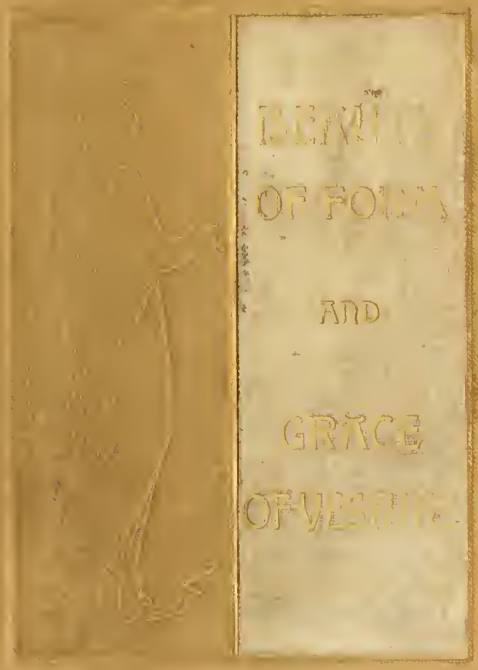

BEAUTY OF FORM

AND

GRACE OF VESTURE

BEAUTY OF FORM

AND

GRACE OF VESTURE

BY

FRANCES MARY STEELE

AND

ELIZABETH LIVINGSTON STEELE ADAMS

NEW YORK
DODD, MEAD AND COMPANY
1892

University Press:
John Wilson and Son, Cambridge.

PREFACE.

WE have chosen to win, if possible, pilgrims into the right way by offering ideals, the successful imitation of which necessarily includes health. The evils of conventional dress, the bad conditions it induces, the diseases it entails, the abnormal growths it causes, the horrors of surgery and dyspepsia, — these have been ably and persistently presented by scientific medical practitioners and benevolent reformers.

A small part of the material following, has been already published in "Harper's Bazaar."

Many illustrations from different sources have been inserted, with the general purpose of educating the eye to the rhythm of beautiful lines and forms.

CONTENTS.

LIST OF ILLUSTRATIONS.

BEAUTY OF FORM.

CHAPTER I.

Fig. 1.

In a company of cultivated people, the question was asked: "For what do the majority of women most care?" After an animated discussion, it was agreed that admiration, and consequent love, were the objects dearest to a woman's heart; that the desire for display of natural gifts or acquired possessions was only to gain admiration; that pride of intellect was indulged, in the hope to wield influence, — a power inseparable from the admiration of fellow-beings; that disinterested souls, who long to do good by self-sacrificing devotion, are immediately dependent upon the welcome aspect of a gracious personality, winning at once admiration, trust, and

love. Then some one wound up by saying: "Woman's ambition is to be beautiful, for that secures inevitably both admiration and love." True, because beauty, ideal beauty, presupposes the charm of an attractive presence, fine proportion, perfect physical condition, intelligence, and moral excellence.

If young girls, content with youthfulness, forget its brevity and foolishly ignore the means of preserving its beauty, none are irresponsive to the thought of enhancing that charm. No woman anywhere but desires to look well in the eyes of others; no one but would be glad to look better in the eyes of those she loves, and best in the eyes of one who loves her.

This desire for beauty, being natural and universal, must have been put in all wisdom into the constitution of a woman's mind.

It was a blessed doctrine taught in a Friends' yearly meeting, — "God meant women to make the world beautiful, as much as flowers and birds and butterflies."

An artist said of a friend, "She accomplishes by her presence alone, all I try to do with my art. A sweet woman is above all works of art." If a woman captures the imagination or wins the love

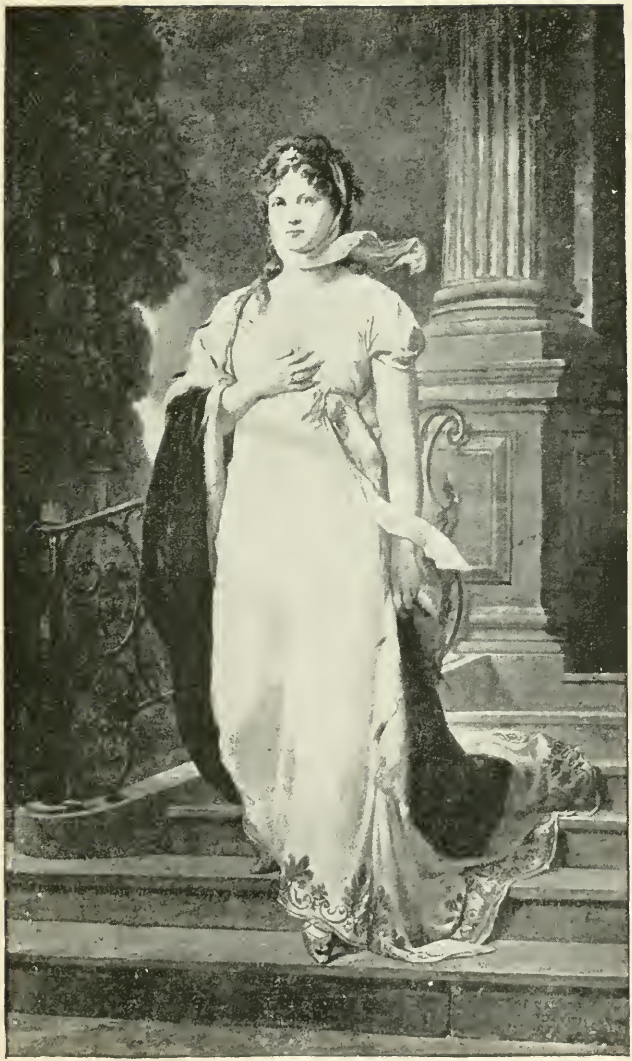

Fig. 2. — Queen Louise.

of those around her, she may accomplish what she will of blessing.

It is said that public talking is the most influential of modern efforts. But a really beautiful woman leads and conquers without even talking; the rudest person is conscious of her power.

Charm of form, of colour, of soul, are essential to our conception of ideal human beauty. A reverent spirit, a loving heart, a sound mind, a beautiful body, — *these* are to be desired, pursued, won.

It is true that many saintly souls abide in awkward forms, and are covered with most distasteful arrangements of woollen, silk, and cotton; but such dwelling-place puts them at a disadvantage. In well-proportioned, graceful bodies, becomingly clad, their influence for good would be augmented. Every one who adds beauty to goodness makes goodness doubly dear.

It would seem to be the duty of the mother of children, especially of sons, to dress well and look her best. She should be ideally beautiful to them, and the farthest remove from dowdiness. A loving pride comes readily to the eyes of the son who fancies that his mother is the most tastefully

gowned, the most delightful to look at, the most charming woman in all his world.

We have all heard of the woman who declared that "The sense of being well dressed gives a feeling of inward tranquillity which religion is powerless to bestow." Courage and clothes have so much to do with one another. A well-ordered dress helps to put one at leisure from one's self. The ease of it, the sense of fitness it induces, prepare the mind for the right attitude of courtesy to others.

Ruskin says: "The splendour and phantasy of dress were, in the early days, studied for love of their true beauty and honourableness, and became one of the main helps to dignity of character and courtesy of bearing. Look back to what we have been told of the dress of the early Venetians, — that it was so invented 'that in clothing themselves with it, they might clothe themselves with modesty and honour;' consider what nobleness of expression there is in the dress of any of the portrait figures of the great times, — nay, what perfect beauty, and more than beauty, there is in the folding of the robe round the imagined form of the saint or angel; and then consider whether the grace of vesture be indeed a thing to be despised.

Fig. 3. — Sylvia.

We cannot despise it if we would; and in all our highest poetry and happiest thought we cling to the magnificence which in daily life we disregard."

The study of the true beauty of adornment may be a perennial source of simple pleasure, a constant ministration to delight and gratitude. The graces of appearance, if consecrated to reverent use, are at once lifted above shallow egotism.

The follies of fashion have so long been held up to ridicule that the whole subject of woman's dress is overlaid with a measure of contempt. When it shall come to be regarded as the outcome of character, as a medium for the indication of artistic taste, and only a necessary, convenient, and charming accessary to highest usefulness, then the time devoted to its study will not be considered wasted, nor will thoughtful care for it be the synonym for frivolity.

The love of dress, of colour, of choice fabrics, of ornament, is evidence of the desire of the human mind to realize an ideal of excellence. Ignorance and incapacity are answerable when the result is unsatisfactory. Women may and ought to make charming pictures of themselves. All women try to do so, in a more or less fruitless way. The results ensuing range from imperfection to hideousness.

False ideas of structure, false standards of beauty, must give way before faithful and rever-

Fig. 4.

ent study of physical law and the rules of art. The contours of a natural form must take such highest place in regard that they shall be imitated with most hearty respect and veneration. The

essential qualities of the physique of a beautiful woman must be recognized before there can be true grace of vesture.

No clothing, however rich and elegant, can make an ill-shapen, weak, distorted body look beautiful, or even comely. The most artistic dress is worse than lost on a figure lacking poise, as no amount of ornament can atone for bad construction. But, happily, no dress, however poor, can make a well-proportioned, healthy body look mean or insignificant.

Fig. 5.

Admiration of trimness of figure and clothing must give place to delight in really beautiful proportions, and apparel fashioned on artistic principles. The dressmaker's "lovely figure" must be disapproved, rejected, abhorred.

The eyes of generations of women have so constantly encountered the delineation of deformity (Fig. 5) that the sense of it has usurped the place

of that which is natural and symmetrical. Mental vision is distorted, taste debased. There is no parallel to this ignobleness, except in the folly and wickedness of the Chinese woman of rank, or the savage South Sea Islander. This deliberate preference of what is misshapen in physical form

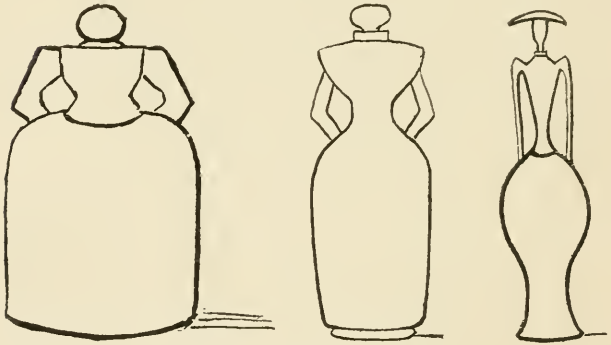

Fig. 6.

and bad in art, this inveterate adherence to a false choice, in spite of every warning of science, every precept of art, even to the surrender of such precious gifts as health and beauty, can only be accounted for, like other viciousness, as the results of a good instinct all gone wrong.

An artist, thoroughly in harmony with the best classic standards, said a few days ago, "I have just

seen a fashionably dressed woman, and I admit that the lines of her distorted figure, nevertheless, pleased me. Now what is the matter with *me?*"

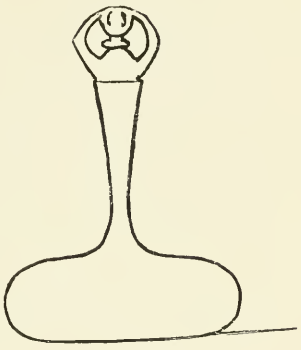

Fig. 6.

The rhythm of two lines diverging and converging is most agreeable. We are conscious of this pleasure when we follow the outlines of a vase, a newel post, or a turret. The conventional, tailor-made figure of to-day has undoubtedly these charms. Similar curves in a stout woman may give the satisfaction we take in the robust bulge of an odd jug, or the squat of a quaintly shaped bottle. All this may be pleasing or otherwise in baked clay, but is out of place in a living woman.

Fig. 6.

To carry the idea farther, smooth, sheath-like garments may suggest the glaze of pottery. They may be beautiful in colour and texture, at the same time that their rigidity is wholly unsuited to the undulating movements of human beings.

There is intrinsic elegance in the long lines of a costume. In order to secure that elegance, the mechanics who illustrate fashion-books, having sacrificed height by making a long, wasp-like waist, endeavour to atone for the blunder by adding unnatural length to the lower limbs, making their figures nine and ten heads high, while classic models are only seven and one half or eight heads high.

Fig. 6.

Such proportions are utterly bad. Truth to nature is an essential quality of every work of art. Whatever contradicts natural structure is unwarrantable, unjustifiable, intolerable.

Fashion periodically proclaims fantastic mandates, and women slavishly accept and conform. (See Fig. 10.) Have not these a sense of indisputable supremacy? Are they not in the zenith of accomplished performance? Do they not feel that they have struggled, and conquered success, empty though it be? In spite of their easy air of superiority, are they quite comfortable? We see

Fig. 7. — Venus of Milo.

these persons everywhere, till our eyes ache, and we enumerate possible compensations for blindness.

Fig. 8.

Worse than all, are they not often our dearest friends, before whom we summon a martyr's courage even to hint of natural beauty or classic standards? These are they who despise students of artistic proportions as cranky dress-reformers.

It is only needful to remember the origin of fashions, to see how unworthy they are of the consideration they receive. They are designed in the interest of manufacturers who wish to create a fresh demand for new goods. The present adequate supply must in some way be made unpopular and useless, that new fabrications may be required.

Judging from their work, the designers of fashion-plates (Fig. 5) are utterly ignorant of anatomy and art. Being so, why should their dictum be heeded upon a subject vital to physical beauty? Like pretensions would be resented from any other craftsmen.

There is positively no waist-line in the natural body, no horizontal division whatever. There can be no beautiful attire till women believe this truth, and not until the clothing of the figure, from collar-bone to foot, is treated as one and indivisible. This oneness of effect, this simplicity, is the element of elegance in all classic costumes.

For many reasons, few women are in such fine physical condition that every muscle is compactly and perfectly developed. If all possessed the beautiful firmness of vigorous flesh, there would be little difficulty in clothing the upper torso.

The meanest dress cannot obscure the charm of such a form. Flabby muscles are unsightly. Pendulous breasts are peculiarly distasteful to a woman. For the present, at least, the necessity of clothing them by the under-garments in a snug way, will be readily recognized, not propped up from below, by whalebones pushing against the soft part of the front of the body, but suspended from the shoulders, while all the trunk beneath is left loose, free, lissom. This will imitate ideal natural conditions and classic models.

Grace of motion is a finer quality than faultless proportions alone. A marble statue may be exquisite in form, but it cannot be as admirable as a living, elastic, spirited woman, capable of the very poetry of motion, whose every gesture indicates soul.

A fascinating woman in loose drapery said: "I have a bad shape, but I am graceful." To make grace possible, every muscle must have free play. This ease and freedom must be admired, else there can be no wish to possess it. Conventional rigidity annihilates grace.

The study of the relations of line and form, colour and complexion, opens to the learner delightful possibilities of enjoyable achievement beyond

all comparison with an unreasoning imitation of prevailing fashion. The gown that is becoming, suitable, and comfortable one season, will be the same during another. Once good, always good; once artistic, always artistic. Having discovered what forms of clothing best answer one's purpose, what colours are most becoming, they may be repeated in different textures continually. It will thus be easy to make a summer dress in the winter, or a winter dress in the summer, at one's convenience.

As the character of the cultivated woman's dress becomes more permanent, being fashioned after her own needs, and not changed with the season, according to some influence outside herself, she will find time to prepare suitable garments for many different occasions. As her wardrobe enlarges, there will be a sense of ease and satisfaction with it that will increase as the years pass.

William Morris, the poet and decorator, says: "Resist change for the sake of change; this is the very bane of all the arts. . . . If you do not, the care of dress becomes a frivolous waste of time."

The Paris correspondent of "Harper's Bazaar" has for a score of years described the gradual

succession of fashion after fashion, saying that the old were not displaced, but existed side by side with the new, till it seemed there were now almost as many fashions as women to wear them. It is not uncommon for milliners to boast that they have forty different patterns of hats and bonnets, all equally fresh, equally important, equally sturdy in claiming attention.

Many who formerly felt obliged to copy the prevailing fashion, lest they should attract unpleasant notice by failing to do so, now are willing to follow their own ideas, and to consult their own special characteristics of face and figure. The really conspicuous woman is she who adopts the very freshest novelty.

The gratification of a womanly instinct, ease, freedom from self-consciousness, vigour of body and mind, grace of motion, beauty of appearance and courtesy of bearing, depend in large measure upon appropriate and attractive clothing.

CHAPTER II.

HINDRANCES TO THE PURSUIT OF BEAUTY.

