

LITERATURE.

REVIEW OF NEW BOOKS.

From Claxton, Remsen & Haffelinger we have received "The Wedding Day in all Ages and Countries," by Edward J. Wood. This is a very complete, very interesting, and very amusing dissertation on the marriage ceremonies and customs in all ages and among all nations. The author has made a very thorough investigation of his subject, and the book is full of curious information, which makes it very pleasant reading.

We give a few extracts as samples of the book. "The Coptic, an Egyptian race, who were semi-Christians, had the following marriage customs in the seventeenth century. On the wedding day the bride came to the church in a sedan chair, with her attendants, and then the priest, who was seated in the choir, and the bride was placed apart with the women. The priest, accompanied by the bridegroom, recited lengthy and monotonous prayers and hymns. Then the priest approached the bridegroom, and read several more prayers to him, and signed him with the cross at the beginning and end. The bridegroom then sat down on the ground with his face towards the East, and a silver cross was held over his head and the remaining prayers were recited. The priest then placed a seat for the bride and one of her nearest relations outside the choir, and led her to it. He then robed the bridegroom in a long white garment, and put a white cloth upon his head. Thus attired, he was led to the bride, and the priest, placing them close to each other, covered both with the same cloth, and anointed their foreheads and wrists with oil. He then joined their right hands, and read aloud the duties of their new life. Marriage, in the East, is a permanent union, in which the couple communicate, and ceremony was at an end. A Coptic priest at the present day is forbidden to marry again on the death of his wife.

"The Mohammedan Coptic like a sheep as soon as the bride enters the bridegroom's house, and she is obliged to step over the broom, which is made to flow upon the threshold of the door." "The ancient Persians, from a notion that married people were peculiarly happy in the future state, used to hire professional singers to sing of their relations as had died in celibacy. In fact, living people were married to the dead. The Persians considered a marriage posterior to be a gift from heaven, and the families received a reward from the State. They had many wives and concubines, and according to some authors, the grandees married the most beautiful women in the seventeenth century the nobility might have many wives as they pleased; but the community were limited to two; and they might part with them at discretion.

"When a Persian made love he sometimes burned himself on a visible part, in order to prove his faithfulness to his mistress, who, she accepted him, gave him sixteen scars to bind up his wounds. On the wedding day a wealthy man his relations and friends met at his house, the dearest of them being dressed in his livery, and the most honored could be. The bride started from her house on horseback, accompanied by her relations and friends, all mounted, with many attendants in front. The bridegroom also left his house in similar style; and the two companies having met, they all went together to the bride's house, where they remained. At night the two men conducted the bridegroom into the chamber, and the couple were left together; the company in the meantime continuing their ball. About midnight an old woman brought to the company some evidence of the bride's party, and the great rejoicing followed. But if such evidence could not be produced, the old woman took the bride from the bed; and the bridegroom, as well as the presence of the company, and sent her home by her parents.

"In more modern times matrimony in Persia was so expensive an affair, that the poorer class of the people took concubines instead of wives. The Mohammedans in that country took wives in one of three ways; namely, by purchase, by gift, or by capture. The spouses were, four were allowed, but in general only one was taken. Marriage contracts were made by parents for their children when they were at a very early age—girls at twelve, and boys at twelve and fourteen. Frequently the man married by proxy, and did not see his wife until consummation, which sometimes did not take place until several days after the wife had been at her husband's house. Generally the husband and wife were strangers to each other until they were actually pledged in matrimony.

"The courtship commenced by an elderly female being employed by the bridegroom's relations to visit the lady selected by her father, and to ascertain certain the maiden's personal attractions and endowments, and other requisite information. If the report was favorable, the friends of the intended husband sent presents to the lady's relations, and to her parents, and to make a formal offer of marriage. If this was accepted, the chiefs of the two families met, and the necessary contracts were drawn up; the presents and gifts proposed by the bridegroom's parents were arranged; and when all was finally settled, the documents were signed and witnessed before the magistrate. The bridegroom's father was a man who lived by the profession of match-making.

