

For the Pearl.

LINES,

WRITTEN IN AUTUMN.

Flowers will fade though love may rear them,
Leaves though born of Spring will fall;
Wintry winds will blight and sear them,
Tempests widely strew them all!

Day, though calmly, brightly shining—
Day, the glorious, will not last;
Sunlight from the sky declining,
Night o'er all her gloom will cast.

But though flowers and leaves may wither
From the dark earth's fading bowers,
Time again will bring them hither;
Spring-time leaves and summer flowers.

Day, in starless gloom expiring,
Dews may weep in sadness o'er;
Yet, the shades of night retiring,
Morn will light and life restore.

But the loved whom Death has blighted,
Whom we still with tears deplore,
From our fond hearts disunited,
Neither Spring nor Morn restore!

These, alas! from earth departed—
Vanished from the haunts of men,
Come not to the broken-hearted—
Visit not their homes again!

Whither flee they? No man knoweth:
None hath seen and none can tell.
Bask they where the day-star gloweth?
Do they in the rainbow dwell?

No!—the gorgeous rainbow fadeeth,—
Clouds obscure yon azure dome;
But the soul no darkness shadeeth:
These are therefore not their home!

On our mortal ken there lieth
Much of sin's eclipsing gloom;
But the eye of Faith descrieth
Brighter worlds beyond the tomb.

Yes, although we deeply mourn them,
Yet we hope an angel band
O'er the shadowy vale hath borne them
To the glorious spirit-land.

Raised above to shine for ever,
Stars in Jesu's diadem,
They can leave those regions never:
We ourselves must go to them.

Fade a few more leaves and flowers,
Set a few more suns in gloom,
And in pure unfading bowers
One long Spring shall brightly bloom!

JOHN McPHERSON.

Mill's-Village, Sept. 1839.

For the Pearl.

Mr. Editor,

I was much amused by reading Maria's Communication in the Pearl of the 3rd inst. wherein she complains most bitterly of our sex, and our backwardness in proposing. While perusing the letter it occurred to me, that Maria might not, in all probability, be acquainted with the reasons why men generally were so backward in proposing the red hot question to the ladies; and, as a gallant who has had some experience in the matter, I deemed it necessary to inform Maria of the principal cause, if not in most men, it is in myself, why I for the future shall be backward in proposing. In the first of my ingressing into the company of young ladies, I became very susceptible of their external charms, collectively. In a short time I became enamoured with one whom I thought, in every way, calculated to make me perfectly happy; and—

After some deliberation, combined with a share of meditation, I expressed my inclination of becoming her nearest relation; and when, upon giving intimation, I received her decided approbation to our union and its celebration. But, Maria, think of my consternation, two days previous to said celebration, in answer to my last oblation, an epistle, composed of a complete refutation. And thus was I foiled in my expectation, by one of the same sex and station as Maria, 'wot' wrote the communication. And in answer to the same and all female creation, who wish to be informed of our insubordination—or our procrastination in popping to them the question,—'tis in consequence of their variation, combined with coquetry and dissimulation, that we are backward in making any proposition. For myself I am resolved, without ostentation, this being leap year by Calendar calculation, if the ladies wish me for their nearest relation, they must first make to me the application, and then pop the red hot question.

Permit me, Maria, by way of conclusion, to hope you may live to put to confusion those men who'll not propose without any reason. Believe me, I'm in anticipation of reading a second communication.

Yours truly,

ZETA

Digby, January 20, 1840.

DR. FRANZ ON THE EYE AND THE LOOK.

This volume has a threefold division. The first is anatomical, and describes the structure of the organ. The second treats of the eye as an index of the mind, and broaches a theory by which the look may be used as a means of judging of character.