HOWEVER desirable a change in ways of thinking or customs of living be recommended, however salutary an improvement be proposed, there is in human nature an inertia that resents disturbance from accustomed methods, or removal from ordinary grooves. Especially is the substitution of one standard for another most difficult to effect, even though a higher ideal be presented. It is so much easier to be regardless of vitiated air and continue to breathe it, of adulterated food and continue to consume it, of evil doctrine and continue to hear it, of wrong impulse and continue to follow it. The bad is facile, the good is difficult. But the normal condition of growing souls is struggle. We cannot consent to give it over. The position of woman in all the world of the past has made her conservative and timorous. Even to move to a higher plane demands from her unwonted courage. It is not strange, then, that in-

Fig. 9. — Diana of Praxiteles.

centives toward improvement of physical form and vesture meet indifference, distrust, and positive objections. A few of the more serious ones urged against any change to better dress might be frankly answered.

Are they not trivial, compared with the advantages they undervalue?

Love of beauty is not the highest motive.	True, but it helps the highest mission.
I hate to be conspicuous.	It is not easy to be conspicuously elegant. Nothing is so glaring as the latest novelty.
There are no artistic dressmakers.	Use plain seamstresses till demand creates supply.
I don't know how.	It is never too late to learn.
I have no taste.	Cultivate taste.
The effort is too expensive.	It is not as wasteful of vitality as is conventional dress.
I should look too queer.	Study to look your best. Who can do more? None should do less.
I hate to attract attention.	Be noticeably beautiful, and thus reward attention.
I can't sit up without a corset.	You have large muscles. If they are weak from disuse, train them.

My bust is pendulous.	By every healthful means attain or simulate ideal firmness.
I am too busy to think about clothes.	You must, you do. Shall your thought be intelligent?
I am too fat.	Reduce and conceal it; do not force it upon public notice in a conventional gown.
I am too thin.	Learn the contours of an ideal form; possess them or counterfeit them.
I have a bad figure.	So much the worse for you. Make a good one by exercise or art.
So-and-so can, but I can't.	Don't be cowardly. Nothing is gained without cost.

Fig. 10. — Winged Victory.

CHAPTER III.

PLAIN WORDS TO PLAIN PEOPLE.

Fig. 11.

Do you say, my plain friend, that you have no beauty to begin with, and never can have? Do you fail to discern in yourself one redeeming feature in general uncomeliness? Perhaps you have not learned to recognize your own graces. Perhaps it has never occurred to you that you may or can have a beautiful skin, white and pure and pearly as a rose-leaf, or smooth and fine like ivory, or brown and ruddy and rich with sun-kisses. Perhaps you do not notice that you have the queenly endowment of a long, graceful neck, or glorious hair gleaming with imprisoned sunshine, or sparkling eyes, or melting ones with long lashes, or a deli-

cately cut nose, or a sensitive mouth, or an exquisite ear, or a well poised head, or a finely developed torso, or plump, tapering arms, or strong, shapely legs, or natural, supple feet.

If you have any one of these, it is something to be thankful for, something to keep in finest condition, something whose charm you may enhance. While you value the one flower of your being, do not rest till you have more to bless your friends. The stunted tree with one perfect blossom is so far good; but how much better a wealth of bloom, making the whole tree glorious!

It is true, you may have any or all of these gifts, and not be beautiful. These are details. In their absence, you may still make yourself lovely. You may have the magnetism of glowing health and merry spirits, or a nicety of cleanliness, a daintiness of belongings, that shall make you sweetness and light to all you meet.

There is a stateliness of demeanour, a thoroughbred repose, a gentle and refined reticence, a sweet charm of kindly feeling, a rhythm of caress, winning every confidence by its gracious courtesy. All these you may seek and possess till you make yourself a joy forever. The beauty of expression is the very highest beauty of material form. Na-

Fig. 12. — Venus di Medici.

tive intelligence, high culture, and moral majesty transfigure all that is mortal, till comeliness becomes rare attractiveness. One may not have well-favoured features, but there may be a radiant personality that shall be like the joy of sunlight. Love transfuses a homely face with a glow of angelic sweetness.

Choose always and everywhere the best things. Let no day pass without seeing and loving something beautiful, reading a bit of poetry, or hearing good music. One is never shut out from the dawn, the sunset, or the stars, nor from the poetry of the Bible. People your hours of solitude with lovely presences, so refining your features. "So many faces show the tide-marks of a worried life." Some one says, "Every depressing scene, every unreasonable loss of self-control, leaves two wrinkles and eight gray hairs."

If you wish to be inspired with the nobleness of beautiful creations, read Ruskin's works. No one takes a more reverent view of whatsoever things are lovely than he. The precepts of artists are the ultimate authority for guidance and appeal. Lyman Abbot says, "Beauty is the divine ideal. All schools of artists are but spelling it out, and every great artist is a flash of God on this dull

world of ours." The words of those who have given the subject of personal beauty particular study are best worth attention. In your efforts to make a lovely picture of yourself, you are allied to them as fellow-workers. If it is true that the highest thing that they can do is to set before us the "true image of the presence of a noble human being," you are even at an advantage. You have, instead of canvas and pigments, the real human being which you are striving to make fine. It is not possible to conceive a more exquisite object than a beautiful woman glowing with happy life.

Fill your days so full of sunny calm that it will be a matter of no moment to you whether or not Mrs. Grundy lowers in the distance. Be God's angel of brightness and good cheer, and so grow lovely. Get the pure gladness in your heart, then give it finished expression for others.

If you have been made on a generous plan, you have qualities that littleness can never possess. Who with any authority has said that slender persons are of the best type? Only carry yourself well, be reposeful and stately, with a brain that sits supremely on the throne of your being, and you may come into your kingdom of power and love. Do not neglect walking or dancing upon

Fig. 13. — Artemis.

occasion. Large people are often singularly light upon their feet, and if free as to clothing, may be graceful as well as majestic. The surest way to please is to forget one's self, and to think only of others.

No beautiful nor worthy thing is ever ours without careful thought and persistent effort. Inattention and indifference never achieved any good thing. Whatever may be forgiven to a beauty, carelessness and dowdiness are simply ruinous to plain people.

The crowning advantage in trying to beautify one's self is that the process involves no one's consent or approval or co-operation. It is a compact between one's own soul and one's mirror.

If you learn the characteristics of a beautiful woman, you will recognize and not despise them if they are yours. To do this, one must have a measure of health, intelligence, and self-poise. Just to mention these qualities is to enumerate some of the features of loveliness.

A sturdy body and the light heart that dwells in it will be the best shield against real sorrow when it comes. Morbid fancies, disappointed affection, and gloomy religious views make little headway against well-braced nerves and a brisk circulation.

Study yourself and determine what lovely traits

are possible for you, and then possess them by intelligent persistence. With God's help, get a soul in tune with all that is lovely and of good report, make your body vigorous and fine; then by further study learn to clothe that body charmingly.

Do not be dismayed by mistakes or failures; you are striving to make a beautiful picture of yourself. Do not expect to succeed with the first effort. You would not if you were an artist. Use the patience of genius. "In time the mulberry-leaf becomes satin." Away from art centres, with only canvas and paint and the directions to be found in periodicals, with absolutely no helpful criticism, hundreds of women are trying to draw and paint. They are not deterred by a task so difficult. They are bound to win more beauty into their lives, and they succeed. Not because they paint well, but because in the effort their eyes are opened to see new charms in the dullest object. Thousands of women who cannot even dabble in paint may learn to make pictures of themselves, and in time good pictures too; for they may train themselves to good proportion, and may clothe themselves with due order and grace.

"At once set about the daily development of physical truth and all kinds of beauty in form and character."

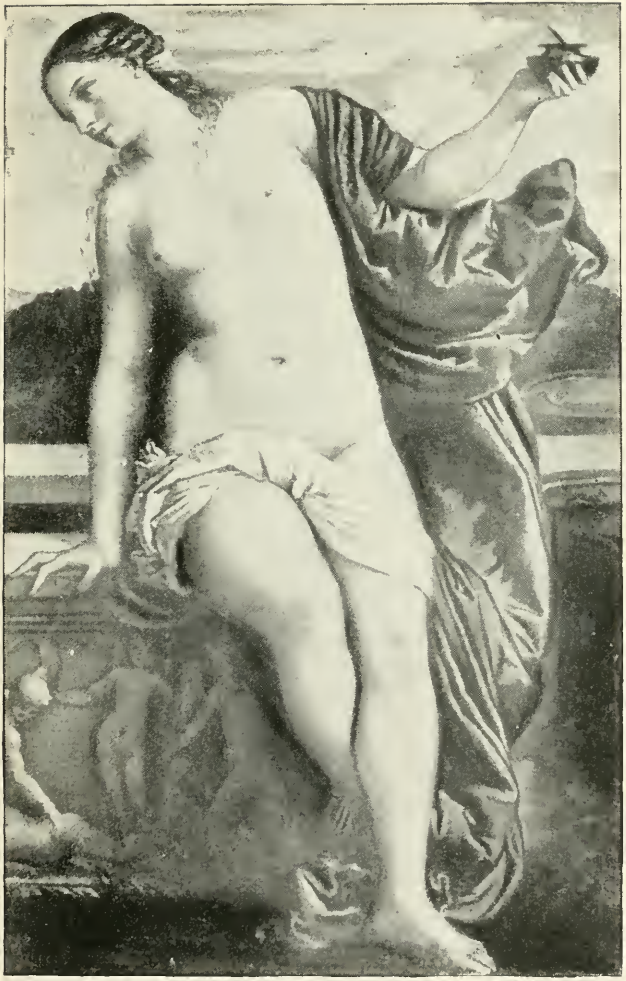

Fig. 14. — Nude figure from Titian's Sacred and Profane Love.

CHAPTER IV.

TRUE STANDARDS OF BEAUTY.

If form is "crystallized expression," one can only be beautiful by being good. There is no greater destroyer of fairness and distinction than vice. Pain or injury of any part mars the whole.

The adage, "Beauty is but skin deep," like many another, is untrue. The beauty of the skin is evidence of good respiration and a sound bony structure; beauty of countenance means a sweet soul; beauty of form means wholesome activities, of labour or beneficence. All these are more than surface qualities.

The pleasure we receive from the appearance of human beings is in exact proportion to their vital energy, and to their moral and intellectual life. No woman can be ideally beautiful without the full glow of health, or without such muscular development as proves vigorous well being.

But this is not all. That perfect body should be only the instrument for the use of a noble soul.

It should express virtue and sweetness. In the words of one who more than any other has infused modern thought with a love of the beautiful: "It should be fairest, because purest and thoughtfullest, trained in all high knowledge, in all courteous art, in dance, in song, in sweet wit, in lofty learning, in loftier courage, in loftiest love; able alike to cheer, to enchant, to save the souls of men."

Washington Irving says: "It is the divinity within that makes the divinity without." Inward grace, then outward beauty.

Every part of the human body serves as a means of expression to the soul. No member can be neglected in the attainment of an harmonious whole. We give, unconsciously, favorable or unfavorable impressions by the way we carry ourselves. We take the same impressions from the unstudied bearing of others. "Our very gestures, repeated, become attitudes, attitudes crystallize into bearing, and bearing helps to mould character." Character is the one important thing in human life, the object of our being here, and the culmination of all life's discipline.

The use of the intellect has a powerful effect upon the moulding and chiselling of the features.

Fig. 15. — The Three Fates.

removing the marks of sensuality, and replacing them by the fineness of a lofty self-control. It substitutes the signs of energy and thoughtfulness for vacancy and insipidity. It makes the eye keen and bright, the mouth sensitive and delicate. There is not a virtue which, continually exercised, will not leave new fairness upon the features. A beautiful body presupposes a healthy body, in perfect condition for its use, embracing colour, texture, animation, motion, and intelligence.

Believing there can be no beauty without health, and no highest beauty without spiritual, intellectual and moral excellence, we are confident that in trying to attain beauty of form and face and clothing, we shall secure other most desirable ends.

When cultivated people refer to standards of beauty, they are often met with the expression: "It is only a matter of taste."

"Precisely," as Mr. Finck says: "good taste and bad taste."

Every healthy soul is made to recognize beauty in some degree. This instinct, like every other endowment, grows sensitive by cultivation, and becomes inert by neglect. Rightly used, it directly leads to the very highest ends of intellectual

and spiritual advancement; so that, in a way, to cultivate taste is to cultivate character, the grand outcome of human existence. What we admire, shows what we are; what we love, we are likely to become.

One must learn the native qualities of beauty of the human form before it can be fully recognized. A masterpiece of art is more or less unmeaning to an uncultivated eye. Half an artist's life is spent in learning what to look for, how to distinguish the essential, the characteristic, and how to eliminate the rest.

Humanity, blinded by custom and prejudice, and thirsting for novelty, ignores real or ideal beauty, satisfying itself with fashion, adhering to one pleasing form till wearied, then thoughtlessly accepting another, only to sigh for still another change, and finally to laugh at every past caprice.

Fashion is not beauty. Fashion is fleeting, — beauty is eternal, the same through all the ages, its essential qualities never changing. Details may vary, and be beautiful or not, according to circumstances; but certain grand principles, certain standards, are fixed. These are immutable. Good taste is the knowledge of these principles.

Beauty of the human form is to-day exactly

Fig. 16. — Antinoüs.

what it was in ancient Greece; it is the same through the centuries. The consensus of ages is a true verdict, and classic forms become safe models.

We are fortunate in having examples of the highest types embodied in enduring marble, that there may be no question regarding their essential features. They were the thought of Greece on the subject of feminine beauty, in the period of the highest physical cultivation of the race known to history. They must stand for the ideal woman to the end of time. We can only sit down before them in deep admiration. To their perfection our times can add nothing. They are to be studied, loved, imitated.

The statue of the Venus di Milo is a transcendent embodiment of mature feminine beauty. She is peerless. Her grand form is that of a fully developed woman standing before us in serene majesty. Before her, criticism is dumb. Her magnificent womanhood affects us like a strain of exquisite music. She is both great and tender. The Diana of Praxiteles, and the Winged Victory of Samothrace, are other noble forms of Greek thought. The world's best art has wrought this sculpture to typify perfect womanly proportion.

Many other Venuses are very fine, though they have the imperfection or self-consciousness, — sometimes a shrinking attitude of alarm depriving them of nobility. The Venus di Medici is a valued example of a lithe figure, nymph-like and graceful. Thorwaldsen's Eve, Power's Greek Slave, and Thornycroft's Artemis are modern reproductions of the same beauty.

Among pictures, there is the vigorous nude figure in Titian's Sacred and Profane Love. Richter's Queen Louise of Prussia coming down the Stair is charming, and the standing figure in a picture by Thurmann, called The Fates, might be mentioned.

The artist Hunt said to his pupils of a standard picture, " Hang it in your room, trace it, copy it, draw it from memory until you own it as you own ' Mary had a little lamb.' " The proportions of classic models should be studied with the same zeal, till their contours can be distinctly remembered. To learn to see grace, refinement, beauty in them, and to learn to disapprove forms unlike them, is the first lesson in good taste.

Appreciating these, one has to make her own body as nearly as possible like classic models, by exercise, by diet, by every healthful process, or,

Fig. 17. — Apollo Belvidere.

as a last resort, to simulate corresponding proportions by every harmless device of art in clothing.

Most persons fancy they admire standard sculpture; but it must be in imagination only, else why should they allow themselves to exemplify false standards of form, and positively distort their own precious bodies?

Searching for the best examples of the human figure, we may discover that manly beauty and womanly beauty differ essentially. It is agreed that the type of manly proportion includes a comparatively large head, wide and rather square shoulders, with a torso tapering to a contracted pelvis (Fig. 18).

On the other hand, for a woman the head should be small, the shoulders slightly drooping, the torso full, and widest at the hips (see Fig. 19); while the front line from the breast-bone over the abdomen should show first a gentle, and then a fuller outward curve.

The charm of womanly contours is in this sweep or long curve from armpit to ankle, which is so different from the beauty of a manly figure (Figs. 20 and 22). The depression at the so-called waist-line is only the meeting of two large

muscles, and should be more or less ignored in the clothing, for the greater beauty of the whole line.

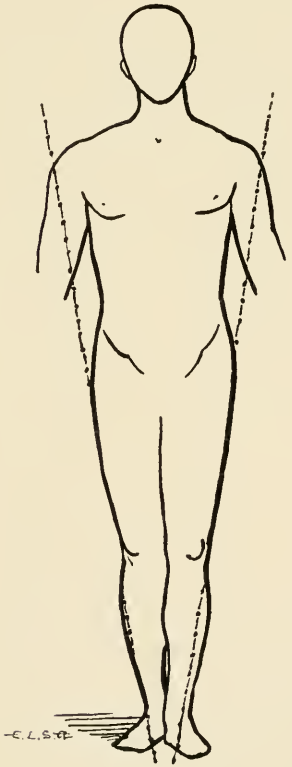

Fig. 18.

