

A CHAPTER ON PIGMENTS, PATCHES, MASKS, ETC

BY MRS. WHITE.

We have reserved for the subject of this paper those artificial helps to beauty, to the use of which feminine vanity, and that still stronger feeling (to which it is the handmaid)—the wish to appear attractive in the eyes of man—have at all periods, and in all parts of the world, led. Unlike other superfluities, the offsprings of luxury and refinement, we find the aborigines of America and the Cape as fond of enhancing, after their fashion, their charms with charcoal and red earth, as French ladies of the last century were lavish of pearl-powder and rouge. The intention is the same, however the pigments of the artists may vary. Nor is the universality of the practice more curious than its antiquity. The prophet Jeremiah speaks of rending the eyes with paint; and the toilet of Jezebel, mentioned in the Second Book of Kings, differs little from that of a modern actress, who paints her face, and brightens and enlarges the appearance of her eyes, by an application nearly similar, except that the material is Indian ink, instead of the powder of lead or antimony, which ladies in the East still use for this purpose.

The semi-pagan writer Tertullian, attributes the discovery of rouge, and the black powder for the eyelashes, to the researches of the fallen angels, who out of their knowledge of the hidden things of earth, and their love for the daughters of men, drew from the inmost recesses of nature whatever could add to or embellish the beauty of their mortal favorites—an idea which gives an antediluvian antiquity to this part of our theme, and subjects the daughters-in-law of Noah to the imputation of bringing back to earth the meretricious arts of their forebearers. At any rate, the books of the Old Testament, to which we have alluded, prove that at a very primary period of written history women (if not men, which some authors incline to think) aided their complexions with fucus; and, like the Arabian dames of whom Russel speaks (Moore, by the way, has quoted him in verse)—

“Mixed the kohol’s jetty dye
To give that long, dark languish to the eye.”

A practice which, from the proofs furnished us in the Egyptian gallery of the British Museum, appears to have been as popular with the beauties of Thebes and Memphis as with the stately daughters of the Twelve Tribes.

Shaw, in his travels, tells us that the mode of using the lead ore amongst Eastern ladies, is by dipping a wooden bodkin about the roundness of a

quill into the powder, and drawing it afterwards between the eyelashes over the ball of the eye—a process well expressed in the prophet’s phrase, “rending the eyes;” for this appears to be the ancient manner of using it, some of the vases and bottles which have contained *sthem*, as the Egyptians called the metallic color for the eyelids, having with them the pins, or styles, for laying on the pigment.

It was most probably from this people that those of ancient Greece and Rome borrowed their love of unguents and cosmetics, as well as their use of false hair and metal mirrors, and all the other artificial aids that luxury afterwards brought into vogue, as we find them on the buried toilets of Pompeii and Herculaneum, and which were as ordinary when Ovid wrote, as two hundred years after when Lucian described them.

From the Roman poet we learn that hair-dye was as much in demand in the city of the seven hills as in any modern metropolis we might mention; and that towers of false hair were worn by those to whom nature had been niggardly in this adornment, as well as false teeth, false eyebrows and eyelashes, and that pomatum, rouge, and *white point* were in constant requisition. This latter “Pharian varnish,” by the way, was procured from the entrails of crocodiles (numbers of which infested the island of Pharos, at the mouth of the Nile, from which its name was derived), and is said to have been excellent for taking off freckles and spots in the face, and for whitening the skin; but various herbal preparations were used for the same purpose.

Like the ancient Britons, who perhaps derived the taste from their conquerors, the Romans were great admirers of sunny or bright hair, the *flava coma*, which color they gave it artificially, as did the old inhabitants of our island, whose naturally fair locks were rendered brighter by the aid of a cosmetic.

Even in comparatively modern times, we find this admiration of golden hair existing; but the poetry of the phrase cannot conceal that the hue occasionally degenerated into the objectionable color, which Hentzner, with good hearty truthfulness, tells us Queen Elizabeth affected at sixty-seven. “She wore false red hair!” a fashion which doubtless other ladies of the time were fain to follow. At one period we read that fashion became so fanciful upon the matter, that the fair votaries who followed her wore their hair of different colors, alternated according to taste.

