

Personal beauty.

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PERSONAL BEAUTY.



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PERSONAL

BEAUTY!

INTRODUCTION.

BEAUTY has always been sung by the poets, limned by the artists, and praised by all men. Of course the appreciation of it has differed somewhat in degree in different nations; but we may safely say that no people under the face of Heaven has ever really disparaged or neglected it. As a French author well says, "Beauty has always been the object of the passionate worship of the artist; on the other hand the observers, the philosophers, the learned, have also made of her, at all epochs, a subject of serious study. Men, eminent for their merits, have given to this question a large space in their writings, and they have not limited themselves only by describing the quality of beauty as one of the most precious gifts which the heavens have given to humanity; they have also often considered what means are the best able to preserve beauty of the person, to render it more complete, or even to supplement it in certain cases."

Thus, as far as we are able to recount the stream of history, we find the traces of the worship of beauty, and also a species of cosmetic alchemy which counted a crowd of very celebrated adepts.

The ancient Greeks, perhaps the most tasteful and artistic nation that has ever existed, held beauty in the very highest esteem. Plato held that great physical beauty was an outward sign of a pure and noble heart, and a cultivated intelligence. He held, indeed, in the words of our great Elizabethan poet Spenser (himself a Platonist) :

"That all that's good and beautiful
Is fair."

Aristotle tells us that a graceful presence is a more powerful recommendation than the best written letter of introduction, and several other of the Greek sages have expressed themselves to similar effect.

The character of the beauty of the Greek women was of the very highest kind of female loveliness. The glorious statues of their sculptors which have come down to us vouch for this fact. Let us here gaze upon a vivid picture of Greek beauty drawn by an artist in words, and translated by Moore, who has evidently done his work *con amore*.

"Best of painters come portray
The lovely maid that's far away—
Far away, my soul, thou art,
But I've thy beauties all by heart.
Paint her jetty ringlets straying,
Silky twined in tendrils playing;
And if painting hath the skill,
To make the spicy balm distil.
Let every little lock exhale,
A sigh of perfume on gale.
When her tresses curly flow,
Darkles o'er the brow of snow;
Let her forehead beam to light,
Burnished as the ivory bright;
Let her eyebrows sweetly raise,
In jetty arches o'er her eyes:
Gently in a crescent gliding—
Just commingling—just dividing.
But hast thou any sparkles warm,
The lightning of her eyes to form?
Let them effuse the azure ray,
With which Minerva's glances play.

O'er her rounded cheek be shed
 Flushing white and mellow red—
 Gradual tints, as when there glows,
 In snowy milk the bashful rose.

Paint where the ruby cell uncloses:
 Persuasion sleeping upon roses;
 The velvet chin,
 Whose dimples shade a Love within."

And Keat, in depicting the Goddess Diana, gives us a description of classic Greek female beauty, in whit inferious.

Speak, stubborn earth, and tell me where, O where
 Hast thou a symbol of her golden hair?
 Not oat-sheaves drooping in the western sun;
 Yet she had,

Indeed, locks bright enough to make me mad—
 And they were gardened up and braided,
 Leaving, in naked comeliness, unshaded,
 Her pearl-round ears, white neck, and orb'd brow;
 The which were blended in, I know not how,
 With such a paradise of lips and eyes,
 Blush-tinted cheeks, half-smiles, and faintest sighs,
 That when I think thereon my spirit clings,
 And plays about its fancy, till the stings
 Of human neighbourhood envenom all.

 Ah! see her hovering feet,
 More bluely veined, more soft, more whitely sweet,
 Than those of sea-born Venus when she rose
 From out her cradle shell."

The times of classic Greek history furnish us with a number of names of individuals stated to have excelled in the art of beauty. First amongst them we may name Aspasia, the *chère amie* of the great Pericles. The beautiful Phocœan had gathered together into a book, cited by Aëtius, a certain number of precepts dedicated to ladies desirous of augmenting their charms, and which, being inspired by a good knowledge of hygiene, were worthy of being preserved by tradition. This book, above all things, placed importance on the use of the bath, the selection of garments, and certain beneficial habits of daily life.

After Aspasia, must be placed Cleopatra, the

“Swear Egyptian Queen,”

to whom is attributed a little book, dedicated to the fair sex and containing a number of toilette receipts.

The Roman style of beauty differed much from that of the Greeks. It was harder and colder, and the frequent recur-

rence of what are termed "Roman noses," lent a masculine character to it. Nevertheless, the ancient Romans were ardent worshippers of female loveliness. Longspierre remarks:—"The Romans were so convinced of the power of beauty, that they used a word implying strength in place of the epithet 'beautiful.'" See Plautus's *Bacchi*.

The early doctors both of the Greeks and Latins did not disdain to give their attention to cosmetics and the preservation of beauty.

The Fathers of the Church, on the other hand, are full of anathemas fulminated against the abuses of the toilette of woman. Tertullian stigmatized as diabolical practices the arts by which certain matrons were skilful enough to redden their lips, to blanch their skin, to increase the lustre of their eyes, and the luxuriant growth of their hair. Later fathers followed in the same strain.

But the Jeremiads of these Churchmen had but little effect in rendering the fair sex indifferent to the importance of beauty. On the contrary, all kinds of toilette appliances were in the greatest demand throughout the Middle Ages, many of the celebrated beauties—such as Ninon l'Enclos—were supposed to owe much of their charms to sorcery and more to cosmetics.



CHAPTER I.

THE BEAUTY OF THE FACE.

"It is probable," says Dr. Pritchard, "that the natural idea of the beautiful in the human person has been more or less distorted in almost every nation. Peculiar characters of countenance, in many countries, accidentally enter into the ideal standard. This observation has been made particularly of the negroes of Africa, who are said to consider a flat nose and thick lips as principal ingredients of beauty, and we are informed by Pallas that the Kalmucks esteem no face as handsome which has not the eyes in angular position, and the other characteristics of their race. The Aztecs of Mexico have ever preferred a depressed forehead, which forms the strongest contrast to the majestic contour of the Grecian but; the former represented their divinities with a head more flattened than it is ever seen amongst the Caribs; and the Greeks, on the contrary, gave to their gods and heroes a still more unnatural elevation."