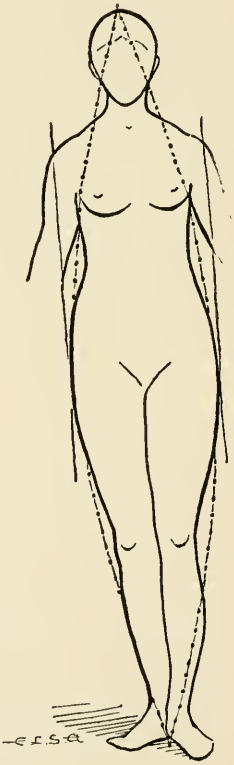

Fig. 19.

Likewise, the line bounding the front of the body from the chin over the breast-bone and

below, is also a long bow made up of gentle outward curves, softly melting into one another (Figs. 20 and 22). There should be *no* inward

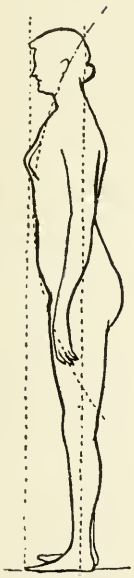

Fig. 20.

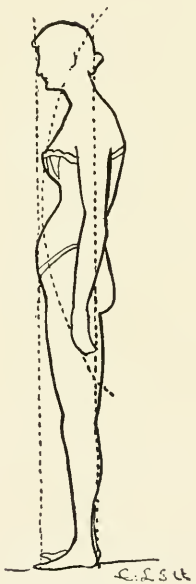

Fig. 21.

curves in this front line. Any garment held snugly to the back-bone for any considerable distance will necessarily press this front line out of shape (Figs. 21 and 23). A well-formed body is elliptical at the so-called waist-line, and not round.

These contours should be so thoroughly understood as to be always in mind, else a beautiful form will not be recognized. The proportions

Fig. 22.

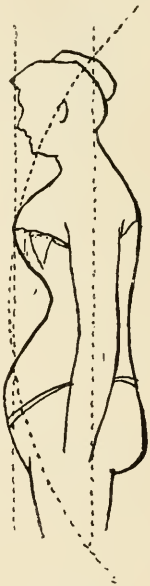

Fig. 23.

of a beautiful woman are exemplified by the diagram in Fig. 19. The dotted lines form simple curves, which can easily be carried in the mind and prove helpful toward measuring good proportion at a glance. If this diagram be remembered, it will help toward the recognition of essential

contours, through the drapery of any picture or statue of undoubted merit. When clothing is to be planned, these boundaries may be helpful in the choice of such structural lines as express a beauty unseen, but felt.

The conventional figure of the day is at variance with these outlines. Every effort is made to imitate masculine proportions. The shoulders are thrust up high and square, or made to appear so. The back is rounded. The torso is squeezed to taper towards the so-called waist-line, forcing in the soft parts of the body, making an ugly angle at the hips and abdomen, used to support voluminous skirts. Frequently the shoulders are broader than the hips, or seem to be, which is not womanly, but masculine. A woman's hips should be as broad as her shoulders. Figs. 24 and 25 show the manner in which Professor Rimmer represents the typical difference between the back of a woman and the back of a man.

Fig. 24.

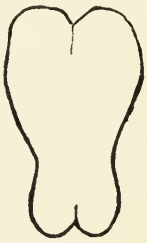

Fig. 25.

The body is still more distorted when the corseted woman sits. The unyielding cage is forced upwards with tremendous pressure, from which there is no escape. It is positively painful to see such a woman try to rise from her chair.

Fig. 26.

The soul needs the freest, most elastic environment to encourage its fullest expression. Every means should be employed to facilitate that expression, every avenue opened, every stiff, inflexible restraint removed, every intrusive restriction put out of the way.

With the perfection of womanly development comes finest physical conditions, the greatest capacity for the enjoyment of healthful play, and the possibility of greatest service to mankind.

Inconstant fashion, playing on every key, once in a while strikes a note in harmony with that evolution which is steadily bringing women to a higher plane of condition and duty. A witty

rhymester echoes that note in the following verses: —

"The maiden frail and airy,
She who emulates the fairy,
Has by Dame Fashion's stern decree become *passée* of late;
Her charms, which once delighted,
Now are almost wholly slighted:
In fact, the fragile maiden 's sadly out of date.

"We used to bow before her;
But no longer we adore her,
Her baby ways and helplessness our hearts cannot beguile;
The pale, angelic creature 's
Lily-white, sun-guarded features
We do not now appreciate, because they 're out of style.

"Within the present summer
We have met a fair new-comer,
Who does away with helplessness and all that sort of thing,
Who 's a master hand at rowing,
Swimming, tennis, fencing, throwing,
And walks 'most any distance with an easy, pleasant swing.

"She 's graceful, strong, and agile,
Not the least bit pale and fragile;
She does n't faint because her face may catch a shade of tan;
She 's neither weak nor stupid,
But she 's just the girl that Cupid
With honest joy can join for life with any lucky man."

CHAPTER V.

FAIR ENDOWMENTS.

An artist, having determined where upon his canvas his figure shall be painted, begins by giving the general sweep of the whole, — the line of motion, if motion is to be expressed. If the effect of the whole is right, he will study the forms of each separate part later. He would not think of giving his attention first to an eye, modelling it carefully, and then filling in the rest of the man about it, leaving the composition of line, the action of the figure, the atmosphere, the perspective and colour scheme to be determined by chance.

In making a study of personality regard must first be had to the expression of the body as a whole. School-girls in talking together and agreeing they would rather be stylish than have a beautiful face, prove that they feel the value of the effect of the whole rather than the charm of a part. A pretty face is a detail of small consequence; a well-set head is somewhat important;

but an expressive body includes all that is positively essential to a fine appearance.

Bernhardt and Terry are beautiful, not because of their faces, but because each has a graceful, sinuous body, free to express the whole gamut of emotion. An actress with huge shoulders and pinched waist may walk finely and fall well; but to use half her power in a grand situation would be almost impossible.

Grace of carriage is made up of ease, balance, and precision; the whole being dominated by one emotion, the action of it expressed from head to foot. This is an artist's first aim: rhythm through the whole. Stiffness and deformity at the centre are fatal to the whole trend of his purpose.

We have seen actresses in a stiff corsage try to portray deep grief. They moaned, they wept, and finally sank down, with helplessness expressed everywhere except in the vital parts of the body, the very throne of emotion. We once saw a subordinate actress represent an injured wife. She entered in high dudgeon, in the stiffest of conventional gowns, looking like a construction of hinged gas-pipe, with a head so large as to suggest idiocy. She attempted to sit on a frail gilt chair. Between her pull-back dress and her pegs of boots she lost

her balance, and fell, like a pole, to the floor. The audience roared. She was as pale as death, but could not rise, and motioned for help amid renewed peals of laughter. The whole effect of the climax of the play was likely to be lost but for the genius of the star, whose body, trained to flexibility, expressed her indignation. She seized the chair, and with a rustle and a hiss, lifting it with one hand high above her head, she threw it crash, bang, into a tea-table set with china at the side. Spectators were electrified by the power of the woman. They sat with hushed breath while she delivered her belated lines with a thrilling effect to an audience now completely rapt in attention. The clumsy restraint of one actress was disastrous; the perfect muscular control of the other triumphed.

Great emotions demand deep breathing. All artistic representations of such emotion suggest an inflated thorax. Fancy an artist with a mind so weak as to represent a Joan of Arc under the spell of grand visions, planning great actions, with her vital organs crowded! Here lies much of the strength of Bastien Le Page's picture of her, with her head thrown back, her lungs expanded, even her loose bodice carelessly laced, to suggest all possible freedom.

A pretty girl dancing or playing tennis in a conventional dress suggests what a kitten would be, encumbered with a piece of metal pipe. One does not think so much about the girl as about the moving bodice.

Bernhardt, Terry, Modjeska, Nordica, Mary Anderson, and Mrs. Potter refuse to include corsets in their wardrobe. If these are not Queens of Grace, who are?

With but few exceptions, all natural forms of acknowledged beauty are composed of curves. The greater the unity in the curves of the human body, the greater is the beauty of the whole.

The difference between the bust measure of classic ideals and the measure of the torso at its smallest part is, at most, six and one half inches. Paper pattern dictum makes a similar measurement differ ten inches. Burke says, "Any sudden projection, any sharp angle, is in the highest degree contrary to beauty."

No hour-glass shape dividing a woman nearly in half, nor one suggesting the figure eight, is ever put into a really fine picture. A slender waist is only a beauty when it is part of a form which is slender throughout.

In contradiction to this beauty of the whole we

have a "figger,"—that is, a certain part of the anatomy enclosed in a French corset, where the bust may be worn high or low, in harmony with the prevailing fashion. This "figger" divides the woman, but fastens the attention of the artisan in gowns. Brains and limbs seem to be of no consequence in the estimate. This was recognized by the shocked serving-maid who saw her mistress about to leave the house in a jersey waist, fitting like wax over her corset. "What, mum," she said, "do yees go right out in the street in yer figger?"

The general observer is mainly conscious of this "figger" in the hotel dining-room or ball-room, or on the verandah. Eyes are riveted to this section of the vital economy, ignoring the presence of the remainder. Personal expression is by no means high when the physical nature is unduly accented, to the detriment of that ensemble of physical, moral, and mental endowment which should interpret a beautiful woman.

Some student of classic sculpture has said: "To be queenly, one should be five feet five inches in height, thirty-one inches in bust measure, twenty-six and one half in waist measure, thirty-five inches over the hips, eleven and one half over the

ball of the arm, six and one half around the wrist, while the hands and the feet should not be small."

While symmetrical proportions of the trunk and its graceful carriage are the most impressive of all the attributes of a beautiful woman, there are others which go to make up ideal completeness. Among modern Europeans and Americans it is not uncommon to find the relative proportions of the limbs corresponding with Greek types; but the head, and especially the face, are now disproportionally large. A small head is so far unusual as to be remarkable, and is justly considered a great beauty. This smallness was so much admired by the Greeks that they were tempted to emphasize it unduly.

Gradation of form gives us the same pleasure we take in different shades of the same colour. In the human frame the gradual tapering of the limbs and fingers, the exquisite lines from a woman's neck to her shoulders and bosom, are fine examples.

Beautiful limbs are plump, round, and soft, fresh in colour and supple in action, the thigh not unduly large.

A beautiful hand is not necessarily small, but is in proportion to the body. It should be as long

as the face, and have slender, tapering fingers. It should be flexible to obey the mandates of the brain, and not too small or too limp a thing to be capable of any kind of duty. The nails should be rosy and smooth.

The beauty of the feet consists in their neatness and shapeliness, not in smallness nor shortness. The length of the foot, to be in proper proportion to the rest of the body, is the length of the fore-arm measured from the point of the wrist to the point of the elbow. It should be wide in front. To sacrifice its shape, is to lose grace of motion. If one would walk well, the toes must be springy, especially the great toe, and they should have all the freedom that insures their elasticity. Walking, running, and dancing improve the feet. The absurd notion that smallness and beauty are the same, leads to the pinching of the foot till it is often a mass of crumpled deformity.

Any restraint that prevents the free, natural exercise of the foot, is just so much injury to the whole body. The muscles of the calf of the leg become inactive and shrunken, the muscles of the thigh, being overworked, are exaggerated in size. This is a very common disfigurement. Sensible harm is done to the brain through impaired health

induced by lessened locomotion, the features are unconsciously distorted, the gait becomes inelegant. Pegs under the heels destroy the proper balance of the body. Every member, every organ, has to be readjusted to a new and false position.

Perhaps there is no more fascinating quality than the colouring of human beings. There is no texture under heaven so transcendently exquisite as healthy human flesh, with its delicate, transparent covering, revealing the ruddy glow beneath, like suffused rose-tints in apple-blossoms. This perfect tissue is capable of revealing in the face every emotion, from the ashen pallor of fear to the rosy flush of delight. This inexpressibly charming suffusion, a brilliant complexion, is finer than faultless features alone.

This matchless colouring, like every other charm, depends upon perfect conditions of health. The colours of vegetables, animals, and birds fade or become dull by illness or low condition. A sallow, withered skin and dim eyes testify to unwholesomeness. Nothing can be ideally beautiful unless it is the highest type of its kind, suitable to its purpose, in harmony with its surroundings. An ideal body must be a healthy body, in perfect condition for its use. The colour of it, the texture

of it, the animation, the intelligence, the inspiration of it, should be perfect, otherwise there is more or less of dulness, stupidity, disease. If we have a sick body, we should be heartily ashamed of it, unless everything possible has been done to cure it.

The mouth is the most significant instrument of expression. It is continually moulded by thought and sentiment and purpose. Therefore it is within the power of the will sensibly to soften and refine it. A sweetly modulated voice is a most winsome attraction.

A beautiful ear is about twice as long as it is broad; it is only slightly inclined backward, and the lobe is not attached to the head.

Marks of personal distinction are few. None are more definite than the daintiness of perfect cleanliness. This is something that careless people can never attain. There is perhaps no endowment a woman possesses which so amply repays loving care and extreme nicety as the hair. It rewards frequent brushing by a tender gloss. Its neat and tidy arrangement is at once a guarantee of careful precision. Fine and abundant hair is a splendid possession, whether it be black as the raven's wing, "brown in the shadow, and gold in

the sun," or of the gorgeous colour that Titian loved, the red that has been so often despised by its wearers, but which brings with it generally a delicious colouring of complexion, and often strong mental ability. The hair admirably frames the face, increasing or diminishing its apparent size, encroaching upon a too ample forehead or arranged to throw bewitching shadows upon a full low one, greatly helping the expressiveness of the eyes, whose beauty of form, sparkle of light, brilliancy or tenderness of colour, make them the very windows of the soul.

The delicacy of feebleness particularly appeals to one's tenderness; but the delicacy of symmetrical features, of a well-formed nose, of a sensitive mouth, and refined lips, of gentle curves and graceful motions, at once wins our admiration.

With all these natural charms given as parts of our essential structure, with the ability to retain and to increase their excellence, it is not strange that some have said: "Man's first duty is the cultivation of beauty."

CHAPTER VI.

MUSCULAR SYMMETRY AND FINE CONDITION.

Fig. 27.

EXCELLENCE of physical condition is to be attained by training every muscle to elasticity and vigour. All dormant ones are to be cultivated to uniform shapeliness. Unused muscles return to an infantile state. If muscles are too much cramped to perform their functions, they degenerate. The ordinary woman has many muscles so torpid that she does not even know of their existence. The nerves that supply such muscles degenerate correspondingly, making a sensible impression on the brain. Their inertness causes

the whole being to lose something of its native beauty.

The ideal way to secure symmetry is to resort to a gymnasium with a woman in charge, who will prescribe proper general exercise, and such as is suited to individual needs. Such opportunities may be found in our large cities.

When each muscle is invigorated, and all have approached proper proportion, the whole physique may be still further beautified by using the movements enjoined by the Delsarte principles of expression, as they are taught by the best masters; that is, taught to give perfect command of the whole mechanism of the body, to bring every physical endowment in harmony with the mind that is to guide it, and not taught merely for the purpose of acquiring grace. Grace and elegance result necessarily from the proper use of these principles, but they should not be sought as ultimate ends.

Fine physical development may also be secured by the habitual use of health-lifts, rowing machines, and other devices, — of course, with intelligence and moderation. The beauty of classic models should be sought, and not the distinct protuberances of the athlete. Ruskin says: "The

least appearance of violence or extravagance or want of moderation or restraint is destructive of all beauty whatsoever, in anything,— colour, form, motion, language, or thought; giving rise to that which is in colour called glaring, in form inelegant, in motion ungraceful, in thought undisciplined, in all unchastened."

In an ideal condition there is fat enough to round all the surfaces to smoothness, no more. Excess of fat should be burned away by exercise. Every muscular effort consumes a portion of it. It can find no place in firm, constantly used, healthy muscle. Increased fat is induced by refusing to use the waist muscles, binding them in enervating corsets. Corpulence destroys beauty of form and grace of motion. It can be reduced by persistent exercise of the muscles of the abdomen and by the use of two instead of three meals a day.

A book has lately appeared which prescribes exercises to develop the muscles to uniform health and comeliness. Its directions are independent of all aparatus, and can be followed in the seclusion of one's own room. If serviceable appliances, agreeable companions, and scientific guides are not to be secured, their absence can, in a measure,

Fig. 28. — The Summer Moon.

be supplied by following faithfully the directions given by Mr. Edwin Checkley in his "A Natural System of Physical Culture." It embodies proper cautions, and unfolds a reasonable plan to reduce corpulency. Some extracts from this book will be found in this chapter. There will also be quotations from the lectures of Mr. Edmund Russell, an artist whose views on personal beauty are particularly sound and well expressed.

