

The Project Gutenberg EBook of The Book of Fair Women by
E. O. Hoppé

This ebook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at <http://www.gutenberg.org/license>. If you are not located in the United States, you'll have to check the laws of the country where you are located before using this ebook.

Title: The Book of Fair Women

Author: E. O. Hoppé

Release Date: October 25, 2016 [Ebook 53366]

Language: English

***START OF THE PROJECT GUTENBERG EBOOK
THE BOOK OF FAIR WOMEN

THE BOOK OF FAIR WOMEN

THIRTY TWO PLATES FROM PHOTOGRAPHS

E. O. HOPPÉ

with an introductory essay by

Richard King



New York
Alfred A. Knopf
1922

Contents

Beauty, Charm, & Beautiful Women the World Over	xi
Thirty-two Portraits	1

Portraits

1. AMERICA—Lady Lavery	3
2. AMERICA—Mrs. Lydig Hoyt	3
3. AMERICA—Viscountess Maidstone	3
4. AMERICA—Miss Malvina Longfellow	3
5. AMERICA—Miss Marion Davies	3
6. RED INDIAN—Princess White Deer	3
7. ENGLAND—“Hebe”	3
8. ENGLAND—Lady Diana Duff-Cooper	3
9. ENGLAND—Miss Gladys Cooper	3
10. ENGLAND—Miss Kathlene Martyn	3
11. SCOTLAND—Viscountess Masserene and Ferrard	3
12. IRELAND—Miss Grace D'Arcy	3
13. FRANCE—Mlle. Raymonde Thuillier	3
14. ALGIERS—Madame Revalles	3
15. SPAIN—Señora Tortola Valencia	3
16. GIPSY—Miss Fedora Roselli	3
17. ITALY—Signora Comanetti	3
18. PORTUGAL—Señora Maria Di Castellani	3
19. RUSSIA—Mlle. Fedorova	3
20. POLAND—Madame Mika Mikun	3
21. NORWAY—Miss Olga Morrison	3
22. SWEDEN—Miss Anna Q. Nillson	3
23. ARMENIA—Armen Ter Ohanian	3
24. CHILE—Countess Lisburne	3
25. ECUADOR—Mrs. Haddon Chambers	3
26. INDIA—Princess Monchsa	3
27. JAPAN—Mrs. Tokugawa	3
28. CHINA—Mrs. Wellington Koo	3
29. CUBA	3

30. HAITI	3
31. HAWAI	3
32. DUTCH WEST INDIES	3

Preparer's Note

The Introduction is a product of its time, and the preparer does not endorse its ideas about race. The book was notable in its day, however, for including portraits of non-white women.

Beauty, Charm, & Beautiful Women the World Over

[11]

BEAUTY

“Beauty is only skin deep,” cries Ugliness, pinning her faith on the fascination of the Intelligence. “And ugliness goes to the bone,” Beauty replies, though she fears that that shaft of “wit” must have originally been spoken by a pantomime librettist. “Handsome is as handsome does,” retorts Ugliness, quoting from the Plain Woman's volume of Copy-Book Maxims. And so this battle of words goes on.

But Beauty cares nothing at all for maxims. She puts on her most becoming hat, her daintiest dress, and goes forth careless and indifferent to anything except Middle Age. No shaft of Puritanical censure, she feels, can hurt her. Beauty is its own *raison d'etre*—its own excuse for being gloriously alive. It needs no apology, no panic balancing of its debit account by moral and intellectual compensations hurriedly placed to its credit. In Heaven, it knows, more people will want to call upon Ninon de l'Enclos than wish to leave cards on St. Theresa of Spain. And what is more satisfying to Beauty than a large audience? Only two things really terrify her—the loss of her Good Looks and the loss of her Youth. That may be the reason why, *au fond*, she sometimes envies her plainer sisters almost as much as they envy her. Perhaps she knows that they play a waiting game, and that at fifty-five it might have been as well for her had she been born “plain” too, since henceforward she must enter the “plain” woman's world as a stranger, to live as they live, but, unlike them, to be for ever tortured by the remark: “All the same, she was a great beauty *‘In Her Day!’*” It is the way her friends apologize for her false teeth.

In the meanwhile, however, she triumphs—triumphs overwhelmingly. To the purely physical lure Reason is as unreasoning as Lunacy. In spite of that French saying which states that “il faut souffrir pour etre belle,” how often great suffering and great happiness go through life hand in hand, the one utterly dependent

upon the other. Only the commonplace “soul” revels in the smug security of the commonplace. Life at its fullest is surely a great joy, as well as a great pain!

[12]

And Beauty—how glibly we utter the word! Indeed, how glibly we utter all those words, the meaning of which is so difficult clearly to define! “Democracy,” “Liberty,” “Freedom,” “Friendship,” “Love”—and, let it be owned, the “Hereafter”!—how often we use the words as a kind of final argument, and how often, so mesmerized has become our Intelligence by these words, do we accept them without question as something appertaining to finality. It is the same with Beauty. To call a woman “beautiful” requires no corollary. That is all that need be said! Merely to say it, especially if the word is spoken by some one in High Authority, is sometimes sufficient to create a reputation for loveliness—as women who have been the mistresses of kings know full well. The world asks so little more of a beautiful woman than her beauty. Which perhaps accounts—though in a book of Beautiful Women let it be printed in small type—for so many lovely women being intellectually dull! But then, if one is good to look upon, one can afford to be dreary company. Loveliness is its own forgiveness of intellectual sins. It is a “decoration,” and we do not ask of decorations to be more than perfect in regard to colouring and symmetry of line. Success is, after all, but a reflection of ourselves in the world, and Beauty finds its reflection in almost every human eye and in almost every human heart. Its way through life is indeed strewn with roses—those lovely flowers which hide such very vindictive thorns.

