

EXERCISE.—In a new work, entitled 'Health and Beauty,' the following among other instances, is given to illustrate the utility of exercise in developing strength and muscle:

'When three years of age, the subject of this brief history could scarcely stand; at five he walked badly, and supported by leading strings; and it was only after dentition, at seven years old, than he could walk without assistance; but even then he fell frequently, and could not rise again. Given up by the physicians he continued in this state till the age of seventeen, when the joints and lower extremities could scarcely support the upper part of his body. The arms were extremely weak and contracted, the approximation of the shoulders diminished the capacity of the chest and impeded respiration; the moral faculties were quite torpid, and, in short, 'nature was at a stand still.' In the month of November, 1815, this unfortunate youth was presented to Mr. Elias, the celebrated superintendent of a gymnasium, then at Berne in Switzerland, as he afterwards was of others in Paris and in London. On being admitted, his strength was tried, and his pressure on the dynamometer was only equal to that of the children of seven or eight years of age. In ability to pull, ascend the ladder, and jump, he was utterly deficient. He ran over the space of a hundred feet, with great difficulty, in a minute and two seconds, and could not stand when he had finished. Carrying a weight of fifteen pounds made him totter, and a child of seven years old threw him with the greatest facility.

'A person of the other sex, thus enfeebled, would be thought by a committee of crones and mantua makers, to whom probably she would be consigned, to require, of absolute necessity, the support and comfort of corsets and busks. Her physician would prescribe tonics and sea bathing, and a generous regimen; no bad things in their place, and with suitable hygienic aids; but quite unfitted to prevent the increasing debility and superadded deformity from the use of exercise. But to return to the poor feeble youth. Was any effort made to strengthen his back by compression of its muscles, or to take off from the weight of his head and chest by various mechanical contrivances? Captain Elias did not put faith in the doctrine, that to give muscles strength, they must not be used at all; but he believed that the feeble, imperfectly developed ones of this young invalid might be made to grow and acquire strength on the same principle as that by which the legs of a dancer and a porter, and the arms of bakers and boatmen become full, muscular and strong.

'His scholar was subjected to the gymnastic regimen for five months; after which period he could press fifty degrees on the dynamometer; by the strength of his arms he raised himself three inches from the ground, and remained thus suspended for three seconds; he leaped a distance of three feet, and ran a hundred and sixty three yards in a minute, and carried on his shoulders, in the same space of time, a weight of thirty-five pounds.

'Finally, in 1817, in the presence of several thousand spectators, he climbed to the top of a single rope, twenty-five feet high; he did the same exercise on the climbing pole; jumped with a run, six feet, and run over five hundred feet in two minutes and a half. Subsequently, when he became a clergyman, in a village near Berne, he could walk twenty-four miles on foot, without incommoding himself, and the exercises which he always continued, have given him, in place of his valetudinary state, a vigorous constitution.'

MATRIMONIAL.—We learn from a Zanesville paper, that a youth of pretty fair exterior, made love to a blooming damsel of that city, and that the first appointment for the marriage ceremony for some cause or other, doubtless the delinquency of the youth, turned out to be a failure. Some months after, however, a second appointment was made, and the company assembled, wine and all the usual accompaniments of a wedding were prepared, and as far as the ceremony, every thing appeared to be in perfect order. The minister conducted his part of the arrangements by repeating the service and asking the young man if he would take the damsel to be his wedded wife. To which he replied in a firm and unflinching voice, "I will." Turning to the maid, he asked if she would take the chap to be her wedded husband.—With a look of the utmost contempt she answered, "No, that I never will." The minister started in astonishment, and the company became confounded by her unexpected determination. The fee had been paid, and married or not married the minister was safe, and being the first to recover his speech, he desired to know the reasons why and wherefore the young lady had thus publicly refused to accept of her husband. "Because," said she, "he sneaked off six months ago, after appointing the time for our wedding, and now I'm even with him, and I'd see his neck stretched before I'd have him." It is needless to say that there was an end of the matter.

