

edian," who rose from an orange girl to a great court lady. According to Frankfort Moore her life was one of pathetic interest. She possessed a face of great attraction.

Elizabeth Cumberland, Lady Cavendish Bentinck, Mrs. Cosway, with her wide-eyed, child-like loveliness, and the Hon. Lady Diana Sinclair, all held high places in the opinion of the powers-that-were as to their charms, the latter figure in the group possessing singular sweetness of expression. In a portrait of her painted by Cosway, R.A., he represents her as decidedly beautiful.

Georgina Spencer, the ever-famous Duchess of Devonshire, is well remembered in the annals of history. The picture by which she is best known is the one in a broad brimmed hat—the Devonshire hat—with sweeping feathers, the introduction of the fashion giving her the pseudonym of "The Duchess of the feathered head." She was the daughter of John, first Earl Spencer, who was the great grandson of the great Duchess of Marlborough. She led the fashion and was the leading spirit at the Ladies' Club. A wonderful picture of this "Fair Queen of the whigs" and her baby daughter, Lady Cavendish—afterwards Countess of Carlisle—was painted by Sir Joshua Reynolds.

There were two Duchesses of Devonshire, as there were two Ladies Hamilton, who were beauties of vast interest in their different ways. It was Elizabeth Foster, Duchess of Devonshire—daughter of Frederick Hervey, fourth Earl of Bristol and Bishop of Derry, whom Walpole called "The Mitred Proteus and Court Bishop"—whose famous picture was stolen some time ago and its loss wrapped in such mystery. She took immense interest in literature and all matters intellectual. Gibbon said of her when comparing the two Graces of Devon:—"Bess is much nearer the level of a mortal, but a mortal

for whom the wisest man, historic or medical, would throw away two or three worlds, if he had them in possession." It was also his opinion that "if she chose to beckon the Lord Chancellor from his woolsack, in full sight of the world, he could not resist." Her studies were versatile and thus her house was the resort of people of distinction. In the case of both ladies their charm principally lay in amenities and grace of deportment, in irresistible manners."

II.

When in a retrospective mood and thoughts take wing as far back as our first parent Eve, in imagination, we instinctively endow her with the gift of physical beauty. Firstly, because we naturally cannot conceive any work direct from the hand of God in any other light than that of perfection. Secondly, because the "human form divine" has always held its first place in the bountiful beauties of creation, especially it seems when woman was "new in grace." And lastly, owing to the personal interest invested in her by each one, individually, a feeling of chivalry and vanity, combined with a lingering long-drawn-out touch of family pride rises to prompt us to believe that she was endowed with this divine gift.

Since pigments have been used by civilized man, Eve has been a stock subject for representation upon canvas and has been given, again and again, to the world, according to each interpreters' accepted theory as to what was the highest standard of beauty.

Naturally, the only works known to us are European, and hence Mother Eve has always been depicted as a white skinned woman, although Adam's name alone might contradict the thought.

Authentic colour of the original, therefore, being but a mere matter of detail too trifling for a master-