One year of good exercise will do more for a woman's good looks than all the cosmetics that were ever invented. Exercise seems to have an immediate effect upon the complexion, if the body is not restricted in any degree, and the circulation in no wise impeded.

A woman may keep a finely developed physique in good condition by the ordinary duties of her life, if those activities are carried on in obedience to natural laws. But she must stand well and breathe properly, if she will realize the best physical results from performing useful service. Her muscles must be used effectively, without waste of energy. Nervous force is to be carefully, sparingly, profitably used. Tight clothing irritates the nerves, increasing self consciousness, and consequent awkwardness.

The average woman lives in a state of overtension, her muscles tightened, her nerves strained often to no purpose whatever, nothing being gained by the expenditure. She makes a battlefield of life, when it might be an existence in a flower-garden. Worry and apprehension are in her atmosphere, instead of tranquillity and repose. The result is exhaustion, nervous prostration. It is only necessary to "let one's self go," to realize with what a wasting grip we are holding fast of — nothing. This may be done anywhere with immediate relief. "Try letting go, it is a great rest." Let the arms drop limp at the side, learning to carry the hand as far as possible from the head, letting also the friction of yesterday fall away from memory. Let peace possess you. Allow all things to drop out of your mind that trouble or excite.

The first thing to be acquired preparatory to all is the knack of lifting the chest into its proper position, by the action of the respiratory muscles, and holding it as the prominent part of the body. Inflate the lungs fully, step in front of a door, letting the toes touch the wood-work. If at the same time the forehead and the chest meet the door surface, you are in a good standing attitude.

In such a position the body acquires its greatest ease, its greatest endurance, and its greatest readiness. The shoulder, hip, and ankle joints are also to be on one line. The neck is to be so carried as to make the collar-bone horizontal, the head poised as if to carry a burden on the crown, and the weight of the body resting on the balls of the feet, and not on the heels.

Some women, after a month of lifting the chest and holding the body erect, will lose all thought of the process, and come into their realm of dignity and elegance of bearing; while others may be a year, after fully grasping the idea of graceful motion, in teaching their muscles to interpret it easily and of their own accord. In walking, the face and chest should be kept well over the advanced foot, lifting the body as it were by the inflation of the lungs, so getting a feeling of buoyancy that, becoming habitual, will add sensibly to the joyousness of existence. Place one hand on the chest, the other on the abdomen: the first should all the time be in advance of the other.

To learn to breathe properly is the *a b c* of physical perfection. You may add years to your life by this simple act. In a proper attitude take a long breath till the chest is full, taking care not

to strain lungs nor muscles. Hold the breath for a few seconds, and then allow it to slowly leave the lungs. It is even better to take the air at first through one nostril, closing the other with the finger, then expel it through the opposite nostril.

Take long breaths as often as you think of it. At first, this may not be more than once or twice in a day; then you will find it easy to remember every hour or so; then oftener and oftener, till finally the habit is formed. These breathing exercises may be taken when one is occupied with nothing else, — when sitting, riding, reclining, or waiting. Habitual deep breathing arches the muscles of the chest, making it more prominent. It also throws back the head and shoulders, compelling the whole body to become erect. The practice of exercising with a light weight upon the crown of the head is most conducive to uprightness.

Were a woman the perfection of form and colouring, over-feeding, irregular hours, and indolence would soon mar and finally destroy her beauty.

There have been endless theories as to the best food to nourish the tissues of the body and to

keep them in fine condition. Such alimentation as secures agility and endurance, implies the finest development.

The ancient Greeks were constant bathers, and lived on fruit, cereals, and honey. Greek boatmen at the present day are athletic, nimble, graceful, and merry on black bread and grapes or raisins. Algerian porters live on fruit, rice, and maize. Arabs, noted for longevity, agility, and hardihood, live for months together on dates and milk. Moorish porters are hardy and muscular on black bread, onions, and grapes.

A report on the alimentation of agricultural labourers, taken in 1872 by order of the English Government, which considered the condition of that class in Belgium, Prussia, Saxony, Bavaria, Italy, Holland, Russia, Spain, Sweden, Switzerland, and Ireland, declares them to be vegetarians by practice, eating meat only on holidays.

Official investigations on the subject of military rations go to prove that for nutrition and endurance, flesh foods fall behind cereals.

From a very careful study of foods in regard to their nutritive qualities and relative cost, which embodies the results of the most laborious and patient investigations that have yet been made,

we learn that milk abounds in all the nutrients, and is a more nearly perfect food for those with whom it agrees than any other animal food material, especially if sterilized.

There is a good chemical reason for the Hindoo's practice of eating pulse with rice, for the Irishman's skim-milk and potatoes, for the Scotchman's oatmeal, haddock, and herring, and the New Englander's rye and Indian bread, pork and beans, and codfish balls.

For the same price it is possible to provide five times as much nutritive matter in vegetable as in animal food.

A beautiful skin denotes, among other things, a sound bony system, which is nourished by the phosphates of grains. These are sacrificed by the ordinary methods of milling. Wheat, deprived only of its bran, is believed to contain all that is necessary for fine condition. Of late the banana has come to be considered as nutritions and as rich in gluten, which sustains life longer than aught else.

To give differing views, a prominent physician is reported as giving the following rules for health: —

"Eat animal food three times a day [!], and as

Fig. 29 — Sweet Oranges.

much bread, crushed wheat, potatoes, rice, eggs, etc., as possible. Between the different meals and on retiring at night drink a glass of milk, if you are thin, or a cup of beef-tea or broth if stout. Every night and morning take a warm sponge bath with water in which about a tablespoonful of common salt to the basin has been dissolved. After the bath, and a brisk rub with a coarse towel, exercise ten minutes briskly with dumb-bells or in any way you enjoy, breathing deeply and freely. Sleep nine hours at night, and one in the middle of the day, and wear loose clothing."

Obesity is a disease, to receive special prescription, like any other disease. Dr. Schweninger, famous because he reduced Bismarck's weight forty pounds, forbids his patients the use of liquids till within an hour or so of a meal of solid food; that is, they are not to eat and drink at the same time. All authorities agree that fat people should avoid starchy foods and sweets, such as bread, potatoes, cake, pastry, honey, and sugar.

It is agreed also that those who are lean should nourish themselves with plenty of air and water, shunning stimulants, tobacco smoke, coffee, tea, and excitement. Oats, wheat, corn, baked apples and cream, bananas and nuts are believed

to be fattening. Maple sugar and honey are said to enrich the complexion.

It will be necessary only to recall the fact that as exercise, and thought even, consumes the tissues of the body, waste must be promptly removed. The skin, largely assisting in that removal, should be clean, to facilitate its functions of sensible and insensible perspiration. Frequent bathing is not only necessary to health and beauty, but it is exhilarating, adding positively to the sum of human joyousness.

If one is not ideal in form and condition, so much the worse. All the more is it necessary to attain or approach perfection by strenuous effort and untiring industry. If you have the training of children, be sure they have beautiful bodies. All life's work is easy to the being glowing with health and spirits.

The body *can* be made vigorous. It *can* be made to approach right proportions. It *can* be made measurably beautiful, and every woman may be dressed in a comely way. Let us not dawdle over it. *Let us do it.*

CHAPTER VII.

IMMEDIATE HELPS.

Fig. 30.

HAVING learned what an ideal body is, that it is to be gained and preserved only by proper exercise, diet, and bathing, it remains to consider how to put one's self in the way to attain it. Healthful underwear should be immediately secured. The change may be made at once if you have at hand garments so combined as to be in one piece from neck to foot, hanging from the shoulders, without whalebones or bands, and loose enough to allow the fullest breathing. United and arranged in the plainest way, of the most convenient material at hand, their preparation will still consume more time than can well be spared, for the need is urgent. Not an hour should be spent in the faulty garments, if it can be avoided.

Any garment that leaves pink creases on the flesh when it is laid aside at night is too tight to allow that perfect freedom that insures grace. Any kind of underwear that makes a supple body look smooth and woodeny, is displeasing, because artificial. A noble thing is made to resemble an ignoble one. On the contrary, such looseness and flabbiness as suggests hasty-pudding or the rolls and folds of fatted swine is extremely distasteful. Both the woodeny and roly-poly effects are wholly unlike the firm, elastic substance of healthy human muscle.

If the bust is not as perfect as that of a woman muscularly trained, it is absolutely necessary at least, in our present state of cultivation, or want of cultivation, that it should be supported from the shoulders solidly, firmly. Each under-garment should help, and the upper part of the dress-lining or the petticoat should succeed in giving apparent fixedness, without in the least compressing the trunk just below.

A good bust-supporter that is light, that depends from the shoulders, that is perfectly adjustable, that has no horizontal band around the body, and is sufficiently elastic, is a most valuable adjunct to the underwear of most women desiring

to discard corsets.[1] With such a support, and a waist similar to a corset cover worn over it, many would consider themselves sufficiently clothed as to the upper body. Others would wear it over one of the knitted vests now so popular. A well-fitted sleeveless waist answers a good purpose, if it is sufficiently short from the top of the shoulder to a point below, that point being in front of the arm and back of the bust. There are many manufactured waists, advertised for their health-preserving qualities, that are as pernicious as any corset, because their proportions are unnatural, because they are stiffened with whalebone, coralline, or cord, or because they have unyielding steels in front. These are not to be tolerated.

A waist without whalebones, with equestrian tights in silk, woollen, or cotton, having an elastic in the top, with or without feet, answers the needs of many. A waist or bust supporter worn next the skin, and a black silk knitted vest over, with black equestriennes for the lower garment, make for others a satisfactory scheme of underwear to be worn with coloured dresses. Cuts of desirable new garments are given in Appendix B.

If greater warmth is desired, or if the waist is

[1] See Appendix A.

unnecessary, one or more union suits of knitted material,[1] with short hose, will clothe the body without restraint, and supply every need of warmth and protection. These knitted garments in great variety of shape, with and without sleeves of different lengths, and reaching to the knee or ankle, are now on the market in silk, woollen, and cotton. There are also heavy black woollen equestriennes to draw on in severe weather.

All may be readily ordered by mail. They save immensely in time and labour, are very durable, and therefore in the long run inexpensive.

Having made needed changes in underwear, the dresses on hand will seem much too tight. If these cannot be laid aside, they must be made larger.

With no restraint from corset, nor band, nor dress, the squeezed form gradually expands and approaches natural curves. The so-called waist-line becomes longer, as it *should*, to be beautiful, the shoulders gradually become less square and lower, the exaggerated hips *seem* smaller, and finally become so.

Proper exercise will develop the unused muscles of the waist region to firmness and elasticity. Bulky thighs will have a chance to shrink when

[1] See Appendix C.

high heels are thrown aside. Then, if one learns to stand erect and to breathe properly, the way has been taken that will eventually lead to comeliness and health, if not beauty.

The colour of the underwear, to be ideal, should be the colour of the outer dress. White, of course, with white dresses. Dyes have been so improved that black knitted underwear is as neat, can be kept as fresh, and is far less obtrusive for coloured dresses. The average woman has a traditional weakness for the dainty trimmings of delicate under-garments. They are allied to her sense of nicety and her idea of luxury. Let her expend that fondness upon pretty night-dresses, if she does not prefer to satisfy her taste with more permanent adornment, not to be destroyed by the first clumsy laundress.

When the clothing is made looser, and circulation is no longer impeded, increased warmth generally follows. Though it seems incredible that one should be warmer by leaving off some of the garments to which she has been accustomed, it is constantly found true in practice. The outer dress, more or less lined, will complete the clothing. The lining is better when it has its independent hem and binding.

As it involves considerable outlay to put a silk lining in each dress, one heavy skirt petticoat with its own waist will answer for many dresses.

In place of dress-linings, one petticoat of black satin with waist, one of some wash silk, not too light in weight or colour, with a sufficient number for convenient change in muslin, to wear with wash-dresses, should be enough for the needs of most women, — all, of course, to have waists attached.

Some prefer, instead of the ordinary petticoat, one that is divided. Such are closed nearly to the knee; then each half is gathered by an elastic band, and is long enough to fall over each leg as low as one pleases.

Others prefer a pair of drawers of silk, or of the dress material rather closely fitted, with horizontal gathers over the knee to allow bending room.

The lower part of the figure should suggest the structural truth. Drapery that expresses and yet conceals natural form is beautiful; while form constantly displayed, without reserve, is indelicate.

Individual fancy is to govern all details. The main requisites are loose garments in one piece, without whalebones or bands, all suspended from the shoulders. Anything hung from the hips, that

Fig. 31.

is snug enough to stay there, must be too tight for the soft body in front, which should rise and fall with every respiration. Late measurements taken among the women of savage tribes and semi-civilized nations prove that woman naturally breathes, as man does, with the abdomen. The trunk below the breast-bone should be sinuous, or it is ungraceful. It should be utterly free for most varied and complex

motion. Modern custom makes it hard and unyielding as a bronze vase. Even the remotest longing for smoothness and hardness must be relinquished.

However fondly a stout woman imagines that she looks smaller in a corset, she is most certainly mistaken. A corset does not and cannot eliminate flesh. It simply crowds the fat into another place, making the hips larger, the shoulders higher and square, and exaggerating all curves till they are unpleasantly assertive, if not positively vulgar. Besides all this, her stiffness makes her unwieldy, and so apparently more bulky.

In our opinion, there is no excuse for the corset. It is not beautiful. It is the wrong thing in the wrong place. When one has learned what a beautiful body really is, the corset will not be considered even, because there is positively nothing to recommend it. Corset-lines are only found in caricatures, in ephemeral drawings and other bad art, while representations of beautiful human forms are the same through all the centuries. A beautiful animal is largely so because of the graceful movements of its lissom trunk. Womanly grace is only possible when the torso is capable of rhythmic, sinuous motion.

An artist, copying from the statues of the Louvre in Paris, was "amazed at what she saw." She spent the day among marbles that looked as if they would spring back if she thrust her finger against them, their rigid surfaces were carved into so perfect an imitation of elastic human flesh. Leaving these, she met in the street living women who looked as hard as stone.

To let out the present style of dress would spoil it. Something finer must take the place of the old patterns. It is impossible to wear with approval the conventional long waist, when it is made loose enough to be healthful. It has lost its essential features, and has gained no finer ones. The genius of the conventional gown requires that it shall be smooth, tight, and trim. It imposes its trimness upon the soft membranes beneath. If made of inelastic fabrics, it is impossible that they should cover without wrinkle anything whose size is changeable. The gowns are stretched to smoothness by whalebones. To be loose and smooth, the whalebones must lie from the highest point of one curve to the highest point of the next, destroying at once all natural beauty of outline. The result is a cuirass, in which the body may twist itself. This may be comfortable, but it is

inexpressibly ugly. For all its looseness, it does not permit a graceful movement from shoulder to hip. It becomes only a poor copy, a "country fit."

Fig. 32.

The conventional gown is the outcome of the labour of thousands of mechanical workers. It would be strange if it did not fulfil the aim of so much effort. It *does* realize the acme of smoothness, tightness, neatness, however inapt. It makes available even moderate skill in the production of fits, for it is vastly easier to make a smooth cover-

ing to a wooden dummy than to drape a breathing, elastic woman. That the tailor fit should continue to be popular is, of course, directly in the interest of those thousands who are, or think they are, unable to produce something better. There is no other way open for the thoughtful woman but to abandon the idea of a skin-tight gown. Something must be planned that is flowing, graceful, and free, something that will hang from the shoulders.

CHAPTER VIII.

GRACE OF DESIGN.

Fig. 33.

It is always to be remembered that folds, with their ever-changing shape and play of light and shadow, are more beautiful than anything else, except that perfection of form which is rarely found, and which, if possessed, is poetized by drapery.

Mr. Percy Fitzgerald, in the London "Art Journal," says: "The aim of clothing should not realize a figure cased in clothes, each portion accurately fitted with a case of its own, but a draped figure. . . . Modern garb, which is fitted by an elaborate system of cutting and piecing and joining together, attempts a case rather than a dress. Dressmakers map out the human back into the most singularly laid out divisions and

lines, those queer seams that spread upward toward the arm-holes, essential only if we accept the principle that the dress must be of the character of a second skin."

The first thing to be considered when planning a dress, is its material; next, its hue. But the greatest need of intelligent thought is felt when the form of the dress is to be settled.

