

MODES & MANNERS
OF THE
NINETEENTH CENTURY

Class ~~591~~ Book ~~500~~

State Teachers College
LIBRARY

Mansfield,

Pennsylvania

MANSFIELD UNIVERSITY LIBRARY



3 3098 0002 5754

Date Due

NOV 30 70	1824948		
NOV 30 71	JUL 17 1989		
MAR 17 72	JUN 25 1989		
MAY 12 72	8-21-89		
APR 17 77	2141833		
NOV 1 77	AUG 28 1989		
NOV 1 77	01087		
APR 21 1978	01087		
MAY 04 1981			
APR 31 1981			
OCT 24 82			
SEP 30 1982			

GT

11998

510

.B653

Boehn

1927

v.4

Modes & manners of the nineteenth
century

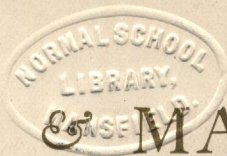
MODES & MANNERS
OF THE
NINETEENTH CENTURY

IN FOUR VOLUMES

1790-1914



A PARISIAN CHILD. ALBERT VON KELLER. 1883



MODES & MANNERS

OF THE
NINETEENTH CENTURY

AS REPRESENTED IN THE PICTURES
AND ENGRAVINGS OF THE TIME

TRANSLATED FROM THE GERMAN
OF
DR. OSKAR FISCHER AND
MAX VON BOEHN

WITH TWO ADDITIONAL CHAPTERS BY
GRACE THOMPSON

1879



1914

VOL. IV

LONDON: J. M. DENT & SONS LIMITED
NEW YORK: E. P. DUTTON & CO.

1927

MANSFIELD STATE COLLEGE LIBRARY
MANSFIELD, PENNSYLVANIA



ENGLISH TRANSLATION FIRST PUBLISHED IN 1927

GT
510

.B653

1927

v.4

PRINTED IN GREAT BRITAIN

NOTE ON THE ENGLISH EDITION

BOTH "Modes" and "Manners" in the nineteenth century were profoundly affected by social and political changes, but whereas "Modes" followed the same lines of development, broadly speaking, in all the countries of Western Europe, as well as in the United States of America, "Manners" and social customs have shown more diversity. By arrangement with Herr von Boehn, therefore, in this volume his chapters on fashions (II. and III.) have been translated and retained practically without alteration, but, for the benefit of English readers, chapters dealing with German political history since 1870 have been replaced by one dealing with English social history during the same period and, since so many forms of sport have been regarded as drawing their inspiration from England, a chapter on sport and sports clothes in this country has been added.

G. T.

CONTENTS

CHAP.	PAGE
NOTE ON THE ENGLISH EDITION	v
INTRODUCTION, BY GRACE THOMPSON	i
I. SOCIAL HISTORY IN ENGLAND, BY GRACE THOMPSON— Scientific Invention—Growth of Democracy and the Industrial Revolution—Rise of the Labour Party—Changing Aristocracy —Altered Status of Women	28
II. WOMEN'S FASHIONS	80
III. DOMESTIC AND SOCIAL MANNERS	176
IV. SPORT AND AMUSEMENT AND SPORTS CLOTHES, BY GRACE THOMPSON	200

11998

35757200

8 PPII

ILLUSTRATIONS IN COLOUR

A PARISIAN CHILD (ALBERT VON KELLER), 1883	<i>Frontispiece</i>
"LA MODE ARTISTIQUE," MAY 1880	<i>facing page xiv</i>
"LA MODE ARTISTIQUE," SEPTEMBER 1883	" 19
"LA MODE ARTISTIQUE," APRIL 1886	" 23
MME. JOURDAIN (PAUL ALBERT BESNARD), 1886	" 30
"LA MODE ARTISTIQUE," SEPTEMBER 1889	" 34
"LA MODE ARTISTIQUE," NOVEMBER 1892	" 39
"LA MODE ARTISTIQUE," FEBRUARY 1895	" 46
"LA MODE ARTISTIQUE," SEPTEMBER 1895	" 51
"NOUVEAUTÉS PARISIENNES," JANUARY 1896	" 55
"NOUVEAUTÉS PARISIENNES," MAY 1897	" 62
"LE MONITEUR DE LA MODE," JANUARY 1898	" 66
"LA MODE ARTISTIQUE," 1898 (<i>Stage toilette for Mme. June Hading</i>)	" 87
"LA MODE ARTISTIQUE," 1899	" 94
"NOUVEAUTÉS PARISIENNES," MARCH 1899	" 99
"LA MODE ARTISTIQUE," 1900	" 103
"LA MODE ARTISTIQUE," 1900	" 110
"LA MODE ARTISTIQUE," 1901	" 114
PORTRAIT (KARL GAMPENRIEDER), 1901	" 135
TWO SKETCHES (TH. TH. HEINE)	" 142
VALSE BLEUE (F. VON REZNICEK)	" 147
THE REFORMED DRESS, 1902 (EUGEN SPIRO).	" 151
PROMENADE (PAUL RIETH), 1902	" 158
DRAWING BY E. THÖNY, 1903	" 162
CLÉO DE MERODE (F. A. VON KAULBACH), 1904	" 167
DRAWING BY BRUNO PAUL, 1904	" 174
RESTAURANT À LA MODE (JUAN CARDONA)	" 181
PORTRAIT (ALBERT VON KELLER), 1906.	" 192
MRS. ASHLEY (ANDERS ZORN)	" 199
MME. SIMONE (HENRY CARO-DELVAILLE), 1908	" 206
WINTER FINERY (HUGO FRHR. VON HABERMANN), 1909	" 215
BARONESS BAYENS (PH. A. VON LASZLO), 1912	" 222

ILLUSTRATIONS IN HALF-TONE

	PAGE
MME. BISCHOFFSHEIM (<i>Millais</i> , 1878)	2
"DINNER IS SERVED" (<i>Du Maurier</i> , 1879)	3
MODE ARTISTIQUE (1880)	4
A PHOTOGRAPH (1880)	5
SARAH BERNHARDT AS LA DAME AUX CAMÉLIAS (1881)	6
PORTRAIT (<i>Edouard Manet</i> , 1881)	7
PORTRAIT (<i>F. A. von Kaulbach</i>)	8
BAR IN THE FOLIES BERGÈRES (<i>Edouard Manet</i> , 1881)	9
ON THE SEINE (<i>Ferdin. Heilbuth</i>)	10
THE RACES (<i>Marchetti</i> , 1882)	11
MODE ARTISTIQUE (August 1882)	12
PRINCESS BÜLOW (<i>Hans Makart</i>)	14
A PARISIENNE (<i>Georges Lehmann</i> , 1883)	15
FROUFROU (<i>G. Clairin</i> , 1882)	16
PORTRAIT OF THE BARONNE B. (<i>Julius L. Stewart</i>)	17
IN THE STAND DURING THE RACES (<i>Nittis</i> , 1884)	18
ENGLISHWOMEN IN THE LOUVRE (<i>Renouard</i> , 1884)	19
THE CIGARETTE (<i>Béraud</i> , 1884)	20
MODE ARTISTIQUE (February 1885)	21
MISS GRANT (<i>H. Herkomer</i> , 1885)	22
PRINCESS GISELA OF BAYERN (<i>F. A. von Kaulbach</i> , 1885)	23
A PARISIENNE (<i>Rod. Piquet</i> , 1885)	24
PRINCE BISMARCK (<i>F. von Lenbach</i>)	25
KAISER WILHELM I. (<i>F. von Lenbach</i>)	26
MME. L. (<i>Piquet</i> , 1885)	27
MODE ARTISTIQUE (December 1886)	28
MODE ARTISTIQUE (March 1888)	29
BAR IN LONDON (March 1886)	30
PORTRAIT (<i>Hugo Vogel</i> , 1888)	31
A PHOTOGRAPH (1888)	32
MODE ARTISTIQUE (July 1888)	33
MODE ARTISTIQUE (April 1890)	34
CLOSE OF THE COURT BALL (<i>Adolf Menzel</i> , 1889)	35
HOW REPUTATIONS OF DISTINGUISHED AMATEURS ARE SOMETIMES MADE (<i>Harper's New Monthly Magazine</i>)	36
CARAN D'ACHE (1888)	37
CARAN D'ACHE (1888)	37
STUDY IN MONTE CARLO (<i>Béraud</i> , 1890)	38
ALLÉE DES ACACIAS (March 1890)	39
PORTRAIT (<i>Léon Bonnat</i> , 1891)	40
PORTRAIT (<i>Albert von Keller</i>)	41
IN THE BEER GARDEN AT KISSINGEN (<i>Adolf Menzel</i> , 1891)	42
FIVE O'CLOCK (<i>Madeleine Lemaire</i> , 1891)	42
PORTRAIT (<i>Hugo Vogel</i> , 1891)	43
MODE ARTISTIQUE (May 1891)	44

	PAGE
PORTRAIT OF HIS WIFE (<i>P. S. Kroyer</i> , 1892)	45
ILLUSTRIERTE FRAUENZEITUNG (1893)	46
DRAWING BY C. DANA GIBSON (1892)	47
IN THE EARLY HOURS (<i>Heinrich Kley</i>)	48
FRANÇOIS SARGEY AND HIS DAUGHTER'S FAMILY (<i>Baschet</i> , 1893)	49
THE SINGER, IRENE ABENDROTH (<i>Georg Papperitz</i> , 1893)	50
MODE ARTISTIQUE (1894)	51
CARAN D'ACHE	52
MISS MAMIE BOWLES (<i>Maurice Greiffenhagen</i>)	53
PORTRAIT (<i>Hans Beatus Wieland</i> , 1895)	54
THE DRIVE (<i>Julius von Blaas</i> , 1895)	55
A PHOTOGRAPH (1896)	56
CARAN D'ACHE	56
A NIGHT STUDY (<i>Anders Zorn</i>)	57
PRINCESS CHIMAY (<i>Antonio de la Gandara</i> , 1896)	58
DRAWING BY LUDWIG MAROLD (1896)	59
DRAWING BY LUDWIG MAROLD (1896)	60
DRAWING BY E. THÖNY (1897)	61
BOULEVARD-CAFÉ (<i>H. J. Ed. Evenepoel</i>)	62
CARAN D'ACHE	62
PAPAGEIEN-ALLEE (<i>Max Liebermann</i>)	63
MME. G—— (<i>Antonio de la Gandara</i> , 1897)	64
MONITEUR DE LA MODE (1898)	65
MONITEUR DE LA MODE (1898)	66
MODE ARTISTIQUE (1898)	67
PORTRAIT OF A CHILD (<i>Karl Fröschl</i>)	68
PORTRAIT OF MISS CORDER (<i>James McNeil Whistler</i>)	68
TREAT YOUR AMERICAN WIVES WITH KINDNESS (<i>C. Dana Gibson</i>)	69
MME. RÉJANE (<i>Albert Besnard</i> , 1898)	70
THE DAUGHTERS OF THE HERZOG VON COBURG (<i>F. A. von Kaulbach</i> , 1898)	71
BUST OF FRIEDR. NIETZSCHE (<i>Max Klinger</i>)	72
PORTRAIT (<i>Gustav Klimt</i> , 1898)	73
PORTRAIT (<i>H. F. von Habermann</i> , 1898)	74
KAISERIN AUGUSTA VICTORIA AND HER DAUGHTER (<i>F. A. von Kaulbach</i>)	75
LA NOUVELLE MODE (1899)	76
LA NOUVELLE MODE (1899)	76
WAITING: THE ROYAL DRAWING ROOM (<i>C. Dana Gibson</i>)	77
MODE ARTISTIQUE (1899)	78
MODE ARTISTIQUE (1899)	79
DRAWING BY ERNST HEILEMANN (1899)	80
DRAWING BY ERNST HEILEMANN (1899)	81
DRAWING BY MYRBACH (1899)	82
DRAWING BY F. VON REZNICEK (1899)	83
PAINTERS (<i>Ernst Kirchner</i> , 1899)	84
PRINCE FÜRSTENBERG (<i>Ph. A. von Laszlo</i> , 1899)	85

	PAGE
PORTRAIT (<i>Max von Blittersdorf</i> , 1900)	86
PORTRAIT OF MISS AITKIN (<i>E. A. Walton</i> , 1899)	87
MONITEUR DE LA MODE (1900)	88
TWO ILLUSTRATIONS FROM "MODE ARTISTIQUE" (1900)	89
MODE ARTISTIQUE (1900)	90
LA NOUVELLE MODE (1900)	91
HYDE PARK (<i>Harrington Mann</i> , 1900)	92
THE WIFE OF THE ARTIST (<i>Herm. Schlittgen</i> , 1900)	93
DISAPPOINTMENTS OF LION HUNTING (<i>Harper's New Monthly Magazine</i>)	94
PORTRAIT (<i>Sir John Lavery</i> , 1900)	95
SALON DE LA MODE (1901)	96
MONITEUR DE LA MODE (1901)	97
POLYHYMNIA (<i>Sir John Lavery</i>)	98
LA NOUVELLE MODE (1901)	99
SPRING (<i>Sir John Lavery</i>)	100
DRAWING BY F. VON REZNICEK (1901)	101
MODE ARTISTIQUE (1901)	102
MODEL, MAISON WALLIS, PARIS (1901)	103
MODEL, REDFERN, PARIS (1901)	104
DRAWING BY F. VON REZNICEK (1901)	105
PORTRAIT (<i>Wilhelm Trübner</i> , 1892)	106
A PARISIENNE IN 1901 (<i>Rod. Piquet</i>)	107
ANGELS (<i>W. Caspari</i>)	108
COUNT TOLSTOI (<i>Elias Repin</i> , 1901)	109
PORTRAIT (<i>Robert Weisse</i> , 1901)	110
MISS F— (<i>F. A. von Kaulbach</i> , 1901)	111
VIENNESE LADY (<i>Raimond Germela</i> , 1901)	112
DANCER (<i>Agathon Léonard</i> , 1901)	113
HANS VON BÜLOW (<i>Lenbach</i>)	114
HENRIK IBSEN (<i>C. Frithjof Smith</i>)	115
BJÖRNSTJERNE BJÖRNSON (<i>E. Werenskiöld</i>)	116
LA NOUVELLE MODE (January 1902)	117
LA NOUVELLE MODE (March 1902)	118
WIENER SCHICK (1902)	119
WIENER SCHICK (1902)	120
LA MODE ILLUSTRÉE (March 1902)	121
MODEL, MAISON TEULIN, PARIS (1902)	122
MODEL, MAISON DOUCET, PARIS (1902)	122
MODEL, MAISON DOEUILLET, PARIS (1902)	123
PORTRAIT (<i>M. Svabinsky</i> , 1902)	124
DRAWING BY F. VON REZNICEK (1902)	125
DRAWING BY F. VON REZNICEK (1902)	126
PORTRAIT (<i>Leo Freiherr von König</i> , 1902)	127
THE BALL (<i>Gaston la Touche</i> , 1902)	128
DRAWING BY A. VON KUBINYI	129
PORTRAIT (<i>Otto Propheten</i> , 1902)	130

	PAGE
PORTRAIT (<i>Antonio de la Gandara</i> , 1902)	131
ETCHING BY PAUL HELLEU (1903)	132
PORTRAIT (<i>H. F. von Habermann</i> , 1903)	133
PORTRAIT (<i>Adolf Leuier</i> , 1903)	134
AT THE SAVOY (<i>C. Dana Gibson</i>)	135
PORTRAIT (<i>Walter Hampel</i> , 1904)	136
ISIDORA DUNCAN (<i>F. A. von Kaulbach</i> , 1904)	137
CASTANET DANCER (<i>F. A. von Kaulbach</i> , 1904)	138
PORTRAIT (<i>Max Slevogt</i> , 1905)	139
PORTRAIT (<i>F. A. von Kaulbach</i> , 1904)	140
PORTRAIT (<i>H. F. von Habermann</i> , 1905)	141
HE AND SHE (<i>F. von Reznicek</i>)	142
DRAWING BY ERNST HEILEMANN (1905)	143
AMUSEMENTS (<i>Adolf Münzer</i> , 1906)	144
KAISER WILHELM II. (<i>Max Koner</i>)	145
THE LEVELLING TENDENCY OF MODERN DRESS (<i>Mr. Punch's History</i> <i>of Modern England</i>)	146
PORTRAIT (<i>A. von Keller</i> , 1906)	147
MRS. CHARLES HUNTER (<i>John S. Sargent</i> , 1906)	148
MISSÉS ACHESON (<i>John S. Sargent</i> , 1906)	149
A TAILOR-MADE GIRL (<i>Harper's New Monthly Magazine</i>)	150
THE DIVINE FEMALE (<i>Albert Weisgerber</i>)	151
Mlle. DOLLEY (<i>Antonio de la Gandara</i> , 1908)	152
LADY IN YELLOW (<i>Max Slevogt</i> , 1907)	153
IN A BERLIN SINGING ACADEMY (<i>Julie Wolfthorn</i>)	154
FRL. WITTGENSTEIN (<i>Gustav Klimt</i> , 1909)	155
MME. K—— (<i>Flameng</i> , 1909)	156
SEÑORA QUINTANA DE MORENO (<i>Ignacio Zuloaga</i> , 1909)	157
MODEL, MAISON RAUDNITZ, PARIS	158
MODEL, MAISON LOUISON, PARIS	159
MODEL, SUZANNE WEISS, PARIS	160
MODEL, MME. LECHAT, PARIS	161
MME. DE A—— (<i>Antonio de la Gandara</i> , 1910)	162
ASCOT RACES; MOURNING FOR KING EDWARD (1910)	163
HAREM SKIRT AT AUTEUIL	164
THE CLIMBER (<i>J. F. Willumsen</i> , 1910)	165
MODEL, MAISON BOURNICHE, PARIS	166
PHOTOGRAPH (1912)	167
Mlle. THIRION (1912)	168
MODEL, MAISON DOUCET (1912)	169
Mlle. DESPREZ (1912)	170
MODEL, MAISON POIRET	171
MODEL, MAISON RONDEAU	171
Mlle. ROGIER	172
THE BOX AT THE THEATRE (<i>Lucien Simon</i> , 1912)	173
MODEL MAISON BEER, PARIS	174

	PAGE
PORTRAIT (<i>Lino Selvatico</i> , 1912)	175
MODEL, MAISON LAFERN, PARIS	176
MODEL, MAISON LAFERRIÈRE (1912)	177
MODEL, MAISON BEER, PARIS (1912)	178
FROM THE PICTURE "ZYKLUS" IN THE CLUB-HOUSE OF THE DRESDEN ROWING CLUB (<i>Sascha Schneider</i>)	179
FRAU HILDEGARD CARLSON (<i>Raffael Schuster-Woldan</i> , 1912)	180
DRAWING BY B. WENNERBERG	181
MODEL, MAISON PIERRAT	182
MODEL, MAISON ODETTE	183
MODEL, MME. JEANNE DUC	184
MODEL, MAISON BONGARD, PARIS (1913)	185
MODEL, MAISON BÉCHOFF DAVID, PARIS REFINED (<i>Xavier Gosé</i>)	187
DRAWING BY B. WENNERBERG	188
DRAWING BY MARCELL DUDOVICH (1913)	189
MODEL, MAISON DESTRY, PARIS	190
MODEL, MAISON ROYALE, PARIS	191
Mlle. LORRAIN (1913)	192
MODEL, MAISON LUCILLE, PARIS (1913)	193
EVENING DRESS BY WORTH (April 1913)	194
DINNER (<i>Albert Keller</i>)	195
MODEL, PAUL POIRET, PARIS	196
Mlle. DE BRYSEE	197
MME. DOYEN	198
RECEPTION DRESS (May, 1913)	199
MODEL, MAISON BERN	200
MODEL, MAISON ANDRÉ ET DÉsirÉE, PARIS	201
MODEL, MAISON PAQUIN, PARIS (1914)	202
TANDEM (<i>Paul Reith</i>)	203
CAKE-WALK (<i>A. von Kubinyi</i>)	204
MODEL, MAISON DRÉCOLL, PARIS (1914)	205
MODEL, MAISON TROIS QUARTIERS, PARIS (1914)	206
EVENING DRESS BY DOUCET (1914)	207
TENNIS (<i>Max Liebermann</i>)	208
MODEL, WIENER WERKSTATTE	209
A MODERN TOURNAMENT (<i>Punch</i>)	211
THE GOLF STREAM (<i>Punch</i>)	212
PAST AND PRESENT (<i>Mr. Punch's History of Modern England</i>)	213
THE PILLION BICYCLE (<i>Mr. Punch's History of Modern England</i>)	215
CRICKET (<i>Mr. Punch's History of Modern England</i>)	216
DRAWING BY F. VON REZNICEK (1898)	218
CROQUET (<i>Sir John Lavery</i> , 1907)	220
DRAWING BY ADOLF MÜNZER (1898)	221
GERHART HAUPTMANN (<i>Max Liebermann</i>)	222
WINTER SPORTS GIRL (1926)	225



196
"LA MODE ARTISTIQUE." May 1880



MODES & MANNERS OF THE NINETEENTH CENTURY

INTRODUCTION

By GRACE THOMPSON

IF it is true that every wearer imparts some of his individuality to his dress, it is equally true that the characteristics of an age are broadly reflected in its costume; therefore, the study of costume is an essential adjunct to the historic sense. No greater contrast in fashions could be found than that between the fashions of the closing years of the eighteenth century and those of the closing years of the nineteenth. Elegance was the keynote of the eighteenth century, and fashionable attire was the prerogative of the aristocracy, but with the increasing use of machinery and the rising tide of democracy the pursuit of fashion became equally enthralling to the women of all classes. Attractive-looking machine-made materials reached the home of the working woman, cheap fashion papers appeared, the illustrated daily newspapers printed photographs of fashionable women, the details of whose attire could be thus studied at leisure and copied in cheaper materials in the homes of the comparatively poor, and the fashion paper with its "free" paper pattern gave impetus to a movement towards uniformity which bids fair to engulf women of all classes, all ages, all nations. An American writer in *Harper's New Monthly Magazine* for November 1893 says: "It would be quite impossible to put into a single volume a true description of the youth of America and their habits and tendencies. . . . Mechanical inventions, facility of intercourse, fashion, all tend to uniformity. The roller of industrialism, of bureaucracy, of the



Millais

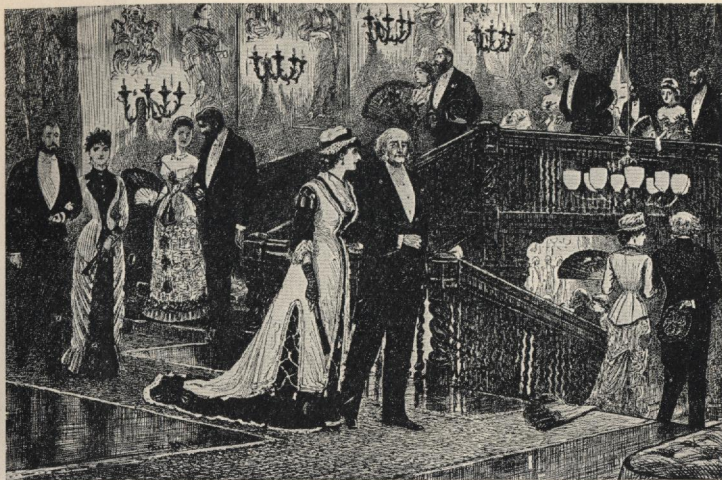
MME. BISCHOFFSHEIM

1878

Reproduced by kind permission of Lady FitzGerald.

mode has passed over the world and erased originality. . . . The railway stations, the hotels, the theatres are as alike as brothers. . . . No one submits more passively to the mode than certain young people. They must have the same hat, the same knot in the cravat, the same cut of garments. . . . There are no more individuals who walk the streets but specimens by the dozen, by the gross, as they say in the factory. . . . One would not be surprised to find stamped on them somewhere a trade-mark, a signature, something like 'Grévin fecit.'"

And another American, writing of Paris in 1892, says:



Du Maurier

"DINNER IS SERVED."

1879

"Great vulgarisers of fashion at the present day are the large dry-goods stores like the Louvre and the Bon Marché. The manner of proceeding is as follows: Perdi, the 'grand couturier,' creates a toilet for a lady of reputed elegance. If the toilet is a success, Perdi's rivals copy it for their customers. The Louvre and Bon Marché enter the field and take possession of the new model provided that it can be copied at a reasonable price and in cheap materials. So the new fashions become vulgarised, the new models fall into the public domain, thousands wear them."

In the eighteenth century it was possible to be exclusive. The silk weavers and textile manufacturers of Georgian England made their fabrics not for a London season but for more than a lifetime. Their rich brocades, more beautiful than anything of the kind ever made, exquisite in colour and design, superb in quality, are still a joy to look at and to handle. For all the wealth of the age of machinery, the making of such materials seems to be a lost art. The embroidered coats of the Georgian "bloods," stiff with gold and silver thread, made of



Mode Artistique

1880

silk that has lost none of its rich quality, still glorious in colour, though a little faded in places, might still be worn to-day as fancy dress by descendants of the original wearers. The needlework was as fine and artistic as the materials. The Georgian women in their quiet homes, untouched by the hurry of a world in which mechanical inventions to supersede craftsmanship follow hard on each other's heels, unwearied by fierce competition as wage-earners, were nearly always fine needlewomen. Like Fanny Burney they were educated in the art of "braid stitch, cross-and-change, pinking, pointing and frilling," and it did not appear to them to be waste of time to put the most exquisite stitchery and embroidery into garments which were destined to last a lifetime.

Feminine fashions of the nineteenth century have shown an



Photograph

1880

increasing tendency to adapt themselves to the changing conditions of life. Fashions are not arbitrarily created nor slavishly followed: if a mode is not suitable to its surroundings it speedily dies. Elaboration is not in keeping with an age in which "speeding-up" is the main concern. Anything comparable with the bridal attire of Frederick the Great's sister, which weighed 100 lb., would be intolerable to a generation of women most of whom are engaged in active pursuits, either of sport for pleasure or as wage-earners. Science which has led to this speeding-up of life and preached hygiene and ventilation, economics which have forced women in ever-increasing numbers into the ranks of the wage-earners, democracy which is lessening the gulf between the woman of leisure and her working sister, are directly responsible for

modern fashions which are less dictated by caprice than at any period in history. Modern life which insists that woman



1881

SARAH BERNHARDT AS LA DAME AUX CAMÉLIAS

should be allowed to move her limbs freely in order to swing her golf club or to catch her bus makes it imperative that skirts should be short, that clothes should be loose and light in weight. Common sense, not viciousness, is responsible for modern fashions and no thunders from Church dignitaries nor "maiden-aunt" legislation can bring back the crinoline or restore the trailing skirts of a less active age.

If something is gained, however, something also is lost, for the uniformity which has completely engulfed men's clothing and robbed it of all picturesqueness is

within measurable distance of engulfing women's clothing as well. Sumptuary laws are a long way behind us, and it is difficult nowadays to distinguish the lady of fashion from the well-paid wage-earner.

Yet probably at no period have women spent so much on clothes, for a peculiarity of modern dress is a costly simplicity which was unknown at a time when luxury and extravagance

were confined to the fashionable few. All classes of women now spend more on clothes than was formerly the case and every young woman, down to the humblest grade of society in which fashion is at all regarded, and that is every grade on the safety side of the "hunger-line," must have a suitable costume for every occasion: her dance frock, her tennis suit, her "working" and her "best" costume. Stuffs are flimsier and less durable and must more frequently be replaced. Manufacturers, to increase their dividends and to make their goods more pleasing to the eye, add strange ingredients to stuffs which were once either silk, cotton or wool, and such adulterations do not give longer life to the materials so treated. The so-called "artificial silk," the use of which is rapidly spreading, though attractive to the eye, is a poor substitute, economically speaking, for the stiff silks of our grandmothers' days which would stand upright by themselves and last half a century.



Edouard Manet PORTRAIT

1881

If, however, an extravagant expenditure on clothes which was once the prerogative of the small world of fashion has now spread to all classes, at no time have neatness and grace been so universal. The London work-girl nowadays is as "chic" and agreeable to the eye as the once supreme Paris "midinette." The clumsy shoes and woollen stockings, the strange garb of the middle-class tourist which once figured so largely in the continental comic papers, are things of the past.



F. A. von Kaulbach

PORTRAIT

Freifrau von Cramer-Klett

The growth of democracy has not, of course, been as sudden an affair as a superficial observer might suppose. The middle-class ladies of the later eighteenth century were already tilting at the social barriers, and were very cunning in the art of titivating their old gowns with new adornments in order to keep abreast of the fashions. Listen to Jane Austen: "I have determined to trim my lilac sarsenet with lilac satin ribbon, just as my *chiné crêpe* is. Sixpenny width at bottom or fourpenny at top. Ribbon trimmings are all the fashion at Bath."

(When the nineteenth century opened, the Empire style had reduced women's clothing to a scantiness more complete than anything modern styles have yet attempted: little clinging frocks with low bodices and high waists which fitted their wearers like gloves and allowed no room for a petticoat. Indeed



Edouard Manet

BAR IN THE FOLIES BERGÈRES

1881

it was reported that the real devotees of fashion put their muslin gowns on damp in order that they should dry moulded closely to the figure. But by the time Queen Victoria had come to the throne ladies' dresses had developed a waist again, stays had returned to imprison their bodies, evening bodices were cut lower to show the sloping shoulders, skirts began to spread over stiff petticoats and were adorned with numerous flounces, shoes were tied with ribbon round the ankles and gauzy scarves floated round the bare shoulders.

The crinoline, of course, was the most striking development of fashion in the mid-Victorian era, strapped back at first but gradually increasing until it encircled the lady of fashion in a great hoop of whalebone. The little poke bonnets, Zouave jackets, shawls, parasols, fringed capes and mantles completed their costumes, and are familiar to us from the early pages of *Punch* which was mightily satirical on the subject.)

The ladies of fashion themselves, however, and the modistes who supplied them regarded the "modes" with great solemnity.



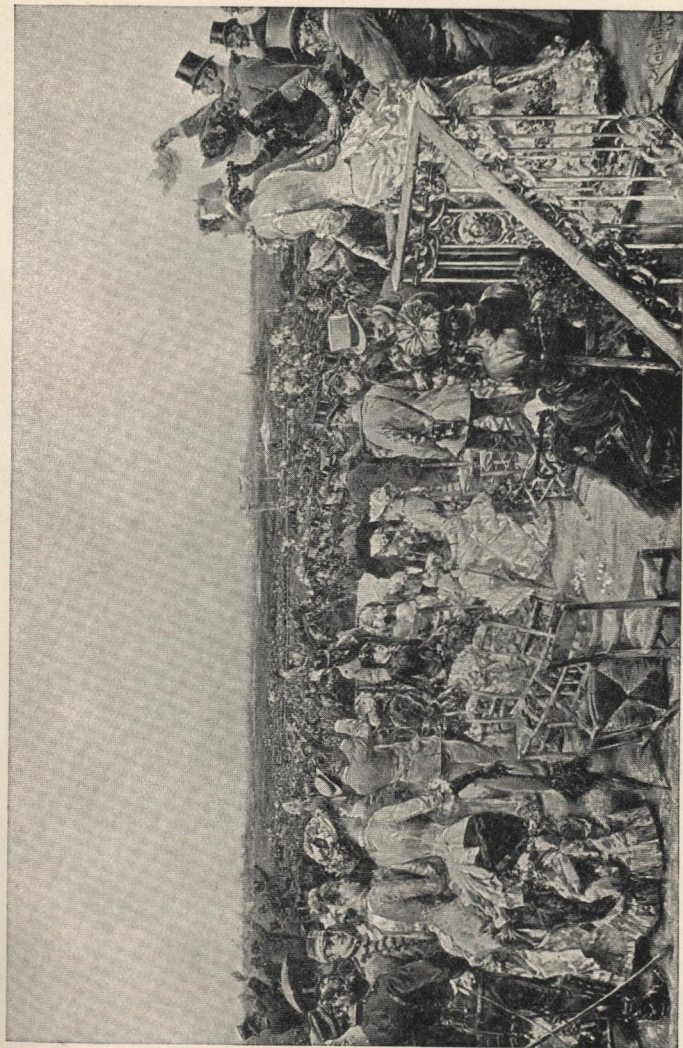
Ferdin. Heilbuth

ON THE SEINE

Here is an advertisement from the *Illustrated London News* of 10 October, 1863:

“Ondina or waved Jupons do away with the unsightly results of the ordinary hoops, and so perfect are the wave-like bands that a lady may ascend a steep stair, lean against a table, seat herself in an armchair, pass to a stall in the opera, or occupy a fourth seat in a carriage, without inconvenience to herself or others or provoking rude remarks of her observers, thus modifying in an important degree all those peculiarities tending to destroy the modesty of English women; and lastly it allows the dress to fall into graceful folds.”

In addition to the elaboration of the gown itself it was correct to pin or hang additional ornaments on every available spot. Here is a passage from *Cranford* describing the ladies who, in spite of genteel poverty, must still follow the mode to the best of their ability: “Old gowns, white and venerable collars, any number of brooches, up and down and everywhere (some with dogs’ eyes painted in them; some that were like small



Marchetti

THE RACES

1882



Mode Artistique

1882: August

picture-frames with mausoleums and weeping-willows neatly executed in hair inside; some, again, with miniatures of ladies and gentlemen sweetly smiling out of a nest of stiff muslin)—old brooches for a permanent ornament, and new caps to suit the fashion of the day; the ladies of Cranford always dressed with chaste elegance and propriety, as Miss Barker once prettily expressed it."

Better surely is the one-piece gown of modern times, with its simplicity of line and lack of ornament.

A general drabness in the streets has already replaced to a great extent the picturesqueness and colour of the past. All over Europe national costume is being abandoned altogether, or worn only on gala occasions as fancy dresses are worn. One of the great travel agencies is said to have subsidised the peasants in certain districts in Holland on condition that they retained their national dress, the object, of course, being to provide tourists with something quaint and picturesque to look at. From that point of view the idea might be extended more widely. Great Britain, in this respect, has perhaps lost least of all, for, with the exception of the Highland kilt and the Welsh high-peaked hat, she appears never to have possessed anything in the way of a national costume.

It was a sad day for the brightness of the streets when George IV., while Regent, decreed the adoption of trousers and sounded the death-knell of the aristocratic knee-breeches and elegant tailed coats. The momentous decision is supposed to have been arrived at only after a prolonged conference with a select committee of ladies with Lady Conyngham at its head. Did jealousy and the fear of rivalry move them? It was a great step forward in the Feminist movement; from that moment, in the world of fashion at least, women have held undisputed sway. If democracy has made gigantic strides in the direction of the obliteration of class distinctions in women's fashions, in men's clothes such obliteration is almost complete. The tall hat is almost the sole survivor of a distinctive dress, and that has come to be used rather as part of the uniform of professional men than as a mark of fashion.



Hans Makart

PRINCESS BÜLOW

The gorgeous costumes worn by kings, nobles and public functionaries were part of a policy which aimed at making an imposing impression upon the proletariat. In Eastern countries an individual in a position of importance loses prestige if he appears in public in poor or slovenly dress. But the French Revolution, which was the beginning of the democratic era in politics, virtually gave the death-blow to gorgeousness in civilian dress throughout Europe; military uniforms, however, did not share in the eclipse.

With the loss of her aristocracy France temporarily lost her position as the arbitrator of fashions. The distinction in a measure passed to London, but England (outside Court circles) was always inclined to be more moderate and more sober in taste. The English aristocracy could be gorgeous on occasion, but

as a general rule under the Hanoverians it lived in dignified simplicity and seclusion on its country estates, devoting itself to country sports. Even those of the nobles who had been dandies in their youth were inclined to display a contempt for clothes and the fashionable world in later life. The fall from power and importance of the English aristocracy was a much more gradual affair in England than in France. Its position was not destroyed violently by revolution but slowly undermined by the growing power of a new aristocracy, or rather plutocracy, which, unostentatiously at first and later quite openly, gathered into its hands all the powers and privileges of



Georges Lehmann

1883

A PARISIENNE



G. Clairin

FROUFROU

1882

a ruling class. It was not until the South African boom which preceded the Boer War that it became fully evident how completely both the practice and semblance of power had passed from the old English noble families.



Julius L. Stewart
PORTRAIT OF THE BARONNE B.
(By permission of Messrs. Harper and Brothers).

Money, both in the hands of Jewish financiers and of rich city merchants, had always been able to purchase a measure of power, of course, but the exercise of that power had been discreet, not apparent to the casual observer. With the passing of the Victorian era, however, there arose in England a plutocracy, partly Hebraic and partly transatlantic in origin, which forced its way into the most exclusive places.

King Edward VII. regarded the best class of Hebrews with marked favour and had a warm liking for Americans, especially

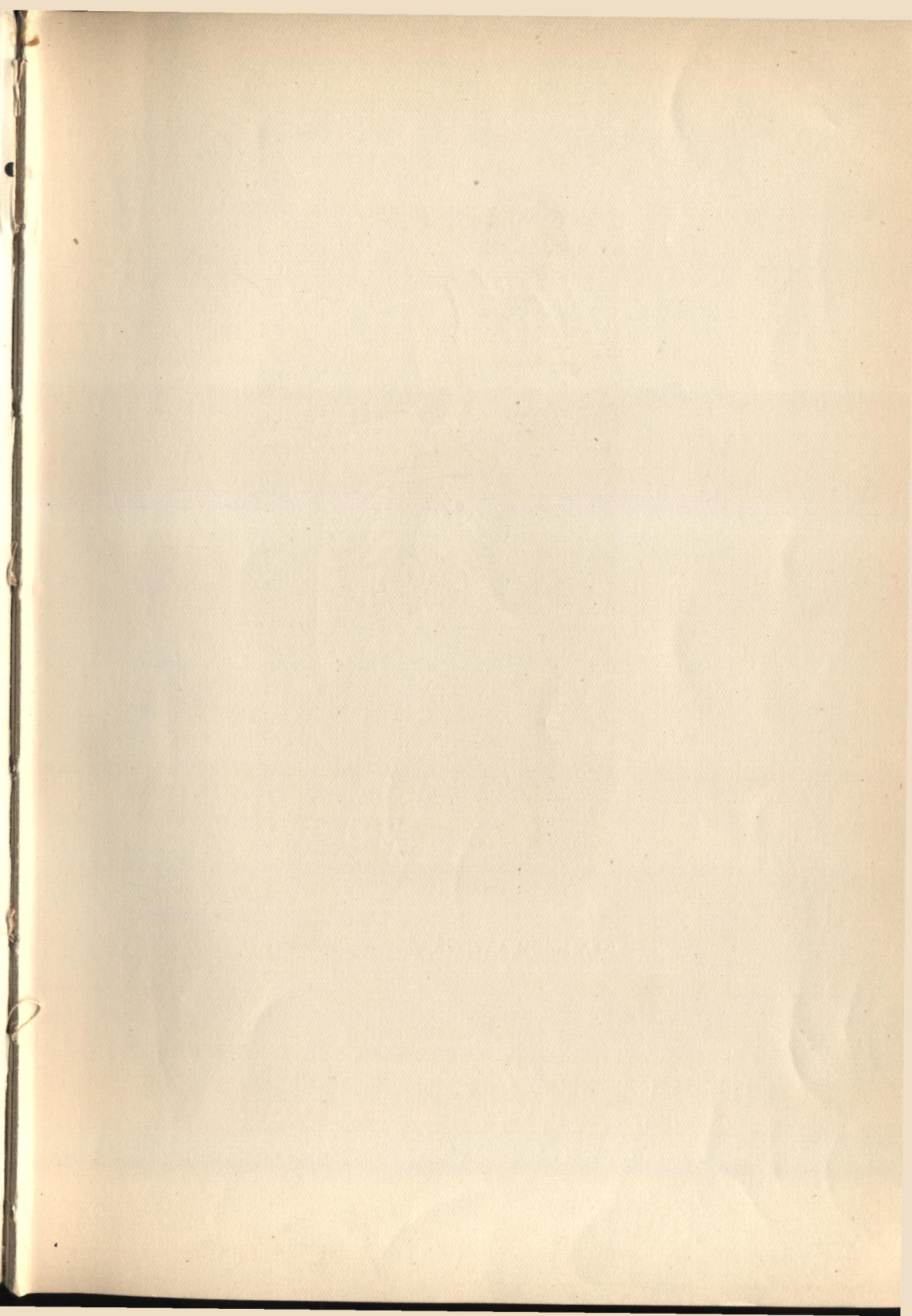


Nittis

IN THE STAND DURING THE RACES

1884

if they were beautiful and rich; when the king showed approval others were not slow to turn a friendly eye. The old aristocracy, proud, narrow, sometimes a little ridiculous, but with a deeply-rooted conviction that it was responsible for the welfare of the country, gave place to a society to which wealth alone was the "Open Sesame" and in which a sense of responsibility, however





"LA MODE ARTISTIQUE." September 1883

vague and inelastic, was not required at all. Those in whom feudal ideas persisted, regardless of the changing times, retired almost entirely from public life; the others, if their wealth were not already adequate, made rich marriages outside their class.

