

# PART I—THE HISTORIC DEVELOPMENT OF COSTUME

## CHAPTER I

### COSTUME

The study of the development of costume throughout the early ages presents many difficulties. Until a fairly recent period fashion books were unknown, and the only records were those found in the writings of the times, in wall carvings and paintings, in sculptures on monuments and tombs, on seals and various gems, and a little later in engravings of various fêtes, royal processions, marriages, etc. All these were not made with the student of costume history in mind, but generally to commemorate some event or to perpetuate the memory of various reigning monarchs, and in consequence they were not always accurate representations of the period they illustrate. Allowance must be made for the vagaries of the artists, the materials in which they worked, and also for the fact that in many cases these monuments were not made until some centuries later than the events they commemorated, when little accurate information existed regarding the costume of the earlier periods. To obviate this difficulty, the costume of the period at which the work was actually executed generally appears.

By the comparison of various records, however, a fairly satisfactory and continuous outline of costume history has been worked out—an outline which in general is sufficiently suggestive to meet the demands of the modern dress designer.

Every fashion and every detail of fashion of the present day may be traced to that of some former period. It

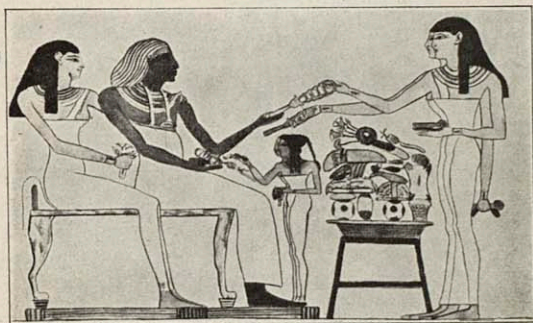
is only through contact with the representations of these fashions that the creative ability so necessary in designing is awakened; it is only through a knowledge of them that what is called "originality" is possible. In this connection originality means the power to adopt and adapt suitably the fashions of the past to the demands of the present.

It is because the French have this knowledge, because in their libraries, churches, and museums there are these records free to all, because for centuries they have appreciated their value and have through constant practice acquired skill in their use, that all the fashion world looks to them for inspiration and guidance in design in costume.

To be of the greatest use an outline history of costume should include a survey of the costumes of the ancient Egyptians, the Grecians, and the Romans, as showing the general type of garment used in early civilizations. These differ very greatly from the garments worn by the Gauls at the time of their conquest by the Romans, or from those of the Franks who later appeared and gradually took possession of Gaul, renamed it France, and established there the French nation. French costume, as such, may be considered as beginning at this time, about the sixth century. From this period no attempt is made here to describe even briefly the costume of any other nation than the French. They began at an early period not only to create their own fashions but to make whatever fashions they borrowed distinctively theirs by their manner of adoption. Because of limited space the costumes of men are omitted from this outline; in Egypt, Greece, and Rome they did not differ in their main characteristics from those of the women, and in French costume the same names and many of the same characteristics persisted until the Renaissance, from which time there is definite distinction between the garments of the men and women.

## I. EGYPTIAN COSTUME

Egyptian dress was evidently as much ruled by fashion as is the dress of more modern nations. It was unlike modern dress, however, in that the costume of the men showed more changes than did that of the women and seemed of greater importance. For a period of about thirteen hundred years all Egyptian women, whether princess or peasant, old or young, wore one garment, a simple dress. It was without folds and so narrow that the form was



✓ Simple dress of Egyptian women

plainly visible. This garment reached from just below the breast to the ankles and had few variations in style. These were generally in the arrangement of the shoulder straps or braces which served to hold the dress in place. These straps were straight bands and were usually worn over both shoulders. They were, however, sometimes arranged to form a V-shaped neck. Occasionally only one or even no strap was used, in which case the costume was made sufficiently narrow to keep it in place. The usual ornamentation for the dress was a little embroidery at the hem.

Improved commercial relations and greater intercourse with foreign nations affected Egyptian fashions. The same narrow dress was first arranged to cover the left

shoulder and to leave the right one uncovered and the arm free. Later there were various changes, such as the addition of fulness and the use of a short sleeve for the left arm. Over the dress a wide, loosely flowing cloak or mantle was worn. It was fastened over the breast and



Egyptian costume showing the use of the thick underdress

hung straight down to the feet. The dress and the mantle were made of fine, transparent fabrics. Many other variations appeared from time to time; the most important was an additional thick, non-transparent underdress which fitted the figure closely and somewhat concealed it. The outer dress was given even more fulness which was frequently arranged in plaits. There were also dresses with two sleeves, short mantillas with fringed borders, short aprons, and girdles. Both linen and wool were used for the costumes. They were spun and woven by hand

and dyed in various colors, such as red, saffron, and blue.

While the garments worn by the Egyptian women were simple in texture and arrangement, the accessories with which they completed their costume were elaborate in design and rich in coloring and offer many suggestions for the decoration of modern costume. They included ornaments, head-dresses, shoes, etc. In the early periods women seem seldom to have worn sandals, though they were adopted later. They were chiefly of one form, fairly heavy in the sole, with straps; but they were made of a variety of materials.

In Egypt the care of the head was especially important.

It was a hot country where covering was evidently needed to protect the head from exposure to the sun. The hair of the Egyptian woman was well cared for and elaborately dressed. Wigs were evidently frequently, if not generally, worn. At first the fashion of all classes was a heavy coiffure of straight hair hanging in two tresses over the shoulders. Later the ends of these tresses were made into a fringe, and still later the full length of the hair was divided into a number of locks and braided or curled. In addition to the elaborate hair-dressing there was the head-dress representing a lotus bud, a vulture, an asp, according to the rank and position of the wearer.



✓ Egyptian head-dress

Ornaments were used throughout all periods. The most valued of these were evidently the colored embroidered necklets or collars which were made of leaves of papyrus or of fabrics and were embroidered in a great variety of interesting designs in gay-colored wools. There were also bracelets, earrings, and anklets which in many cases matched the collars in design and color.

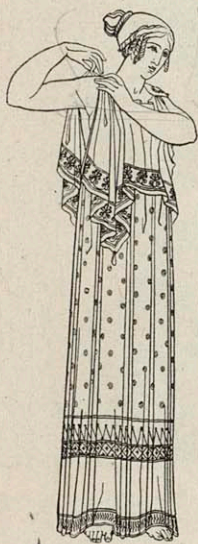
## II. GREEK COSTUME

Greek costume of the classic period has given greater inspiration than any other to the designer in the past and in the present.

In Greek costume there were two general classes of garments, the under and the outer, both of which were rect-

angular or square in shape and were draped on the figure rather than fitted to it. These garments varied somewhat, from time to time, in size and method of wearing. The undergarment or dress was called a *chiton*, the outer garment or mantle a *himation*.

There were two forms of the chiton, known as the Doric and the Ionic. The exact difference between these two forms has given rise to much discussion. It was evidently a difference in detail rather than in general arrangement. The Doric was of thick material and small in size. When worn it fell in a few heavy folds and was without sleeves. The Ionic was of fine material and large; it fell in many small folds and was arranged to form sleeves.