According to the chronologists, fans, muffs,

masks, and false hair, made their appearance in England almost simultaneously in 1572, having been imported from France, where they had found their way from Italy, under very questionable auspices. If this be correct, we may regard the "virgin queen" as the original patroness of the "invisible perukes," and "real heads of hair," which have never since fallen into desuetude, and according to the statements of their manufacturers, have just now attained to a perfection which in their modest phrase surpasses Nature herself. Powdering the hair is a comparatively recent innovation, and is said to have taken its rise from some of the ballad-singers at the fair of St. Germain, whitening their heads to make them look ridiculous.* By what means it found its way from the fair-field to the court we know not; but that which began in buffoonery has since been made an appointment of the gravest offices, and though no longer tolerated by fashion, maintains its dignity as an appendage of the bishop's throne and the bar.

Twiss, who wrote his travels through Spain in 1773, remarks that the *Macaroni* ladies in Cadiz wore yellow powder in their hair, which to him was nauseous and disgusting. But he observes, with evident surprise at the omission, that though the habits of both sexes are entirely in the French fashion, they use neither paint nor patches. These last coquettish adjuncts, which in all probability first covered a blemish on the cheek or brow of beauty, appear to have come into request about the year 1672, when a book was published, entitled "New Instructions unto Youth for their Behavior, and also A Discourse against Powdering of Hair, Naked Breasts, Black Spots, and other unseemly customs." However Herbé, in his costumes, remarks that, in 1690, "Les dames conservaient l'usage du fard, des mouches, et des masques." And Addison tells us that the French baby for 1712, exhibited by the milliners at the Seven Stars in King Street, Covent-Garden, and habited after the manner of the most eminent toasts in Paris, wore a small patch on her breast; and as we see in Hogarth's pictures, and the pages of the *Spectator*, even gentlemen resorted to the pretty affectation of wearing them. Sometimes they were placed upon the hand, to draw attention to its shape or whiteness; at others they served as notes of admiration to a dimple, or contrasted with the clear bright color of the cheek. At the court of Queen Anne, the fashion of wearing them appears to have reached its culminating point, but they lingered in the outskirts of fashion till within the child memory of our mothers.

Strutt tells us that the first mention he has found of the painting of the face in England, is in a very old manuscript of the fourteenth century, preserved in the Harleian library; but it would appear that

the exquisites of the opposite sex resorted to this effeminacy also; and during the regency of Katherine de Medici rouge was commonly worn by the gallants of the court. Even Henry the Third of France, at one time famous for his valor, fell into this unmanly delicacy; and while conspiracies were forming about him, felt only anxious to improve his complexion, for which purpose he covered his face at night with a cloth dipped in essences, though he painted over its effect in the day.

The editor of the "Court and Times of James the First," informs us that during this dissolute reign all the court ladies painted so exactly alike, that, with their hair frizzled and powdered, they could not be told one from another: and observes of the Countess of Bedford, who had returned to court (though in her sickness she in a manner vowed never to return there): "Marry, she is somewhat reformed in her attire, and forbears *painting*, which they say makes her look somewhat strangely among so many wizards, which, together with their frizzled, powdered hair, make them look all alike, so that you can scarcely know one from another at the first view."

Philters were commonly sold by medical empirics in this reign (as they had been long before), for the improvement or restoration of beauty; and the old herbalists, from Dr. Turner downwards, abound with floral specifics for the purpose.

Cowslips, gathered with the dew on them, and made into an ointment, or used as a wash, were said to be of great effect, and not only restored beauty when lost, but took away wrinkles! White roses were also deemed effective as beautifiers; and lady lilies, which, as well as the young leaves and tendrils of the vine, are said to have been made use of by the Roman beauties in their baths.