Such alliances had not, of course, been unknown. American heiresses, rich merchants' daughters, even actresses had occasionally married into the peerage. Hogarth depicts the old nobleman with his coroneted crutch pointing to his family tree while he is arranging the marriage of his son with the rich merchant's daughter, and his attitude makes it very clear that he is bestowing an honour for which any amount of money is but a paltry return. Very different is the position when there are many pretenders and few heiresses; then the possessors of money make it clear that the favour is by no means all on one side.

The fierce pride of birth of the old aristocracy would have been ridiculous among peers so many of whose wives had been recruited from America and from the stage, and the doors of once exclusive houses were opened to anyone with sufficient wealth. The new plutocracy being admitted to the society of the nobility proceeded to buy titles for themselves. Some wealthy men were quite shameless in the methods they employed. The satire of Tom Moore applies even more to the generation which succeeded him:

'Tis pleasant while nothing but mercantile fractures,
Some simple, some compound, is dinned in our ears,
To think that, though robbed of all coarse manufactures,
We keep up our fine manufacture of peers.



Renouard 1884
ENGLISHWOMEN IN THE LOUVRE



Béraud

THE CIGARETTE

1884

The old English gentleman, though perhaps a little ridiculous in his ideas and rather intolerable in his arrogance, was as a rule honourable and, according to the traditions of his caste, just. He considered himself to be of different clay from the rest of the world, born to rule and to keep his social inferiors in their proper positions, but he accepted his obligations; if it were his divine right to rule despotically, it was no less his duty to protect. His ideas of duty were rigidly defined and faithfully executed. He exercised real political power and every politician of note bowed to his decrees. This system of a privileged class was, of course, accompanied by abuses which would not be tolerated by modern society which has created a different set of abuses for itself.

The old aristocrats whom pride of birth forbade to soil their fingers with any sort of trade did not hesitate to live upon the State, drawing handsome incomes from sinecures. One of the most notorious of these nobles was Thackeray's Lord Steyne—the third Marquis of Hertford—who was a friend of



1885: February
Mode Artistique

the Regent and drew incomes from the offices of Vice-Chamberlain, Lord Warden of the Stanneries, Lord Steward and Vice-Admiral of the Duchy of Cornwall, Chief Commissioner of the Duchy, and even Recorder of Coventry and Bodmin, without probably arriving at the vaguest notion of the duties of those offices. But in return for a pleasant life as parasites upon the State in times of peace, they were ready to give their lives for a country to which they were proud to belong.

The French Revolution dealt the aristocratic tradition a terrible blow even in England; the Reform Bill, the rise to power of the middle classes, the percolation of rich nobodies into high places continued to undermine it, but it was not until after Queen Victoria's death that wealth could buy all



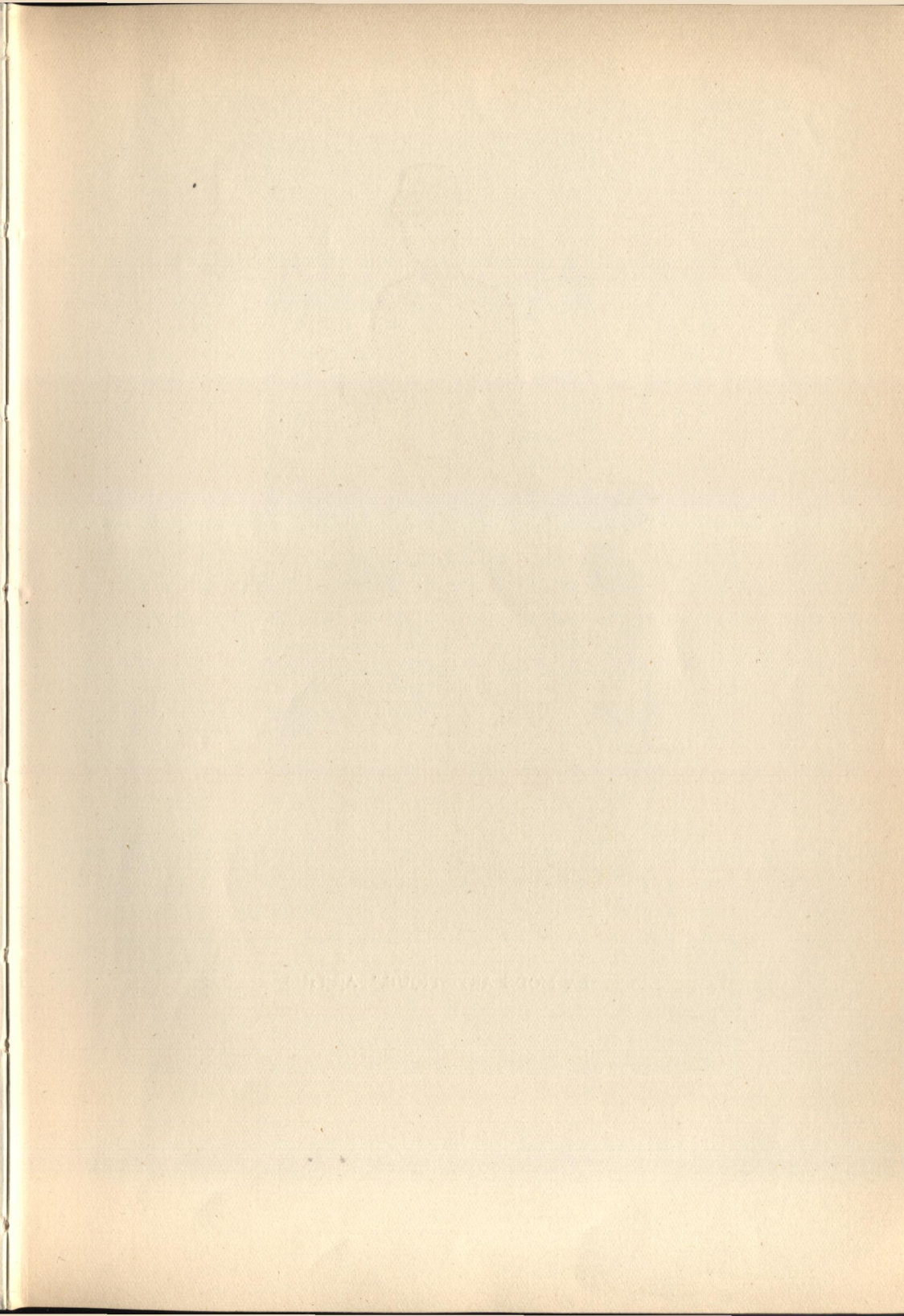
H. Herkomer

MISS GRANT

1885

its privileges. Yet the old queen would, on occasion, sink her prejudices and recognise the right of genius to jump all barriers. The astonishing acceptance of Disraeli's leadership by the aristocracy would probably have been impossible but for the approval of the queen. The young Disraeli was socially handicapped in almost every way, by his Jewish origin, his lack of a "liberal education," his flamboyant appearance.

The eighteenth century was an age of superficial grace and elegance, of leisure, of rigid class barriers, good craftsmanship, appreciation of art. Gradually, as the nineteenth century grew older, most of these things vanished. "Science" and "democracy" might have been inscribed on the banners of the infant





"LA MODE ARTISTIQUE." April 1886



F. A. von Kaulbach, 1885
PRINCESS GISELA VON BAYERN

century as it marched forward, and everywhere there was an increasing tendency towards "speeding-up," which effectually sounded the death-knell of grace. The replacement of hand-work by machinery, of the stage-coach by the railway train, of the horse by the motor, the insistence on hygiene which necessitated sweeping changes in housing and personal attire, the passing of Education Acts, the Feminist movement, and growth of local bodies whose business was supervision of public life, such as county and town councils, and the police force—these were some of the milestones in the century. And

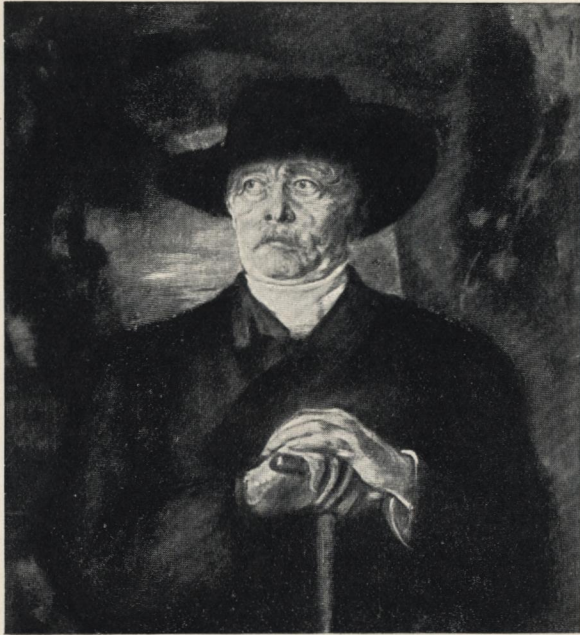


Rod. Piquet

A PARISIENNE

1885

as it drew towards its close, faster and faster grew the *tempo* of everyday life. Scientific inventions followed swiftly on each other's heels, things dreamed of through the centuries and regarded as fantastic imaginings became actual facts; the marvels of the telephone, the underground railway, the electric tram, the motor, wireless, the aeroplane followed each other almost too swiftly for the mind to grasp, and almost swamped the realisation of less startling innovations such as good drainage, household baths, gas cookers and electric light.



F. von Lenbach

PRINCE BISMARCK

The whole life of the community changed from its foundations to its most trivial details.

But with gain came loss. As mechanical implements increased the quality of workmanship deteriorated. And as workmen began to take less pride in their work the tide of discontent grew higher.

The decline of the fashion of entertaining privately on a sumptuous scale led to a rapid growth in public restaurants, and to the habit of taking one's meals there which is such a feature of modern life. The original Savoy Restaurant was at the height of its popularity in the years which immediately preceded the South African War. The people who frequented it were perhaps more of the so-called "Bohemian" type than its present clientele, but care was taken to exclude undesir-



F. von Lenbach

KAISER WILHELM I.

able persons, and as a place to which to take a lady to dine it was a great improvement on the City chop-houses and dingy coffee-rooms which had preceded it.

About 1895, at the height of the South African boom, the London of the pleasure-seeker wore an air of gaiety and animation such as it had not known for years. Those who were making fortunes out of the boom were lavish in their expenditure and entertained in costly and sometimes eccentric style. Music during meals was an innovation, and added greatly to the gaiety of dinner-parties. The new aristocracy followed the fashion set by the City magnates, and numerous first-class restaurants sprang up to rival the Savoy. Advertising in those days had reached nothing like the dimensions that it has to-day,

but gradually a series of clever "puffs" in the columns of the newspapers which showed how merry was the entertainment, and how moderate the bill, drew the attention of the wealthier residents of the suburbs who hitherto had regarded public meals as verging on the improper. Coloured pictures of the Savoy foyer filled with beautiful women and men in immaculate attire appeared in the illustrated papers, and, with growing frequency, suburbia invaded the haunts of the aristocracy and of the rich. And, for those who could not afford the Savoy or the Carlton, the "popular" restaurants sprang up. The tide of democracy was in full flood and very good imitations of pleasures which had hitherto been the prerogative of wealth were within the reach of quite humble people.



Piquet

MME. L.

1885



1886: December

Mode Artistique

CHAPTER I

SOCIAL HISTORY IN ENGLAND

(By GRACE E. THOMPSON)

IN the closing years of the eighteenth century men of the time flattered themselves that they lived in the age of philosophy and were vastly superior in outlook to their forefathers, whose days had been wasted in the barren controversies of the theologians. Metaphysics had long held sway, adding nothing to the visible and physical progress of man. With the coming of the nineteenth century scientific research became the order of the day, and the results applied to industry and invention



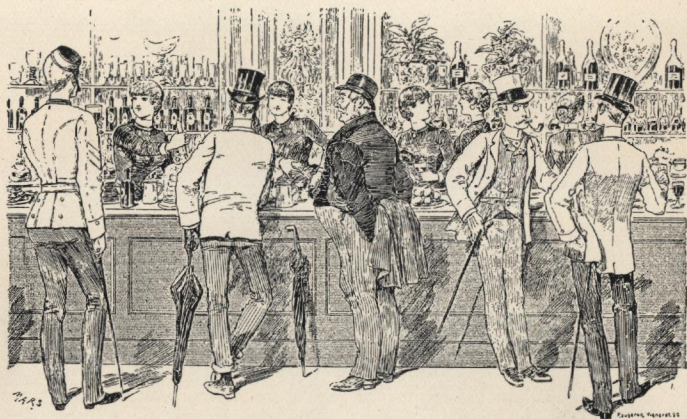
Mode Artistique

1888: March

made greater progress in the visible order in ten years than had before been possible in a hundred. The cultural history of the nineteenth century is absolutely bound up with, and dependent upon, scientific invention; its political history has been made by science, not by wars and revolutions. Steam and electricity have altered the bases of society; machines have replaced hand labour and the social balance has been greatly disturbed, although the forms of government have changed but little. No government, of whatever form, has been able to keep pace in the matter of legislation with the reforms

rendered imperative by the industrial revolution—yet in England, at least, it was also the century of political enfranchisement.

The introduction of machinery brought a new social organism into being. It rendered the life of the individual simpler, but made him much more dependent upon his neighbours. It involved him inextricably in the social machine and threatened his will and initiative. The machines made to serve man have in



BAR IN LONDON

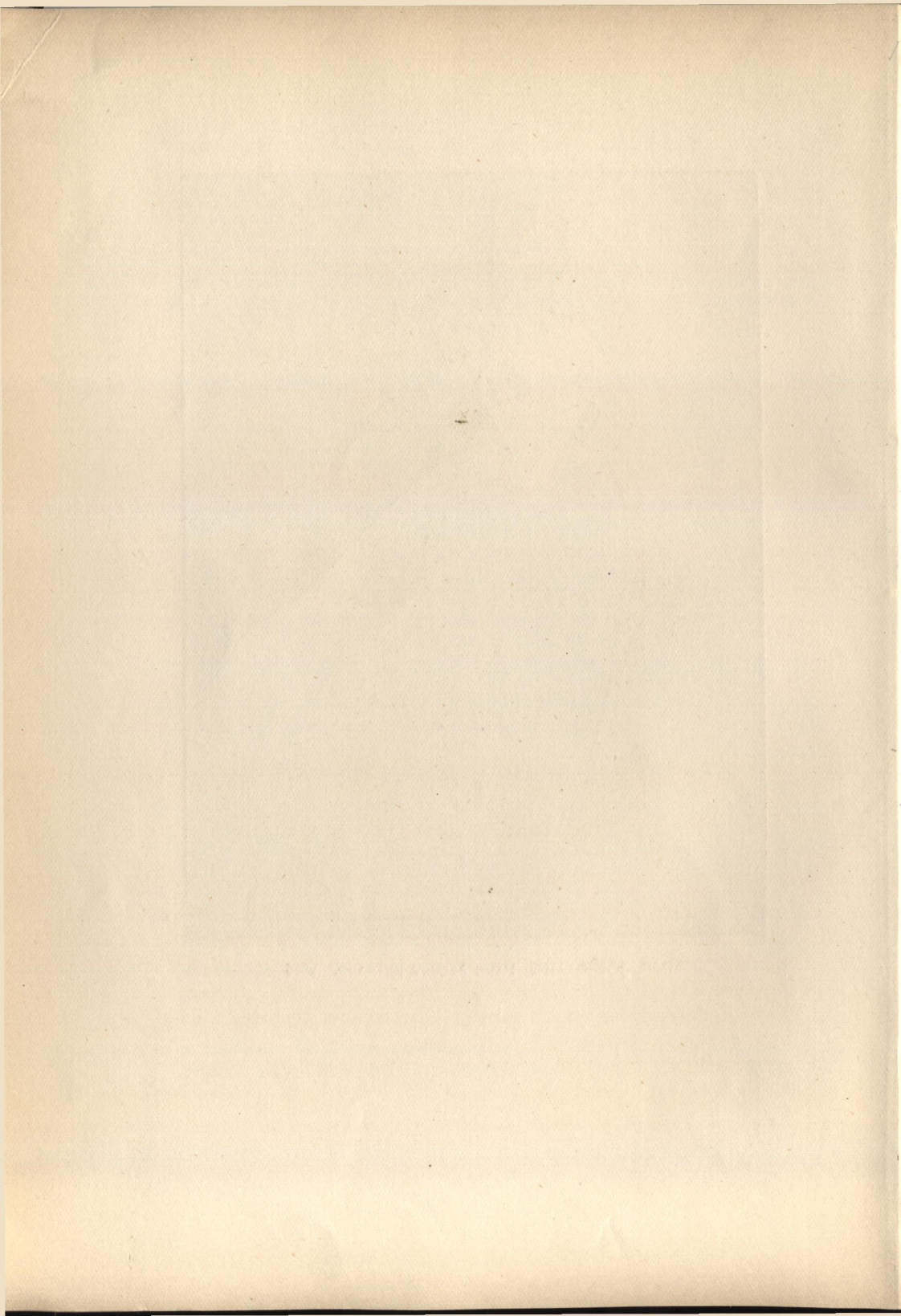
1886: *March*

the end created a thousand new needs. In a few years scientific invention influenced to a greater extent the interrelationship of the people than centuries of social and political change.

On the Continent a period of nationalism followed the downfall of Napoleon. Each race sought political hegemony. The German, Italian, Greek, Bulgar, Serb, Rumanian attained it; the Czech, Pole, South Slav continually strove for it. So greatly occupied were the different races in this nationalist movement that commercial interests were regarded as of secondary importance—at all events by those who possessed political power. France's internal affairs occupied her whole attention. England, externally and internally peaceful compared with her continental neighbours, had no serious com-



MME. JOURDAIN. PAUL ALBERT BESNARD. 1886



petitor either in the development of her trade or of her colonial empire. When the unity of Germany and that of Italy had become accomplished facts, the intense national trend became imperialist. The expansion of industry had paved the way for



Hugo Vogel PORTRAIT 1888

this development, compelling the different countries to seek extended markets. Colonies became of the first importance. Industry grew so fast under the impetus of scientific invention that the one great cry was for "room, more room." Every country embarked on a career of expansion, but England was far ahead of her neighbours in the race.

The loftiest, if not the most vigorous wish of an age, should



Photograph

1888

find expression in education. Through this means it can at least hope to achieve in the future those aims which are found impracticable in the present. In this field the influence of scientific invention also made itself felt. In the big industrial centres scientific and technical schools sprang up, and the teaching of practical science was no longer relegated to a few odd hours in the school curriculum, often devoted to sketchy theoretical lectures devoid of practical experiment in any form. The movement was slow at first and the backwardness of the older universities in England in refusing for so long to read the signs of the times has probably retarded the comparative progress of industrial development by a couple of generations.

From education to the press is a short step. Applied science has made a gigantic industrial concern of the newspaper. Its universal influence is comparable with that of the Roman Catholic Church in the Middle Ages. The modern press is no longer content to follow or discuss popular opinion. It creates it. One of the dangers of a certain section of the modern press is the newspaper "stunt."

Scientific invention, exercising its influence in every phase of modern life, has not been without its effect on the feminist question. Indeed in two instances it has helped to create it. Machinery, by supplying household requirements at comparatively cheap rates, deprived the old-fashioned housewife



Mode Artistique 1888: July

and her daughters of a field in which their energies used to find scope. At the same time it created a heavy demand for female labour in the factories. This demand became the more insistent and prolonged from the fact that women's labour was cheaper than men's. The importance of this social revolution was not noticeable at the beginning, but dull periods in trade have already shown it to be exceedingly difficult and complex. It extended to all ranks. In the upper classes it expressed itself as an educational question and in the lower as a question of wages. Controversy still rages on the argument of equal pay for men and women performing the same work. For centuries the sexes had been regarded as supplementing each other; suddenly they appeared as



Mode Artistique 1890: April

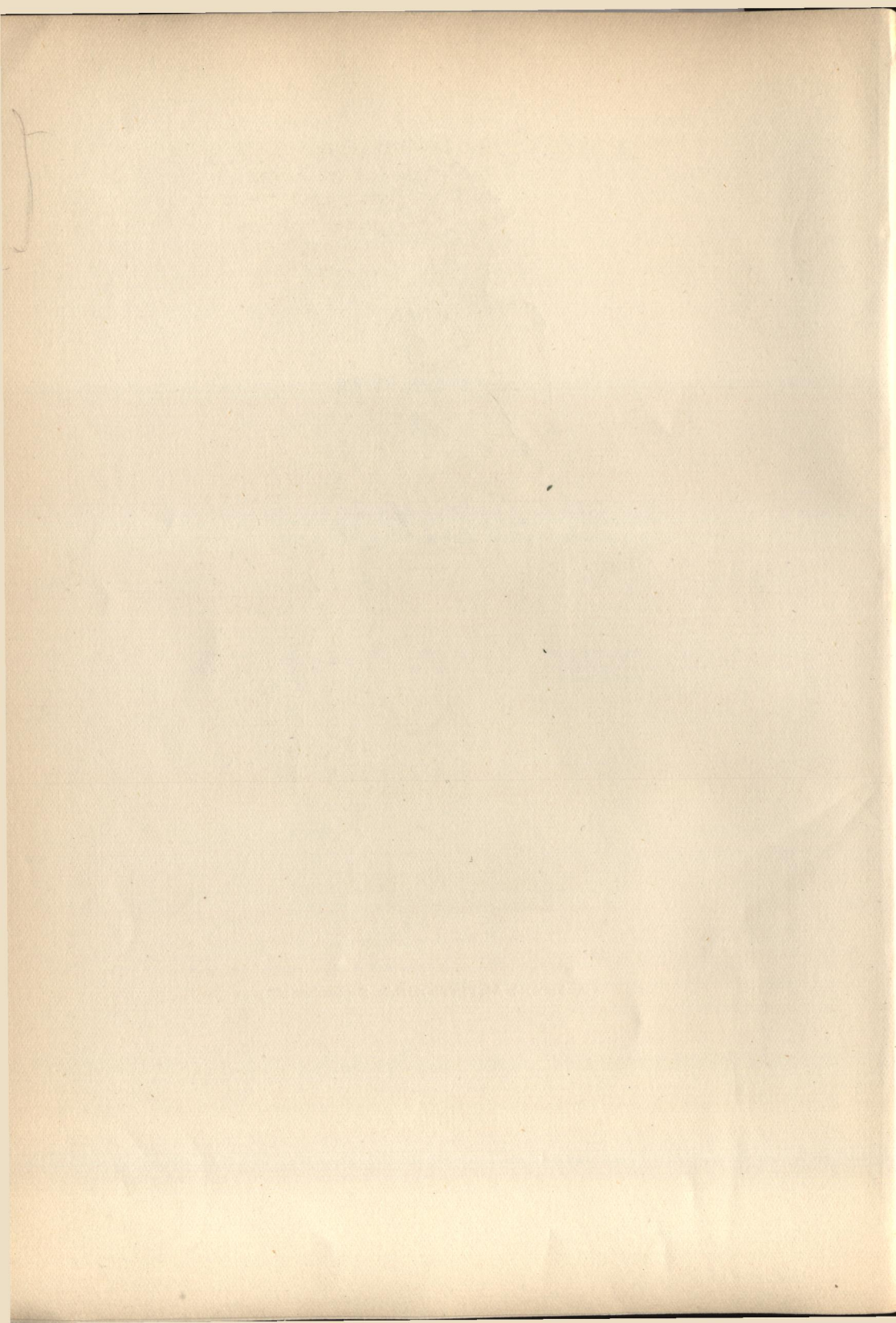
competitors in the same fields of work. The increase in strength in woman's personality through the conflict forced upon her by circumstances is perhaps no great gain to the community as a whole.

Society to-day is viewed too much from the woman's standpoint. The spirit and direction of social culture are too much influenced by the particular desire of woman. Years ago Goethe made a similar complaint to Eckermann.

The age of technique was tending too much to absorb the whole activity of man, leaving him no time to grapple



"LA MODE ARTISTIQUE." September 1889





Adolf Menzel

CLOSE OF THE COURT BALL

1889

with the questions of culture and education which were being more and more left to women. At the end of the nineteenth century we stood apparently at the dawn of a feminist era; indeed it had already dawned in North America and the newest country of all, Australia, as well as in such smaller countries in Europe as had already developed an advanced stage of democracy, such as Finland and the Scandinavian States. But if, legally, women had equal

rights with men, they were far from assuming equal responsibilities, and it needed the Great War to show of what, in an emergency, women were capable.

Arnold Toynbee set the example of dating the "Industrial Revolution" between 1760 and 1840, the years in which steam was brought into use in the textile and iron trades and was



Du Maurier

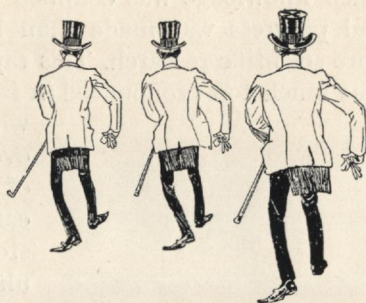
1887

"HOW REPUTATIONS OF DISTINGUISHED AMATEURS ARE SOMETIMES MADE."

(From "Harper's New Monthly Magazine," July, 1887, by permission of Messrs. Harper and Brothers.)

applied to land and sea carriage. The beginning of the "Educational Revolution" might perhaps be dated from Forster's Elementary Education Act of 1870 which, amplified by supplementary Acts in 1875 and 1880, made education compulsory and (in 1891) free for all children between five and thirteen years of age. The broad results of the Education Acts may be thus stated: In 1869 there were rather more than 1,000,000 children in attendance, irregularly, at about 17,000 elementary day and night schools; in 1914 there were over 6,000,000

children regularly attending over 35,000 schools. Over double the period the educational change appears almost incredible: in 1794 Burke estimated the total number of readers in England at 80,000; a hundred and thirty-two years later the circulation of one daily newspaper alone is returned as over 1,750,000 copies daily.



Caran d'Ache

1888

From 1870 the social revolution proceeded apace, aided by scientific invention and the general "speeding-up" of daily life. Electric lighting had been possible after the arc light, invented by Davy in 1810, but it was not until Edison and Swan had improved the incandescent carbon filament lamp in 1883 that electric lighting became practicable in every home. The opening of the first electric underground railway in London by the Prince of Wales in 1890 revolutionised London's traffic. The motor first appeared in 1895 as a force to be reckoned with; the motor-bicycle and trailers to "push-bikes" only go back to 1902. Telephonic communication with Paris was established in 1891; the cinematograph dates from 1896, and the first flying-machine which was capable of making a prolonged flight from 1908. Important results in the science of



Caran d'Ache

1888

medicine were made possible by the study of bacteriology, by the discovery of the Röntgen rays in 1896 and of radium in 1903. Wireless telegraphy and telephony as practical means of communication belong to an even later date.

In the long centuries

when knowledge was confined to philosophic speculation less real progress was made than in the first decade devoted to pure scientific research. This rapid progress, of course, led to a bias much too pronounced in favour of natural philosophy, by

whose aid men hoped to solve every problem which arose. Instead of the idealistic tendency of the earlier generations, in which *will* stood for everything and the ultimate consequences for little or nothing, a materialistic trend crept in, in which the *result* was all-important. In the period of technical discovery, the most intense and stubborn application is but the precursor of material interest. Purely spiritual qualities are neglected or become at best dependent upon the material. The net result has been to exalt the materialistic and debase the idealistic instinct.



Béraud

1890

STUDY IN MONTE CARLO

In the wake of scientific discovery came a general decay of religious belief, particularly among those who, temperamentally or through defective education, were enthralled by, but incapable of digesting properly and swiftly, the rapidly succeeding scientific marvels which were revealed to the world. It was not until very nearly the end of the period under review that the pendulum swung back again, and it was generally realised that religion and science are not necessarily irreconcilable. The waning power of religious teaching as a curb upon inclination, the natural reaction against the excessive prudery of the Victorian age, led inevitably to a general appearance of laxity in conduct and morals. The elegance of manners which must have made the eighteenth century as delightful for the leisured and the wealthy as it was intolerable for the poor has gone





"LA MODE ARTISTIQUE." November 1892



ALLÉE DES ACACIAS

1890: *March*

beyond recall, but the laxity in conduct is more apparent than real and is largely confined to a noisy minority.

If spiritual health appeared to be neglected at the opening of the twentieth century, physical health had never occupied so great a share of public interest. A strong current of public opinion in favour of national health and good sense in clothes and domestic manners set in. Hygiene became a subject of popular interest, and the powder and pomatum which went to build up the wonderful foot-high method of hairdressing which was left uncombed for a month, and even more, became impossible in a society which adopted the convention of the daily bath. Cleanliness and attractive clothing ceased to be a matter of fashion and became the signs of self-respect. Discontent at intolerable conditions set the ball of revolution



Léon Bonnat

PORTRAIT

1891

rolling in France; scientific inventions gave the impetus to the industrial revolution in England and to the growth of democracy which so rapidly followed.

By 1880 England had travelled far from the conditions of the "Hungry Forties." Forster's Education Bill, free trade and Gladstonian finance had eased the burden of the working-man and the taxpayer. The standard of living had risen considerably; in December 1883 the late Sir Robert Giffin published a comparative table of the consumption of the agricultural labourer between 1840 and 1881: about 69 lb. of food per week in 1840 against 373 lb. in 1881.

During the period which opens, appropriately enough, with the taking of the first British census in 1801 and ends with the outbreak of the Great War in 1914, England was fundamentally remade. At the end of the eighteenth century something still



Albert von Keller

PORTRAIT

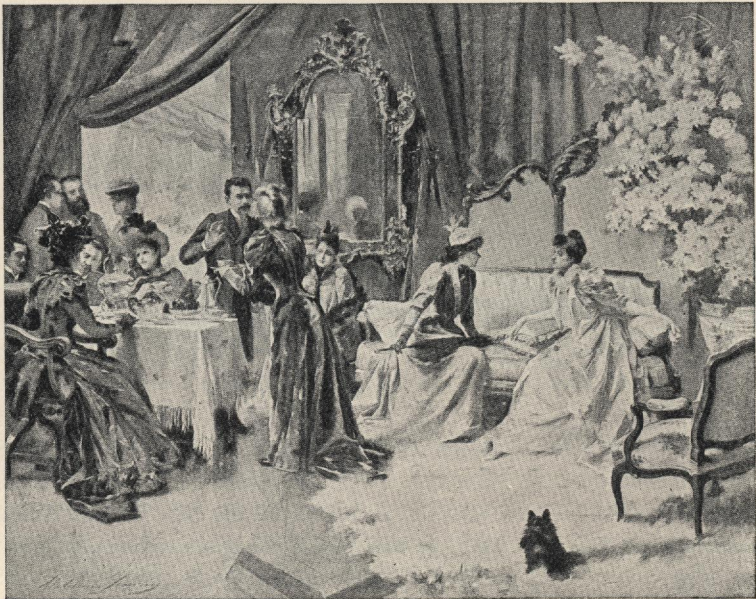
remained of the English mediæval social settlement which afforded a certain security to the humblest subject; at the beginning of the twentieth, industrial anarchy had done its worst and the basis had been laid of a reorganisation of society which, without seriously injuring the privileged, will give once



Adolf Menzel

IN THE BEER GARDEN AT KISSINGEN

1891



Madeleine Lemaire

FIVE O'CLOCK

1891

more a certain security to the humblest. The full results of the great European upheaval cannot yet be estimated, but while they may have checked general national prosperity, they have certainly not retarded the progress of democracy. A just



Hugo Vogel

PORTRAIT

1891

criticism of the post-war world, published by Mr. J. M. Beck, Solicitor-General of the U.S.A., in the *Fortnightly Review* (November 1921), "The great evil of the world to-day is the aversion to work," was equally true, though less obvious, in 1914.

The worst phases of the industrial strife belong to the earlier part of the nineteenth century; to the latter half belong its results and ameliorations, the extension of the factory system, the adoption of "Free Trade," the "rural exodus," the urban



Mode Artistique

1891: May



P. S. Kroyer

PORTRAIT OF HIS WIFE

1892

*perhaps
to
his
wife?*

congestion and the new finance. In this period, too, emerge clearly some of the more important results of the economic progress, such as the establishment of political democracy, collective bargaining, compulsory education, old-age pensions,



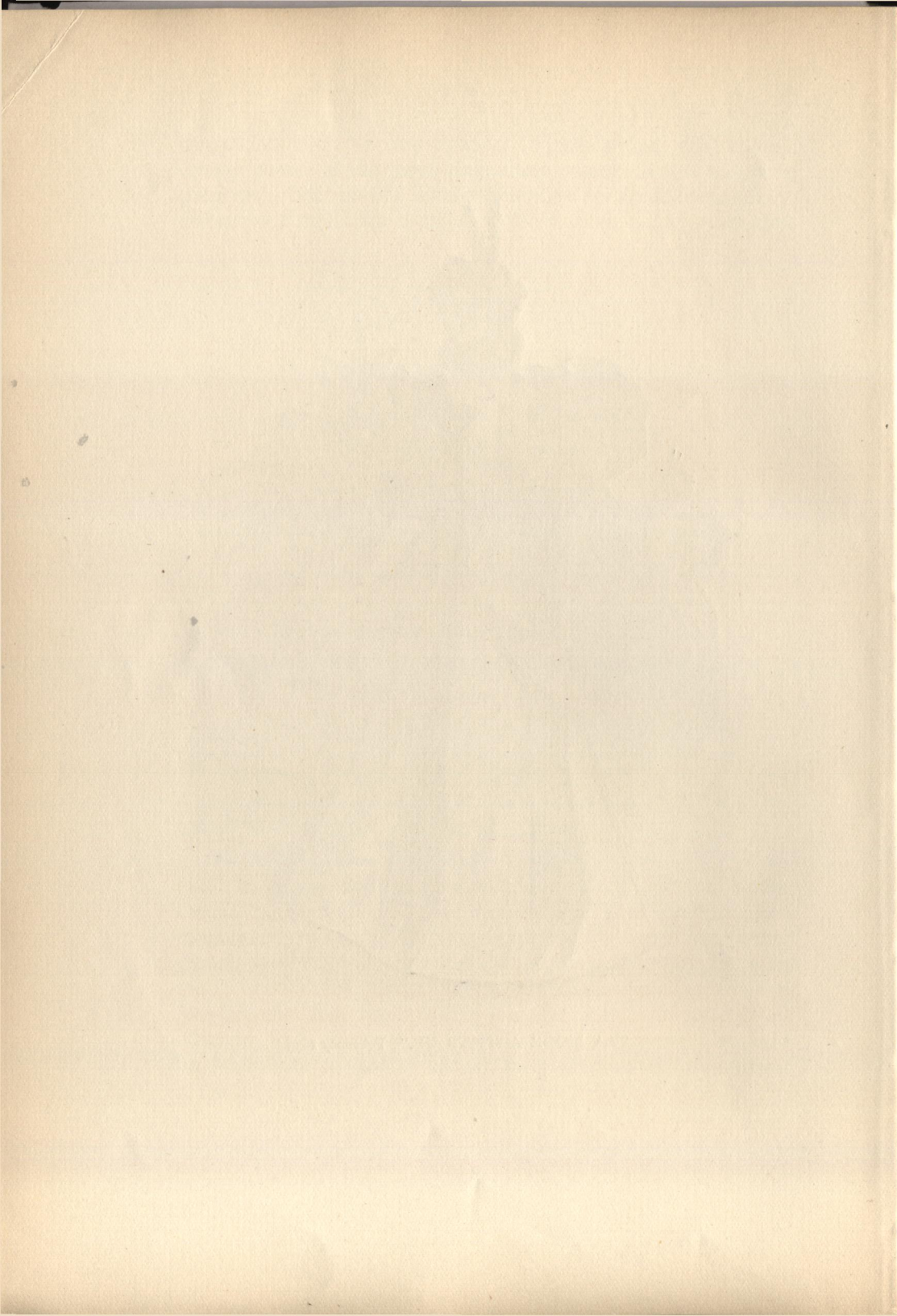
Illustrierte Frauenzeitung

1893

minimum-wage boards and the decline of the birth-rate. Democracy hitherto has been rather a process of levelling down than levelling up. During the eighteenth century the working classes as a whole were only just beginning to show signs of social unrest. Widespread discontent dates from the French Revolution. The people being for the most part totally uneducated had, of course, no share in the government. They had no legitimate means of airing their grievances; the unrest



"LA MODE ARTISTIQUE." February 1895



smouldered, with sporadic outbreaks of flaming protest. Political change was coming, but slowly, almost imperceptibly. Labour leaders gradually ceased to be regarded as criminals and became regular factors in the political life of the country,



Drawing by C. Dana Gibson 1892
By permission of Messrs. Harper and Brothers.

and so manifestly honest, influential and public-spirited that they were at last regarded as forces to be reckoned with. The years between 1867 and 1874 were perhaps the most epoch-making in the whole history of the Labour movement. In 1867 there appeared the first volume of Karl Marx's *Das Kapital*, which has been called, without exaggeration, the Bible of modern Socialism. In the same year Lord Elcho's Act made breach of contract by a workman punishable only



Heinrich Kley

IN THE EARLY HOURS

civily not criminally. Four years later trade unions were finally recognised as lawful corporations capable of holding property and, on condition of registration, of taking legal measures. An attempt at retrogression led, in a great measure, to the fall of Mr. Gladstone's Government in 1874. The elections were epoch-making; the political Labour Party was launched by the return of the first two Labour Members to Parliament—Alexander Macdonald and Thomas Burt, representatives of the miners. The Disraeli Cabinet avoided the error of its Liberal predecessor, and in 1875 imprisonment for breach of contract was abolished and peaceful picketing allowed. The Trades Union Congress, established experimentally in 1864, claimed to represent 375,000 members in 1872 and 1,190,000 in 1874. By 1913 the membership was reckoned at 2,250,000. Labour and trade unionism had ceased to display revolutionary tendencies and settled down into social respectability.