J Doric chiton

A rectangular piece of material was used for both. The material for the Doric was about one foot longer than the wearer's height and as wide as the distance from tip to tip of the fingers with the arms outstretched. For the Ionic it was much larger, especially in width. Much of this additional width was used in forming the sleeves.

In draping, the extra length was usually turned over along the edge which was to form the top of the garment.

The folded-over section was called the *apotygma*. The entire piece of material was then folded in the centre from top to bottom edge and placed about the figure with the opening at the right side. Pins at the shoulder were used to keep it in place and form the opening for the neck and arms.

The Doric chiton was arranged by dividing the width into three fairly equal sections, the centre for the neck, the others for the arms. With this arrangement only one pin at each shoulder was required. The central division of the Ionic was less than a third of the full width. The

extra size was made into sleeves by using pins placed at regular intervals from the shoulder along the opening nearly to the elbow.

After either chiton was attached at the shoulder the girdle was placed about the waist, the wearer standing with arms outstretched to draw the material up into place. The chiton was usually sufficiently long to allow the material to be pulled up through the girdle to form a blouse. The arrangement of the apotygmata was varied; it might hang free or be held in by the girdle. Both the chitons made exceedingly graceful costumes. They permitted perfect freedom of movement and gave opportunity for variety in arrangement.

The usual mantle, or himation, was a large square or rectangular piece of material, usually wool, which varied in size and in the method of arrangement according to the taste of the wearer. It was draped about the figure rather than fitted, and in many cases it served both as a mantle and a covering for the head. Like the chiton, when well draped it was a very graceful garment and lent itself to an infinite variety of arrangement.



Ionic chiton

All garments worn by the Greeks were in early times woven in one piece, a garment separate and complete in itself. Wool, linen, and silk were all used. The woolen materials were evidently the most satisfactory. Some were very heavy and firm, others thin and so loosely woven as to be almost transparent, while still others were very much like crêpe. Linen and silk were in general made up into the more elaborate and luxurious garments of later periods. Cotton was used in small quantities. It was yellow in color and too expensive for the larger garments. Greek chitons were of many colors, such as purple,

red, yellow. Designs of birds, beasts, flowers, or emblems were frequently distributed over the entire surface or made to form a border. In many costumes a variety of design was combined, an all-over design with two or three different borders.



Himation or mantle

The girdles, which formed an important part of the costume, were often decorated with pendent ornaments and set with gold and silver studs. Their position changed from time to time: in the Archaic period it was at the waist line; in the age of Pericles below the waist, as shown by the maidens of the Parthenon frieze. Later it was much higher, until finally it was practically under the arms.

When out-of-doors the women usually wore either sandals or soles tied on with straps, which were frequently carried part way up the leg. Soft leather boots were also used.

The manner of wearing the hair varied very little. It was usually parted and drawn into a knot at the back. Fillets and other ornaments were used in many different ways to bind it up and hold it in place.

The Grecian women were fond of jewelry and wore many different kinds—rings, bracelets, necklaces, earrings, and brooches. The last might be considered as a necessary part of their costume. They had also a variety of hair ornaments, such as pins and metal diadems and fillets.



## III. ROMAN COSTUME

The costume of the Roman woman was, in general character, much like that of the Grecian. It was fairly simple in the early history of Rome, but became, under the empire, much ornamented and exceedingly luxurious.

There were three garments—the *tunic*, the *stola*, and the *palla*.

The inner tunic served as an undergarment and was simple in form. It was generally made of wool though sometimes of linen.

The *stola* was very long and full, like the Ionic chiton of the Grecian women. It did not require sewing, but could be held in place on the shoulders by clasps or brooches. It differed from the chiton, however, in having at the bottom a border or shaped ruffle which was frequently elaborately decorated or embroidered and gave much additional fulness about the feet. The *stola* was usually arranged to have fairly close sleeves to the elbow. These, like the shoulders of the garment, were fastened with gold or jewelled clasps or buttons. A girdle was worn about the waist or hips through which the *stola* was drawn up to form a blouse. The *stola* was the distinctive garment of the Roman matron; the women of the lower classes were not permitted to wear it.

The *palla* was the outer garment, or mantle. In shape it was rectangular. It corresponded to the Grecian himation and was worn in much the same way, frequently serving as a covering for the head. The material of the *palla* for women of the higher classes was usually fine and thin. In the early period it was made of wool, but later was frequently of a mixed fabric, such as silk and wool or silk and linen. Occasionally it was of pure silk, which was a great luxury. In addition to the *palla* the women of the empire wore a garment called a *dalmation*, which was made of wool, linen, or cotton. It was usually decorated, was somewhat shaped, and had sleeves.

Both shoes and sandals of many varieties were worn.

The shoes were generally used out-of-doors, while sandals were more often worn in the house.

In the early days the coiffure of the Roman woman was simple and resembled that of the Grecian, but in the days of the empire the hair was elaborately arranged and was much frizzed, curled, and decorated with ornaments. It was often dyed, and wigs were worn, as fashion demanded a change in the color of the hair. Many ornaments were used, such as bracelets for the wrist and upper arm and rings and necklaces of exquisite workmanship. There was also a great profusion of hair ornaments, hairpins of gold, silver, and ivory, fillets of gold studded with gems, and nets of gold.

#### IV. COSTUME OF THE GAULS, THE GALLO-ROMANS AND EARLY FRANKS, AND THE FRENCH THROUGH THE MIDDLE AGES

After the conquest of Gaul by the Romans we have the introduction of a somewhat new style of costume. The costume of the women of Gaul was less elaborate in arrangement than that of the Romans but more barbaric in coloring and ornamentation. They wore two tunics. The under was long and rather straight and reached to the ankle. It usually had long, close-fitting sleeves. The outer was shorter, generally a little fuller, and had sleeves which were flowing and came only to the elbow. With these a girdle was worn about the hips. A long, straight mantle was worn over the tunics and evidently served as a covering for the head. Simply made shoes or sandals completed the costume. The women were exceedingly fond of jewelry, and were able to have it, of a barbaric kind.

This costume was soon made to resemble more closely that worn by the Roman woman. The shape of the tunic was somewhat changed and the sleeves were held in place and decorated with brooches. The long strands or braids of hair were bound up in much the same fashion as that of the Roman women.

The conquest of Gaul by the Franks and the establishment of their kingdom, about the fifth century, may be said to mark the beginning of the Middle Ages. The Franks were barbarians, and their costume, therefore, when they first appeared in Gaul, was not unlike that of the Gauls when they were conquered by the Romans. The women wore two long tunics, an under, which was rather straight, and an upper, shorter, with more fullness. Both were held in by a girdle worn about the hips. They had mantles, and in addition large veils with which they covered their heads. As they mingled with the Romanized Gauls they made gradual changes in their costume. These changes, many of which show a strong Byzantine influence, were not so evidenced in the number and general style of the garments as in the materials and decorations used.

