

Is Makeup a Sin?



The teaching against women wearing makeup is that of wearing “colored” cosmetics, assuming that colorless skin care products are not sinful. *Practical Holiness a Second Look*, by UPCI author David K. Bernard, states on p162, “We should not try to alter our natural, God-given appearance by using false colors for the face...what is wrong with the way God made us? What is wrong with the complexion...we inherited? What is wrong with natural beauty?”

Following Bernard’s line of thinking we could ask, What is wrong with the naturally straight hair you inherited that you wish to make it curly? Why should women want *false* curls? Why do women with naturally, God-given curly hair wish to smoothen or straighten it? Moreover, by nature the human body emits foul odors. Since these odors are God-given, or natural, then women should not wear perfume, either, or use deodorant!

The concept behind makeup is not that of creating *false* beauty but that of **enhancing** a woman’s natural beauty, and Christian women apply this concept all the time in many other ways than wearing “colored” cosmetics. Colorless skin care products also alter the natural appearance of the skin and beautify the complexion.

We need to correctly define what exactly is a “cosmetic”. **In modern times** many manufacturers distinguish between decorative cosmetics and care cosmetics, but, **in Biblical times** there was a wide range of different products considered to be cosmetics, including hair dyes, anti-wrinkle creams, face powders and foundations, rouges, eye makeup and hair removers. Because of the close link between beauty products and health and hygiene, in the NT era, toothpowders, deodorants and breath fresheners were included under the heading of cosmetics by those who wrote on this topic.ⁱ Today the FDA, which regulates cosmetics in the U.S., defines cosmetics as: “intended to be applied to the human body for cleansing, beautifying, promoting attractiveness, or altering the appearance without affecting the body’s structure or functions.”ⁱⁱ

Part 1: History of Makeup

Cosmetics in Ancient Civilizations

The desire to improve and embellish facial appearance has existed since the dawn of civilization, and the practice of making up the face may be traced back to the earliest periods. The use of cosmetics is documented to have begun around 10,000 BC; however, the bulk of our information comes from around 3,000 BC from the written records of the ancient **Mesopotamian** and Egyptian texts and artifacts.ⁱⁱⁱ Although it may appear the Egyptians invented makeup, it was the Mesopotamians who were the inventors of makeup.^{iv}

Perfume appears to have been invented before makeup and used for religious purposes before being used secularly. Primitive perfumery probably began with the burning of gums and resins for incense. The Epic of Gilgamesh tells of the legendary king of Ur (home of Abraham and Sara) burning incense made of cedar and myrrh to put the gods and goddesses into a pleasant mood. Eventually, richly scented plants were incorporated into animal and vegetable oils to anoint the body. Scented oils and ointments were used to clean and soften the skin and mask body odor.

It was customary to cover the statues of gods with unguents and to make up their faces in order to lend them a semblance of life. To propitiate the gods, cosmetics were applied to their statues and also to the faces of their attendants. From this, in the course of time, developed the custom of personal use, to enhance the beauty of the face and to conceal defects and for medical purposes.

The Hebrews used ointments in the Temple and in the coronation ceremonies, as recorded in the description of the anointing of David in 1 Sam. 16:13. The preparation of ointments as part of the activities of the royal court are mentioned in 1 Sam. 8:11, 13. During the Second Temple period we have abundant evidence for the use of cosmetics for secular purposes.^v

Ancient Sumerian makeup was very similar to ancient Egyptian makeup. Makeup was held in sea shells and a lot of them have been discovered in tombs, containing red, white, yellow, blue, green and black pigments.

Kohl was used as an eye protection against bacteria and red eye, which was very common back then. It seems that kohl was "a paste originally made from charred frankincense resin and later from powdered antimony (stibium) or lead compounds." (There was an abundance of antimony in Iran.) Kohl was worn as a mascara or eyeliner, and for lipstick women used red henna and red ochre. Archaeological evidence for the

existence of lipstick has been found among the remains of the Sumerian city of Ur. During excavations at Ur lipsalves were found in a tomb, and they were believed to have been used by Queen Shub-ad.