The change was perfectly comprehensible; not only was the workman now in possession of a vote which he was fully inclined to use; not only were his children enjoying the educational advantages for which he had clamoured; not only had he his direct representatives in Parliament, but he also enjoyed an increasing share in the general national prosperity and improved conditions of labour enforced by vigilant official inspectors. Amusements were increasing and larger wages brought them within his reach; cheap travel facilities and



Baschet

1893

FRANCISQUE SARCEY AND HIS DAUGHTER'S FAMILY

cheaper clothing lessened the gap between him and his employer; education and the rapid spread of the penny and halfpenny newspaper brought him new interests; he could, for the moment, rest and enjoy these things before he thought of new worlds to conquer.

It has been noted as a curious fact that the decline of good craftsmanship became noticeable soon after the passing of the first Education Act, 1871. A thoughtful writer commenting on the results of compulsory education says: "The only remedy of social ills is education, but the whole system of universal education was at first, and indeed is still, experimental and ill-digested. At present children of widely different mental capacity are all poured into the same educational mould which is of the maximum benefit to some and the



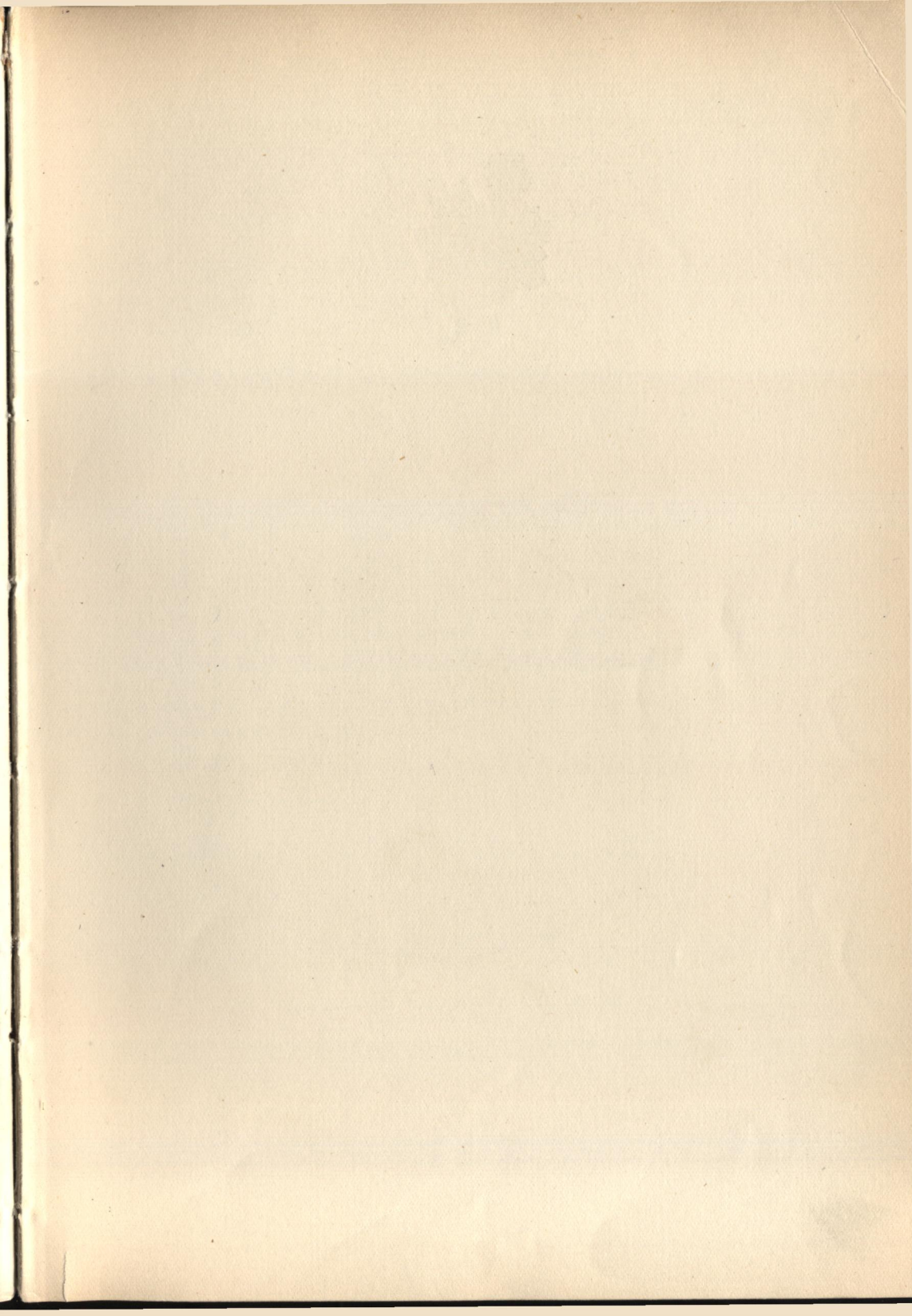
Georg Papperitz

1893

THE SINGER, IRENE ABENDROTH

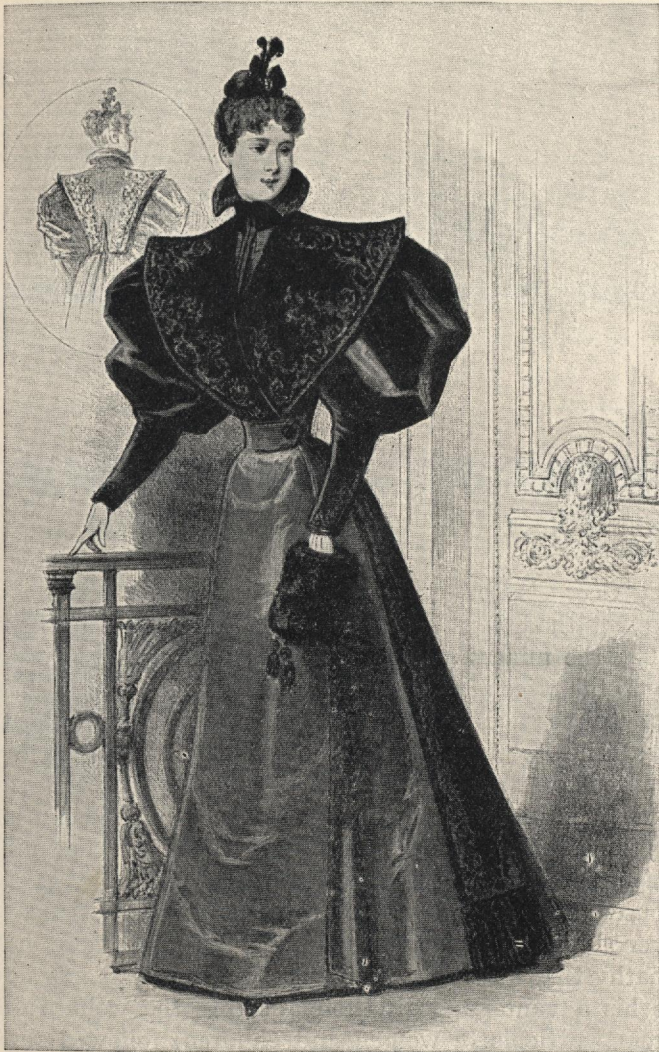
minimum to others. Plato said that the minds of children were like bottles with very narrow mouths, if you attempted to fill them too rapidly much knowledge was wasted and little received, whereas with a small stream they were easily filled."

The closing years of the century were not, of course, com-





“LA MODE ARTISTIQUE.” September 1895



Mode Artistique

1894

IV—E



Caran d'Ache

pletely unruffled by Labour troubles. Agitators lost no opportunity of trying to stir up trouble, and new ideas were spread abroad, eagerly caught up and ill-digested by the half-educated. Henry George's *Progress and Poverty*, a book only little less important than *Das Kapital*, had a wide circulation in 1883. In 1887 the miners attempted to restrict output in order to keep up the price of coal and the rate of wages—a foreshadowing of “direct action” and the oligarchical rule of the trade unions. The “Rebecca” gangs in Durham at the same time attempted to terrorise non-unionists. In 1887 also the *Annual Register* mentions a political agitator who chained himself to the railings, thus anticipating the tactics of the militant suffragettes of twenty-five years later.

Abuses still abounded, but the social conscience had awakened and the social reformer met with more helpful sympathy than in earlier years. The reformer was not slow to press his advantage; legislation affecting the welfare of the workers, particularly women and children, followed rapidly. The lot of the boy chimney-sweep was no better than it had been when Kingsley drew attention to it in his *Water Babies*; Lord Shaftesbury introduced his Chimney Sweepers Bill to



Maurice Greiffenhagen

MISS MAMIE BOWLES

abolish the system in May 1875, and in the debate quoted the remark of a master-sweep: "In learning a child you can't be soft with him; you must use violence." Sir John Lubbock interested himself in the case of the shop assistant, and his Shop Hours Bill of 1887 was followed by the Early Closing Bill of 1896.

The "eight-hours day" was still a thing of the future, but the question of working-hours was seriously exercising many

minds. In 1890 a report on a bad railway collision at Eastleigh found that an engine-driver and stoker had failed to keep a proper look-out, but noted that they had been on duty for sixteen and a half hours.

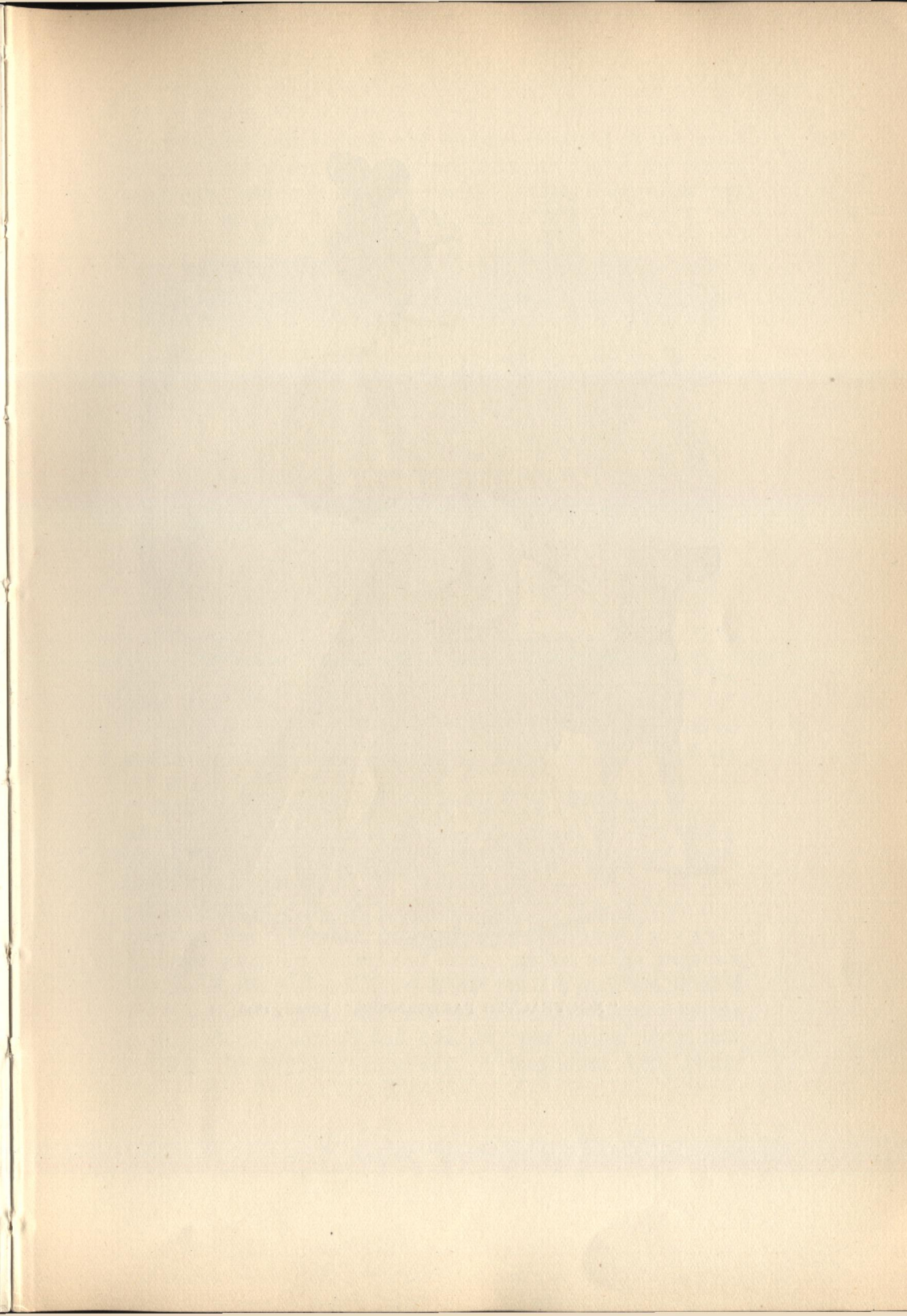


Hans Beatus Wieland

1895

PORTRAIT

In 1890 a Royal Commission on "Sweating," of which Lord Dunraven was chairman, reported: "As regards hours of labour, earnings and sanitary surroundings, the condition of these workers is more deplorable than that of any body of working men in any portion of the civilised or uncivilised world."





"NOUVEAUTÉS PARISIENNES." January 1896

Lord Dunraven considered the recommendations of the commission inadequate and withdrew from it. *Punch* had some scathingly satirical advertisements: "The Happy-Duchess Jacket—straight from a fever-stricken home," and "The



Julius von Blaas

THE DRIVE

1895

Churchyard Overcoat — product of slave labour in the East End."

Changing industrial conditions meant changing social conditions; the rise of democracy meant the passing of the old aristocracy. *Punch*, the best commentator on the manners of the time, reviled the "profiteer" who was usurping the power of the old nobility, especially the opulent Hebrew who denied his race, and Du Maurier created Sir Gorgius Midas, gross, bejewelled, surrounded by flunkeys, as typical of the new plutocracy which aped the aristocracy which it was supplanting. The change was as rapid as the growth of those large fortunes which machinery had made possible in the Midlands and the North. An exclusive nobility, small in numbers, limited but fixed in outlook and traditions, interrelated, ruled by the same code of manners and conduct, was ousted by a new society, "amorphous, unwieldy, cosmopolitan and pluto-



Photograph

1896

cratic." By the middle of the 'nineties Du Maurier's "Gay Saloon" had become the "Social Jungle," a society divided between worship of Mammon and a craze for excitement at all costs, a widespread vulgarity and clamour to be in the lime-light. Self-advertisement was the order of the day and the new press, more particularly the new pictorial press, aided and encouraged it. Eccentricities flourished and the æstheticism of the 'seventies



Caran d'Ache

56

passed into that of the "yellow" period. The phrases "fin de siècle" and "de luxe" were on every tongue. Everyone was "intrigued" with the mysterious doings of the "Souls" and other strange society inventions. In the



Anders Zorn A NIGHT STUDY

'nineties, too, England began to go dancing mad; the "Barn Dance" and the "Washington Post" effectively swept away the dignity of ball-room manners and were followed in the new century by the "Bunny-hug" and other athletic romps in fashionable society, while elsewhere there was a revival of the Morris and other old English dances. In 1913 the cult of the "Russian ballet" was at its height, and everything in the way of decoration "was according to Bakst." The penurious members of the aristocracy were invading the fields of the professional



Antonio de la Gandara

1896

PRINCESS CHIMAY

worker, opening dress and antique shops stocked from family treasures, going on the stage, writing for the press. The first great ducal sale at Stowe was in 1848, but by the 'eighties the arrival of the American millionaire purchaser began that wholesale dispersal of family treasures which still continues.

The decline of manners kept pace with an increasing worship of "good form" and a widespread snobbery. As late as 1883



Drawing by Ludwig Marold

1896

smoking in the presence of ladies was still forbidden. In 1884 it was allowed for the first time at the Mansion House. Smoking in public by ladies of any social pretensions was almost unknown before the war.

The mid-Victorian era was a time of eclipse for art. In the great towns men were entirely absorbed by their business. Combining a stern private morality with sharp business practice, art had no meaning for the majority, who despised it as immaterial to success and inevitably linked with looseness in morals. Indeed the mixture of simplicity and utilitarianism which characterised England during almost the whole of Victoria's reign was very curious.



Drawing by Ludwig Marold

1896

Most of the mid-Victorian country gentlemen were quite indifferent to science, art or modern improvements. "What was good enough for their fathers was good enough for them." They thoroughly distrusted innovations and thought railway trains and steam-engines a mistake. Their lives were almost patriarchal in their simplicity. Everything was conducted according to precedent. The sons might, if they wished and it could be afforded, go into the Army, Navy, Church, or be called to the Bar; otherwise they stayed at home and did nothing. The daughters, till they married at least, led a life of modified seclusion, semi-Oriental in character, whiling away their very



Drawing by E. Thöny 1897

abundant leisure with trivial occupations, such as tatting, crochet and hideous embroideries (the exquisite needlework of the eighteenth century seemed to be a lost art), and, not unnaturally, going in a good deal for broken hearts and "declines." Sentimentality and the pleasure of being harrowed by grief were rampant. Queen Victoria's protracted mourning for the Prince Consort and her interest in funerals and memorials greatly endeared her to the more sentimental of her subjects, even if it exasperated her statesmen and unmarried daughters. Art, of no matter what kind, was regarded as being frivolous if not positively sinful, and *objets d'art* must be made to serve a useful purpose. The clock-bearing "Venus de Milo" in Buckingham Palace was probably legendary, but it was



H. J. E. Evenepoel

BOULEVARD CAFÉ

typical of the prevalent lack of taste. Household decorations of the period were hideous. In the late 'seventies a craze arose for having a board placed at the top of the mantelpiece, covered with plush and stamped velvet, embellished with gilt nails and ball fringes and often completed by plush curtains at the side. Heavy mahogany and horsehair couches were ranged solidly

against walls papered in large and gaudy designs, relieved by meaningless—or too meaningful—pictures or crudely coloured prints.

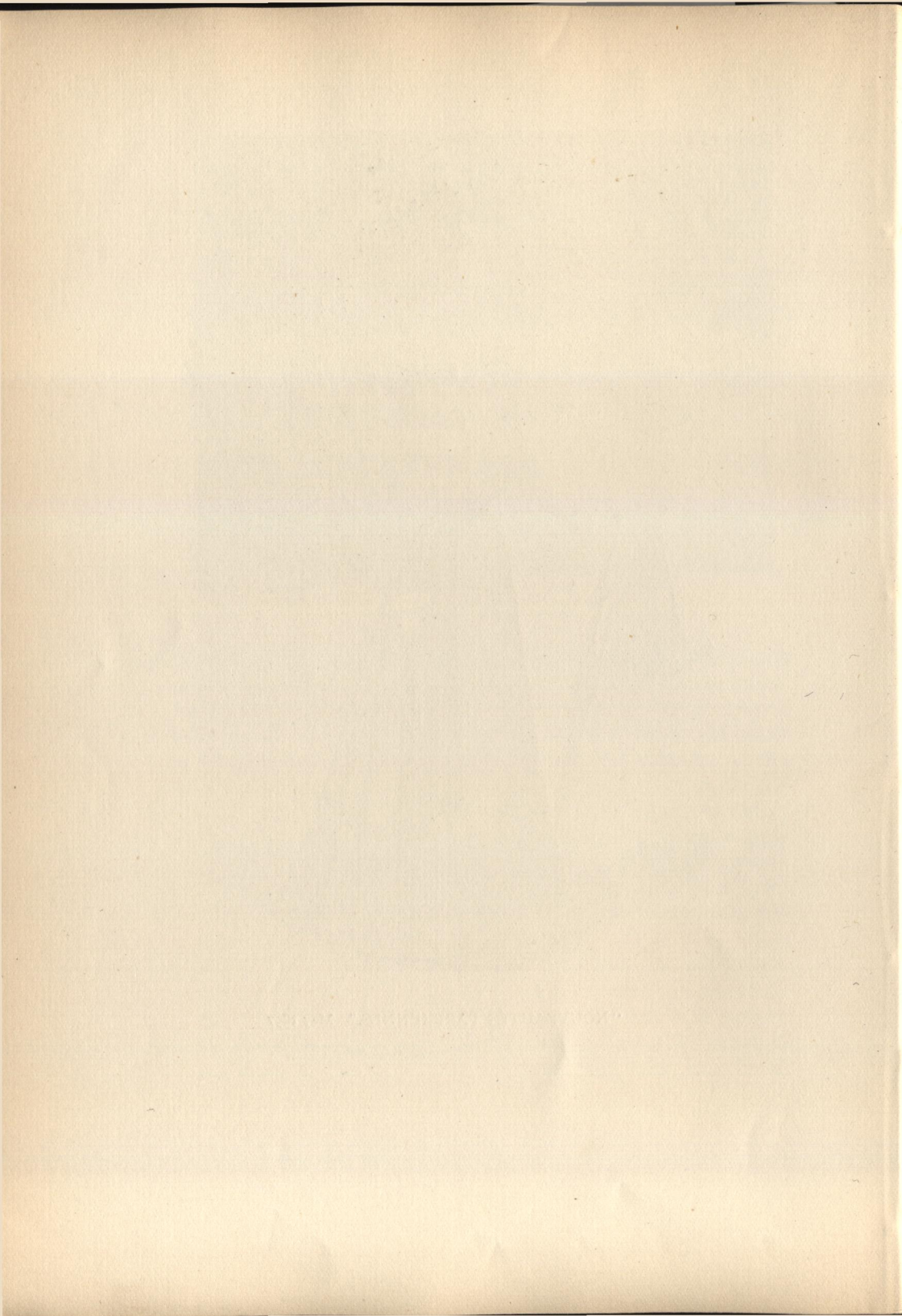
The æsthetic movement of the 'seventies, at which so much fun was poked, was a natural reaction from all this heaviness,



Caran d'Ache



"NOUVEAUTÉS PARISIENNES." May 1897





Max Liebermann

PAPAGEIEN-ALLEE

and contributed to the "artistic awakening" which marked the end of the century. The simplicity of design urged by William Morris and his followers was more closely related to the æsthetic than to mid-Victorian taste. The type immortalised by W. S. Gilbert as Bunthorne helped the change; the ridicule poured upon the type in *Patience* helped to kill the movement. To the æsthetes of the late 'seventies "artistic" meant blue and white china, Japanese fans, and green and yellow curtains—"greenery-yallery" indeed. An inimitable passage from *Patience* satirises their tastes:



Antonio de la Gandara

1897

MME. G.

"*Jane* (looking at uniforms). Red and yellow. Primary colours.
Oh! South Kensington!

"*Duke*. We didn't design our uniforms but we don't see how
they could be improved.

"*Jane*. No, you wouldn't. Still there is a cobwebby grey velvet
with a tender bloom like cold gravy, which, made Florentine
fourteenth century, trimmed with Venetian leather
and Spanish altar-lace and surmounted with something
Japanese—it matters not what—would at least be Early
English."



Moniteur de la Mode 1898

Ridiculous, indeed, yet these "art" decorations made the first attack on the plush atrocities, the little mats, the antimacassars, the crude paintings of fruit and flowers and the generally hideous ornateness of the period.

The changes in the social fabric were almost entirely due to the Industrial Revolution; the change in the status of women was due less to the growth of democracy itself than to the

forces which gave birth to it. These forces, which gathered strength towards the close of the eighteenth century, sprang partly from the unconscious economic transformation of



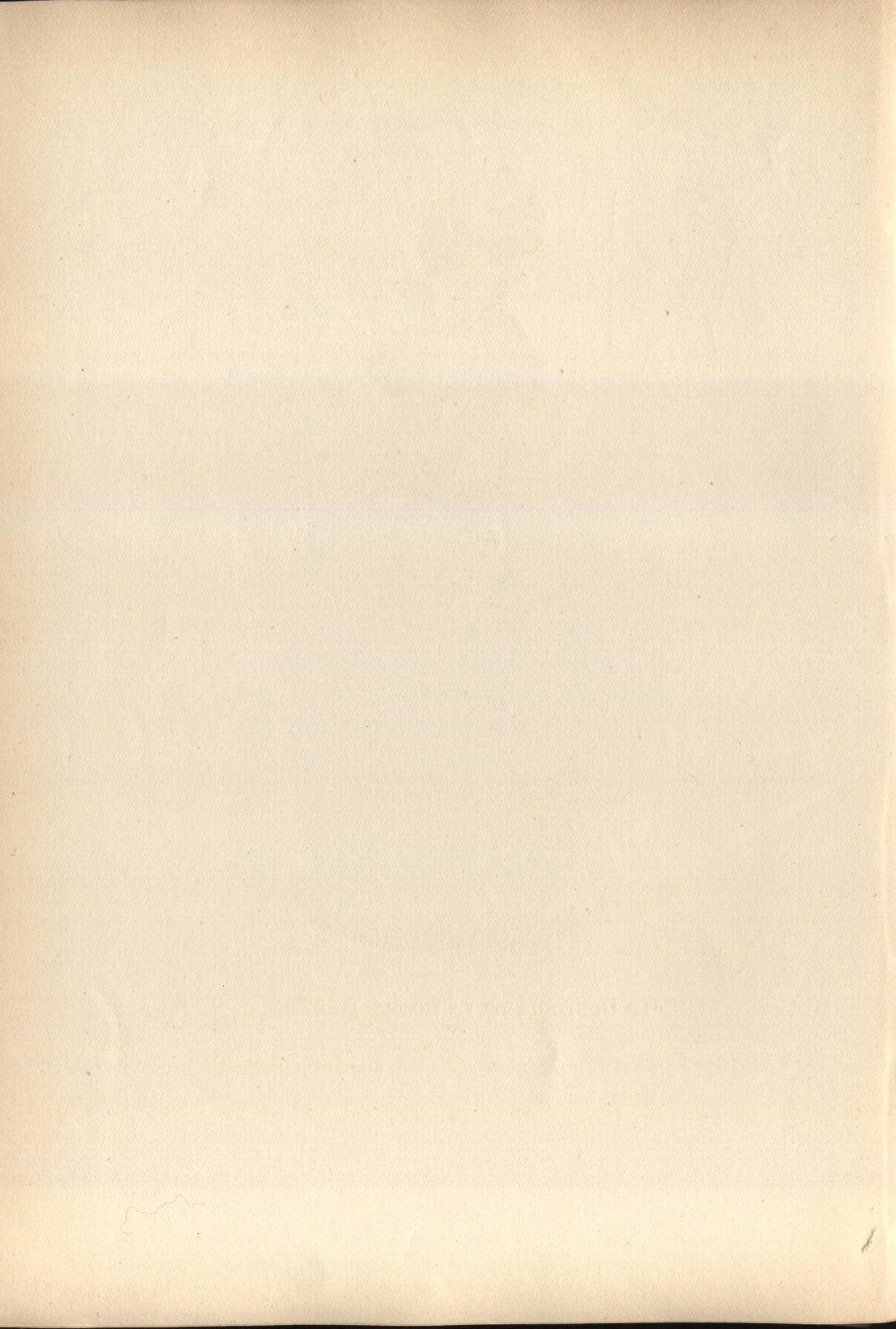
Moniteur de la Mode

1898

society and partly from the conscious intellectual current originating in the great French philosophers Voltaire, Rousseau, Montesquieu, and crystallising in the watchwords of the democratic movement: "Liberty, equality and fraternity." The struggle for liberty gave rise to the women's movement no less than to the men's movement. The term "feminism"



"LE MONITEUR DE LA MODE." January 1898



originated about 1890 in France, and as a social theory standing for the complete emancipation of woman, economic, political, social and personal, did not emerge clearly until the



Mode Artistique

1898

last decade of the nineteenth century, but "feminism," in fact, is merely one aspect of modern "humanism," and arose from the same forces which brought about the French Revolution, the American Revolution and the transformation of England from a feudal aristocracy to an industrial democracy. It

developed into a special movement because it had special obstacles to overcome, but its aims were the same: liberty for the individual, equality of opportunity for all alike, rich and poor, man and woman.



Karl Fröschl
PORTRAIT OF A CHILD



James McNeil Whistler
PORTRAIT OF MISS CORDER
By permission of Messrs. Harper
and Brothers.

The idea of woman as man's equal was not, of course, an entirely new one. Plato in his *Republic* advanced the idea of the complete social and political equality of the sexes, basing his claim upon the proposition that, so far as mental and moral qualities were concerned, there was "no qualitative difference" between the sexes. The austerity of early Christianity deprived



C. D. Gibson

"TREAT YOUR AMERICAN WIVES WITH KINDNESS"

(Copyright by C. D. Gibson and reproduced by permission)

woman of this place in the social scheme and relegated her entirely to an inferior position, often regarding her as merely a device of Satan.

The idea of the rights of woman was brought to England by Mary Wollstonecraft; her *Vindication of the Rights of Woman* applied the French social philosophy to women as well as men, but it was John Stuart Mill who was destined to become the prophet of the modern feminist movement. His *Subjection of Women* (1867) was a most eloquent attack on the social and political oppression of woman, and he demanded her complete legal and political emancipation from the condition of slavery in which she had been kept. To J. S. Mill's influence may be traced the Woman's Suffrage movement with all the social



Albert Besnard

MME. RÉJANE

1898

and political changes to which it has led. The industrial revolution had made inevitable the economic independence of the working-class woman; factory production necessitated a new division of labour and, because of their relative cheapness, women and children were employed in ever-increasing numbers in factories, and were subjected to long hours, starvation wages, disease and disruption of their homes. Legislation and the extension of the system of inspection did, in time, remedy



F. A. von Kaulbach

1898

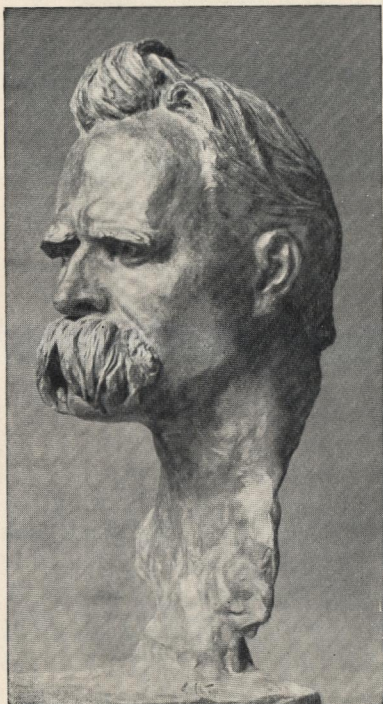
THE DAUGHTERS OF THE HERZOG VON COBURG

the worst of the abuses, but the industrial change had, by the middle of the century, completely altered the social conditions of the women of the working-classes as well as those of the men.

In the upper and middle classes the change came later and far more gradually. In 1878 the women's sphere was still the home; higher education and a desire for economic independence were still matters for ridicule. It was not until 1890 that *Punch*, the barometer of social changes, included in his "Modern Types" that of the "Undomestic Daughter."

Emancipation was earliest and most marked in the sphere of education. There had at all periods been a number of well-educated women in the upper classes, but with the opening of the women's colleges the doors of learning were thrown open to all whose ability and means enabled them to benefit by a university education. The foundation of Queen's College (1848) and Bedford College (1879), the admission of graduates

of the latter to degrees in London University in 1879, the foundation of Girton (1869), Newnham (1871), Somerville and Lady Margaret Hall (1884), and the Royal Holloway College (1888) made provision for real academic training for women.



Max Klinger
BUST OF FRIED. NIETZSCHE

Punch was friendly towards the movement, if a little satirical. His admirable, and not too unkind, study of "The Girton Girl" in his series of "Studies from Mr. Punch's Studio" in December 1886 has some comments on her dress which must have been supplied by an ally within the walls.

"She inclines by instinct towards æstheticism in dress, affecting the limpest materials and the strangest hues, and making a compromise in the matter of collars and cuffs by wearing at neck and wrists a piece of very ecru lace, turned down the wrong way. Her boots are the terror of stray black-beetles, for a course of lectures on hygienic clothing early taught her to view with horror and distrust

a slim ankle and a pointed toe. She has a scholarly touch of shortsightedness which she corrects by free use of the tortoise-shell pince-nez that dangles from her neck."

In 1887 Miss Ramsay was placed Senior Classic and there began the agitation for the bestowal of degrees upon women, which has not yet entirely died away although only one stronghold has remained unstormed.

The women's movement for political freedom dates from



Gustav Klimt

PORTRAIT

1898



H. F. von Habermann

1898

PORTRAIT

the foundation of the National Society for Woman Suffrage in 1886 under the influence of John Stuart Mill. The battle for the vote, waged bitterly from the first by a handful of determined women with a gradually increasing body of adherents, divided the more earnest members of society into two opposing camps for nearly half a century, although Sir Albert Rollit's Bill for extending the franchise to women was introduced in the summer of 1892 and was defeated on the second reading by only twenty-three votes. By 1906 the militant tactics had begun and the fight was waged with growing fury right up to the outbreak of the Great War in 1914. Sambourne's ungallant



F. A. von Kaulbach

KAISERIN AUGUSTA VICTORIA AND HER DAUGHTER



1899



1899

La Nouvelle Mode

picture of "The Angel in the House," which appeared in *Punch* in 1884, with her "Rational" dress, spectacles, top-hat and knitting, was not a very good prophecy, either in pose or appearance, of Lady Astor taking her seat in the House of Commons.

It was not only in the realms of politics and education, however, that women were bestirring themselves. In 1879 the Ladies' Association for the Promotion of Horticulture and Minor Food Production was founded by Mrs. Thorne and was the beginning of the movement which led to the foundation of Swanley Horticultural College and other horticultural schools and poultry-farms for women. In 1883 nurses came in



C. D. Gibson

WAITING: THE ROYAL DRAWING ROOM

(Copyright by C. D. Gibson and reproduced by permission)

for their share in the general recognition of the changing status of women when the "Royal Red Cross" decoration for nurses was instituted. In 1885 *Punch* had evidently heard rumours of a feminine commercial traveller:

I know a Maiden with a Bag,
Take care—
She carries samples in a drag,
Beware! Beware!
Oh draper fond,
She is fooling thee!

Women with no desire to work for a living or secure for themselves votes were still anxious to emancipate themselves from the monotony of home, and the foundation of women's clubs went ahead merrily after 1902 when the Ladies' Army and Navy Club was opened.

Punch never tires of tilting at the "Child of the Period,"



Mode Artistique

1899

its precocity and pertness, and in 1908 he celebrates the advent of the "Flapper":

Her locks are confined by a ribbon,
Her language is open and free;
She talks like a parrot, she's glib on
The problems that petrify me;
Her phrases are novel; to-day what
I marvel at most are the queer
Little statements she clinches with "Eh! What?"
Tacked on to "Old Dear."

The fulminations of Father Bernard Vaughan were given a wide publicity in the years before the war, and in a gentler,

but ruthlessly satirical way, the "Letters of Blanche" in *Punch* gave a not very greatly exaggerated account of the inanity, rowdiness, extravagance, audacity and frivolity of the English fashionable world, an account which was echoed with more or less fidelity throughout the press, and which fully explains the world's idea of England as a "decadent" nation and Germany's surprise at the events of the late summer of 1914.



Mode Artistique

1899



Drawing by Ernst Heilemann 1899

CHAPTER II

WOMEN'S FASHIONS

"As long as I can remember," writes Jacob Burckhardt to Max Alioth in 1882, "the ladies have been busily and successfully rendering tolerable by their good taste fashions in themselves for the most part hideous." If this is no paradox there never was one, and we cannot altogether avoid a suspicion that the famous historian of culture is treating his subject very much as he treated baroque art. As a critic he dispraised it to his public, but expressing his private mind to the same friend in 1875, he says: "My respect for the baroque grows hourly, and I am half inclined to believe it the true end and finest product of vital architecture." It is clear that Burck-

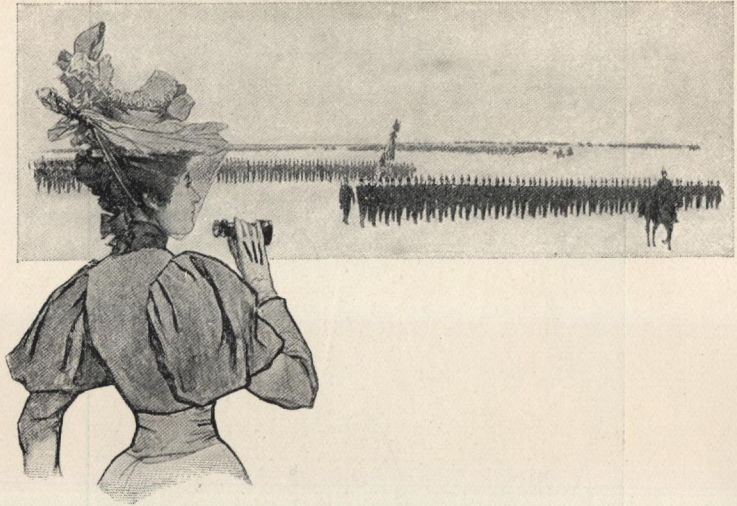


Drawing by Ernst Heilemann

1899

hardt the æsthete was by no means so exclusively devoted to the Renaissance style as he would have us believe, and I suspect that his opinions on the fashions are to be taken with similar reservations. Be this as it may, the modes of his day gave no cause for so sweeping a condemnation. I can conscientiously affirm that I know of none which deserves the adjective "hideous"; in fact, I confess that I find them all delightful.

