

MASKS ON PAIR FACES.

Reached Against in the Pulpit and Prohibited by Parliament.

According to M. Engerand, the mask which was known in Italy from remote ages was first introduced into France at the commencement of the sixteenth century, when it replaced the veil hitherto worn by women.

Previous to this date it only served for travesty, and a certain preacher, Menot, was very indignant that a woman should disguise herself as a man by wearing a mask when playing at cards and dominoes."

In 1514, we are told, an act of parliament prohibited the sale of this article. It was square in form, and was attached to other head-gear by ear-lappets, hanging down thence to the length of the beard.

When adopted by women the form changed somewhat and eventually concealed only the upper part of the face, the material being of perfumed leather, covered with black velvet or satin. A tailor's account made out to Francois I. informs us that he paid seven livres de tours to a painter furnishing a dozen fine masks lined with silver to his majesty.

The touret de nez was useful sometimes for concealing a disfigurement, as when Philippe de Cleves by this means hid his broken nose from view, and again it served as a screen for inopportune mirth, for which reason the poet Desperriers advised his fair readers 'not to forget their tourets de nez when they went in to town, for that they were very handy for laughing at many things without being perceived."

In 1567 the wearing of a mask was only permitted to the dames de qualite. The same was generally made of black velvet, lined with white satin, and covered a part of the forehead and the eyes for which two holes were left. When the lady conversed with a gentleman, the mask was thrown half back on to the wide border of the lace ruff surrounding her neck.

"It was worn," says the narrator, "by day-time to protect the face from the sun and the wind, and by night-time to keep the complexion in its place." Henry III, and his mignons, we are told, profited by this fashion to amuse themselves in divers ways in the streets during the carnival, and a satirist of that epoch represents this effeminate monarch as employing the Poppæan mask every night, and wearing gloves to preserve the whiteness of his hands.

In the seventeenth century a great variety of masks were worn. Ladies who had "coraline" lips preferred them short, as was natural; for others, who wished to hide the lower part of the face, the mask was completed by a chin-piece of linen, which afterward passed under the chin and over the ear.

In 1682, says M. Engerand, a new mask called the mimi, from the Italian mimica, were all the rage and threatened to usurp the place of the black one; it was even the cause of violent quarrels between the ladies who held to the latter and those who preferred the latest novelty.

Some years later it became the fashion to trim the upper part of the mask with a ruche of lace, to lengthen it with a beard of the same material, and to even cover it more or less with lace to the borders of the eye-holes.

Young ladies of this period, however, frequently contented themselves with covering the face simply with a piece of black crape for coquetry's sake and appear the fairer.

Never, perhaps, was the usage of the mask more general than at this epoch; it was always in request for the promenade, for visiting and in the house if a gentleman arrived unexpectedly.

In consequence of this continual

covering of the face the ladies' complexions when not ruined by cosmetics were, says the chronicler, 'marvelously fair and delicate and retained their brilliancy often to an advanced age. Witness Ninon, who when 80 years old, was still good looking enough to attract everybody's attention."

The following description of two exquisite engravings by Bonnard for the year 1687 is an interesting illustration of the fashionable dress of the period: 'The first represented a young lady of graceful carriage and elegant appearance holding an umbrella-parasol (or en-touras, as it would now be called) in her right hand, with the left leaning on a cane, wearing gloves, color gray pearl, seamed in black, a veil covering half the face, a fly planted on the cheek and a mask of slate-gray color with ear-lappets hanging from the waist.

The second represented a lady with hair dressed a la Fontayne, the face riddled with flies and holding a brick-colored loup, or mask, in her hand."

It seems strange to think of the mask being as indispensable a piece of wearing apparel as the hat or bonnet is now; and to read that children used to put on their mothers' masks sometimes to frighten each other with.

Seeing, however, how splendidly it preserved the complexion we could scarcely blame the ladies if one day they should endeavor to introduce this bygone and dramatic mode again.

The country maiden's rosy cheeks were not, of course appreciated during this fureur for lily and delicate pink complexions; on the contrary, women from the provinces who objected to the uncomfortable mask were joked by their town friends for their brown skins and red cheeks, scorched and swollen with the strong country air.

In the eighteenth century the velvet mask was renounced for the so-called fly mask, which, as its name implies, was composed of flies only. And, according to one authority, the ladies put on such an enormous quantity of these beauty spots as to be sometimes scarcely recognizable.

Full Force.

Mr. W. J. D. Leavitt, who was for several years one of the regular players upon the great Music hall organ in Boston, contributes to the Globe of that city an account of some of his experiences. One day, he says, after the regular noon recital, a considerable part of the small audience came upon the platform, as usual, and plied him with questions. He answered them by rote, having been asked the same things many times before, until a solemn-looking man with a tall hat and umbrella elbowed his way to the front.

"You didn't use the full power of the organ, did you?" inquired the stranger. "Yes, sir; several times. The last piece was, nearly all of it, played with full organ."

The questioner looked first at the organist and then at the audience. Then he shook his head slowly.

"I guess not," he said. "I understand this organ isn't allowed to be played full force in this hall. It's too powerful."

Mr. Leavitt was too polite to contradict a stranger.

"Well, sir," said he, "between you and me, confidentially, it never was played full force but once, and Dr. Oliver Wendell Holmes has recorded the fact that it killed nearly all the fish in the harbor."

Hat, umbrella and man disappeared, and the other members of the company were able to resume their interrogations.

Do and Dare.

The following is a good motto for the People's partyites:

- Dare to be a Daniel,
- Dare to stand alone!
- Dare to have a purpose firm,
- Dare to make it known!

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