



## FASHIONS OF THE NINETEENTH CENTURY.

BY MRS. STRANGE BUTSON.



FEW things are more typical, more characteristic of a period, than the attire of its generation. If the art of a century is illustrative of the culture and refinement of the men and women of its time, assuredly the fashion of its costume is as direct an outcome of their sense of form, and colour, and love of beauty, as the productions of their schools of painting, sculpture, and music. And yet the sense of grace, and the eye for colour, have not been invariably the guiding principles in the clothing of a people. Changes of fashion have been,

and still are, dictated by innumerable causes other than merely the seasons, and their weather. These alterations by no means occur regularly, for, even in reviewing the dress of only one century, it will be remarked by those interested in the subject, that without any apparent reason, some periods are much longer without a change than others. In spite of a lack of regularity in their appearance, there are certainly recurrent phases of ideas in fashions formulated to the requirements of the day, though why they return it is impossible to say, or to predict.

At the beginning of this our now moribund nineteenth century, Paris, ever the fountain-head of all graceful, and elegant creations, was settling down after the chaos of its Revolution into some kind of legislation under Napoleon's consulate, to be quickly followed by the hard and fast crystallization of autocratic government. The previous years had not been remarkable



1800. *Lady's Magazine*. 1804. *Challamel's History of Fashion*.  
1806. *Lady's Magazine*.

for beauty of costume, the Revolution had given a bad name to everything worn by people of rank, and distinction, and, as well as the customs of

the ancient Romans—who were greatly admired as models by the advanced section of the people—both rich and poor tried as far as possible to imitate their costume. The publication of Bernardin de St. Pierre's well-known book, *Paul et Virginie*, shortly before, had brought a greater simplicity into the fashions. Virginie was described as wearing a plain muslin dress, and a straw hat, and this so fascinated the Parisian ladies that hoops, and corsets were discarded, and silks exchanged for muslins, and printed calicoes. Draped, and clinging gowns were alone declared the most appropriate clothing for the female form, and by the time eighteen hundred was an accomplished fact, the mania for classical attire had completely metamorphosed feminine costume.

The waist was now altogether a lost quantity, for the gown was drawn in but slightly under the arms like the robe of a modern baby, and thence the skirt fell quite straight, and trailing on the ground from the open neck, occasionally covered by a silk handkerchief, or a high-standing muslin ruff. What little sleeve there was, reached half-way from the shoulder to the elbow, composed of white muslin adorned with insertion, drawn round the arm with silken cords, or puffed into a wide band that met the very long glove. Towards the end of the year longer ones were preferred, and they were worn sufficiently loose to be curiously twisted from shoulder to wrist, the gloves being consequently shorter. It is a mystery how ladies of this time managed to resist the cold of winter, for they wore their gingham, and muslin dresses all through this bitter season, and so enamoured were they of these materials that even out-of-door wraps were composed of muslin in dark colours, and worn with cambric skirts. Large checks were a favourite design of these cotton frocks, and trimmings were various, such as frills of white lace, or a black netted border. I find also that about this time the green sleeveless spencers were introduced that are so often seen, more, or less modified, in the fashions of the following years.

Headgear, which in all ages has always greatly exercised the feminine mind, was nearly as varied in the early days of Napoleon's Consulate as now, and hats and bonnets were mostly made of straw. The latter followed very quaint forms; a snail-shell for instance, or like a cap the front of which was turned up, and lined with pink; the strings also being of the same colour. This was further adorned by a white lace veil made in a long square, and fastened round the bonnet with a string, on which it was drawn, and tied under the chin. Another garniture was black velvet ribbon, attached by the very fashionable buckles then used for all sorts of dress purposes, even instead of buttons, or other fastenings. Ladies—particularly those who defied the opinion of society by their gay doings—did not hesitate to wear caps of bear fur for driving in the smart vehicles of the time, and these head-dresses were in consequence christened "curricie caps." Other descriptions of caps, made of lawn, trimmed with bouquets of hyacinths, were favoured by some, but the greatest novelty was the poke bonnet, which first appeared in gipsy shape also made of straw, but of such marvellous fineness as even to exceed that of the modern Leghorn. About this time ladies carried reticules, or "ridicules" as they were nick-named, namely, little bags of diamond, or lozenge-shape of rich materials, hung by cords, or long ribbons on the arm, to hold the gloves or handkerchief. A good deal of jewellery was worn also; but even then modes changed very quickly, and there were not only annual, but monthly alterations, especially in the style of hats, and bonnets.