The bath, by the way, has always been an indispensable adjunct of the toilet; but in an old MS. book of Prognostics, of the time of Richard II., ladies are advised, that "in the months of March and November they should not goe to the bathe for beautye." In the mean while, however, here is a recipe "to make a fayr face," by "putting together the milk of an ass and a black kow, poured on brimstone, of each a like quantity; then anoynte thy face, so thou shalt be fayr and white." Asses' milk appears to have been from a very early period considered of great effect as a cosmetic. Poppæa, the wife of Nero, who is said to have been the most delicate woman with regard to her person, kept for the supply of her bath a train of five hundred milch asses in constant attendance. It was this fastidious lady who first introduced the use of the mask (which had hitherto only been used for theatrical purposes), as a preservative of the complexion—a fashion which, like most Roman ones, probably had its type in the East; the Arabian women, according to Carrei, wearing black masks, with little clasps prettily ordered; a fashion that, judging from the tenacity with which Eastern nations cling to antique

* 1610.

custom even in their costumes, is not likely to have been a modern innovation.

Such were the masks that in this country, during the sixteenth, and till the commencement of the seventeenth century, it was the fashion for ladies to wear whenever they walked or rode abroad, or went to the play, or other public place of amusement—a fashion in the high tide of which the fair wearers were famed neither for their prudery nor prudence.

There must have been something amazingly piquant in the appearance of these silken visors, which in general covered only a part of the face, revealing a portion of the forehead, and reaching down to the bottom of the nose, so that the mouth and chin might be seen. This article appears to us to have been more coquettish than useful; it was not the true Poppæan instrument which the old Roman ladies wore over their faces in hot weather, to keep off the sun and wind, but a mischievous pretence, discovering more than it concealed, and enhancing by its pretty mystery the effect of whatever beauty lurked in red lips and rounded chin, or revealed itself in the brow.

In Shakspeare's time, this was not the only species in use; Autolycus, in the "Winter's Tale," in the list of his wares, sings of

"Masks for faces, and for noses;"

a distinction which would lead us to suppose that the whole mask and the demi-visor were then equally in vogue.

In the reign of Charles I., this appendage was universally worn; and from the queen herself to the smallest *marchande de modes*, no aspirant to fashion appeared in public without it. Everywhere the mask—on the mall, in the mulberry gardens* (the only place, as Evelyn tells us, for ladies of quality and their gallants to be exceedingly well cheated), at the play, the park, and the puppet show (for the Marionettes were even then in fashion)—everywhere the mask.

How curious a cavalcade does the following paragraph, a bit of court news in the days of the "nimble, quick, black-eyed, brown-haired," Henrietta Maria, as Dr. Mead calls the little French Queen of Charles I., how curious a cavalcade does it raise up in the imagination! "On Tuesday, the queen went by water to Blackwall, and then dined aboard the Earl of Warwick's fair ship called the Neptune; went thence by water to Greenwich; thence came on horseback to and through London; the Earl attending her Majesty to Somerset House, forty or fifty riding before bareheaded, save her four priests with black caps—herself and ladies in little black beaver hats, and *masked*, but her Majesty had a fair white feather in her hat!" This was in 1626; but

* The mulberry gardens occupied the present site of Buckingham Palace.

in 1712, and even later, the mask had not wholly disappeared.

Except in pictures, no remnant of this antique appendage to dress appears to have been discovered amongst the unburied homes of Pompeii and Herculaneum; its materials were too perishable; and while the cosmetics (which according to the belief of the fair artificers) assisted the beauty of the face it protected—the perfumed unguents, rouge, and other toilet furniture, survive—the mask itself has mouldered.

To us the few steps (if any) that modern art has taken in advance of the ancients in these particulars, is one of the fairest signs of actual refinement and civilization. After more than 1800 years, we find the dressing-room of a lady of ancient Magna Græcia, as rich in all the artificial necessaries of the toilet as any Macaroni beauty's of the present time. The essence bottles, the vases of perfumes and oils, the pots for rouge and other paints, and vessels for collyriums of various kind, speak loudly for the Delcroixes and Atkinsons of that remote period, and prove that woman's vanity was at any rate as active a principle in the sex then as now.