When we are making a selection of such shapes as shall be suitable to us, we need not confine ourselves to those most familiar; the whole realm of beauty is open to our choice. The costumes of all ages and all classes may be used as suggestive patterns.

Unhappily, too often the problem of arranging becoming clothing is to bring into relief a few good points and to conceal many deficiencies. The woman who frankly acknowledges her infelicities and recognizes her attractive features will best succeed in attaining an agreeable result. A long mirror, even if narrow, is almost a necessity.

A long neck, sloping shoulders, not too wide, a flat back, a round chest, ample hips, — *these* are characteristics of a beautiful woman; hence, anything that apparently shortens the neck, adds width or height to the shoulders, roundness to

the back, or flatness to the chest, should not be included in the dress plan.

If the throat is too long for good proportion, shoulder puffs, if they do not add breadth, may unite with other devices to conceal the infelicity. But generally it is a sensible subtraction from the sum of beauty when the shoulder-line, melting into the arm, is hidden by gathers that stand above it, especially as they usually add a masculine width to the shoulders.

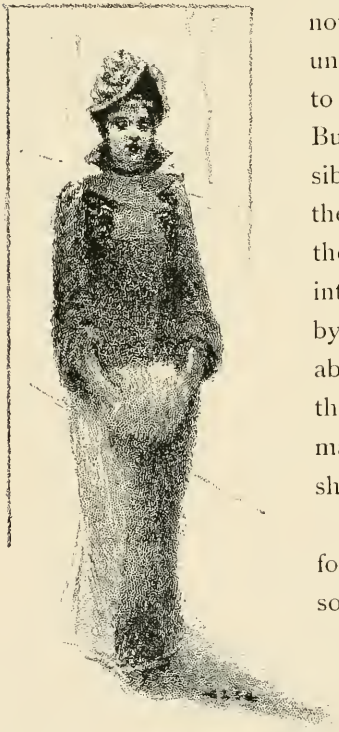

Fig. 34.

If the body is too long for the legs, setting the so-called waist-line high will do something to correct the disproportion. If the legs are too long for the body, the lines of the upper part of the dress should be so arranged as to conceal the high

hips, and to suggest that they are in a lower place. If the woman is dumpy, she will best adopt such forms as give unbroken lines from shoulder to foot. A yoke will cut off, apparently, from height as much as its depth; so will a turn-over collar behind; so also a border on the bottom of the skirt. To get the longest lines, one must plan to have them start from the point where the neck meets the shoulder.

Fig. 35.

According to the classic ideal, the dress from the shoulders to the heels was one. The waist was formed by confining it by a string, which in no way interfered with the general sweep of the drapery or the oneness of the whole effect. As there is no horizontal division in the natural body, it is best to have none in the outer dress.

The old pattern of a morning gown that for fifty years has been worn, for a time with a quilted

trimming down the front, is still pleasing, and always will be, because of its unbroken front, — unbroken, except by cord and tassels.

Some one asks, "Is not the Mother Hubbard gown good for its oneness and simplicity?" Perhaps so; but its drapery seems to be a curtain hung from a ruffle at the bottom of the yoke, and though apparently shortening the wearer by so much, it is still too long for free movement, especially stooping. Without a girdle, it suggests barrel-like bulk. One sees it on a sultry day with erratic undergear, untidy surroundings, and general discomfort. Its good qualities are overburdened by unpleasant association.

Fig. 36.

If a horizontal line in the dress is unavoidable, let the belt be placed high. First, because the upper ribs are firm. So far, snugness can hardly be harmful. It is the lower, connected ribs, which are partly cartilage, that often are made to lap

over upon the breast-bone, to the destruction of every line of beauty and every hope of grace. Another reason for a high so-called waist-line is in

Fig. 37.

the fact that it makes the lower limbs seem longer, adding distinction to most figures. Still another is that it allows the fulness of the skirt to clothe and conceal the soft part of the body, which needs the utmost freedom for grace of carriage.

One can count but few exceptions to the rule that the best artists, when not trammelled by historic congruity, place or suggest a horizontal line, when they make any, just under the bust, where in Greek statues we find a girdle.

In one notable picture by Edward Burne Jones, called "The Golden Stairs,"—a work undertaken for the very purpose of presenting the artist's conception of harmony of line and colour,—the eleven figures painted at full length have all a high girdle given or suggested.

If a woman believes she can realize her sense of beauty by putting a fabric over her upper body without folds and gathers, let the length of her so-called waist be such as will allow her to sit down without a horizontal wrinkle forming itself in the easy fit. Short women will gain an apparent height by avoiding a break in the mass of colour or a level line in the whole structure. It is better to have a belt only in the lining, should there be one.

The question of a short or long so-called waist engrosses much attention. It is often agreeable to see the curve of the spine outlined. Only a slender woman, in our opinion, should adopt the princess form dress, which is at its best unlined and loose enough to fold and wrinkle horizontally

when seated. But a long waist behind, if snug, continued all around, encroaches upon the soft part of the body in front, making it appear stiff and

Fig. 38.

altogether inappropriate, since it will not and ought not to stay down in place smoothly without inadmissible whalebones. If the front of the body is treated to a short waist, and the back to a long one, in the same garment, the incongruity is felt when the woman is seen in profile. In our opin-

ion, it is better to sacrifice the beauty of the back, or to use two garments instead, — the under one short in front, the outer one long in the back and open in front.

If a separation between the upper and lower parts of the costume is desirable, as it may be, the skirt should appear to continue up under the upper garment, as if supported from the shoulders. In other words, the upper part should be a jacket.

If a woman is round-shouldered, the bulk of a tied sash with bows and ends will help to conceal the defect. This need not appear too youthful.

If the hips and lower back are meagre, a soft sash wound once or twice around will add fulness, or successive ruffles of crinoline may be worn underneath. A little independence and good sense will suggest numberless mitigations of minor defects that are incurable.

In this connection we are reminded of the good qualities of the Marie Antoinette fichu, which, separate from the dress, covers the shoulders, hides the arm-hole seam, and imitates the good qualities of a shawl. It may have long ends that lap over in front, lie under the arms, and tie behind with the grace of a sash. With a box plaited or other full

trimming around every part, it will add fulness and breadth to the figure. (See Fig. 33.)

It should be said of these illustrations that they do not pretend to reveal mechanical construction, but are sketchy suggestions to the student in search of right lines for study.

The coat-like form illustrated in Fig. 34 is good for its oneness of effect. It is an admirable design for a woman of fine proportions. The crossing of the coat in front, and the shape of the collar, give great elegance of line. It is also useful for those who desire to conceal too much flesh till it can be reduced by persistent exercise. We know no form quite so happy for one who would hide a faulty contour from armpit over hips. Its good features are not to be ignored by the woman who is thin and of medium height (Figs. 34 and 35). Being loose fitting, it will give her apparent breadth. Even short, thin women find it becoming. Well worn, it is full of dignity. It admits of great variety of effect, while the general form is retained. It is particularly appropriate for a street garment, suggesting a wrap without its extra warmth; it affords long lines back and front. A flaring collar, not too high, will add to apparent height behind, but its form must not eliminate the neck.

In order to carry its lines unbroken to the head, two deep pleats may be laid on each side of the seam in the middle of the back. All surplus material is to be cut away from the inside, above the so-called waist-line, after the pleats are stitched in place. Below, being only pressed, they open and close with motion. No side forms are to be used, of course. The coat has a lining as low as just under the breast, and includes the darts that fit it. The skirt of the dress has its independent waist.

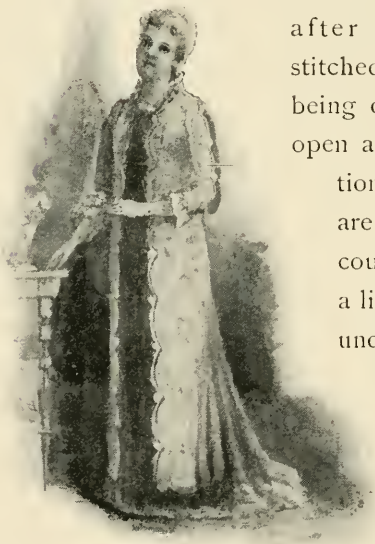

Fig. 39.

One secret in the good construction of this pattern is, that no attempt should be made to fit it in to the figure under the arms. From a point on the hips where it is loose enough to prevent a wrinkle forming

either in front or behind, to a point directly under the arm, the seam should be in a straight line, or nearly so. Taking it in will make it draw.

Fig 40.

The pleats behind are desirable for full figures, but may be omitted, and long lines secured by arranging two borders from the neck down, separating at the so-called waist-line, and following the vertical edges of the coat; the same or a wider border being upon the sides of the front and

around the neck. Such trimming as is irregular on both edges, or having deep points upon one edge, is agreeable, as the points part in radiating lines over the shoulders. Thin silk or satin is a pretty addition as a lining. This variety has no standing collar. It may have a vest of the material of the skirt, that the colour may be unbroken to the neck even by buttons (Fig. 39). Pointed pieces joining at the points, or cords, may fasten it in place of a vest in many different ways. This is a good pattern for a house dress, when the coat may be sleeveless (Fig 40). It is better when the two garments of the costume differ in texture. It is good if the coat is made of cloth, camilette, brocade, bedford cord, velvet, velveteen, or piqué. Wholly made of calico, muslin, or crape, it will be disappointing. This design is admirable if admirably managed. The ordinary dressmaker can hardly forget the traditions of her trade long enough to prevent her spoiling the whole thing; a plain seamstress who has no professional pride will often help towards better success.

Fig. 41 is a model of a costume in dark-green cloth trimmed with black astrachan. Sleeves that are moderately full are in keeping with this group of designs. There may be two pair, — close sleeves

Fig. 41.

upon the under dress, and slightly flowing ones upon the coat. Sleeves of a lighter tint will apparently still further diminish the width of the person; sleeves of a darker tint make the torso appear larger. But sudden contrasts of tone should be avoided. In studying the court-dresses of past times, one cannot fail to remark the agreeable effect of sleeves in a different material and of differing shape. Like other charming features, this one has its foundation in truth, for the garments of the Middle Ages were worn one over another, and of the same general form.

One may take advantage of this hint of beauty to secure most comfortable house gowns for warm weather. Night-dresses made after the directions given below are quite presentable. The yoke lining is made deep enough to include the darts that fit the bust. The embroidered yoke is set upon this on the outside. Added to the front fulness is the straight edge of a gore which is eleven inches at the bottom and two at the top. The back has one half more material between the gores than the front. The gathers of the front occupy the middle quarter of the yoke; the pleats of the back, the middle half of the yoke. The bias edges of the gore meet each end of the

Fig. 42.

yoke in the back. Over such gowns may be worn coloured silk or muslin wrappers, having sleeves a trifle shorter and a low flaring collar to support the ruffle about the neck of the night-dress. Or, the wrapper may be cut low and square behind, and still lower and square in front. A ribbon under the back, coming through to the outside either under the arms or in front of them, will supply the welcome girdle. It is far better to use two genuine garments than to patch upon one that it may appear like two.

Figure 42, of a woman leaning on a guitar, presents a gown for a woman of ideal form. The edges of the upper dress are bound. Fulness is inserted in the middle of back of skirt. The sleeves are of different texture and tone, are unlined, and fall in folds down the arm.

Beauty of form is destroyed when fat accumulates. Frankly acknowledging that the over-fat woman has lost much possible advantage, let us consider what is left to her.

If to stoutness is added glowing health, magnetism, and warmth of nature, there will be a charm of added flesh-tints, fine neck and arms, and abundant hair. These features should be made prominent in the general effect. If lacking in grace of form, one must rely more upon charm of colour in fabrics. The woman of too ample dimensions should manage to give herself room enough to insure easy motion, so that to bulk she does not add inertia. She should wear textures in harmony with her size, — heavy, soft stuffs that take large folds suggestive of dignity and repose, concealing her contours, and appearing themselves to be the cause of her massiveness. She may comfort herself by wearing cloaks that are not in any way stiff. She should avoid fitted fur garments.

A deep box pleat, well pressed, and so hung that it cannot push outward, is a good device for the front of the gown of a stout woman, as it adds more perpendicular lines and apparent flatness.

Fig. 43.

Fig. 44.

Figures 43 and 44 offer a graceful sleeve drapery which a very large woman may wear with very happy effect. It is to be of the colour of the dress, but of some clinging material, — soft silk, crape, or lace. It is fastened to the gown over the shoulder

and part way down both back and front. It is short on top of the arm, and weighted under

Fig. 45.

the tassels for greater convenience. It may be a comely arrangement for out-door wear. This

pattern may be becoming to the very tall, thin woman.

Figure 45 is an evening dress suitable for a woman of majestic proportions. The very low neck and elbow sleeves are essential features. The neck may of course be filled in with some decorative material. Here is a fine opportunity for a jewelled yoke. The rain of jewels below the girdle would be in keeping. This design is for sumptuous materials, brocades, beaded fabrics, or velvets. Thin fabrics are inappropriate to the expression of such a woman. The graceful and simple train at the back adds nothing to her size, while it gives a comforting sense of sufficient drapery. The fulness of it is grouped on each shoulder, leaving a plain place in the middle. This design would be ruined if made of cheap stuff with high neck and long sleeves.

Figure 46 would serve a stout woman of medium height. The waist of the skirt is low necked and buttoned behind. The jacket has a seam under the arm and two seams behind, running up to the shoulder, like the back of the outing costume. The fronts are tied with a ribbon, and flare open below the tying. The deep ruffled collar and cuffs are semi-transparent.

Fig. 46.

Fig. 47.

Illustration 47 is an evening costume of lace and heavy silk, suitable to a woman of imposing proportions.

Figure 48 is of the back and front of a gown

that will be becoming to most women. The front coat-like pieces may be joined at the shoulder and side seams, the back being made all in one piece, the pleats being massed in the middle seam.

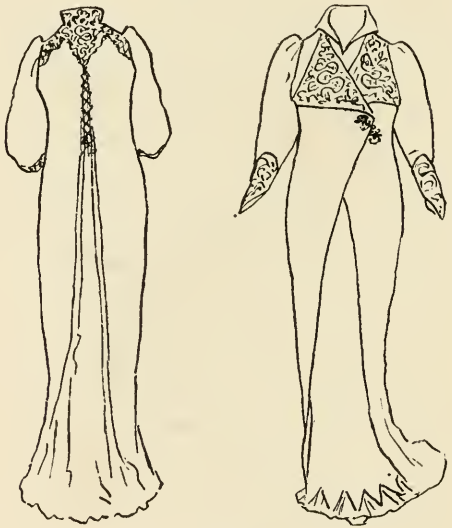

Fig. 48.

Tall, thin women need not despair of approaching, or seeming to approach, right proportion. They have height,—a point of elegance; they may have willowy grace, and claim distinction by right of type. They are to seek such material in abundance as shall secure to them roundness and

breadth. Horizontal lines and fluffiness are to be chosen. All points, angles, and straight lines are

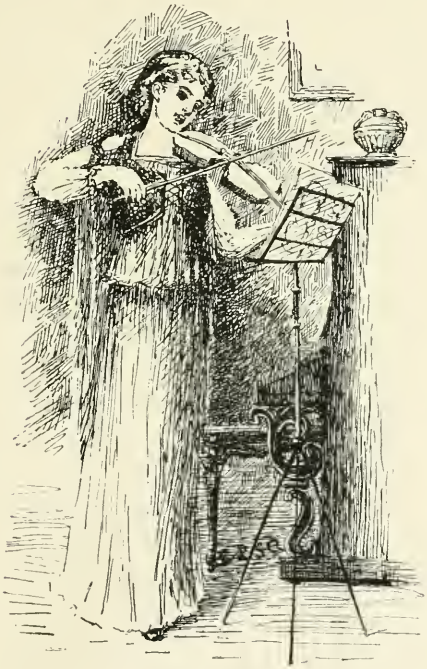

Fig. 49.

to be avoided. Fichus, fluttering draperies, and flounces will be becoming. Short outer garments, if not too short; successive capes, if of soft material; ruches; flaring collars that are broad from

ear to ear; horizontal trimmings, — all are desirable. Wide and flat hats are good. The Valois sleeve, which is a succession of puffs down the arm, will add fulness, elaboration, and more level lines.

Fig. 50.

The under-part of such costumes should be firm, with fluffy stuffs above. Lace ruffles are good. Fur edgings, ruffs for the neck, square-necked dresses, or trimming in their shape, will add apparent size; necklaces of the colour of the skin, to

hide leanness; sleeves full but soft, and trimmings massed, but not to interfere with the essential lines of the figure.