The theory by which the eye is to serve as an evidence of the character is curious; intelligible in its laws, even if they be only suppositions; and, though requiring much practice to determine by Dr. Franz's principles, (many of us judge instinctively,) yet apparently reducible to a system, but to a system incapable of proof. Amid several subordinate and not a few fanciful rules, the following may be taken as the fundamental principle. Assume an individual looking at himself in a glass; and two lines—suppose for the sake of illustration two wires—to pass out of the apples of his eyes: if they were prolonged in a perfectly straight direction, they would touch the pupils of his image in the mirror; and this expression, which the Doctor names the "*parallelism of the axes of vision*," is observable in "that look which is entirely void of mental expression," and characterizes idiots and young infants. But when the mind is excited, or, as the Doctor phrases it, "in an expressive look," the two lines "converge towards each other, and then meet together at a certain distance in front of the eyes; the point at which they cross being named the *point of convergence* of the axes of vision." This point of convergence may fall upon the object looked at, or short of it, or beyond it; and each of these three different points marks a difference in the character of the gazer.

"The sensual look has its point of convergence always before the object; and if this point lie very near to the eyes, the look is fixed, or rigid, and in many cases the eyes may even seem to squint. The contemplative look has its point of convergence at different distances behind the object. When this point lies at a fixed and determinate spot behind the object, the eyes appear to look through the object, as it were; and the look thus becomes what is termed open, and reflective. This kind of look seeks to comprehend the object in its entire appearance, and not merely some particular part of it; hence arises what may be termed contemplative seeing, (*contemplari*), whereby abstract contemplation is manifested. In the intelligent look, the point of convergence coincides exactly with the object. When it rests upon the object, the look becomes keen, investigating. This kind of look regards the different parts of the object, and not so much its *ensemble*: hence arises what may be termed intelligent or attentive seeing, (*cernere*), and as from the exact coincidence of this point with the object arises the most distinct vision, (the sight not being so good where there is not such coincidence,) this seeing at the same time corresponds with what we should term sharp-sightedness (*acies oculorum*.)

Having thus laid down the main principle of his theory, and shown how some persons can look through an object even if it be a millstone, Dr. Franz proceeds to details; pointing out the causes of a *steady* and *unsteady* look, and the results deducible from each. He then proceeds to expound the manner. The natural disposition shows itself in what he calls "habitual look," which is more or less marked in most people, unless where the pursuit of the individual is at variance with his inclinations. Into these points we cannot enter, on account of the space they would occupy; and some of them are handled in a way which approaches the English fantastic or German mystical. We will however quote the results Dr. Franz draws from the different looks; not because we agree with his conclusions, but because the characters drawn by him no doubt exist, whatever may be the influence of the "point of convergence;" and his remarks are acute, and well expressed.

THE SHORT LOOK.

The habitual or every-day look named the *sensual*, having a point of convergence which, though falling always short of the object, may lie at various distances from it, does not regard all the different objects which present themselves in the field of view as an entire whole, but expresses rather an effort to single out some particular object, or even some portion only of an object with which it may occupy itself more exclusively. In this case there is in the mind some determined bias, some natural capacity, which, if correctly appreciated and followed, allows the individual to succeed in one particular line of life for which he is best fitted, but seldom in any other. He feels himself attracted by common and familiar objects, which he employs in the ordinary manner for their ordinary purposes, neither impairing nor improving them. In him the activity of the eyes and of the hands are always united upon the same object; and the point of convergence of the visual axes therefore does not extend beyond the reach of his hands. The mind of such a person is satisfied with the things which it ordinarily finds within a narrow circle of vision; it has no other want: the look therefore, never rests upon objects at a great distance. His ideas do not rise beyond sensible objects, and his mind is not even inclined to reflect upon impressions and ideas derived through the senses. The individual is perfectly satisfied with the enjoyments of sense; is more indifferent towards the moral feelings; is contented to hear lessons

of morality without taking further notice of them. Such men are not exactly to be feared, but it is necessary to be on our guard in our intercourse and dealings with them.

THE MIDDLE LOOK.

