



DON'T YOU THINK SO.

BY MARGARET FENTINGE.

It's all very well to be jolly
 When everything's going just right ;
 When, in summer skies showing no hint of
 A shadow, the sun's shining bright ;
 When around you your merry friends cluster
 With many a laugh-bringing jest,
 And wherever you turn to discover
 The world in its gala robes dressed.
 But, ah ! 'tis sublime to be jolly
 When mirth-loving spirits have fled ;
 When your path is in gloominess shrouded,
 And the tempest bursts over your head ;
 When fainter hearts beg you to cheer them,
 Though your own heart be lonely and drear,
 And you scarce can help doubting if ever
 The darkness will quit disappear.

The bird that sings sweetly when golden
 The earth is and gentle the wind.
 When the bees hum their joy o'er the honey
 That, hid in the flowers, they find,
 When, vying in beauty and fragrance,
 Red roses and white lilies grow,
 And butterflies, splendid in raiment
 Through their airy realm flit to and fro,
 Is a dear little songster ; but dearer
 Is the bird that its joy-giving strain
 Undaunted trills loudly and gayly
 In spite of the chill and the rain :
 For that to be jolly 'tis easy
 In sunshine there isn't a doubt ;
 But, ah ! 'tis sublime to be jolly
 When there is naught to be jolly about.

—Harper's Weekly.

FLORAL ART.

IN ANCIENT AND MODERN TIMES.

A remarkably successful woman florist is Mrs. Ella Grant Campbell of Cleveland, Ohio. Last winter she delivered a lecture before the Art Academy of Cleveland, on "Floral Art in Ancient and Modern Times," of which we are permitted to make the following abstract: In the development of taste in art a demand has arisen for the artistic combination of color and form in the arrangement of art flowers and of flower beds. Formerly, plants and flowers were grown for the sake of themselves separately. Now, in lines and masses of one variety we seek for the effect of the entire bed or combination of beds and the lawn as a whole. Such effects are seen in the geometrical planting in our city parks and fine country places.

Lord Bacon, who loved to be surrounded by plants and trees and flowers, delivered it as his opinion "That the scientific cultiva-

tion of gardens affords a surer mark of the advance of civilization than any improvements in the science of architecture, since men enjoyed the luxury of magnificent palaces, before that of picturesque and well-ordered garden grounds." This likewise was the conviction of the ancient Greeks, who used flowers freely in all their social and religious ceremonies, and made them a part of their daily life. The ancient Egyptians were so fond of flowers and trees, and of gracing their gardens with them in profusion and variety, that they exacted a contribution of rare productions from tributary nations, and such attention, says Athenæus, did they give their gardens, that through the care bestowed upon the culture of their plants, and the benign temperature of their climate, while flowers were only sparingly produced in other countries and at stated seasons, in Egypt they flowered in profusion at all seasons, so that neither Roses nor Violets were absent even in the depth of winter. They painted the Lotus and other favorite flowers in fancy devices on the walls, on the furniture of their houses, on their dresses, chairs, boats, &c. Pliny says that they composed artificial flowers which received the name *Egyptia*. Wreaths and chaplets were in common use among the Egyptians at an early period; and though the Lotus was principally preferred for these purposes, they also employed the *Chrysanthemum*, *Acacia*, *Anemone*, *Convolvulus*, *Olive*, *Myrtle*, *Amaranthus*, *Xeranthemum*, *Bay leaves*, and others. Plutarch tells us that when Agesilaus visited Egypt he was so delighted with the chaplets of Papyrus sent him by the king, that he took some home when he returned to Sparta. This indicated that they were constructed in intricate style and fashion. Again after the ceremony of anointing was over, and in some cases at the time of entering the saloon, a Lotus flower was presented to each guest, who held it in his hand during the entertainment. Servants then bought necklaces of flowers, composed chiefly of the Lotus; a garland or crown was put around the head, and a Lotus bud or a full blown flower arranged to hang over the forehead. Wreaths and other devices were suspended upon stands and servants were constantly employed to bring fresh flowers from the garden to supply the guests as their bouquets faded.

It was also the custom of the Greeks to adorn their heads with wreaths and garlands on festive occasions. Thus adorned, the bridegroom led home his bride. Flowers of symbolical meaning were offered on the altars of the gods. Crowning with flowers was a high honor to Athenians. I have been fortunate enough to find a description of one of these crowns. "Twigs of Oak formed the ground work from among the thin leaves of which sprung forth *Asters*, *Convolvulus*, *Narcissus*, *Ivy*, *Roses* and *Myrtle* all gracefully entwined. On the upper band of the crown is the image of a winged goddess from the hand of which rises the slender stalks of a Rose."

The Greeks used flowers in all their social, religious and civil observances, and in all their relations of life flowers seemed to be closely interwoven. One writer says, "The actors, dancers, and spectators of the theater usually appeared crowned with flowers, as did every guest at an entertainment, while lovers suspended a profusion of garlands on the doors of their mistresses. Most of the flowers used and cultivated, suggested poetical and mythological associations. For the religion of Greece combined itself with nearly every object in nature, more particularly with the beautiful, so that the Greek as he strolled through his gardens, had perpetually before his fancy a succession of fables connected with nymphs, gods and goddesses.

The Romans also used flowers largely in their social forms and ceremonies. They not only adorned their heads, necks and breasts like the Egyptians and Greeks, but often bestrewed the couches on which they lay and all parts of the room with flowers. The Romans used the Rose as an emblem of sacred hospitality. A Rose was placed over the principal door or entrance, and he who passed under it, silently bound himself not to reveal anything that was said or done within. Hence the saying; *Sub rosa*, under the Rose.

India Japan and China have done much for the development of flower gardens, which are in their hands as much a production of art as of nature. Sir Edward Tennent, speaking of the ceremonial use of flowers among the Chinese says: "The shrines of the gods and the steps leading to the temples are thickly strewn with blossoms of the *Nagana* and *Lotus*, which it is the special