PART I.

La mode est un perpetuel recommencement, said a witty French writer, but the women of the earlier years of the present century stepped back to the classic ages for the models on which to form their dresses. France set the example. With the downfall of the Monarchy and the establishment of the first Republic, a wave of fantastic dressing clothed the women of Paris in the garb of Roman matrons, English women following in their footsteps, with certain reservations and altered details.

A tax on hair-powder at the rate of a guinea per person had, in 1794, brought the elaborate wigs of the Georgian period into disfavour, and on the disappearance of the powdered masses with which women had been wont to disfigure their heads, the voluminous skirts and high-heeled shoes were also cast aside, to be replaced by sandals, clinging robes of soft material, and a hundred extravagant modes of dressing the hair. Of the last, that the arms being bare save for narrow straps at the shoulders, these being elaborately embroidered and worked, whilst capes and collarettes provided a questionable protection against cold, when the fair weathered walked abroad. The high waist—copied from the Court of Naples—came in for a full share of ridicule in the public prints. Amongst the most quoted was a parody on a song much sung in the early years of the century, "Shepherds, I have lost my love." It ran—

"Shepherds, I have lost my waist,
Have you seen my body?

Never shall I see it more,
Till, common sense returning,
My body to my legs restore,
Then shall I cease from mourning."

Sometimes gaudily-coloured caps entirely covered the head, being fastened underneath the chin with straps of ribbon; sometimes the hair was dressed in the Greek fashion, sometimes it was worn in curls which fell completely over the face, hiding the eyes and making it difficult to see clearly. For a brief space in 1810, the scanty skirts, short in front and long behind, of wearing enormous feathers, which held popular favour for some years was the most ridiculous, and yet, notwithstanding the constant attacks made upon it by the newspapers—the Times amongst them—the century was a year or two old before the leaders of fashion saw fit to discontinue its use. Thus the Times of the day waxes caustic—

"At all elegant assemblages, there is a room set apart for all lady visitants to put their feathers on, as it is impossible to wear them in any carriage with a top to it. The lusters are also removed upon this account, and the doors are carried up to the height of the ceiling. A well-dressed lady, who nods with dexterity, can give a friend a little tap upon the shoulder across the room, without inconveniencing the dancers."

And again on the following day in the same paper—"A young lady, only ten feet high, was overset in one of the late gales of wind, in Portland Place, and the upper part of her feather blown upon Hampstead Hill."

The distinguishing characteristic of the dress for nearly twenty years was the high waist, so high indeed was it that gowns were made all in one. They had no sleeves, became a little fuller, but the change was only transitory, for in the next year they were even scantier than before, and scarcely reached to the ankles. It was now that the "crop" or "Titus" fashion of hair-dressing led the more extravagant-minded women to cut their hair close to the head, shorter than a man's. With arms, neck, and bosom bare, skirts reaching only a little below the knee, and short hair, the fashionable dames of the time must have cut a sorry figure. Happily its aggressive ugliness rendered the craze a fleeting one, but it had the effect of making a severe style of dress de rigueur for several months. This burst of imitation of Franco-Roman ideals is most traceable in the portraits of the period in which the beauties of the day are usually shown sitting on a rock, a lyre between their hands, their eyes cast heavenward, in place of posing on a sofa in languid would-be classical postures as they would have done a year or two earlier.

Immediately treading upon the heels of the Roman craze, came a reaction in favour of a later period, Stuart ruffs and caps striking inharmonious notes with the simple and severe lines of the light dresses of muslin or thin silk, as well as being entirely out of keeping with the narrow silk scarf which hung loosely upon the shoulders, and was kept in position by its ends being wound round either arm just above the elbow. Then sleeves suddenly appeared, being sufficiently long to completely cover the hands, and with them a close-fitting lace cap in imitation of the collar was adopted, malicious tongues said, by those whose heads had not yet recovered from the shearing process of the "Titus." But before this time the famous Spencer had made its début with instant success, being followed quickly by saucies, negligées, and the capote or great coat, which was the favourite dress of Queen Charlotte. Perhaps it was only in this single instance that the Queen of George III. set a fashion to her Court, for with her approval of the capote, it became the rage. The brilliant Madame D'Abray, writing of the Queen's predilection for this upper garment, says—

"The garb of state she inly scorn'd,
Glad of its trappings to be freed;
She saw thee humble, unadorn'd,
Quick of attire, a child of speed."