There may be said, indeed, to be a standard ideal of beauty to each race. The beauty of the calm heavy Egyptian countenance, with its placid eyes and somewhat full thick lips, as it meets us in Egyptian statues, is quite different to the aquiline good looks of the Jewish race, and still more widely at variance with the calm ideal classic beauty of the ancient Greeks. Artists and other good authorities combine to assure us that the faces and forms of the best of the ancient Greek sculptures which have come down to us may be considered as the highest types of beauty of which the human race is capable. Such being the case, it follows that the more closely an Englishwoman, a Frenchwoman, a German woman, or a person of any other caucasian nation resemble these Greek models both in form and features, the more beautiful she may be considered to be. The finest of

these female statues that is still in existence is agreed on all hands to be that figure of Venus which is ordinarily known as the *Venus di Medici*.

Judging from this figure, we say that the size of the head should be one-eighth part of the entire stature, and that the closer the form of the face approaches a perfect oval, the more beautiful it is.

So far as the intelligence or intellect of the face goes, that is judged by the extent of what is termed the "facial angle." This angle, which was discovered in the last century by Camper, is very important in physiognomy. This is an angle which results from the union of two imaginary lines, one of which touches the forehead above the eyes and the jaws outside the front teeth, the second line, drawn from the orifice of the ear, meets the first line of the extremity of the front teeth. The greater this angle the more intelligent is the person in whose face it is found. In Greek statues of Jupiter and the other principal deities it is sometimes as high as 90 degrees, but it may be doubted whether so large an angle is ever found in nature, even amongst the most intellectual people.

We cannot here do better than quote the late Mr. Alexander Walker's remark on female beauty of face, as that gentleman had given the subject great attention:—

"In the face generally, as observed by Winckelmann, beauty of form depends greatly upon the profile, and particularly on the line described by the forehead and nose, by the greater or less degree of the concavity or declivity of which beauty is increased or diminished. The nearer the profile approaches to a straight line the more majestic, and at the same time softer, does the countenance appear, the unity and simplicity of the lines being, as in everything else, the cause of this grand, but soft harmony."

Leaving the consideration of the hair for a separate chapter, let us start from the **FOREHEAD**.

The chief breadth of a well formed and well-proportioned head should be at the temples, and over the ears. The brow should not be too high in women. Winckelmann observes that "a large high forehead (an *excess* in this respect) was regarded by the ancients as a deformity." And Arnobius says, "that those women who had a high forehead, covered part of it with a fillet." Certainly, if we may judge by the magnificent sculptures which they have left to us, the brows of the Greek women were low.

Byron appears to be of the same opinion, for, speaking of *Haidee*, he tells us "her brow was low and broad."

And this fact leads us to remark, that it must be remembered that the lowness of brow is by no means inconsistent with breadth, which one English poet at least, no less a man than Spenser, considered eminently beautiful, for he says, speaking of one of his heroines :—

"Her ivory forehead, full of bounty brave,
Like a broad table did itself dispread,
For Love his lofty triumphs to engrave,
And write the battles of his great godhead."

It will be observed that the Englishman borrows the very phrases of the great Italian poet, for Ariosto says, "Di terso avorio era la fronte lieto." ("Of terse ivory was the joyous brow.")

In cases where the brow is very strongly marked in any peculiarity either of height or breadth, it should be remembered that much may be done to conceal any such defect by the manner in which the hair is dressed. The present fashion of wearing a "fringe" over the brow will apparently reduce an abnormally lofty forehead, while if the brow be altogether too low some style of coiffure where the hair is well rolled up or back is most desirable.

Wrinkles across the smooth brow are one of the worst fears feared by a beautiful woman, because they are the certain tell-tales of the inexorable march of time. To cultivate a contented equable mind and a happy joyous temper is the most likely way to hold those foes to beauty at bay as long as possible. These wrinkles of age are long horizontal furrows crossing the forehead from side to side. Some folks of both sexes acquire an idiotic and supercilious habit of lifting their eyebrows during conversation. Of course this practise corrugates the brows, and will surely lay the foundation of wrinkles. Besides the above, some people's foreheads have a tendency to assume *vertical* wrinkles just between the eyes, and sometimes extending up quite high. Such people are often illtempered, and have brought the tendency on by a habit of scowling sulkily. It will be remembered that these furrows on the brow of Redgauntlet, in Scott's romance of that name, assumed the form of a well-defined horse-shoe when he was angry. Children, especially girls, should be cautioned against the ill results of any grimaces which tend to corrugate the forehead either horizontally or vertically.

Good EYEBROWS should be furnished with fine soft hair, not too thick. They should be finely arched, and separated, but not rise too high above the eyes.

Very thick or bushy eyebrows are not agreeable in women. Neither should they unite over the nose. Of course on such points of detail as this tastes will occasionally differ. The ancient Romans preferred united eyebrows, and Ovid assures us that the women of his time painted their eyebrows in such a manner that they should appear one.

In childhood, it is well to stroke the little girl's eyebrows after washing into a regular curve, and if they appear to grow thin and pale it is well to apply a little cocoanut oil to them, which will nourish them. During adolescence the growing girl should be taught to stroke her eyebrows into an arch after washing.

The eyelids in woman, when well formed, present the gentlest curves. The upper lid should not droop too much so as to hide the upper part of the pupil of the eye. Some women cultivate a droop of this kind, with the idea that it confers a languishing expression, which is fascinating to the other sex. This is a mistake. The only expression that a drooping upper lid can give is one of hateur and superciliousness, which is repulsive to all. The eyes should be well opened (but not with a stare), so that their frank, open gaze may well express the true, honest heart within. For the eyes are the windows of the soul.

The eyelashes, when long and silky, are held to be a sign of gentleness, and sometimes of softness. When they curve gently upwards they are very beautiful, but this peculiarity is generally an indication of weak health. It is well for mother to carefully clip the extreme ends of the baby's eyelash, while asleep, with a pair of blunt pointed scissors. It will make them grow longer and stronger and increase the tendency to curl.