Facial powders were made from red oxide of iron (hematite), yellow ochre and white powder (silver or lead), all abundant in Iran. Such material was mixed with fats, oils or gum resin to make application easier. Henna was used extensively and was obtained locally from the leaves of *Lawsonia alba*. Animal and vegetable oils and lime or chalk were utilized to make facial creams, some used for cleansing.

The Babylonians used red ochre for facial makeup, but the Sumerians preferred yellow ochres. Herodotus, writing in the 4th cen. BC, relates that the Babylonians painted their faces with vermilion and white lead and their eyes with kohl. Scholars assume that the kohl of the Babylonians was composed of natural arsenic, a white metallic material which turns black on exposure to air.^{vi}

But, just how was makeup actually discovered? If an ancient man or woman picked up a rock, and some color accidentally rubbed off on the skin, leaving a red mark, then he or she understood that this rock could be used to reproduce a healthy “flush” on the face. It was through a process of discovery that cosmetics were developed from naturally occurring sources. Makeup was treasured and ritualized.^{vii}

Egypt

The most extensive information on everything to do with personal hygiene and cosmetics in the 3rd and 2nd millennia BC comes from Egypt. The Egyptians put an importance on makeup that transcended gender and social class. Very early evidence of the use of facial makeup that has reached us from ancient Egypt includes cosmetic utensils and materials as well as numerous written records and artistic depictions of the subject. Paintings on tomb-walls and on papyri, as well as reliefs on sarcophagi and in tombs, give us concrete illustrations of the ways Egyptian women took care of their faces and applied their makeup.



The earliest evidence of the use of eye makeup comes from graves of the Badarian period (c. 4000 BC), in which makeup substances and palettes for grinding them have been found. Painting the eyes also had medical purposes – as protection against eye diseases. The eye-paint repelled the little flies that transmitted eye inflammations, prevented the delicate skin around the eyes from drying, and sheltered the eyes from the glare of the desert sun. It performed a similar function to the grease paint used by today’s football players to

keep the sun out of their eyes.^{viii} When Egyptian women realized that the painted frame also added emphasis to the eyes and made them appear larger they began using eye makeup to enhance their beauty.

Black eye paint was made from galena and green from malachite. In later periods, Egyptian women made up their eyes with kohl prepared from sunflower soot, charred almond shells, and frankincense. Galena and malachite have been found in tombs. Quite often, beside the makeup materials, grinding palettes have been found as well – these probably served to grind the makeup materials into a powder.

Kohl containers have been found together with small sticks, stuck into them or tied to their necks. These little sticks, thickened at one end and flat at the other were used for mixing the material, for extracting some of it from the container, and for applying it around the eyes. The women would dip these sticks into water or perfumed oil and then into the makeup material, and in this way paint the eyes. The numerous kohl containers found attest to the widespread use of eye paint among the ancient Egyptians.



Apart from painting their eyes, Egyptian women also rouged their lips and cheeks. It was customary to color the face dark red with hematite and red ochre, which were mixed with vegetable oil or animal fat.

While the purpose of makeup paints was to embellish the face and to emphasize its features, the ointments were used to soften and protect the skin, to preserve its freshness and rejuvenate its appearance. The hot and dry climatic conditions of Egypt made it necessary to take measures to prevent the skin from drying and wrinkling. The Egyptians knew more than 30 different oils and ointments for anointing the skin.^{ix}



Woman coloring her cheeks in front of a mirror, Egypt

Israel

Our study on cosmetics in ancient Israel is taken largely from *Perfumes and Cosmetics in the Ancient World*, by Michal Dayagi-Mendels. This book accompanied an exhibition at the Israel Museum in Jerusalem. The book and the exhibition focused on the functional aspects of cosmetics known to us from Palestine and the neighboring

countries from the 3rd millennium BC until the Roman Period. For the earlier periods information was drawn on Egyptian sources, since Egypt is known to have greatly influenced the Canaanite world. Most of the items that were on display were from the collections of the Israel Department of Antiquities and Museums.