It does not appear that the theatres exercised the same influence over the fashions of the day in the early part of this century that they now do in Paris, but other, and more frivolous things gave the key-note to those who led public taste in such matters. This time it was a picture by Gérard, of *Psyche and Love*, that appeared in 1804, in which I suppose her wan cheeks made it fashionable for ladies to look pale, and it immediately became vulgar to rouge, and all methods of heightening the colour were quite condemned. But as an absurd inconsistency, whilst any other artificial addition to nature was tabooed, ladies did not mind wearing fronts of false hair, and these were even employed by quite young women, whose naturally abundant locks made them quite superfluous. Their use has lasted until the present time, when they have developed into the toupets, and scalpettes of the day.

Challamel gives an example of the kind of costume used for out-of-doors in 1804. The dress of some light woollen stuff is cut low in the neck, and this is covered by a yellow silk handkerchief, with the arms partly hidden in long tan gloves. The scarf that hangs carelessly on the arm is of green silk, and the white bonnet trimmed with

pink ribbons to match the sash, and pink shoes. White satin, or silk dresses were most approved for evening wear, adorned with a design of ribbons laid on in spiral fashion, with flowers that repeated the hue of the ribbon on the hem, and bodice (if bodice it can be called) appearing also in a wreath on the hair. The toilet was completed by white silk hose, and dainty little white, or pink satin shoes. Before passing to another period it is amusing to see the kind of riding habits worn in those days, and I give one of the year 1806, in which it will be remarked what a difficulty the waistless garments became. The material of this was fine cloth of cinnamon brown, and the curious little coat, that reminds one of a boy's Eton jacket, was worn open to show the richly worked shirt of cambric, and silk neck handkerchief, or cravat. A principal feature is the large beaver hat, which in a high wind, or with an obstreperous horse, must have been terribly inconvenient and cumbrous. Instead of the modern riding trousers, half boots of nankeen were all that was considered necessary, and for the hands, York tan gloves.

It was during the year 1809 that an industry was developed in France for which that country has long been famous. This was the imitation, and reproduction of the superb shawls brought from India; and one of these remained the coveted treasure of a Frenchwoman's wardrobe for quite thirty or forty years afterwards. The return of corsets also was a memorable event of this year, and though very rudimentary, they revolutionised the previous high waist line, which, from passing across the chest under the arms, was now brought down to the middle of the



1811. *Ackermann's Repository*. 1815. (1) *Ackermann's Repository*.  
1815. (2 and 3) *Challamel's History of Fashion*. 1820. *Ackermann's Repository*.

ribs, where it could hardly have been more comfortable or healthy. To this position of the waist may be attributed the tirades of doctors against tight-lacing which have continued ever since, regardless of the many modifications, and improvements in corsets. So blind has been the prejudice that to many so-called authorities on health, the words "stays," or "corsets," are still synonymous with tight-lacing. At this time, however, they might have protested advisedly, for any compression that traversed the upper ribs, and most vital organs would have been infinitely more hurtful than lower down as in our day. Scarcely more importance was given to the healthful covering of the feet. In spite of muddy streets, or wet weather, boots and shoes were made of quite thin materials, the first object being to match the colour and fabric of the bonnet worn. It behoved ladies in those days to have pretty ankles, for skirts were so short that the feet were a good deal more than just visible.

The opera became in 1811 a great occasion for smart toilette, and by the fashion books of that time it would appear that children also went there, and that special costumes were designed for the purpose. As an example, a lady and her little girl were arrayed as follows:—the child's dress and trousers were of plain white Indian muslin, edged with small frills or thread lace; a short French tunic of white sarsnet or cambric tied under a neck frill with silk cord and tassels, white kid gloves, and shoes. The mother's dress was of richer materials, such as an Algerian tunic of white satin bordered with silver fringe, over a white muslin under robe. As a further wrap was a Turkish cloak of white muslin like the dress, lined with blue sarsnet, and frilled with white lace. Over her curls she wore a helmet cap of silver net glistening with spangles, and prettily adorned with "Labrador roses"; dainty white shoes and kid gloves completed the toilette.