The EYE is perhaps the finest feature of the face. They are as we have said the "windows of the soul," and from them our spirits look out. Of a true soul gifted with beautiful orbs we may say, with the American poet:

"Whose eyes, like windows on a breezy summit
Command a lovely prospect every way."

The poets of all climes and all ages have hymned the praises of their mistresses' eyes. No one has attributed to them

greater power or higher functions than Shakespeare, when he makes Biron break forth :

“From women’s eyes this doctrine I derive;
They are the grounds, the books, the academes,
From whence doth spring the true Promethean fire.”

All colour may preserve beauty and it is impossible to give the palm to any. Rather may we say with P. T. Bailey in “Festus” :—

“Annie’s eyes are like the night,
Nellie’s like the morning grey;
Fanny’s like the glowing light,
Hal’s are sunny as the day:
Bright—dark—blue—gray,
I could kiss them night and day;
Gray—blue—dark—bright,
Morning, evening, noon and night.”

“Black eyes,” says earnest, thoughtful Leigh Hunt “are thought the brightest; blue the most feminine; gray the keenest. It depends entirely on the spirit within. We have seen all those colours change character; though we own that when a blue eye looks ungentle it seems more out of character than the extremest contradiction expressed by the others.”

Eyes are most beautiful which have no peculiarity. The ancient Greeks admired *large* eyes, and compared them to those of a cow, thus they spoke of the “ox-eyed Juno.”

We consider too prominent eyes a defect, and have the same objection to those too sunken. With us there is but little difference in shape or in position; but in the extreme East we find amongst the Chinese and Japanese, almond-shaped size, placed more obliquely than ours. This characteristic is repulsive to the European tastes.

The EAR should be small, delicate, and neat, and shell-like in shape. It should sit closely to the head. It may be noted that ears are more often defective than any other feature.

The CHEEKS should be rounded and are more beautiful if dimpled. All the poets love the dimple. The cheeks should be softly roseate.

The NOSE is undoubtedly the great feature of the face, and also the one which varies most. There are several well marked types—as the Jewish, sometimes irreverently called the “cheese-cutter,” the Roman or aquiline, the Grecian or

straight, and the *rétroussée* or snub. It is perhaps difficult to give the preference to either. The Grecian is no doubt most according to the theoretical laws of beauty; but the *rétroussée* is so well adapted to harmonise with the *riant* and *piquante* style of English beauty that choice becomes difficult. Tennyson has invented a new descriptive epithet for the snub nose. He speaks of it as tip-tilted like a flower." And another poet (Lafontaine, the fabulist), thus highly speaks of it.

" Une aimable et vive princess,
A pied blanc et mignon, à brune et longue tresse,
Nez troussé, c'est un charme encore selon mon avis
C'en est même un des plus puissants."

Which may be thus rendered :

(" An amiable and brilliant princess,
With small, white feet and long, brown tresses,
And little *turned-up nose*, that greatest charm.")

The MOUTH is unquestionably the feature next in importance to the eyes. Nay, some physiognomists rank it as in the first place.

Mouths differ very much both in size and form and yet all the varieties may be beautiful. As a general rule the mouth should be of just the width of the expanded nostrils. Few Englishwomen, however, have mouths so small as this. The lips should not fall away sharply from the centre to the extremities, but taper off in a soft curve in such style that even at the extremities there is some appreciable thickness and the pinkness be still apparent.

The form of the classic mouth as shown in the Greek statues was perfect and still remains the type of perfectness. The upper lip is short and curves backwards. Byron says :—

" Short upper lip, which makes us sigh
Even to have seen such."

And the under lip full and plump.

The Cavalier poet, Sir John Suckling has drawn such a mouth to perfection in his poem of the "Bride."

" Her lips were red, and one was thin,
Compared with that was next her chin,
Some bee had newly stung it."

This is the kind of mouth the poet sings, the artist limns, and to look on which makes the lover's felicity, and to come into contact with his supremest rapture.

"Vain are all joys compared to mine
 When she who fires my soul with bliss,
 Consents at love's delicious shrine
 To seal my triumph with a kiss."

Very thin lips are not agreeable or kissable because they give token of a shrewish temper. Old Chaucer tell us—

"Lippes thick to kiss percase,
 For lippes thin, not fat, but over lean,
 They serve for naught, they are not worth a bean."

The mouth is a great indicator of character. Weak-minded people habitually hold their mouths partially open. Will and determination close the lips like a steel trap. If the corners of the mouth have an upward tendency the owner is probably of a hopeful and buoyant spirit; if on the contrary they turn downwards it is indicative of depression, sorrow or ill humour.

The old homely adage to a timid child to "keep a stiff upper lip," is hence a good one, and indeed, the habitual state of our mind will do much to form our lips and we may influence them very much either toward beauty or ugliness. A serene, contented, courageous, loving disposition will do much towards modelling a perfect mouth.

Edgar Allan Poe says, in a strange mystical poem which occurs in that weird story "The Fall of the House of Usher,"

"And all with pearls and rubies glowing,
 Was that fair palace door."

And we must not forget that the pearls are a very important consideration. There cannot be a beautiful mouth without perfect teeth; of these the set should be complete, and they should be of moderate size (too small rather than too large), of a pearly white in colour and perfectly even in range.

Mothers cannot be too careful to give due attention to the important subject of their children's teeth in early infancy. The first teeth should be carefully washed at night and morning. If they begin to decay the advice of a good dentist should be had. Brown bread should always form part of a child's diet, as it not only helps to supply the phosphates and earthy matter for the teeth but also for the bones. This is a very important point too often neglected. Sweetmeats are bad for children's teeth; pure sugar itself will not do any harm, but in confectionery, colouring matters, flavouring, and other chemical elements enter. If the gums appear to have a tendency to become spongy and bleed, bathing them with weak myrrh and water may be found beneficial.