For the First Temple Period, Biblical information focuses mainly on the ritual aspects of spices and cosmetics, but the Second Temple and *Talmudic* Periods are rich in information on many aspects of personal care, and we have evidence of the use of cosmetics for secular purposes. In the course of time this custom presumably became so widespread and commonplace that in the *Talmud* it is said that a husband is obliged to give his wife ten dinars for her cosmetic needs (Baby. Ketuboth, 66b). **The discovery of a great deal of pertinent archeological material and writings in the *Talmud* and other classical writings attest to the common use of cosmetics and perfumes among Hebrew women.**

Unlike the Egyptians, the ancient Hebrews did not leave much in the way of art-work because of Moses' commandment against graven images, and mainly because of the absence of pictorial or plastic representations, such as paintings and statues in Eretz Israel, knowledge of makeup practices among Hebrew women is not so great as among the Egyptians. We have no doubt that making up the face was customary in Israel, mainly because of the many implements and accessories found in excavations whose shape attests that they were used for makeup.



As against the meager variety of makeup implements from the First Temple Period, there is widespread evidence of facial care and treatment from the Second Temple Period. By now makeup was considered part of a woman's adornment: "These are permitted in a woman's adornments: she treats her eyes with kohl, fixes a parting and puts rouge on her face" (Babyl. *Moed Kattan*, 9b).

Jewish sources distinguish between makeup used for therapeutic purposes and makeup meant for embellishing the eyes: "Kohl, Rabbi Shema ben Elazar says, if for healing to kohl one eye, and if for ornament to kohl both eyes" (Tosefta *Shabbath*, 8:33). Elsewhere it is said that the "kohl (stibium)...stops the tears and promotes the growth of the eye-lashes" (Babyl. *Shabbath*, 109a). Since making up the eyes was considered a labor, it was forbidden on the Sabbath: "She who paints is culpable on the score of dyeing" (Babyl. *Shabbath*, 95a); and during mourning the husband must exempt the wife from using makeup (Baby. *Moed Kattan*, 20b).

The kohl stick and kohl container were both used for painting the eyes and they are mentioned together in the Mishnah: "Sheath for the brush and receptacle for the eye-paint" (*Kelim*, 16:8). The kohl container characteristic of this period was a long, narrow glass tube, and multiple containers consisting of two to four tubes, presumably for different colors. (Those pictured are multiple kohl tubes of glass; some contained a bronze kohl stick, Eretz Israel, 3rd-5th cen. AD). The *Talmud* tells of a woman who wished to be buried with her comb and her tube of eye-paint (Baby. *Berakhot*, 18b).



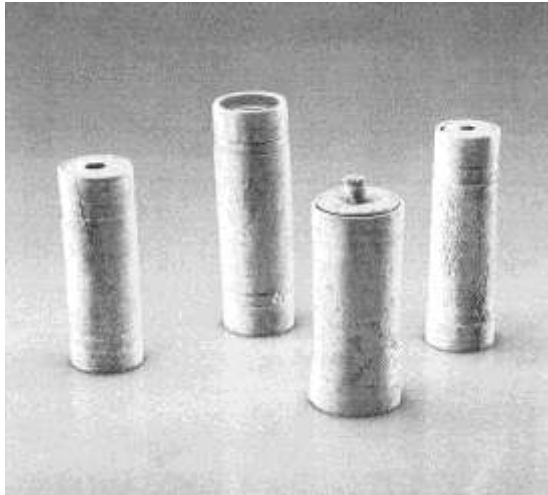
Applying makeup to the cheeks is also mentioned in the sources, and it too is forbidden on the Sabbath (Mishnah *Shabbath*, 10:6). It was customary to put light red or mauve makeup on the cheeks, and it is possible that a white powder was used as well. There is also mention of a white cosmetic powder made of flour, of which it is said that it must be removed from the house before the Passover with all the other items containing leavened flour (Mishnah *Pesahim*, 3:1).