By a very natural process of reaction, the fashion for great fullness and, later, for great length in feminine dress was followed by a fashion for closeness of fit. At the close of the



Drawing by Myrbach

1899

'seventies this fashion had reached a pitch beyond which it was impossible to go. It is said on good authority that the Empress Elizabeth of Austria had her riding-habit sewn on over her bare skin, while Baroness Maria Wallersee, who in 1877 married Count George Larisch, writes that her bridal dress was "so tight that I dared not eat." The zenith of extravagance having been reached, the mode was forced to decline like the sun after the autumn equinox. In the early 'eighties the dress was still narrow, giving the wearer an appearance of slenderness and height; skirts were narrow and cleared the ground, only the full-dress toilet possessing a long train. These dresses were elaborately trimmed with embroideries, ruching, fringes, lace and bows. The bodice was long, tight-laced and ended in a point, the neck cut square, the waist-line adorned with sash and bow. Trimmings and ornaments of all kinds were usually chosen in colours contrasting with that of the dress itself. In 1882 the bustle, which had dominated the feminine outline for so long a period in the early 'seventies, reappeared once more to hold its own



Drawing by F. von Reznicek

1899

for a decade, not at all to the advantage of the mode. With the bustle came the elaborately draped skirt, which gave opportunity for great elegance even in simple materials and plain patterns. Draping replaced trimming and gradations of tone bright contrasts, so that dresses were frequently made of different materials in the same colour, as, for example, velvet and cloth or silk and cloth, the most charming effect being attained where several shades of the same colour were tastefully blended. Skirts in big tartan patterns, with bodices to match the darkest shade in the tartan, came in in 1883 in Germany, and three years later the tartan was still popular, though used only as bordering for dresses of some plain material to tone. About this time the pleated skirt was introduced and

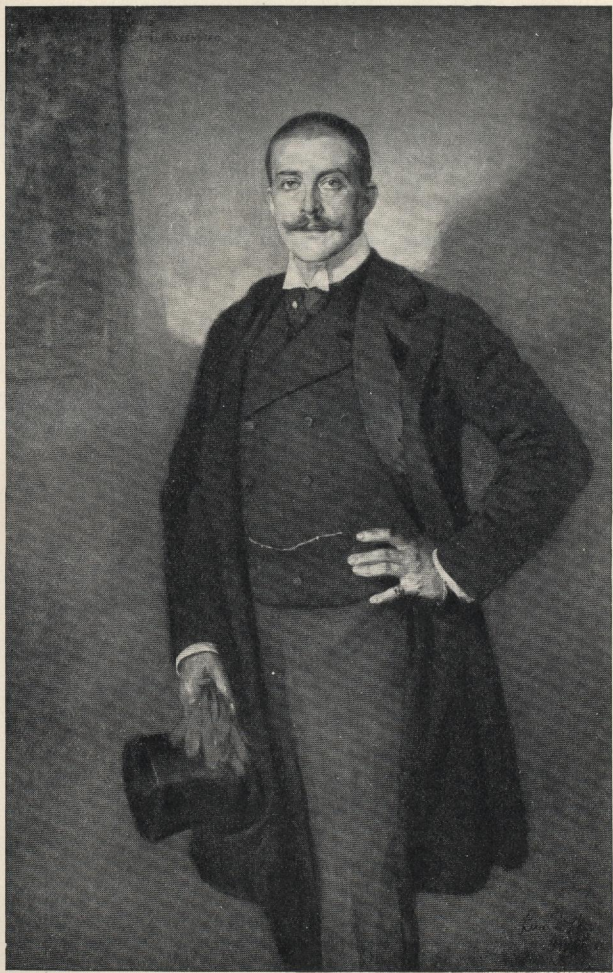


Ernst Kirchner

PAINTERS

1899

held its own more or less for a quarter of a century. The pleated and flounced skirt with tucked panniers over the hips seemed to demand the plain close-fitting bodice by way of contrast to its elaborate folds. This bodice was cut high in the neck and was long and pointed at the waist-line, while its sole ornament was commonly a multitude of buttons. The sleeves were usually long and tight, though occasionally elbow-length. In the ball dress they were entirely absent, their place being taken by shoulder-straps. The bustle of the 'eighties never attained the dimensions of that of the 'seventies. In 1888 it began to diminish, in 1889 it became insignificant, and in 1890 had vanished altogether. Draping had also disappeared and the skirt now hung in wide pleats, neither gathered nor puffed, while the bodice remained long and cut to a point. By this time fashion had once more come to a halting-place, and it returned in some respects to the point of departure. For some ten years interest had been concentrated on the skirt while the bodice had received scant attention. The last decade of the nineteenth century saw a change here.



Ph. A. von Laszlo

1899

PRINCE FÜRSTENBURG

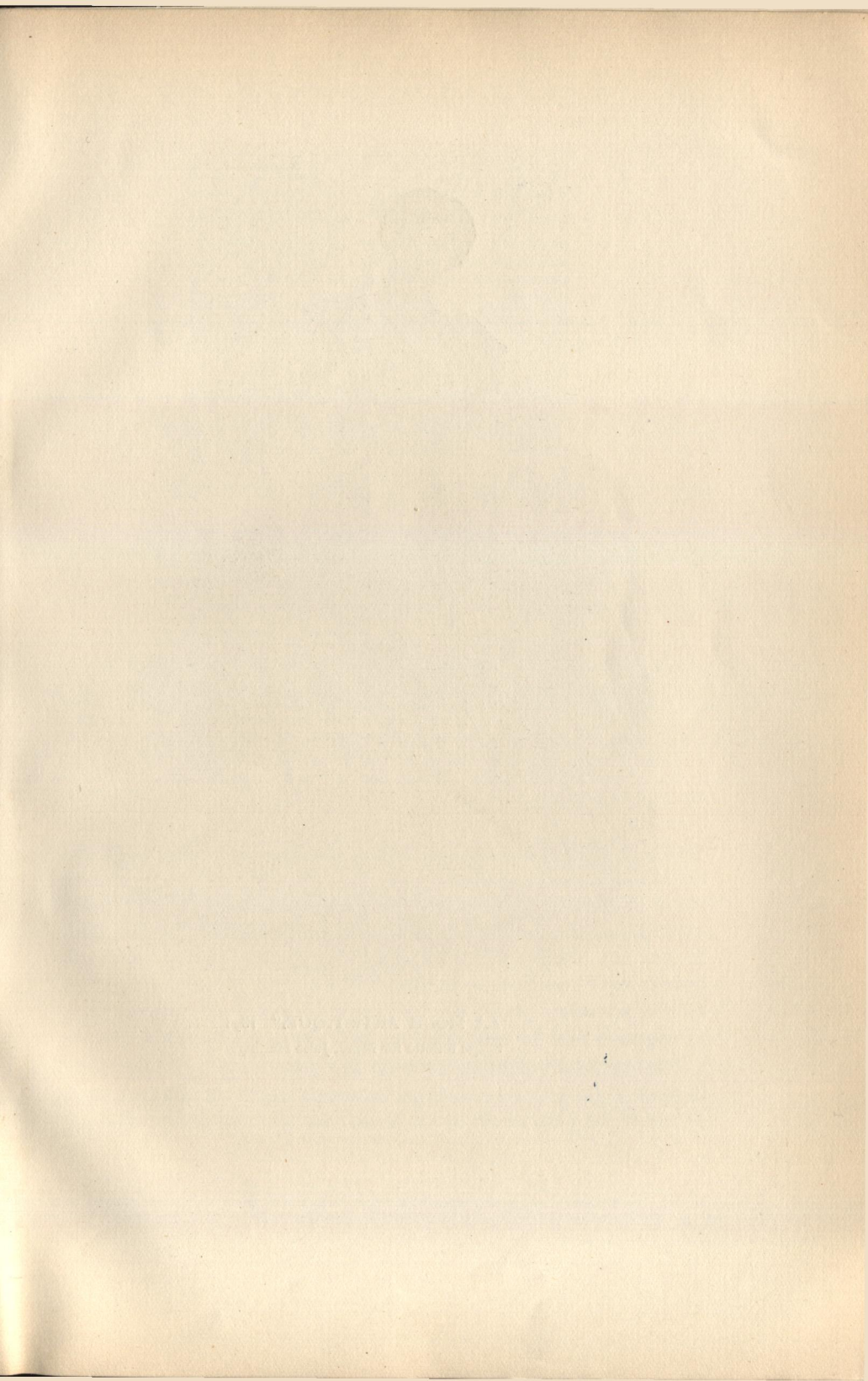


Max von Blittersdorf

1900

PORTRAIT

As early as 1890 it was noticeable that the sleeve no longer followed the line of the arm above the elbow but was being made to stand high at the shoulder. By the following year the true "leg-of-mutton" sleeve had come in. A period of keen interest in the sleeve began, and for some fifteen years new shapes were constantly being introduced.





"LA MODE ARTISTIQUE." 1898
Stage toilette for Mme. Jane Hading.



E. A. Walton PORTRAIT OF MISS ATKIN 1899

For ten years or more skirts had been long enough just to touch the ground, neither clear of the instep nor actually trailing, but upon the disappearance of the "bustle" they grew longer, and by 1892 even the walking costume had its train. At the same date new bodice and skirt shapes came in and, indeed, a new period in dress may be said to have begun, a period of extraordinary elegance during which the art of clothes reached a high-water mark of perfection. This period may roughly be taken as from 1892 to 1907; unfortunately it lacks a distinctive name. Let us look first at the changes in the skirt. In 1891 it was still narrow, smooth, and even at the hem, but a short train appeared in 1892, and in 1893 it showed a tendency to become narrower about the hips and wider at

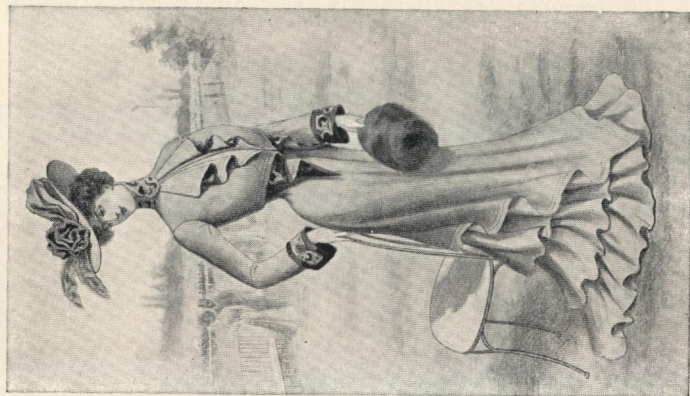
the hem—to become, in fact, the “bell skirt.” It was joined to the bodice without gathers to give the figure an appearance of slenderness, the fullness necessary to give width and length being gathered at the back, or, when the train was to be of



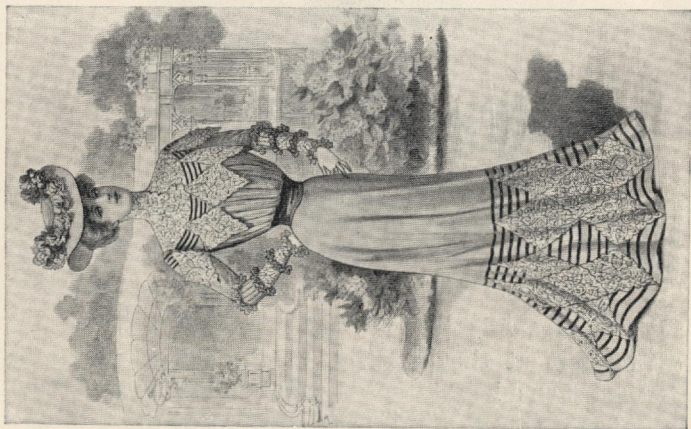
Moniteur de la Mode

1900

great length, arranged in big box pleats. Sometimes these pleats were held down by stitching to the level of the knee, thence falling in free folds, while occasionally skirts were to be seen in which the pleats were pressed and stitched perfectly flat, these also falling free from the knee. The goal towards which all these devices tended was reached in 1898 when the



1900



1900

Mode Artistique

modiste discovered the secret of making a skirt fit perfectly smooth and close above the waist and hips while retaining the requisite fullness and width at the hem. This effect was obtained by the introduction of gores into the breadths forming the skirt.



Mode Artistique

1900

For several years this outline remained in favour. The skirt trailed not only at the back but at the sides, and in 1902 had attained such a length that it might almost be said to have a train in front as well. For a brief moment at the turn of the century overskirts were tentatively introduced, only to vanish again without affecting the cut of skirt, now so well established in public favour. During the opening years of the twentieth

century slenderness became more and more the aim of the mode. A glance through fashion papers of the period shows this tendency clearly enough. It is almost as if gentle hands were busy smoothing away another pleat, another gather or



La Nouvelle Mode

1900

crease each year. The woman of fashion had lived through a very similar process a generation back, from 1873 to 1878. Fullness became more and more confined to the lower part of the skirt, the upper growing ever trimmer and tighter. The material thus saved appeared to be expended upon the train, till a sudden turn of the wheel brought an entirely new ideal into favour. This process was twice gone through, with exactly a generation intervening.



Harrington Mann

HYDE PARK

1890

When the era of fashion which opened in 1890 once more began to direct particular attention to the *sleeve*, all it had to do was to go back to past history and ask the grandmothers of the existing generation what *they* had worn sixty years earlier. This in fact it did. Every cut or design for the sleeve which appeared during the 'nineties had its counterpart in the 'thirties, and the granddaughter was spared none of her grandmother's experiences. "Leg-of-mutton" sleeves rapidly became balloon-like and for a time the overarm was puffed so monstrously as to look like a huge sack. A new idea for the ensuing season was plainly necessary. Double puffs were introduced, the sleeve was hidden in a cascade of flounces, till after a few years the game suddenly lost interest and in



Herm. Schlittgen

1900

THE WIFE OF THE ARTIST

1899 the smooth and narrow sleeve reappeared, cut very long with cuffs attached which quite swallowed up the hand. After about two years of this, a most incredible and improbable development occurred. Fashion, rummaging among her cast-off finery, found the old puffed sleeve and proceeded to use it reversed, so that in 1901, 1902 and 1903 women wore a sleeve narrow from shoulder to elbow but encasing the forearm in an immense pouch closed at the wrist and hanging over. In this one instance we may perhaps agree with Burckhardt and speak of a "hideous" fashion, not because of its practical



Du Maurier

“DISAPPOINTMENTS OF LION HUNTING”

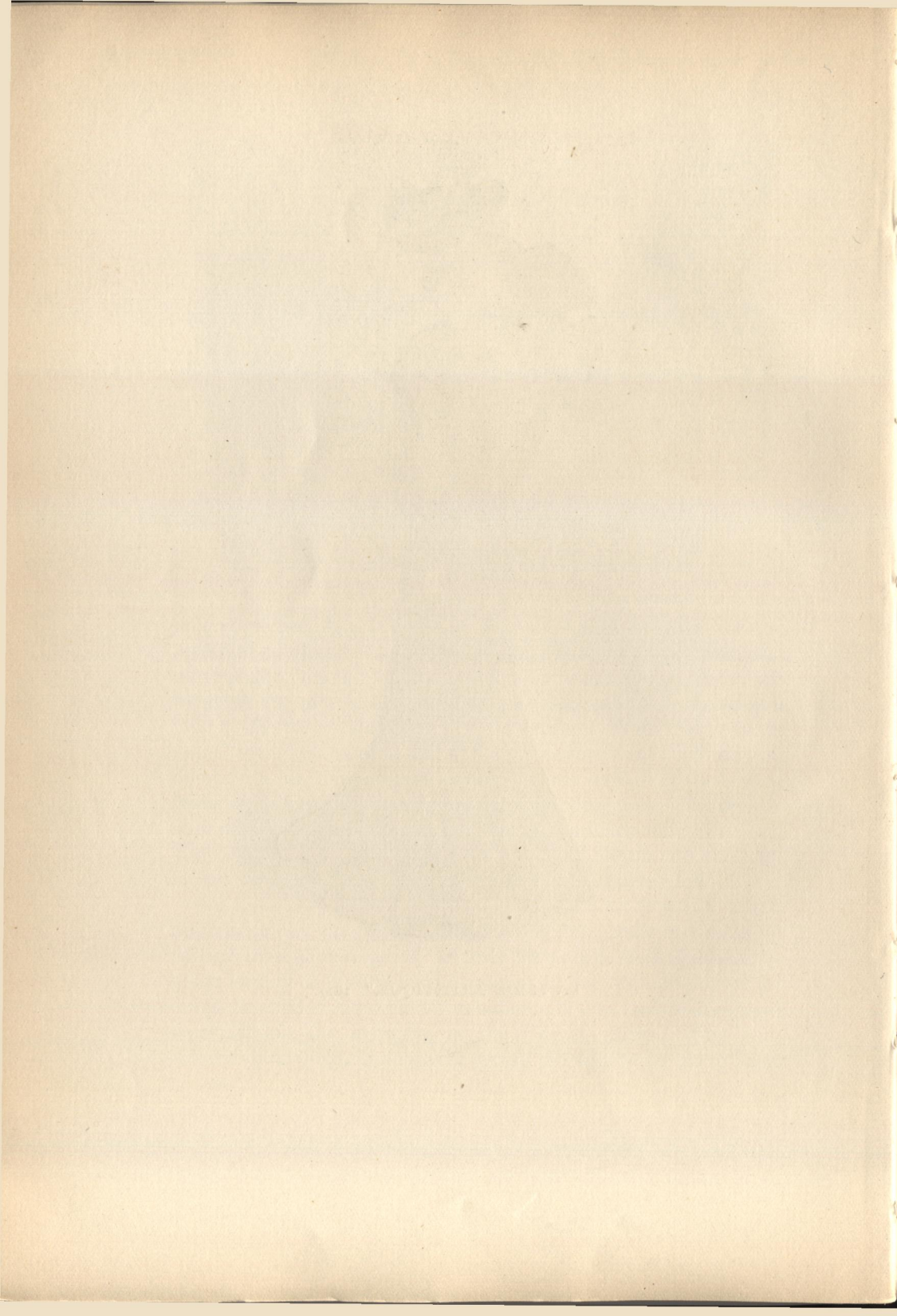
From Harper's *New Monthly Magazine*, by permission of Messrs. Harper and Brothers.

inconvenience, but because it made a hideous outline of the arm and hindered all grace of movement by its cumbrous size and weight. There followed a time of licence during which the form of the sleeve was left perhaps too much to individual fancy. The pouch sleeve vanished and the puff on the overarm came into its own again. Many sleeves were bell-shaped, answering to the mode of 1860, others ended in two wide frills, and there seemed to be no controlling idea. Fashion, it seemed, was weary of the game. She had arrived at an end and a beginning as regards both skirt and sleeve and she neglected them while she looked round for some new idea.

We have sketched the main outlines of a mode which lasted approximately (in fashion matters one can never say exactly) fifteen to eighteen years. It was an epoch distinguished by great luxury, a luxury very apparent in the materials used for dress. In earlier days, modes in which silk was the predominant material (as, for instance, in the Rococo period) were considered luxurious, but in the years of which we have been



"LA MODE ARTISTIQUE." 1899





Sir John Lavery

PORTRAIT

1900

speaking silk was dominant without being always conspicuous. Its use was restricted to social occasions, and it was not worn in the street nor informally in the house. Even under the Second Empire it had been so employed by the fashionable. One remembers how, in Zola's *Au Bonheur des Dames* the shop girls of a great Parisian store wore a uniform of black silk. This was now entirely altered, but silk began to be used as a lining, a rôle to which none of the earlier modes would have dared to appoint it. Dresses were made less and less of silk but they were more and more often lined with it, and it became almost exclusively the material for underskirts. As late as the 'eighties a number of petticoats were necessary for the full



Salon de la Mode

1901

toilet; but when fashion began to lay such emphasis on slenderness they decreased in number, and finally only one was worn in order to preserve the slim effect about the hips. This one, however, received almost more care, attention and taste than had once been the portion of the outer skirt. The loveliest materials, the most exquisite trimmings and embroideries were lavished upon it, the technique and imagination of the craft were concentrated upon it. The fact was that the length of the skirt at that time forced its wearer to lift it as she walked in the streets, affording a more or less discreet view of the garment beneath. Sixty years earlier Balzac had based a psychology of woman on the way she held her handker-



Moniteur de la Mode

1901

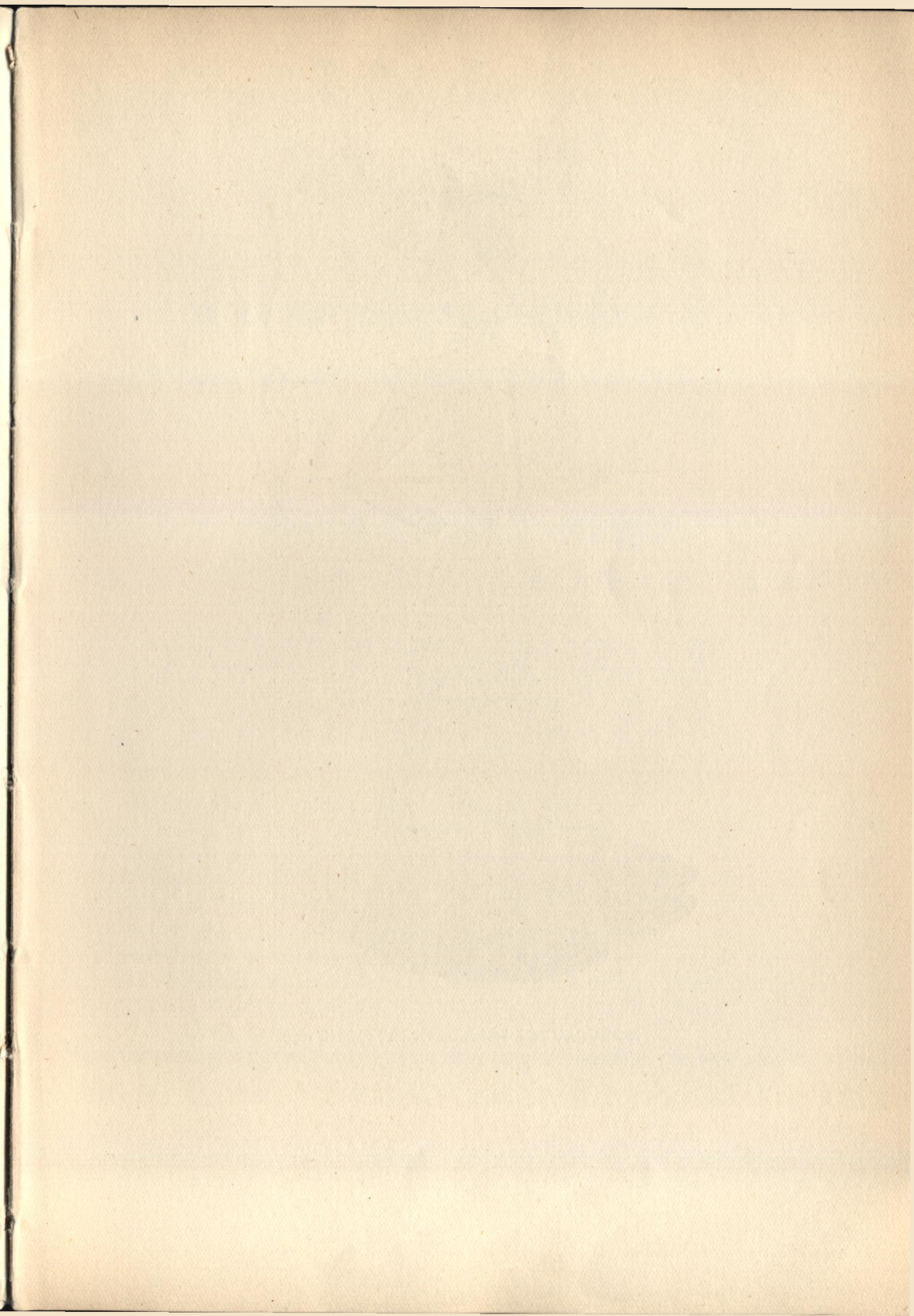
chief, and in the period of which we write, conclusions as to a lady's character might well be drawn from her manner of holding up her skirt. Some grasped it in the whole hand, energetically and decisively, others in a couple of fingers only with mincing affectation; some held it up at the side, others at the back, while the careless let it trail in the dust and mud. For all alike the underskirt was an article of paramount importance, and was nearly always a more beautiful garment than the dress. It naturally followed the cut of the latter, save that it hung evenly and clear of the ground (the underskirt with a train introduced in the 'seventies did not survive); it was smooth and close-fitting to the knee, whence it flared out to a considerable width. Since it was visible in a hundred postures,



Sir John Lavery

POLYHYMNIA

reclining, sitting, dancing and so forth, chief attention was paid to the hem which was designed to appear rich, unusual—"intriguing," in fact. The softer and airier the flouncing the more alluring the garment. A petticoat of heavy green patterned damask, to cite an example, spread at the knee into a wide flounce of green rep over which fell a second flounce of black lace decorated with many rows of narrow green satin ribbon, this being in its turn veiled by a third flounce of *crêpe lisse*, trimmed with narrow striped black velvet ribbon set on in the form of scallops. The result was a bewildering and wonderfully





"NOUVEAUTÉS PARISIENNES." March 1899



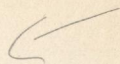
La Nouvelle Mode

1901

charming confusion of black and green, green and black. Such were the famous "frillies" of which "Elizabeth" speaks in the novels of Elinor Glyn so popular at that time.

To supplement the silk underskirt there was the skirt lining, frequently also of silk. Not only heavy cloth but light woollen, half-woollen and even washing materials were sometimes lined throughout with silk. Fashion, having bethought herself of this last refinement in dress, had no desire to hide her light under a bushel. Ladies wearing a simple woollen dress all silken within had no wish to keep the precious secret to themselves and made a point of rustling with every movement. Stiff taffeta was chosen, and the entire lining of the skirt was frequently adorned with frills which brushed against the silk

MANCHESTER
LIBRARY
NORMAL SCHOOL



Sir John Lavery

SPRING

Irene
→

underskirt and produced the coveted "frou-frou." After some years of this it was judged more refined to avoid so pronounced a rustling, and though linings remained silken soft, *merveilleux* was preferred to resounding taffetas. The toilet of the day was comparable to a symphony. The material of skirt and jacket was the thorough-bass upon which the whole was built. The melody was "given out" by the choice of linings and taken up and modulated in the stuff and colour of the petticoat, the blouse, the hat and sunshade.

A luxurious intention was as marked in the choice of dress material as in the use of silk for underclothing. At one time light and far from durable stuffs, such as *crêpe*, *crépon*, poplin, etc., were in favour; or again, transparent and webbed materials became the rage and an endless series of novelties came upon the market. Muslin, batiste, lawn, *mousseline-de-laine*, were already well known and to these were added grenadine, woven in one or many colours, organdie, *étamine*; *mousseline-de-soie*, *crêpe lisse*, voile, silk gauze and many another costly product of industrial ingenuity. These materials were manufactured with extraordinary art. For a moment—and such moments are far more infrequent than is commonly supposed—Fashion became a spendthrift and heaped all her treasures at once upon her votaries. She was as lavish of laces, embroidery and beads as of pleats and flounces. A silk dress made in 1895 was

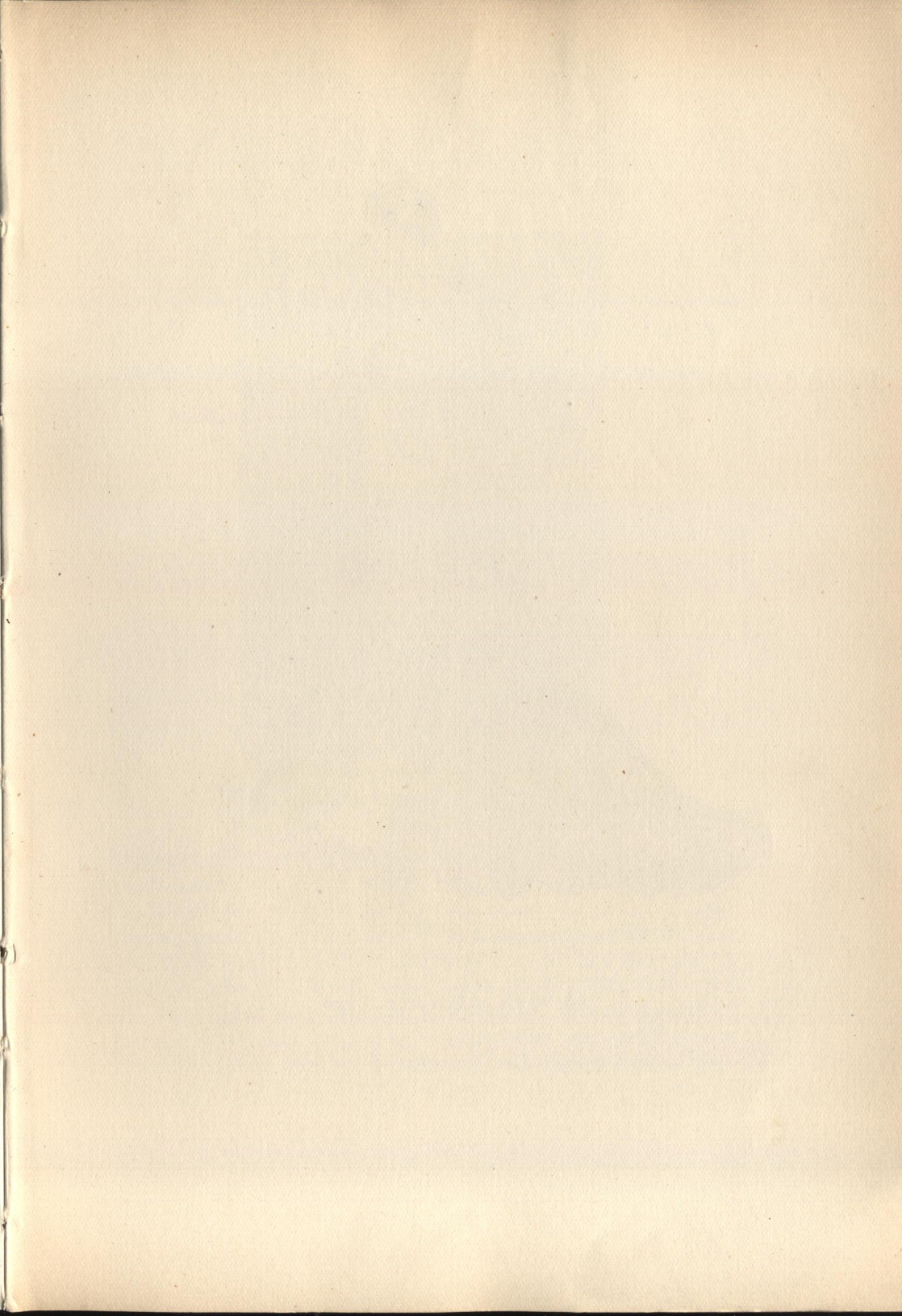


Drawing by F. von Reznicek 1901



Mode Artistique

1901





"LA MODE ARTISTIQUE." 1900

worked all over with gold tinsel and imitation pearls; gold Venetian lace insertion was embroidered with branches of elder set with crystal beads, while the hem of the skirt was



MODEL, MAISON WALLIS, PARIS 1901

trimmed with ostrich feathers. In 1896 a dress of surah silk was provided with a rococo train of Valenciennes lace. *Crêpe de Chine* was trimmed with batiste embroideries, partly *appliqué*, partly inserted, while patterned damask was stitched over with beads and alternated with rows of lace insertion. A gown of Liberty silk was veiled under pleated tulle with rows of embroidered lace insertion. Embroidery, in fact, became so popular that after 1897 even walking-suits and jackets were frequently thus adorned. Dinner and ball dresses had a "pro-



MODEL, REDFERN, PARIS

1901

gramme," like a certain type of modern musical symphony. In 1901 Victor Prouvé advertised one of his "creations" under the title of "A River Bank in Spring"; at the hem water was indicated by lavish open-work, while above this reeds and other water-plants rose knee-high. Light materials were often trimmed with ribbon run in and out, with smocking, quilting and tiny pleats. Lace was used lavishly and gowns made entirely of lace were extremely fashionable. A very piquant effect was obtained by laying alternate flounces of black and white lace, completely covering the dress, upon a foundation of black *crêpe*.

A beautiful singer, Frau Nelly S. S., appeared for the first time on the concert platform at Munich in such a gown and intensified the sensation she caused by a carefully-calculated

Bonnie
+
Conrad



Drawing by F. von-Reznicek

1901

lateness. Indeed she caused considerable embarrassment to two princesses present who were consumed with eagerness to see the new toilet while etiquette forbade them to turn round for a full view! Gowns entirely covered in spangles made their appearance in 1899, first in black, later in all the colours of the rainbow. Dresses accordion-pleated throughout were not uncommon, while those made entirely of flounces began to go out of favour. In 1898 we come upon a gown of black taffeta with flounces of *mousseline-de-soie*, twenty-four in all from neck

to instep. Even the sleeves were covered with flounces, the rich effect of the whole being enhanced by a train formed of billowing ruched *crêpe* covered with lace and embroideries.



Wilhelm Trübner

PORTRAIT

We have remarked on Fashion's preoccupation with the sleeve during this period, and it follows naturally that much attention was devoted to the whole upper part of the dress. We avoid intentionally the term "bodice," which always tends to suggest the stiff whaleboned garment which had formed the upper part of woman's dress hitherto. The truth is that, at this juncture, the "bodice"—a repetition of the corset and scarcely less severely armoured—disappeared, or rather

gave place to the softly-hanging blouse which made no pretence of following the exact lines of the figure. This garment appeared thrice during the nineteenth century, first in the early 'thirties



Rod. Piquet

A PARISIENNE IN 1901

(when its originality consisted rather in the fact that it was of different stuff from the skirt than in any modification in cut), secondly under the Second Empire, when it really was a blouse, and thirdly in 1890. In 1888 and 1889 it was still merely the "bodice," differing from the skirt in material and colour. The blouse proved susceptible of great variety of treatment and trimming, and took its full share in contributing to the



W. Caspari

ANGELS

impression of luxury in dress associated with this period. No longer constrained to follow the severe lines of the corsage, the blouse allowed greater freedom of outline, and no one who studies the fashions in blouses from 1892 to 1907 or thereabouts can deny their many delightful possibilities. The same range of materials was used as for the skirt, but with a greater freedom of fancy and a really charming grace. The waist-line was now round instead of pointed and for many years was marked by a belt which united the upper and lower portions of the dress organically and separated them æsthetically. It was characteristic of the blouse to hang loosely and softly from the shoulders and it was trimmed accordingly. Never were so many soft materials employed—*mousseline-de-soie*, Liberty

silks, *crêpe lisse*, chiffon, *crêpe de Chine*; never such a mass of lace, braid, insertion, embroidery and beads. In order to increase its interesting possibilities the garment was frequently composed of two distinct portions: a jacket-like part, "Figaro" jacket, or bolero, with broad open revers, over a jabot of some filmy material, preferably pleated or finely gathered. The open lapels afforded opportunity for embroidery, while the neck (which was always covered) was surrounded by thick ruchings, cascades of lace, ribbons or bows. Sometimes the overblouse was left open, hanging loose from the shoulders to within a handbreadth of the waist. The combinations of stuffs and colours were endless, though always chosen to accord well with the skirt and petticoat. Shaded and spotted foulard, *crêpe-chiffon*, silk rep, checked Chinese silks, shot taffetas and Indian muslins were first favourites. Every sort and kind of lace—pointed *Eiffel* lace, *Spachtel* lace backed with colour,



Elias Repin 1901

COUNT TOLSTOI

Valenciennes insertions, guipure, batiste-work, Irish lace, blonde lace, shadow lace—was *appliqué*, inserted or draped about the shoulders. The under portion of the blouse was arranged as a chemisette or vest, though sometimes the upper



Robert Weisse

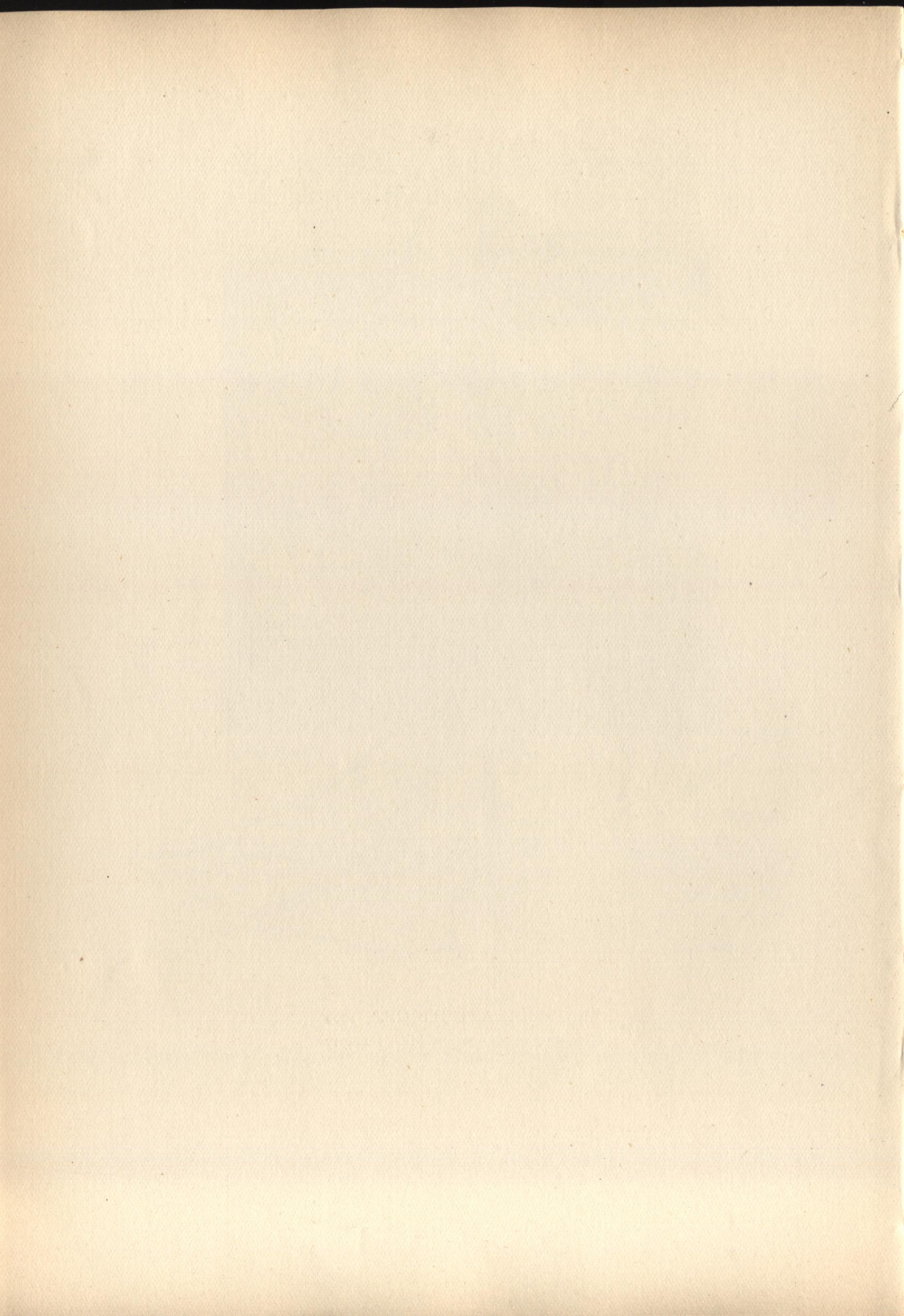
PORTRAIT

1901

portion took the form of a stomacher to which the other was attached as a fichu. When the pouched sleeve began to disappear, a pouch appeared in the blouse which for many years hung over the belt in front. It would take pages upon pages to attempt to describe the many types of blouse in vogue at that period, and even then one could not really convey to the present generation—accustomed to the miserable shirt blouse only—any idea of their variety and beauty. The ball dress was cut round at the neck as in the period of the Second Empire. About 1898 the “princess” gown reappeared, bodice and skirt being of the same material. In the fashionable world it was worn



"LA MODE ARTISTIQUE." 1900
Reception gown worn by Mlle. Delagny





F. A. von Kaulbach Miss F —

only for full dress, but it is very likely that the return of this particular cut had something to do with the "reform dress" which we have yet to discuss. Be that as it may, the mode certainly extracted more from this particular cut for the lady of fashion than the "reform sack" which she relegated to her poorer sister! The reform dress of the élite, which was always either a ball dress, reception dress or tea-gown, was *décolleté* and fell from shoulders to floor in beautiful deep folds, attaining great width at the hem. Frequently the reform or princess gown was made of some light and transparent material which hung loosely over a tight underdress and so produced a most piquant effect.