"On the day before the wedding, the bride took a bath; and the bridegroom sent her some presents, with which after her bath her hands and feet were washed. Her eyebrows and forehead also were tinted with a powder. The bridegroom, on the day of the wedding, was dressed in the same way with henna. On the eve of the nuptial celebration, the bride's friends assembled at her house, attended by musicians and dancing-girls. On the morning of the wedding, the bride was dressed in a train of muslin, laced with the promised gifts, to his bride; the whole being attended by numerous servants, and preceded by a band of musicians. The bride, ready prepared to be immediately placed before the inmates of the bride's house. The day was spent by them in feasting and merriment.

"Towards the evening the maiden was enveloped in a long veil of scarlet or crimson silk, placed upon a horse or mule splendidly caparisoned, and conducted to her husband's house, accompanied by her relations and a noisy band of musicians. On her way, a large looking-glass was held before her by one of her maidens, and she was allowed to see her face the last time she would see herself as a virgin. When she had alighted at her husband's door, she was met by his father and mother, and she entered relations and services to her apartment. Her friends repaired to the bridegroom's room, where, being met by his relations, all of them feasted and made merry, and the bridegroom, in the meantime, was seated at a table with his friends, and the bride's friends were seated at another table. The bridegroom, in the meantime, was seated at a table with his friends, and the bride's friends were seated at another table. The bridegroom, in the meantime, was seated at a table with his friends, and the bride's friends were seated at another table.

"The marriage contract stipulated for the settlement of a certain sum of money and other presents on the bride, and the great advantage of not crumbling. The celestial empire is between a fount and China crape, which gives it a silvery appearance, and has a charming effect with colors such as turquoise blue, primrose, lilac de Perse, rose-satin, and a soft green. Fans are still very much worn; but the upper skirt, cut rather long at the back, caught up slightly at each side, and made either round, and not drawn in at the lower edge, or open and pointed, is daily gaining favor, and is certainly more elegant and becoming than the voluminous one adopted by some.

"Among the most charming walking-dresses is one of the skirt of which was of turquoise blue, trimmed with six narrow flounces. Second skirt of lilac modeure, with ruche of blue up each side. This skirt is raised at the back to the ends of a gilt metal rod, which is covered with ruche of blue, and edged with a narrow ruche. A costume of shot foulard, blue and grey, the lower skirt trimmed with a wide plaid, surmounted by a ruche of grey lined with blue. The upper skirt is grey, trimmed with two flounces of blue, and four large points drawn in at the sides. Plain high body, trimmed with a ruche like that on the skirt, so as to imitate a square body. Mantle of celarpe with a hood. Drawn together at the waist, and fastened at the back with large bows, and four large points drawn in at the sides. Mantle is trimmed with a ruche like that on the skirt, so as to imitate a square body. Mantle of celarpe with a hood. Drawn together at the waist, and fastened at the back with large bows, and four large points drawn in at the sides. Mantle is trimmed with a ruche like that on the skirt, so as to imitate a square body.

about a quarter of a yard deep, headed by a bouillon, is placed round the bottom of the skirt, and a second flounce, beginning at the skirt, behind the bouillon, is carried round the train at the back, so as to fall a little over the hem. The skirt is open to the waist in front, and trimmed with lace. Long sleeves, open up the back of the arm. Chemise of lilac. A third of shot silk, grey and maize, trimmed round the skirt with bouillon and two narrow pink flounces, one at each edge. Upper skirt of the same silk, making a short square tablier in front, where it ends under two long points, trimmed with a narrow bouillon edged with pinked frills. The back of this skirt is open to the waist, and forms two long points, the whole trimmed to match the rest of the dress. Silk bust fastened at the back with large bows. This dress may be made much more elegantly by the substitution of lace for the flounces, and a satin or crape bouillon. Betelles of silk lace, and high body of black or white tulle, complete the elegant costume.