Talmudic literature contains a wealth of information on the marketing of cosmetics. Peddlers might not be barred from selling their goods; for there was an ancient tradition that Ezra had permitted peddlers to sell cosmetics to women in all places (B.K. 32a,b).^x Perfumes were sold in shops located in the market, which was often a meeting-place for harlots, who, by the nature of things, needed especially large quantities of perfumes (*Shemoth Rabbah*, 4:7). Women of ill repute made an art of painting themselves (Mishnah, *Shab* 34a). But, the sages forbade scholars appearing in public sprayed with scents or painted with cosmetics.^{xi}



Among the cosmetic utensils used for making up the eyes or face one must include the stone bowls which were widespread in Eretz Israel, Transjordan and Phoenicia in the 8th-7th cen. BC. These are cosmetic palettes with a round hollow at the center for grinding the material or mixing it with oil to make it easy to spread. Next to such a palette, excavated at Hazor, a small pestle has been found that fits the hollow in the palettes.

The Egyptians excelled in the manufacture of tiny containers for ointments and cosmetic powders, and they have left us a wide variety of these exquisite vessels. These Egyptian containers also reached Palestine, and beautiful specimens have been found in the treasury of the late Canaanite Palace at Megiddo (Stratum VIII).



In the Roman period another kind of container was also in use in Palestine – a cylindrical, lidded box, made of pottery, glass, or bone, in which cosmetic powders or ointments were kept. (Pictured are of bone, Eretz Israel, Roman period).

The *Encyclopedia Judaica Online* under “cosmetics” cites from the *Talmud* (above) but adds,

“The use of cosmetics for the care and adornment of the body was widespread among the poor as well as the wealthy classes; in the same way that they used to wash the body, so they used to take care of it with substances that softened the skin and they would anoint the body with oils and ointments, as is shown by the discovery of a great deal of pertinent archaeological material, dating from the 3rd millennium BC.

Women used preparations to beautify the hair, to color eyelids, face, and lips, to anoint exposed skin and the whole body, and to care for the nails. Cosmetics were also used medically.

A wealth of archaeological material has been found bearing testimony to the importance of beauty treatment in Roman and Byzantine Palestine. In every archaeological museum numerous tools and receptacles used to contain and apply makeup are to be found, such as metal and bone eyebrow pencils, containers for powders and creams in the form of small cylindrical pyxes, spoons and spatula for applying makeup, small perfume bottles, mirrors, tweezers, etc.

The *Talmudic* attitude toward the use of cosmetics is basically favorable, but it is combined with warnings against its utilization for immoral purposes. This applies to ointments, perfumes, paint and powder.

The best-known ointment was the precious “balsam” which was a highly praised product of the Jericho plain (Shab. 26a). Wanton women used to put it into their shoes together with myrrh, so that its scent would arouse passion in young men (Shab. 62b).

In the *Talmud* mention is made of such dyes as rouge (*sarak*), purple-violet (*pikas*, *pirkus*)...and blue-black (*kahal*) for the eyes.”

Ralph Woodrow in *Women’s Adornment*, p26, quotes from the *Encyclopedia Judaica*, Vol. 5, p978,

"Cosmetics, for the care and adornment of the body, were widely used by both men and women in the ancient Near East...Women used preparations to beautify the hair, to color eyelids, face, and lips...Women commonly put color around their eyes...Lips were colored with a cream made from oil combined with red ocher, and nails were painted with pigments mixed in ash or beeswax."

Sketches of Jewish Social Life, by Alfred Edersheim, pp199-200 similarly states,

"Some ladies used cosmetics, painting their cheeks and blackening their eyebrows with a mixture of antimony, zinc and oil."