As late as the end of the tenth century the inner tunic worn was still long and straight, with straight sleeves; while the outer was somewhat shorter and fuller, with wide, short sleeves. Both were confined by a girdle. The outer tunic at this period was usually decorated with a band, or fichu, which was fitted about the neck and extended down the centre front. Bands to match were also used at the wrist and occasionally around the bottom of the tunic. The mantle and veil were still worn; of the latter the Frenchwomen were especially proud.



Gallic costume



✓ Gallo-Roman costume

All the garments were covered with embroideries combined with precious stones.

At the end of the eleventh century additional fulness and length were added to both tunics, the outer of which was called a *bliaud*. The heavy veils were replaced by small circular ones which showed the flowing hair. Otherwise, in general appearance, there was little change. The Crusades, which began during this century, had an important bearing on costume. They brought about improved commercial relations with the East and with

Italy which resulted in many new fabrics and new fashions for the Frenchwomen. Many Italian artists and artisans were persuaded to come to France and ply their trades there.

In the twelfth century the outer tunic was no longer cut as one garment, but was made in separate pieces, like a waist and skirt, and the waist was fitted about the figure and outlined it. This fitted costume was in marked contrast to the flowing garments of the previous periods, which had concealed rather than revealed the figure. The style of this fitted tunic varied somewhat—there were either two pieces, a long, fitted waist and full skirt, or



✓ Costume of early Franks

three, a waist like a bolero jacket, a yoke or wide girdle, and a full skirt. The first style was evidently the one most worn.

When the short, fitted waist was used it was attached at the centre front by a button or clasp, while the deep yoke at the top of the skirt was laced at the back, making the joining of these two garments impossible. The yoke fitted



✓ French costume of 9th and 10th centuries

the form above the waist and over the hips, and to it was attached the full, gathered skirt, which was of sufficient length to cover completely the long undertunic, or chemise. The fitted part of the tunic was of pliable material which could be easily drawn into shape to fit the figure, while the skirt was of a soft material which fell in fine folds or plaits.



✓ Fitted costume of 12th century

The sleeves were of two kinds—bell-shaped, with long points falling nearly to the ground, or long and close-fitting, with a large, straight piece which fell free from the wrist to the floor. The bottom of the bell sleeve was often cut on the bias to give a ruffled effect, and at the

armseye it was made to fit closely by a number of fine plaits. The mantles worn with this costume were large and long, and were fastened over the chest with clasps which allowed them to fall apart and show the fitted tunic.

The hair was done in two long braids or interwoven strands which fell nearly to the knees, and over it was the short, circular veil which was held in place by a crown-shaped ornament.



✓ Cotte, surcot, and *garde corps*  
of 13th and 14th centuries

Quicherat, in his "Histoire du Costume en France," calls the thirteenth century the most brilliant in costume. Great interest was taken in dress, in its cut as well as in the materials used. The Italian artists had become thoroughly established, and many beautiful and elaborate materials were made by them.

A new garment gradually replaced the fitted tunic, or *bliaud*. It was generally called a *surcot*. It seems to have been, with slight variations in style, the characteristic garment of the thirteenth, fourteenth, and part of the fifteenth centuries. Under it two tunics were worn, the under called a *chemise*, the outer a *cotte*. The

material of the *surcot* was frequently the color of the field of the family coat of arms, and on it were painted or embroidered the armorial bearings, the heraldry of the family.

The first *surcots* were cut in many different styles, but they were all long, semifitting garments, usually as wide in back as in front, and shaped at the sides to outline the waist and hips. A girdle was not worn over the *surcot* but over the *cotte*. Later the waist was made closer-fitting, and from the shoulders down over the hips it had lateral openings which were like an enlarged armseye. Because

of these openings there were no sleeves in the surcot, and the fitted waist, full skirt, and long sleeve of the cotte showed to great advantage, as it was generally of contrasting color and fabric. Many colors, in fact, were combined in the rich fabrics and elaborate embroideries of which the surcots and cottes were made.

Many of the surcots were extremely décolleté and were held up by narrow straps over the shoulders; the skirts were very full. Over these surcots a small fur stole, called a *garde corps*, was worn. This was generally of ermine. At first it was made with a narrow band across the back, along the neck line of the surcot, while in front it covered the chest and fell below the waist in two straight panels which were held together with jewelled clasps. It afforded no protection whatever to the neck of the wearer. The *garde corps* may or may not have been attached to the surcot but seems to have followed its exact neck lines.



✓ 14th-century costume

Later its shape changed and it was cut in narrow bands which outlined the large armseye of the surcot. These bands met at the centre front and were held together by a clasp. The lateral openings of the surcot were so large that practically none of the material showed on the front of the waist. At the back there was still the same narrow band of fur extending from shoulder to shoulder. From it the material fell in long box plaits which lay on the floor and formed a train. This fashion of the long plaits at the back might easily have been the ancestor of those popular eighteenth-century plaits which were called *Watteau*.

The girdle was still worn over the cotte about the hips and showed at the side openings of the surcot.

The coiffure had changed. For a short period the hair was plaited and worn in a knot at the back. A flat band was frequently drawn under the chin and fastened at the top of the head. A circular veil held in place by a band

or crown covered the forehead and hair. The veil was sometimes replaced by a cap which, while worn with the band, permitted the knot of hair to show at the back. Later the braids were arranged over the ears and a crown-shaped ornament was added which gave the head a rather square appearance.

From the twelfth century there was a gradual change in shoes, which were becoming more pointed. The general tendency throughout the last centuries of the Middle Ages was toward a closer, more fitted garment, and there was also, for a certain period, an affectation in dress which reached the ridiculous.



14th and 15th century costume

Many of the garments were parti-colored. This division of color cut the figure practically in half, and on these two differently colored backgrounds various emblems were placed. Ladies of rank placed on the right side the coat of arms of the husband, on the left that of their own family, and, to make the costume still more gorgeous, various significant emblems, such as birds, beasts, and flowers, were added.

Another garment, or dress, appeared during the late fourteenth and early fifteenth centuries. At first it did not take the place of any then worn, but the surcot gradually



disappeared and the *houppelande*, or robe, became the dress for women. Like the surcot, it was a one-piece garment, but varied greatly in shape from time to time. It had a close-fitting waist and an exceedingly long, full skirt which formed a long train. There were two styles of sleeves, one large and bell-shaped, the other long and fitted. The dress was shaped to fit the figure at the waist and hips, and no girdle or belt was worn. The skirt and the bell sleeves were generally lined with fur, and fur lapels outlined the V-shaped neck, which was cut to cover but little of the shoulders. For a few years this garment was frequently worn buttoned straight up to the throat with a standing collar. In general, however, the V-shaped neck was a more popular style. After these dresses had been worn for some time belts at the normal waist line were adopted, and their use immediately gave rise to



✓ Costume of the transition period

great interest in the size of the waist. A small waist was evidently considered a mark of great beauty, and the belts were worn exceedingly tight, giving the figure a very ugly outline.