AN IMPORTANT FACT.—Those who are profoundly read in theological controversy, before they enter on the critical examination of the divine oracles, if they have the discernment to discover the right path, which their former studies have done much to prevent, and if they have the fortitude to persevere in keeping that path, will quickly be sensible, that they have more to *unlearn* than to learn; and that the acquisition of truth is not near

so difficult a task, as to attain a superiority over noted errors and old prejudices.—*Dr. G. Campbell.*

It may minister to our modesty to recollect, that as when "that which is perfect shall come, that which is in part shall be done away," we shall all have, not only much to *learn* but much to *unlearn*.—*Richard Watson.*

HAT RACING.—But of all the remarkable exhibitions to be seen in a christian land, that of a man running after his hat in a hurricane is the most striking. There are few effects, either in painting or dramatic representations, equal to it—it is so very life-like. It appears at once to the eye and the imagination; the gaze is fascinated by the headlong career of the desperate individual, and the imagination exercised in conjectures as to what particular lamp-post he will knock out his brains against. To appreciate the thing properly, however, you ought to see the man at the instant his hat takes its departure. Perhaps he has been holding on steadfastly and carefully by the rim for the last half hour, with his head projected before him, as if he meant to "butt" his way through all impediments. A lull ensues; in a deceitful moment of transitory calm his vigilance relaxes, he removes his hand, looks up smilingly, and—whiff! off it goes! No gentleman's portrait was ever painted under such circumstances, because no gentleman ever stood long enough to give an artist a chance, which is a pity. At first he is motionless; his countenance exhibits a sort of stupid incredulity; he had taken all proper precautions—he had thought the thing could not have happened, and it has happened! Then comes a sense of the peculiar nature of his position, (all the people laughing at him,) a consciousness of the magnitude of his misfortune, and lastly a desperate determination to retrieve his hat or break his neck in the attempt! Off he goes! Meanwhile the enfranchised hat has lost no time, and is considerably in advance, although its progress has been somewhat retarded by the well-meaning kicks of divers people in their attempts to stop it. The impetus of the hatless, however, is greater than that of the hat. He gains upon it—he nears it—he reaches it—he stoops down to clutch it—when lo! a fresh gust suddenly rushing into the vacuum that ought to be filled by his head, sweeps it in an instant almost from his despairing sight! Again his headlong career is renewed! An infuriated lion is not to be trifled with; a mad dog is undoubtedly to be avoided; a bull in a china-shop is allowedly an awkward customer; but a man in desperate pursuit of his hat is perhaps the most frantic and reckless animal in creation, and pursues his object with an intensity and "oneness of purpose" that is truly appalling to the people in his way. At last some angle of a house stops his soiled, shattered, battered treasure. He picks it up, looks ruefully and reproachfully at it, crushes it on his head, and then returns, panting and perspiring, to make apologies, and pick up the old women and children he has spilt in his enthusiastic progress.

TO A MOTHER.—"You have a child on your knee. Listen a moment. Do you know what that child is? It is an immortal being; destined to live forever!—It is destined to be happy or miserable! and who is to make it happy or miserable? You—the mother! You, who gave it birth, the mother of its being, are also the mother of its soul for good or ill. Its character is yet undecided, its destiny is placed in your hands. What shall it be? That child may be a liar.—You can prevent it. It may be a drunkard.—You may prevent it. It may be a murderer.—You can prevent it. It may be an atheist.—You can prevent it. It may live a life of misery to itself and mischief to others.—You can prevent it. It may descend into the grave with an evil memory behind and a dread before.—You can prevent it. Yes, you, the mother, can prevent all these things. Will you, or will you not? Look at the innocent?—Tell me again, will you save it? Will you watch over it, will you teach it, warn it, discipline it, subdue it, pray for it? Or will you, in the vain search of pleasure, or in gaiety of fashion, or folly, or in the chase of any other bauble, or even in household cares, neglect the soul of your child, and leave the little immortal to take wing alone, exposed to evil, to temptation, to ruin? Look again at the infant! Place your hand on its little heart! Shall that heart be deserted by its mother, to beat perchance in sorrow, disappointment, wretchedness and despair? Place your ear on its side and hear that heart beat! How rapid and vigorous the strokes! How the blood is thrown through the little veins! Think of it; that heart in its vigor now, is the emblem of a spirit that will work with ceaseless pulsation, for sorrow or joy, forever."—*Fireside Education.*

A MISTAKE CORRECTED.—An orator holding forth in favour of "woman, dear, divine woman," concludes thus:—"Oh, my hearers, depend upon it nothing beats a good wife." "I beg your pardon," replied one of his auditors, "a bad husband does."

IRISH ATMOSPHERE.—The atmosphere of Ireland has a bad name. "Is that shower over yet?" said Charles Fox to a friend whom he left in Killybeg six months before.

THE PEARL.