For some years there had been symptoms of a coming change

of line, a really new "mode." Its main feature was proclaimed by the new corset of 1902, the famous "straight front," which mysteriously disposed of the curves of the abdomen and hips.



Raimond Germela

1901

VIENNESE LADY

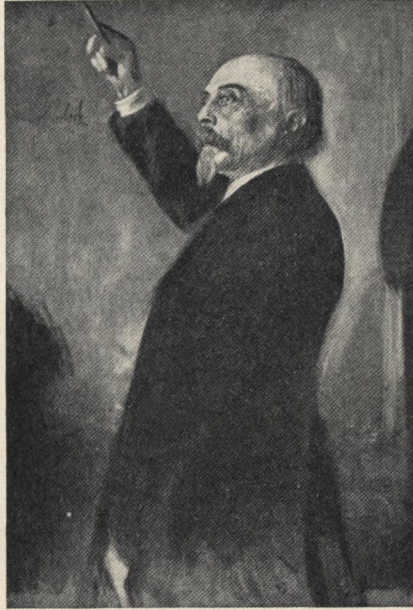
Upon this foundation it was possible to build up the new "line" which abhorred roundness, luxuriant curves and softness and bowed down to a stock shape undifferentiated from shoulder to skirt hem. Portraits of women of fashion from the

beginning of the new century show whither fashion was tending. They all wear the long light gown with a train, but when they come to be photographed, or when some famous Parisian *modiste* has his mannequins photographed, we see the figure draped to disguise its curves. The train is wound about its wearer so that she appears closely wrapped from head to foot. Here and there, indeed, the short waist, copied from the days of the First Empire, was beginning to appear. Its precursor was the wide silk sash which made the upper part of the body seem shorter than it was. In 1906 Paquin "created" the first really short waist for Mlle. Dolley of the Gymnase Theatre in Paris. Only one resolute snip was needed to separate the train from the dress and there was the new mode fully established, almost imperceptible as had been its advance. In 1908 Mlle. Duluc of the Théâtre de l'Athénée, Paris, appeared in a narrow evening gown, the first evening gown to lack a train! By 1909 the close-fitting walking-costume,



Agathon Léonard 1901
DANCER

its skirt clear of the ground, had come in under the sponsorship of Drécoll and other great Parisian tailors. The new line was established and was indeed from the first so pronounced that there was scarcely room for any development. The limits of a slender mode are more narrowly defined by nature than those of an ample one, for whereas one can always add to the dimensions of the human figure, one can diminish it only to



Lenbach

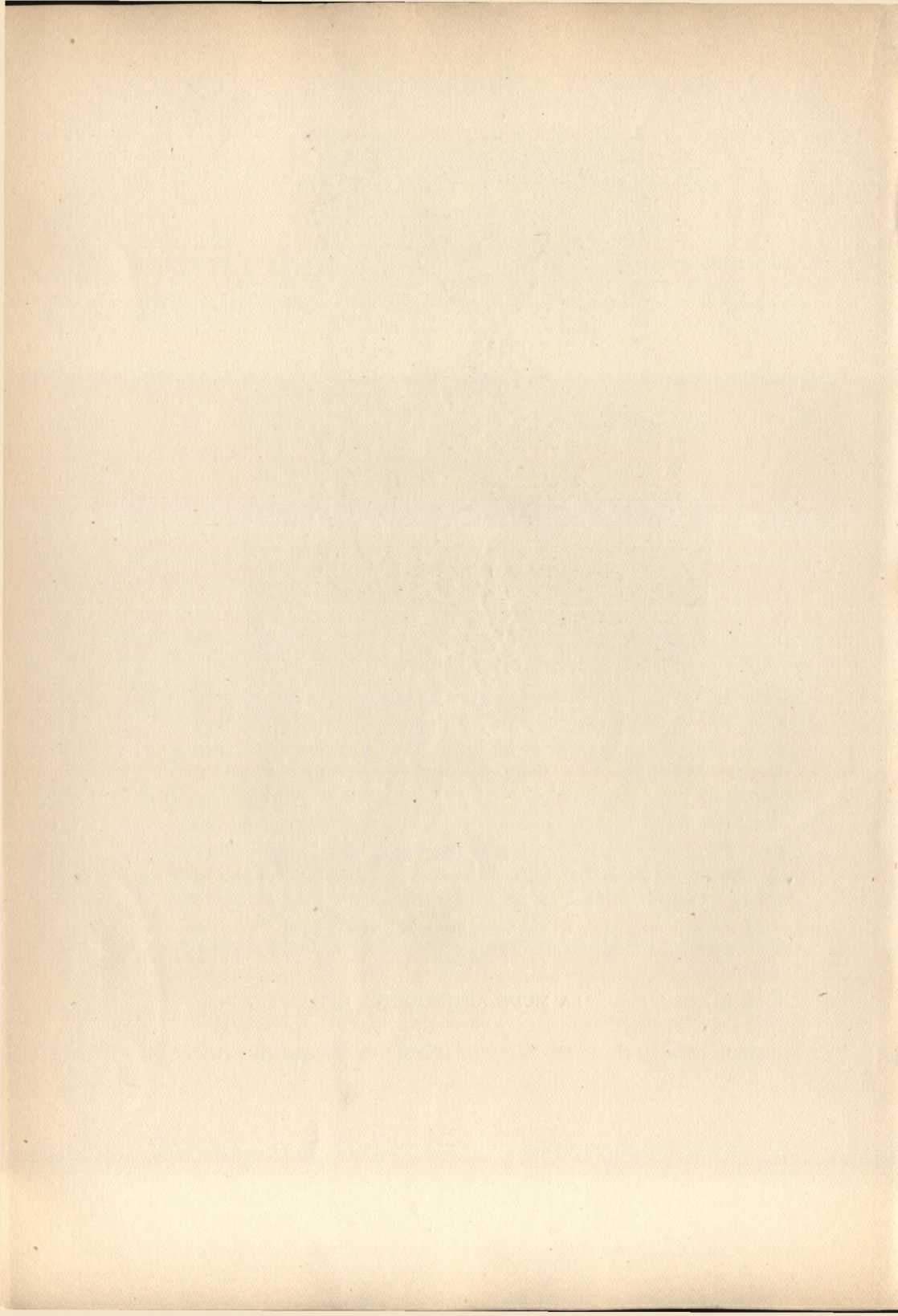
HANS VON BÜLOW

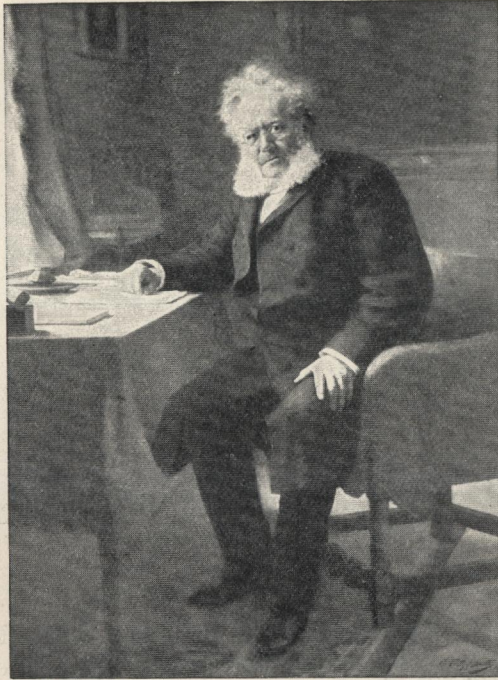
1901

a very slight degree. By 1910 clothing was so tight that it is difficult to see how women could move at all. Walking-costumes left the feet free, while the indoor dress was long enough to touch the ground all round. The tendency of the mode is always to go to one extreme and then by reaction to another, but here a decidedly false step was made. The skirt having achieved the extreme of tightness (it was barely possible for the wearer to get both legs into one skirt), something had to be done and the idea arose, naturally enough, of clothing each leg separately—in trousers in fact. The firms of Drécoll and Béchoff-David showed several models of the harem skirt at the races in 1911. It was quite definitely rejected by the public, although in Paris a special dance was invented to go with it. The few examples which appeared in the Berlin streets were received with derisive



"LA MODE ARTISTIQUE." 1901





C. Frithjof Smith

HENRIK IBSEN

laughter and hurriedly sought an obscurity from which they never emerged. The limits of the permissible had been overstepped and Fashion saw that she might go no farther in that direction. The straight line remained in force, consequently all draperies which tend to break the silhouette were impossible; but a perfectly smooth skirt was unsatisfying, so swathing was introduced—one might almost call it swaddling. Two contrasting materials were wound about the body as closely as possible. The train remained for full dress but had become a poor little lappet. When the dress was made of two materials the train likewise had two little tails. If it was desired to lengthen the train, it was fastened to the waist in the form of



E. Werenskiöld

BJÖRNSTJERNE BJÖRNSON

a little handkerchief, and bore about the same logical relation to the toilet as the halter does to the gallows-bird. Lace and bead hangings were still used and voile was popular over other materials, but in comparison with the foregoing style one felt that the mode had fallen from a pinnacle of ability and taste into a veritable slough of imaginative poverty, an amazing bankruptcy. Designers seemed unable to produce any ideas which were not tasteless, absurd and unpractical. The long narrow wrap dress in its extreme form did not long survive, and by 1912 puffs appeared which at first produced an amazingly clumsy outline. The skirt bulged from waist to knee, thence becoming narrower downward to the ankle, forming the "hobble" skirt in which normal walking was quite impossible; in fact the wearer could only negotiate a high step by jumping. In 1913 and 1914 the skirt cleared the instep, while a flounce between hip and knee, or panniers to the knee, standing out like a bell, showed the direction in which things



1902: January

La Nouvelle Mode

were tending. The crinoline was slowly but surely on the way when the Great War broke upon Europe

The form of evening dress puffed to the knee, tight about the ankles, with a slit rag for a train, undoubtedly marks Fashion's extremest aberration.

The short waist demanded a special treatment of the sleeve. In many cases it was practically done away with by the adoption of the Japanese kimono cut. Otherwise it remained tight and varied merely from the half-length to the full-length model. The one-piece "Magyar" dress appeared, and all emphasis upon a waist-line, which had formed the foundation of the dressmaking art for centuries, tended to vanish. Simul-



1902: March
La Nouvelle Mode

taneously, the blouse grew progressively lighter, thinner and more transparent. The collar, which had attained a fabulous height, now vanished entirely, leaving the neck bare, while both cut and material seemed designed to reveal more than is altogether seemly. For some time Fashion seemed bent rather on undressing than on dressing a woman. There were toilets to be seen in which the upper part of the wearer's body seemed to be clothed merely in a light silken shirt with nothing beneath, while the light skirt revealed every line of the lower limbs and was, moreover, frequently slit up so that it seemed a mere chance that the last thin veil did not fall away. One had always been told that the Paris fashions originated with the famous *cocottes* and never was stronger proof of the

Dolly
Levi?



Wiener Schick

1902

contention offered than in this mode, known in Germany as the "naked mode." Protests were naturally forthcoming. The clergy were first in the field. The Prince Bishop of Laibach severely condemned the fashion in a pastoral of 1 January, 1913. "I feel myself constrained," he wrote, "to address an earnest plea to women. I ask you to observe in matters of dress those bounds imposed by decency and by Christian modesty. This godless world of ours runs after sensual pleasures and is especially given up to lust. The newest fashions in clothes are designed to serve the cause of lust. They are sad evidence of the moral depth to which the modern spirit has



Wiener Schick

1902

fallen and at the same time a still sadder proof of the power and tyranny of the mode, before which women and girls, otherwise endeavouring to follow the precepts of faith and morality, bow the knee instead of uniting against the shameful thing in horrified protest. In the country the fashions are more decent and there are fewer exceptions to what is seemly and right, but in the towns a mode is flaunted which mocks at the canons of propriety and modesty, and this mode is acclaimed by high and low alike." This prince of the Church in Austria was supported by the German Archbishop Hartmann, who, addressing an audience of women in Essen in 1913, deplored the

degradation of woman by shameless clothing. The chorus of protest was further swelled by the suffragan Bishop Hähling of Paderborn who, speaking to the women of the Guild of St. Elizabeth in Paderborn the same year, said: "You will agree with me when I say that many women to-day have no idea of what decent clothing is." The complaints of the Catholic clergy were gathered up in an encyclical pastoral of the German bishops against modern fashions. It was received with acclamation in certain circles. In June 1914 the organs of the Central party in Breslau announced that certain Catholic unions of female workers had adopted a resolution complaining that they were compelled to manufacture garments which contravened



La Mode Illustrée

1902: March



MODEL, MAISON TEULIN, PARIS 1902



MODEL, MAISON DOUCET, PARIS 1902

Christian morality and propriety, and were thereby involved in a dilemma of conscience, following which the Catholic dressmakers of Breslau promised their spiritual directors to accept for the future no orders which conflicted with these



MODEL, MAISON DŒUILLET, PARIS

principles, but to attempt to persuade their customers to adopt better models. They were not without support elsewhere. In the spring of 1914 there was a meeting of aristocratic ladies in Paris itself to protest against certain extravagancies of the mode, particularly against the indecency of exposing the leg completely to view. The protests of such a committee of *mondaines* had far greater weight with the inner circle of fashion designers than had the fulminations of the higher clergy, who,



M. Svabinsky

PORTRAIT

1902

indisputably, have always had some grievance or other against the prevailing mode. Mme. Paquin herself entered the arena to explain that the newest manifestation of the mode—the harem skirt was in question—was something quite special and exceptional. “It answers to a need of the time. It is of the essence of a certain dance, censured by some and criticised by others as graceless, which has yet laid its spell on the majority. We have expressed the inspiration given us by the tango. The girls who try these models were made to dance, sit and move about in them, so that it was possible to make any necessary adjustments and to attain—I will not say absolute perfection,



Drawing by F. von Reznicek 1902

for that does not exist—but relative perfection. Consequently, everyone can see that the mode is beautiful, charming and youthful, being based on respect for the lines of the female figure and a desire to accompany all its movements in dancing and walking instead of obstructing them.” Did Mme. Paquin convince many people? It is impossible to tell, for a few months later Europe was occupied with graver issues than those of “hobble” or “harem” skirts. Before then, however, America had taken a far stronger line than exhortation and debate. The State of Illinois promulgated a law in the interests of



Drawing by F. von Reznicek 1902

female virtue and the menaced moral code. It consisted of six grim clauses as follows: "(1) No woman is permitted to wear skirts or petticoats the hem of which clears the ground by more than fifteen centimetres when the wearer stands erect. (2) The blouse known as the "Peek-a-boo," which displays the lines of the female figure too pronouncedly, is strictly forbidden. (3) The use of corsets is only permitted where absolutely necessary to health and upon production of a medical certificate to this effect. (4) Short sleeves and a low-cut neck are forbidden,

Emergande



Leo Freiherr v. König

PORTRAIT

1902

even when not extreme. (5) Women who appear at social gatherings with too great a part of the body between head and waist-line exposed to the eye will be fined twenty-five dollars. (6) Women who appear at bathing-places in provocative clothing are liable to imprisonment in the third degree." These six clauses expressed the spirit of a movement which had begun some twenty-five years earlier and aimed at a general reform in dress. The movement itself was a result of the



Gaston la Touche

THE BALL

1902

revolution in social values and was closely connected with the progress of technique in industry and commerce. We have already touched on the importance of the Woman's movement in that quarter of a century and the form of women's attire was a part of it. The woman who, by reason of the industrial revolution, was forced to seek work outside the home, was compelled to seek some form of dress which would not hinder her in competition with male workers, and almost simultaneously in America, England and Germany efforts were made to meet her need. Instead, however, of approaching the problem directly from the practical standpoint, the leaders of the Woman's movement engaged the interest of the doctors,

who investigated the effect of feminine fashions on health and agreed unanimously that they were in their existing form deleterious. Since we have gone into the question of reform clothing elsewhere,¹ we will not repeat ourselves, but we may remind the reader that the conclusion of the matter was a condemnation of the corset. The so-called "reform dress," which hung from the shoulders and relieved pressure at the waist, was a compromise between the desire to do away with tight-lacing or any other constriction of the body and the determination not to resort to trousers. With the corset the waist-line disappeared and the cut of the reform dress—a "princess" cut—had something sack-like about it which did not tend to increase the number of its wearers. Modern craftsmanship sought to supply the reform dress with the artistic



Drawing by A. von Kubinyi

qualities it patently lacked. Vandervelde, Pankok, Riemerschmidt, Mohrbutter, Obrist, Peter Behrens and many others took part in this movement. It was so loudly advertised at the turn of the century that Fashion might actually have seemed to be in jeopardy, but though no one contradicted the principles of the movement, no one wore the garment and the last word was again with the mode. Looking back after the lapse of some years, one is astonished rather by the similarity

¹ *Bekleidungskunst und Mode*, Munich, 1918.



Otto Propheter

PORTRAIT

1902

of the reform dress, whether designed by doctor or craftsman, to the prevailing style of the day, than by its contrasts. To the eye, at any rate, the likenesses are greater than the differences. The doctors, of course, concentrated chiefly on the question of underclothing, while the craftsmen concentrated on ornamentation, so that the main outline remained that of the fashion of the day. The mode triumphed, indeed, without engaging in the arguments of the theorists. About 1910, when the dress hanging from the shoulders was much worn, short-waisted frocks without division of skirt and bodice were in fashion, and the reformers flattered themselves that they had given the



Antonio de la Gandara

PORTRAIT

1902

IV—K



Etching by Paul Helleu

1903

lead to the mode. It was probably a mere coincidence. Fashion which is always repeating itself, having decreed once more for slenderness, had gone back a hundred years to the *chemise* of the Empire, linking it with the new hanging design. The same thing would have happened without a reform movement. Though certain Parisian tailors undoubtedly took their inspiration from the reform movement, they were without influence on the main trend of fashion.

While the dress reformers were busy looking for a costume suitable to the working woman and girl, Fashion had quietly created and launched one, consisting of skirt, jacket and blouse. It came in about 1890 and had already endured for a generation, being always comfortable, practical and popular. In simpler or more elegant models, in cheaper or dearer

IRENE MOLLOY



H. F. von Habermann

PORTRAIT

1903

materials, it answered to every demand, and the possible variation of the blouse gave room for the expression of a whim, a fancy, a personality. Here, again, old models were

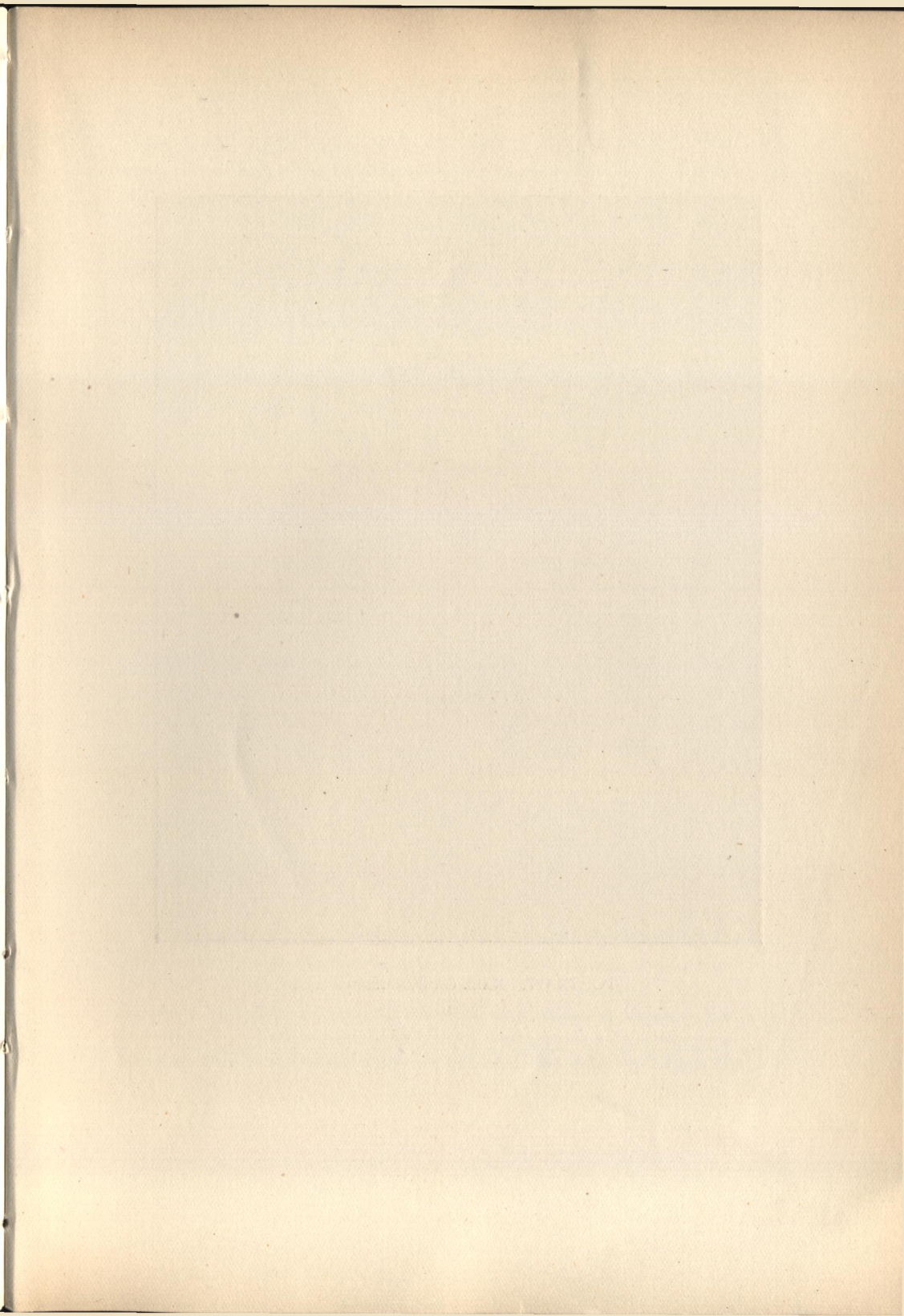


Adolf Levier

PORTRAIT

1903

revived where they were found adaptable to new needs. The immense sleeve of the 'nineties made the wearing of the mantle as difficult as that of the 'thirties had done, and so, after some seventy years, pelisses, capes and the like were brought out again and there was a great demand for all kinds of sleeveless garments which could be thrown about the shoulders rather than put on. The long-forgotten boa reappeared, made of fur, ostrich feathers or lace. A distinct change was made in the way fur was used, for soon after the turn of the century materials formerly employed as linings were turned outwards.





PORTRAIT. KARL GAMPENRIEDER. 1901

Skins had long been used to line cloth or velvet, but now the tables were turned and the fur saw the light of day while the cloth and velvet became mere linings. By this time the sleeve had become tighter again, the mantle and jacket returned and were often made of the most splendid and costly furs throughout. Long coats of chinchilla or ermine trimmed



C. D. Gibson

AT THE SAVOY

(Copyright by C. D. Gibson and reproduced by permission)

with skunk were not uncommon. As a fashion it was as effective as it was costly and accorded well with the luxurious standard of dress of that time.

Once the little bonnet and the round hat—sometimes higher, sometimes lower in the crown, sometimes wider, sometimes narrower in the brim—were established they held the field for many years, while feathers, flowers and ribbons formed the trimmings. When the fashion for an exaggerated frisure came in, the hair was rolled over a puff and the hat, in order to



Walter Hampel

PORTRAIT

1904

display the hair, was mounted upon a bandeau which lifted it above the head. It was not a simple or easy fashion to wear, but could be very beautiful. As the mode came full circle and demanded straightness and slimness, even to the suppression of the train, the hat began to grow larger and in 1907 attained the most improbable dimensions. The brim widened until it spanned the shoulders in quite ordinary models and outspread them in the really fashionable ones. The wits maintained that many models far exceeded the average family



F. A. von Kaulbach

ISIDORA DUNCAN

1904

dinner-table in circumference. The æsthetic origins of the big hat have sometimes been traced to the influence of late eighteenth-century English portraiture, for some of the big round artistically-curved models were strongly reminiscent of those painted by Romney and other English artists of that period. It is possible that inspiration was sought in these pictures, but, quite apart from them, the fashion would have arrived at the idea through the law which appears to compel man to emphasise some part of the human figure at the expense of the rest. When the crinoline and bustle exaggerated a



F. A. von Kaulbach

1904

CASINET DANCER

woman's shape below the waist, the hat remained proportionately small, but when all the curves of the female figure were, as far as possible, smoothed away, the size of the head was in its turn exaggerated. If Fashion had not already been upon this



Max Slevogt

PORTRAIT

1905

line, no exhibition of English art would have influenced her; she could and did remain impervious to a hundred art exhibitions which did not accord with her mood and line of the moment. It is necessary to lay emphasis on this because of the common and persistent belief—a quite erroneous one—that Fashion reacts to accidental stimuli. The size of the hat led to changes in trimming, for the big brim packed with flowers



F. A. von Kaulbach

PORTRAIT

1904

gave too heavy an effect. Consequently the amount of trimming decreased, a few big artificial flowers replacing thick bouquets. The feather, too, was differently treated. For decades the curled ostrich feather alone had been in use, but



Flora
Van
Hugen

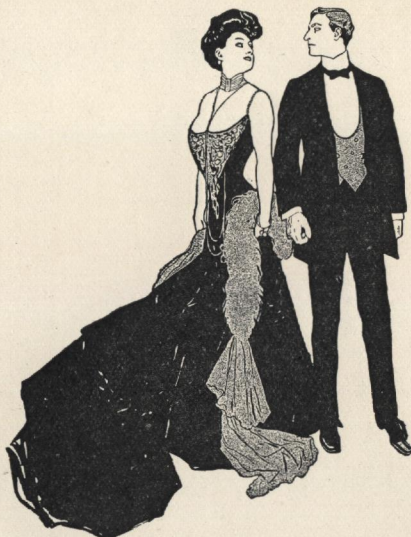
H. F. von Habermann

PORTRAIT

1905

now it was attached uncurled and pendent, from its suggestion of the weeping willow receiving the name of *pleureuse*. The largest hats accompanied the lightest and slenderest gowns, so that by far the bulkiest part of a woman's person was her head. The mode was certainly peculiar and lent itself easily to caricature. It was, for instance, extremely amusing to see the contortions resorted to to pass the narrow door of a tram or car. But however much one might laugh, the fashion

of the big hat was becoming in the extreme, for it formed a frame to hair and face which could be suited to the style of each wearer. The hat grew for some five or six years and then gave place to quite small models almost devoid of trimming. The big round cart-wheels were replaced by shapes which



F. von Reznicek

HE AND SHE

one can best describe as like saucepans or casseroles. The crown remained while the brim disappeared. These models were drawn down over the ears, almost entirely covering the hair. There was no place for trimming and both flowers and *pleureuses* vanished almost entirely. Flat ostrich feathers replaced the *pleureuse*, as the latter had ousted the curled plume, while smoothly-laid ribbon or strips of thick embroidery were used instead of flowers. Most popular of all were heron plumes, the thinner and scantier and more draggled-looking the better, though their price was substantial enough.

The costume, consisting of skirt, jacket and blouse, which, as we mentioned above, embodied the reforms which were

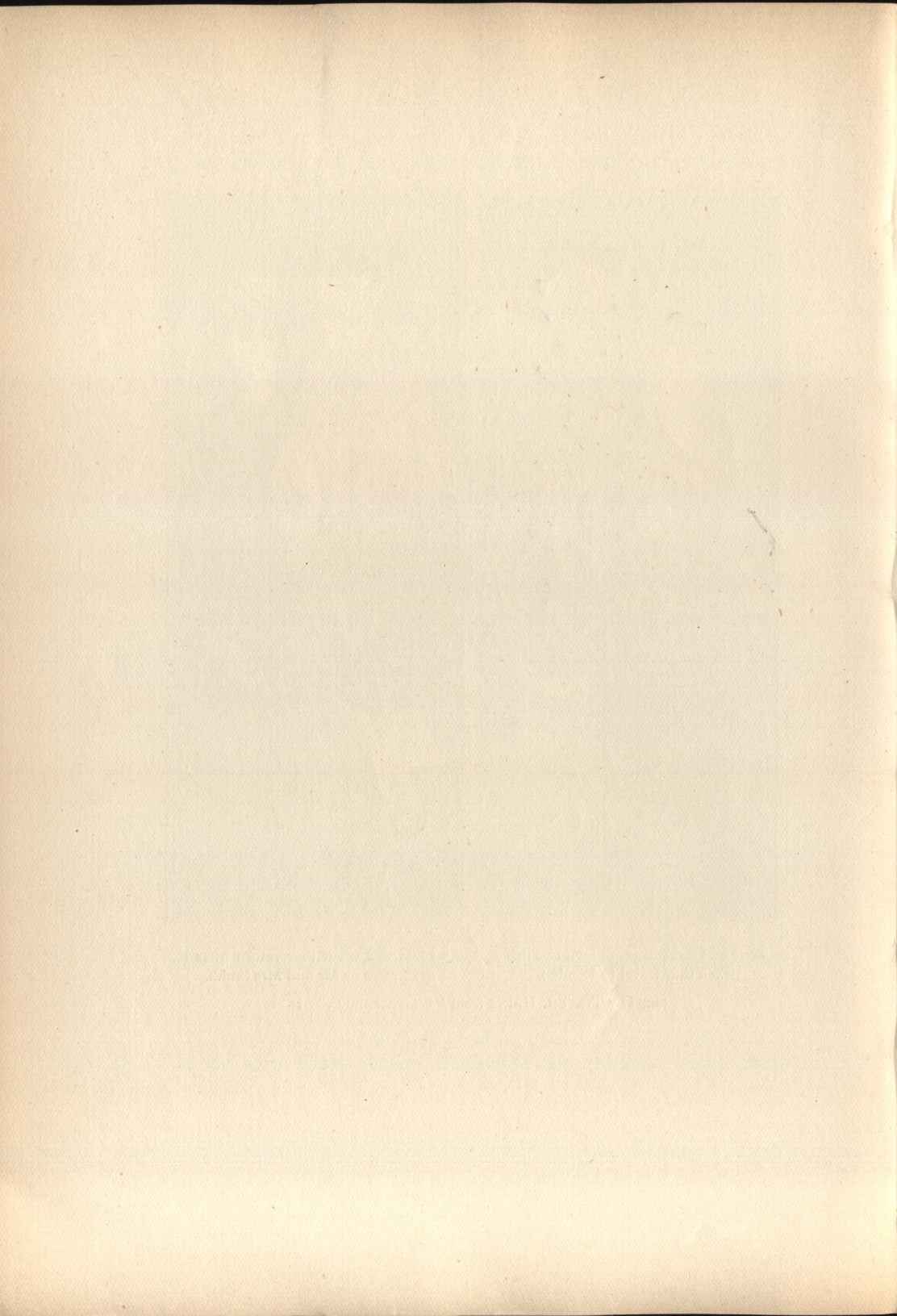


Herr and Frau Schmidt look like this
when they travel to London.



And like this when they return after a
week there as Mr and Mrs Smith.

Sketch by TH. TH. HEINE from "Simplicissimus." 1902





Drawing by Ernst Heilemann

1905

being sought in all kinds of other directions, influenced the mode in more ways than one. Its significance may justly be called revolutionary. It helped to bring about *specialisation* in



Adolf Münzer

AMUSEMENTS

1906

dress besides being a powerful agent of democracy in matters of clothing. To consider the first of these two effects: In earlier days there was a distinction between "simple" and "ornamental" attire, but rich and aristocratic women were *always* in gala dress. It will be remembered how Bismarck laughed at the ladies of Frankfort-on-the-Main for going about in the wet in gowns of lace and silk, and how the Empress of Russia, old

and ill, received Marshal Castellane at eleven o'clock in the morning in white *moiré antique*, and how the Empress Eugénie appeared in ball dress at official receptions before midday. Dressing suitably to an occasion as we understand it was not



Max Koner KAISER WILHELM II.

considered at that period. Women dressed in their best when they were able to do so, regardless of time or occasion. Now this was all changed and fashion began to lay great stress upon the fact that clothing should be suitable as well as fine. "It is not sufficient to possess *toilettes* in good taste, one must take care to wear them only on the right occasions," we read in a handbook for the woman of fashion, appearing above the name of "Baroness d'Orchamps." There follows an exact

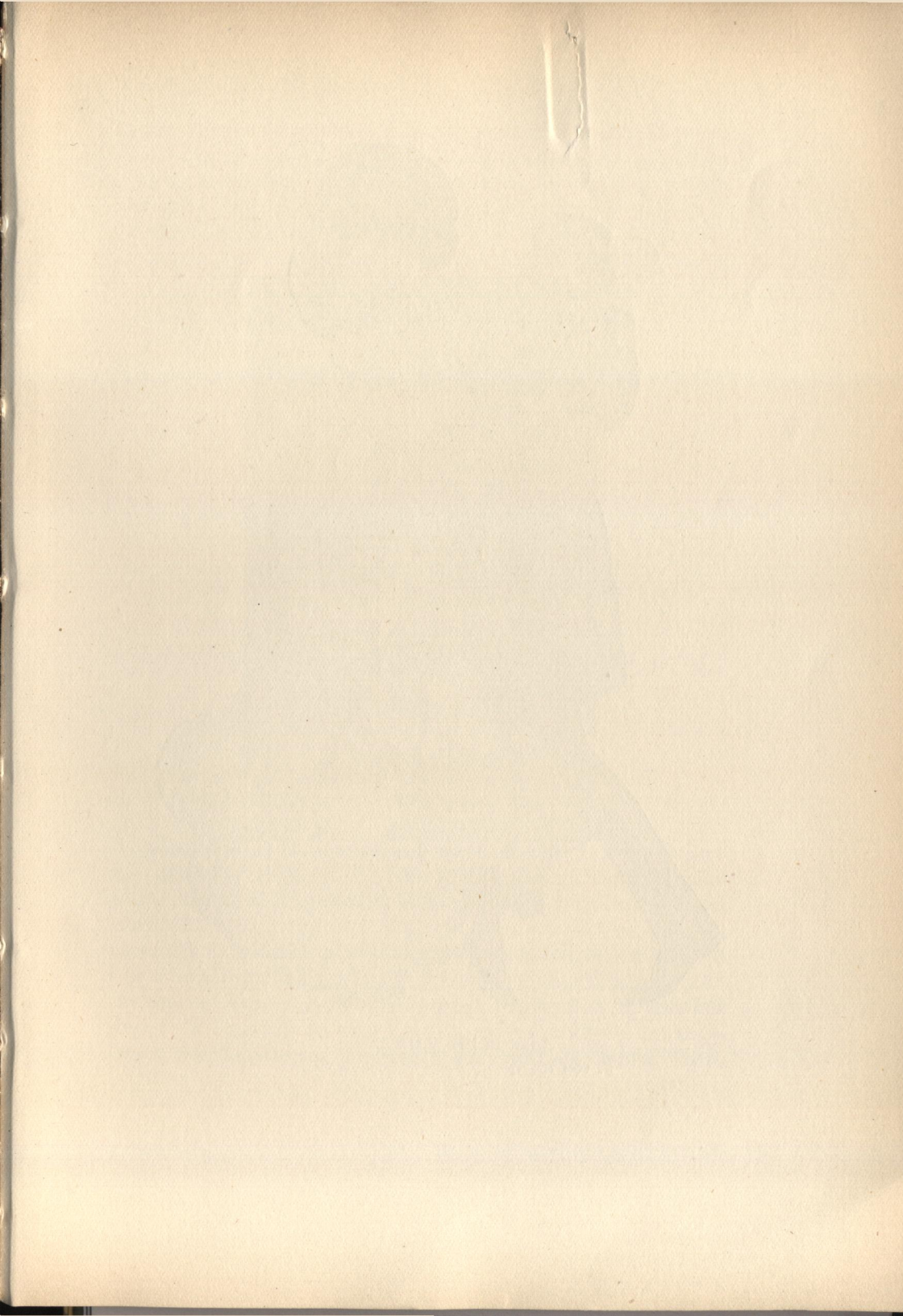
account of what is expected of a lady's wardrobe: a street costume for the morning, a cloth dress for church and for visits, a very rich and elegant gown for ceremonial visits—"the velvet dress perfectly fulfils this function, or, if it is not forthcoming, then taffeta or other silk material." One should



THE LEVELLING TENDENCY OF MODERN DRESS

(Reproduced by permission of the Proprietors of "Punch")

dine slightly *décolletée*, go deeply *décolletée* to a ball or a box at the opera, while an elegant walking-costume is suitable to the hotel restaurant. Drab colours should be worn in the morning and light colours later. On these lines is worked out the wardrobe necessary to a woman in society. The Duchess Hélène of Orléans had eighty silk gowns in her trousseau and the Empress Eugénie some hundred, but such prodigality was no longer correct and our baroness prescribes *at least* two complete renewals of the wardrobe in a season. This wardrobe should consist of: (1) a walking-costume, "the daily bread" of a lady's *toilette*; (2) a gown of silk or voile for formal visits; (2) a velvet or silk dress for special occasions; (4) a linen dress for the summer.



Vandergelder



THE BLUE WALTZ
F. VON REZNICEK. From "Simplicissimus."