A marked advance in costume was inaugurated by the year of the Restoration, 1815. Ladies' tailors were constantly employed at this period, so that they are by no means a modern innovation. The waist still continued its downward tendency, and corsets became serious items in female underclothing as well as in feminine expenditure, for Leroux provided stays for his lady customers to the tune of a hundred francs a pair. To these expensive luxuries was added for the first time since the Hogarthian period, that curious little monstrosity, the small pad or cushion that in various forms, more or less exaggerated, has been ever since known as a "bustle," or "improver." Its purpose being doubtless then, as recently, to keep the weighty gathers or folds of the material from hanging too straightly and heavily from the back of the waist. White dresses with much-tucked skirts, edged with lace, became now the rage, and were accompanied by *white* merino boots. What could the floors and roadways have been like to make such things possible? Perhaps the extravagant fashion that obliged a well-dressed woman to wear fresh gloves daily—tan being then as now, a favourite colour—also exacted a correspondingly large number of boots



1830. *Challamel's History of Fashion.* 1832. *Challamel's History of Fashion.* 1833. *Court Magazine.*  
1836. *Bentley's Miscellany.*

and shoes. However, as sleeves increased in length, gloves became shorter, and we will hope, less expensive. To make amends for the chilliness of low-necked and short-sleeved dresses, ladies fortified themselves against the winter days by wearing wadded pelisses lined snugly with fur or swansdown; straw, curtainless bonnets, with fluttering green veils, or hats with plumes of white ostrich feathers. The evening saw these fair dames in either short or slightly trained costumes. Rolled hems bordered the trained dresses, and gold belts were worn to the bow-trimmed skirts at this time with a coiffure of white feathers, and gloves of medium length.

An immense change was now to appear in sleeves. From 1820 to 1828 the volume of the upper part had rapidly increased, and by the beginning of the thirties they came to the perfection of absurdity, lasting with certain modifications till the commencement of the forties. Much ingenuity was resorted to for their extension, whalebone, buckram, and even pillows of down were pressed into their service. The skirt sympathized also in magnitude to such an extent as to make it quite impossible for a well-dressed woman with fashionable sleeves and full skirts to pass through an ordinary sized doorway. This was the opportunity of trimmings, and gauze, blond, bands of velvet, bows of ribbon, torsades of satin with feather fringes, and a variety of ornaments were sewn on to the dress material. With winter, pelisse garnitures of fur made their appearance, ermine being the favourite, and ladies wore it in huge muffs, which gave an over-weighted look to the figure. From the year 1824 we may date a fashion which has belonged to morning dress more or less ever since, namely, wearing collars and chemisettes of worked muslin or lace; only, to keep pace with the

extended shoulders, they were then very wide. Turbans were worn with evening dress, and long earrings, in fact, head dresses in the year 1828 were very ponderous indeed.

To those interested in these matters it is suggestive to observe how capricious were the periods of change in costume, some being so much longer than others, and to note how dependent were fashions on politics and the prosperity of their native land. It is possible that the disturbed reign of King Louis Philippe may account for fashion remaining comparatively inactive from 1830, through the year 1833 to 1837, till when, low-necked dresses were still worn. In summer, scarves, and scarf-shaped mantles accompanied them, derived probably from the beautiful Roman scarves brought home by those ladies who visited Italy. Extravagance of design was not alone monopolized by costume. To the enormous sleeves, the wide bodice, and its now nearly naturally placed waist and voluminous skirt, was added a style of hairdressing that has rarely been more *bizarre* or eccentric. There was something almost barbaric in the arrangement of clusters of loops, or bows of hair on the top of the head, with sausage curls at the sides of the face, kept

in place by a band of gold, a braid of hair, or ribbon-velvet clasped by a jewel at the apex of the forehead. To protect this wonderful edifice, ridiculously large bonnets with coalscuttle fronts and backs were worn, and styled very appropriately "cabriolets." At home it was considered correct for young married ladies to wear caps, a custom that lasted in that behindhand country, Russia, as late as 1860. For the opera another variety was fashionable, still more marvellous, for the fan-shaped fronts of quilled lace, or blond, held a profusion of artificial flowers with ribbons galore. The