The ladies of fashion, however, soon outpassed the domesticated and home-loving Queen, enlarging the capote to such a degree,
that it was exactly like a man's coat with a velvet collar. To complete the picture, round, black, beaver hats, silk cravats, and boots with high military heels were worn with this garment, a sprigged lace veil, and the petticoat peeping from below the long coat alone showing the weaker sex. This curious passion for imitating men's dress has burst forth anew comparatively recently, but it proved as reprehensive and as indecent as in the days when the Regency belles copied the attire worn by the dandies who fluttered around them. A portrait of a lady, at this time, in driving-dress is more eloquent of the follies committed in the name of fashion, than all the lampoons and gibes which fell with the thickness of autumn leaves from the printing-press. She is wearing a box-coat, and cape, a round white beaver hat lined with green silk, a white cravat, and Hessian boots; the coat is open, showing the costume beneath—a cambric dress, cut as low at the neck as our ordinary evening dress, and fitting close to the body, without any pleat in the skirt, and gored in such a manner as to disclose the lines of the figure. These thin robes were even damped in order that they should cling more closely to their wearers as they dried; and the lighter the clothing the more it was admired.

Five years ago the vagaries of fashion hovered round the minor details of costume, the ground-work, so to speak, remaining practically the same; but in 1809, the turban, and a long, close-fitting dress suggested by a man's overcoat, tightly buttoned from top to bottom, made more or less successful bids for the favour of the fickle. The turban, however, won the battle in the end, and was to be seen on every female head and with every kind of costume. It was a curiously shaped cap, fitting close upon the forehead over which was rolled, without the slightest regard to shape or proportion, many yards of linen or silk of eastern manufacture. A jewelled signet or a feather was negligently stuck amongst the folds, individual fancy running riot with this as with all other articles of dress.

Under the names of "Turkish Bonnet," "Oriental," and "Rebecca"—after Sir Walter Scott's "Raven," published in 1819—the turban fulfilled its mission of disguise until the Turks fell into disrepute, and Greeks and Egyptians were no longer patronised by the day. It had only been worn for dinners, for the theatre, and official receptions, very rarely for walking, and was, therefore, greatly missed when deposed from its high position, hence Greek coronets and meglasses were speedily displaced by one of the longest-lived of all the creations of the time—the turban.

This was another imitation of the Parisian milliners, described as being like "a huge pie, with battlements of plumes and a tassel of silk falling on the shoulder." It took a thousand forms, but was originally copied from the ceremonial head-covering of the officers in the Imperial Army of France, and although made of handsome materials, was never other than a monstrosity and a monument of bad taste.

Queen Charlotte set the example of wearing simple stuffs, except on State occasions, and for many years poplins, cambrics, and muslins were the staple materials from which ordinary dresses were made. But the thoughtless profligacy and barbaric extravagance of the ladies of the new French nobility, created by Napoleon I., had a remarkable effect upon Englishwomen; and about 1813 brocades, silks, and satins, came into daily and constant use; the dresses were less scanty, but the high-waisted form still prevailed, as well as the thin sandals of silk which were now fastened with crossed straps reaching some distance above the ankles. At the same time the bodice and skirt were made in two separate pieces, the former consisting of little else than a pair of sleeves, generally made of different coloured material to the skirt. With these costumes, beaver hats, uncompromisingly square in shape, and plastered with huge rossets, were considered most correct; but the close of 1815 may be justly considered as the beginning of the bonnet era, which will be dealt with in a second article.