Beside these the woman of fashion required a dinner dress, an evening dress—the lady's full dress—and about ten blouses. Nothing has been said here about sports costumes, "for we have gradually evolved a number of sports costumes, each sport having its appropriate attire."



A. von Keller

PORTRAIT

1906

Sports modes arose without exception in England where the sports themselves originated, and during the ten years preceding the war they were impressing the fashion more and more with an English stamp and trenching upon the one-time paramount influence of France. Indeed, an article appeared in *The Times* suggesting that Englishwomen should emancipate themselves wholly from the Parisian mode, that it was unsuited to England as the English are naturally a country-loving people, whereas the French are essentially urban. There

can be no doubt that English fashions are better adapted for the open-air life than the French, and the result has been a division of labours. In matters of "practical" dress, the tailor-made and the various sports costumes Englishwomen



John S. Sargent

1906

MRS. CHARLES HUNTER

set the *ton*, while Paris dominates the dress of the *salons*, although the making of the mode in Paris is not confined to Parisians. The coat and skirt contributed to specialisation in dress, but it had also a democratising influence. In the first place it made it possible for all women to attain a similar cut in their dress, even if the materials were different, and furthermore it gave industrialism a hold on fashion hitherto undreamed of. During the last years of the nineteenth century the "ready-made" gained widespread popularity and it was



John S. Sargent

MISSES ACHESON
(Copyright of Duke of Devonshire)

1906



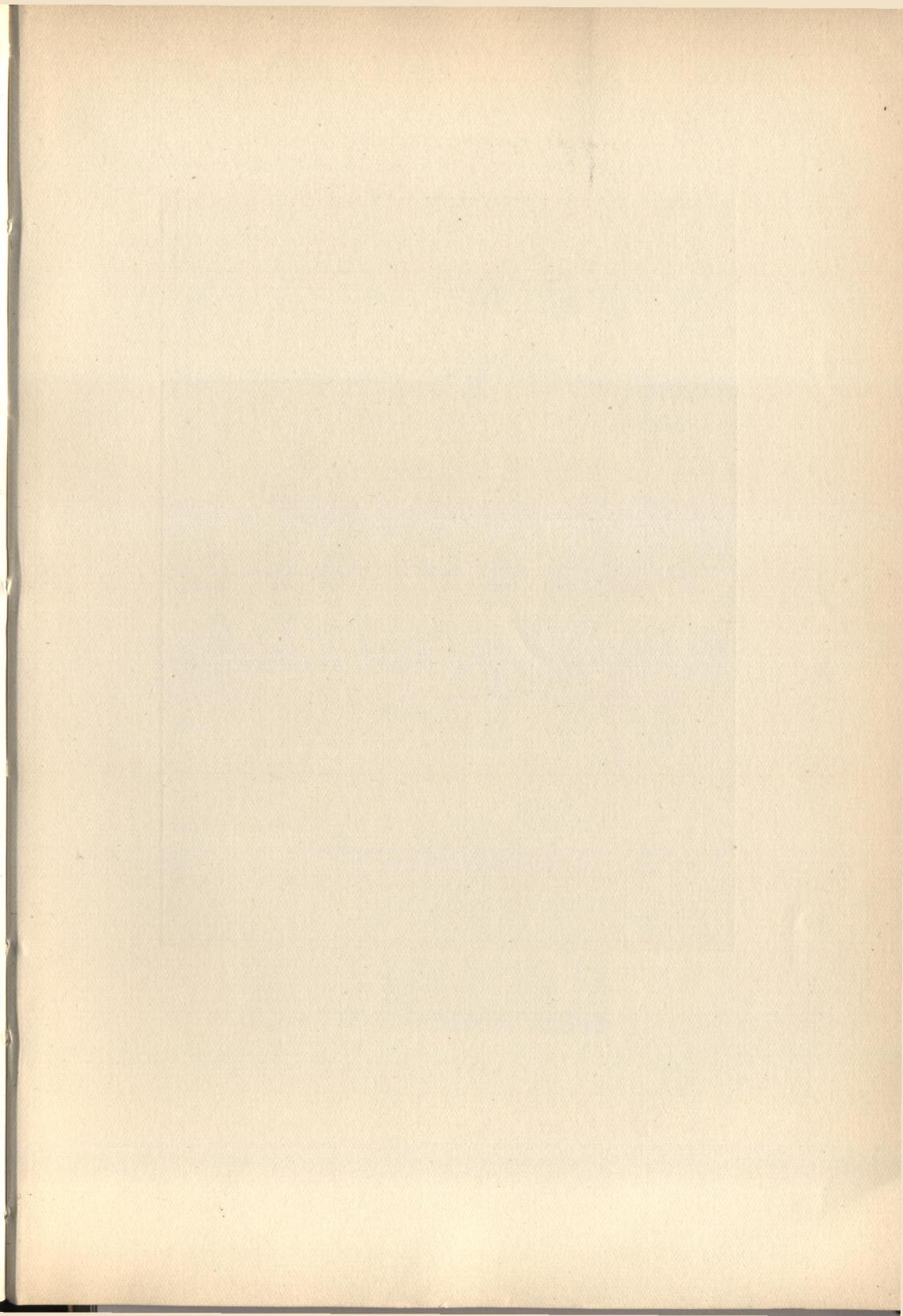
T. de Thulstrup

A TAILOR-MADE GIRL

(From "Harper's New Monthly Magazine," by permission
of Messrs. Harper and Brothers).

by means of this uniform of jacket, blouse and skirt that it did so.

Not only has it led to a levelling of class distinctions, but also of differences in age. The period is passed when there was such a thing as the old lady. Lilly Braun, in her sympathetic portrait of her grandmother, tells us how she never made the least concession to fashion, and how her invariable black dress and black lace cap were taken as perfectly natural and reason-





THE REFORMED DRESS
EUGEN SPIRO. 1902. From "Jugend."

able. "It is due to the dignity of age that matrons and old women should dress inconspicuously and not make their clothes an advertisement of their illusions," the old lady used to say. The phrase shows her standing at the junction of two epochs, for the idea of an "old lady" is no longer known to the mode. Materials, cuts, colours, coiffures and hats are alike for all ages. Moreover, with the coming of the slender line Fashion has largely ignored the woman and devoted her best attention to the half-grown girl, so that it is hardly surprising that extremely elderly ladies are seen skipping about in what appear to be children's clothes. This may be one reason for that decline in respect for age upon which Hedwig Dohm comments so resignedly.



Albert Weisgerber

THE DIVINE FEMALE

The democratisation of dress has made even more rapid strides in men's fashions and is undoubtedly a sign of the trend of social evolution from the haughty individualism of the aristocrat to the herd instinct of the masses. It may be interesting



Antonio de la Gandara

1908

Mlle. Dolley

to recall here that at the last meeting of the Social Democratic party in Germany before the outbreak of war, a proposal was put forward "to make the working woman independent of the fashion papers of the day, which are politically reactionary, by providing, at the expense of party funds, for the issue of a fashion paper answering to the needs of the working-class household." Since class distinction has always been a vital element in the ever-changing mode, Social Democrats, to be consistent, should strive for its complete abolition, or at least spurn it as an outward and visible sign of unrighteous social differences. It would be interesting to know whether the supporters of this resolution intended to make Fashion subordinate to a dictatorship

of the proletariat. However this may be, they entered the field too late, Fashion having adopted that line herself as unerringly as when in the eighteenth century, some twenty years before the Revolution, she declared for the simple bourgeois English modes against the highly ornamental French styles. Cultural reforms have a way of stealing



Max Slevogt

LADY IN YELLOW

1907

a march on political revolutions. The tendency of dress to become uniform was so gradual and accorded so well with the other factors of social change that its advance was little



Julie Wolfthorn

IN A BERLIN SINGING ACADEMY

marked, and certain of the artists who took up fashion reform from the æsthetic point of view made this aspect a part of their programme. Attempts have been made to introduce a uniform dress for women on social occasions corresponding with the dress-coat for men, but the social picture certainly loses in charm what it gains in unity.

As usual, action and reaction were close upon each other's



Gustav Klimt

FRL. WITTGENSTEIN

1909



Flameng

MME. K—

1909

heels. The more the mode set out to make all women alike, the more certain privileged circles strove to maintain their distinction. This idea may have been at the bottom of the luxurious fashions of the last decade of the nineteenth century,



Ignacio Zuloaga

SEÑORA QUINTANA DE MORENO

1909

a last stand against uniformity and democracy, a last moment of brilliance before the oncoming masses should sweep away everything distinctive, precious and beautiful. In countries where on the one hand there was the nearest approach to equality, there was on the other the greatest luxury and prodigality in matters of dress. In June 1914 three thousand elected delegates attended a congress of American women's societies and fashion reform was a prominent subject of debate. A strongly worded resolution declared the prevailing

fashions exaggerated, vulgar and unbecoming, and Mrs. Bardell, president of the congress, said that a kind of madness possessed American women in the matter of clothes. She produced statistics to show that in New York a third of the family



MODEL, MAISON RAUDNITZ,
PARIS

income was devoted to the wife's wardrobe. At the same time a Chicago paper published figures of dress-expenditure in America and, since a congress of ladies' tailors was sitting in Chicago at the time, some reliance may be placed upon them. It is not perhaps surprising that millionairesses should spend from ten to fifteen thousand pounds a year on dress, millinery and laundry, but a large percentage of women showed a yearly budget of over a thousand pounds for these purposes. A woman who had any position at all in the United States had to spend some two hundred and fifty to three hundred and fifty pounds a year on her wardrobe. The female employées of big business houses were expected to spend eighty pounds a year to be respectably clad. A working woman could make do with forty pounds.

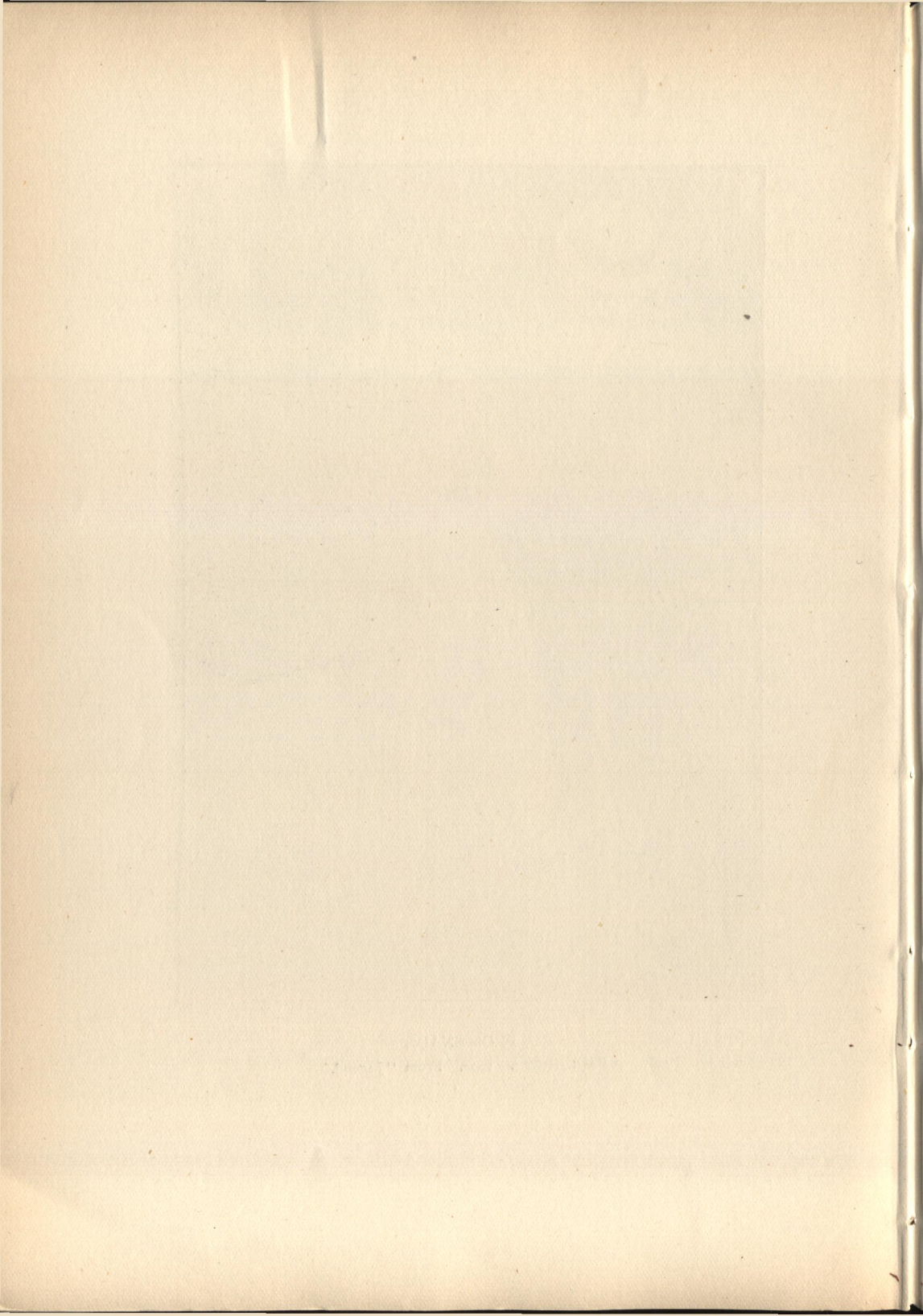
The conclusions drawn in this newspaper were that the average expenditure on dress of the middle-class woman was some eight hundred pounds, while the woman who worked for a living could save about forty per cent. of her salary if she made up her mind not to follow Fashion too strictly. These figures were very arbitrary as regards the expenditure of the millionairess, as is revealed in an interview with Mrs. Howard G—— published in 1909 and reproduced in the foreign press. She said that a really fashionable woman must never wear a dress twice, even if it had

Ambrose
Kempfer



PROMENADE

PAUL RIETH. 1902. From "Jugend."



cost one hundred pounds, and with the dress, be it remembered, went an entire outfit of suitable underclothing. She told the interviewer, furthermore, that she herself took not less than one hundred costumes on yachting excursions, with a hat to match each. "The day is not long enough for her dressing and undressing,"

adds the journalist a little maliciously. The mode in this sense, of course, was the privilege of the few very rich, but among those whose wealth allowed them to satisfy every whim Mrs. Howard G—— could have been no exception. In Europe the type flourished chiefly in the east, in Russia, Rumania and other half-Asiatic countries. When in 1913 Countess Osten-Platen died at an hotel in Budapesth, her wardrobe was found to comprise sixty costumes and one hundred and ten hats, the bills proving that the cheapest of the costumes cost two hundred pounds, while be-

tween fifty and six hundred pounds had been paid for each hat. The countess's yearly expenditure on dress was fully four hundred thousand crowns (£20,000) a year. Marcel Prévost accused American women of setting no store by intellect, grace or beauty, but of relying for effect solely on the elegance of their toilet. Physical beauty, once so valued, was now at a discount; to be elegant *was* to be beautiful. When once the principle is accepted that a plain woman can throw a pretty one into the shade by the magnificence of her dress, the mode is bound to become extravagant and lead to the kind of rivalry which occurred in the seventeenth century over pearls and diamonds. On these grounds the French writer prophesied the bankruptcy of the mode, since there could be no end to a conflict of wealth.



MODEL, MAISON LOUISON, PARIS

There is little that is new to be said about men's fashions, the main types having become stereotyped about the time of the Second Empire. If Paris has always had the last word in women's fashions, it has long been superseded in those of men,



MODEL, SUZANNE WEISS, PARIS

in which English influence, beginning in the eighteenth century, had become predominant in the days of Beau Brummel and at length despotic, for in this matter, as in others, the Englishman will suffer no one to share his throne. The fact is well in accordance with England's long pre-eminence as an industrial and commercial Power whose great middle class was politically and commercially a shining example to the world. Furthermore, the Englishman's dress was worth copying for its inherent good qualities. It is comfortable, inconspicuous, and allows a man to dress fairly well with a minimum expenditure of time, trouble and money. "English dress," as Oscar A. H. Schmitz puts it very neatly, "clothes a personality as a plain frame surrounds a good picture. Its simplicity allows for free expression of individuality, permitting the wearer to live at ease in a crowd, making no claims and consequently arousing no hostility." This dress consists to-day, as for the last sixty years—of lounge suit, frock-coat, Norfolk jacket and tail-coat. If one compares plates of men's fashions of forty or fifty years ago with those of the 'nineties or of the first decade of the present century, one is astonished at the slightness of the changes in cut. A little fuller or closer fitting, the waist more or less defined, cut high in the breast or showing more of the shirt—differences of this kind are all that can be found, and

for the last thirty years even they have hardly been noticeable. This standardisation had gone so far that an American congress of men's tailors discussed some method of introducing a little more variety into the fashions. The patterns of material employed have also tended to get plainer. Big checks, such as were once popular for trousers, have vanished and pronounced colours have given place to greys, browns, dark greens and dark blues. Cut and material have become equally inconspicuous. So little choice in the scheme of dress must necessarily lead to great uniformity, but the movement in this direction has been accelerated by the ready-made which plays an even greater rôle, if possible, in men's dress than in women's, and especially so in America. And during the period we write of America gained a great influence in dress. Mass



MODEL, MME. LECHAT, PARIS

production, which gives a stamp of uniformity to so many American goods, standardised clothing. "American suits," says C. A. Bratter, "are made in huge factories by the hundred thousand, mostly of poor quality and not at all durable. Every year the industry promulgates a new mode and the instinct for uniformity (very expressively called 'sameness') ensures that it is rigorously followed. Of every hundred suits sold in America, ninety-nine are ready-made. 'Reach-me-downs' is the uncompromising term used. You can tell immediately by an American's clothes what State he comes from. The industry has discovered that this kind of uniformity is highly advantageous to it. It has thereby been enabled to establish a dictatorship and to secure universal acceptance of the dogma that the



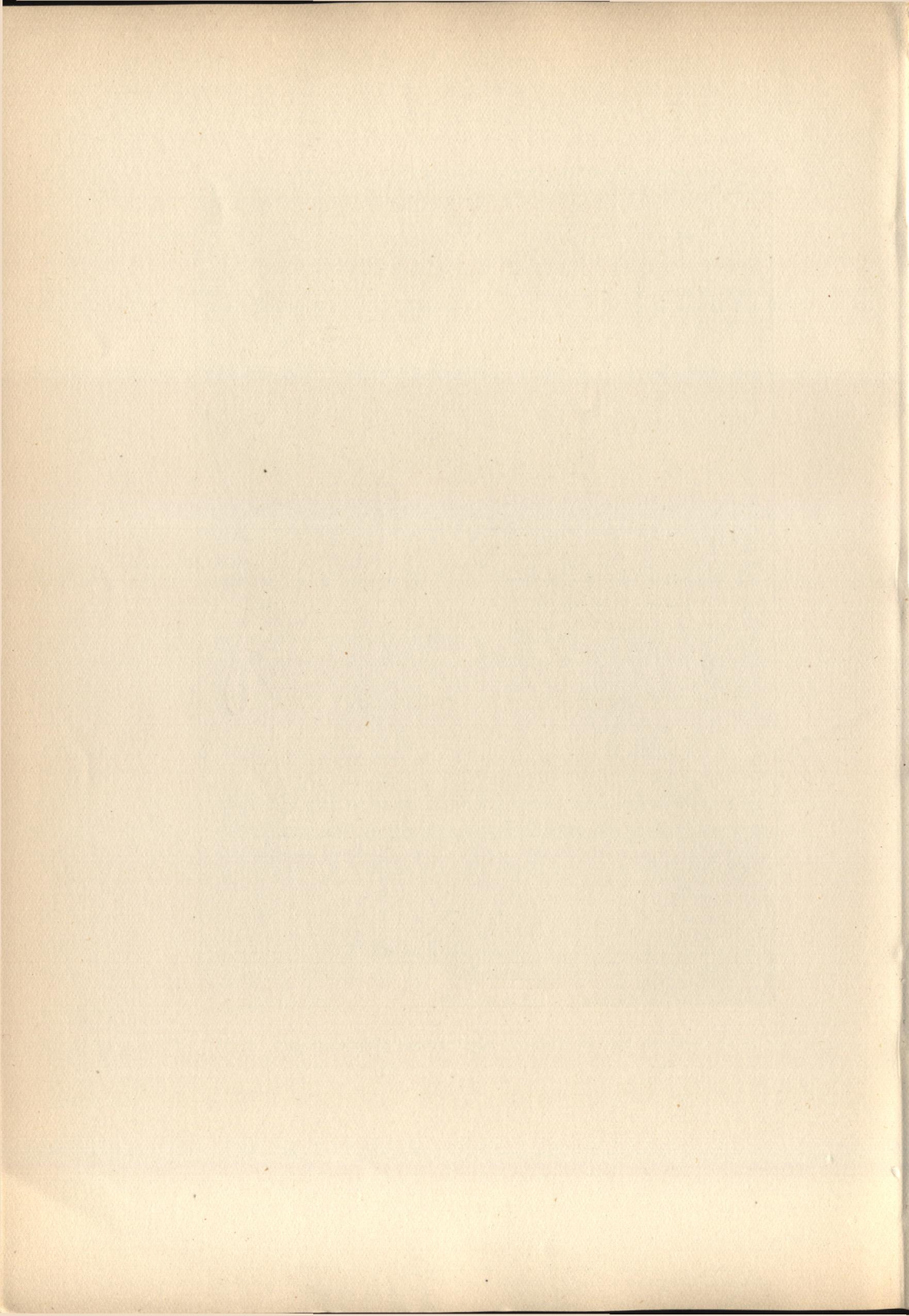
Antonio de la Gandara

MME. DE A—

1910



Sketch by VON TIHÖNY. 1903. From "Simplicissimus"



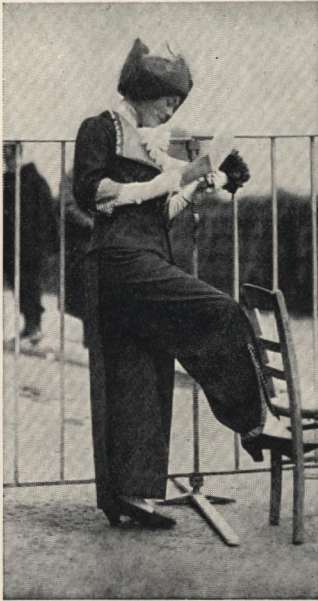
very essence of fashion is uniformity. The American, with all his insistence on liberty, has willingly submitted to this tyranny, and the clothing industry has promulgated a Monroe doctrine of the ready-made, 'American clothes for the American.'



ASCOT RACES; MOURNING FOR KING EDWARD 1910

English fashions have been very influential in getting a well-designed average type of dress generally accepted, together with a code prescribing exactly what a gentleman should wear on every occasion. The old French modes left ample, if not excessive, room for individual taste, but this liberty has been so curtailed that individual taste cannot be said to have even

elbow-room. "All so alike as to exclude any element of surprise," writes Fred very neatly. Apropos of this uniformity which obliterates class differences, a fashion correspondent wrote from London in 1909 that members of the House of Lords



HAREM SKIRT AT AUTEUIL

were purposely ill-dressed to mark a difference and to avoid being mistaken for the general herd! Another result was a growing esteem for the superficial. The "specialisation" of which we have written in women's dress was still more marked in men's fashions. The greater the general uniformity, the more important details become and the more difficult the problem of dressing correctly. The well-dressed man must be correctly attired for every occasion, thereby obtaining an advantage over the man who, by being wrongly dressed, shows himself ignorant of the manners of good society. The knowledge of what to wear almost amounted to a secret code, the uninitiate being certainly in a large majority.

I have before me a neat little book, published in 1909, whose title page shows a sleek young gentleman in underclothes standing before his open wardrobe with the weighty question on his lips, "What shall I put on?" The author deals with the answer to this grave matter seriously, but not without humour. His writings are a contribution to the history of German culture in pre-war years. He, too, acknowledges five types of coat (the frock-coat, dinner jacket, lounge-coat, tail-coat and Norfolk jacket), but he achieves variations upon them for more than twenty-five different occasions, apart from sports. The list includes visits, dinners, social evenings, breakfast, men's parties, balls and

dances, assemblies, *jour fix*, afternoon tea circles, *café* or *thé dansant*, official receptions, weddings, wedding eves, christenings, divine service, funerals, private festivities, theatres, concerts, circuses, varieties, smart and simple restaurants,



J. F. Willumsen

THE CLIMBER

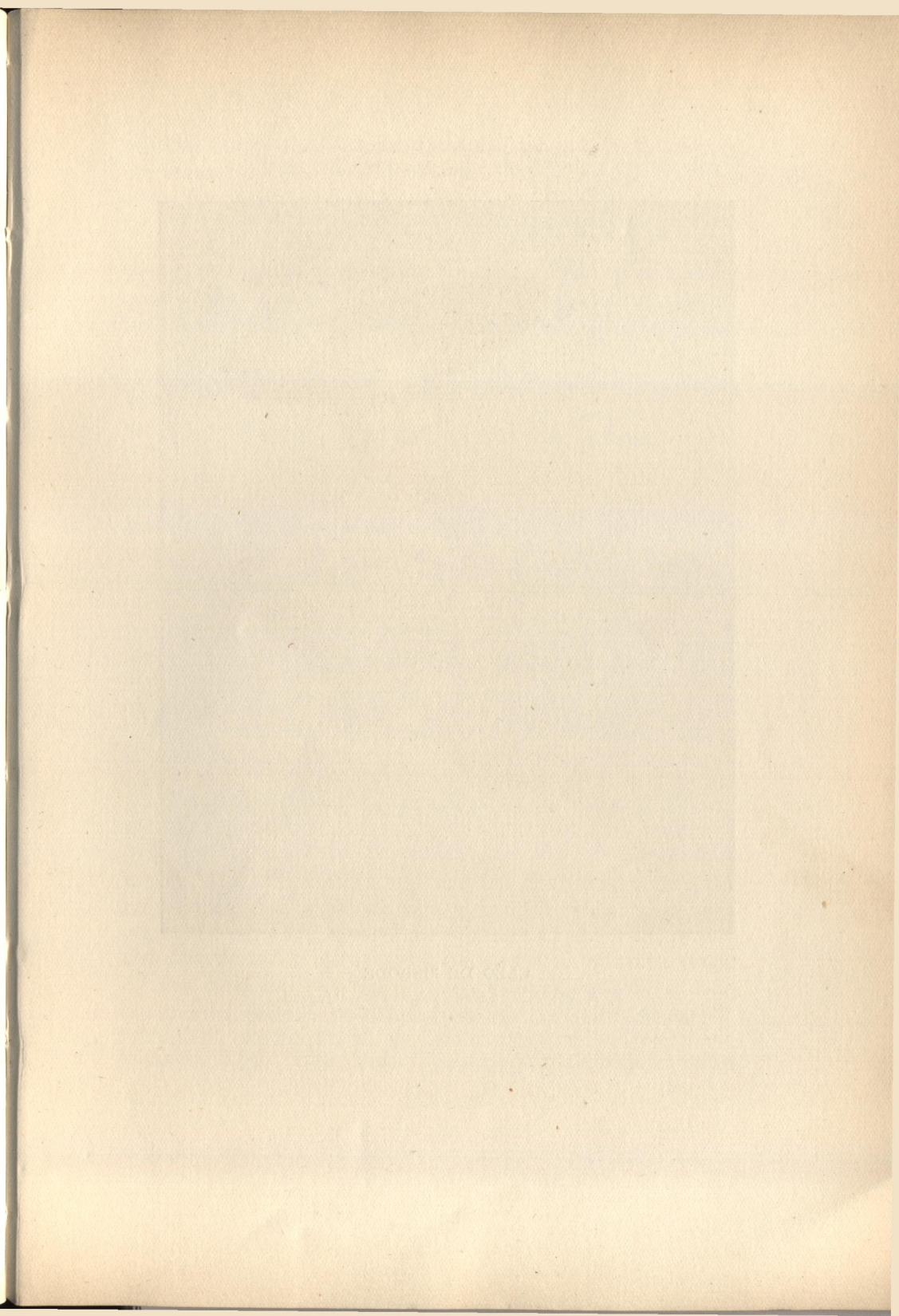
1910

charity fêtes, bazaars, garden-parties, picnics, motoring, journeys by sea, sea bathing—on all of which he gives advice, how to fit the suit to the situation and what mistakes of the toilet a gentleman must particularly avoid. To achieve so much correct variety with only five main types of coat was clearly no joke, and when one remembers that for two of these coats, the dress-coat and dinner jacket, special shirts and collars are prescribed, the absolute need for an *arbiter elegantiarum* can scarcely be denied. Fine distinctions between friendly and business calls, between breakfast and *déjeuner*



MODEL, MAISON BOURNICHE, PARIS

dinatoire, etc., were based principally on the choice of vest and tie, for over a long period these two articles of male attire were the only ones in which personal taste dared show itself for a moment. Choice of material and cut was very narrow and even linings were dangerous ground. Imagination could, however, run riot in vest and tie. In 1891 Edmond de Goncourt saw and wondered at several hundred ties hanging behind glass doors in Robert de Montesquiou's dressing-room, waiting for the moment when they should adorn their master, and when the mad Marquis of Anglesey went bankrupt, six hundred fancy vests which the dandy had had made to avoid the monotony of having only one to wear with each of his three hundred suits, were sold by public auction. Whether the





CLÉO DE MERODE
F. A. VON KAULBACH. 1904. From "Jugend."

twelve sets of diamond studs possessed by this young man were also intended to relieve monotony we cannot say!

According to the author, who so kindly undertakes to answer the question, "What shall I put on?" for us, linen and footwear present problems scarcely less difficult than coats and vests. One was hardly aware of the terrible pitfalls involved in the choice of gay shirts and coloured shoes. The craze for boots is not particularly common in Germany, but it certainly possessed the once popular comic writer, Gustav von Moser. Paul Lindau saw hundreds of them in his rooms. "I stand in a peculiar relationship to each pair," von Moser said to him; "not one of them fits." The Crown Prince of Prussia once took twenty-four pairs on a twelve hours' visit to Dessau.



Photograph

1912

The chief difficulty for the German anxious to follow English fashions lies in the fact that dress in England and Germany is based on different principles. In Germany you dress for the occasion, in England for the time of day. An Englishman would never wear a dress-coat before midday, a thing which a German does frequently. This difference was a continual stumbling-block to the German in contact with English men and customs. English theatrical managers were greatly struck by it and used to laugh over the absurdities of the dress of German actors on the stage. At one time the *Deutsche Theaterzeitschrift* drew up a comprehensive list of correct attire for different occasions, including details such as shoes, gloves, collars, hats, jewellery, etc. The dress tyranny of England which

Arnold Raye complained of seventy years ago was as rigorous as ever.

The desire for elegance in dress was such that in the spring



MLLE. THIRION 1912

of 1914 the exquisites of the "West End" of Berlin invited a Parisian authority on this weighty matter to come and reveal to them the secrets of correctness. M. André de Fouquières held conferences in the Tiergarten quarter and on the Kurfürstendamm, and instructed the inhabitants of Berlin in such nuances as that a pearl must never be worn in a striped necktie but only in a plain one. "When a stratum of society is completely played out and done for, clothing becomes the alpha and omega of its worthless existence. It is a sign of hopeless decadence when the belief that clothes make the man gains acceptance, and seldom has this doctrine been held so whole-heartedly as by the idle, pleasure-seeking drones of Berlin's 'West End.'" Such is the comment upon these conferences in the newspaper *Vorwärts*.

Such novelties as appeared in men's dress at this period had their origin in sport; for hunting, riding, cycling, tennis, golf, hockey, football, ski-ing, bob-sleighting and water sports of the summer and winter season each demanded its appropriate costume and afforded great opportunities for those who wearied of a monotonous cut. Motoring brought in four different kinds

of overcoat: "a light dust coat of linen or shantung, for very warm weather; a mackintosh coat for wet weather; a warm woollen coat, preferably also rain-proof, for moderate to cold weather, and a fur coat for the winter." Sports clothing formed



MODEL, MAISON DOUCET

1912

a kind of safety-valve for the exercise of individual taste, and those who liked could revel in bright colours and original cuts. Hermann Bahr delighted in the sight of Viennese tourists rushing up the Rax, "portentously, cave-mannishly, neolithically, mythically clad." "I was pleased to see," he writes, "how strongly the delight in costume is returning, how vigorous is the urge towards personality in dress, the desire to escape from our insipid male fashions. These people go rejoicing on their way in rakish hats, gay stockings, wide sashes, while in towns no one has the courage to give rein to his own taste, whims, or needs. Why do people dress not as they like but as the King of England likes?" Why, indeed? Because the herd-instinct forbids it. The man of fashion cannot wear as much or as little as he likes, even in bed, he *must* put on pyjamas. This now classical sleeping-costume arose in the tropics and the effect is of being neither dressed nor undressed, the garments being "indispensable for those who rove the corridors of hotels and liners between midnight and sunrise." When Edmond de Goncourt first saw pyjamas in 1882 he described them as a costume for assignations, and George Moore has written a short story, turning upon a pyjama suit, in which two lovers are prevented from coming together because the hero discovers at the critical moment that he has left his

pyjamas at home and prefers to forgo the joys of love rather than the garments so indispensable to a man of culture. Despite uniformity and tyranny in matters of dress, however, male vanity is not so dead as one might fear; it crops up still in certain choice spirits who have time and opportunity to cultivate it. Thus

Edmond de Goncourt knew a certain French duke who had twenty-five wax models of himself made so that his suits should not lose their shape and develop creases when out of use. Ibsen spent care and trouble on dress unusual in men of his period and, as Paul Lindau relates with a spice of malice, used to stand before every mirror he passed and painstakingly cultivate the wild tumultuous *frisure* that is the concomitant of genius. Bernard Shaw, too, exercises some of his intellectual originality in matters of toilet. According to a London fashion correspondent he shows a marked inclination for general effect and calculated discord in colour. At one time he had a strong preference for reddish and yellowish tones and one terra-cotta suit became quite famous. With it he wore shoes, hat, shirt and collar to match and looked like a walking painting in water-colour.



MLE. DESPREZ 1912

An attempt at reform of male clothing during this period was not lacking and indicated a reaction against the democratisation of fashion. One of William II.'s first cares was the introduction of a Court dress for civilians promulgated from Wartburg in 1890. The dress consisted of black Court dress, that is to say, tail-coat with satin facings on collar and lapels, a satin vest, black Cashmere knee-breeches, silk stockings, buckled shoes, and sword, a return to the old *habit à la française*.

Mrs. Higgins

But the scorned bourgeois dress had its revenge on the well-disciplined Court of Berlin. On 22 January, 1907, an American wine merchant named Lehr, who had been presented at Court appeared for a joke at a Court ball clad in light trousers of a



MODEL, MAISON POIRET



MODEL, MAISON RONDEAU

monstrous check and white stockings, and played the clown in that solemn circle. This open mockery of the dress conventions of the Old World was carried farther by another Yankee who on a similar occasion appeared in the circle of notabilities plastered with Orders with a star which outshone all the others for splendour. When the All-Highest, always keenly interested in Orders, asked him, "What Order is that you are wearing?" the American replied calmly, "My own."

The artists who set about the reform of the women's fashions

about the turn of the century took no notice at all of the men's. Perhaps they thought them past hope. Certain attempts



Mlle. ROGIER

at reform from the point of view of health, such as Gustav Jaeger's, simply replaced one kind of uniformity by another, and it was the deadly uniformity that really needed breaking up. "Nothing," said an article in the *Kunstwart*, is "so depressing at the performances of our choral societies and the singing of oratorios as the sight of the singers all in full dress, the uniform of stiff formality and triviality. Gentlemen attired in tail-coats and white collars as for a ball or soirée are the very embodiment of life's prose." Bringing its plaint to a close the paper expresses the wish that some painter would design a really suitable concert dress for men, a kind of vestment showing that the wearer is called to a special task, and hopes that by this means some colour and variety might be introduced on the concert platform, each choral society, perhaps, wearing a different habit. Such aspirations, together with the introduction of new official robes for judges, attorneys, advocates and the like about this period, show that there was a feeling that the complete

standardisation of ordinary dress had robbed life of certain æsthetic values. In Berlin in 1911 a society for the reform of male dress sprang up to combat the dreariness and ugliness of so much uniformity. It particularly attacked the starched



Lucien Simon

THE BOX AT THE THEATRE

1912

shirt and long trousers, suggesting that the one should be replaced by a kind of blouse, and the other by knee-breeches and stockings. The intention was good but the results decidedly damping. Not even the King of England, who is said to have led men's fashions, could have introduced such changes, far less a somewhat middle-class association.

