

Some will tell you that "dress has nothing to do in making any one—that it does not impart knowledge." We admit there is a great deal of truth in the saying; yet, you must allow that it often enables a man to make a use of it. Again, what are its influences on the young?—has it nothing to do in forming their associates? Dress them meanly, and their companions in the same sphere of life shun them. Say what you will, the fact still remains, that a becoming dress does help either man or woman. If any doubt the truth of this assertion, let them dress themselves meanly or fantastically and they will soon learn the truth by experience. How do we know a lady or gentleman but, in a great measure, by their surroundings. This method of judging will sometimes play us false; yet, it is generally adopted: for, we argue, education begets refinement, leads to the cultivation of our tastes, creates a love of the beautiful, and stimulates a desire to possess it. Hence we endeavour to surround ourselves with it.

Let us, before we begin to point out a few of the fallacies in regard to the beauty of form in the human body, (somewhat prevalent at the present day,) enquire, if but slightly, into the question of beauty. We will not attempt to follow it through its various ramifications; for philosophers have perplexed themselves and others with the question, "what is beauty?" just as the sceptics of old did with the query, "what is truth." It is sufficient for our present purpose to know that it exists. We will leave its speculative mysteries in the hands of the metaphysicians, to whom the investigation of beauty may furnish an exciting and intellectual exercise. Let them follow it through the pleasant mazes of its misty atmosphere. Mankind, in general, search after it according to the bias of their minds; some pleased with the physical, and others not satisfied with the purely physical, but wish it combined with the moral and intellectual. The question arises, where is true beauty to be found? The answer is easily given. If we look around on God's visible world, everywhere on its surface is beauty written by His omnipotent hand. He has left its impress on all created matter: from a state of disorder, He has created order. In short, the works of God, and the laws which govern them, are the true source whence springs all beauty. For if we study nature, what do we perceive?—everywhere, adaptability of the object for the purposes for which it was created, governed by laws, and those laws preserving harmony. This constitutes the first great element of all beauty. It is true that if we look at particular objects, some will appear more pleasing than others; for instance, what pleasurable emotions are called up by mere physical beauty. It is the innate power of this beauty, even in the animal and vegetable world, which calls up these emotions, and makes us show a predilection for one object over another. Association also carries with it a great influence on our estimate of beauty, and is the cause of such diversities of opinion in regard to it; and it has been well observed that "form is the first and great element of beauty: colour is only accessory." And in no other of God's glorious works has he bestowed more beauty than on the female form. The lines of the perfect human body are the most beautiful in their graceful curvatures that nature produces, and female loveliness is the most