walls.

How it is Possible to Cultivate a Taste for  
Art Among Children.

(Los Angeles "Times.")

When a child is just too old to have a picture of a pink baby and a blue cat on the walls of its room, and yet too young to indicate its own tastes, there comes a time when the whole house should be regarded as storehouse from which to draw for the fit wall-decoration of the nursery.

The nursery walls are of far more importance than the drawing-room walls. And a little care, and a very little expense, indeed, will make possible a room which shall be a veritable school room.

First of all, the walls must be plainly papered. A soft gray or olive is best. That will be a shock to the sensibility which believes in big pink roses and nodding scarlet poppies, as the height of the appropriate to make a room attractive. People who know, however, almost unreservedly unite in deprecating flowered and highly-colored paper as trying to nerves and eyes, and in commending the olives and grays as especially fit for children who are active and restless and need quieting surroundings. If there be a border above the rather low-set picture molding, the paper may be deep cream above this, or, if one likes, it may have a simple and unobtrusive little pattern of rosebuds or morning glories running over it. The molding should be of wood to match the woodwork of the room.

The pictures are next to be considered. Take down and throw away all the pictures of children in night gowns, children in roses, children with puppies included. Take down all the little paper dolls, and the rubber brownies and juvenile German favors that hang everywhere, gathering dust and offending the eyes. Place these among the children's toys, if they like them—and they probably do like them; but do not have them on the walls.

Go to some shop where inexpensive copies of the old masters are for sale. Carbon copies and photogravures of the best things in the world may be obtained at prices ranging from

fifty cents to \$2, not to speak of the penny prints. The pictures, which will be appropriate and which the children will come to love, are endless. There are children by Van Dyck, a copy of Guido Renie's *Aurora*, etc., etc. Studies in animal life, such as the Landseer and Rosa Bonheur pictures, or any others to teach love and care of animals, are especially to be commended.

The casts afford a variety of subjects to delight a child, the Della Robbia studies, the Donatello Laughing Boy, the St. John, the Singing Boys, and bits of friezes to be hung above the door and in shadowed corners. Teach the child the value of the dark frames against the drab or olive background, and how a dark corner is lightened by a bit of white plaster. Study the pictures and casts for which they most care, and add to the sort which most appeals to them. Encourage their comments and questions, tell them stories about the characters in the pictures, and little by little teach them the artists and something about them. All this can be done at night, when story time comes, and the children will never know that they are having the most important lesson of the day. As the children grow a few years older nearly everything that is best in drawing and sculpture may be introduced.

At the scrap-book age there can be no greater aid to this sort of study than the penny prints of good pictures, a few cents' worth of which will keep children busy and amused for any number of rainy forenoons, and association with which will be of life-long benefit. Also, in the back of magazines, and in art catalogues and advertisements may be found quantities of little half-tones of the very best pictures and if the children are given these to cut out and arrange they will soon learn the names and some rude sort of classification. A game can easily be instituted which shall permit the placing of these pictures in scrap books only when their names shall have been learned, and something about them can be repeated. It will not be long before the name of the artist spoken to the children will bring at once to their lips the names of the artists' pictures, and the name of one picture will recall to them both artist's name and the titles of his other works. The moment all this is made work, and called lessons, much of its value is gone. It must all be absorbed; it must all come to the children by contact, and quite unconsciously. Four or five years' attention to this sort of art education will send a child to school equipped with an invaluable store of knowledge, and what is more, the possessor of tastes which he might otherwise have never known.

### A Hungry Little Heart.

Miss Hattie was spending her vacation in a cosy farmhouse hidden among the trees. Her fellow-boarders were a mother and two sweet children, a boy of three, and a baby.

From the first Miss Hattie's heart went out to little Louis, who seemed to be quite second in everything, now that baby had come. To be sure, his mother saw to it that he was clothed and fed, but he ran about all day with little attention paid to him, and was bundled off to bed at night with scant ceremony.

One night little Louis had been put to bed in the dark as usual, and left there to go to sleep. But something was wrong that night. Louis cried and cried. Perhaps he was not quite well, and a bit nervous all alone. Miss Hattie listened patiently, hoping the mother would go to him. Her sympathetic intuitions told her that they were not naughty, wilful cries, but half-frightened, lonesome, heart-hungry wails. It was too much for Miss Hattie. Creeping softly upstairs, she entered the room and whispered, 'Louis!' There was a sudden hush.

'Do you want a dolly to go to sleep with you?'

'Yes,' came in a choking voice.

'Well, be very still and I will get you one.'

Crossing the hall to her room, she gathered together a shawl and some aprons and began to make up a very primitive rag doll. All was quiet in Louis' room. She could almost see the little, expectant, tear-stained face, as she rolled and tied the great, ugly doll.

Going back, she laid it in the eagerly outstretched arms, and said, 'Now be very still so that dolly will go to sleep.' The doll was clutched tightly to the little heaving breast; there was a stifled sob or two, then all was still. Comfort had come to the hungry little heart. He was not all alone now; dolly was there!

Miss Hattie went downstairs with a full heart. 'Poor little baby!' she murmured. 'What a shame to leave him to cry himself to sleep, when he could be comforted with such a prosy thing as a rag doll!'—Selected.

### How to Keep Healthy.

(By Mrs. Helen M. Richardson.)

Receptacles containing drinking water should never be left uncovered in a sleeping room. Water quickly absorbs impurities, and in a short time becomes unfit to be taken into the system. Especially is this the case in a sick room. Glasses containing medicine also, should be kept covered, as should those containing cooling drinks. In the cellar and pantry, it is wise to keep the butter dish and the milk pitcher covered. Nothing loses its flavor so quickly as butter, and nothing appropriates to itself disease germs so quickly as milk. Butter kept in a refrigerator with strong smelling vegetables will very soon taste and smell of them unless closely covered.

### SURPRISES IN STORE

The results of the first Prize Competition of the year among our 'Pictorial' boys are not yet made up of course, as we allow till the 15th of April, so that the later orders in March may be paid for and counted in for the prize, but we have things in hand enough to know that there are surprises in store for some boys. It will be a surprise to learn now that the city boys though with more customers right at hand have not made so good a record as the country boys by a long way. Wake up to your chances, boys of the cities and large towns! We shall watch with interest boys that go into next competition. This next competition is to cover sales of April, May and June, and for first prize we give a choice of three articles, any one of which will be a lasting satisfaction to the fortunate winners. Watch for particulars in April 'Pictorial,' or later in this page. This, however, is the right time to get busy, to work up your customers and take orders in advance where you can. The Easter Number (see contents elsewhere), with its cover of a beautiful girl holding a spray of lilies, will make a very suitable greeting to friends at a distance, and your customers will want to think of that. A good start with the April number will be a splendid help in working for the prize.

To all our boy readers who have not tried this plan of earning premiums, prizes, etc., by selling this popular monthly, the 'Canadian Pictorial,' we would say, drop us a postcard to-day and we will send you all necessary particulars and helps, and hold your order to get a package of the Easter number just as soon as it's off the press. DO IT NOW.

Address: JOHN DOUGALL & SON, Agents for the 'Canadian Pictorial,' 'Witness' Block, Montreal.

P.S.—Remember the Perseverance Prizes! For selling six months WITHOUT SKIPPING. More about this next week. All our prizes are extras. You earn the regular premiums or commission besides.



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