The Roman Empire



The Roman philosopher Plautus (254-184 BC) wrote, "A woman without paint is like food without salt." In Greece and Rome facial treatment was very highly developed, and women devoted many hours to it. Putting on makeup and applying perfume was part of their ordinary daily routine, and a large variety of beauty products were sold across the Roman world.

Some of the ingredients found in skin care products are still used today, such as almond oil, lanolin, rosewater, milk and kaolin. Other ingredients were bizarre, like crocodile's dung, while others were toxic, like white lead, but we can be sure that there were a large number of products on the market made from plant, animal and mineral material, which acted as emollients or were used to cleanse or exfoliate.

The residue from a cosmetic container recently excavated from a temple site in London is composed largely of animal fat. Dating from the 2nd cen. AD, the cream contains starch, obtained by treating roots or grains with boiling water. The



presence of starch means that this cream would turn to a fine powder on contact with the skin. Starch is an ingredient still used in foundations today to achieve this powdered, matte effect.

The complexion which the Romans seem to have considered most beautiful was pale with a hint of pink. A pale skin denoted a life indoors with leisure, while it was slaves who worked outside and tanned. Rouge was applied to help create this effect by giving a suggestion of colour against the fashionable pale foundations. The rouges that could be purchased included a product made from the dregs of leftover red wine. The juice of the mulberry was also used to colour the cheeks. Red ochre was also used to add a touch of colour to the complexion.

One of the most frequently mentioned foundations on the market was white lead or carbonate of lead. Manufactured by pouring vinegar over lead shavings, white lead could make a woman's skin appear fashionably pale. White lead, it seems, consisted of small white pieces of a substance which broke up into a powder to a talcum or dusting powder. White lead was poisonous, and its effects could be detrimental, but there were alternatives to white lead. Chalk, a fine pipe-clay powder, and *argentaria* was used to mark the feet of slaves for sale at market and was probably a cheap alternative to white lead.

Makeup was a means of **marking gender difference**. The use of beauty products formed part of a code of behavior that reflected *femininity*. Men who applied makeup were considered *effeminate* and not suitable for public life.

Writers such as Juvenal, Lucian and Martial poured scorn on cosmetics and perfumes and railed against women in general, and the use of beauty products in particular. The philosopher Seneca questioned the morals of those who used cosmetics. He expressed the view that 'adornment of the body displays the distortion of the soul.' (Sen. *Ben.* 19. 14-5) According to Juvenal, 'a woman buys scents and lotions with adultery in mind.' (Juv. *Sat.* 6.346). Use of perfumes was further looked down upon than makeup, because they were thought to mask the smell of sex and alcohol. Ovid, who often argued the merits of using cosmetics and perfumes, acknowledged their potential to manipulate. Instead of looking inwards to the home, husband and family, as Plutarch's virtuous woman is recommended to do, applying beauty products implied an interest outside the home, an interest, that is, in seducing other men.

The overall consensus was that women who used cosmetics IN EXCESS were immoral and deceptive. The Romans felt that the "preservation of beauty" was acceptable and not "unnatural embellishment". Women wanted to appear natural despite exaggerating their makeup to make it appear in the poor lighting of the time. Artificiality denoted a desire to be seductive, which made men question for whom exactly a woman was trying to appear attractive.

In the type of literature, which criticized married women for wearing perfumes and cosmetics, the writer seems to show these products being used in an extreme, even perverse fashion. Not only in an attempt to turn black into white, old into young, male into female, but also in respect of the sheer **quantity** said to be applied, but there was a tacit acceptance of the **less ostentatious** everyday use of some beauty products.

Despite the rhetoric that condemned beauty products, in reality many women used them as matter of course. Their widespread use indicates that women accepted and enjoyed these products. Pliny the Elder records that women in general used cosmetics and perfumes. The language by the poet Ovid also supports the idea that the use of these products crossed social boundaries.