For boys a robe of white foulard, with satin stripes. The lower skirt, with a long edge, is trimmed with four flounces, cut crossway headed by a band of white satin, edged with pouceau, and trimmed with small rosettes of white lilac, with centres of pouceau satin. Plain skirt of foulard drawn up at each side under large bows of pouceau satin, and trimmed with two flounces; the heading to match the lower skirt. Low body, trimmed with a berbe, repeating the trimming on the skirts. A third of pink silk, composed entirely of narrow ruffles edged with satin, and drawn up on one side by a long wreath of snow-berries. Corslet of pink satin, with a berbe of pink tulle, and a small wreath of snow-berries. A skirt of blue crape, trimmed with narrow frills of blue crape placed so as to touch each other, this trimming is carried a quarter of a yard in the skirt, and above it is a wreath of roses with leaves mixed with bows of blue satin. Above this is another set of frills, about two-thirds the width of those above, and the long edge of the skirt, trimmed with a frill of crape headed by a bouillon of the same, and bouquets of roses and satin bows alternately. Low body, trimmed with a frill of crape and very fine wreath of roses. A dress of satin, tied in long loops at the back.

Fancy and plain straws are coming into favor. Sometimes it is a diadem of straw, trimmed with ribbons and lace; but the style most in favor is a very small fan-shaped straw, bound at the top with a large bouquet of flowers, and covered with a large bouquet of flowers, and a chapau "Florian" of fine straw bound with black velvet trimmed with a large bouquet on the top of field flowers mixed with fine grass. Brides or brides-to-be fastened by a small bouquet. A diadem of straw, trimmed with a frill of blue ribbon bows. Across the diadem is a couple of black lace mixed with corn-dowers and wheat-cars. Across the top of the diadem is a frill of the straw mixed with ends of ribbon, rather long. Brides of black or white satin, fastened by a bouquet of corn-dowers.

Chapeau "Imperatrice." A diadem of rice straw, bound with green velvet, trimmed with branches of white lilac falling on each side, and very long like a hat feather on the crown. A diadem of rice straw, bound with green velvet, trimmed with branches of white lilac falling on each side, and very long like a hat feather on the crown. A diadem of rice straw, bound with green velvet, trimmed with branches of white lilac falling on each side, and very long like a hat feather on the crown.

Chapeau camargo, made with double rows of fancy straw, disposed on fan-shaped; the revers lined with violet velvet. A point of white lace, in the center of which is a large heart-shaped, placed between the revers. The lace is carried across the back of the fan-shaped, and fastened by a second heart-shaped under the chin.

Diadem "marquise" of blue tulle, very full, and mixed with bows of blue satin ribbon. A ruche of white satin, edged with blue, and placed across the back of the fan-shaped, and fastened by a small gold butterfly.

The point of black lace serving as a support to a nest formed of heath, moss leaves, and in nature wild flowers, such as bluebells, daisies, forget-me-nots, and lilacs, etc., all in a nest, in the midst of which is placed a very small humming bird, as if in the act of flying from the nest. Strings of blonde, fastened by a bow of black satin.

The Parisian Paradise. "We got people from all parts of the globe, who too often fall in love with Paris and do not like to go home again. I was calling lately on a Peruvian family. The mother is one of those grand Spanish beauties, with high forehead and pale complexion, and the father is a man of letters, and a very distinguished one. She tells me that she is savagely ordered home by her husband immediately. She has put off her return already for six months by declaring that the dentist said he could not complete the work on her teeth until she had been in Paris for some time. She says she will return to Paris so much because they do not like to leave her. You may get to like Paris for a home for so many and such queer reasons. I have a friend who declares that he lives in Paris because he can pass half the day under cover in the passages and arcades. My ladies I know live here because they have no other resources. 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