*Court Magazine* of January, 1833, shows the morning toilette of a young married lady, and a visitor in walking costume. The former wears a dress of striped "chaly" (? chalis) laced up the back, a black silk apron (an article of indoor attire also considered very necessary in those days) with large epaulets like wings, and a Brussels lace cap trimmed with yellow gauze ribbon. The friend's gown is of sapphire blue satin with neck ruff of muslin, her tippet à godets (? epaulets) of black velvet, her capote is of maize yellow terry velvet lined with black, adorned with gauze ribbons and feathers of yellow and black; gloves to match, and the inevitable sandalled shoes. Court dress, always sensible to, and founded on, the fashions of the day, was not nearly the lengthy affair of the present time. Bodice and short train shared in the same velvet material, superbly embroidered with gold, or otherwise trimmed, and merely opened in front sufficiently to show the richly worked satin petticoat. The shape of the diamond-fastened sleeves in our illustration is noteworthy, and in strange contrast to those now worn. Court plumes almost exceeded in size the head that carried them, and were accompanied by the regulation lace lappets, which to a great extent tulle streamers have since superseded.

The first important change that took place was in 1842, in bonnets, which became distinctly smaller, closer fitting to the head, and with the ears most ungracefully lengthened. Long veils returned again, and were of gauze when the wearer did not possess good lace. The bodices of dresses next followed suit, in being higher on the shoulders and only opened in V shape, for the daytime, and down went the line of the waist to the lowest possible position since the days of Queen Elizabeth. To keep out



1842-46. Challamel's History of Fashion. 1848. Illustrated London News.  
BLOOMER. ORIGINAL SKETCH.

their full skirts, ladies wore stiff petticoats of moreen, sometimes still further strengthened by cords sewn in them. So ample were the former, that the amount of material required was greatly increased. One especial make, which was composed of a series of four skirts, one over another, received the name of "the Taglioni skirt," after those worn by the celebrated ballerina. The pretty custom of completing a ball attire with a bouquet of flowers in the hand, appeared at this time, but it was very differently shaped from that of the present day. The blossoms were arranged in a pyramidal cone, the stalks being enclosed in a jewelled holder, where they were secured by a pin run through them, above the string. This pin, like the ring at the other end of the holder, was attached by a small chain, and the bouquet was hung from the finger wearing the ring when not held in the hand. Parasols at this time were made particularly small, with jointed handles, for convenience in carrying when shut. Riding attire included habit jackets with deep basques, richly embroidered, open sleeves, and tall hat with blue or green gauze veil.

Again the reaction in politics of the second French Revolution in 1848 had its



THE EMPRESS OF THE FRENCH IN HER BRIDAL COSTUME FEB: 1853  
Illustrated London News.

effect on the creation of novelties in clothing. Paris was in a state of barricade, and little if any fashion information filtered through the prevailing disorder. But about this time there came to England a notable movement from quite a new quarter of the globe, namely America, the seat of independence in more ways than politics. There, the strong-minded, or, as she prefers to be called, the "emancipated" woman, was an outcome of the age, and amongst other "notions" she inaugurated a complete transformation of feminine apparel. The first lady of sufficient courage to appear in the very convenient, and in many ways rational attire, was a Mrs. Bloomer, to whom the costume ever after owed its name. It consisted of a jacket bodice, such being then the fashion, or polka jacket (probably so-called from those worn by the Hungarian dancers, who first introduced the polka), with masculine shirt-front, and tie, short skirt, either flounced, or plain and full, displaying the "pantalettes" tied in

a frill round the ankle. On a pretty girl this costume was not unbecoming, but if donned by an elderly woman it was positively grotesque, and was deservedly caricatured in the illustrations to *Punch*. Though never adopted, it undoubtedly brought smart jackets and dainty little waistcoats into favour. Another thing that excited the ridicule of our first comic paper was the chatelaine, which in moderation was useful and pretty, but was overdone to such an extent that a lady carried quite a considerable weight of scissors, knives, pencils, notebooks, needlecases, &c., hung by little chains from the waist.