HALIFAX, FRIDAY EVENING, DECEMBER 21, 1838.

THE ANCIENT ARTS.

A knowledge of the ancient arts is of considerable importance to the artist and to the critic. To such perfection has modern art arrived, that the study of the fine arts and their history, has become necessary to every one who engages in literature and the studies required by common utility. And while all who engage in this pursuit will derive instruction and pleasure from it, abundant occasion will be found by every man for the application of the knowledge he will thus acquire. Of the four plastic arts, Painting, Lithoglyphy, Architecture, and Sculpture, an acquaintance with the two last is considered the most beneficial to the useful arts of the present day.

The term Sculpture used in its most comprehensive sense includes under it, the formation of images of visible objects, not only out of hard substances by means of the chisel and graver, but also out of soft substances, and out of melted metals. The first of these arts is properly *sculpture*—the second, the art of *moulding*—and the third, the art of *casting*. Figures formed entire so as to be seen on all sides are termed *statues*; and those which are only prominent from a plane surface are called *Bas-reliefs*. Of the hard substances used by the ancients in the art of sculpture, wood, ivory, marble and bronze were the chief. Clay, gypsum, and wax were the principal soft materials employed. In the choice of wood for the purpose there was frequently a reference to the supposed character of the divinity to be represented. So a statue of Bacchus was sometimes formed out of the vine; and Pluto was commonly imaged in ebony or black marble. Ivory and marble appear to have been the noblest and most valued materials for sculpture. Statues were classified and named variously according to size, costume and attitude. The largest were denominated *colossal*—next to those were the statues of their *gods and heroes*—then those corresponding to *actual life*—and finally those most diminutive went by the name of *sigilla*. According to the costume represented, whether Grecian, Roman, military, or veiled, to denote the peculiarity, a suitable name was used. Among the varieties of ancient image work that which is called *Mosaic* was exceeding graceful and elegant. It consisted of figures formed by pieces, in different columns, of clay, glass, marble, pearls, precious stones, etc. So exceedingly small were the pieces of which the Mosaic work was composed, that sometimes one hundred and fifty were placed in the space of a square inch.

By some ancient writers the invention of the art of sculpture is ascribed to the Egyptians. But the history of Egyptian art, whether in the old or in the later style, does not give us any exalted idea of their talent in the beauty of design and execution of image work. The Etruscans seem to have cultivated the art with great and distinguished success. Of the Etruscan remains we have a most beautiful collection in the British Museum, London. But the highest rank in the history of ancient art unquestionably belongs to the Greeks. The reason assigned by the learned for the advancement of sculpture in Greece are the following;—the influence of a delightful climate upon physical and moral education—the constant views of beauty not only in the various natural scenery, but especially in the human form as produced among the Greeks—their peculiar religion involving so much of poetry and imagination, and yet so addressed to the senses—the high honor bestowed upon artists—the various uses and applications of sculpture, and the flourishing condition of the other imitative arts and of letters in general. Four periods have been pointed out in the history of the progress and character of the art in Greece. The first includes the duration of the *ancient style* of execution—the second has been characterized as the period of the *grand style*—the third, that of the *beautiful style*, and the most flourishing period—the fourth is the period of its *fall*. Of the many monuments of ancient sculpture, a few only have been preserved. Among the most celebrated we may mention, the splendid group of *Laocoon* in the Belvedere of the Vatican at Rome—the group of *Niobe and her children*—the *Farnese Bull*, the largest of all ancient groups—the famous *Apollo Belvedere*—the unrivalled *Venus de Medici* in the Grand Duke's gallery at Florence; it is of pure white marble, and the height of the statue but little over five feet—the *Hercules Farnese*—the *Gladiator Borghese*—the *Dying Gladiator*—the *Flora Farnese*—*Marcus Aurelius*, etc. etc. Some plaster casts of the above splendid specimens of ancient sculpture may be seen in the collection of the Boston Athenæum. When we take into consideration the beauty and utility of many of the monuments of the plastic arts remaining to us from ancient times, we can but regret that their number is so small. And but for the brutal, barbarous, diabolical custom of war, we might have had more statues to charm the eye and enrapture the imagination. What the ruthless hand of time might have passed by—what the rocking earthquake would have respected—the desolating career of blood-tracked armies failed not to crush and to destroy.

In the lecture of Wednesday evening before the Halifax Institute, by Mr. P. Lynch, Junr. the discussion was confined to the