Angular, thin women never look so well as when elaborately gowned. If such a one will wear materials that are light, that with every movement multiply lines, she will find her own sharper ones obliterated, and her size made apparently important.

The figure of a girl with a violin (Fig. 49) has soft, full undersleeves and angel sleeves besides. They add width behind. The neck, square cut, is wide and shallow. Her vest and jacket add horizontal lines, and a border might be added to her skirt. This design will be favourable to a thin woman.

There are gathers at the shoulder and in front of Fig. 50, which would add desirable fulness to a slender person. Thin arms may have large, loose sleeves, or be padded in smaller ones; or both, if the outer sleeve is transparent.

The design illustrated in Figs. 51 and 52 will be appropriate for slender women of medium height, or for those who are slender and short. It gives an appearance of breadth, and adds to apparent height.

Fig. 51. Fig. 52.

Small, delicate women may wear light-coloured fabrics, very beautiful in themselves, with but little trimming, and that choice. The light colour demands notice, the dainty ornament rewards it.

Or, they may have no end of puffs, ruffles, and ruches of fine material, all in one hue.

Some artistic dresses are suggested in Illustration 53 for school-girls.

Fig. 53.

The design in Fig. 54 is to be in two colours, the lighter one appearing in the skirt, tops of sleeves, and lining of collar. The lower part of the sleeves may be solidly embroidered, in keeping with the ornament down the front. This costume, in com-

mon with others, has the great advantage of the play of one fabric upon another, compensating in part for the absence of the voluminous folds of ancient drapery. This gown will be becoming to a

Fig. 54.

short woman who is too slight, as there is no approach to close fitting. It will be admirable for a woman of fine proportions. The over-tall woman will choose a greater number of horizontal lines. The back may be like Fig. 52.

Figure 55 is a design that should be convenient, and may be beautiful for any active worker at

Fig. 55.

home or abroad. The back of the under-garment (Fig. 57) may be plain above the high so-called waist-line, or the necessary pleats of the skirt may be carried up to the neck. Such adjustment as is

necessary for a half-fitting garment may be made in the front (Fig. 56), seams running up to the shoulder; or if needed to add to size, the fulness may be gathered in the front of the neck-binding,

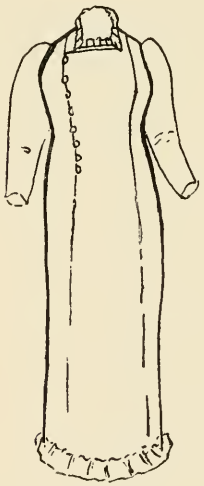

Fig. 56.

Fig. 57.

appearing under the outer lacing like a Fedora vest. There may be a lining in this garment like a deep yoke snugly fitting over the bust. The over-garment is also half-fitting (Fig. 55), and more or less adjustable by the lacings in front and behind. The edges of the garment may be bound with silk braid, or other material, or in shallow scallops

with cord loops at the intersections to hold the lacing, or finished in various decorative ways. This costume should be in substantial goods, or in two textures of the same colour, cloth or henrietta, with alpaca underneath, with such edging as is unobtrusive and durable. With a straw hat for shade in summer, a warm bonnet and cloak for winter, and a waterproof for rainy weather, it might equip many a busy woman. An elastic ribbon worn about the hips should suffice to raise it above wet sidewalks. It is appropriate, healthful, admits grace of motion, and may be beautiful in becoming colours and more or less expensive materials.

Fig. 58.

This design is simple and practical enough to be manufactured by the million, and pretty enough to be welcome at every turn. The inevitable result would be, however, that it would lose the grace of personality. It would surely be put upon the market in flimsy stuffs, decorated with incongruous colours, harsh contrasts, and crude ornament.

This design is not put forward to brave the ambushed criticism of "a business suit for women," that, however desired, is undesirable. Such, called for never so loudly, would not be accepted, though it were exquisite in design. Our women are individual, greater and better than the garb that declares any calling. They will never sink themselves in any class; they would not be true Americans if they did. No. Let every separate woman who recognizes the inherent beauty of this form of gown adapt its colour, its texture, its finish to her own needs, conditions, and personal characteristics, while she preserves its essential features, its intrinsic grace of line. If the type be accepted, let its variations be as diverse and as charming as in families of flowers of the same general group.

Figures 58 and 59 are of a design that will at once commend itself to those who travel. It consists of a blouse, or waist of wash silk, to the band of which is attached a skirt of woollen material or of heavier silk. The skirt hangs from buttons set close enough together to make an ornamental trimming with the cord which forms the button-holes. The cord, which should be large enough to be decorative, may be continuous from button-hole to button-hole, even forming a circle, or

group of three circles, like a trefoil, toward the lower edge of the belt before it returns again toward the upper edge to enclose the next button. The cord must, of course, be so fastened to the skirt-belt that only the top curve shall form the button-hole. This arrangement supplies decoration in the place where a girdle is so fine an accessory, uniting both parts of the costume, and adding to the ornament one essential element of beauty, — usefulness. The jacket should be made without side forms in the back. It may be open at the side-seams and at the middle back-seam to the so-called waist-line. Its lower edge should have no trimming whatever, that the unity of the colour mass from head to foot may not be broken. The more complete the apparent union of the jacket and skirt seems to be, the more becoming the design will be for a short woman.

Fig. 59.

There will be no noticeable discordance in the adoption of a costume suited to all active employments. There are already gymnastic, tennis,

mountain, bicycling, and bathing suits. They make inviting tramps afield, mountain climbing,

Fig. 60.

sporting in the waves and on the lawn, and more than all, scientific physical culture. They will

go far to prove to our young girls the practicability and the desirableness of such apparel as shall be beautiful in its fitness to personality.

The outing costume (Fig. 60), for seaside and mountain, is suggestive of most enviable comfort. Its collar-band, while not too tight for the free motion of the head and neck, still protects from the sun. The jacket seams carry the eye to the shoulder, restoring the length apparently shortened by other horizontal lines. The kilted skirt is hung upon a waist, and falls just below the knees, not only because of greater convenience, but because a length that displays the well-developed calf of the leg is more beautiful than one ending at any point below till the ankle is reached. When the skirt is somewhat longer, it shows, not so agreeably, two cylindrical pegs more or less large. There is great charm in the action of the feet and legs, as there is in the graceful movement of arms and hands. The woman who has ill-shapen, awkward legs may improve their shape by exercise, may learn to use them well, may still be hampered by long skirts, or she may stay at home.

The kilted skirt is without lining, and must be well pressed. A striped skirt might take its

Fig 61.

place, — hung on a waist, of course. No sort of border is admissible. The fulness of a divided

underskirt falls over to meet the leggings made of the dress material. Long gaiters give the feeling of being fully clothed.

The underskirt might be of the same material, and one would be inclined to omit the outer one. What harm would come of it?

Ada Rehan as Rosalind in "As You Like It" was most fascinating. The colours of one dress were tan, and pale coffee-colour, with a dull red cloak made of linen plush.

Happily, young girls and women are now accorded a generous liberty in pursuing out-door sports.

Illustration 61 is of a working dress for the home. Its use will lessen the fatigue of mounting stairs, will lighten the burden of labour, and will be convenient. It is simply made, easily laundered, and forms a picturesque costume. It has a yoke and gathers continuous to the bottom. The outer bodice, of velveteen or other firm, dark material, is snugly fitted to the lower line of the bust, confining the fulness to an appropriate and healthful line. It laces in front, and holds ornamental buttons from which to hang the apron.

Illustration 62 shows how a thin woman often appears, and how she might be improved, Fig. 63.

Illustration 66 shows what conventional dress may accomplish for a stout woman; and the figure beside her (Fig. 67) shows one form of artistic betterment.

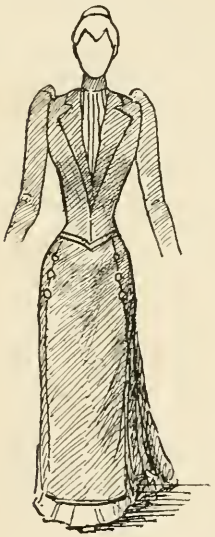

Fig. 62.

Fig. 63.

The woman in Fig. 66 has gained the pleasure of being like everybody else, — equally fashionable, equally stiff, equally uncomfortable. She has lost repose, balance, ease, — the three elements of grace. She has lost self-poise, unconsciousness, and the freedom of her hands and arms.

The woman in Fig. 67, who aims at ideal form, has the satisfaction of doing the best she can. She has proved the courage of her convictions, consequently she has gained repose of mind and

Fig. 64.

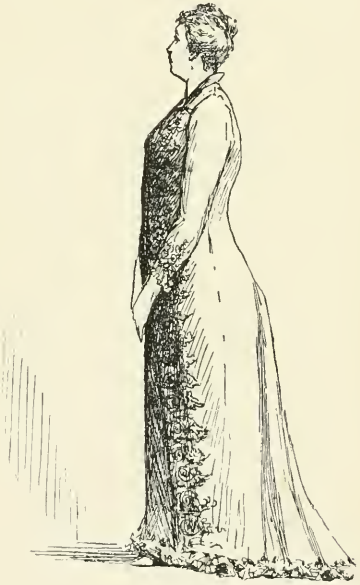

Fig. 65.

manner. She has freedom and ease, therefore more or less of grace. She has only lost the reputation of being in the mode.

Those who have had the privilege of a considerable sojourn in Japan, return with a most re-

spectful opinion of Japanese girls and women, finding their dress graceful, charming, and elegant, and disliking only their arrangement of the hair. No lover of art but rejoices at their rumoured

Fig. 66.

Fig. 67.

rejection of French fashions, nor is there one who does not deplore the coming of the time when the influence of so-called civilized nations shall modify the originality and picturesqueness of their national costume.

In any search for beauty, changeable conditions and differing personalities must be regarded, to recognize or to secure appropriateness. When one has entered upon the study of the relations of line and form, colour and complexion, texture and occasion, it will be easily recognized that no absolute rules, no directions for indiscriminate adoption, can be given. All suggestions of help must necessarily be hampered by exceptions and conditions. One student wrote: "My first success has been so much admired and imitated that I realize how much harm can be done, if only a *little* talking is left to influence others. It is so difficult to make one's friends appreciate the fact that each person needs a different treatment."

CHAPTER IX.

ART PRINCIPLES APPLIED TO COSTUME.

A PROBLEM of such complex elements as the designing of beautiful clothing, suitable to the aspect and condition of widely differing personalities, will admit of no off-hand solution. The most that one can do for another, at least at present, is to point out certain principles of art governing good costume, to suggest the right directions for thought and study, and to indicate right ideals. For each woman has to learn for herself what will make her own body better in proportion and finer in grace, what will enhance her beauty, and what will express her individuality.

The relations of form and line, colour and complexion, texture and occasion, are recognized by the artist as if by instinct; others have a vague sense of harmony, or the want of it; but most people acquire sensitiveness to beauty by patient cultivation of taste. This demands intelligent thought and discriminating attention; but it does not in-

volve the interminable chatter held now with dressmakers, nor a constant search for novelties, nor a tantalizing sense of obligation to improve an opportunity for observing and appropriating the very latest fashion. The only way to attain the knowledge that shall make dress a beautiful thing, is by a reverent study of art principles, and of such good models as the past may have left us.

Dress is a decoration. The very first law of decorative art is, that adornment shall beautify something greater, and be itself forever subordinate. This law at once relegates attire to its proper place among the interests of life. It is secondary, inferior, important only as it is *necessary*, and adorns a precious human being, which is always to be held pre-eminent. Nothing that calls attention to a woman's dress rather than to herself should be tolerated. The costume should never supersede its wearer, as no decoration should assert itself above the thing decorated. The dress should be so complete an expression of the woman who wears it, that she will be unconscious of it. Thinking about it should come before the dress is made.

Another principle regulating decoration is that ornament should never interfere with or obscure

the construction of the thing decorated. In preparing a costume, colour aside, one should seek to preserve the essential lines of the figure. The gown should be treated as a whole, to recognize the unity of the frame. Here the diagram drawn in dotted lines upon the ideal figure may be of use. Though it is imaginary, it may point to the adoption of such lines in the costume as, following its curves, will emphasize the natural type. An armhole that is high on the shoulder and inclined towards the neck will help to accent the place of these curves, will add the presence of a charming Greek line, and will be universally becoming. If the diagram (Fig. 19) is always in mind, the folds of the drapery so arranged that they help to mark the slender end of the joining curves at the foot, and perpendicular lines predominating rather than horizontal ones, the result should be good. As only natural lines are pre-eminently beautiful, no dress should appear to alter them; even to seem to do so is an act of savagery. No dress *can* be admirable that suggests a personal deformity. So, also, any arrangement that impedes free, graceful movement, or seems to do so, should be inadmissible. The truths of Nature are absolute; every departure is inevitably less worthy.

Sleeves may be treated distinctly from the gown; since among Northern nations the clothing of the arm seems to be a sort of branch from the main garment. Every woman must have noticed how much larger promise of charm her unfinished dress conveys than is afterward realized when the sleeve is attached,— perhaps because no texture can rival the flesh of the arm. A different material, more costly, may well be used in sleeves. They have been made of late of gorgeous embroidery.

The sleeve should begin where the arm begins, that it may seem to be supported from the shoulder. It is of a good pattern when its upper edge is so high that it forms the sides of a neck cut square back and front, accenting the shoulder-joint, and dispensing with the arm-hole seam across it.

The shape of the arm, largest at top, and the play of the shoulder, seem to suggest the freedom of gathers; but they should not obscure the exquisite line from neck over shoulder and arm. A puff giving room at the elbow satisfies the need of motion there. If the sleeve tapers to the wrist, it follows natural lines. Ornament at the wrist spreading away and above a well-formed hand seems to magnify its importance, as deep embroid-

ered cuffs. If the hand is thin and wrinkled, ruffles falling over it conceal its defects, and at the same time accent its value.

A thoroughly good sleeve of the olden time was a full one from shoulder to hand, such as has been known as the bishop sleeve. Its folds were confined by plain pieces tied on between shoulder and elbow, and between elbow and wrist. These pieces fitted the arm and were of firm texture. The full sleeve poked out between the pieces and between the tyings, along the back of the arm. This was very picturesque. It has been rudely imitated, of late, by a sleeve that is full at the top, has longitudinal tucks down to the elbow, where the fulness is unconfined, and has tucks again to the wrist.

Conformity to natural lines is also observed by a sleeve that follows the upper arm to the elbow, and then breaks into the gathers of a deep ruffle. All forms of this sleeve should have the gathers about the elbow-joint.

As the arm is always more noble than its covering, greater beauty is attained when its shape and motion are easily discerned. Made of woven textiles, the best type of sleeve is an early one, — a shape that is thoroughly useful and always beauti-

ful. In itself a simple cylinder, it takes its beauty from the arm alone. It is amply large at the shoulder, and loose enough to roll up above the elbow. It is the sleeve of peasants and fish-wives. It should never be ornamented, except at its upper and lower edges. The wrinkles it takes from use express movement. It is the beauty that human action gives to apparel, that an artist likes to paint in a child at play,— a charm which is lost when its mother tries to make it more presentable by putting on a fresh apron.

The sleeve banded at intervals close to the arm, making a succession of puffs, is called the Valois sleeve. It is good, because it follows structural lines. One of the puffs should include the elbow. The long puff at top of a modern sleeve should be long enough to come below the elbow-joint for the same reason. The voluminous sleeves of some Venetian portraits are attractive because of their splendour of texture, which, however, is not as high a grace as beauty of form. It is quite possible that we may come to think that the most charming clothing for the arm would be of elastic material, displaying at once fine contour and grace of motion, as the clothing of the legs and feet is beautiful in the ballet.

Modern coat-sleeves with a curving seam outside and a shorter one inside seem to require that the arms should always be bent, the hands folded. They contradict structure and the needs of use; they are therefore bad.

As we have said, no gown can attain a grace beyond the limits of its lining, so a sleeve should not be lined.

Radiation of folds should be from points of support, mainly from the shoulders, secondarily from the hips, but from nowhere else. Where folds are gathered together there should be some apparent cause for the diminishing; as a belt or band, a clasp or buckle. A festoon in Nature is the drooping of a vine between comparatively firm trees or branches. In upholstery it is the radiation of folds of drapery between two fixed supports on a wall or above a window, as lambrequins. What can be falser in art than festoons around the bottom of a dress in place of a flounce, the points of suspension constantly falling together in the folds of the skirt?

The character of a thing originates in its construction, and is determined by a certain unity throughout. That unity necessarily implies a purpose, therefore utility must have the preference of

decoration. The same construction forms must not be applied indiscriminately to differing materials.