We may, however, be sure that Edward VII. did *not* make the fashions, either as Prince of Wales or as King of England, nor did the Empress Eugénie. Both chose what pleased them from an assortment of models laid before them and, since they had a reputation for *chic*, people followed in their footsteps, but neither could have introduced inventions of their own if these had not conformed to the tendency of their period. It cannot be over-emphasised that no individual makes or unmakes the mode, and there will always be a mode *par ordre de moufti* as far beyond control as sunshine and



MODEL, MAISON BEER, PARIS

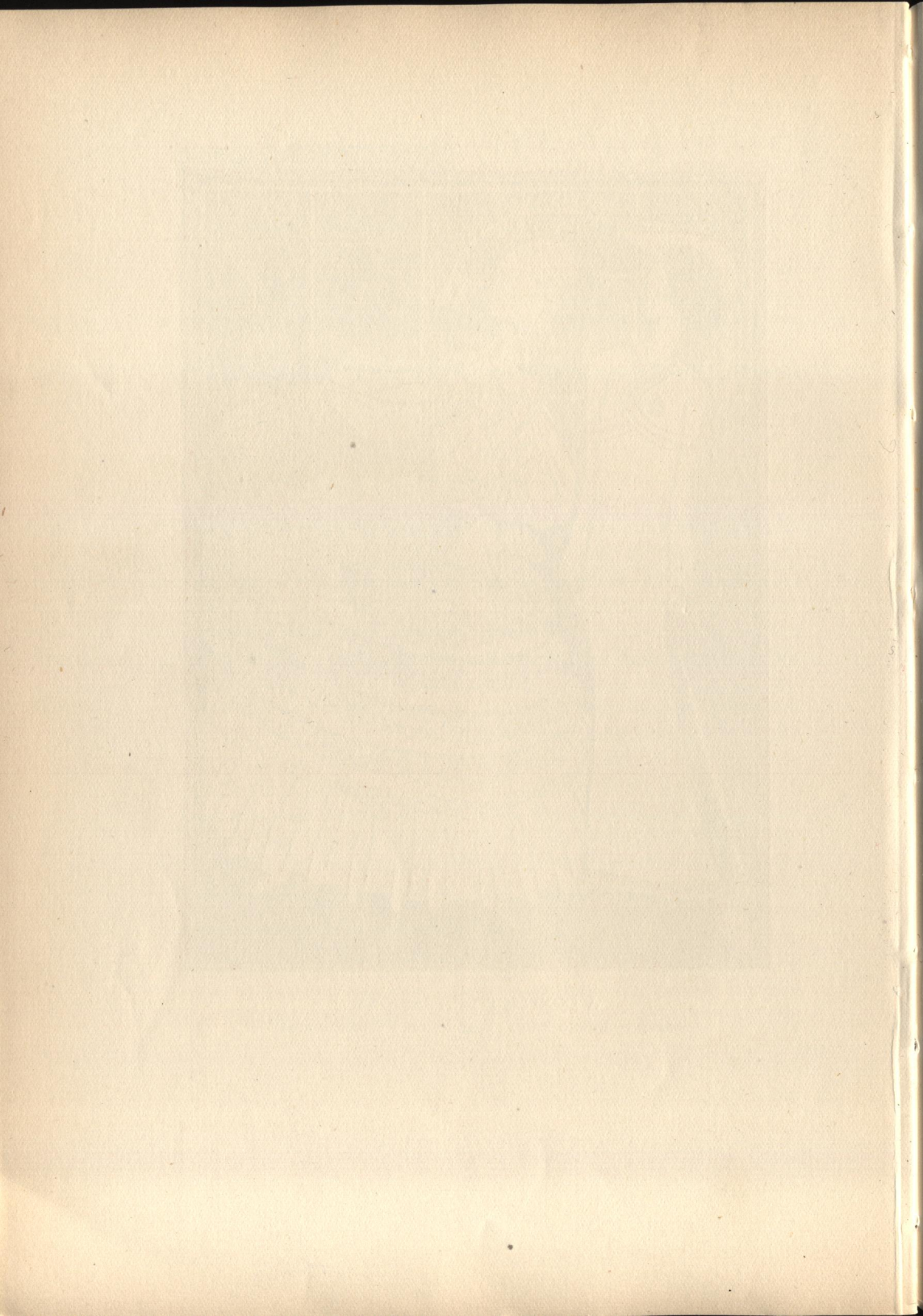
rainfall. London sets men's fashions and Paris women's, but only in the sense that they design models from which the public chooses what it pleases. Man and woman make the fashions themselves, and often enough reject (as we have seen in the case of the "harem skirt") what does not appeal to them. The "harem skirt" is a classic example of the importance of public opinion in questions of fashion. It arose as a quite logical development of Fashion's trend, it was launched and advertised with all the prestige of great Parisian firms behind it, and yet was utterly rejected, the world of women would have none of it. Such eccentricities of dress are seldom to be met in the history of men's fashions, but even here one occasionally

comes across cuts and patterns which strike the eye by their unusualness and as a rule vanish after a short space never to reappear. It is well known that the leading fashion-houses of the Rue de la Paix like to employ elegant and beautiful actresses as mannequins. What these actresses wear under the favouring conditions of light and setting afforded by the stage, and enhanced by their own grace and beauty, has the best chance of pleasing the audience and winning public acceptance as a fashion, but even where this kind of speculation is most successful one can hardly say that this actress or that has "made" the mode.



A CONFLICT OF FASHIONS

Sketch by BRUNO PAUL. 1904. From "Simplicissimus."



CHAPTER III

DOMESTIC AND SOCIAL MANNERS

CONSIDERING the far-reaching influence of applied science on those aspects of life which it could only affect indirectly, it is not surprising that in those directly connected with it it produced still more drastic changes. Daily life both indoors and outdoors was revolutionised and an entirely new standard of comfort, of amusement and of social intercourse arose. The young people of to-day can have no idea of the changes which have come about in town houses, for instance, in which they have grown up, changes which were unthought of or in their infancy forty years ago. A continuous supply of hot water is a development of a water-supply system by no means universal even in 1880.



Lino Selvatico

PORTRAIT

1912

The bath-room, once exceptional (it was as rare in Germany even in palaces in early Victorian times as it is to-day in the homes of French townfolk), has become so normal a feature of the town dwelling of the day that it is difficult to let even a suite of three rooms without one. Gas, electric light and central heating, carpet-sweepers and vacuum cleaners have simplified life greatly for the domestic servant. Lifts and telephones have contributed to the levelling of social

distinctions by making life as easy on the fourth as on the first floor. In the 'seventies stair carpets were unusual, while thirty years later they were seldom lacking even on the backstairs. Dull uniformity of shape in the dwelling-room has been



MODEL, MAISON REDFERN, PARIS

gracefully varied by bow windows, balconies and loggias, and even the poor are able to cheer their dwellings with flowers, and introduce a revivifying touch of nature into the city's asphalt streets. The serving classes have had their share in all this progress and servant girls, who were once given a bed in the loft, without a proper supply of either air or light, have had rooms of their own with windows to the sky since the 'eighties and, in better-class houses, lavatory and bath-room arrangements to themselves. Comfort is secured with a diminution of labour and trouble, but people are now far more dependent on their fellows and this complicated life runs on

beyond the control of either an individual or a group. The close crowding together of those who live in great cities rubs away individual traits and peculiarities and, during the period of which we write, has given rise to two diametrically opposed "movements." One favours the villa in a country surround, which isolates the family and gives back some of that touch with nature which is entirely lost in the great town and represents a reaction against the softness which the heaped-up comforts of the town tend to bring in their train. The other

movement emphasises the advantages of the common life and advocates a communal kitchen so as to conserve for other uses energies frittered away daily in the domestic routine. The more comfortable domestic arrangements become the less is the inclination to shoulder even such burdens as remain, particularly as the demand for female labour in the factories grows and the servant problem becomes more acute year by year. This has led to the *pension* or service-flat method of existence, which has brought into being a whole race of nomads. The lack of a home of one's own was once uncommon—now it is the usual condition for many thousands of the people. To this state of things the amazing increase in traffic facilities has also contributed. Railways appeared in Europe in the 'thirties, but it was not till nearly fifty years later that the most simple and apparently obvious steps were taken to make travel comfortable. Those who can remember travel in the 'seventies will remember the difficulties then prevalent as regards heating, ventilation and lavatory accommodation. A journey then, particularly a long journey, was an ordeal. Things are very different to-day. In the 'eighties *wagons-lits* were introduced, in the 'nineties restaurant cars, and when observation cars were also attached to long-distance trains, travel became not only easy but a positive pleasure. Not only was provision made for all human needs but the traveller was made actually comfortable. Not only were the carriages heated but the passenger could regulate the heat to his wish. The big windows were made easy to open and shut, reading lights were provided for each seat, the light could be turned high or low at will.



1912
MODEL
MAISON LAFERRIÈRE

One was no longer forced to sit hour after hour in one's place but could wander freely from end to end of the train. Those who travelled in Europe before 1914 will acknowledge that the finest, most comfortable and cleanest railway-carriages, the greatest safety and punctuality of service were to be found in Germany; not one of our rivals had anything to compare with it. In the early days of railway construction, the engineer carefully avoided irregularities of contour, but later this caution became unnecessary and the iron road burrowed beneath cities and climbed peaks, making the most remote places easily accessible. Tramways in the towns, worked by horse-power in the 'seventies, were electrified and helped to increase the size of towns by making outlying building possible.

Compared with its snail-like ancestor the modern train seems to flash across the country, and anyone who has travelled from London to Edinburgh in the "Flying Scotsman" will remember with mixed feelings how it storms over the landscape. Increase in both comfort and speed has gone hand in hand with decrease in fare, so that travel has ceased to be the privilege of the few and has become a normal part of the life of the ordinary citizen. It would be difficult nowadays to find anyone in Germany who has not visited Italy. Conducted parties, tourist tickets and excursions have made travel cheap and easy, and if the traveller who rushes through Italy in six or eight weeks has little spiritual gain to show for it, he has at least flattered



1912

MODEL, MAISON BEER, PARIS



Sascha Schneider

FROM THE PICTURE "ZYKLUS" IN THE CLUB HOUSE OF THE DRESDEN
ROWING CLUB

his vanity. "Is a people any the better," asks Karl Jentsch, "because wealthy butchers' wives from the big cities drag about Italy and the East and gape at S. Peter's and the temple at Karnac?" Unfortunately, too, that is only one side of the trouble. The vulgar German tourist who travelled abroad before the war contributed to make Germans laughable and unpopular with the foreigner. The writer remembers in 1903 seeing four German travellers from some small East German township sit down outside the most fashionable café in Lisbon, concoct a *bowle*, roar German songs at the top of execrable voices, and attempt to fraternise with Portuguese who stood laughing by. The same sad city was the scene of the exploits of a certain German students' brotherhood, narrated by Oscar A. H. Schmitz. These well-bred youths conceived, while in a state of insobriety, the idea of taking their Sunday-morning glass in Rome. In full panoply they boarded the Rome express and betook themselves to the Gambrinus brewery there, kicked up a monstrous din, consumed large quantities of alcohol, and returned home in the evening after a triumphal drive through the streets of the Eternal City. Years afterwards the Romans still talked of this invasion by the Teuton barbarians. The propensity of the less wealthy type of German tourist, when abroad, to thrust himself into places where he has no right to be, prompted, we may

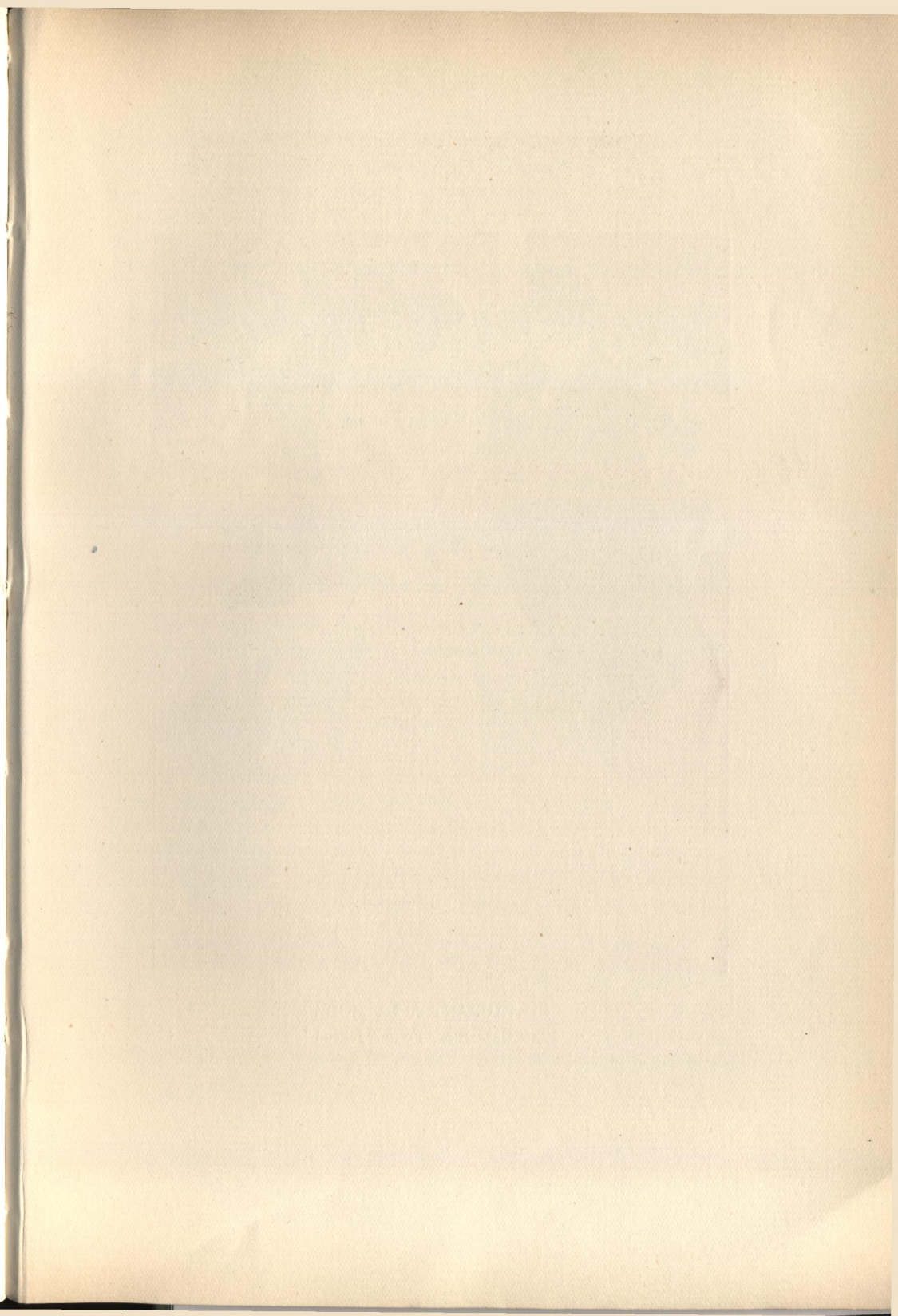


Raffael Schuster-Woldan

1912

FRAU HILDEGARD CARLSON

admit, by desire for knowledge, and usually most unsuitably clad (who has not some time or other had to blush with mortification at the sight?), has done incalculable harm to the reputation of the Fatherland the world over and has given its people the name of being ill-bred and tactless. The Emperor William II.'s repeated Scandinavian journeys made yachting cruises the fashion, a kind of holiday-making unknown to an earlier Germany. The war showed clearly enough how little liking had been aroused in Norway by the thousands upon thousands of Germans who yearly visited her shores. The one





RESTAURANT À LA MODE
JUAN CARDONA. From "Jugend"

memento of their presence left by all those German yachts was the everlasting "Kieselack," "Kieselack," scrawled all over the cliffs of the still and gracious fiords.

At the beginning of the twentieth century the motor-car was added to all these other travel facilities and advanced to perfection by giant strides. From a somewhat ridiculous toy, over which the superior were wont to shrug their shoulders, it rapidly became an indispensable means of transport. The dirigible airship which the amazing energy and inventive power of Count Zeppelin gave to the world during this period, still belonged to the future; in 1914 its possibilities were still undeveloped. The same applied to the aeroplane which fulfilled a thousand-year-old dream of the race shortly before the great break-up of civilisation which we call the European War.

These marvellous traffic facilities, together with the possibility of speaking to persons at a distance by means of the telegraph and telephone, have speeded up the *tempo* of modern life to an extent which we do not always realise. We accomplish in a few hours things which took our fathers and grandfathers weeks and months. The result is a wild scramble for new impressions and new sensations. The press, which has grown to giant proportions and supplies its readers with the latest news some three times a day, encourages this fever. The newest is the enemy of the new, but the "absolutely latest" beats them both. All three are served up at our breakfast tables and are forgotten as we rush on to the next excitement. Religion, art, philosophy, even perversions, are reduced to the status of rapidly-passing fashions. Everything is dragged into publicity, laid bare, torn to pieces, laughed at, bespattered and quickly forgotten. The rapidity with which one impression



Drawing by B. Wennerberg

follows another leads to all-round superficiality, but, like the bright pattern of the kaleidoscope, they end by wearying the eye and everything becomes emptiness and indifference of spirit. Everything is imparted to everybody in a more refined



MODEL, MAISON PIERRAT

or a coarser form, æsthetically here, pornographically there, but it is always the same old story. Modern life is woven of two colours, both crude enough; the one is work, the other distraction, and shades and nuances are utterly wanting. Work has become an end in itself and amusement a stimulus of the nerves. This generation has lost the capacity for joy, ease and content. The fact is deeply impressed on every phase of the social life. The multiplicity of the things which life offers the grandson leave him in reality far poorer than the grand-

father, for he lacks the sense of permanence and security, is deracinated and perplexed. Things which have stood the test of time seem to him old-fashioned, but the present and the future offer him so many possibilities that he does not know how to choose between them.

Never was the fable of the ass who starved between two bundles of hay so well exemplified as to-day! This sense of insecurity strengthens the herd instinct of the masses. "To be *there*," wrote Hermann Bahr, "was the great thing. But where? No one knows. Where the others of the same class are, at least where they are supposed to be. The charm for everyone consists simply in being where everyone else is." This accounts for the enormous increase in the number of "societies," also of clubs, for the levelling process with its irresistible advance, the breaking down



MODEL, MAISON ODETTE

of social distinctions, has driven the "classes" to seek every means of maintaining their separate existence. There are now so many small closed circles that one may well ask whether "society" exists any longer. Have these small select circles any sense of unity amongst themselves? One is obliged to answer "No," for each claims that it is itself "society." It is the same in England, France and Germany, in each of which the upper classes are equally exclusive. Even in America, with its loudly-advertised democratic principles, the "upper four hundred" keep themselves hermetically sealed from all whose purses are less well filled than their own. The Court, the nobility, the army, officialdom, the financial magnates are like india-rubber balls packed in a box; they press upon each other but they do not mix.

There is only one solvent of social differences and that is money. Kaiser William II.'s Court was an example of this truth. In this respect at least the last Emperor of Germany was a true modern, for he had more liking for rich men,



MODEL, MME. JEANNE DUC

wherever they came from, than for his own nobility. Wealth meant more to him than long descent or faithful service, and a deep purse could always get a place in the front row at the imperial palace at Berlin. This was perfectly consistent with William II.'s view of his office as "representative," a view which led him to all lengths in making his Court a splendid show. Under William I. the Prussian Court had been old-fashioned, military, honest and respectable, with little room for drones and butterflies. Under his grandson, new Court dresses were introduced and, what is more,

upon a three-master (sailing-ship), and perukes played their parts again. It was just as Gustav Freytag had prophesied when, speaking to the Crown Prince Frederick in August 1870, he said, "The Imperial Crown implies and demands perpetual display from its wearer. Court officials and Court tailors will increase in importance. The pride of the nobility, all the trumpery pretensions which the age has almost outgrown, will lift their heads again, and a courtly and servile spirit will be fostered in the people. Even now our princes go about like actors on the stage in an atmosphere of bouquets and applause, but devils of anarchy lie in wait beneath the boards!" In order to surround himself with the luxury he loved, William II. was obliged to have rich people at his Court able to afford the necessary expenditure. Under his rule rich people courted the nobility, not in vain (and, indeed, not gratuitously!), and the more rigorously the native-born upstart was barred out, the

more readily hospitality was accorded to the foreigner with a well-lined purse. We have already shown how the Yankees to whom the Court toadied repaid its condescension. The country gentleman was quite outclassed; he had no earthly chance in the money game at Court, but lived his own life at home, horses, women, dogs, hunting and card-playing being the solaces of his leisure. Frau von Rochow's picture of country life in the eighteenth-twenties is much like Jenny von Gustedt's description of it in the eighteen-eighties when she wrote of a visit to her son's estate at Lablacken in East Prussia: "The day is filled for the guests with riding, driving, hunting and sailing and with the long and too frequent meals which are the national weakness of the East Prussian. The only conversation is social and local gossip, and there is no hint of any deeper interests." The intellectual element which Jenny von Gustedt, brought up in the later Goethe period, so missed, did indeed disappear entirely in society, and is now to be found only in narrow literary coteries, consisting almost entirely, too, of men. The need for these circles is clear. "I am inclined to get quite beyond myself, mentally and even physically, through the pleasures of intercourse with people of literary interests," writes Otto Erich Hartleben. "It is both stimulating and exhausting, but loneliness conserves individuality." In earlier days people needed a



1913
MODEL, MAISON BONGARD, PARIS



MODEL, MAISON BÉCHOFF DAVID, PARIS

certain mental training for society, they were able to see beyond clothes, but nowadays correct dress is everything, whereas mentally they appear in their nightgowns. Intellectual people simply keep away and Fred deplors the lack of figures of real significance in social circles. They are sometimes lionised in the Tiergarten quarter and on the Kurfürstendamm, but they do not impress their stamp on society. The military, like the nobility, keeps to itself, but if it does condescend to bourgeois houses it prefers those which keep the best table. "In the salons of the Tiergarten," growled old General von Kretschmann, "the young officer appears merely as a dowry hunter, the old as a table decoration." One edict after another was issued against the increasing luxury

of the officer, but the high personage from whom they proceeded took care that they remained so much waste paper, for he personally liked to invite himself to the regimental messes. There was continual talk of the unity of the army, its bond of brotherhood, but to the most casual glance this brotherliness was certainly a thing of degrees. "An officer of the bodyguard," says L. von Nordegg, "is far from thinking himself the comrade of an officer of artillery." The Horse Guards was a corps reserved for the high nobility. "The ladies of the Court are idiotic enough to favour the cavalry

lieutenant," writes Robert von Pomme-Esche, "and the infantry consequently feel themselves slighted." The Guards' corps as a whole was closed to the lower nobility and many were the recriminations in the Reichstag before a single regiment could be persuaded to consider the slightest concession. Even among the nobility there were all sorts of fine distinctions and the high authorities of the Herald's Office must have contracted many a headache on such questions as whether a particular family might preface its name with a "v." or whether the "von" must be written in full. This kind of thing needed to be seen to be believed. Open favouritism of the nobility in the army (only officers of noble blood held place at Court) made much bad blood in the country, and in order to allay this discontent more and more importance was accorded to the uniform with its furbelows of gold lace, braiding, fringes, cording and the rest. All the earlier Hohenzollerns together did not institute so many decorations, insignia and orders as William II. in his single reign. The amount of the security required from an officer was increased, and this made marriage more and more difficult for the young officers, who were practically forced to hunt for big dowries. Certain scandalous actions at law shortly before the war disclosed the bad state of things which this fostered and revealed the moral degradation consistent with the "honour of an officer." Lieutenants of the Guards of noble family were accustomed to find thou-



Xavier Gosé

REFINED

of things which this fostered and revealed the moral degradation consistent with the "honour of an officer." Lieutenants of the Guards of noble family were accustomed to find thou-

sand-mark notes concealed in their napkins when dining with their bourgeois hosts, and were not above asking for their Christmas presents in cash in October, facts which filled the uninitiated with shame and disgust, but the initiated merely with regret at the indiscretion which had made the thing public. The culprits were, of course, at once cashiered? Not at all; they were simply transferred to the country.



Drawing by B. Wennerberg

“From the beginning, when the first daring business-man claimed the superiority which his money was able to give him, finance has set the tone for society,” writes L. von Nordegg. As was to be expected, he climbed from height to height surrounded by a greater and greater display of luxury. The flowers which decorated his table became more exotic, his menu and his wine list more rich and delicate, the fish appeared in the guise of ice, the ice was served to look like hot pancakes. Since everyone from the pettiest official emulated his example,

from however great a distance, a regular industry concerned with entertaining grew up in the great towns. Damask, porcelain, silver and glass of varying quality, together with table, chairs, tablecloth and ready-cooked meal, were for hire—everything, in fact, except the guests, and it would be rash to contend that even this was not accomplished in families in which the rivalry in lieutenants was keenest. The desire for society, coupled with the growing difficulties of entertaining correctly,



Higgins

Drawing by Marcell Dudovitch

1913

so complicated were the demands, in one's own home, led to the fashion of entertaining on some neutral ground such as the club or restaurant. Clubs came from England where they play so great a part that men are judged by the clubs they belong to, but they spread slowly on the Continent and never became really naturalised, the claims of society being too different in the different countries. Whereas in England the club is a place where men of the most diverse callings meet together for a common social purpose, its Parisian copies between the Boulevard des Italiens and the Place de la Concorde are the exclusive rendezvous of aristocratic men about town, and its German cousins are really mere gambling-



MODEL, MAISON DESTRY, PARIS

places which use the name of club in order that the members may play undisturbed on their own premises. Most German clubs draw their members from a single social stratum and, though they look to London for their models, they entirely lack the freedom and ease of their English prototypes. In a German club every member must be introduced to every other and members must exchange greetings when they meet. They are, however, becoming more frequent in the cities as domesticity loses its charm and all members of the family, both parents and children, wish to lead lives of their own apart from the rest. The crowding together of workers and the long distances which people have to travel to their work have brought such rush and unrest into modern life that parents and children in our great cities scarcely see each other except at meal-times. The sense of family unity has been considerably weakened and the two generations which compose the family seek separate friends and occupations. Women, growing sick of thankless household tasks, have

shaken themselves free of the bonds of housekeeping and gone forth into the world of men, thereby striking a heavy blow at family feeling. In the fierce struggle for existence it has become every man for himself. The terrible case of those Berlin parents whose son was beaten to death by his tutor without their remarking it, is an extreme instance of the lack

of cohesion in the modern family. Work and recreation were once shared and the house was the fulcrum of the family; now it is merely a jumping-off place. The hearth is empty and cold.

Café and restaurant life was always far commoner in South Germany than in North, but when the great breweries of Bavaria began to move north to Berlin and "beer-palaces" came to be built in great numbers, the scene changed. Beer-drinking was, in any case, the very heart and centre of German social life and at the beginning of the nineteenth century the consumption of beer was reckoned at a hundred and five litres per head of the population. Eating-houses, tea-rooms, coffee-rooms, bars, buf-

fets, and restaurants, followed the beer-palaces, and were of all degrees of luxury to suit all purses. In the best restaurants one had to book tables days in advance, but even in the most popular middle-class resorts of Berlin the crush at certain hours was so great that about three guests competed for the seat of each one who rose. In earlier days it used to be considered quite unnecessary to dress for a restaurant, but gradually a certain restaurant style of dress began to come in, regulated by the silent pressure of public opinion, and varying for each restaurant or type of restaurant. Simultaneously there grew up a demand for a suitable background in these places of public resort. The first beer-palaces were built in the old-fashioned German style as practised in Bavaria, a kind of



MODEL, MAISON ROYALE, PARIS



Mlle. LORRAIN

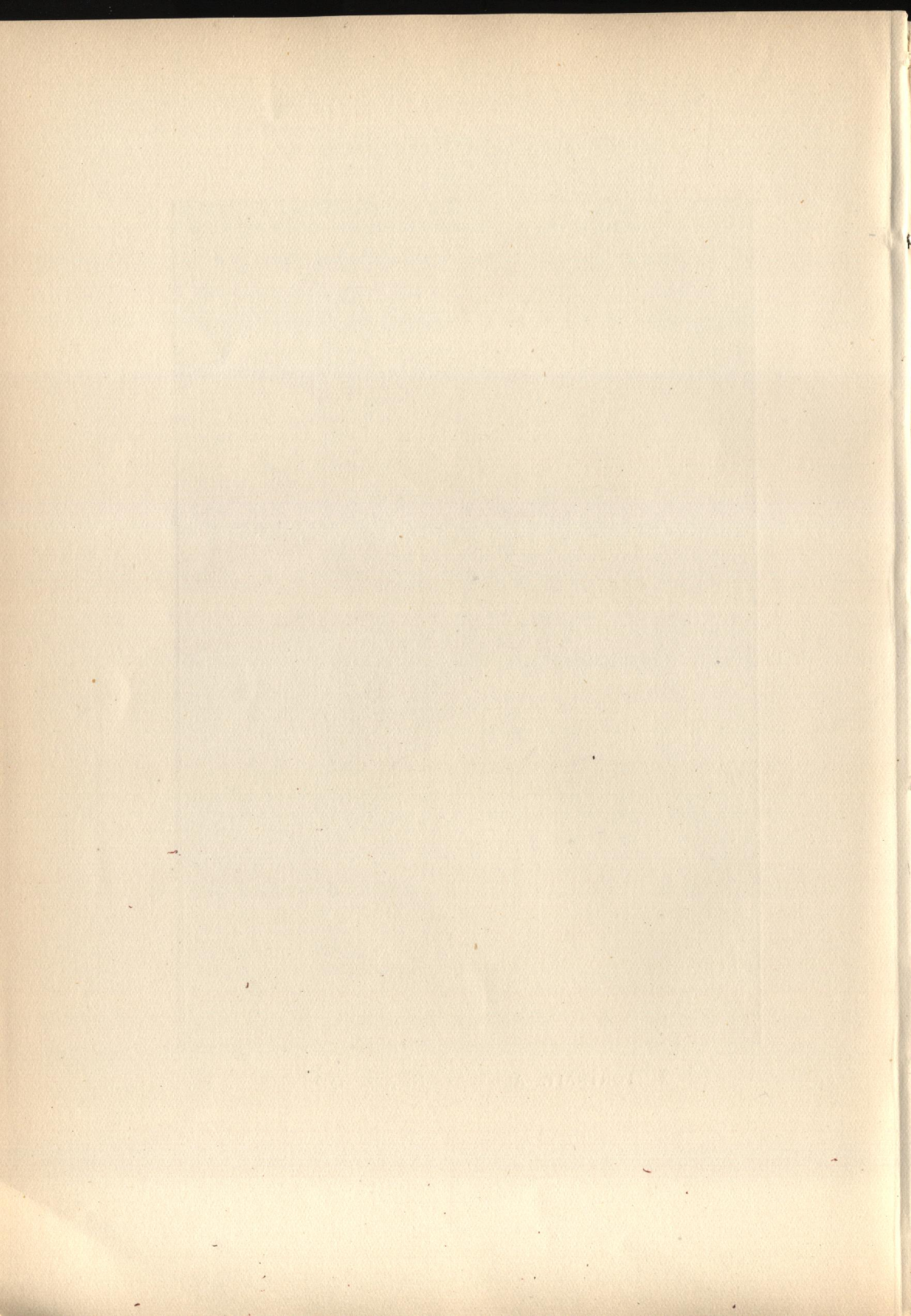
1913

Renaissance, three-quarters spurious. This kind of thing became entirely out of date. The most elegant and most frequented establishments vied with each other in matters of architecture and decoration, calling in renowned artists and expending vast sums on genuine coloured marbles and gold mosaics, passing the bounds of good taste. Some kind of band or orchestra came to be taken for granted; supper without music in pre-war Berlin was unthinkable. Here the restaurant joined hands with other places of entertainment, which increased in numbers most amazingly during this period.

The *café chantant* dates back to the Second Empire and soon became universal. In 1887 Edmond de Goncourt complained of its over-exciting and demoralising effects, and the same was true



PORTRAIT. ALBERT VON KELLER. 1906



of other cities than Paris. Whether some short-skirted singing girl or a folk-singer held the platform, the subject was invariably *risqué* in a more discreet or more pronounced degree. In Paris attempts were made by Aristide Bruaut, Yvette Guilbert



MODEL, MAISON LUCILLE, PARIS 1913

and others to raise the tone—both moral and æsthetic—of these performances, and these attempts were imitated in Munich, Berlin and elsewhere, but with very short-lived success. The amusements of the masses are bound to be based on bad taste not on good, proof of which has been abundantly afforded by the cinema. This magnificent invention has been abused to pander to the worst instincts of the people and to form a kind of supplement to the columns of criminal reports

in the newspapers. Film drama has succeeded in reaching the very summit of bad taste, borrowing all that is worst from the stage and rejecting all that is of the world of good and great art. In its technical perfection and artistic bankruptcy it is



April 1913

EVENING DRESS BY WORTH

a true Yankee invention. Meanwhile places of entertainment of all kinds sprang up mushroom-like in the great towns. The night life of Berlin, concentrated in the Friedrichstrasse between the Leipzigerstrasse and Unter den Linden, shared the reputation of Sodom and Gomorrha with religious people throughout the country. The desire for the forbidden thing was exploited there to its fullest extent, and a kind of false glow was cast over things which would else have seemed dull and mean enough. The unquenchable thirst for change, the longing of the *blasés* for some new form of stimulant, led people to desire at any rate a glimpse from the heights of refinement and morality, into the abysses which hid the dregs of the people. It became the fashion to hunt out the criminals'



Albert Keller

DINNER

haunts, the Chinese quarters in New York and San Francisco, the opium-dens of London, while in Paris the resorts of procurers and rogues attained world-fame and a double star in the guide-books. In Berlin people went to the Kaschemann, those who wished to appear terribly perverse and depraved, to the Strammer Hund.

The dance, youth's favourite amusement at all times, must be mentioned here. Early in the nineteenth century the waltz became popular, in early Victorian times the polka, later the cotillion and, at the end of the century, the "Washington Post" from America, the earliest and most harmless herald of a series of eccentric dances which during the first ten years of the twentieth century were borrowed from the nigger and introduced into Europe—the cakewalk, the *machiche* and, above all, the tango. The tango was received with the same enthusiasm which had greeted the waltz a hundred years earlier, and dozens of fashions, stuffs, colours, scents and flavours were named after it, but it never made itself as at home as did the waltz, for rhythm and beat were less easy to grasp and the steps were less simple. It remained the dance of a certain set, who afterwards abandoned it for the foxtrot and other exotic discoveries. In Berlin both public and private dancing took an important place in the list of social amusements. Subscription dances had



MODEL, PAUL POIRET, PARIS

formerly been for the lower ranks of society only, but now a movement began to introduce them in the Parisian fashion, making them more costly though not otherwise more exclusive. Gorgeously-decorated dance-halls, perfect musical accompaniment, a display of wonderful dresses, made these entertainments a happy hunting-ground for the *demi-monde* which follows as close as it can upon the heels of the *monde*. Dancing as an art was also much cultivated during this period and reached a high æsthetic standard. Loie Fuller with her superb dance, a dream of colour, scents and moving lights, was followed by others who sought to make the dance a true art in moving plastic form, flung themselves about to the strains of the "Moonlight" sonata and tripped it to many an adagio. In the

belief that it heightened the effect of the dance, clothing was reduced to a minimum and many appeared upon the stage almost nude. Those who did not realise that the beauty of the most beautiful woman is increased by her apparel and decreased by every garment she lays aside must have learned that lesson from the revival of the old ballet, with all its charm and stately graces, which followed upon this movement.

No account of modern amusements would be complete without the mention of sport. Before the time of which we write it was practically unknown in Germany, for we can scarcely place gymnastics or croquet in this category. Gymnastics in Germany were practised exclusively for the development of strength of muscle, but sport as an education of the body in grace and skill as well as in strength was unknown till the last ten years of the nineteenth century. Like so many other factors of our social life, it was borrowed from England. Tennis arrived and completely routed the hitherto passionately cultivated game of croquet. Almost simultaneously came the bicycle and mechanical improvements soon made it a part of everyday life for all classes. Football and polo came from England, ski-ing, tobogganing and bobsleighing from Norway. Sport gave joyousness and health to life and showed that the youth of Germany were no way behind their neighbours in physical prowess.

Society changed its manners with its clothes and its amusements. The express *tempo* of modern life led to the curtail-



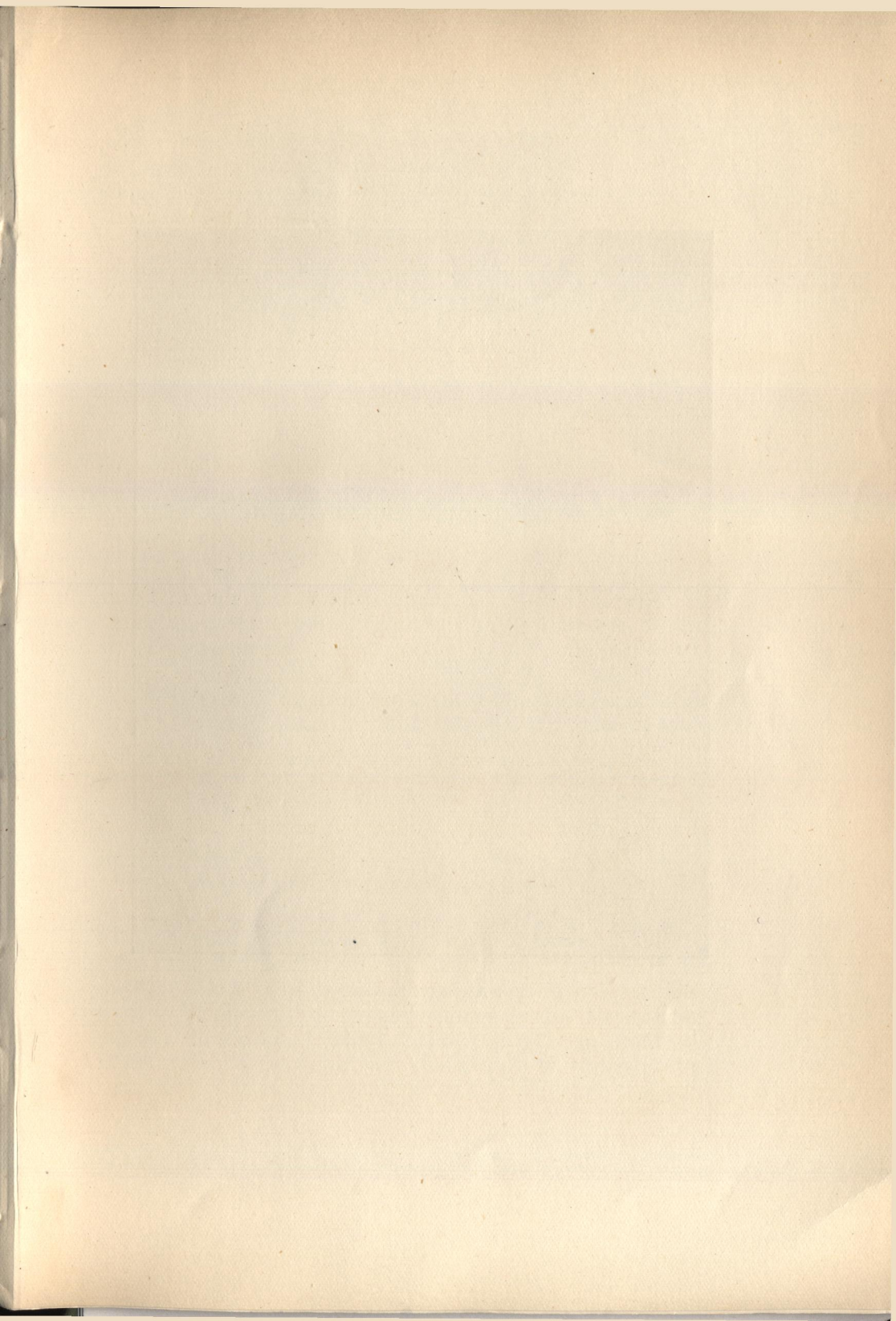
Mlle. de Brysée

ment of old formalities, so that much which had been gracious and courtly in the older code was not only omitted but came to be regarded as definitely ill-bred. A somewhat stiff politeness replaced the old social benevolence and "English manners" were adopted all over the Continent. French society remodelled itself after the English pattern, and as early as 1881 Edmond de Goncourt comments on the rage for English clothes and ways in Italy. Anyone who visited Italy in the last years before the outbreak of war must have remarked this, and might have guessed upon which side Italian sympathies would lie.



MME. DOYEN

The main thing to-day is to be "correct" according to the Anglo-Saxon standard. The word "gentleman" has been adopted in all languages and set up as an ideal to work to—an unattainable ideal, be it said. When the *Titanic* went down in 1912, some Americans, with certain death before their eyes, changed into dinner-jackets in order to perish in correct attire; but when in May 1897 fire broke out at a charity bazaar in the Rue Jean Goujon in Paris, the gentlemen trampled the ladies underfoot in their efforts to reach safety. This incident occurred among the *fine fleur* of a society which considers itself the first in the world. Under its veneer of culture it showed its true nature and the yawning gulf between the ideal and the actual.