When the second teeth begin to come the mother should carefully watch the process of dentition. If the teeth naturally come in order and straight they will not require any interference; but if they grow irregularly the mother should each day endeavour to remedy the fault, and set them straight with a gentle pressure of the finger. Trifling as this means may appear, it will, if persevered in, effect much. As the children grow up they should be accustomed to clean their teeth after every meal by the aid of a bit of sponge on a handle and some luke-warm water; neither a hard brush nor dentifrices should be allowed. After the second set of teeth is fully established the child may use a soft badger's hair tooth brush, but never a hard one.

Good health is the main cause of good teeth. The dyspeptic and those whose digestion is impaired are always troubled with caries. Therefore to ensure them live simply and temperately, take plenty of exercise in the open air, see that your food contains sufficient of the phosphates and keep the teeth sedulously clean.

We may round off these remarks on the mouth and teeth by some lines of the Italian poet Ariosto charmingly rendered by Leigh Hunt.

“Next as between two little vales, appears
 The mouth, where spices and vermilion keep;
 There lurk the pearls, richer than Sultan wears,
 Now casketed, now shown by a sweet lip;
 Thence issue the soft words and courteous prayers,
 Enough to make a churl for sweetness weep;
 And there the smile taketh its rosy rise
 That opens upon earth a paradise.

The CHIN should be bold and full and well rounded, with a little upward inclination. A slight dimple in the centre is irresolution, and gives an unpleasant air of weakness to the considered beautiful. If the chin be receding it is a sign of face.



CHAPTER II.

BEAUTY OF THE FORM.

AS with face, so with figure, we go to the Greek models for ideal perfection, and the Medicean Venus, "the statue that enchants the world," as Thomson calls it, is generally referred to in all questions of proportion.

The height of this famous figure is eight times the length of the head. Of course in this matter there may be considerable variety, and yet the form may be considered beautiful.

Let us take the parts briefly in some detail.

The NECK then should be round and full. It should give the idea of strength and stability, and appear capable of carrying the head in an upright and proud poise. Hence it gives a pillar-like impression, and has been often compared by the poets to a marble column. Thus Geoffrey Chaucer, describing a beautiful woman (it is believed to be the lovely Blanche Duchess of Lancaster, his patron's wife), says:—

"Her throte, as I have now memoire,
Seemed as a round tower of yvoire (ivory),
Of good grateness, but not too grete."

That is just it. A beautiful neck must appear slender, but not too slender, so as to give the notion of fragility. It should have the delicacy but also the power and flexibility of the long lithe neck of the silver swan.

The SHOULDERS should not be too broad, as broad shoulders is a masculine characteristic. They should also have a graceful fall, in contra-distinction to those of a man, which should be square. Care should be taken so to poise the person that the shoulders are always level. Many children, and even grown-up people, are very careless of this. If they have to carry a little parcel along the street, you will see them permitting the shoulder on that side to droop, as if they were supporting a ponderous load. So too, men allow the habit of using a walking-stick to thrust up the right shoulder, and many women allow harp-playing or the practice of some kind

of fancy work to superinduce deformity of the shoulders. The shoulders should be held well back when standing or walking, so as to give the chest freedom to inspire air to its full capacity.

The ARM should be well formed and rounded. This latter is very important to beauty, for while any gross fatness is objectionable, scragginess either in frame or limb is very ugly. A living skeleton can never be otherwise than repellant. The contour of the arm should be graceful and flowing, tapering gently in size from the shoulder to the elbow, and more rapidly from the elbow to the wrist. The elbow should not form a very *acute* angle. Some very beautiful arms have sufficient plumpness to present a dimple at that point. Whiteness of the arm is reckoned beautiful, but if well formed as to shape a brunette, olive arm as to tint may be as attractive as a white one.

The HEAD should be long and delicately formed. It is a very special feature of a handsome person and *la bella mano*, as one of our modern poets calls it, has always a fascination of its own. It should be plump and delicately roseate. The fingers ought to be long and gently tapering, and the nails white, slightly tinged with rose.

The hands should always be kept scrupulously clean, and a good soap should be used in washing them. If anything should stain them, as in pursuit of painting, cooking, gardening, photography, &c., the stains should be washed off at once with soap and warm water, and if this does not suffice to remove the stains they should be carefully rubbed with a piece of pumice-stone until they disappear. The hands should be dried with a soft towel, and may be then gone over with a puff and a little violet powder, especially in the winter time.

It should be borne in mind that very frequent washing, either of the face or hands, in soap and water disturbs the uttermost thin pellicle more or less, and tends to roughen and sometimes redden the skin. James I. of England was noted for the satiny softness of the skin of his hands, and it is recorded that that sapient monarch, who had as little liking for cold water as he had for cold steel, seldom washed his hands, but kept them as clean as practicable through the medium of dry rubbing with a fine damask napkin.

The NAILS should be carefully cut at regular intervals so as to leave them about level with the tip of the fingers. They should never be scraped, however thick, or otherwise injured, because all superficial abrasions of their surface will inevitably result in white scars more or less permanent, or even ridges.

Washing the hands in water in which oatmeal has been sprinkled tends to whiten them. It is also a good plan to occasionally give them a good washing with warm water and glycerine soap, and then rub them over with lemon-juice and water.

Hard water should never be used for washing the hands.

In winter washing in warm soft water with oatmeal tends to prevent chapping.

After washing the hands, and when drying it is always well to gently push back the flesh around the nail with the towel. This preserves the nails of a good shape, and prevents the trouble, pain and deformity of agnails.

Descending the human figure we come to the BREAST. The bosom in the adult maiden should be fully developed, but not of excessive protuberance. All the curves and contours of that supremely beautiful portion of a woman's frame should be rounded, softly and gracious.

In our treatment of the bosom, the temples of love, we are far less wise than were the ancients. The full modest robes of the Greek and Roman virgin or matron did not expose her breast in any unseemly wise. Only through its soft clinging delicate fabric could be discerned the tiny projection when the developed nipple lay beneath the soft concealing lawn. But in our days of modern civilisation, our women at ball and party make a very free display of the upper portion of their person unblushingly.