Lucian, who lived in the reign of Trajan, has left his evidence, that the *lava-sealed* fate of these luxurious ladies by no means blunted the taste for endeavoring to improve natural beauty by art, but describes the dressing-room of a Grecian lady of his period as furnished with all the adjuncts of a modern beauty's toilet, all the cosmetic array of powder, figments, lotions, &c. &c.† But we must not forget that most important appendage of the toilet, ancient and modern, and which at one period was absolutely a part of dress—the mirror.

Like the old Egyptians, both the Greeks and Romans made them of metal—small, and usually circular, with sometimes fancifully-shaped and elegantly-ornamented handles; a bronze one from Memphis, in the British Museum, has a handle in the shape of a lotus-sceptre, with the head of Athor, the Goddess of Beauty; and another equally appropriate, is formed in the shape of a tress of hair, with two hawks. Amongst the "Greek and Roman antiquities" in the same collection, we find one, the handle of which is formed by a Venus holding a dove!

Sometimes they were made of silver; and in a lane leading from the house of Sallust, in Pompeii, in which the skeleton of a lady, with those of three (supposed) attendants, were discovered, a silver mirror, such as the Roman and Grecian ladies always carried about them, was found near her.

Women in the East, we read, are never without them; and Shaw tells us, that in Barbary a looking-

† Amongst the glass vessels found at Pompeii was one containing rouge similar to that worn at present.—Mrs. Starke.

glass is so favorite an appendage, that the feminine part of the inhabitants hang them at their breasts, and will not go without them, even when, after the drudgery of the day, they are obliged to go two or three miles with a pitcher or a goatskin to fetch water.

In other parts of Asia the ladies wear little mirrors on their thumbs; and those of the Harem not unusually have them set in the centre of their feather fans. In Spain, and anciently in England also, they might occasionally be seen flashing on the *panache*, or exterior ray of this instrument when folded.

In the days of Henry VIII., when the palace mirrors at Hampton Court were, as Strutt tells us, of steel, looking-glasses being very few, and very small, were then only used by ladies who kept them in cases, and being for the most part portable, car-

ried them in their *pockets*, or locked them up with other trinkets; so that even in this particular the analogy between the customs of the toilet in classic regions and times, and in the semi-barbaric ones of our own country, is more complete than on a cursory glance one would imagine.

Patches no longer point the eye to a dimple, nor masks affect modesty while provoking inquisitiveness; and though hair-dye and rouge, pearl powder and lotions, still figure on the catalogues of the perfumers, bearing evidence that somewhere they are in demand, few of the consumers but have the grace to keep their obligations to such aids as quiet as possible—a very decided proof, that as refinement progresses we grow ashamed of such empiricism, and that woman is daily learning to trust to higher charms than mere physical beauty to make her a helpmate for man.

ILLUSTRIOUS WOMEN OF OUR TIME.

"It appears to be a law of our nature, that recreation and amusement are as necessary to the mind as exercise is to the body."—CHAMBERS.

MARY HOWITT.

THERE are some things," says a periodical critic, "which women do better than men; and of these, perhaps, novel-writing is one. Naturally endowed with greater delicacy of taste and feeling, with a moral sense not blunted and debased by those contaminations to which men are exposed, leading lives rather of observation than of action; with leisure to attend to the minutiae of conduct, and more subtle developments of character, they are peculiarly qualified for the task of exhibiting faithfully and pleasingly the various phases of domestic life, and those varieties which checker the surface of society. Women are less stilted in their style; they are more content to describe naturally what they have observed, without attempting the introduction of those extraneous ornaments which are sometimes sought at the expense of truth. They are less ambitious, and are, therefore, more just; they are far more exempt from that prevailing literary vice of the present day, exaggeration, and have not taken their stand among the feverish followers of what may be called the *intense* style of writing: a style much praised by those who inquire only if a work is calculated to make a strong impression, and omit entirely the more important question, whether that impression be founded on truth or on delusion.