God makes beautiful women; a Plain Woman has to do the best she can for herself. Her only hope lies in the fact that what fascinates Tom may leave Dick indifferent—and who knows but that Harry will find that she herself is more attractive than any other woman? Which brings me back to a definition of Beauty, and that, being at heart a sluggard, I had purposely wished to avoid.

“Beauty” is to me but another name for “Harmony.” It is harmonious to some ideal indigenous to the “soul.” It may only be “skin deep,” as the Plain Woman likes to assert for the benefit of vain schoolgirls, but the beholding eye nevertheless endows it with “spirituality.” It likes to believe this loveliness is only an outer symbol of an inner spiritual grace. Which fact will account in some way for different types of beautiful women appealing to different types of men—so that even an ugly woman sometimes hears herself addressed in the language Mars probably used to Venus.

[13]

We find in Beauty something more than a realization of what we believe to be perfection; we find in it a “journey's end”—or perhaps I ought to say “lodgment,” seeing that Beauty is so often fleeting—in the lonely search of the “soul” after spiritual sustenance. We give to it our adoration, an adoration which none the less overwhelms us emotionally because, physically speaking, it is passionless. We bow in worship before it, without—if I may express myself in metaphor tinged with vulgarity—an insensate desire to Clutch. For Beauty is also a “message”; and, as it appeals to something within our “souls,” so does that “message” become the more eloquent. Moreover, it has a thousand facets. We can find it anywhere, in almost everything that is not mean or debased, hypocritical or dishonest. Nevertheless, there are some men who can find beauty only in sex; men who are deaf to that “song within a song” which in the hearts of so many is as the Psalm of Life. The view of distant mountains; the glowing, dancing reflection of the sun setting out at sea; the quiet, verdant valleys, whose peacefulness falls on the troubled spirit as a benediction; a voice, a memory, a prayer—all these things can uplift the heart until momentarily it may live in a whole world of beauty. For Beauty must be *felt* within the “soul.” The senses but convey an impression, the “soul” translates that impression into terms of Ecstasy. For when we come face to face with Beauty, in whatever guise, all that is best and purest in our Nature stirs

in response, so that at last our “soul” cannot live without Beauty. Robbed, as it were, for ever of this harmony, which seems to reflect Heaven, even in lowly places, it withers and dies. The man who seeks not Beauty can scarcely be said to live; since without beauty Life is but a barren wilderness, sodden by the tears of men. The Road to God is paved by Music and Poetry, by Art and Literature, by all those manifestations of Beauty which are unselfishness, renunciation, friendship, love, sympathy, understanding, humility. Man is Spirit as well as Body, and just as the physical needs must be satisfied, so must the Spirit find Beauty if it wither not nor die. Through Beauty God speaks to men; and inasmuch as we seek to bring Beauty into our lives and into the lives of others, so we come into closer communion with Him.

[14]

Beauty, then, is something which is in complete harmony with the longings of the “soul,” and through the “soul” with God. The old belief that Beauty is the seed the Devil sows to reap his human harvest is an exploded blasphemy. Surround men with Ugliness and they will quickly qualify themselves for a place in Hell. We take from our surroundings as much, perhaps even more, than we give to them. Thus Beauty is surely the great ally of Virtue: to the extent that it sometimes fails in its alliance, so does it lack true perfection. For as much as our so-called civilization is worth to us in happiness, the gift has been a gift from the great poets, the great writers, the great thinkers, the great musicians and painters—all those who have sought to bring the message of beauty to this world, including that supreme artist Nature herself. And this is true, no matter how much the politicians, the commercial magnates, kings, princes, and potentates may preen themselves on their human importance, pointing to their laws, their factories, their palaces, all the evidences of their temporal power. Their “message” to humanity has only been the fact of their own success, whereas, the potent “message” of Beauty is at all times a silent one, though more eloquent, more uplifting,

more encouraging than all the pompous diatribes that were ever uttered. In the greatest, most inspiring moments of our lives we are always dumb. No words can then express the triumphant melody which is surging in our hearts. To the extent that we can explain our emotion, so we feel it less. Thus in the presence of something beautiful we are at all times mute. The strength of its appeal is shown in our subsequent *ACTS*; and actions, we know, speak far, far louder than words.

Beauty, then, is something which, uplifting us, strengthens the soul, helps the spirit to rise above the deadening influence of the commonplace monotony of the Everyday. It may not necessarily be essential to our success in this world, though to surround oneself with Beauty is surely one of the ideals which spur us onward to the attainment of riches, but it is surely essential to our salvation! It is, as it were, the golden thread which runs through the plain homespun of life. Without it the pattern of our days would be distinctly “drab” on a buff ground. Everything that is physically fine; everything that is noble and just, generous and kind; everything which gladdens our hearts and sends us on our way rejoicing; everything which, as it were, lifts our faces up towards God in the high heavens—that surely is *Beautiful!* I always like to think that Shelley in his essay on “Love” made Love synonymous with Beauty: “Thou demandest what is Love?” he wrote. “It is that powerful attraction towards all that we conceive of fear, or hope beyond ourselves, when we find within our own thoughts the chasm of an insufficient void, and seek to awaken in all things that are, a community with what we experience within ourselves. If we reason, we would be understood; if we imagine, we would that the airy children of our brain were born anew within another's; if we feel, we would that another's nerves should kindle at once and mix and melt into our own, that lips of motionless ice should not reply to lips quivering and burning with the heart's best blood. This is Love. This is the bond and sanction which connects not only man with man, but

with everything which exists.”