In the second place, the woman of the classic epoch was satisfied with the charms of the frame which nature had bestowed upon her, and what bosom she had was her own. But to-day it is perfectly impossible to judge what kind of a bust a woman has when in morning toilette, for one and all affect those abominable pads destined to assist nature. Nay, so far is this ridiculous abomination carried that one may often meet mere slips of girls who to all appearance have breasts sufficiently developed to appertain to middle-aged mothers of large families. We counsel all women who desire to be thought comely to avoid this hideous fashion.

And now we come to a portion of the human body which has for many years been a battle-ground between the physiologists and the modistes—we allude to the WAIST.

The physiologists and doctors tell us that in that part of the frame immediately above the hips, are placed some of the most important organs of the human body, and that anything which impedes or interferes with their due action must be hurtful, and may be deadly to the individual adopting it. The fashionable *modeste*, on the contrary, tells us that a beautiful woman must have a small waist, and that if she has it not by nature, she must obtain it artificially by compression—hence the introduction of corsets.

We know that the Greek women had no practice of this kind. Their garments were remarkably easy and flowing, and we have agreed that their first extant statue is the model of what a perfectly shaped woman should be. Well, the waist of the Medicean Venus (which is not that of a tall or large woman) measures just twenty-seven inches round, whereas many foolish English girls desire a waist of eighteen inches, under the impression of its being very beautiful.

It would appear that the ladies of ancient Rome were the first women who had a hankering after a “wasp waist,” and hence they adopted a kind of cincture which they wore around the body. But their folly was by no means so great as ours, for this was but little more than broad belt, worn under the outer garments. Hence it did not, like the modern corset, prevent the expansion of the lower part of the lungs.

Beside the injury that tight-lacing causes to the health, ladies who desire to be beautiful, should remember that it nearly always induces a red tip to the nose and frequently a permanent flush to the countenance.

The HIPS should be high in a woman, and wide. The latter feature is the main distinction between the male and the female frame.

The FEET should be small and well formed, and proportionate to the general size of the body. A small foot and high instep is considered a sign of good birth. The Arabs are strongly of this opinion. The idea that a female foot should be very *tiny* is absurd, and only worthy of a “heathen Chinese,” which people deform and crush their women’s feet in the desire to have them too *petite*. Neither should the foot be too slim. It should be like the hand, moderately

plump. Ariosto 'describes a beautiful foot as "*breve, asciutto, e ritondetto*," that is "short, neat, and a little rounded," thus inferring a slight plumpness. In order to keep the feet well formed, shoes should be made to fit and never too small.

Care should be taken to cultivate a good walk. Only a well-formed foot, however, can accomplish this, and it is impossible for a flat-footed woman to trip. The ancient knew this, and Virgil tells us

"*Pedes vestis defluxit ad imos
Et vera lucessit patuit Dea.*"

Which Dryden has thus Englished,

"In length of train descends her sweeping gown,
And by her graceful walk the queen of Love is known."



CHAPTER III.

THE HAIR.

A VERY important point in our estimation of beauty is the quality and condition of the hair; surmounting as it does the human head; a fine head of hair may help to carry off successfully very plain features; which, on the other hand, a poor, scanty, ill-grown crop will derogate from the loveliest countenance.

No one has been more conscious of this than the poets, who have all sung the charms of their mistresses' locks, nay the sentiment of our English poet, that

"Beauty holds us by a single hair,"

seems hardly an exaggeration in a poet's mouth.

A woman's hair should be abundant, long, fine and soft. It is perhaps seldom that all these good qualities are found together; nevertheless, it is sometimes the case.

With regard to the question as to which is the most beautiful colour, little can be said. It is as with the eyes, altogether a question of tastes. It is also to some degree a matter of fashion; but it must be noted that golden or auburn hair has been generally popular. This has been the case not only amongst northern nations, like ourselves, who are accustomed to it, but perhaps even more markedly amongst people who have generally black or very dark hair. Josephus, the Jewish historian, tells us that the boy pages of King Solomon had their sable locks powdered with gold dust, evidently with the idea of securing a resemblance to fair or golden hair. Amongst the dark-haired Italians we may note that the Venetian ladies and painters of the Renaissance adored auburn or rather *red* hair. To secure this the Venetian beauties used to put on a broad-brimmed straw hat which had no crown. The hair was brought through where the crown should have been and allowed to lay on the broad brim and hang down. In this guise they sat or walked in the sunlight for hours, under the impression that this exposure would bleach the dusky tresses to the desirable golden hue. Golden hair was also very popular in this country during the reign of Elizabeth, whose own locks were light. All the Elizabethan

poets sang the praise of golden hair. The fashion has revived strongly of late years and we see and hear of "Auricomous" fluids and other liquids professing to change dark hair to golden.

All such notions are, however, extremely absurd. Nothing can be more beautiful in themselves than black or rich brown hair. But there is a more important consideration. Nature makes no mistakes! Whether she bestows fair or dark hair, the chevalure is always in harmony with the eyes and complexion, and any change effected by artificial means will impair that harmony.

The advance of years generally causes the hair to turn grey which in some cases goes on to a soft whiteness extending over all the head. Even this, when produced by advanced age should not tempt its owner to the use of dyes; because, the change being caused by nature is consistent with the other changes in the face which time effects. For example, there is a soft down on the surface of most skins, which harmonises in hue with the hair of the head. This down changes with age, as the hair does, and becomes also of a silver white or of the soft pure colour of the down under a pheasant's wing. If the hair be dyed a harsh black or brown it makes a contrast with this silvery down, which imparts a hard fierce expression to the face which is very unpleasant.

The only occasion when dyeing the hair may perhaps be considered legitimate is that while the hair becomes prematurely grey in youth. In any case, solutions of nitrate of silver and other poisonous chemical substances should be sedulously avoided, and some harmless matter resorted to. Now the only absolutely innocuous dyes for the hair are two vegetable decoctions—one consisting of the juice of the green walnut husk. The other dye is a solution of mullein and genista. The walnut juice will dye the hair, but it also stains the skin, and hence darkens the "partings" in an objectionable way. The other solution is by far the best. It is prepared by taking half-an-ounce of mullein flowers and half-an-ounce of genista, and stewing them in water until it is quite black. This is to be applied daily with a sponge until the colour of the hair is changed. If the operator live in the country she can gather the ingredients for herself on the heaths and hedge-rows; but if an inhabitant of the metropolis will have to go to a good herbalist at Covent Garden or elsewhere. For premature grey hair this dye generally proves very effective.