To the dreamy rhapsodies and heated exhibition of stormy passions in which such writers indulge, Mary Howitt's works of fiction offer a very striking contrast; their perfectly truthful spirit finds a way at once to the heart, and succeeds in engaging our interest and in making us in love with human na-

ture in situations and under circumstances rarely penetrated so successfully by the light of imagination, and consequently the character, incident, dialogue have made her tales as popular as they are instructive.

As a writer for the young, Mary Howitt has been long eminently successful, and it is no mean subject of congratulation to us to know that she is decidedly not of the class of individuals who have taken to write children's books simply because they found themselves incapable of writing any other, and who yet consider their *childish* books, which require no mind at all, to be of the same importance as *children's* books, which exercise powers of mind of no common class. To distinguish the difference between the two classes, and to find the eminent success of the latter in their combined object of instruction and amusement, we need go no further than to the juvenile readers themselves. With them, books written by those possessed of a great share of natural talent are invariably found to be most popular; and as an evidence of this truth we may remark that we have frequently been struck, when in the nursery, at seeing the well-thumbed tales and poems of Mary Howitt, and the delight with which its occupants dwelt upon and committed to memory the stores provided for their entertainment, even when they reached to the length of Madam Fortescue and her cat, that captivating tale of domestic treachery and sorrow. We cannot but feel assured that such poems for children come from a heart overflowing with love and interest for them and for their pursuits, and that she truly and sincerely utters her pretty lines—

COSTUMES OF ALL NATIONS.—THIRD SE

CHAPTER XI.

THE TOILET IN PALESTINE AND SYRIA.

IN Dr. Clarke's "Manners and Customs of the Ancient Israelites," he says, that "the shape of their dress cannot be exactly known. There is every reason to suppose that it was similar to that of the ancient Egyptians, which consisted of a *tunic*,



a *pallium* or cloak, and a girdle." All ancient nations seem to have had the same costume, formed of long garments, without much shape or ornament; and, as these were all much alike, they descended from father to son for many generations. The colors most valued among the ancients appear to have been purple, red, and violet; but white was the most used by the Israelites. Young people wore variegated clothes, like the coat of Joseph (Gen. xxxvii. 23). "And it came to pass, when Joseph was come unto his brethren, that they stript Joseph of his coat, his coat of many colors, that was on him."

Their garments, however, were richly ornamented with fringes, borders of color or embroidery, and jewels; and they were ordered to put borders on their robes, to remind them continually of the law of God. On their heads they wore a sort of tiara, like that of the Persians; for, among this people, to be bare-headed was a sign of mourning. Their hair was long, for shaving the head marked sorrow and affliction.

In the Scriptures, in various parts, we find descriptions of the manner in which the Jewish women attired themselves. We read in Ezekiel of the fine stuffs of different colors, a silken girdle, purple shoes, bracelets, a necklace, ear-rings, and a crown

or mitre; and in Isaiah iii. 16, an account of their costume in the prophet reproaches them for their vanity and corruption; the love of dress and ornament being prevalent, as we find by the number of their toilet enumerated by the prophet.

The dress of the Jewish women was of gold and embroidery. The Queen of Sheba is said to have been arrayed in a garment of wrought gold. As Fuller observes, "such gallantry was amongst the Jews long before it was in the western parts, or Rome." A mantle of cloth of gold we find as a great novelty, though still worn by the Jewish queens as of old.

Their trowsers and tunics were of rich silks embroidered in gold. They wore also a veil, which fell down to the feet. The anklets were often alluded to in Scripture, and made a ringing sound as the women walked, a pride and pleasure that the Jews made a tinkling with these ornaments, which was reproved by the prophet Isaiah. The caul alluded to by the prophet was used to describe the peculiar manner of their hair. It was at that time divided into two parts, and adorned with silk threads, gold ornaments, and coins.