Thoroughly sound construction is often sufficient to insure beauty. A well-designed costume is not dependent upon trimming. Lines of ornament, suggesting a diagram, destroy unity of effect. Trimming should be the enrichment of edges in the prevailing hue, or in a rich harmony of tones. Often an appropriate lining is a sufficient addition for accent, emphasizing collar and cuffs. The wonderful finish we admire in mediæval dress depends largely upon the fact that all ornamentation was based upon necessity.

The slashed sleeve, in all its varieties, was an imitation of the picturesque effect of a sleeve that was slipped on and off by the thrifty housewife. In all the older pictures these are invariably attached to the bodice by hooks, ribbons, or buttons, between which the white under-garment showed an agreeable contrast of colour, proving again that use and beauty are inseparably allied. These movable sleeves were enriched with ornament, were given as souvenirs of friendship, and were worn as favours at tournaments.

Elaine brought to Launcelot —

> "A red sleeve
> Broidered with pearls; . and then he bound
> Her token on his helmet."

Another law requires that decoration must be appropriate to its place, and suited to the surface it adorns. Every human being has the stamp of a distinct personality, which should be preserved in every agreeable feature of it. As individuals differ, the dress of one woman should not necessarily be like that of any other woman. It should be no compliment to say that the apparel of another would be suitable, any more than to say that another's mental furniture would be appropriate. Elderly women often cling to the fashions of their youth, and receive a kindly tolerance in so doing. Are they not more interesting on that account?

Some one asks: "Does it not require great moral courage to be so individual?" A Quakeress, speaking on simplicity of living, said: "One at first dreads to be queer; but after one has been queer a little while, it is not so hard." However, one does not succeed in dressing well if queerness is the only result. If a dress is beautiful it will make the most of the graces of the wearer, and

the least of her defects. It will not draw attention to itself, but will convince every one that its wearer is charming in her way. Can it then require much courage to look one's very best? There ought not to be a moment's hesitation in deciding whether one will be a dummy to hold the clothes the seller wants to be rid of, or whether one will be a distinct personality, greater and better than all the vesture ever made. If every woman dared to express her taste, her principles, her *soul* in her raiment, how full of charm society would be!

Fashions are proposed, that every one shall adopt them; no modifications are expected. If the fashion in hats carries a pyramid of flowers and feathers, a pyramid it must be, upon the aged woman and the child, above the broad face and the narrow one; no matter what the form of the hat, flat or conical, it must still have a perpendicular handle. Fashion is a sort of measure, — straight, hard, and inflexible. It recognizes no personality, bends to no individual grace. Its meagreness will ruthlessly expose the most infelicitous traits, its fussiness will overwhelm a simple child.

Real elegance is rare, because it is confounded with elaboration and display. Simplicity is the

key-note of refinement, of good taste, of genuine culture. The nobler the work of art, the simpler it is found to be. Provided the body is in fine proportion, the simpler the form of dress appears to be at first glance, the more elegant the result.

An artist so arranges his scheme of colour, his composition of line, as to lead up to that particular part of his picture intended to produce the strongest impression. He subordinates every accessory, securing such simplicity as is most effective for his purpose. "Simple lines, simple values," is a studio rule. To dress well is to make a picture of one's self. Such a result then must be reached by the means an artist uses.

What is beautiful in dress must *necessarily* be healthful, comfortable, suitable, and becoming. Besides these qualities it may be as simple, as picturesque, as lovely, as graceful, as magnificent as may be in keeping with the occasions on which it is worn.

Since the highest beauty is one with the greatest utility, the woman of slenderest resources is not debarred from realizing great charm in the use of the homeliest of fabrics. Let the texture be what it must, if the form is in harmony with its quality,

with the wearer's personality, and with her ordinary needs, if the colour is such as sets off her complexion, if her bearing is erect and noble, she may satisfy herself that she is arrayed in many of the qualities of beauty; she may be winning and altogether bewitching in a very cheap gown. Beauty is not to be realized in costume without thoughtful consideration. The poorest may give that. Costly and magnificent stuffs are powerless without it.

It is plain, then, that the humblest member of the household may be dressed beautifully. Many of our most valued pictures are of working people in their working clothes. Such attire is likely to express character and suggest sentiment. An American artist, about to return to Europe after finishing his course of studies there, was asked why he was not loyal enough to his own country to stay at home and paint our scenery and our folk. He said: "Our people are not picturesque, as peasants are, whose dress is simpler, more artistic." With them everything is for use, every form has a meaning, every pair of strings is made to tie, every button buttons something. A real kerchief covering the shoulders is so much better than a waist trimmed in the form of a kerchief.

Truth is an important element in every work of art. It *must* be true to Nature. It *must* be what it appears to be. Anything that looks useful and is useless is bad, and the more plainly it is seen to be artificial, the worse it is; for instance, a hood that can never cover the head, or a veil that was never intended to cover the face, buttons that fasten nothing, or bows of ribbon stuck on to give a bit of colour without use.

When once undertaken, the task of deciding what will be most becoming and beautiful is made all the more alluring and profitable from the fact that it may be done once for all. The right thing for the right place once determined, there is nothing to do but to adhere to it till personal conditions change, or until further growth suggests something better, on the same lines of choice or construction. Fashion is no longer to have a disturbing voice in the debate. A lasting farewell may be taken of fashion-plates. Their poses are usually pert, if not inane; they are altogether exaggerated, untrue, misleading, villanous. To the average woman they are mischievous, to the young or untaught positively detrimental. It takes long and faithful study to nullify the influence of their pernicious education of the eye to

false contours, an education that is persistent, delusive, abiding.

Yet it is possible, to those who are thoroughly imbued with a love of right standards, to make even bad representations helpful to something better. There are many designs of clothing depicted on distorted forms that are really good in themselves, and would be eminently attractive if interpreted according to classic proportions.

The fashions for children's clothing at the present time exemplify many of the best ideas regarding beautiful costume. Of course it is not meant that exaggerated forms are to be commended. Short waists, pleats from the shoulder and neck, full sleeves, and wide hats are in keeping and in good taste; soft shirred caps, short waists, and coats less voluminous, are also admirable.

The want of moderation that hampers a little child with a skirt too long for its convenience, is a departure from the general good effect and a violation of the laws of art. Spring-heeled shoes allow little folks to use their legs naturally, securing that ease of motion which in every-day play allows them to get over the ground in the same mysterious, apparently unguided manner observed in the young of animals. When high-heeled slip-

pers are added to their equipment for a party, they become at once awkward and self-conscious, fantastic and ungraceful in their efforts to manage the unwonted clumsiness.

CHAPTER X.

BEAUTY OF MATERIAL.

Fig. 68.

If a definite plan is formed in providing the wardrobe, enduring materials chosen and becoming tints adhered to from year to year, the whole supply will become most satisfactory; hats, gloves, and other accessories being harmonious, and so continuing to be till hair and complexion change.

Having a few chosen colours in mind, if one can wait for supplies till the season is partly or wholly past, advantage may be taken of lessened prices, and something gained for the future. It is a matter to be considered, whether it is not better to forego a certain gratification in being thoroughly equipped for the present season, that a greater benefit may accrue the following year. A ward-

robe that is to be beautiful till it has perished in useful wear, may well grow slowly into completeness, by thoughtful discrimination, without haste and worry. The danger of an unfortunate purchase lies in want of due consideration.

It is desirable to get fabrics fascinating for their draping qualities, and to experiment with them; many artistic truths are to be learned in the practice. A length of material is, of course, expressionless; but it may be grace itself when fashioned into a gown with radiating lines of folds.

Silks and velvets are enduring and beautiful, each having its peculiarly good features. The richer the fabric, the simpler should be its treatment, that the charm of its texture may be retained. Velvet is desirable because of its rich colour. Its peculiar depth of tone gives accent to shades and textures combined with it. They should not, however, differ greatly in strength of hue, and the velvet should not be distributed through the costume, breaking up its general mass of colour. Its texture is heavy, therefore it is suited to the grace of a simple design. Because it does not express form and movement in delicate folds, its effect is to eliminate bulk, being therefore particularly suited to a woman of massive propor-

tions. Velvet that has been steamed, whether old or new, becomes soft and agreeable to wear, without losing its splendour. Velveteen has a recognized value; its qualities are different from those of velvet, and it is no longer considered a cheap imitation. In colour it has an agreeable sheen. Being less elegant, it is suited to a greater number of occasions, and is very durable. Another variety of velveteen, corduroy, may now be had in soft colours and of a flexible quality.

One may get almost any effect in silk, from magnificence to summer-like daintiness. There are brocades, *failles*, *peau-de-soies*, bengalines, China and Japanese wash-silks, and all the varieties of rhadames, more or less lustrous, from surahs to pure satin, these last suitable for linings. The wash-silks are admirable for summer wear, and are inexpensive; they are all that is claimed for them. The goods of the Associated Artists being soft, heavy, of exquisite design and lasting quality, are very choice.

Double-fold heavy silk crape is a charming material. Henrietta cloth and woollen crape are less good, but available. Even cotton crape is not to be despised.

There are many textures in upholstery goods

that give most desirable effects, being heavy, more or less flexible, wide, and of good design. One should not hesitate to use anything that will suit the purpose, whether or not it has been so used before. Let us release ourselves from the bondage of tradition and precedent, and appropriate such materials as will serve to give an artistic result. "The world belongs to those who take it."

Linen velours, or plush, which may be had with a nap on one or both sides, is a fabric capable of admirable handling. It is heavy and soft, and takes most agreeable folds. It is to be thought of for evening cloaks. Men have worn it for studio suits.

Cloths make enduring dresses. To get their finest effect and to make them light enough to be thoroughly comfortable, they should be made without lining or stiffening of any sort. They are particularly desirable in street gowns. We have seen a very fine costume made of cloth that seemed too thick for anything but cloaking.

Of course, elegant materials arranged with skill are magnificent, but a judicious use of inexpensive ones will be rewarded by most picturesque effects. There can be no absolute rules for guidance, only hints. Good taste will be sensitive to what is in-

felicitous, and will suggest farther possibilities; for what is a charming design in one fabric is wholly inappropriate for another.

One cannot rely upon those, however skilled in conventional dressmaking, who betray an ignorance of anatomy or of art. One must think for one's self to design beautiful garments, at least at present.

CHAPTER XI.

BEAUTY OF COLOUR.

It is harmony of colour, grace of form, and fitness to the personality of the wearer that makes a gown beautiful; not richness of material, nor cost of ornament.

The most important quality of a dress is its colour. It is nothing to a possible wearer if not becoming. Such tints as best set off complexion, hair, and eyes as they are to-day, are to be chosen, and not such as were becoming in the past. Neither is one's delight in pet colours to be indulged, unless they are peculiarly felicitous. We know one woman who sacrifices brilliant beauty to her love of dark blue, black and dark gray, while warm browns, dull reds, and tan colours should be chosen.

"Among some Russian emigrants was an old man with a long gray beard, wearing a coat of gray wolf-skin, which harmonized with all the tones in his beard. Beside him was another, with a full red beard, who was a picture in a coat of bear-skin

of reddish brown. Was it by accident that these two ignorant peasants had chosen the colours proper to themselves?"

Harmony of colour is usually more beautiful than contrast of colour. The pleasure that it gives is more easily attainable. The same hue repeated in velvet or velveteen for skirt, cloth for coat, satin for coat lining, with an edge of silk cord, and hat of felt, with feathers, will produce a charming variety, even if all of the same colour.

A brilliant lining, to be seen only at times, may be a happy addition when the other tones of the costume lead gradually up to it. Striking panels, bold embroidery, and assertive garniture of every sort are to be avoided, because they break the gentle succession of values. They are a discord, an interruption. The effect is similar to the jar felt when, without preparation, a change is made in music from a major to a minor key. Colour gradations in Nature are exquisitely subtle. Where the skin meets the lips there is most delicate blending, and where the hair meets the skin. Flowers present illustrations of wonderful arrangement of intermediate tints.

The lustre and gleam of textures so greatly modify their colour that this fact is to be consid-

ered when making a choice. A woman of medium tone needs surroundings that harmonize with her, — old pink, old blue, dull reds and non-aggressive greens; not black nor harsh blue, nor steel-gray, nor purple-pink, for these are cold, rigid, and unsympathetic. The colour of the hair and the colour of the eyes have long been recognized as happy suggestions for the colour of a gown. For evening wear there can be nothing prettier than colours relating to the flesh, but duller. Soft, indescribable pinky browns and drabs are desirable. Beauty of colour is like the charm of music. A sweet concord should be sought, unless one has great skill in the management of colour tone. If the eyes are of too pale a blue, they may be apparently deepened by a mass of blue in the dress matching them, or darker. This must not be done if the dark colour deepens the lines of the face.

A woman should hesitate long before adding to her costume an accessory likely to rival herself. A bunch of flowers or ribbon bows of a tint brighter and clearer than the complexion, however attractive in themselves, should be foregone by the woman who prefers to be paramount to her surroundings. Such a one will inflexibly discard everything that can vie with her flesh-tints.

There are most charming combinations of colour, rich and gorgeous, not because of blooming, brilliant, dazzling tints, but because of their exquisite accord of position, their intrinsic tenderness or glow, their variety of hue, their rhythmic blending. There may be a whole symphony of colour in a costume, as the whole gamut of harmony in a musical composition. These luxuriant effects are readily attained by those who have what is called an eye for colour, or they are realized after careful study and experiment. They are the later achievements of artistic effort. The Japanese are especially skilful in colour combination. They will put upon a decorated vase almost every imaginable shade; and yet the quantity of each hue will be so exquisitely measured that the resulting tone will be a rich brown.

The primary colours, red, yellow, and blue, and the secondary colours, green, orange, and purple, are to be used as one would use gunpowder,— most cautiously. But there is a world of shades of tertiary colours — citrine, russet, and olive — that are eminently available. Also grays, fawns, and tan colours.

The most manageable colours for dress are those which must be described by naming two or more

hues. Complementary colours, such as red and green, orange and blue, should never be used together, except where a large mass of one is accented by a small quantity of the other. Because a colour should break tenderly into another, even though they are shades of the same hue, the edges of trimming where it meets the body of the dress should be softened by irregular curves or other unevenness.

There are few colours well worn with black. A reddish brown that is darker than a medium tone is agreeable, or a pale yellow blue in small quantity. Bottle-green, with the brown of sable fur, warm gray with the colour of plucked otter, delicate gray with a little pink of the same value, are happy combinations.

White strengthens every colour in its immediate vicinity. It finds a charming place in the dress of infants, and with the clear complexion of elderly women. It apparently increases size, and should have a slight tint of cream colour to make it available for other people.

Gray combines the negative qualities of black with the purity of white. It repeats the charm of gray hair, and well worn is most poetic. Its pale reflections lighten the wrinkled face and make it

seem more youthful. A gray made of black and white threads is agreeable, if light in tone. Dark shades of this gray are severe. In some mixtures of wool and silk the effect is glittering, and is to be avoided. Grays akin to blue or purple present the greatest difficulty. A soft warm gray with a trifle of cream colour in its composition is most acceptable. The effect is very bad when a pink gray, a blue gray, and a green gray are worn together. Each different hue should be treated separately. Again, delicate grays, greens, and blues will give a fragile person almost a corpse-like expression.

Violet is apt to be unbecoming. It gives sallow complexions a tint of orange, and fair ones a tint of yellowish green. But there are many sorts of violet that are available, — lilac, lavender, plum, amethyst, and the various tones of heliotrope. Its more beautiful varieties incline to red. Most purples look brown by artificial light. They are all intense, and hence seldom available.

Greens should incline to yellow rather than to blue. Blue green and green blue make a good combination. Blue generally looks better by itself, or mixed with white. It should never be used in its purity; it is too cold and severe. It is best when it has a dash of yellow in it, or of

green. Blue silks with a thread of white are made silvery.

Red expresses the glow of physical health. Full reds may be used to overpower too strong a flush of colour. They render red shades in the hair agreeably prominent. A brick red lends a little glow to pale, fair complexions.

Many women choose to wear black, with the idea that it makes the skin fairer by contrast. So it does. Those look well in it who are reasonably fair and plump, with no care-lines, — such pretty women as may wear anything. Ash-blondes may be brilliant in it. Black absorbs something of every colour near it, and may be favourable to those who are too florid. It is especially good for young girls with rosy complexion and red hair. But those, over thirty, who have strong character lines, or those who bear the marks of advancing age, should avoid it. It sends up dark reflections, which deepen every wrinkle and increase apparent age. Stout women wear black in the hope of reducing apparent size. When dressed with especial care, it is apt to be in an aggressive black satin. The tight gown looks as if made of patent leather. The high lights of the texture emphasize all curves and rigidity. Any advantage of colour is worse than lost

by bad form. Others wear black as a convenient way to solve the colour problem. It is an evasion; the opportunity to use harmonious tints and attractive hues is thrown away.