To make the world more and more beautiful, not in a narrow sense, but in the widest and deepest sense possible, that surely ought to be the ideal of civilization. And in this ideal, physical beauty has surely an important place allotted to it. One is virtuous, after all, for one's own benefit; one “makes the best of oneself” for the benefit of the whole world. There is no virtue in being plain, though I must confess it usually makes virtue a much easier achievement. As a rule, Nature is more often a conscientious than an inspired artist, and there is nothing mere conscientiousness requires more than a helping hand. That conscientiousness has also its divinely inspired moments—moments which come to it unpremeditated and unforeseen—that also is a fad. That is why Nature, who “bungle” her best points hopelessly so often, does occasionally achieve a veritable “masterpiece.” That, too, is why Beautiful Women have every reason to be proud of their loveliness and seek to preserve its colouring and its contour. Moreover, their beauty also absolves them from the necessity of being remarkable in any other direction. After all, if one is beautiful, it is not also obligatory to be useful. One does not demand of Leonardo da Vinci's “Mona Lisa” to be a screen as well as a picture, nor appreciate an exquisite piece of Sevres china any the less because it is also neither a candlestick nor an ash-tray! We demand from them nothing beyond their beauty, and, finding it, we are satisfied. Also we count our life worth while according to the loveliness which it contains. Every man starts out in the hope that he will marry a pretty woman. That most men's taste is not exacting, and love proverbially blind, is a blessing for which few lovers are sufficiently grateful. In the prayers of gratitude offered up by Humanity to God, such an one should be included: “Praise be unto Him who makes most of us beautiful at some time to some one!” Beauty is, after all, its own forgiveness of sins in the heart of those who love it. Only when a woman's looks are fading does her husband begin to realize

that neither can she cook. Until then, he is only too glad to suffer indigestion at her hands. That a beautiful woman should die young is, after all, only to wish her the best of all possible blessings in this best of all possible worlds.

“As rich and purposeless as is the rose, Thy simple doom is to be beautiful.”

All the same, what a pleasant destiny! And yet, perhaps, those who are permitted to gaze upon beauty without being themselves beautiful are the most fortunate of all. And that is the position of most of us, thank God. As it is more thrilling to watch a pageant than to take part in one, so, to be able to gaze undisturbed upon the Pageant of Beauty as it passes before our generation to take its place in the wonderful procession marching down the ages, is a far more peaceful proceeding than to form part of that procession. After all, the most envied in a *tableau vivant* are not those who figure in it, but those who have been able to secure the best position from which to view it. The man who secures a “masterpiece” is far more gratified than the artist who created it. So, while we bow down in adoration before Beauty, let us also be thankful that the greatest privilege of all lies in an opportunity to regard it. “Beauty and sadness,” George Macdonald has written, “always go together.” But to be able to gaze on Beauty—that, surely, is the most undiluted joy in life.

CHARM

Almost every woman believes that, though Nature may not have made her beautiful, of her own accord she can achieve charm. “Charm” is the Possibility which Desire dangles before the nose of Hope. And every woman, who *is* a woman endeavours to make that Possibility a Certainty once, at least, in her life. To be beautiful is a great deal, but to be charming is of greater value and infinitely less dangerous to one's peace of mind. Especially to know that one is irresistible to some one whom one has no particular desire to resist—that surely is *everything!* What, then, *is* Charm?

Artemus Ward described a charming woman as “born to make hash of men's buzzoms”—which, though comprehensive, does not lead us very far, and sounds perilously near being a cooking recipe. Oscar Wilde said: “All charming people, I fancy, are spoiled. It is the secret of their attraction”—which, personally, I disbelieve absolutely. Spoiled people manage to get their own way, it is true, since the majority of us are so faint-hearted that we find it easier to offer ourselves in sacrifice than play our part in a *scène à faire*. But the effect of a metaphorical foot on one's neck is by no means a satisfying sensation, though we may endure it heroically. Longfellow described a charming woman as “when she passed it seemed like the ceasing of exquisite music,” and this, though pleasing to the ear, seems to say so much and mean as little as any modern drawing-room ballad. Shakespeare, perhaps, came nearer giving us a word-picture of Charm when he wrote: “She told him stories to delight his ear; she showed him favours to allure his eye”; but even that description does not convey to us much more than the effort of a cook to fascinate a policeman. Charm is something more subtle than the ability to tell a smoking-room story in a drawing-room way and exhibit the best “points” Nature has given us with a fine semblance of doing so unconsciously. Perhaps the Dictionary gives the