Besides the anklets, the Jewish women wore rings, nose-jewels, chains of silver and gold, bracelets. The ear-rings probably contained a precious stone, as is mentioned in the Scriptures, to serve as an amulet or charm, in which most Orientals place much faith, as they believe these amulets have power to avert evils and obtain blessings. They also wore from the waist boxes or bottles containing rich perfume; these they fastened to a chain and hung to their girdles. The Jewish women are still very fond of jewels and ornaments of every kind, and, wherever they dwell, are usually as much celebrated for the costliness and splendor of their dress as for their great beauty.

We must give the description of a court-dress, which is exactly according to the Jewish fashion, and is borrowed from the "Tale of Zillah," which, though a novel, abounds in interesting and faithful records of the manners, costumes, fashions, and many other details of the Holy City.

"She accordingly wore the parti-colored robe, which she had herself embroidered with flowers and gold thread, and of which the sleeves were of the

decorated with ribbons and facings, together. These were blue, which, color, was in high favor, and much trimmings; though it was not have the whole apparel of this was used about the curtains of the tabernacle. Her under-garment, reaching to the ankles, and bordered with gold, was decorated by her own skill in various colors, which bore the name of the sea. Across her bosom was a pectoral ornament of a golden yellow, formed like a large shell-fish of the coast, on the coasts of the Mediterranean. Men of the earth had not then known the worm of its covering. Her under-garment was of deer-skin leather, secured with a head-dress was of simple, and, in various notions, of not very becoming colors, and luxuriant locks, being parted down the head, were divided into several tresses, consisting in their length and thickness, the extremity of each being adorned with pearls, or ornaments of silver and gold. In metal she also wore narrow bracelets on her wrists and ankles."

Dr. Clarke, in 1819, called "Letters from the East": "The female costume of the Jews is particularly graceful. The outward garment is a loose gown, the skirts of which hang from the shoulder-blades; the feet and ankles are bound with broad metal plates, which is encircled by a belt, profusely adorned with the shining substance, intended, probably, to conceal a part only of the hair, which is covered with profuse ringlets over the neck and shoulders. Yet even this natural ornament is much increased by a custom very prevalent, of interweaving the extremities with silk ribbons, that descend in twisted folds to the feet. The supplemental tresses would inevitably trail on the ground, were it not for the high clogs, or rather stilts, on which women of condition are always raised when they appear in public; many of these are of an extravagant altitude, and, if the decorations of the head were of correspondent dimensions, a lady's face would seem as if fixed in the centre of her figure. The impression made on a stranger by such an equipage is certainly very ludicrous. There is, indeed, a whimsical fantasy here, almost universal in its application, which seems utterly irreconcilable with all ideas of female delicacy. Not only are the cheeks plastered with vermilion, the teeth discolored, and the eyebrows dyed, but the lips and chin are tinged with a dark indelible composition, as if the fair proprietors were ambitious of the ornament of a beard."

The *haick* forms the principal garment of the modern inhabitants of Palestine. It is of different sizes and degrees of fineness, usually six yards long, and five or six yards broad, serving frequently for a garment by day, and a bed and covering by night. It is very troublesome to manage, often falling upon the ground; so that the person who wears it is every moment obliged to tuck it up, and fold it anew about the body.



Jewish females in the East do not wear stockings, and generally use slippers of a red color, embroidered in gold. They are very much addicted to the use of ornaments. From the lower part of the ears they suspend large gold ear-rings, and three small ones, set with pearls, on the upper part. They load their necks with beads, and their fingers with rings; their wrists and ankles also are adorned with bracelets and anklets of solid silver, and long gold chains hang from their girdles.

"The dress of the Arabs in Syria," says Dr. Clarke, "is simple and uniform. It consists of a blue shirt, descending below the knees, the legs and feet being exposed, or the latter sometimes covered with the ancient *cothurnus* or buskins."

