

ingeniously covered a wen on her neck. Full bottom wigs were invented by a French barber, for the purpose of concealing an elevation on the shoulder of the Dauphin. Shoes with very long points, full two feet in length, were introduced by Henry Plantagenet, Duke of Anjou, to conceal a large excrescence on of his feet. Numerous like instances could be given, but they all are in the same line. The *court* in all ages and in every country are the modellers of fashions; so that all the ridicule, of which these are so susceptible, must fall on them and not on their servile imitators.

There are flagrant follies in fashions which must be endured while they reign, and which never appear ridiculous till they are out of fashion. In the reign of Henry III. of France, they could not exist without an abundant supply of comfits, and all the world, grave and gay, carried a comfit-box, as it now is the fashion to carry snuff-boxes. They were used even on solemn occasions: when the Duke of Guise was shot at Valois, he was found with his comfit-box in his hand!

It is not worth noticing the change in fashion unless to ridicule them. Modern fashions have until lately been copies of obsolete ones, and were rarely original, but people are beginning to find that there are universal principles of beauty in dress that are independent of all fashions, and there are few who now follow blindly the lead of others, but they ask themselves the serious question, "Is it becoming?" and if not it is discarded?

THE indication of a man's rank is carried in his eyes, according to Emerson. Another says prominent eyes denote a command of words in writing and speaking, while still another says that the grey is the eye of genius.

Nathaniel Hawthorne's eyes were grey, Underwood speaks of them as "mottled grey and brown, and indescribably soft and winning." It is said that "no finer eyes had appeared since the time of Burns than those of Hawthorne."

It is reported of Coleridge, "His forehead was prodigious—a great piece of placid marble; and his fine eyes, in which

all the activity of his mind seemed to concentrate, moved under it with a sprightly ease, as if it were pastime to them to carry all that thought." And again, "The upper part of Coleridge's face was excessively fine. His eyes were large, light grey, prominent and of liquid brilliancy, which some eyes of fine character may be observed to possess, as though the orb itself retreated to the innermost recess of the brain." Carlyle says, "The deep eyes, of a light hazel, were as full of sorrow as of inspiration; confused pain looked mildly from them, as in a kind of mild astonishment." Leigh Hunt, after examining many eyes, says he considers Carlyle's eyes the finest he ever saw in a man's head. In speaking of Wordsworth's eyes he says: "I never beheld eyes that looked so inspired or unnatural. They were like fires half burning, half smouldering, with a sort of acrid fixture of regard, and seated at the further end of two caverns. One might imagine Ezekiel or Isaiah to have such eyes." Walter Scott said of Burns: "There was a strong expression of sense and shrewdness in all his lineaments; the eye alone, I think, indicated the poetical character and temperament. It was large and of a cast that glowed (I say literally *glowed*) when he spoke with feeling or interest. I never saw such another eye in a human head, though I have seen the most distinguished men of my time."

The Ideal and Thought.

"For out of olde" felde as man saith,
Cometh al this newe corn from yere to yere,
And out of olde "hokes" in good faith,
Cometh al this newe "science that men lere."

THE ideal and the real exist in universe proportions. Amid the rush and whirl of daily life the ideal is rapidly lost, and becomes a thing of the past. The importance of a grand ideal is often undervalued. Earth's great victories were fought first, not amid fire and sword, the dash of cavalry and the