Only the more noticeable and bizarre of the modes of the moment have been touched upon here, for fashions changed from week to week with even more bewildering rapidity than in these latter days, and it would be a matter of impossibility to describe them all. Their extravagances were at no time in our history more caricatured than in the first twenty years of the century, the Times leading the way in lampoon and gib; and those whose youth had been spent in the artificial and courtly atmosphere of the days of hoop and hair-powder, of beauty-spots and of rouge, bitterly decreed the license in dress, which they argued, and argued only too rightly, begot a corresponding license in manners. One old gentleman of the ancien régime, writing on the decline of womanly dignity in the year 1812, said, "I know to-day no woman in society who can sit, or smile, or greet a friend, or listen to a conversation with any degree of grace."

A sweeping indictment, but one unfortunately true in almost every statement. Society, then, had not awakened to its manifold duties, and consequently spent its superficial energies in prosecuting the art of absurd dressing.
PART II.

It was not until 1820 that the high waist began to disappear. The old spirit, which had found its expression during the major part of the eighteenth century in the passing of gowns from mother to daughter, and in the possession of few dresses, still left its mark upon the sleeves that covered the hands, and muffing up their necks in the Elizabethan ruff. During the next two years the incessant change of costume was not so great, but in 1818 the overcoat à la militaire enjoyed a brief popularity, the heaviness of day attire being compensated by the lightness of the evening dresses, which were so short, that they reached only a little below the knee.

Up to this time, whatever the fashion, dresses had been remarkable for their lack of ornamentation, but now they grew gradually fuller, flounces crept slowly up the skirt, increasing in number, to be discarded in 1827, when the fashion-plates showed the mode to be almost salient features of fashion. A gradual revolt against the habit of leaving the bosom and arms uncovered during the daytime set in in
feathers, and rising as high on the top as the
crest of a head-piece. After 1835 they were
described by a contemporary writer as "sca-
folds of silk" and "majestic monuments of
millinery." One of their most popular shapes
was the gipsy, which reached such ridiculous
lengths that a caricaturist of the time suggested
the making of worn-out umbrellas into this
particular kind of bonnet, the Times saying by
identically similar to that of the present day,
with the sole exception of the hat, which was
ridiculously extravagant in shape and size—not
unlike an inverted basket.
In the following year the famous gigot
sleeves made their appearance, introduced, it
was declared, by a great lady of France, who,
short of stature, appeared top-heavy when
wearing the enormous erections decreed by the
milliners. The effect of these sleeves certainly
served to equilibrate the appearance, until as
much material was used in their manufacture
way of comment, "The transition is so easy
that he is scarce to be praised for the
invention."
The poet Moore thus described the fashion-
able bonnet—
"That build of bonnet whose extent,
Should, like a doctrine of dissent,
Puzzle church doors to take it in—
Nor half had reached that pitch sublime,
To which true toques and berets climb,
Leaning, like lofty Alps, that throw
O'er minor Alps their shadowy sway,
Earth's humble bonnets far below,
To poke through life their famous way."
as in that of the dress itself; then the coal-
scuttle bonnet, in all its hideousness, claimed
the errant fancy of the fair, and gigot sleeves
passed into the limbo of things forgotten, to be
revived in more recent days.
And now a word on bonnets. They had
their birth in the years between 1815 and 1830,
and have never yet been wholly depopulated
from feminine favour, despite the innumerable
forms they have taken. At first they completely
endangered the face, being tied with broad
ribbons under the chin; then they became of
enormous size, covered with tufts of marabout
eyes, whilst a long ringlet fell down the side of
the face corresponding in size to the pendant
car-rings then worn; this was only equalled in
point of ugliness by the fashion of wearing two
enormous plaits of hair standing upright upon
the head, one slightly crossing the other, the
hair at either side being elaborately curled,
In the matter of colours our grandmothers
were totally ignorant of the "art shades"
The massive coiffure, interwoven with
ribbons, and of a fantastic height, needed a
massive covering which recalled the impossible
shakes of the foot-soldiers of Napoleon's
Grande Armée, and with these bonnets shawls
from Persia, and the Levant, all styled "cashmere," were worn in the form of
cloaks.
With 1830 more sensible and warmer
dressing was the habit; women no longer went
about as they had done even in the coldest
weather, their arms scarcely covered, the
throat open, and the feet protected only by
silk stockings and thin sandals, the energies
spent upon elaborate changes of fashion being
transferred to the hair, which was dressed in
which give a 
ique interest to modern
dress. Primary colours in all their
tative crudity were the joy and delight of the
hearts which beat under the high-weighted
dresses of the later Georgian days. Greens
and yellows of aggressive density were worn
together with cheerful ignorance of the canons of
fashion. But then added to this came the
and more inharmonious whole the effect,
the greater the success of the costume. Naturally
_a vulgar display of jewellery accompanied
the lack of taste in colour, but the topaz was far
and nearly fifty years the most favoured precious
stone used in the ornamentation of ear-rings, a
romantic of barbarity which appealed to society
of all classes.