We may see a development of the polka bodice in the casaques or long jackets of the period, which with mantles were composed of black velvet edged with fur, or capes entirely of fur, ermine and sable being preferred. Once more, fashions came safely over from Paris, and bonnets were the first item of attire to feel their influence, by a decided reduction in size, though still retaining the *bavolet* or curtain, and strings, which last increased in size as the bonnet itself diminished. The different arrangement of the hair accounted in no slight degree for this change, for when not worn in plain front bandeaux the sides were curled in ringlets to the shoulder, like the ears of a spaniel. The top hair was occasionally divided in a long V, and brushed smoothly back with the point to the forehead.

The exhibition of 1851 brought hosts of foreigners to London, and gave a fresh inspiration to trade. Rich stuffs draped with beautiful lace caught up by bows were employed for ladies' evening dresses, and so necessary was it to have the skirts widely extended, that I remember a young lady of my acquaintance who went to the Queen's ball, wore seven stiff under-petticoats to bring her skirts to the

required degree of circumference. Those of the day-gowns with open-fronted bodices displayed delicate chemisettes of lace or Swiss worked muslin, and full under-sleeves to correspond, in the very wide dress sleeves then worn.

Restless France had now settled down into its Third Empire, and at the Tuileries the splendid diamonds of the Princess Mathilde made all ladies intent on jewellery. Fashion received a new impetus in 1853 by the marriage of the Emperor Napoleon to the beautiful Eugénie de Montijo, Comtesse de Teba, whose style of coiffure, and taste for much be-flounced dresses, gave a decided tone to fashionable attire for some time to come. Steel hoops had been long threatening, and at last crinolines, as they were called, from the horsehair, or *crin* petticoat in which they were inclosed, were generally adopted. A habit commenced at this time, to which with little intermission ladies have nearly ever since been faithful, to wear out of doors, mantles of black silk, satin, or velvet, trimmed with handsome fringes; long loose jackets were the only alternatives. It is necessary to note the rapid changes that were taking place in hats

and bonnets. The former were chiefly of brown straw in a most clumsy and ungraceful mushroom shape, with very wide brims. Tuscan and Leghorn equally shared in this width of brim, but being more flexible they flew up in the wind, and were often forcibly held down by a string of elastic attached to the edge, which was trimmed with a frill of lace. So much had bonnets become "improved" away, that by 1855 they covered only the back of the head, and to this fashion the physicians of the day attributed the sudden prevalence of neuralgic pains in the face and head. To balance matters, and afford some kind of protection from the sun to the exposed face, especially at the seaside, most hideous folding shades of silk drawn on wires were affixed to the



1848-60. *Challamel's History of Fashion.* 1853. *Illustrated London News.* 1860-64. *Challamel's History of Fashion.* 1864. CONTEMPORARY SKETCH IN PARIS.

front of these bonnets, and deservedly called "uglies."

I have said that the style of wearing the hair was influenced by that of the French Empress. This was distinctly Spanish, being rolled off the face with small side rings of hair curled in front of the ear, and the rest arranged low behind. Those who preferred the bandeaux in front wore large frisettes rolled in the side hair, and over all, nets of silk worked with beads, or made of chenille, to keep the hair neat. A pretty fashion came in as a kind of headdress, of wearing a band of ribbon, or ribbon-velvet, passed across the head through the hair, and apparently tying in a rosette bow at the back, with several ends. Sometimes as many as five, or seven long streamers would hang down behind as far as the wearer's skirts, when dressed for the evening. Braided loops of hair often finished off the back of the head and those who rejoiced in abundant locks could afford to entirely dispense with the ribbon by wearing a plait of their own tresses across the head in coronet fashion.

Preposterous exaggeration marked the period from 1860 to 1864. Crinolines were nearly unlimited in their proportions, and the most graceful of women were greatly exercised how to manage and regulate the movements of their skirts, which besides their danger of catching fire when worn under diaphanous, gauzy materials, and of knocking down low placed ornaments in passing through a room, were given to eccentric and unexpected evolutions, particularly in a high wind, to the extent of turning inside out like a reversed umbrella. These extravagant skirts, rendered even more extensive by the flounces that covered them, were accompanied by the still favourite jacket bodice with large sleeves. A reaction however was not far distant,

and crinoline began to wane, though eventually it died hard. The first sign of its decadence came in the revival of the "bustle," or as it was then called the *tournure*, which as before was used to support the skirt material. It is a remarkable fact that in the history of costume, high-heeled shoes have now at least three times been coincident with skirts of immense volume. As if still further