The expansion of the Roman Empire resulted in more and more varieties of cosmetics and perfumes reaching the marketplace. The overuse of, and overspending upon, cosmetics and perfumes by women appears to have been an issue. It was an established criticism of women that their desire for, their expenditure on, and their use of, cosmetics and perfumes was not at all moderate and went far beyond what was economically (as well as morally) acceptable. SUMPTUARY LAWS were introduced to curb expenditure on commodities such as these. According to Pliny the Elder: It is certain that in 189 BC Publicus Licinius Crassus and Lucius Julius Caesar issued a proclamation forbidding the sale of foreign essences (Plin. *HN 13.24*). While the *Lex Oppia* was passed in 189 BC specifically to try and stem the **ostentatious display** of wealth through personal adornment, other legal documents indicate a genuine concern with female expenditure on dress and adornment too. Sumptuary laws include *Leges Auli, Aemelia, Fannia, Oppia* and *Orchia*. Though much of the content of these laws has to do with curbing expenditure on food and other merchandise, there are references to personal adornment. PROSTITUTES WERE EXEMPT FROM SUMPTUARY LAWS. [Only prostitutes were permitted the adornment proscribed in 1 Tim. 2:9 and 1 Peter 3:3].

During the Classical period, the makeup fashionable among Greek women evoked a gaudy, and to our taste certainly vulgar picture, but Greek authors too expressed criticism of women who were made up in "a cheap and coarse" manner (Xenophon, *Oeconomicus*, X:2), because already in those times (Classical), **EXAGGERATED AND HEAVY MAKEUP** was characteristic of prostitutes.^{xii} ["Ostentation" was frequently a sign of promiscuity in the ancient world.]^{xiii}

The comic author, Eubulus, in describing **courtesans**: "plastered over with layers of white lead,...jowls smeared with mulberry juice. And if you go out on a summer's day, two rills of inky water flow from your eyes, and the sweat rolling from your cheeks upon your throat makes a vermilion furrow, while the hairs blown about on your faces look grey, they are so full of white lead."^{xiv}

The use of cosmetics and perfumes was linked to **ideas about power**. Beauty products were used to support both sides of the debate: that is, whether women were

more or less powerful than men. Cosmetics and perfumes could be interpreted as **empowering women**. Women were sometimes portrayed as powerful and feared by men because of their ability to captivate. The attractive female could create anxiety among men who feared becoming captive to her beauty. The women of elegiac poetry hold their lovers in their power using their beauty to do so.

The rhetoric surrounding the use of beauty products could be interpreted as an attempt to **exert male control over women**, and to this end, cosmetics AND perfumes were often referred to as *flipperies*.

The use of cosmetics AND perfumes expressed women's **control over their own bodies**; a kind of power as opposed to the public influence of the male. Women established their own sense of **independence** through makeup, when power and influence were not seen as keeping with their gender.

Women were accused of flaunting themselves in the public domain. The use of cosmetics and perfumes is described as an unnecessary female self indulgence that turned Roman society on its head and even threatened the survival of the Roman state, both in terms of transferring power away from Rome and Italy to those whose goods were in demand, but also by **threatening male superiority**.^{xv}

UPCI author Bernard in *Practical Holiness a Second Look*, actually expresses similar views on makeup to those held by the pagan philosophers who degraded women. Bernard says on pp164, 166 in reference to [*immodest*] clothing, jewelry and makeup, "They make a woman feel powerful...When a girl first begins to wear makeup...there is often an observable change in her spirit. She becomes aware of her sexual power and often delights to influence men by it. It brings out a dark current of sensuality and seduction." "The woman who wears these things emphasizes physical sex appeal towards men to whom she is not married." [*What about the intent of the heart?*] "Women who...adorn themselves sensually are actually placing temptation before men. If they cause someone to sin, God will not hold them blameless." [*A man is not supposed to look TO "lust", regardless of how a woman adorns herself. Jesus put absolutely no blame on a woman in St. Matt. 5:28. There was nothing indecent about Jewish women's dress. The subject was male "lust" – not women's adornment. Jesus said "TO" lust... Lusting is a choice; it is not forced upon a man.]*

Underlying views such as Bernard's: the power struggle, the desire to control women, to deny them their independent rights over their own bodies and to have their own sexuality, a distrust of women, along with the belief that women are the *cause* of men's "lust", are problems similar to those of ancient Rome!