Several remarkable head-coverings which were worn in the fourteenth and fifteenth centuries showed more than anything else the caprice of the period. They were round, cone-shaped, heart-shaped, or pointed. They were frequently hung with tissue or they had two wide wings or two horns. They were generally called *hennins*, and varied in height from half a yard to a yard. They completely covered the hair. Many of these head-dresses were cone-

shaped, and to them were attached enormous frames of wire which were covered with gauze and various fine materials. The gauzes were starched and stood out in stiff folds. The hennin lasted about seventy-five years, from 1395 to 1470.

At the last of the fifteenth century and the early sixteenth we have a period of transition during which the eccentric costume of the last of the Middle Ages gradually disappeared and was replaced by one which had a certain claim to elegance and simplicity. Charles VIII (1483-1498) made an expedition into Italy, and as a result French costume was much changed and improved, and there appeared the beginnings of the Renaissance movement which was at its height under Francis I a few years later.

There was a marked difference in the costume of the women; the dress was no longer drawn in at the waist by a belt but fitted the figure easily. The skirt was full, outlining the hips, with the girdle worn low. It was less décolleté, with a square neck rather than the deep V.

The enormous head-dress gave place to a kind of close-fitting cap. This change was evidently due to the queen of Charles VIII, Anne of Brittany, who brought to France the head-dress of her own province of Brittany. She also introduced a new fashion in mourning. Formerly all queens of France had worn white as widows. As the widow of Charles VIII, Anne wore black with a white cord knotted about her waist until she became the wife of his successor, Louis XII.

## V. SIXTEENTH-CENTURY COSTUME

One of the characteristics of the Renaissance costume, a fondness for variety of color and richness of material, was not new but might be considered an outcome of the later fashions of the Middle Ages.

The radical change in the costume came as the result of a desire to make the shape of the figure other than it really was. The desired shape was secured by the use

of two garments, which were called the *basquine* and *vertugale*—the *basquine*, the corset; the *vertugale*, the hoop-skirt or crinoline. These broke the long lines of the figure which until this period had been felt to exist under the flowing garments, except for the few years of the fifteenth century when the exceedingly tight belt had been worn to make the waist appear small. The squeezing of the waist and the covering of the lower part of the body in a sort of bell-shaped garment seems really to mark the decisive and absolute passing of the antique drapery and the introduction of forms which are known as those of modern costume. The idea of the small waist again prevailed. The methods of acquiring it, however, were new and exceedingly successful. The waist was squeezed with the *basquine*, or corset, and in addition the skirts were widened below the waist so that by comparison the waist appeared even smaller than it actually was.



Costume of the early Renaissance

The undergarment was still the chemise, which was unchanged in general style but fitted the figure more closely. It usually showed at the neck and wrists. Over this was placed the corset, or *basquine*, which was a kind of stuffed bust without sleeves. It had no bones, but was made of several thicknesses of heavy material cut and sewed to the desired funnel shape. It held in the waist and moulded the figure.

The hoop, or *vertugale*, was a stiff skirt in shape like an inverted funnel or the letter A. Like the corset, it was made of several thicknesses of heavy material cut and sewed to the required shape. It added great weight to

the costume. The cotte was no longer a complete underdress, but merely a piece of rich material stretched over the front of the vertugale from the waist to the floor and forming a panel which showed at the opening of the dress skirt. The same material was frequently used for a panel in the front of the waist and for the full sleeves which were worn under the large fur dress sleeves and were slashed

to show the chemise or other decorative material.

The dress, or robe, which was worn over all these garments had a close-fitting bodice and short, full skirt. The bodice was finished at the top with a square neck line. This line was not straight across the front but curved upward at the centre and dropped as it neared the armseye. The bodice came to the normal waist line, except at the front where it was cut to form a short point. The sleeves were merely caps of the material, to which



A ruff of the Renaissance period

were attached wide, open, bell-shaped sleeves of fur. Occasionally the caps of the material were omitted, and the sleeve was entirely of fur and so open as to show the full length of the slashed undersleeve. The skirt was of round length and opened at the front to show the cotte. It was gathered at the waist line and its fulness formed tubelike folds which were stiffened to keep them in shape.

There were two or three different kinds of outside garments or mantles; they were large and full and usually had hoods attached; some were made with sleeves. The stockings were made of fine cloth and were of one color, the most popular being scarlet. The shoes, slippers, and pumps were all elaborate. They were no longer ex-

tremely pointed. They were made of leather or of rich materials and were usually slashed to show contrasting colors. The hair was done simply, bound in a knot at the back with a few curls about the face. It was usually covered by a close head-dress so that only a few curls showed at the front. A girdle outlined the waist of the bodice and fell nearly to the bottom of the dress. Various pendent ornaments were attached to it. A great profusion of jewelry was worn over the entire costume. Jewelled collars, all kinds of gems, and chains of gold in garlands enhanced the rich materials of which the costume was made.

The materials used were camelot, silk serge, taffeta, satin, damask, velour, cloth of gold, and cloth of silver. There was also much fur and passementerie and elaborate embroidery of pearls and precious stones. All colors were used, and many in one costume, which usually, however, had a dominant harmony. Scarlet seems to have been extremely popular.

This costume remained much the same in general style, with slight variations, until the latter part of the century.

Many women adopted a bodice which buttoned to the throat, and discarded the large oversleeve in favor of a small one which was decorated at the shoulder with epaulets or padded rolls. The ruff played an important part in the costume of the period. It is said to have been brought from Italy to France by the Italian wife of Henry II, Catherine de Medici. It was made in many shapes and sizes and of many materials. Its edges were cut in elaborate shapes or finished with beautiful laces. When it



✓ Late 16th-century costume

completely encircled the throat it was frequently wide and flat, although it might also be narrow, full, and standing. If it was standing and attached at the back only, coming just to the ears, it was generally wide and high; it might be full or straight and stretched on a frame. In many



✓ Silhouette of the late Renaissance

cases made of beautiful laces, it formed an attractive background for the face.

As the sixteenth century neared its close and fashion was swayed by the king, Henry III, and his sister, Marguerite of Valois, much of its charm vanished. The silhouette became grotesque. The hoop, which had been funnel-shaped, was now made barrel or drum shaped, and both padding and plaits were frequently added at the hips to

give more width. This fashion is said to have been introduced to disguise the real shape of the figure of Marguerite of Valois, who was enormously stout at the hips. Over this ungainly hoop both long and short skirts were worn. There were sometimes three skirts made of materials of contrasting color and design. The gathered-in fulness of the skirts was held out from the waist by the width of the hoop and then fell in straight lines to the floor. Many court dresses were made with long trains. The waist was made even smaller in size and the waist line of the bodice more pointed in front. Many of the bodices were widely open at the neck and shoulders and finished with the high, spreading ruffs. To balance the size at the hips the sleeves were frequently made enormous. They were balloon-shaped at the top and stuffed out to give

width to the shoulders; they were long and cut to fit closely at the wrists.

On the whole, the women looked like wasps, with their tiny, extremely pointed waist lines, their barrel-shaped skirts, and their stuffed-out shoulders all topped with the spreading ruffs. The costume was exceedingly ornate and destitute of its early grace and dignity. The hair was drawn up from the forehead and gave the head greater height. The head-dress was usually replaced with hair ornaments.