Proper care of the hair is the best way to prevent premature greyness or baldness. Above all things the head should be kept perfectly cool and clean. The hair should be taken down at night and well and carefully brushed with a soft brush, parting it meanwhile in different places, and brushing it in different directions. This will tend to cleanse and cool the scalp. The hair should then be loosely plaited and permitted to hang about the shoulders during the hours of repose. Next morning the scalp and roots of the hair should be carefully washed with cold *soft* water, the former preferably. *Hard* water must on no account be used. It must then be well dried, and the hair unplaited and again well brushed out.

This treatment should keep the skin clean, improve the hair, and prevent premature greyness. If, however, scurf still gather, the following lotion will be efficacious against it:—One ounce of glycerine in eight ounces of rose-water.

We will conclude this chapter with two or three other receipts in connection with the case of the hair.

GOOD HAIR WASH.

Camphor	..	..	..	..	..	1 drachm.
Borax	..	..	..	..	..	1 "
Spirits of Wine	..	..	..	..	..	2 teaspoonfuls.
Tincture of Cantharides	..	..	..	..	..	2 "
Rosemary Oil	..	..	..	..	..	4 drops.
Rose-water	..	..	..	..	..	$\frac{1}{2}$ -pint.

Dissolve the Camphor and Borax in the Spirits, add the oil, and **finally** shake it up gradually with the Rose-water.

ERASMUS WILSON'S STIMULATING WASH.

Vinegar of Cantherides	..	..	..	..	$\frac{1}{2}$ -ounce.
Eau de Cologne..	..	..	..	..	1 "
Rose-water	..	..	..	..	1 "

The scalp should be brushed quickly until it becomes red, and the **lotion** should be applied to the roots of the hair twice a day.

A GOOD HAIR WASH.

Box Leaves	..	..	..	..	1 handful.
Rosemary Leaves	..	..	..	..	1 "

Boil in a quart of soft water until it is reduced to a pint; strain; and **when cold** add a gill of rum; bottle and cork down. Will keep an indefinite time.

A GOOD POMADE.

Beef Marrow	..	..	..	..	4 ounces.
Lard	..	..	..	..	2 "
Salad Oil	..	..	..	..	3 tablespoonfuls.

A little Bergamot or other good Scent.

Clarify the Beef Marrow; clarify the lard, and when cold, beat it into a cream and add it to the Marrow; put both into a saucepan, and let it **boil** until well mixed, stirring it constantly. Then add the Oil and any Scent preferred. Pour it into gallipots or small bottles and it is fit for use.

PERSONAL BEAUTY.

CHAPTER IV.

TOILETTE RECEIPTS TO ENSURE BEAUTY.

All the following receipts can be relied on as efficacious and beneficial :—

BEST FACE WASH.

Bi-chloride of Mercury	..	..	..	2 grains.
Muriate of Ammonia	..	..	..	2 "
Emulsion of Almonds	..	..	..	2 "

Mix, and apply with a fine linen cloth or sponge. If the skin is extremely delicate, dilute the wash with an equal part of water.

BEST OINTMENT FOR PIMPLES.

Bi-carbonate of Soda	..	..	..	36 grains.
Glycerine	..	..	..	1 drachm.
Spermaceti Ointment	..	..	..	1 ounce.

Both the above lotion and ointment should be applied at night. About a quarter of an hour after their application, the face should be wiped in such a manner as to leave but a slight trace of them, which should be washed off next morning with a little Eau de Cologne diluted with water.

BEST POMATUM.

Ox-marrow	..	..	..	1 ounce.
Oil of Bitter Almonds	..	..	..	2½ drachms.

Mix.

Where the hair is naturally greasy and scurf forms readily, no pomade should be used, but the following wash is of benefit :—

CLEANSING HAIR WASH.

Water	..	..	..	..	6 ounces.
Carbonate of Soda	..	..	..	..	36 grains.

Dissolve, and add the yolks of two eggs, well beaten.

TO PREVENT BALDNESS.

White Wax	..	..	..	..	4 ounces.
Olive Oil	..	..	..	..	9 "

Melt together and add burnt cork, two ounces.

WASH FOR PIMPLES ON FOREHEAD.

Borax	9 grains.
Rose-water	1 tablespoonful.
Orange-flower-water	1 „

FOR BROWN SPOTS ON FACES OF MARRIED LADIES.

Chlorate of Potash	36 grains.
Rose-water	8 ounces.

Mix.

For wrinkles of age scarcely any remedy exists, but the following wash is worth trying:

LOTION AGAINST WRINKLES.

Turpentine	36 grains.
Water	3 drachms.

Mix, and apply at night, letting it dry on the face.

LOTION FOR BLACK-HEADED PIMPLES.

Sub-carbonate of Soda.. .. .	36 grains.
Distilled Water.. .. .	8 ounces.
Essence of Roses	6 drops.

Mix.

FOR THIN EYEBROWS.

Sulphate of Quinine	3 grains.
Alcohol	1 ounce.

Moisten Eyebrows with it.

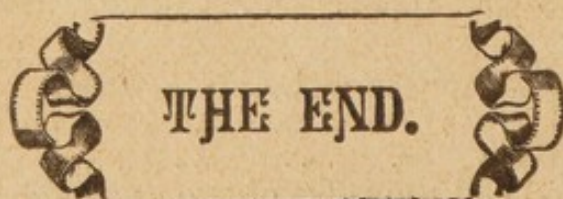
COLLYRIUM FOR FATIGUED EYES.

Infusion of Roses	4 ounces.
Lemon Juice	8 drops.

FRENCH MOUTH WASH.

Green Aniseed	2 ounces.
Canella of Ceylon	4 drachms.
Cloves	18 grains.
Cochineal	1 drachm.

