

INTRODUCTORY REMARKS.

WHEN Aristotle was asked why everybody was so fond of beauty, he replied, "It is the question of a blind man." Socrates described it as "a short-lived tyranny"; and Theophrastus called it "a silent fraud." Most of these old philosophers spoke in great scorn and derision of the arts employed by the females of their time for the display and preservation of their beauty. And it would seem that the ladies of those days carried these arts to greater extremes than even our modern belles. Juvenal bitterly satirizes the women's faces as being "bedaubed and lacquered o'er." The Roman belles used chalk and paint in a most extravagant profusion, as we must infer from Martial, who tells us that "Fabula was afraid of the rain, on account of the chalk on her face; and Lollius of the sun, because of the *céruse* with which her face was painted; and the famous Poppæa, the first mistress, and afterwards the wife of Nero, made use of an untutious paint, which hardened upon her face, and entirely changed the original features."

A history of all the arts which my sex have employed, since her creation, to set off and preserve her charms, would not only far exceed the limits of this volume, but it would be a tedious and useless book when written. I shall confine myself mainly to the modern arts which have fallen within my own observa-