MRS ASHLEY. ANDERS ZORN



Liza
evening
gown

RECEPTION DRESS May: 1913

CHAPTER IV

Taken m.

SPORT AND AMUSEMENT—SPORTS MODES

(By GRACE THOMPSON)

SOCIAL, scientific and political changes were not the only notable features of the second half of the nineteenth century. The organisation of amusement and the enormous increase of public interest in sport had nearly as widespread an influence on social life in England as had the industrial changes. With more money to spend, the great bulk of the people sought more entertainment.

The Exhibition of 1851 was a serious affair, but it was followed by a series of exhibitions which, side by side with educational or practical aims, showed a growing tendency to emphasise the spectacular and amusement elements. In the 'eighties these exhibitions became annual affairs, beginning with the "Fisheries" in 1883 and followed by the "Healtheries" (1884), "Inventories" (1885), Colonial and Indian Exhibition (1886) (the "Colinderies" as *Punch* happily christened it),

Anglo-Danish (1888), Spanish (1889). Buffalo Bill's "Wild West Show" in 1887 was somewhat different; Buffalo Bill himself being a really picturesque figure, and the "noble savages" and buck-jumping providing entertainment of a much higher order. The absurdities of the exhibitions did



MODEL, MAISON BERN

not escape the keen eye of contemporaries. At the "Healtheries," for instance, attention was drawn to a representation of a street in Old London in which a girl in Tudor costume sold photographs, and the reconstruction of a gladiatorial contest at the Italian Exhibition in which the chariots were drawn by "wild omnibus horses."

Of other new "indoor" amusements the most notable perhaps were the games of ping-pong, which swept all before it in 1901 and died from excess of popularity in 1903, and bridge, which began in the last years of the old century and speedily ousted nearly all other card games of skill; according to the *Daily Mail*, in 1899 a Cambridge professor was earning much handsomer fees by giving instruction in the new game

to members of the university than by his legitimate profession.

The greatest change, however, was in outdoor games, and there can be no doubt as to the influence of the new journalism, the *Daily Mail* and its rivals or imitators, on sport and pastime. Enormous space in the "Yellow Press" was devoted to articles, both by well-known performers and by professional sporting journalists. Betting spread to all classes and professionalism appeared in every sport.



MODEL, MAISON ANDRÉ ET DESIRÉE, PARIS

Outdoor sports had been in favour in England for centuries and ball games are very ancient pastimes. Homer describes Nausicaa, daughter of Alcinous, King of Phæacia, playing ball with her maidens on the sea-shore. Woman in sport, therefore, is no novelty. Tennis was popular from before the time of Henry V. and, although its popularity waned a little in later days, there was a marked revival of the outdoor form of the game, lawn tennis, as early as 1874. There has been a good deal of controversy of late years on the subject of woman and football, but the association is no new thing: the married



MODEL, MAISON PAQUIN, PARIS 1914

women and spinsters of Inverness used always to have a football match at Shrovetide, according to Strutt (*Sports and Pastimes*, 1801), and a writer in *Notes and Queries* in 1892 cites the following lines as to the games of women and girls from Sir Philip Sydney's *Dialogue between Two Shepherds*:

A time there is for all, my mother often says,
When she with skirts tucked very high
With girls at football plays.

Women played cricket, too, from very early times; a Bodleian

MS. of the year 1344 shows a woman in the act of throwing a ball to a man who elevates his bat to give it a back-hand stroke; there are several figures of both sexes behind the



Paul Rieth

TANDEM

bowler, evidently waiting to catch the ball. A satirical print in the British Museum, entitled "Miss Wicket and Miss Trigger" (published 1778 from a picture painted in 1770), shows that the women of that time were enthusiasts about the game. Below the print are the lines:

Miss Trigger you see is an excellent shot,
And forty-five notches Miss Wicket's just got.

Miss Wicket is represented leaning on a cricket bat, wearing red shoes and a dress trimmed with ribbons.

Richard Mulcaster, Head Master of St. Paul's School in the time of Queen Elizabeth, wrote a book on teaching in which he



A. von Kubinyi

CAKE WALK

laid great stress upon physical culture, adducing the example of Her Majesty—"known to contain all perfections in nature," and also known as an ardent sportswoman. "Good Queen Bess," however, seems to have preferred the rôle of spectator at the more bloodthirsty kind of sports and dragged many a foreign ambassador off to watch bull-baiting and bear-baiting matches.

In the reactionary days which followed the Restoration the more arduous kind of sport fell into disfavour, but towards

the end of the eighteenth century the newsletters record frequent cricket matches between village elevens of women. Jane Austen makes Catherine Morland in *Northanger Abbey* an adept at cricket and baseball. The allusion to baseball by the name under which it is now known in America is, by the way, historically interesting. There followed another eclipse of outdoor sport for women which was ended by the lawn tennis revival in 1874. Even as early as 1878 the game had ceased to be the monopoly of fashionable circles and in 1887 Du Maurier satirised the social importance attached to the "Stars of the Lawn Tennis World."

Hunting, croquet and lawn tennis were the only outdoor pastimes in which women in general played a conspicuous part, however, until the 'nineties, but men of all classes had succumbed to the "fetish-worship" of athleticism twenty years earlier. *Punch*, the best contemporary commentator on fashions and manners, laments the fact in 1884. It was still a prevalent idea in most circles that to excel in sport was merely a desire for self-advertisement; the Oxford and Cambridge Boat Race was the honourable exception. *Punch's* tribute to Mr. Whympier, the mountaineer, in 1880, under the title of "Excelsior, Excelsissimus" was inclined to be satirical: "He should change his name from Whympier to Crow and take for his crest a chanticleer 'struttant,' chantant on a mountain reduced to a molehill."



1914

MODEL, MAISON DRÉCOLL, PARIS

Cricket, in general opinion, was still a gentleman's game. The early visits of the Australian cricket teams aroused enormous interest and enthusiasm; 1878 was the year of Spofforth's "demoniacal" exploits and the debacle of the English team.

Punch had some scathing criticism to make on the bad taste, bad management and bad play of the English side:

The cricketers of England
They yet may have their turn
When pique and fuss and funk
depart
And good pluck and luck return.



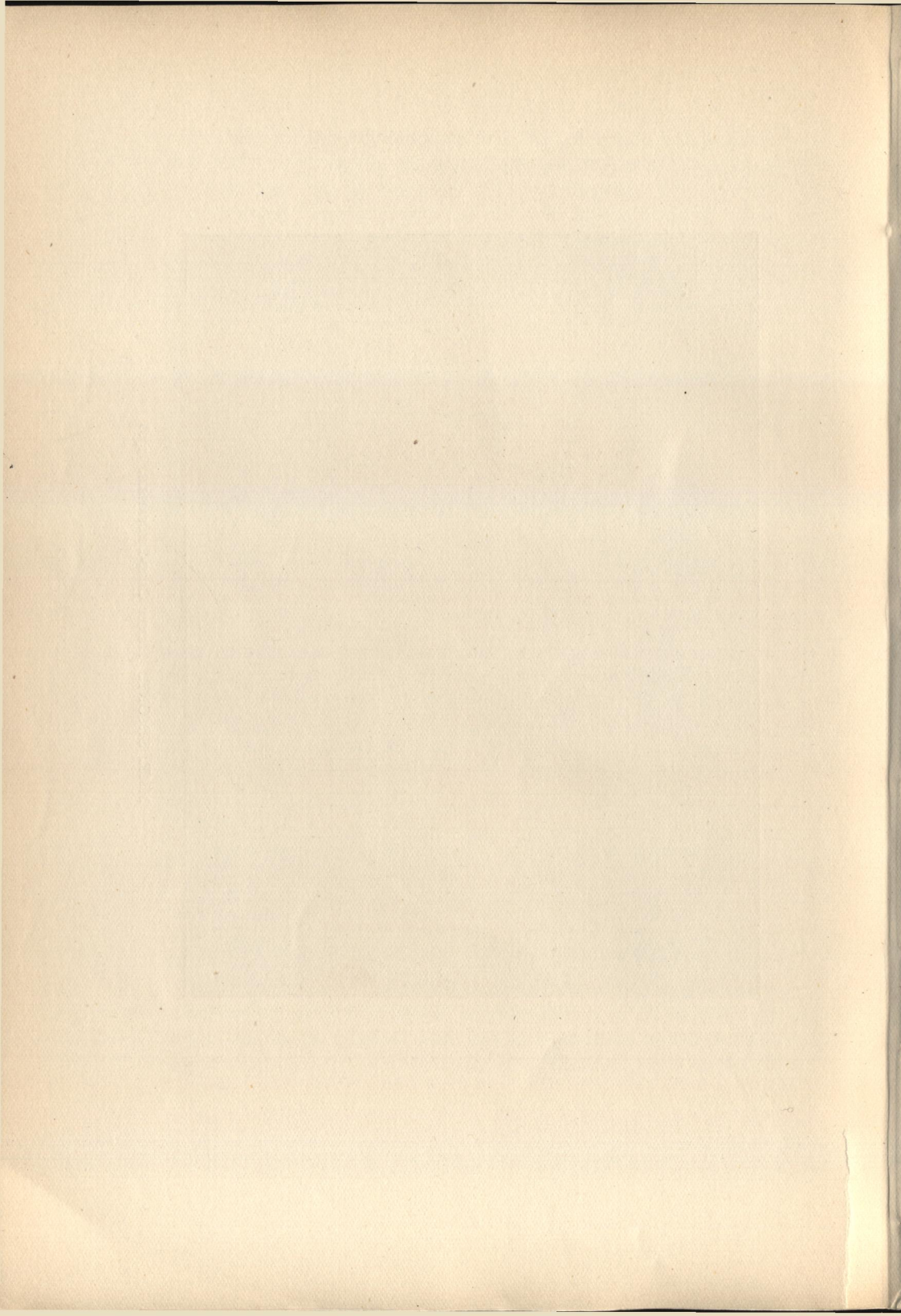
1914

MODEL, MAISON TROIS QUARTIERS, PARIS

Ladies' Football Club, with Lady Florence Dixie as President, is now being much discussed. To 'ensure health' is one of its principal objects and another is 'to assist in destroying that hydra-headed monster, the present dress of women.' The members at present number nearly fifty. . . . I should like to see the game played, and in the meantime must protest against the necessity for what is called 'divided skirts' and also



MME. SIMONE, HENRY CARO-DELVILLE. 1908





1914
EVENING DRESS BY DOUCET

adhere to my belief that well-made breeches with one moderately short skirt are infinitely more becoming and convenient than very full knickerbockers made of thick material, which impede action and are no protection to the leg below the knee."

Hockey was played in England from very early times, but lacrosse was not fully acclimatised here until the early 'eighties; the visit of the Toronto Club in 1888 gave the game a great impetus. Baseball was still almost a fable in England, although Jane Austen's heroines played it, and the visit of an American team in 1889 aroused as much hostility as interest.

Golf had been played sporadically in England since the time of James I., but it was not until the 'eighties that the golfer in England ceased to be regarded as more or less of a lunatic. Then its popularity grew rapidly and was illustrated delightfully in 1885 by Du Maurier's cartoon "The Golf Stream," showing the stream of all ages and both sexes that "flows along the eastern coast of Scotland during the summer and autumn." The popularity of golf gave a great impetus to the emancipation of the middle-aged woman; in 1904 there appeared the story of a "maiden aunt" who confounded her nephew and



Max Liebermann

TENNIS

niece by beating them at golf and turning out to be a "lady champion."

In the 'nineties, though challenged in the domain of athletic sports by the Americans, and in that of cricket by the Australians, Britain still led the world in almost every form of sport. In the years which immediately preceded the Great War, however, her insular complacency was severely shaken by a series of defeats in nearly every branch. Sport and athletics had in the interval become an almost universal obsession, providing the chief preoccupation in almost every home. With its democratisation, and still more with its internationalisation, the perspective in which the British people had regarded sport was in some degree altered. Professionalism largely destroyed the belief that the spirit in which the game was played was a truer test of sportsmanship than the achievement of success; a professional, not unnaturally, was less concerned with being "a good loser" than with achieving material success.

The sporting woman, even as late as the beginning of the twentieth century, was still regarded in many quarters with

dislike and ridicule. Du Maurier had no liking for her and lost no opportunity for a pictorial gibe; in 1903 *Punch* had a "Ballad of the Lady Hockey Player," containing a satirical innuendo:

For this very afternoon I'm to play against a team
That will be composed of eligible males.
Though I do not care two pins
Which side loses or which wins,
I may get some introductions if I hit 'em on the shins.

The bicycle, still almost unknown in the early 'eighties, caused a revolution in locomotion almost as sensational as that caused by the first railways. The first mention of the word occurred in 1878; before that they had been "velocipedes." There is a strange picture of a kind of tricycle for four in *Punch* in 1882 and Du Maurier's "Pillion Bicycle" is not unlike the "Flapper Bracket" of a later date. By 1885, however, cycling was passing out of the exclusiveness of a fashionable craze into a more democratic pastime. Clubs were multiplying, and the publication of Mr. Sturmeys' *Handbook of Bicycling* in 1887 showed the enormous progress made since the time of the original "bone-shaker." With the pneumatic tyre, invented by Dunlop in 1888, bicycling ceased to be an eccentricity, and became an almost universal mode of locomotion, to be ousted from its place as a fashionable pastime by the motor-car some fifteen years later. *Punch* maintained in 1883 that bicycling was impossible for women, but in 1894 the first



MODEL, WIENER WERKSTATTE

woman bicycling in knickers appeared in his pages. The automobile was introduced into France about 1892; until 1896 it could not be used in England unless preceded by a man with a red flag in his hand. On 14 November, 1896, the motor-car was legalised in England, and the event was celebrated by the assembling of enormous crowds to witness the departure of the first run of motor-cars from London to Brighton. Motoring, therefore, as a popular amusement, belongs to the first decade of the twentieth century; motor-cycling was even later, and aviation, as a pastime, is of post-war growth.

Before 1870 there had been but one definite sporting costume for women, riding or hunting kit, and so suitable was that for its purpose that it has undergone very little modification in the intervening years. In such games as women played their strength and ability must have been very severely handicapped by their unsuitable clothes. Frills and trailing skirts did not matter very much, perhaps, in croquet, but in 1878 "Miss Matilda" played lawn tennis in a long, tight skirt touching the ground and provided with a train, long tight sleeves, high tight collar, an eighteen-inch waist, and a straw hat with shady brim, not unlike those provided for cart-horses in hot weather by compassionate drivers. Her tennis racket, also, was somewhat quaint in shape, small and rather like a triangle with rounded corners. The most modern part of her dress was her shoes which were of black canvas with india-rubber soles, but even they had high heels. It was most emphatically not a costume which a gentleman would choose for his partner in a "mixed doubles."

In 1878 swimming for women was advocated in the *Medical Press and Circular*, which added that a gentleman named Macgregor had a swimming class for the instruction of girls, thirty in number, of whom he had taught twenty-five to swim in six lessons last season. It at once became popular and necessitated some kind of a costume less elaborate than the fashionable mode of the day. The young, doubtless, were as daring as possible, but older women were reluctant to don



1881

A MODERN TOURNAMENT
Reproduced by permission of the proprietors of "Punch"

swimming-dress. In 1881 there appeared an amusing cartoon of a stout middle-aged lady in mob-cap and bathing-gown, ankle-long, descending from her machine, with a flippant niece calling:

“Oh, aunt, you’re not coming in with your spectacles on.”

Aunt: “My dear, I positively won’t take off anything more, I’m determined.”



THE GOLF STREAM

1885

Reproduced by permission of the proprietors of "Punch"

In the 'seventies, however, a certain number of women began to model their outdoor costume on that of their brothers; for this their increasing devotion to outdoor sport and athletics was, no doubt, largely responsible. Young women in ulsters and hard hats had so masculine an appearance that the picture of the old gentleman who mistook the dean's three daughters for young men is quite explicable.

The foundation of the "Rational Dress Society" in 1881 was the logical sequel. "Bloomerism" had caused a sensation but had never appealed to society women, and the "divided skirt" also had few supporters among fashionable women.



IN THE SIXTIES



IN THE SEVENTIES



IN THE EIGHTIES



IN THE NINETIES

PAST AND PRESENT

Reproduced by permission of the proprietors of "Punch"

When Mrs. Amelia Jenks Bloomer died in 1894, a writer in one of the fashion papers commented on the reform in dress which she tried to introduce. "The Bloomer costume was characterised by an exceedingly short skirt, reaching only a few inches below the knees, and frilled trousers gathered round the ankles. . . . In this country it obtained a very slight hold: those who wore it in the streets were the subjects of unpleasant comments, and the whole proceedings were at once put an end to by the dress being adopted as the costume for their barmaids by the proprietors of several notorious public-houses who were anxious to attract customers. This was very well symbolised in *Punch* which portrayed a girl in a 'Bloomer' costume being extinguished under an inverted quart pot by a publican." The Dress Reformers, however, were very much in earnest and held an exhibition in Prince's Hall in the summer of 1883. *Punch* had an amusing burlesque on the subject:

See gowns hygienic, and frocks calisthenic,
And dresses quite worthy a modern burlesque,
With garments for walking and tennis and talking,
All terribly manful and too trouseresque!
And habits for riding, for skating, or sliding,
With "rational" features they claim to possess;
The thought I can't banish, they're somewhat too mannish,
And not quite the thing for a Rational Dress.

One feature of "Rational Dress" was to discard the corset, and so seriously was this reform taken in some quarters that in one town in Ontario corsets were publicly declared to be "incompatible with Christianity." *Punch* would have none of the reformed clothing. In 1892 he summarised his attitude, which, on this subject at least, was that of the average man of the time, or indeed of any time:

Although men's clothes are always vile—
The coat, the trousers, and the "tile"—
Some sense still lingers in each style.

But women's garments should be fair,
All graceful, gay and debonair,
And if they lack good sense, why care?



WINTER FINERY

HUGO FRHR. VON HABERMANN. 1909. From "Jugend."

Du Maurier ridicules the Rational Dress movement, but he is equally satirical about "tight-lacing" which was the fashion in the later 'seventies. A considerable amount of approval greeted Miss Frances P. Cobbe's indictment of the causes



THE PILLION BICYCLE

Reproduced by permission of the Proprietors of "Punch"

which led to the *Little Health of Women* (1877): tight-lacing, neglect of exercise, discouragement of appetite, sentimental brooding, false hair, bonnets that did not protect the head, heavy dragging skirts, high heels and "pull-backs." Tight-lacing, however, was still the mode many years later.

The rational dress had taken a firm hold in France, and had some advocates in England. A writer in the *Daily Chronicle* in 1897 says: "The way in which women hamper and shackle themselves to retain their skirt when cycling must amuse the misogynist. It must have gores and pleatings to give room for

the play at the knee; it must divide fore and aft; it must loop and it must button. It does not speak much for feminine appreciation of simplicity and directness that we are still busy devising ameliorations instead of following the example of our more sensible French sisters."



CRICKET

Reproduced by permission of the Proprietors of "Punch"

In 1899 another fashion expert wrote: "The need of a rational dress which shall overcome present prejudices will be brought home rather painfully in London some windy day. Women are often to be seen riding (bicycles) through traffic, with skirts that flap dangerously near the spokes of passing wheels." This comment was due to a situation which now appears Gilbertian: A lady of title, belonging to a fashionable touring club, who invariably wore rational dress when cycling, stopped at a country hotel for luncheon. The landlady greeted her: "Not in that costume. I do not admit people in that dress." As a compromise she finally allowed her ladyship to lunch in the bar-parlour, but firmly refused to allow her to enter the coffee-room. The club brought an action against the innkeeper for refusing to supply refreshment. Unfortunately for the amuse-

ment of a later generation, the legal action resolved itself into the question of whether the bar-parlour was a decent and proper room for a guest to lunch in, the judge pointing out that the question of whether ladies could or could not wear rational dress was not in dispute. The papers regarded it as being so, however.

Sporting women were still fit matter for ridicule until well into the 'nineties. In 1886 appeared a cartoon of the "Last New Fad"—boxing and fencing—with a jocular professor saying: "Now, ladies. Straight from the shoulder, please, and don't try to scratch—t'ain't no good with the gloves on." By 1895, however, women, at least, took the matter seriously. In that year a writer in the *Queen* says: "All ladies' newspapers now treat of games and exercises, but the *Queen* was certainly the first to report and encourage the development of muscle and skill and to report progress in the different departments of sport, urging constantly the importance of exercise and fresh air to the health and happiness of women. So fully and fervently have these precepts and admonitions been carried out that the time seems almost to have arrived when the virtues of restraint and discretion should be the text of these discourses; of valour there is no lack, but its better part is occasionally, we fear, forgotten both in games and sports."

The importance of games being recognised, it might have been supposed that the rational dress, or variations of it, would have met with more support, but it does not appear that the necessity for a costume suitable for arduous sport had yet been widely realised. In the same year, 1895, the following costume is recommended for skating: "An under-petticoat of flannel, a silk underskirt, easy short corsets, a thick, warm pair of woollen stockings, a plain, *short* (at least three inches above the ankles) tweed or serge skirt, heavy enough to prevent it blowing up. . . . As to hats, they should not be large, and feathers—at least ostrich ones—should be avoided as trimmings."

By 1897 cycling was such a firmly established pastime that little comment was made upon the sport itself, but improved



Drawing by F. von Reznicek

1898

patent devices were continually appearing and being advertised. The "St. George" patent cycling costume, for instance, was in appearance an ordinary walking-skirt; in reality, however, the back pleats were divided in the centre and lined half-way with separate pieces of the same material as the skirt which was drawn on *à la pantalon*. A model one was in soft green cloth, the smart little coat with basque having white satin revers, while the costume was finished by a tam-o'-shanter *en suite*, with a couple of white quills fastened at one side.

When the first of the international ladies' hockey matches was played in 1897 a definite uniform costume had been adopted: dark skirts, red for the English, green for the Irish, with light shirt-blouses, collars and ties. The skirts were almost ankle length and the sleeves voluminous, but otherwise the costume was a distinct advance in the direction of practicability and good taste. A white cap, rather like a man's cricket cap, was worn by the English ladies, while their opponents judiciously dispensed with headgear, "which," says the reporter, "in a game from which hatpins are debarred as

dangerous, is apt to be a source of embarrassment." The long serge skirt and shirt blouse with collar and tie continued to be the uniform worn by all women who took sport seriously for many years.

The year of Queen Victoria's Diamond Jubilee seemed a fit occasion for reviewing the social changes which had taken place during the old queen's reign. Sport was not omitted. "It is less than forty years," says a writer in the *Queen*, "since croquet created a mild but universal furore and whetted rather than satisfied the universal desire for recreation. As it was then practised, this game would have suited Jane Austen's heroines perfectly. It would have amused some and bored others while allowing all to display their amiability and serenity or the want of such virtues. It was the crowning merit of croquet that it accustomed people to compete earnestly in friendly rivalry. The preceding generation regarded it as frivolity, yet it fell under a temporary cloud for a very different reason; it was too well played by those who excelled at it and afforded too little gratification to those who only coquetted with it. It paved the way for lawn tennis. The new game was hailed with rapture as the nearest possible approach to perfection. Girls could play it with—and often as well as—their brothers. But lawn tennis, like croquet, presently lost some of its popularity for the same reason; it became an art rather than a mere amusement for players disinclined to make a serious study of it. The demand for an outdoor exercise more exciting than croquet and less exacting than lawn tennis ensured a frenzied welcome for golf. To be well played it needs the player's whole attention, but there is room in it for something less than a professional standard."

In 1898 the question of sports costumes was exciting general interest but, curiously enough, men's clothes attracted more attention than women's. There was a great stir in hunting circles at a suggestion that golfers should appear in ball-rooms clad in the sacred "pink," or, what is the same thing under another name, the red of the royal and ancient game. A writer in 1898 says: "It is very curious that golf should have kindled



Sir John Lavery

CROQUET

1901

so many controversies about costume. It was not very long ago that the *Court Journal* was warmly contending for the limitation of the right to wear the red coat to players of proved skill. This is not only in distinct contravention of all the traditions of golf and the London County Council's regulations, but would be a very hard measure for many worthy golfers who can make some kind of figure by the aid of gorgeous raiment, but have but faint hopes of ever attaining the dignity of a small handicap." In America the question of golf dress proved so interesting that the costumes of men golfers were described in the newspapers. Of one it was noted that he wore a "conspicuous high linen collar"; of a second that "he dresses quite plainly, notwithstanding that he is a man of independent fortune"; and of a third, somewhat cruelly, "he dresses on the links a great deal better than he plays." The golf fever ran high in America, and American ingenuity provided strange devices, thus: "As an example of the extravagances into which the neophyte is led, I may mention that a golf umbrella has been invented. The handle is the head of a club or driver and the silk is, of course, folded round the shaft when this curious utensil is being employed as a club."

Women's golf clothes created less interest. Thick shoes and a small hat allied to a simplified variation of the ordinary

walking-costume were the usual wear. The knitted golf coat was in use in 1904, bolero shape and tight at the waist, and grew steadily in popularity. Knitted cap and loose coat were generally worn in 1910, the coat sometimes being full length.



Drawing by Adolf Münzer

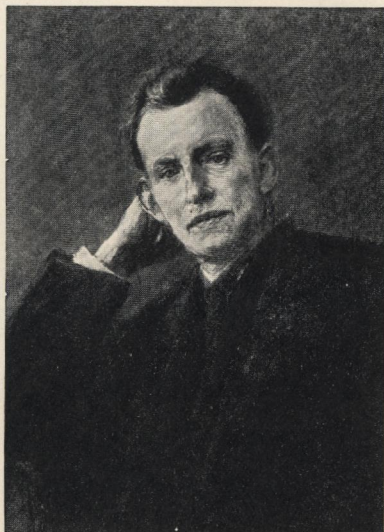
1898

By 1914 the complete knitted suit, as worn now but with long skirt, had appeared.

A sensible gymnastic costume was in fairly general use by 1902: a blouse, something after the style of a bluejacket's, with blue serge skirt to knees and blue serge knickers. The

skirt was still full, however, and tight at the waist. Hockey and lacrosse players wore a similar costume with skirts half-way down the calves of the legs.

By 1913 sportswomen were rapidly coming to the conclusion that convention should not be allowed to insist upon a skirt



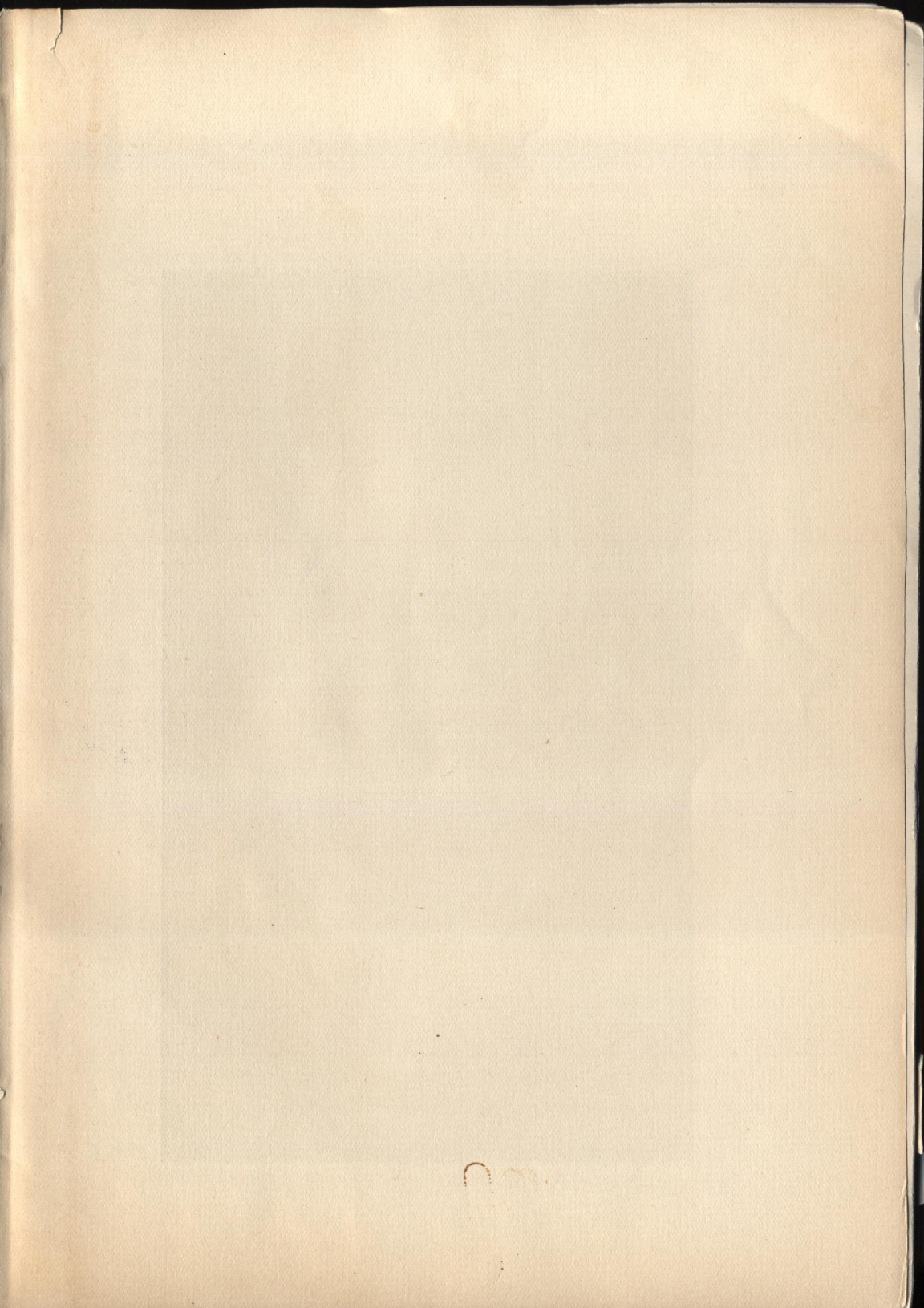
Max Liebermann

GERHART HAUPTMANN

when the wearing of it seriously interfered with the quality of the game. At the first interuniversity ladies' lacrosse match in 1913, while the Oxford team retained the skirt, the Cambridge team abandoned it for the regulation gymnasium costume of knee-length tunic, waistless, with self-coloured knickers, which had been in use for school-girls and in physical-training colleges for some years. In the same year, in commenting on the international hockey matches, a reporter says: "As for the skirt, though potent reasons may be brought forward for its retention, it is undoubtedly an impediment in such games as hockey and lacrosse. The hockey skirt is, by the rules, a short



BARONESS BAYENS. PH. A. VON LASZLO. 1912



one, and it is beyond dispute that in this match (England v. Ireland) the shortest looked the best." The gymnastic tunic has now become the regulation dress.

Motoring had a great influence upon women's dress—decoration gave way to comfort, and elegance to warmth. By 1904 every woman was wearing a "motor-cap" whether she rode in a motor-car or not. The motor fever had raged in France long before it reached England. A correspondent wrote to an English fashion paper in 1899 from Nice: "I found myself pitchforked into a city where automobiles going at the pace of railway engines dashed about the streets like bicycles in the Hammersmith Road on Sunday. . . . Lady automobilists are not so professional in their costumes as men. A few of them have leather caps and coats, but more of them incline to furs covered up with mackintoshes or dust cloaks. . . . You do not want ladies to look businesslike. You want them to look restful and refined and sweet and fresh."

By 1903 the motoring frenzy had a firm grip upon English society. A motor-show was held at the Crystal Palace in which not only motor-cars and their accessories but equipment and suitable clothing were exhibited. The advertisements in the fashion papers for the first time treated sporting clothes as a separate branch of dress. Hitherto only riding-habits and the patent cycling-skirt had had separate space; now firm after firm entered into competition for the supply of the ubiquitous motor-cap, the "yashmak" and other varieties of the motor-veil, motor-leggings, motor-gauntlets, motor-goggles. An advertisement of this time reads: "Automobilism has created its own fashions. . . . One of the first things to be remarked will be the registered *surtout militaire*. The military brass buttons and white kid-lined collar make a smart finish. These *surtouts* are full or three-quarter length; in some models the fur lining is replaced by silk or satin. Special attention has been bestowed upon headgear. The regulation cap is in tweed or cloth with patent leather peak and detachable curtain coming well down over the neck and shoulders." With the improvement in weather-protection devices for cars, a special

motoring dress ceased to be necessary and the hideous flat cap died from excess of use.

Winter sports had begun to attract considerable attention in 1898. A newspaper correspondent in that year wrote from Switzerland: "For all the sports depending on ice and snow, one goes nowadays to Davos, which pleasure resort is, I learn, now crowded with our countrymen and countrywomen. Norwegian snow-shoeing, or ski-ing, is making immense strides in popular favour as was inevitable after the exploits of Dr. Nansen, but the sport of the place, as heretofore, is tobogganing." Chamonix as a winter sport centre was opened in that year and thereafter every year new sporting centres in the Alps were opened for visitors, the travel agencies seizing the opportunity to conquer new worlds. Skating, when opportunity offered, had long been popular in England; in 1902 the Countess of Minto in an article wrote: "Skating is perhaps the only pastime in which ladies have an undeniable advantage over the sterner sex, for men cannot vie with the 'elegance and ease' which is woman's right *par excellence*, nor can they wear the skirt which adds so much to the effect of the figure, intensifying graceful curves as it sways with every movement of the body. The skirt also enables the mediocre skater to produce a far better effect."

The skirt might be all very well for skating, whether on ice or on the roller-skating rinks which were becoming the rage, but for ski-ing and tobogganing it was a terrible handicap. By 1911 it was realised that winter sports needed an outfit completely different from the modified form of walking-costume which had hitherto sufficed, in theory at least. The *Queen* in January 1911 devotes a long article to the subject of winter-sport equipment: "To begin with the clothes; the skier must have a hood or woolly cap to cover the ears and which needs no hatpins, then a coat, loose and not too short, with pockets that are either inside or that button up. The skirt should be as *short as the skier has the courage to wear*, and the knickers should be well made, so that she will not feel abject, or very uncomfortable, if by any chance the skirt has to be discarded.



THE WINTER-SPORTS GIRL, 1926
(By permission of Messrs. Dickens & Jones Ltd.)

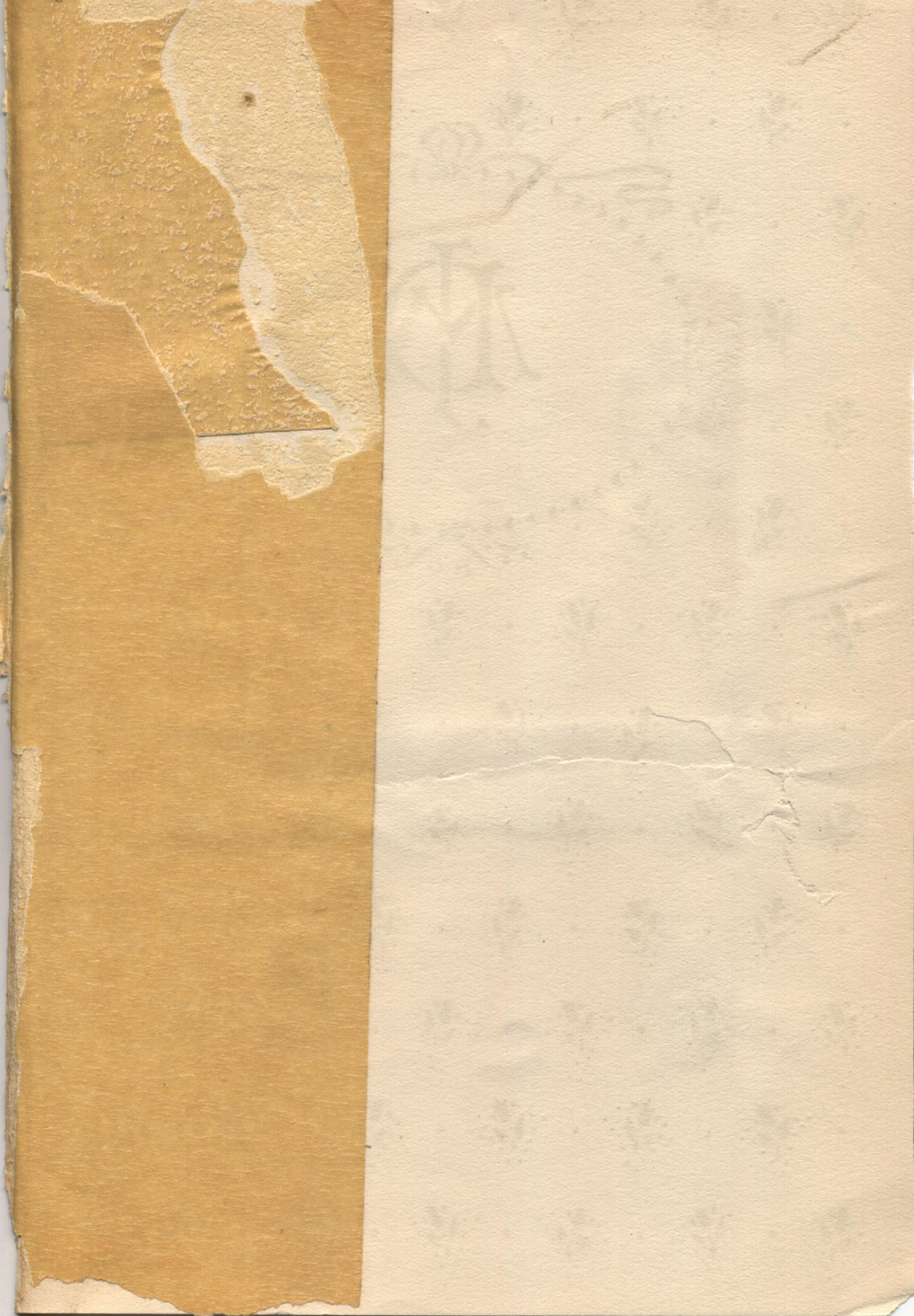
Underneath the coat should be worn a warm woolly blouse or sweater, often both."

In the winter of 1913-14 there were photographs in the illustrated papers of "Modern Amazons" ski-running, the skirt having completely disappeared; for the first time women were allowed to appear in public in a costume suitable for the

occasion without an outcry from Mrs. Grundy. Motor-cycling, aviation and the dozen war-time occupations for women which necessitated the wearing of breeches at last emancipated woman from the hampering skirt which had for so long impaired her efficiency when competing with men in the more strenuous kinds of sport.

THE END

MADE AT THE
TEMPLE PRESS  LETCHWORTH
IN GREAT BRITAIN



MP

B G

1

A decorative border of small, repeating floral motifs (possibly roses or similar flowers) arranged in a grid pattern, framing the central text.

PH

H. G.