Bernard further states on p183, "The Bible does mention perfumes favorably, but it always mentions makeup unfavorably. Perfume could possibly play a small part in seduction (and should not be so used)...Perfume has always been considered part of a chaste, modest woman's attire in a way that makeup has not." Bernard's statements are

with NO historical proof. **In Biblical times** OSTENTATIOUS makeup AND perfume were both used by prostitutes. Perfumes were a part of seduction scenes, illustrated in artwork, dating from the Republican era, and an assignation with a prostitute conventionally included both of these.^{xvi} Also, "Perfume was associated with romantic assignations and seduction scenes, reinforcing its sexual and sensuous overtones",^{xvii} and "Perfumes **in particular**, formed part of literary descriptions of pleasurable amorous liaisons from an early date".^{xviii}

The "Christian" Era

Before the adoption of "Christianity" by Emperor Constantine in 303 AD the sale and use of beauty products flourished, and cosmetics were widely used. The "Christian" conception (after 303 AD) stressed the life of the spirit and rejected the pleasures of the body. The "Catholic" ideas on makeup and perfume as sinful against God led to a decline in the demand for cosmetics and perfumes.

Of the Church "Fathers" Clement and Tertullian in particular expressed their opinions on women's adornment. The entire chapter 8 of *Practical Holiness a Second Look* is devoted to what Bernard refers to as being "Biblical standards many leaders throughout church history have firmly advocated" and quotes extensively from Clement and Tertullian. But, are Catholic "Fathers" CHURCH leaders? When did the views of the "Fathers" become "Biblical standards"? When teaching Oneness and the history of the baptismal formula the UPCI, and this same author, use the "Fathers" as historical proof the **early church** taught Oneness and baptized in the name of Jesus. Tertullian coined the term, "trinity", and Bernard states that Tertullian was the first in history to use Matthew 28:19 as a precise baptismal formula.^{xix} But, with the issue of makeup and women's adornment Bernard refers to the "Fathers" as examples of church leaders who taught "Biblical standards"!

The opinions of Clement and Tertullian on women's adornment were NOT a reflection, historically, of the Apostles' teaching but were similar to those of the pagan philosophers. The "Fathers" held a male-superior attitude, and some of them were outspoken misogynists, most were celibates with a distaste for marriage and the normal sexual relationship, and few were able to handle their biological relationships with women.^{xx} Tertullian was schooled in Stoic philosophy. According to the Stoics, those products which nature did not provide were by definition, luxuries, and criticism of a luxurious lifestyle was a keystone of the Stoic philosophy. The Stoics believed that nature provided man with everything he needed.^{xxi} Clement in "Against the Embellishing of the Body" referred to women's curling their tresses and their use of cosmetics as practicing "pernicious acts of luxury."^{xxii} Tertullian's views on the Godhead also reflected pagan Greek philosophy, as taught by the UPCI.