The fashions were not in any way improved when Marie de Medici became queen, after the divorce of Henry IV and Marguerite of Valois. Various edicts were issued against the extensive use of Florentine and Venetian laces and cut-work, which had been brought into France because of the ruffs. While these edicts did not really prevent the use of lace they led to the use of ribbons, which became popular in the costume of the next century.

## VI. SEVENTEENTH-CENTURY COSTUME

In the first years of the seventeenth century there was a gradual decline in the Renaissance fashions which had at that time grown extremely ugly. Awkwardness and heaviness were gradually discarded and a bold and dashing elegance became the prevailing fashion of the century. The wife of Louis XIII was Anne of Austria, a Spanish princess, who brought many of her own countrywomen to France with her. The influence of these Spanishwomen may have had much to do with the changing fashions. The vertugale, or hoop, for which Spain is held responsible by many, left France and returned, strangely enough, to Spain, where it made the costume hideous for some years; the loss of the hoop entirely changed the outline of the Frenchwoman's figure.

The number of garments was practically the same, and the corset was worn as during the Renaissance, but the silhouette appeared quite different because it was no longer affected by the hoop.

In place of the barrel-shaped hoop and the enormous skirts a close underpetticoat was worn with an overskirt which fell in graceful folds with its fulness arranged at the sides and the back. This overskirt opened at the front to show the underskirt. To give some of the size which the hoops had formerly given, the overskirt was often puffed or draped a little at the hips. The underdress, or petticoat, was of round length, while the overdress

was frequently long and training. Occasionally the underpetticoat was omitted, and the full overskirt was gathered at the waist and fell in straight folds without any opening at the front. If the skirt opened over a petticoat the bodice usually also had a narrow panel which matched in material that of the underskirt.

The neck line of the bodice was more often round than square, as that shape was better suited for the arranging of the fichu, or collar, which replaced the ruff. These collars were as varied as the ruffs in shape, style, and material. They were not always flat;

many were wired; and they usually stood out, away from the head, rather than up, close to it. Waists were still small, though not so exaggerated as in the late Renaissance. Many of the bodices had a somewhat pointed waist line, while others had one which was raised somewhat above the normal waist and had attached to it a kind of peplum, or basque. These peplums were short and usually slashed or cut up in sections to give sufficient flare over the hips. The sleeves were large but no longer padded. They were allowed to fall in natural folds and were finished with deep, turn-back cuffs to match the



Early 17th-century costume



collars. They were sometimes slashed and were frequently decorated with ribbon.

Mantles were large and full, and occasionally large hats were seen. On all garments a great profusion of ribbon was used in all forms of decoration, as ornaments on sleeves, bodices, and skirts, in bows, streamers, latticework, etc. Buttons also served for ornaments. The hair, which had been done high, was now curled a little at each side of the face, with a few short curls on the forehead, and rolled or plaited low at the back. The shoes were made of elaborate materials and had very high heels and buckles or rosettes at the instep.

These same general lines in costume prevailed throughout the century, but under the sway of Louis XIV (1643-1715) and his extravagant favorites it gradually lost much of its early grace and charm and became again heavy and stiff and more superb than elegant. The heavy



Costume of the period of Louis XIII

richness of materials and the elaborate elegance of their ornamentation gave the costume stiffness rather than beauty. The changes were chiefly in this elaboration of the materials and in the increased amount of drapery or puffings.

The bodices were tighter at the waist, more as the fashion of the early Renaissance had demanded, and the waist lines were more pointed. These bodices were often open in front over panels which were embroidered or decorated with lace. There was greater variety than formerly in the shape of the neck line. The round line was still very popular, but when there was a front panel

in the waist the neck was frequently cut out straight across the panel and was less widely open over the shoulders. The sleeves were now usually short and close-fitting. They came to the elbow and were finished with lawn or lace ruffles.

The outer skirts were long and full but were generally tucked up in puffs over the hips, revealing gorgeous petticoats. The puffings were usually held in place by jewelled clasps or knots of ribbon. While no hoops were worn, nearly the same effect was achieved by having the puffs at the hips and adding some stiff material at the back. It was worn inside and answered the same purpose as the more modern bustle.



Costume of the early part of the reign of Louis XIV

The large collars and cuffs of lace disappeared, but the jewels which had been worn with them, the string of large pearls at the neck, continued in fashion. It is said that if a woman could not afford real pearls in the large size required by the prevailing

fashion she wore imitation rather than the smaller size which was within her means.

A new outer garment was introduced by one of the foreign princesses who came to the court. It was a short cape which protected the shoulders left uncovered by the very décolleté costume. It was called a *palatine* or *pele-rine*.

Long gloves of kid or mittens of knitted silk were worn with the elbow sleeves. Shoes were very elaborate; heels increased in height until three inches was not considered unusual. The tight stays which were worn are said to have led to a very general use of fans, which helped to conceal the discomfort of the wearers.

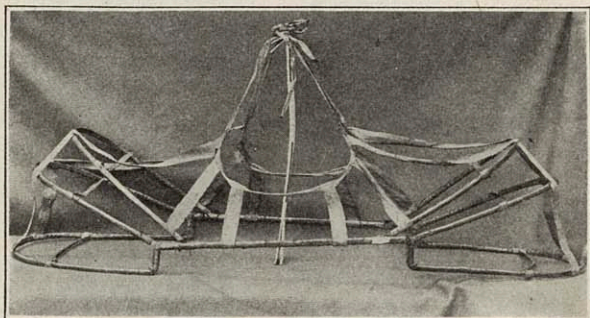
Materials were of the same kinds as before, but were generally much heavier in quality and more decorative. About 1675 some transparent materials became popular. Muslin or lawn, with bunches of many-colored flowers painted or printed on them, were worn over underdresses of bright-tinted moiré satin; or the overdress was plain and the underdress might be of brocade with large flowers in gold and silver on a colored background; or of gold or azure brocade of lacelike tissue. Lace was used in every way, on every part of the costume, from bodice to shoes. It was even mixed with ribbon streamers in the hair. It formed ladders of large bows and floated in every direction. Many small, round muffs of fur were carried.

The rather simple fashion of arranging the hair which Anne of Austria had introduced lasted, with slight variations, until about 1680. Then a marked change was made. Mlle. de Fontanges, at that time the favorite of Louis XIV, is said to have lost her hat at some festivity and to have used her ribbon garter to fasten her hair. The garter was adorned with a rosette, which proved to be exceedingly becoming to Mlle. de Fontanges. The king expressed approval, and immediately the coiffure à la Fontanges became the fashion, and reigned without a rival until 1710, at which time it had become a towering edifice of lace and ribbon extremely ugly and ridiculous. At the last of the century Louis XIV fell under the restraining influence of his last favorite, Mme. de Maintenon, who has been called an "eminent refrigerator and paragon of virtue." While she did not set any special fashion, costume was in general somewhat affected by her



Costume of late 17th century. Showing Fontanges head-dress

influence. There had already been a loss of the early grace and freedom. The costume became an exaggeration of fitted waists and elaborately puffed and plaited overskirts, which were widely open to display the heavy, much-decorated underpetticoats. The bodices, with their long, pointed waist lines, were made to look longer and more pointed by the arrangement of the draperies formed from the fulness of the overskirt at the hips. The underskirts were covered with ruffles or so decorated with appliqué and embroidery as to look like elaborate upholstery. These, with the Fontanges head-dress, gave a most elaborate effect.