The habitual look to which the term *intelligent* has been applied, where the point of convergence coincides with the object, indicates a prevailing effort to single out and fix upon a particular object, or part of it, yet to view it at the same time in the aggregate. Here also there is a natural bias in the mind to apply itself practically to ordinary things; but there is more freedom in the exercise of its powers, and the mind reflects upon the ideas acquired through sensation. The objects are used, it is true, with a regard to their ordinary purposes; yet they are also compared with other things, and employed in connexion with them, and in various and experimental ways, from whence improvements and inventions frequently arise. Such men unite acuteness of the senses with the power of acute observation; they are ready in devising expedients, and skilful in investigating the true causes of things; and, according to the adage, know how to "hit the nail on the head." Their mind is not insensible to enjoyments of sense, yet does not feel itself satisfied with them; it seeks its gratification much rather in methodical activity and in the exact sciences, in mathematics, mechanics, and in experimental inquiry. With regard to ethics, the individual inclines to rationalism; he believes only what the understanding comprehends; he loves that which is true and just both in word and deed. Such men are cautious and suspicious in every thing, but when once their minds are convinced they are decided in their actions, and are therefore to be relied on; in them our confidence will not be misplaced.

THE THROUGH LOOK.

The habitual look termed the *contemplative*, having a distant point of convergence, which, though always behind the object, may lie at various distances from it, attends principally to the *ensemble* and less to individual parts, although it by no means overlooks the latter, or leaves them unobserved. There is here a natural inclination, not strictly speaking to extraordinary things, but rather to those which are not immediately obvious at the first glance, not quite common and familiar, and the true nature of which is only to be learned by meditation and reflection. Persons of this class do not make use of the things that come next to hand in a blind and empirical manner; and when they are occupied with ordinary things, they perceive more in these objects than actually appears in them, or they see rather their own ideas reflected in the objects than the objects as they simply appear. They are comparatively indifferent to the enjoyments of sense, although they do not despise them; they live rather in the more refined enjoyments of the mind, are inclined to meditation and contemplation, to philosophical pursuits, and delight in framing theories. In a moral point of view, they perceive and honour that which is just and true in word and deed: sometimes, however, this perception or knowledge is overpowered by an intensity of feeling, which borders on the domain of passion; but reason and the sense of right most frequently regain the ascendancy. Men of such character, though certainly never guilty of fraud or deceit, require to be treated with the greatest delicacy, attention, and respect; otherwise they are not to be relied upon with implicit confidence.

METROPOLITAN STATUES.

There are few cities in Europe that have more modern statues in number and more inferior ones in point of art, than London. It is only within a very few years that our sculptors, with but rare exceptions, have risen above the grade of stone masons.

There is an equestrian statue of William the III. in St. James's square, it is by the younger Bacon, and is a very poor affair; the rider is mean, and the horse execrable. The statue of Achilles in Hyde-park, cast by Westmacott, and the bronze figure of Canning, by the same artist, in St. Margaret's Churchyard. George I. is perched on the summit of St. George's Church, Bloomsbury; and there is a fine statue of George III. in his youthful days, in the quadrangle of Somerset House. There is one of the same monarch at Windsor, and another by Wyatt in Cockspur-street. Lord Chatham, by the elder Bacon stands in Guildhall, and is a magnificent work. One of Henry VIII. in front of St. Bartholomew's. There are three statues of Charles I. one at Charing-cross, another formerly in front of the Royal Exchange, undestroyed by the late fire, and another in front of Temple-bar; five of Charles II. one formerly in front of the Royal Exchange, and another in the quadrangle, undestroyed; one in front of Temple-bar; one in Soho-square, and another in bronze at Chelsea Hospital. A statue of Alfred the Great in front of Trinity Church, Southwark. Two of Queen Anne, one in front of St. Paul's and another in Queen-square, Westminster. Sir John Barnard and Sir Thomas Gresham, formerly in the Royal Exchange, and undestroyed; Beckford, Nelson, and William Pitt, in Guildhall; Francis, Duke of Bedford, in Russell-square; Charles James Fox in Bloomsbury-square and in Westminster Abbey; William Pitt, in Hanover-square and Westminster Abbey; the Duke of Kent in Portland-place; Major Cartwright, in Burton-crescent; Sir Robert Clayton, in Bartholomew's Hospital; Guy, in Guy's Hospital; the Duke of Cumberland, formerly in Cavendish-square. Two of Edward VI. one of bronze, by Schumaker, in St. Thomas's Hospital, one over the south entrance of Guy's Hospital, and