To the student of matters sumptuary the
first thirty years of the nineteenth century
have an interest, which at first sight does not
seem to be of any great value. But it was a
period when mighty forces were at work,
leaving the social jump slowly but surely,
when amidst a licence in dress only to be
equalled by the licence of the Restoration,
there suddenly sprang into being a new code of
public and of private life, which had only
been strengthened by the passage of later
decades. Naturally the first result of the
leaven of public opinion was excess—the frouf
of reaction, the swells and voluminous
skirts of the powder period women's
force were slow, if not dignified, of movement,
and careful in bearing, but in lighter garb they
lost the courtliness and stateliness of the
eighteenth century, and in so doing lost much
of the outward respect which is their due.

A brief period of folly ensued, when
extravagance surmounted extravagance, and
when the evil example set by the new nobility
of the First Empire, and the women crowned
queens by Napoleon Buonaparte, was slavishly
followed; but lasted, comparatively speaking,
only a short time, by reason of its f مر
and fever, and with its gradual cessation
began to find nobler and more useful channels
for their energies than in following the vagaries
of irresponsible fashion-makers for the moment.

Compared with the woman of sixty years
ago, the woman of today is a being whose
superiority is beyond question. Dress certainly
still holds a high place in her affairs, but it
is not the blind, unreasonable devotion which
led her grandmother to make herself a scare-
crow, and a fitting object for ridicule in the
public prints; and it is in this relegation of
her personal attire to its proper place in the
plane of her existence, that woman has sur-
mounted the greatest of her barriers to higher
advancement and enjoyment to the full of the
noble things offered her by the world.

If so, how is it that the modern, set in the
annals of her ancestresses women may find
many seeds, the harvest from which they now
enjoy; they may learn the real proportion of
dress in a woman's life, and they may see the
bitter end of excess therein.

A G O O D  A N D Q U I C K L Y - M A D E  C A K E.

Take the yolks of four eggs, three spoonfuls
of sugar, the same of flour, about two table-
spoonfuls of milk, and the juice of half a small
lemon. Beat the whites of three eggs into a
stiff froth, and mix them with the yolks, flour,
etc. Put the whole into a well-buttered tin,
and bake for fifteen minutes in a quick oven.

INSTAYS FROM LOMPOP, TO RIVERS.-

Bessie writes that a safe method is to damp
the linen, to rub a little essential oil of lemon,
which is a white powder, on the
stained part until the black stain disappears.
Rinse in clear cold water and dry in the
sun, or before a fire.

PARKIN.—CONFECTIONER'S RECEIPT.

A p 2 oz. of oatmeal, 1 lb. of flour, 3 lb.
of sugar, two tea-spoonfuls of car-
rate of soda, and the following spices
mixed together: 4 oz. caraway seeds,
1 oz. grated ginger, 1 oz. pounded allspice,
one nutmeg finely grated, and a pinch of
cinnamon. Mix all these ingredients thoroughly
and add 3 ozs. of candied lemon peel, cut into
chips; 6 oz. of treacle and 1 lb. of butter
together, and stir in whilst warm. Then
the paste thus formed into well-buttered square
tins, two inches deep, and bake thoroughly in
a moderate oven. If too hot, the parkin
burns easily. The paste should be from 1 3
in. to 2 in. deep.