1870, 1871, 1876. *Englishwoman's Domestic Magazine*. 1863. CONTEMPORARY SKETCH FROM LIFE.

to enhance the dangers of their dress, ladies about this period adopted very high heels to their boots and shoes, which caused unskilful wearers many an accident. They naturally made them walk in a stilted fashion, with the body thrown forward from the waist, which strained position became extremely fashionable, and was called the "Grecian bend." But so fascinating have high heels been, that with modifications they have continued in favour to the present day. Mantles also showed a change, and from being short scarf-shaped garments worn off the shoulders, now became very long, and followed the picturesque form and drapery of the Arab bournous.

Hair dressing did not escape the universal enlargement, and underwent strange transformations. From being rolled down, the hair was now raised on each side of the forehead in hornshaped puffs, graphically called *cornes de bélier*. Above these large wreaths of flowers with conical fronts were worn in the evening. The year 1862 ushered in the first chignon, or loop of hair combed smoothly over a frisette at the back of the head. It is interesting to watch the subsequent development of this style of coiffure till it reached the height of its folly in 1870. As it increased, so the bonnet diminished, and by the time the head was helmeted with hair, and nearly twice its natural size, the sublime, as represented by the "cabriolets" of 1833, had fallen to the ridiculous in the little headdress that served for a bonnet in 1863. In its intermediate state it was a direct opposite of what it had been. Hitherto small, and far back on the head, it now shot out into wide high fronts. To show the *cornes de bélier* the ears were left quite uncovered, the *bavolet*, or curtain, disappeared, and in place of the crown, a deep frill of lace covered the hair behind. The chignon received an addition in two long curls that depended from behind either ear, and the bonnet was similarly balanced by a festoon of lace that passed loosely under the chin from side to side. As to hats, it was so impossible to wear them really on the head, that they were perched on the top of the forehead considerably tilted forward.

Once more the even course of fashion was interrupted by the disturbed state of Paris, ending with the Third Revolution in 1873. Crinoline was at its last gasp when it entered the crinolette stage. This was composed of a skirt of material with a voluminous *tournure*, surmounting a semi-tubular arrangement of steels, that gave a peculiar swinging motion to the train of the dress, like that of a fish's tail. The extreme of contrast was reached in 1877, when skirts were drawn so tightly about the knees that many a lady found it nearly impossible to step up into a cab, or on to a high kerbstone. Out-of-door costume, even to the sealskin coats for winter, followed closely on the same lines, and hooped petticoats received the *coup de grâce* from which they have never since revived, the *tournure* also following them temporarily into oblivion.



1870, 1877. *Englishwoman's Domestic Magazine*.



In a history of the century's costume it would be impossible to ignore the so-called æsthetic craze that arose between the years of 1881 and 1883. Certain people who admired the clumsy and inelegant pre-Raphaelite costume, sought to introduce its forms, with many a sad, degraded colour, and much mawkish sentiment, into the garments of the day. Such as it was, the result was deplorable, for so ungainly and inartistic was the attire recommended (which was not even true pre-Raphaelite, but a combination of the gowns of 1804, whipped up with the flowing lines of an ancient Greek chiton, crumpled cabbage leaf headgear on a mop of tousled hair, and a general lack of tidiness) that the very meaning of the word "æsthetic" was perverted and debased. Like most other fanatical follies it was ridiculed more than adopted, and left no influence on fashion, because not based on the sound principles of true art.

About 1883 a great predilection was shown by well-dressed women for kilted skirts, or as they are now called "accordion" pleated skirts, with scarf-like drapery round the hips, and a "princess," or tight-fitting bodice; jerseys were also largely used instead of made bodices. Again fashion erred from an hygienic point of view, in imposing on her votaries an out-of-door apparel that by being narrow, and closely tied into the waist, greatly restricted even the ordinary movements of the arms. These mantles were christened dolmans, and were quite short, indeed only about half the length of the former cloaks. In addition to them, fur capes shaped like a tea-cosy, were also much adopted for winter. Simplicity now became the order of the day in hairdressing. Weary with overheating their heads by the immense mass of false hair, and frisettes piled upon them, ladies went to the other extreme, and cut off their remaining locks quite short like a boy's. Some however could not bring themselves to thus entirely denude their heads, so made a compromise by merely abbreviating the front portion, and curling it over the forehead. This being vulgarized by some of the people who wore it, was called a "fringe," and looked upon by the "unco' guid" as a sign of vanity and frivolity. The long part was coiled in twists or *torsades* on the top of the head, or in a circular arrangement of braids at the back, forcibly reminding one of cocoanut-matting. An attempt was made to roll it round very low on the nape of the neck behind, in so-called "penny-bun" fashion, but it was too untidy to find much favour. Owing to the decadence of the chignon, bonnets had been growing larger, and now quite covered the head, with the front shaped like a diadem.