Panier or hoop of the 18th century

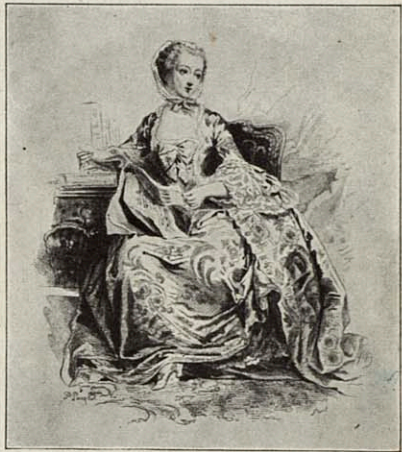
## VII. EIGHTEENTH-CENTURY COSTUME

The costume of the eighteenth century is considered by many to be, as a whole, more graceful than that of any preceding period. At the beginning of the century, about 1711, after an absence of a hundred years, the hoop came once more into fashion, succeeding the puffings and padings which had given size to the hips.

\* It is thought that the hoop was brought to England at the time of Queen Anne from some obscure German court, where it had never gone out of fashion. From England it came to France, brought there by some visiting Englishwomen. It was made in a new way and had a new name and a new shape. It was called a *panier* because it was

an open framework made of hoops of straw cord, cane, whalebone, or steel, and fastened together by tapes. It was cupola-shaped at the sides but flat at the front and back. The arches were soon made to spring from the waist outward over the hips so that the wearer could rest her elbows on the hoop. Fulness in the skirt gave the required shape and size at the back. The panier in this shape lasted a long time and attained most extravagant dimensions.

The hoop naturally necessitated many changes in the costume. During the regency (1715-1723) the heavy materials and elaborate decorations of the Louis XIV period were seldom used, and the paniers, probably somewhat on account of their size, were covered by rather plain, full skirts made of stuffs which were



Costume of the period of Louis XV. Mme. Pompadour

light in weight and brilliant in color. Later heavier materials appeared, and there was much decoration, but it was of a lighter, daintier, and more graceful kind.

During the entire century we find the same pointed bodice with the round neck line or with the square neck and panel front. All the sleeves were short. Many were of the fashion which had its beginning in the last reign. These came to the elbow and were finished with deep, wide cuffs, full ruffles of lace, or with fan-shaped tucks of the material of the sleeve. Others were made entirely of ruffles of narrow lace—sewed in rows around the sleeve. Skirts were made with and without panels, but there were no puffings. Both bodice and skirt were much trimmed



Costume of the 18th century. Daughter of Louis XV, by Nattier

with ribbons, laces, and artificial flowers. There were such materials as thin silks, India cottons, dimity, muslin, and gauze, and with these were used trimmings of lace, ribbon, and taffeta; the latter formed shirrings or was pinked or cut to form flowers or petals. Gathered net or wash blond also became popular as a decoration.

Long mantles, cape-shaped, were worn. Hoods were generally attached to the mantles, but there were also many head-coverings of gauze, net, and

batiste. The hair was done simply and often decorated with aigrettes of jewels, of flowers, and ribbon.

About 1730 there appeared those graceful fashions which are generally referred to as Watteau. These did not replace the fashions in vogue but shared the general favor equally with them. There were many variations in the Watteau costumes, but they were generally loose, flowing gowns without a defined waist line. The material was arranged in the back across the shoulders in wide box plaits, which fell unconfined to the floor and usually formed a



18th-century decoration

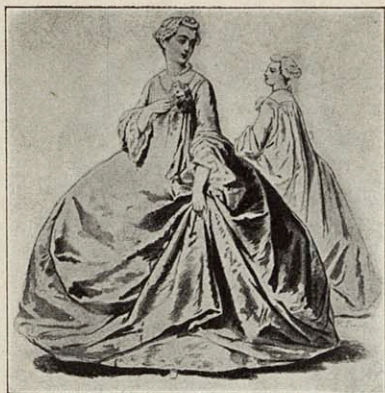
train. The front was shaped to fit the figure somewhat to the waist line, and below that was cut sufficiently full to cover gracefully the large panier. Girdles were generally worn with the costumes, especially if the bodice was not fitted at the front, but, like the back, was free from the shoulders to the ground. Underpetticoats were frequently worn and were displayed by puffing or draping the overdress at the hips. The dresses were also frequently arranged to open at the centre front and form a panel in both waist and skirt. In these dresses the overskirt was often puffed to form two long, wing-shaped draperies at the back and a shorter one over each hip. Garments of this style were later called polonoise.



18th-century costume

All kinds of materials and many charming decorations of ribbon and lace were used. The overdress was frequently of flowered material while that of the underdress was plain.

The Louis XV costume is considered by many as at its best from 1750 to 1770, when fashion was chiefly guided by Mme. Pompadour, the favorite of the king. At this period many charming costumes were made in the flowered silks which bear her name. Much decoration was used, but it was dainty and graceful in character and gave no appearance of stiffness or heaviness to the costume. Through-



Watteau costume of 18th century

out the entire period the paniers had been steadily increasing in size, until at the end of the reign of Louis XV (1774) skirts were often six feet wide, from right to left, and eighteen feet in circumference.

Because many of the costumes worn over these large paniers were short, much attention was given to both shoes and stockings. White stockings with colored

or gold or silver clocks were worn with shoes made of beautiful materials, heavily embroidered, and adorned with jewelled buckles.

For a brief period (1774-1792) a queen of France, Marie Antoinette, was also the queen of fashion. Under her guidance, however, costume seems not to have improved. The two types of dresses were still worn, but they became exaggerated in style and much of their charm was lost.

When the separate skirts and bodices were worn the skirts were very full and much trimmed. They were gathered at the waist and were held out by the large hoops. They seldom had trains.

For the other style of dress, the Watteau, the bodice and the skirt dra-



Draped costume of late 18th century



pery were cut in one piece and were worn over an underpetticoat. The edges of the overdress were usually very much decorated, as was the underpetticoat. The overdress was frequently cut to form a train.

All the bodices were made with extremely tight waists; they were also décolleté and generally had an elaborate front panel. In many cases a close-fitting, heavily boned, sleeveless silk underbodice was used. It was decorated at the front or had attached to it a panel decorated with lace or embroidery. This bodice shaped the figure, and over it was worn the dress itself, which had elbow sleeves and was sufficiently open at the front to show the panel.

Paniers were nearing the end of their reign, and, as if in revenge, they assumed their greatest size; the skirts worn over them were of rich and heavy materials, like brocades, and were made still heavier by wide and narrow flounces, by latticework of lace and ribbon, by plaited frills and scallops, shell-shaped trimmings, bouquets of artificial flowers and fruits, and over all a profusion of lace and ribbon.