Beat together in a mortar and macerate in two quarts of Alcohol. ~~After~~
15 days add a drachm of Essence of Mint, and filter.



THE COMPLEXION.

PRE-EMINENT among the many adjuncts to female beauty ranks a good complexion. With it the most ordinary features are redeemed, while a coarse or sallow complexion will render plain a face which otherwise might be really beautiful.

Those ladies to whom nature has been kind in this respect and who are fortunate enough to possess a clear, smooth skin do not of course need any assistance from art, but there are very many of their less favoured sisters who, but for the assistance of the almost indispensable aids to the toilette, would be considered as hopelessly plain, and it is for their benefit that the present little book has been compiled. The object being to bring within the reach of all classes various preparations which have been hitherto accessible only to the wealthy.

Everyone knows that the continual use of cheap face-powder must be injurious to the last degree, nor are they ever satisfactory in their effects, yet the really elegant and harmless powders used by the rich are sold at so expensive a rate as to make it almost impossible for ladies of slender means to be able to possess them.

To remedy this the compilers of these pages have spared neither trouble nor expense to obtain recipes of some of the most valuable and expensive of their toilette accessories all of which can be had by enclosing thirteen stamps to Z. March & Co., St. James' Walk E. C.

Among the following will be found some of the most beautiful powders ever known or invented.

Pearlette.—This is one of the most expensive powders used at the present day, and if applied according to directions is perfectly imperceptible. It is much used in principal continental cities and is remarkable for its beautifying effects while at the same time as will be seen from the recipe, it is composed of the most simple and perfectly harmless ingredients. It should be used as follows; the face should first be washed in lukewarm water and wiped perfectly dry with a soft towel, then apply a little cold cream which should be well rubbed in, the Pearlette may then be used with a good sized puff, and the effect will be to give the face an appearance of alabaster-like fairness and purity.

This powder is sold in Paris at the enormous price of five francs (about four shillings and twopence English money) for a very small box, whereas by sending for the recipe to the address given, sufficient may be made to last for a twelvemonth for the trifling outlay of about ninepence or a shilling.

WASHES FOR CLEARING AND PURIFYING THE COMPLEXION.

Water of Violets.—This is an old-fashioned, but beautiful wash that was much used in the sixteenth century. It is almost out of date now, but our fair readers will find that there are few of the modern beautifiers of the complexion so efficacious as this one which was used by the beauties of hundreds of years ago. The ingredients used in its composition are simple and inexpensive.

THE TEETH.

Next to the complexion, in importance, ranks the teeth, and every lady who has any regard for her personal appearance—and what woman does not like to look as beautiful as she can—should assiduously tend to the well-being of those most necessary adjuncts to a charming face, and for the assistance of those whose teeth are not as beautiful in colour as they would wish, we beg to submit the following hints, and also to recommend some recipes for dentifrices which, simple and inexpensive in their preparation, will be found to far surpass any of the compounds which are being sold at the present time at prices which might fairly be called exorbitant.

The teeth should never be scrubbed with a hard brush, always select one that appears pliable and soft, for the bristles of a very hard brush only too frequently injure the enamel.

The teeth should properly be cleansed after each meal, but it is not necessary to use a dentifrice each time. Once a day is quite sufficient for those accessories.

Every one should know that it is highly detrimental to the teeth to bring them into contact with alternate cold and heat, for instance, do not indulge in cold liquid while eating anything that is very hot, nor take any hot drink immediately after eating anything unusually cold.

Tincture of Pearls.—This is a liquid dentifrice which, under another name and highly perfumed is sold at a very high price per bottle.

In its more simple form as prepared from the recipe, it will be found a most valuable accessory to the toilet. It imparts a pearly whiteness to the teeth which is almost dazzling to the beholder.

THE HAIR.

Having treated of the complexion and teeth, we now purpose submitting a few hints relative to the care and improvement of that which has justly been deemed woman's greatest ornament ; her hair.

Although of course in this present age of closely cropped heads, woman's greatest ornament is rather in the shade, still to those sensible ones who still retain their flowing tresses the following hints may be found of service.

We also subjoin some hair washes, dyes and pomades which though they can be prepared at very little cost of time, money or trouble, will we are confident be found far more valuable than the costly, and only too frequently, dangerous compounds which are so much in vogue.

Ladies should be careful always to thoroughly cleanse their hair and to keep it in good condition it should be cut or singed at the ends at least once in three months.

The hair should always be well brushed night and morning, and be sedulously kept free from dust.

Dark hair it must be remembered, is generally of a much coarser texture than fair hair, consequently requires more brushing and if possible a wash should be used at least once a week. This has the effect of keeping it glossy and soft.

Fair hair being more likely to grow dingy or faded, should be washed much more often than dark hair, and after each washing should be brushed until a good friction is obtained and a glow felt at the scalp.

La Princesse.—This is a most beautiful wash for the hair which it not only cleanses and strengthens but gives to it a peculiarly wavy, curly appearance which has a very charming effect. As will be seen from the recipe, it is made from the most simple materials, and is very easily prepared. No lady should be without it who takes any pride in her hair be she old or young.

Mineral-water Wash to restore grey hair to its natural colour.—This is an infallible and never failing remedy for grey hair, by constant application in the course of six weeks or two months the most obdurate grey hair will have been changed to its original colour, and by continuing the same, it will be found to be more glossy and luxuriant than it has ever been. To be applied simply as a hair wash, namely, wash the hair thoroughly with the liquid and dry slowly.

HAIR DYES.

The Raven's Wing.—This beautiful and perfectly harmless dye will transform any coloured hair to a most charming ebony black. It is immaterial whether the hair be grey, red, yellow or any other objectionable colour. Raven's wing will speedily make it black, not a rusty coarse black, but a beautiful glossy, silky, velvety hue which is singularly charming to the eye. For Recipe see top of next column.