[18]

best definition when it explains Charm as being “something possessing occult power or influence.” Occultism seems the easiest explanation of the personal “sway” which some outwardly unattractive person wields over the most unlikely people, people who, by all reason and logic, policy and prudence, ought not to be thus fascinated. Love is easier to explain than Charm; or rather, perhaps, I ought to add, than that emotion which so often passes muster for Love, that emotion which, though it often ends in marriage, or divorce, or a six-months' despair, may arise from no more solid foundation than solitude, a moonlight night, and the sex-appeal of two people in a “romantic” mood. But just as Time is the supreme test of Love, so it is also the supreme test of Charm. A woman who is as charming at forty-nine as she was, say, at thirty, must necessarily possess something inherent in her nature, not recognizable as “beauty” perchance, which leads men nevertheless—and, what is infinitely more difficult, other *women*— by a single hair. Charm, indeed, has nothing whatever to do with either beauty or youth. Its genius lies in being able to delude the world that it is both beautiful as well as youthful, no matter what adverse criticism artists may indulge in, nor how many cold, ugly facts Father Time may bring forward to dispel the illusion. Real Charm rises superior to both. It is a quality which, because it cannot be analysed, cannot therefore be destroyed. So it is easier to call it “Occult,” which the Dictionary informs us is a power “hidden from the eye and understanding.” On the other hand, perhaps, it may be an unconscious form of *mesmerism*, the mesmerist being as totally unaware of his gift as the mesmerised is of his power.

But if we cannot break up Charm into its component parts, we can, at least, say definitely what it is not. It cannot be cultivated, for one thing, though life and experience may help to make it finer, more exquisite. Nor is it necessarily the natural possession of either beautiful or clever people. Most of us have met men and women who were both mediocre in appearance and uncultivated

in mind, who nevertheless were charming in no slight degree, in that the evidence of charm be admiration and friendship. The natural gift they possessed was the power to make all those with whom they came in contact *feel charming* too, and this, after all, may or may not be the great secret of Charm? Beauty is delightful to gaze upon; but it is, as it were, a self-contained quality—we cannot share in it except as spectators. But the genius of a charming man or woman is that they help to bring out all that is best in other people. Beauty only makes other people feel more beautiful or infinitely plainer and either is a very lonely feeling. But in Charm we seem to share; it seems to mingle us, not only with the charmer, but with all the world around them. Beauty is like a wonderful jewel; but Charm, if I may refer to it in metaphor, resembles an ideal home. And who would not rather pawn their jewellery than break up a happy domesticity? It is perhaps this feeling which Charm gives us of being perfectly “at home” that is its most precious possession. So, may be, it is really the one word we give to that quality of the mind and heart which mingles both sympathy and understanding in equal quantities. Most women, when they desire to cultivate Charm, read up the Memoirs of Ninon de l'Enclos, whereas they would be much wiser to analyze the attractive qualities of the dog! Animals are always charming, because they are always natural; and to be *natural* is ninety per cent of fascination. The reason so many men and women are bores is because so many men and women are never content to make the best of what they are, but are always pretending to be what they are not, generally ending their performance by giving a dismal caricature of the Ideal they have tried so vainly to emulate. Even honesty in this world of masks is charming. I don't, of course, mean that honesty which will scrupulously repay threepenny bits, but the honesty which will be content to be exactly what it is, without pretence or disguise, and with no additional trimming in the way of either gold lace or sackcloth and ashes. An artificial person is never

[19]

charming, though they may sometimes achieve a charming effect. An honest wrongdoer is infinitely more attractive than a Saint who pretends that he has done no wrong. The great charm of a charming person is that he can mingle the most diverse human elements, bringing them down to the one common denominator of Humanity, where all that is true in Nature forges that link which binds men together in brotherhood and humility. Charm pierces all disguise: its influence is so delightful, since it helps us to be our true selves, relieving us for the nonce from that effort of "pretending" which the world expects to find, and is embarrassed when this expectation fails. Charm, then, is not a gift like Beauty, but a grateful acceptance, unconsciously illustrating in our hearts the fact that it is more satisfying to *give* than to receive. In this way the Loquacious finds a good Listener most attractive, and the Strong are never so happy with themselves as when administering to the needs of the Weak. Two "born talkers" were born to hate each other; just as one good listener finds another good listener exceedingly dull company. That, too, is why Reserve thinks Vivacity a thing of infinite repose, and the Vivacious discover in the Reserved a silent strength more inspiring than eloquence. It is the man or woman whose gifts bring out all the best in us who we call "charming," since further description seems unnecessary. Charming people, then, must perforce be *natural*, since artificiality raises between men a bulwark which not even Good Intentions can scale. They must also be sympathetic, since those who demand sympathy are rarely more than tolerated. They must also possess "Understanding," since without Understanding one might as well reveal oneself to a brick wall. Granted these things, it will not take us very long to find them beautiful as well.