HOUSEHOLD RECIPE FOR PARKIN.

2 oz. of oatmeal, 3 ozs. candied lemon peel
chips, 1 oz. grated ginger, 1 oz. caraway
seeds, 1 oz. grated ginger. Mix as above,
with 2 lb. of treacle and 1 lb. of butter
melted together, and bake as directed in
confectioner's receipt.

This cake is eaten in Lancashire and the
West of Yorkshire on the 5th of November.
It is a thoroughly wholesome article, and a
slice of it is often taken as a midday dish when eaten at supper by a child.

USEFUL HINTS.

CHATS ON THE CALENDAR.

October derives its name from the Latin
words Octo, eight, and imber, a shower of
rain, and was the eighth month in the calendar
of Romulus, but was changed to the tenth
month by Numa. The number of its days in the
time of Romulus was the same as at present.
Numa reduced them to twenty-nine; but Julius and Augustus Caesar each added
one day, so that the original number was
restored, and has not since been altered.

By our Anglo-Saxon ancestors this month
was called Hya Manths, or wine month;
and all but they had not antiently wines
made in Germany, yet in this season had they
them from divers countries adjoining.

There are not many notable days in this
month. The 11th is Old Michaelmas Day,
on which a custom formerly prevailed in Hert
fordshire for young men to assemble in the
fields, and choose a leader whom they were
obliged to follow through fields and ditches.
This occurred every seven years, and every
publican then supplied a gallon of ale and a
gang of dogs, and the leader from the
day being termed a ganging-day.

The 25th is dedicated to St. Crispin,
the patron saint of all the cobblers. Formerly St.
Crispin's name was confused with St.
Crispin's, but it has long been disjoined from
it. These two saints are said to have been
two Roman youths of good birth, brothers,
who in the third century went as Christian
missionaries to France, and preached at Sois
sons. In imitation of St. Paul, they supported
themselves by working at the trade of a shoemaker by night, while they preached during
the day. Shakespeare has immortalised the
day in the speech he has given to our King
Henry V., before the battle of Agincourt, in
which some of you may perhaps remember. King
Henry says, addressing his soldiers:—

This day is called the feast of Crispian;
He that outlives this day, and comes safe home,
Will stand a tip-toe when this day is nam'd,
And rouse him at the name of Crispian:
He that shall live this day, and see old age,
Will yearly on the vigil feast his friends,
And say—To-morrow is Saint Crispian.

All Hallows occurs on the 31st of this
month and is the vigil of All Saints' Day. Many
curious customs are connected with this
festival. Burns informs us (in a note to his
poem on Halloween) that "the first ceremo
nry of the festival is pulling each a stock, or
plant of kail. They must get out, hand in
hand, through the patron with its being big or little, straight or
crooked, is prophetic of the size and shape of
the grand object of all their spells—the hus
band or wife. If any bird, or earth, stick to
the root, that is toker, or fortune; and the
taste of the custard, that is, the heart of the
stem, is indicative of the natural temper and
disposition. Lastly, the stems are placed
somewhere over the head of the door; and the
Christian names of the people whom chance brings into the house are, according to the
position of placing the stems, the names in
question."

Some of the very old Saxon calendars have
marked the character of this month by the
bird, with eyes shut, and this is the same
getter on his shoulders, and sowing corn, as expressive
that October was a proper time for that
important part of agricultural labour, when the
weather was cool and dry. In later times
October has been depicted as a young man,
dressed in a garment of carnation and yellow,
indicative of the hues of the trees at this
season; his head is decorated with a
wreath of acorns and oak-leaves, and his face is "full
of merry glee." In his left hand he holds a
basket of chestnuts, medlars, and mushrooms,
while his right hand grasps the sign Scorpio,
the scorpion, symbolic of the sun entering
that constellation on the 23rd of the month.