

more her unaffected self. This flower had only three petals; but they were so exquisitely beautiful and captivating, that, by some indescribable enchantment, they diffused a lustre over the other flowers, and heightened all their charms.

It may be imagined that Elmina, thus possessing the Never-fading Flower, and tending it with such assiduity, became the most perfect princess of her time. The fame of her admirable qualities was universally spread; for you know there is a kind of fairy, whose name is *Rumour*, who has no other employment than to traverse the world, to relate whatever she knows, good or bad, of all persons, and particularly of young princesses. Rumour, in course, was indefatigable in proclaiming the virtues and accomplishments of Elmina; and all the nations of the earth were solicitous to obtain such an excellent princess for their queen. The son of the king of the Roxolans, heir apparent to the greatest empire in the world, came from a very remote part in order to see her, and demanded her in marriage of Lindorina. Lindorina acceded to his demand; not because he was heir, but because this amiable prince had likewise cultivated the Never-fading Flower; for there is a flower of the same kind for men; somewhat different indeed, from that which Verdurina gave to the princess.

Elmina would not leave the scenes so dear to her, without once more visiting

the grove, where she had received the inestimable present, the source of all her happiness.

She hoped to find Verdurina, and to thank her again; it being exactly three years since she had appeared to her. Elmina, therefore put the Never-fading Flower into her bosom, and repaired to the grove. But how great was her surprise, when she came there, to find her governess, whom she had left in the house, instead of Verdurina!

'I know,' said the fairy, 'whom you seek. I gave you that flower under the appearance of Verdurina; and I assisted you in cultivating it, in the form of Lindorina. My task is happily finished. *The flower will never fade*; and Elmina will be ever lovely and beloved; for the virtues of the heart, and the acquisitions of the mind, give those charms to the possessor which nothing can efface!' The princess threw herself at the feet of her benefactress, who tenderly embraced her, and then, assuming an aerial form, disappeared.

Elmina, affected and terrified, stretched out her arms, and continued, for some time, to invoke her benefactress. The prince hastened to her, consoled her for the loss of Lindorina, and conducted her to his own country, where they were united by the sacred ties of love and virtue, and long continued to enjoy the inexpressible felicity of the wife and good.

## ON FASHIONS.

THE origin of many, probably of most fashions, was in the endeavour to conceal some deformity of the inventor. Thus Charles the seventh, of France, introduced Long Coats, to hide his ill made legs. Shoes, with very long points, full two feet in length, were invented by Henry Plantagenet, duke of Anjou, to conceal a very large excrescence which he had upon one of his feet.

Sometimes Fashions are quite reversed in one age from those of another. Thus Bags, when first in fashion in France, were only worn *en dishabille*. In visits of ceremony, the hair was tied in a ribband, and floated over the shoulder—all which is exactly contrary to our present fashion. Queen Isabella, of Bavaria, as remarkable for her gallantry, as the fairness of her complexion, introduced a fashion of leaving the shoulders and part of the neck uncovered.

In England, about the reign of Henry the fourth, they wore long pointed shoes, to such an immoderate length, that they could not walk till they were fastened to their knees with chains. A very accurate account of one of this description may be found in Henry's History of Great Britain. The ladies of that period were not less fantastical in their dress; and it must be confessed, that the most cynical satirist can have no reason, on a comparison with those times, to censure our present modes.

To this article, as it may probably arrest the volatile eye of our fair reader, we add what may serve as a hint for heightening of her charms. Tacitus remarks of Poppa, the queen of Nero, that she concealed a part of her face: 'To the end,' he adds, 'that the imagination having fuller play by irritating curiosity, they might think higher of her beauty than if the whole of her face had been exposed.'