Shoes became even more coquettish. They were often made in two colors, embroidered with gold and enriched with jewels. One very popular style of shoe had its back seams garnished with emeralds and diamonds.

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✧ The head-dress of Marie Antoinette's reign was as enormous and absurd as was that of the Middle Ages. At first the hair was built up and an enormous bonnet poised



Costume of the period of Louis XVI and Marie Antoinette

on it. Then, in place of the bonnet came puffs made of the hair itself and decorated with absurdities of every sort. Frequently a high cushion of horsehair formed a foundation over which the hair was drawn. Then row upon row of puffs was attached. These were made by using plaits of gauze in the meshes of the hair. Eighteen yards was sometimes required for one head-dress. On this



✓ Costume of the late 18th century



✓ Head-dress of Marie Antoinette period

erection of puffs was placed a variety of things, representing, it might be, an English park, a poem, a scene from an opera, or an important political event. One head-dress, called *La Belle Poule*, represented in miniature a French ship which had been victorious in battle. These head-dresses were so enormous that a woman could not ride in a carriage unless she put her head out of the door or knelt on the floor of the carriage.

About 1778 Marie Antoinette and her royal followers played at farming at the Petit Trianon. An informal cos-

tume was required for this, one less cumbersome than that of the court. The general style of the costume was like that adapted from the Watteau period. The paniers were smaller, the skirts shorter. Dainty overdresses were looped up over puffed and ruffled underskirts, and the fichu, which had already become a popular fashion, adorned many of the costumes. It was made in a variety of shapes, of lace, muslin, gauze, and net. Dainty hats



Head-dress of Marie Antoinette period



A costume of the English, or Pre-Revolution, period

were perched on elaborately arranged coiffures, hats which shaded the eyes and stood up from the hair at the back, showing the rows of puffs. Many women, to finish this costume, carried a shepherdess crook.

These fashions were of rather short duration. As the stormy days of the French Revolution approached some of the gay absurdities of the eighteenth-century costume vanished and in place many women wore a costume masculine in general character and little less exaggerated than the other but in a different way. Styles which were called British, or English, were adopted by many, although not by the queen and her followers. The bodices were long and stiff, with small waists and an exceedingly pointed

waist line to which was frequently attached a full peplum. This increased the size of the hips and made the waist appear small. The sleeves were long and very tight. These waists were often ornamented with large metal buttons and topped by full-ruffled fichus which gave to the wearer an appearance of absurdity and an abnormal silhouette.



✓ Eccentric fashions of the Directory

If paniers were worn they were small and round and had padding at the back to give the effect of a bustle. The skirts were gathered at the waist and fell in straight folds to the floor. Coats were worn with large lapels and triple collars. They were fitted tight to the figure and were long and straight in the back. An enormous amount of hair was still worn and it was surmounted by an enormous hat with large brim and high crown. These masculine costumes were, strangely enough, made up in bright colors, in silks, satins, and cloths. Such colors as

lemon, pink, and apple green were popular, while stripes in black and white, wide and exceedingly conspicuous, were frequently used.

The English fashions gave place to simple fashions and simpler materials. The days of the Revolution (1789-1799) were difficult ones—times were hard, and inexpensive fabrics took the place of the silks and satins. Cotton, India prints, and lawn were used, and such simple materials required rather simple making. Dresses were made somewhat like chemises. They had short waists and the skirts were plain and full with an occasional frill at the bottom. The sleeves were plain and short, and the neck was low. The dresses were adorned with fichus made of gauze or

other cheap material and were held in with sashes which had long ends. Corsets and paniers had disappeared.

This simplicity was followed, in the early days of the Directory (1795-1799), by a sudden reaction. The Revolution, and particularly the Reign of Terror (1794-1795), had practically swallowed up everything, the royal family and its followers, tradition, throne, manners, customs, and dress. With everything swept away and little time for reconstruction, fashions were borrowed, as were some of the laws. The men adopted fashions closely resembling those which were earlier called English; the women, however, worshipped antiquity and went back to either Greek or Roman fashions. Many of the women wore straight gowns bound by a girdle worn high up under the bosom. These gowns were frequently cut to be very short in front and trailing behind and displayed the feet and legs. Many were slit on one side to the hips or were raised above the knee and fastened with a brooch. These simple garments were made of transparent, clinging materials. They



√ Costume of the Directory

were worn with or without chemises. When no chemise was worn, tights were used. These gowns, in true classic fashion, had very small sleeves or none at all. Cameos, brought from Italy to France by Mme. Bonaparte, were used to attach the gowns on the shoulders, to form short sleeves, and to drape the skirt at the side. The arms were covered with bracelets as were also, in many instances, the legs. The colors were delicate shades of blue,

pink, and lemon. In addition to this scanty costume an enormous cravat was often worn about the throat, sometimes covering the chin. This fashion was borrowed from the men. These thin garments were worn in the streets without protection other than the shawls and scarfs which were then coming into great favor.

In arranging the hair many women chose a goddess and copied her coiffures from the statues in the museums.



Costume of the Consulate

Many coiffures and many toilets were named after some of the various terrible happenings of the Reign of Terror. The head-coverings were of many kinds; they were borrowed not only from the antique but from every other possible source. One fashion much worn later, under the Empire, that of the flat-crowned turban, was said to have been copied from the head-dress of the Turkish ambassador stationed in Paris.

The shoes resembled the sandals worn by the Greek and Roman women. They were frequently red and were held in place by ribbon lacings.

Near the end of the Directory, costume, while still classic in form, no longer showed a tendency toward exaggeration or eccentricity. The materials were not transparent; the shawl, introduced after the Egyptian campaign of Napoleon, was much worn and, when well draped, added to the elegance of the costume.

All the simplicity and charm of line of the directoire costume at its best was maintained throughout the Consulate (1799-1804). The materials were more expensive but cut as simply. They were India mulls, muslins, and

lawns, all of beautiful, fine quality. The skirts were usually longer than before, were sometimes cut with trains, and had much dainty embroidery at the hems. The bodices were frequently embroidered on waist and sleeve to match the skirts and with them were worn fine lace collars. Many of these tiny décolleté bodices were made separate from the long, straight skirts and were of different materials.

The spencer, a tiny coat with short waist and long sleeves, was much worn and became exceedingly popular. It provided the covering which the abbreviated waist and sleeves of the gown frequently lacked. The cashmere shawls of brilliant colors were also very popular. The hair-dressing in general was still copied after that of the Roman women. A few ringlets were worn about the face; the hair was knotted at the back and ornamented with golden fillets and nets embroidered with pearls. Cameos, corals, and mosaics were chiefly used for jewelry.

#### VIII. NINETEENTH CENTURY

The fashions of the Empire (1804-1814) were merely an outgrowth and elaboration of those of the Consulate.