Golden Floss.—This is a delightful liquid dye which will speedily change any coloured hair into that exquisite golden hue which is so much admired. It is easily prepared but in applying it the following rules must be observed, first the hair must be thoroughly cleansed and dried, after that it must be anointed with some good pomade and when it has been well greased the dye must be rubbed in briskly with the hands. The dye should be applied twice a day for a month, at the end of that time the hair should be washed in spirit well diluted with water, and the dye will be found to be most satisfactory in its results.

EYEBROWS AND LASHES

Many a beautiful face is spoiled by light or almost invisible eyebrows and lashes, and many an otherwise plain face has been rendered interesting if not really handsome by beautiful dark eyebrows and long curling eyelashes. That the eyebrows and lashes constitute a very important subject no one will attempt to deny but how to remedy the defect of light or imperceptible ones, is a problem that seems rather difficult to solve. However we are possessed of one or two recipes that will quickly obviate this disadvantage and every lady if she is so minded can possess herself of the beauty of dark silky eyebrows and eyelashes.

In the first place the eyelashes should have the split ends clipped once a month in order to make them grow long and drooping, and the former should be brushed with a small, rather soft brush, night and morning. Next, both lashes and brows should be anointed with sweet oil every night before going to bed to promote their growth and also render them susceptible of the dye which we now mention.

Ink of Arabia.—This is a colouring for the eyebrows and eyelashes infinitely superior to Indian Ink and above all possesses the immense advantage of being imperceptible. After persevering in its use for a month or two the eyebrows and lashes acquire a beautiful dark

silky appearance which is indescribably charming.

This recipe has been obtained with very great difficulty but it may be relied upon as being infallible in its results.

THE HANDS.

'Tis said that a lady may be always known by her hands, and it certainly is an indisputable fact that nothing gives so unmistakable a stamp of vulgarity or low breeding to a lady as coarse, red, or otherwise disfigured hands.

In commencing our hints as to their care we scarcely need say that extreme cleanliness is an indispensable requisite to their well-being, but it not unfrequently happens that although a lady may take every care of her hands, and she may scarcely ever have occasion to even soil them, still they are far from being either white or soft. To obviate this unpleasantness we respectfully subjoin the following remedy. See top of next column.

Milk of Circassia.—This is a very easily prepared wash, which, if applied after ablutions, will render the hands beautifully soft and smooth, and of an almost transparent whiteness.

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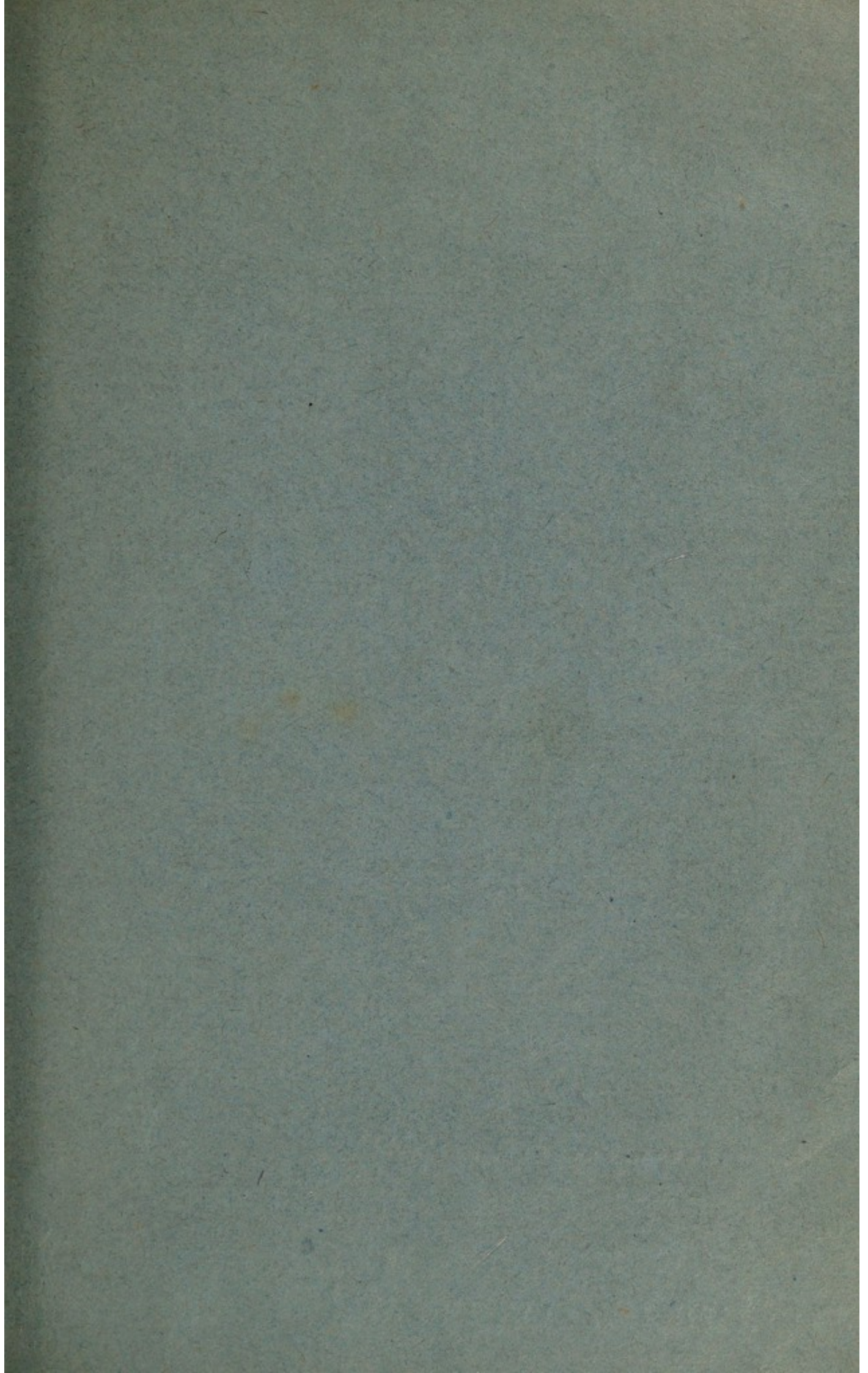
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