[20]

Charm is not, then, an *assertive* quality, unless unselfishness can resemble "assertiveness." Rather is it the power to draw from others those natural qualities which otherwise lie dormant within them. We all yearn to be our true selves: the difficulty is that we

receive so little encouragement from those with whom we are brought into contact. Thus, as I wrote before, we are all apt to find charm in those who, as it were, seem to possess the key to our hearts. We delight to talk to them, because with them we feel safe from that danger which besets us so often—the danger of being wilfully misunderstood, wilfully misjudged, our “dreams” and “ideals” wilfully distorted. In their society we expand, living and speaking as free men would live and speak in a world of real freedom. Leaving them to return to the world is as a “farewell” to liberty upon re-entering prison. Physically they may not attract us; though, such is the potency of Charm, that those we like we very soon begin to admire. Which is a blessing without the least disguise, since it enables those who have neither youth nor beauty nor wealth to recommend them to find friendship and love nevertheless. Charm is, as it were, the passion of a “soul”—a passion in which there is nothing physical, but rather a mental and spiritual elation overwhelming the simple “call of the flesh.” Thus real Charm is ageless, because it can triumph even over physical decay. The Charm of Innocence; the Charm of Youth;—these states do not really belong to those gifts of sympathy and understanding which are the two chief elements of Charm. Youth and Innocence leave us at last. Our regret over their departure is at best a purely academic sorrow. In the hearts of those who find us charming we know that we can defy Age. Our greater Knowledge will but give us a clearer Understanding, and for these things shall we be loved. Charm, in fact, is what maturity offers men and women in exchange for their Youth. In finding it, they escape that loneliness which is the one haunting terror of growing old. We speak, of course, of “charming girls” and “charming young men,” but what we really mean is that they are merely nice and young. “Charming,” indeed, is a word which we use as thoughtlessly as we use “Love.” We employ it to express prettiness and elegance, daintiness and good-nature. But none of these things necessarily express “Charm” any more

[21]

than do those couples, who make use of the trees in Hyde Park to cuddle beneath them, express Love. They are just words we employ because our Dictionary is limited and we cannot think of any other. Real Charm is something much more subtle than any of these things—more subtle, yet more potent. In fact, no one may pride themselves on the possession of Charm until Time has robbed them of all those “minor beauties.” Indeed, if I were asked to explain Charm—and in thus being asked I should be faced by the difficulty of explaining the well-nigh inexplicable—I should sum it up as a kind of *super-intelligence of the “soul,”* an intelligence which combines the wisdom of the Heart with the wisdom of the World, the Wisdom of the Serpent with some of the guileless optimism of the Dove; above all, the gift of interpreting men and women to themselves, thus bringing to their troubled “souls” that sense of repose which comes from an opportunity to be completely natural, and, in being natural, to arise refreshed in body and spirit, ready for further efforts to solve the problem of true Happiness in Life.

[22]

[23]

Beautiful Women the World Over

In the preceding pages I have tried to explain my belief that Beauty is some quality from which we seek inspiration, and that Charm is that natural gift which helps us to give inspiration to others. When Beauty is combined with Charm—a rarer combination than Society papers would lead us to believe—you have that quality, akin to genius, which has made a few beautiful women stand out, bold figures, in the long history of the world.

In olden days, when monarchs were wont to wield their sceptres rather in the manner of a bomb-thrower his bombs, it was sufficient for a woman to attract the Royal eye for her at once to gain the reputation of world-wide beauty. Royal mistresses were always lovely *ipso facto*. It was *lése majesté* to dispute the Royal taste in feminine beauty. All the same, as one gazes nowadays upon these sirens of a past age, one confesses to oneself that most monarchs set out on their *voyages à Cythère* in very rudely constructed barques. Instinctively, however, we still try to see these ladies through Royal eyes, praising them accordingly. Maybe our professed admiration for them is all part and parcel of that glamour which we weave, even to-day, around our “lesser” terrestrial deities. A lady mayoress still shares with duchesses the genius of always smiling “graciously.” (Until such a time, of course, as, her husband being denied re-election, we designate those signs of amiability on her part merely as varieties of the much-reviled “grin.”)

In this the Twentieth Century the aesthetic taste of monarchs is no longer approved unquestioningly by all the world. The power of a King's mistress is at present more social than aesthetic. To-day the photographer is more potent in the creation of a woman's reputation for beauty than the most autocratic emperor. Photography is no longer merely the business of exact reproduction—it is an Art, penetrating in its psychological illustration of character. As one gazes at those depressing likenesses of

[24] lovely women who lived sixty years ago, one realizes at once the popularity of such painters as Winterhalter. He, at any rate, made his "sitters" look like half-sisters to the Empress Eugenie, in a pose designed expressly for the decoration of a chocolate box. To-day the photographer has usurped the position of all but the greatest portrait-painters. And this, for the reason that the best modern photographers must also of necessity be artists. They must undergo something of the same rigorous training as painters. It is no longer a question of a good camera, a studio, and the exhibition case of "samples" hung outside the front door. A modern photographer must understand all the nuances of light and shade, tone value, colour, pose, proportion. His studies must have the characteristics of first-class paintings—minus, of course, their colour. Nevertheless, this omission must be suggested through the variations of light and shade. It is because Mr. Hoppé is also a painter that the reproductions in this book are so superb in all those details which go to make up perfection in portraiture. They are not merely photographs (as we in our ignorance often designate photography as "mere"). They represent an art nearly akin to the finest portrait painting. Note, for example, the exquisite manner in which light and shade has been employed to throw into relief just those most lovely features which each face possesses individually, even the most beautiful. Note especially in this regard how cleverly the artist has caught the different characteristics which belong to each individual nationality—the Red Indian type of beauty, for example, as contrasted with that of the English. The difference is not so marked in the contour of the face, nor in the features, but in the *eyes*. There you have a whole volume of comparisons. Those of the Red Indian Beauty, exquisite in their shape, seem nevertheless to have, as it were, a shutter closed down behind them. They are unfathomable. The typical English eyes, on the other hand, how clear they are, how open; how we seem able to see right into them—deep down into the labyrinth of thought! Examine the Spanish portrait, and note