At first the short waists were, if possible, made shorter and more décolleté. Sleeves were close-fitting and either long or short; occasionally they were so short as to be just a padded roll at the shoulder. With many of the waists tiny standing lace ruffs were worn. They were attached at the shoulder, along the armseye line, and extended across the neck line at the back. They were generally for evening wear. The skirts of the dresses were straight, with a little fulness, and were worn both long and short. Strangely enough, many evening dresses were short and much trimmed at the bottom, while those for the day were long and training and less decorated. In 1809 stays began again to creep slowly into favor; they had not been necessary with the exceedingly short waists, when the size of the waist was of no importance. With their reappearance the waist line began almost imperceptibly to drop.

Small kerchiefs, arranged somewhat as the fichus had been, were worn about the shoulders. For a larger wrap the cashmere shawl was still used. Throughout the Empire there was a fondness for all things military. The spencer, still popular, was often adorned with braid put on in military style; one long outer garment, called a redingote, was similarly decorated.

Hats were of many varieties. Some were copied from the head-coverings of the army. X They had tube-



✓ The redingote of the Empire period

shaped crowns, narrow brims, and were trimmed high with feathers and fastened under the chin with strings. Toques and the Turkish turbans were also used.



The spencer of the Empire period

The greatest change from the fashions of the preceding years came in the materials used. These were usually



Oriental in texture, color, and ornamentation. They were the results of Napoleon's campaigns. The simple and inexpensive mulls and muslins gave place to silks and other fabrics heavily embroidered and spangled. As in the eighteenth century, artificial flowers were worn in great abundance. Furs were also much used, and with them, in marked contrast to the fashion of the former period, the women were well covered.

Napoleon was banished to Elba and returned for the short period of one hundred days. During that time allegiance to the imperialists or the royalists was shown by the costume worn. For the followers of Napoleon, violets were the emblem; for those of Louis XVIII, a dress of white jacksonet with eighteen tucks in the skirt.



Costume of the Empire

During the Restoration (1814-1830), which marked the return of the last of the Bourbons, costume gradually changed from the simple, graceful, although somewhat decorated, Empire fashions to a much more decorated and less attractive style which in silhouette somewhat resembles early Renaissance costume. Dresses were still décolleté and had short waists, although the use of the stay was causing the waist line to drop. The sleeves were short and puffed, or they were long with some fullness at the top but close-fitting at the wrist. They were frequently bound at the wrist by a narrow ribbon which also held up a short colored kid glove,



Evening dress of the Restoration

leaves and the petals of flowers; there were also garlands of artificial flowers and puffings or twists of material which were evidently padded to give them shape. The skirts were full and appeared very short. This appearance of shortness may have been due to the fulness as well as the increased decoration which held them out away from the figure.

About 1822 the bodices were cut to come to the normal waist line, and interest was at once

The skirts were straight and gathered, with much more fulness than before. They were very much decorated at the bottom, their elaborateness quite outdoing that of the Empire.

These skirt decorations were not only elaborate but varied and in many cases absurd. There were flounces, the edges of which were cut in different shapes, copying



Costume of the Restoration

shown in the size of the waist. Belts were frequently worn emphasizing the straight waist line and the smallness of the waist.

The sleeve was greatly increased in size at the top and to it or to the shoulder were attached decorations to match those of the skirt. These gave width to the shoulders, which, with the width and decoration at the bottom of the skirt, made the waist appear, in contrast, even



Costume of the Romantic period

✓ Hair-dressing of the Restoration period

more decreased in size than it really was. The sleeves were usually close-fitting from just below the elbow to the wrist. Sometimes deep cuffs were added.

Much attention X was given to the arrangement of the hair, which was copied somewhat from the Chinese and was drawn to the top of the head



✓ Costume of the Romantic period

stripes and plaids of bright colors. During the Romantic period (1830-1848) costume again assumed a certain grace, distinction, and originality. The skirts, although full, were much simpler in design and had little decoration; the bodices were still close-fitting with a very low neck, which was cut widely off at the shoulders. The waist line was normal but more becoming because it had a point at the front. The shoulders of the wearer were made to look longer and

and arranged in set loops intermixed with artificial flowers, plumes, etc. Even more interest was shown in the variety and number of the head-coverings. Bonnets and hats were both used. Many of them were military in character, being designed from the caps and hats of the troops. All the hats were very large, with wide brims and high crowns which were overloaded with flowers, ribbons, padded twists of material, ruches, aigrettes, and plumes. Many of the ribbons were in



✓ Evening costume of the Romantic period

more sloping by attaching the sleeve to the waist much below the normal armseye line. This fashion continued for some time. A kind of bertha in lawn or lace was frequently worn and increased the effect of a long shoulder. The sleeves were full at the top, but as they were not stiffened in any way they drooped and did not add width to the shoulder. The elaborate shoulder decorations of the earlier period were given up. Many fancy shoulder capes were worn, as well as many styles of long capes and mantles, some of which had hoods.



Costume of the last of the Romantic period

Except for evening the elaborate coiffure was replaced by a simpler arrangement. The hair was parted and

drawn back into a roll which was held in place by a large comb. A few curls were usually worn about the face. There were still many different styles of head-coverings. One of the most popular was a rather close-fitting bonnet with a rounded brim which did not entirely conceal the face or the row of curls at each side. Shoes were low, with an instep decoration such as a



J Fashions of the Second Empire



rosette or bow, and some had no heels. Boots to the ankle were also worn.

There were no radical changes in fashion during the period of the Republic (1848-1852). The skirts were gradually growing larger, and under the Second Empire (1852-1870) they became very full and bell-shaped. They were frequently made up of flounces or had decorations which sim-

#### Fashions of the Second Empire

ulated them. At first they were held out by stiffened underpetticoats, but the increase in size of the skirt brought about naturally, if slowly, a revival of the wearing of crinoline or hoops. About 1854 crinolines, horsehair, and wire hoops were all used. In general shape they were like the first hoop of the Renaissance. Many who did not adopt crinolines continued to wear the flounced and starched petticoats to secure the desired effect.



Bonnet and shawl of the Empire period

The bodices were close-fitting, with the long shoulder. They were frequently adorned with wide collars or fichus which had long ends. These were sometimes attached or crossed at the waist line and then fell nearly to the bottom of the skirt. An effort was made to raise the waist line and adopt the fashions of the First Empire, but the close-fitting basque, with pointed waist line and full skirt, continued to be popular. Many of the basques fastened straight up to the throat and had narrow turn-over collars of lace. All the sleeves were long; some were close-fitting, while others, called pagoda sleeves, were bell-shaped. Both were set in at the lowered armseye as before.

Many lace jackets were used and many capes. The mantles were large, as were the shawls, like those of the First Empire. Smaller bonnets and small hats were worn. The bonnets were made of straw, of lace and nets, and were usually decorated, as were the hats, with artificial flowers or small plumes.

There was constant opposition to the hoop, and in 1869 its shape was changed and a melon-shaped bustle was added. The skirts worn with it changed in shape necessarily. They were narrow over the hips and were usually called Chinese skirts.

As there are many accessible records of the fashions from 1870 to the present day, and many of those fashions are merely adaptations of some described above, there seems little necessity of an outline covering the period.