The materials of mantles had become very rich by 1885, and though the skirts of dresses were fuller, with draped backs and fronts, they were made sufficiently large to completely cover them. Composed of velvet and heavy brocades of the most sumptuous description, the weight of the back breadths once more necessitated a revival of the tournure, in a small pad under the gathered stuff. The severely simple, though singularly elegant tailor-made costumes, had become the usual wear of ladies in the country or for morning promenades in town. A long tapering waist was again considered beautiful, and even in spite of the tournure it became more and more elongated, the excessive plainness of the cloth dresses but accentuating its length. As breadth of appearance decreased, so cubits of height were added, and the mania for lofty headdresses reached its climax in 1888. Bonnets rose up from the face in a sharp conical point, but they and the high-crowned hats received additional altitude in a crest of long ribbon loops and feathers by which they were surmounted. A pretty fashion that originated at this period deserves mention, namely, the wearing of a long semi-loose robe for afternoon tea, and it was promptly utilized as an opportunity for the display of many a rich material, otherwise only suited to evening dress. In this also there appeared a notable change; it followed the fashion of day attire translated into light and ephemeral fabrics, accompanied by feathers, flowers, or ribbons, but the bodices now cut high on the shoulders became absolutely sleeveless, a



THE PRINCESS OF WALES AT A DINNER, JUNE 1880

Illustrated London News, June, 1880.



Pictorial World.

bow of ribbon or feather aigrette merely adorning the shoulder strap; skirts only just touched the ground, trains being reserved for elderly ladies.

We have now reached the last period of our century's retrospect, and I must describe what is in the knowledge and memory of every one. If possible, fashions are more rapidly evolved than ever, though the same ideas recur again and again. Manufactures have reached so great a perfection that the choice of material for the modiste is well nigh illimitable. Costume has never been more magnificent than in the years 1889 to 1891. Whilst often extremely plain and practical in the daytime, when richness was needed, as at Court, nothing could exceed the splendour of the fabrics seen at the Queen's Drawing Room. The underskirts or petticoats were of satin, worked



ORIGINAL SKETCHES.

with or veiled by tulle embroidered with gold, silver, jet, pearls, or a variety of imitation gems which glistened like real jewels. The trains, of the most gorgeous textures, stiff with gold and silver thread, and lined sumptuously with silk or satin, edged with a full ruche to keep it from the floor, have been the usual Court attire. The position of the train was a matter of taste, and it was variously hung, sometimes from one, sometimes from both shoulders, or from the waist, and adorned with long trails of

flowers, plumes of feathers, or draperies of lace, tulle, or embroideries. Both in these, and in ordinary day costume, the skirt has become much tightened—so close fitting and narrow indeed as to have earned for itself the name of the "sheath" or "umbrella case" skirt. There has been one notable revival during the last year in the shape of the sleeves. As the skirt was reduced, so the bodice increased its elaboration, and a *furor* set in for high Medici collars, combined with sleeves puffed into the shoulders so high as almost to hide the wearer's ears, the lower part being made tight to the arm. This exaggeration, though extended to the shoulders of cloaks and jackets, is fast departing. Speaking of mantles, they have lately been greatly changed. Long ones have been replaced by short *rotondes* or half-length cloaks, with very high collars, and yokes adorned with rich trimmings. The hair, having once more found a temporary resting-place on the crown of the head, is very much waved in ancient Greek statue style, and has caused by its position the small bonnets and large hats to be tilted up behind at an acute angle. This last summer the latter have been turned into veritable fruit and flower gardens; and diadems of jet with much gold tissue and jewelled trimmings were the chief characteristics of the former all this year.