Near Jerusalem the ancient sandal is frequently met with, exactly as it is seen on Grecian statues.

"A cloak," continues Dr. Clarke, "is worn, of very coarse and heavy camel's-hair cloth, almost universally decorated with broad black and white stripes, passing vertically down the back. This is of one square piece, with holes for the arms." In this we probably behold the form and material of our Saviour's garment, for which the soldiers cast lots, being without seam, woven from the top throughout. It was the most ancient dress of the inhabitants of this country.

The women of Syria do not veil their faces so closely as those of Palestine. They wear robes with

SONNET.

very long sleeves, hanging quite to the ground; this garment is frequently striped in gaudy colors.



The Druses, who inhabit part of Syria, wear a coarse woollen cloak, with white stripes, thrown over a waistcoat and breeches of the same stuff, tied round the waist by a sash. They cover the head with a turban, which is flat at the top, and swells out at the sides.

The women wear a coarse blue jacket and petticoat, but no stockings. Their hair is plaited, and hangs down in tails behind. They wear a singular shaped head-dress, called a *tantoor*. Page, in his "Travels," speaks of it as a silver cone, and says it is evidently the same as Judith's mitre. Dr. Hogg thus describes one: "In length it was, perhaps,



something more than a foot, but in shape had little resemblance to a horn, being a mere hollow tube, increasing in size from the diameter of an inch and a half at one extremity to three inches at the other, where it terminated like the mouth of a trumpet." This strange ornament, placed on a cushion, is

securely fixed to the upper part of the head by two silk cords, which, after surrounding the head, hang behind nearly to the ground, and are terminated in large tassels. The material of which it is made is silver, rudely embossed with various designs and other devices, and the tassels are also of silver. The *tantoor* of an unmarried woman is usually made of stiff paper, or some other material. On being married, it is the duty of the groom to present his bride with a *tantoor* of silver tinsel. A veil is thrown over the extremity of this head-dress, and reaches down to the feet, and is drawn over the head when the wearer quits the seclusion of her chamber.

Tyre, once the "Queen of the East," is celebrated for the renowned skill of her women, often mentioned by ancient writers. Homer and Virgil, who give us the names of heroes in vests and tunics of various materials, sometimes plain, at others ornamented with gold and silver.

"The vests embroidered of gold and silver,
and, in another part—

"Then two fair vests, of woad
Of purple woven, and with
For ornament the Trojan
Which with her hand Sidon

This queen, so celebrated in the *Æneid*, is the supposed foundatress of the city of Carthage, appears to have possessed the same skill as her countrywomen in the use of the needle. Virgil often alludes to her skill; and the scarf she presented to Æneas was made by her own fair fingers. Her dress is thus described:

"The queen at length appears; on either side
The brawny guards in martial order stand;
A flowered gymarr, with golden fringe, she wears;
And at her back a golden quiver bore;
Her flowing hair a golden caul restrains;
A golden clasp the Tyrian robe sustains."

SONNET.—GENIUS.

BY WM. ALEXANDER.

SUBLIME is thy capacity of thought,
All-glorious Genius! Smit with wondrous love
Of true and beautiful around, above;
Through earth, through ether hast thou ever sought
To penetrate; thy earnest wish to grasp
The comprehensive laws, which firmly bind
The universe of things, with mystic mind
In close relationship. Seek'st thou to clasp
Finite and infinite within thy arms.
Decisive, independent, daring, bold,
Nor fear nor danger hath thy course controlled;
But onward soaring, scorning all alarms;
The Present, Future, and the mighty Past—
One boundless theatre is thine at last.