how cleverly the artist has thrown into relief those most lovely characteristics of Spanish beauty—the formation of the chin, the eyebrows, the fascinating manner in which the hair is arranged as a framework for the modelling of the whole face. The Gipsy beauty—how admirably it shows the wayward grace of the Gipsy race; its wide and open countenance, suggestive of life led in the free air; the characteristic eyes, with their hint of Asiatic origin. Take also the picture of a typical Italian beauty—in this case Neapolitan in type. Even in this photograph one can almost see that blue-black tint so beautiful in the hair of Italian women. Note, too, the perfect Roman profile, the lovely upper lip, the sensitive nostrils—all so suggestive of a nation in which emotion and feeling are rarely suppressed. The Russian beauty—how attractive and how typical she is! Note the almost square jaw, the sensuous mouth, the upper eyelid slightly overhanging—a characteristic which lends to Russian women that unique fascination which belongs to the “language of the eye.” Indeed, it may be said that a Russian woman can express herself by her eyes alone, whereas an English woman *talks*, and yet is often misunderstood. [25]

In discussing these portraits with Mr. Hoppé he revealed to me a somewhat unconventional belief—his belief that, in America, there is no such thing as a “typical American face.” Every type is represented over there, and no one predominates over another. American women differ from English women in a certain native “chic,” approaching almost to the instinctive grace of the French woman; a certain intellectual “flair”; a “liveliness”—if I may so express it—all typical of a mixed race, still young enough to be content to imitate unconsciously the type it most admires, and being able to do so since it possesses the inherited characteristics of so many different nationalities.

This book gives us a wonderful example of representative French beauty. Note the mouth—how typical it is! The perfect poise of the head on the neck; the equally beautiful throat and shoulders. Moreover, this portrait is especially interesting, since

it shows us how lovely white hair can be as the framework of a still youthful face.

To contrast the Chinese and Japanese beauties is also interesting. There is a gentle sweetness about the Japanese face which is undoubtedly appealing; but it does not compare in character with that of the Chinese lady. The contour of the Chinese face, though less round, has a straighter nose, the modelling of every feature is firmer, infinitely less flaccid. It is interesting, too, to compare the Cuban beauty with that of the Hawaiian. The latter type is less classical; there is a stronger influence of the negro in it. Indeed, the Hawaiian type of beauty may be described as being only just far enough removed from the negro to be pretty. In the Cuban woman the nose is more classically modelled; the whole contour of the face nearly resembles that of the European. Even in Western eyes she possesses charm.

[26]

One hardly knows how to admire the Portuguese type of beauty. It is undoubtedly striking—though, if I may so express it, the model chosen by Mr. Hoppé seems too unapproachable to make any facile appeal. It is, however, interesting in this portrait to observe traces of the Spanish type, combined with an undoubtedly Moorish influence as seen in the way the eyes are set in the face. The eyes, indeed, are the most fascinating part of the picture. Regard them well, they are uncanny; they are almost unreal. I have seen eyes like that in crudely carved wooden idols—so primitive in their modelling, yet so extraordinarily expressive in their regard: *seeing* eyes with, as it were, an impenetrable blind drawn close down behind them, shutting out thought. If not the most strictly beautiful, this Portuguese type is one of the most psychologically *interesting* in the whole pageant of this book of beauty.

And yet, how attractive in their variety all these faces are! Could anything be more alluring than the lovely eyes, the perfectly shaped mouth of the Chilian beauty, a beauty also strongly characteristic of the Spanish type? How lovely, too, is the Greek

face, with the nose, as it were, a deliberate continuation of the forehead. There is passion and grace in the Indian woman, with her lovely supple body, the expression of melancholy in her face, those exquisite velvet eyes the size of which seem almost completely to dwarf the other features!

Among such a galaxy of lovely women each man may surely find one who represents to him his physical ideal. The charm of these portraits is that each beautiful woman, typical of her race, possesses some unique beauty which belongs to her nationality alone. In each face there is a charm which more than compensates us for its deviation from the characteristics we, as Englishmen, most especially admire. He must be prejudiced indeed in favour of one type who can deny a certain loveliness to any one of them.

Very few there will surely be malcontent to leave this book to posterity as a portrait-gallery of some of the loveliest women representative of the world of our day. Naturally, there are other beautiful women in the world who are not included. This is one book—not a whole library! But who will dispute the right of those who do appear therein? No one—surely! [27]

And, after all, were a Martian suddenly to descend to Earth and demand of us representatives of the finest examples of the Human Race, should we not parade before him our most beautiful women?

