

easy and agreeable. A light yet firm and mainly step, an erect posture, especially in regard to the head, the breast and shoulders, should be the chief objects of attainment. By care and attention a person may thus learn to walk gracefully and with little bodily fatigue. Early and constant practice gradually forms the pedestrian for the accomplishment of the greatest undertakings; but even in the common intercourse subsisting in society, facility of walking is requisite for individual convenience and comfort. Hence it is best to study the gait and manner of noted pedestrian.

DIFFERENT MODES OF WALKING.

Walking displays much of the character of the walker—it is light and gay in women and children, steady and grave in men and elderly persons, irregular in the nervous and irritable, measured in the affected and formal, brisk in the sanguine, heavy in the phlegmatic, and proud and humble, bold or timid, etc., in strict correspondence with individual character. A firm yet easy and graceful walk is by no means common. There are few men who walk well if they had not learnt to regulate their motions by the lessons of a master, and this instruction is still more necessary for ladies. Walking may be performed in three different times—slow, moderate, or quick—which sometimes modify its action.

THE SLOW WALK OR MARCH.—In the march, the weight of the body is advanced from the heel to the instep, and the toes are most turned out. This being done, one foot—the left, for instance—is advanced, with the knee straight and the toe inclined to the ground, which, without being drawn back, it touches before the heel, in such a manner however, that the sole toward the conclusion of the step, is nearly parallel with the ground, which it next touches without its outer edge; the right foot is then immediately raised from the inner edge of the toe, and similarly advanced, inclined, and brought to the ground, and so on in succession. It must be observed that the toe's first touching and last leaving the ground on the march, gives to it a character of elasticity and of spirit, vigour or gayety, and that, when this is laid aside and the whole sole of the foot is at once planted on the ground, it acquires a character of sobriety, severity or gloom, which is equally proper to certain occasions. This observation is in a less degree applicable to the following paces:

THE MODERATE PACE.—Here the weight of the body is advanced from the heel to the ball of the foot, the toes are less turned out,

and it is no longer the toe, but the ball of the foot, which touches and last leaves the ground, its outer edge, or the ball of the little toe, first breaking the descent of the foot, and its inner edge, or the ball of the great toe, last projecting the weight. Thus in this step less of the foot may be said actively to cover the ground, and this adoption of nearer and stronger points of support and action is essential to the increased quickness and exertion of the pace. The mechanism of this pace has not been sufficiently attended to. People pass from the march to the quick pace they know not how, and hence all the awkwardness and embarrassment of their walk when their pace becomes moderate, and the misery they endure when this pace has to be performed by them unaccompanied by the middle of a long and well-lighted room, where the eyes of a brilliant assembly are exclusively directed to them.

THE QUICK PACE.—Here the weight of the body is advanced from the heel to the toes, the toes are least turned out, and still nearer and stronger points of support and action are chosen. The outer edge of the heel first touches the ground, and the sole of the foot projects the weight. It is important to remark as to all these paces that the weight is successively more thrown forward, and the toes are successively less turned out. In the general walking of ladies, the step ought not to exceed the length of the foot; the leg should be put forward, without stiffness, in about the fourth position, but without any effort to turn the foot out, as it throws the body awry, and gives the person the appearance of a professional dancer. The arms should fall in their natural position, and all their movements and oppositions to the feet should be easy and unconstrained, and the pace should be neither too slow nor too quick. The gait should be in harmony with the person—natural and tranquil, without giving the appearance of difficulty in advancing, and active, without the appearance of being in a hurry. Nothing can be more ridiculous than a little woman who takes innumerable, minute steps with great rapidity to get on with greater speed.

LENGTH OF HUMAN LIFE.

At the beginning of the present century the average duration of human life was as low as 18. In 1860 it was authenticated as having reached 43 years. In Geneva, Switzerland, an accurate and continuous account of this subject has been kept for three centuries, with the following results:

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