THE DEAF BEAUTY

BY MRS. SARAH J. HALE.

when beheld in an attitude so beautiful a human being as she. Her brow, cheek, lips, just such a smile, her hair, her eyes, her smile, with its long, dark fringe, her form, her face, her eyes, her smile, merited a whole Petrarch sonnet, and she had received a whole Petrarch sonnet, her graceful form, rounded arm, and her eyes, her smile, her eyes, her smile, reserved its eulogium. But a deaf person, is no more to our intellectual than a dumb person is to our hearing. And yet, where is the advantage of having the faculty of speech, if it is only to be used in uttering words of empty or lispings nonsense? Perhaps the deaf person has been considered. I wish it were possible to have a theme, at some of our colleges, for a dissertation on the subject of the deaf, as a "dissertation on the merits of Greek and Roman literature." The deaf person is called the "deaf beauty," and she is the beauty I ever knew who attracted more to her own praises. Yet she is the object of the admiration she raised; the object of the admiration she raised; the object of those who, for the first time they saw her, always called a deeper glow of admiration, and she would cast down her bright eyes, exhibiting that modesty of which is so truly indicative of the purity of the heart.

The deaf person born blind raises, in the beholder, few feelings but pity. We feel, at a glance, the helplessness and hopelessness of the case. It is otherwise when we see those who are deaf. There is a more animation—*eagerness*, perhaps, would better express what is meant—in the countenance of such an one, than in that of a person who can speak. There is, too, a hilarity in the smile of the deaf that seems to ask amusement, not sympathy. And then the oddity of their gestures, the quickness of their motions, the restlessness of their glances, are apt to inspire a corresponding vivacity in the mind of the beholder. In short, we feel that the spirit of the deaf one is awake, and can hold converse with ours, and thus it is much less painful to contemplate a deaf than a blind person.

But it was always a positive pleasure to look on Marianne, or rather to have her look on you; she was so lovely, and her features always so lighted up with mirth—it was not till she turned away, and you lost the inspiration of her soul-beaming smile, that the idea of the darkness in which that soul must be shrouded came over yours. The melancholy truth then fell so sorrowfully, that tears, even

from firm men, were often the tribute of grief for her misfortune. Tears—one glance from her laughing eyes in a moment dispelled them. She was as happy as she seemed, as happy as she was innocent; she had never known a single sorrow or privation. She had been tended and watched over from the hour of her birth, by the untiring, vigilant, and affectionate care of parents who loved her a thousand times better for the misfortune that made their watchfulness so necessary. They had taught her everything she could be made to comprehend concerning her duties, and scrupulously did she perform them; especially in adhering to *truth*, she was so strict that never, even in her gayest moments, did a sign or gesture, intended to deceive, escape her.

This charming creature, much more deserving the epithet *angelic* than the fine and fashionable belles to whom it is so often applied, lived in the retirement, then almost solitude, of one of the western counties in the State of New York. Till she was eighteen, she had never been out of sight of the house in which she was born. About that time, Marianne, to the oft-repeated and urgent request of her aunt, was permitted to visit her, and spend a few weeks in Albany. Her beauty, and the *naïveté* of her air, were so exquisite, that Mrs. Drew, in the pride of her heart, could not resist the temptation of introducing the sweet girl to society, and accompanying her to places of amusement, although Mrs. Drew had promised she would do neither. Mrs. Willis had enjoined it on her sister not to indulge Marianne in pleasures, which, as she did not know existed, she did not require to make her happy; but, should she once taste them, the remembrance might give her a disrelish for those simple enjoyments that had hitherto made her bliss.

Perhaps it will be thought her parents did wrong to allow her to go to Albany, and visit in the family of a fashionable lady. They always blamed themselves. And yet, why should they? When people act from a sincere motive of doing what, on the whole, they deem right and expedient, and calculated to give happiness to others or themselves, should a disappointment of these expectations involve self-reproach? I think not. We may regret misfortune—we should feel remorse only for guilt.

Mrs. Drew should have felt remorse, for she was guilty of violating her word; but she always excused herself from all blame, saying, "Who would have thought just going to half a dozen parties, and a few balls, and once or twice to the theatre, could have been productive of evil consequences?"