RICHARD KING

1922

Thirty-two Portraits



1. AMERICA—Lady Lavery



20. PO

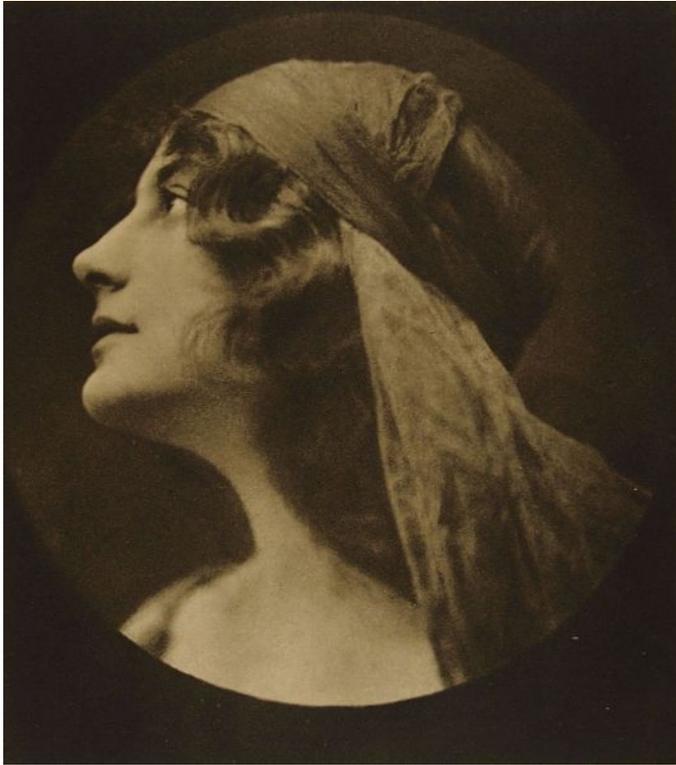




2. AMERICA—Mrs. Lydig Hoyt



3. AMERICA—Viscountess Maidstone



4. AMERICA—Miss Malvina Longfellow



5. AMERICA—Miss Marion Davies



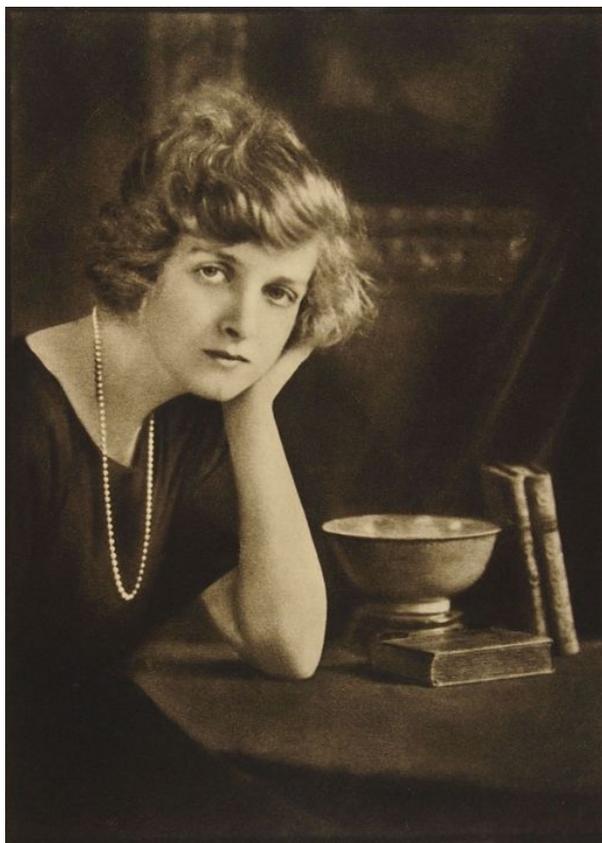
6. RED INDIAN—Princess White Deer



7. ENGLAND—"Hebe"



8. ENGLAND—Lady Diana Duff-Cooper



9. ENGLAND—Miss Gladys Cooper



10. ENGLAND—Miss Kathlene Martyn



11. SCOTLAND—Viscountess Masserene and Ferrard



12. IRELAND—Miss Grace D'Arcy



13. FRANCE—Mlle. Raymonde Thuillier



14. ALGIERS—Madame Revalles



15. SPAIN—Señora Tortola Valencia



16. GIPSY—Miss Fedora Roselli



17. ITALY—Signora Comanetti



18. PORTUGAL—Señora Maria Di Castellani

***END OF THE PROJECT GUTENBERG EBOOK THE
BOOK OF FAIR WOMEN

Credits

October 25, 2016

Project Gutenberg Edition
Martin Schub

A Word from Project Gutenberg

This file should be named 53366-pdf.pdf or 53366-pdf.zip.

This and all associated files of various formats will be found in:

<http://www.gutenberg.org/dirs/5/3/3/6/53366/>

Updated editions will replace the previous one — the old editions will be renamed.

Creating the works from print editions not protected by U.S. copyright law means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg™ electronic works to protect the Project Gutenberg™ concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for the ebooks, unless you receive specific permission. If you do not charge anything for copies of this ebook, complying with the rules is very easy. You may use this ebook for nearly any purpose such as creation of derivative works, reports, performances and research. They may be modified and printed and given away — you may do practically *anything* in the United States with ebooks not protected by U.S. copyright law. Redistribution is subject to the trademark license, especially commercial redistribution.

The Full Project Gutenberg License

Please read this before you distribute or use this work.

To protect the Project Gutenberg™ mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase “Project Gutenberg”), you agree to comply with all the terms of the Full Project Gutenberg™ License (available with this file or online at <http://www.gutenberg.org/license>).

Section 1.

General Terms of Use & Redistributing Project Gutenberg™ electronic works

1.A.

By reading or using any part of this Project Gutenberg™ electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg™ electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg™ electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B.

“Project Gutenberg” is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg™ electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg™ electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg™ electronic works. See paragraph 1.E below.