The Middle Ages

The European Middle Ages followed the Greco-Roman trend of pale faces. In the 18th cen. synthetic makeup first made its appearance in the form of lipstick. Pink lipstick denoted the affluence of women during that period.^{xxiii} Trade between countries improved, and alcohol-based perfumes, developed in the Middle East, were brought to Europe by the Crusaders in the 18th cen. During this era, cosmetics also became a popular commodity.^{xxiv}



During the Renaissance women strived for pale skin and used poisonous products that resulted in some cases in muscle paralysis. During the time of Queen Elizabeth I the problem became catastrophic and resulted in many early deaths, so cosmetics were seen as a health threat, and women used egg whites to glaze their faces.^{xxv}

By the reign of Charles II the trend in pale faces had been obliterated, after Europe saw the ravages of widespread illness. Heavy makeup was used to hide the pallor of illness. During the French Restoration in the 18th cen. red rouge and lipstick were the rage.^{xxvi}

The Victorian Era

The Victorian Era of corsets and rigid etiquette saw a number of advances in cosmetics and beauty products, but at the same time, Queen Victoria's overly strict views created a backlash against cosmetics. Queen Victoria (1819-1901) made a public declaration that makeup was vulgar and improper – connected with prostitutes. So, women of social standing used rouge discreetly. Cosmetics were acceptable among actresses but using makeup was risky.^{xxvii} Queen Victoria's views against makeup would have come from the pagan Roman moralists of the Empire. The Queen also expressed anti-*feminist* views.



During the Victorian Era, cosmetics were considered the devil's making, but makeup regained acceptance in the late 19th cen., but it was with natural tones so that the healthy, pink-cheeked look could be achieved without giving in to the moral decadence of full makeup, which was still seen as sinful.

The cosmetics industry saw a substantial growth at the turn of the century. Magazines kept women informed that exercise, diet, and the proper use of cosmetics and hair products could make them more attractive. At the very end of the 1800's

portrait photography became popular. Applying makeup before a picture became standard. Mirrors also became affordable at this time. These two facts were important in the development of makeup.^{xxviii}

The Modern Era

By the early decades of the 20th cen. the view of cosmetics began to change. Women gained the right to vote in many places and began to gain other freedoms as well. The start of WW I in 1914 had an impact on cosmetics. Women gained more independence, socially and financially, in the late 1910's. The war brought a more public role for many women, as they took over the jobs left empty by men who had gone to war. When the war ended in 1918 the generous use of cosmetics was part of the new modern, more independent woman. As cosmetic use in the ancient Roman Empire symbolized a sense of independence, and criticism of married women using makeup and perfume went along with the degradation of women, using makeup to emphasize lips, eyes and cheeks REFLECTED A NEW SENSE OF WOMEN'S FREEDOM!^{xxix}

Conclusion

(1) The original purposes of makeup had absolutely nothing to do with seduction and prostitution. (2) In Biblical times there was NO separation of makeup, or "colored" cosmetics, from all types of skin care products, and health and hygiene products, but all were bundled under the category of "cosmetics". (3) In Biblical times there was no separation of makeup from perfume as tools of seduction, but prostitution involved both, particularly perfume. (4) All women in ancient civilizations wore makeup. Archaeological discoveries in Israel and literary evidence in the Jewish *Talmud* is **undeniable** proof that Hebrew women also wore makeup. (5) It was not the wearing of makeup and perfume *per se* that distinguished a prostitute in the NT era of the Roman Empire, but it was the **EXAGGERATED AND OVER APPLICATION** of these products that characterized a prostitute. (6) GOD did not distinguish prostitutes by makeup, but makeup is **cultural**, and the look of a prostitute is defined in **culture**. (7) Makeup in our culture and historical era are a reflection of women's rights.

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- ⁱ "Cosmetics and Perfumes in the Roman World," by Susan Stewart
- ⁱⁱ "Cosmetics" Wikipedia
- ⁱⁱⁱ "Cosmetics, Styles & Beauty Concepts in Iran & Mesopotamia";
http://www.cultureofiran.com/cosmetics_styles_and_01.html
- ^{iv} "Makeup in Mesopotamia; Curious Tendency"; <http://curioustendency.blogspot.com/2011/07/makeup-in-mesopotamia.html>
- ^v "Perfumes and Cosmetics in the Ancient World", by Michal Dayagi-Mendels
- ^{vi} "Perfumes and Cosmetics in the Ancient World", by Michal Dayagi-Mendels
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