1.C.

The Project Gutenberg Literary Archive Foundation (“the Foundation” or PGLAF), owns a compilation copyright in the collection of Project Gutenberg™ electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is unprotected by copyright law in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg™ mission of promoting free access to electronic works by freely sharing Project Gutenberg™ works in compliance with the terms of this agreement for keeping the Project Gutenberg™ name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg™ License when you share it without charge with others.

1.D.

The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg™ work. The Foundation makes no representations concerning the copyright status of any work in any country outside the United States.

1.E.

Unless you have removed all references to Project Gutenberg:

1.E.1.

The following sentence, with active links to, or other immediate access to, the full Project Gutenberg™ License must appear prominently whenever any copy of a Project Gutenberg™ work (any work on which the phrase “Project Gutenberg” appears, or with which the phrase “Project Gutenberg” is associated) is accessed, displayed, performed, viewed, copied or distributed:

This ebook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this ebook or online at <http://www.gutenberg.org>. If you are not located in the United States, you'll have to check the laws of the country where you are located before using this ebook.

1.E.2.

If an individual Project Gutenberg™ electronic work is derived from texts not protected by U.S. copyright law (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase “Project Gutenberg” associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg™ trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3.

If an individual Project Gutenberg™ electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg™ License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4.

Do not unlink or detach or remove the full Project Gutenberg™ License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg™.

1.E.5.

Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg™ License.

1.E.6.

You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg™ work in a format other than “Plain Vanilla ASCII” or other format used in the official version posted on the official Project Gutenberg™ web site (<http://www.gutenberg.org>), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original “Plain Vanilla ASCII” or other form. Any alternate format must include the full Project Gutenberg™ License as specified in paragraph 1.E.1.

1.E.7.

Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg™ works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8.

You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg™ electronic works provided that

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg™ works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg™ trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, “Information about donations to the Project Gutenberg Literary Archive Foundation.”
- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg™ License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg™ works.
- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.
- You comply with all other terms of this agreement for free distribution of Project Gutenberg™ works.

1.E.9.

If you wish to charge a fee or distribute a Project Gutenberg™ electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from both the Project Gutenberg Literary Archive Foundation and The Project Gutenberg Trademark LLC, the owner of the

Project Gutenberg™ trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1.

Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread works not protected by U.S. copyright law in creating the Project Gutenberg™ collection. Despite these efforts, Project Gutenberg™ electronic works, and the medium on which they may be stored, may contain “Defects,” such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2.

LIMITED WARRANTY, DISCLAIMER OF DAMAGES — Except for the “Right of Replacement or Refund” described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg™ trademark, and any other party distributing a Project Gutenberg™ electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. **YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH F3. YOU AGREE THAT THE FOUNDATION, THE TRADE-MARK OWNER, AND ANY DISTRIBUTOR UNDER THIS**

AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3.

LIMITED RIGHT OF REPLACEMENT OR REFUND — If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4.

Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you 'AS-IS,' WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5.

Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages.

If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6.

INDEMNITY — You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg™ electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg™ electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg™ work, (b) alteration, modification, or additions or deletions to any Project Gutenberg™ work, and (c) any Defect you cause.

Section 2.

Information about the Mission of Project Gutenberg™

Project Gutenberg™ is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need, is critical to reaching Project Gutenberg™'s goals and ensuring that the Project Gutenberg™ collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg™ and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation web page at <http://www.pglaf.org>.

Section 3.

Information about the Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Its 501(c)(3) letter is posted at <http://www.gutenberg.org/fundraising/pglaf>. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's principal office is in Fairbanks, Alaska, with the mailing address: PO Box 750175, Fairbanks, AK 99775, but its volunteers and employees are scattered throughout numerous locations. Its business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887, email business@pglaf.org. Email contact links and up to date contact

information can be found at the Foundation's web site and official page at <http://www.pglaf.org>

For additional contact information:

Dr. Gregory B. Newby
Chief Executive and Director
gbnewby@pglaf.org

Section 4.

Information about Donations to the Project Gutenberg Literary Archive Foundation

Project Gutenberg™ depends upon and cannot survive without wide spread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit <http://www.gutenberg.org/donate>

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know

of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg Web pages for current donation methods and addresses. Donations are accepted in a number of other ways including checks, online payments and credit card donations. To donate, please visit: <http://www.gutenberg.org/donate>

Section 5.

General Information About Project Gutenberg™ electronic works.

Professor Michael S. Hart is the originator of the Project Gutenberg™ concept of a library of electronic works that could be freely shared with anyone. For thirty years, he produced and distributed Project Gutenberg™ eBooks with only a loose network of volunteer support.

Project Gutenberg™ eBooks are often created from several printed editions, all of which are confirmed as not protected by copyright in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep ebooks in compliance with any particular paper edition.

Each ebook is in a subdirectory of the same number as the ebook's ebook number, often in several formats including plain vanilla ASCII, compressed (zipped), HTML and others.

Corrected *editions* of our ebooks replace the old file and take over the old filename and etext number. The replaced older file is renamed. *Versions* based on separate sources are treated as new ebooks receiving new filenames and etext numbers.

Most people start at our Web site which has the main PG search facility:

<http://www.gutenberg.org>

This Web site includes information about Project Gutenberg™, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new ebooks, and how to subscribe to our email newsletter to hear about new ebooks.