If a woman will observe what colour elicits most remark from her friends when they seem best pleased with her appearance, or the colour which her mirror tells her makes her complexion appear clearer or warmer or brighter, she will find that she has made some progress towards the solution of the question.

There are good dull tones to be found in an October landscape, difficult to describe, but easily recognized.

CHAPTER XII.

ACCESSORIES.

Fig. 69.

As a small head is a beautiful endowment, its size should not be sensibly augmented by the dressing of the hair. Those who have a great wealth of this possession should sacrifice an excess of it, rather than overpower the effect of a greater beauty.

For persons differing wholly in appearance and feature to dress the hair in exactly the same manner cannot be equally in good taste. The disposal of it may immediately effect a radical change in the expression of a person. However it may be managed, the outline of the skull should be somewhere preserved. Any coiffure that covers the delicate blending of colour where the hair meets the temple or the skin of the neck, becomes at once wiggy.

If the face is disproportionally large, the hair should not be dragged away from it, but allowed to encroach upon its borders. Bangs or fringes, pretty in themselves, should not be worn to conceal temples that are still more beautiful. It is a mistake to suppose that hair piled on top of the head can add to apparent height. To do so, only puts the eyes in the wrong position. The face is to be measured from an imaginary line resting on its top, not from the point where the hair joins the skin. Eyes lower than half the face give a childish look; higher than half, make it masculine. If the back hair appears slightly above the head, it gives a suggestion of added height without disturbing proportion.

Protection for the head is of two types,—the hat, with a brim more or less wide, affording or suggesting shade; and the cap, following the lines of the head and supplying warmth. Elderly women often need the good qualities of both forms. A combination would be admirable.

A hat that looks like a boat poised on the top of a head, rigged fore and aft with wired bows, holding a crew of artificial flowers, may be a remarkable creation, but if it does not shade the face, it has lost the purpose of a hat. It adds

nothing, it suggests nothing. A bonnet that only covers a coil of hair, whose lower edge is two or three inches above the tops of the ears, has also departed from the warmth, or appearance of warmth, that makes a bonnet artistic. It reminds one of the old satire that described woman's head-gear as a pearl bead on a thread of floss. Either are poor things, let the cost of their materials be what they may.

When the lower part of the face is too narrow, a broad bow under the chin helps to restore proper proportion. If the face is too heavy below, the bonnet should be trimmed broadly above, and ribbon-strings should encroach upon the amplitude of cheek and chin. Bonnet-strings will make many a face look ten years younger. Head-gear whose lines culminate in a point at top, increase the grossness of a face already too heavy. A small bonnet makes a large face look still larger. One often wonders how an elderly woman can be willing to sacrifice possible good looks, by wearing a bonnet like her younger neighbour, — exposing in all its ungainliness a painfully wrinkled face, or one over fat, or a forehead wanting in hair, or tricked out in an unsightly brown wig.

The lines of a hat or bonnet should bring into

prominence the best lines of a face, and lessen by proximity those that are less happy. If the eyes are round, the nose inclined to a snub, the eyebrows deeply arched, the mouth small and round, these curves should not be repeated in the headgear. The hair should be worn smoothly, and capricious effects avoided.

There is distinction in the way the neck rises from the shoulders. It is a pity to sacrifice so fine a grace by covering it. There is reason to believe that it is more wholesome to leave it somewhat exposed. To hamper it, is to mar the expression of the whole body. There can be no grace in a neck that has no room to move in gentle curves. Freedom of the head, hands, and feet is a necessary condition of self-control. To clothe the neck to the chin in an inflexible band, is to lose a most desirable opportunity for grace of movement. Besides, the purpose of the neck in sustaining the head should be emphasized, and not obscured.

There are many ways of dressing the neck that most agreeably set off the face. Even a scrawny neck is better in folds of lace. The changes that age brings, are in no wise unlovely above an amplitude of transparent kerchief nearly meeting a

dainty cap. The fashion of the latter part of the last century, where a small shawl of lace or gauze was worn under the square-cut neck of the gown, was for women of all ages most becoming. What was ever more dainty than the simple fichu of the Quakeress, of the finest India muslin, with a broad hem? There are most delightful possibilities for a certain type, in the use of this accessory. It may with as little trouble be just as neat, convenient, and appropriate, even for travelling, and a thousand times more charming, than the hard, stiff, heating, unbecoming linen collar. Its form may be varied in numberless ways. It may tie in front more or less high, or behind in the place of a sash.

A white collar seems to be the ornament of an under-garment. When large, and falling from the neck upon the shoulders, it gives, if transparent, a soft gray environment becoming to ordinary faces. The flaring collar turned up about the ears is a feature that adds dignity to a costume, so it be well managed. For in-door garments, it is better if its points are softened and drooping to the outline of neck and shoulders. It is especially fitting on an out-door wrap. There it plainly and very agreeably tells of added comfort, giving besides a background, often of fur, for the lower

part of the face. On a summer wrap it looks burdensome and inappropriate.

Mr. Edmund Russell says: "The short jacket, as usually worn, is natty and aggressive. Its seams are assertive. They attract notice first, last, and every time. The garment has a Daughter-of-the Regiment air, spirited, piquant, jaunty, pert." Few women would seriously choose to express these qualities. Still, a half-fitting, well-cut short jacket, with seamless back, may be gentle in its outlines and agreeable, if long at the back and open in front, where a loose vest will allow the convex front of the body under the bust perfect freedom. Being of the same material, the jacket, having no trimming except unobtrusive buttons, would show no marked dividing line between it and the skirt, giving a oneness of effect desirable for all except very tall women.

Cloaks or loose-fitting coats express so perfectly the need and supply of additional warmth, besides the easy amplitude that grants a slight isolation so grateful to a sensitive person, that utility, simplicity, and suitableness unite in rendering them admirable. A cloak lined with fur is good for its warmth and comparative lightness. Coats or ulsters, being more convenient when it is neces-

sary to use the arms, should be made of textures light in weight, and comparatively scant as to skirt. When worn by women of right proportions, they are very pleasing, from their simple lines and oneness of effect.

For riding or walking there is no more acceptable form than a cloak for an out-door wrap. If one drives, arm-holes and adjustable sleeves should be added. With yoke and fulness below, it is the peasant-cloak so often pictured. Shoulder-capes covering the yoke are an agreeable addition. Care is needed to adjust the weight of material and its fulness. In choosing a wrap, much more in its manufacture, there is room for the nicest skill in individual adaptation. Human thought, contrivance, and design make even the cheapest material things of beauty. A circular cloak adds apparently to height. The very tall woman will make a happier choice of another pattern.

A durable, economical wrap of good design must at the first seem expensive. If chosen with due consideration, it will, year after year, reward it, for, as we have seen, a beautiful thing is always beautiful, and change for the sake of change is not desirable.

Capes are convenient additions to a wardrobe.

Those that are closely fitted while the arms are held down, rise in ungainly folds upon the least motion, contradicting the essential lines of the body, and destroying grace. Stuffed shoulders simulate deformity. Capes are satisfactory made wholly or in part of accordion pleats. Their length should not divide height inartistically. Agreeable divisions bear the relations of uneven numbers, as five to eight, seven to thirteen.

A cape of clinging material cut on the plan of a circle, but not too full on the lower edge, may be a graceful garment, especially if like the dress, so there will be no chopping off of the figure at its lower line. Fringe exactly matching in colour helps to combine the two. A circular cape falling well below the elbows, with long ends down the front, is perhaps the very best shape for a wrap made of fur. Increased size is at once recognized as belonging to the wrap, and not to the person. The flaring collar is particularly appropriate in fur.

Gloves should be worn for warmth, should be soft, elastic, loose. A stiff hand looks larger than a flexible one, and lacks in beauty too; for motion is a higher grace than form. The hand that is squeezed looks like a fin, and its covering has

entirely departed from the first principles of art in dress.

Shoes of the same or a slightly darker shade of the colour of the dress are desirable, and for indoor wear should be flexible as a glove, for the added grace and expression given to the whole figure. A low instep is prettily clothed in a slipper trimmed with bows. A finely formed foot is set off by a sandal slipper with a small button on each band. A heavy, stiff shoe, that obliges its wearer to plant her feet solidly at every step, obscures its shape and harms its suppleness. A low shoe of patent leather, with cloth gaiters like the dress, is perhaps the most comfortable outdoor dress for the feet.

Having ascertained how large one's foot should be for good proportion to one's height, it should be made to appear larger by its clothing, if it is too small; if it is as large as it should be, there is pleasure in knowing it; and if it is too large, it should have all the room in shoes that it will take, that it may have no opportunity to assert its over-proportion by inducing a conscious or awkward gait.

A woman's carriage depends very much on the shoes she wears. If they pinch her feet, she can

give no evidence of repose. If they have pointed toes, they sacrifice her elasticity; if they have high heels, she cannot use the ball of her foot as it should be used: therefore, it is impossible for her to walk well.

The shoes of the time of Henry the Eighth, which were large at the toes, the fulness gathered over the top like that of an Indian moccason, are among the few good shapes that history affords us. There are Persian shoes reaching above the ankle, shaped like the Greek buskin, made of soft leather, upper and sole alike. They are commonly embroidered on top of the foot and at the heel. These are thoroughly good. A thin, soft shoe even for walking is desirable, a light India-rubber added in damp weather. It goes without saying that the sole of every shoe should be the shape of the naked foot when standing. With such a sole, crocheted slippers would be more durable than they usually are. When it is remembered that faulty shoes deform the body in unexpected ways, their proper manufacture becomes most important.

No ornamentation in considerable mass should be lighter in tone than the complexion, but always in gentle lower tones, that the face may be pre-

eminent; for ornament should be massed near the face, but should not rival it. A gem, here and there, flashing a white light, or in any way attracting to itself undue attention, is a discord in a plan to magnify personal importance. Trimming should not be more assertive than the dress, nor the dress than the woman. Any decoration anywhere is bad which asserts itself above the thing decorated.

Some of the finest effects of ornament in costume are of allied tints rather than contrasting ones. In adding adornment to a gown, it is better to confine one's self to shades of its prevailing colour, unless one has the skill to arrange various colours of equal value, that is equally light or dark, so that the combined effect of the whole will be the same hue as the gown. To those who are able to unite kindred and contrasting tints in a perfect harmony, there are not only delightful possibilities of enrichment to costumes, but most enjoyable artistic recreation.

If the same colours are habitually worn, the ornament for one dress may be used for many. Yokes, sleeves, bodices, vests, wristbands, and girdles are accessories of the toilet that may be made up of ornamentation that shall not only be charming,

but enduring, affording fancy work for hours of leisure that will be full of fascination, and if successful, be a pleasant possession for many years. These may be made of stones set in metal, linked together by short chains, or even strung together in a pretty design, if they are pierced as are nail-head beads. Besides these, there are pins, clasps, buckles, buttons, necklaces, and bracelets. To pierce the flesh that it may hold a jewel is a mutilation.

There is a great variety of common stones in charming tints, which, cut in similar shapes and massed together in a good design, by settings in lace-like patterns of silver, bronze, or copper, would make dainty necklaces. Dull pink-toned stones, or pinky drabs, such as are allied to the complexion, might be material for something harmonious. Even the imitation turquoise nail-heads could be utilized. The only drawback in making a collection of such inexpensive stones is the setting. It is to be hoped our jewellers will serve us with something as good as the Bavarian jewelry, which can be seen in most agreeable patterns, worn as clasps to a girdle.

In choosing the colours of stones for ornament, the impure colours, those it takes two or more

words to describe, are most desirable. More than a small quantity of absolutely pure colour will dull the complexion by contrast, and throw the whole scale out of key.

Solid gold ornaments should be worn with great discrimination. Except in filagree or in a mass of delicate chains, gold is apt to be too bright and dense in colour. When it is a setting of stones, it should be quite subordinate.

Then of the cheaper metals, silver, even in filagree, is too bright, except with white dresses. Oxidized silver may be well worn with gray. Ornaments of cut steel, though enduring and costly, are hard, stern, and too coldly glittering. A necklace made of hammered copper cents, arranged like scales and worn with a dress of the same colour, is an effective decoration.

Japanese bronze ornaments will harmonize with many brown and green-brown textures. Other mixtures of metal, stamped in medallions, might be utilized with brownish gray fabrics, or with black. Garnets and topazes may look cheap set as gems, but used in profusion, are wonderfully enriching.

All this may be called "tawdry stage jewelry," and a preference expressed for one ornament of

"real" value. If these cheap additions have a tawdry look, they are not rightly used. They should never be assertive and remind you of their intrinsic cost; they are then intrusive spots, usurping the thought that should be given to the general appearance of the wearer. Moonstones are *real* moonstones, are they not? And wooden beads *real* wooden beads? If they do not pretend to be other than they are, they are in no wise contemptible. Arranged in a good design, they are as respectable as perishable ribbons. Artistic contrivance and handiwork give them a human interest. Like every other article of dress or adornment, they must be appropriate to be desirable.

There are not many who can have costly jewels in such profusion as to make them a large element in ornamentation. A necklace of small brilliants, set in a delicate pattern, is far more beautiful, more dainty, than any one large gem costing five times as much. The latter is always and forever intrusive. A large number of very sparkling diamonds make a dazzling display, overpowering the good looks of most women. Only radiant beauty can endure the added blaze of light. Solitaires worn in the ears greatly detract

from the impression given by the features. They arrest one's attention, set one thinking about their money value, and their glitter, instead of increasing the lustre of eyes and teeth, dulls both. No matter how rare and priceless a thing is, its only value in a scheme of good dressing is to enhance the beauty of the wearer.

Collections, even of inexpensive jewels, are not gathered with celerity. A general purpose persistently pursued, year after year, and opportunities, embraced when they present themselves, will result at last in something valuable and distinctive.

Fine effects may be obtained from embroidery in conventional patterns. Except for a skilled artist it is safer to confine one's self to different tones of the dress colour, once in a while striking a higher note, but generally keeping to its lower tones. It is to be remembered here that shades a long distance apart will not be so happy in effect as those that are nearer. Gauzes and crapes are beautifully embroidered in silk of the same colour, with the running stitch of darning in a light and fanciful design. If white, they may be enriched with pearl beads. A transparent texture powdered with a design in beads, will be a charm-

ing decoration for the front of a dress from collar to ankle, or an elegant head-covering for the evening. The embroidery of Turkish towels is a good material well combined for sleeves or parts of sleeves, or for yokes of dresses.

CHAPTER XIII.

FROM YOUTH TO AGE.

Fig. 70.

MOST of the matchless creations of ancient sculpture represent mature womanhood. The full, grand, stately curves of the Venus di Milo do not come earlier in life than thirty years (Fig. 8). A living woman, to resemble her, must weigh one hundred and sixty pounds, or more. The same may be said of Titian's fine figure in Sacred and Profane Love (Fig. 14). Psyches and Daphnes are the dainty, immature, blossom-like young girls admired in art; but the Junos, Minervas, Melpomenes, Venuses, and Madonnas have the higher place, and they all represent women of a large and sumptuous type.

We are apt to exalt youth, to the neglect of other seasons. Young girls are like the trees in spring, whose construction-lines are too prominent. There is about them a wonderful charm of promise, of expectation, of tender colour and gentle line, but their heads are large, and their curves too meagre for full beauty. The chief attractions of youth, its innocence, vivacity, and enthusiasm, are unattainable at any other age. It is not necessary to undervalue the pleasantness of early life, but to emphasize the completeness of mature beauty. There is inherent excellence in all stages of human existence. Who shall say that one season is more admirable than another?

Young girls should wear dainty colours and delicate materials, muslins and light woollens. For them are the tender hues of spring, the blues of the sky, the subtle tints of bursting foliage, hyacinth and crocus colours.

The freshness of youth having passed, the greater charm of riper years succeeds. If one is built upon a generous pattern, one should try to be grand in every way, and delight in amplitude. A queenly, dignified woman suggests a wealth of experience, an opulence of personal magnetism, which is a benediction. Why should

she try to be a bud, when she is in magnificent fruitage? In our Northern climates, a woman, according to the anatomists, is not completely developed till twenty-five, — in some families not before thirty.

Matrons have a wide range of colour-choice. September and October hues are for them, strong and glowing, rich and deep; the reds and russets, the yellows down through brown, the heliotropes, garnets, and mulberries, — these are eminently available for out-door wear. Gorgeous and complicated tones may make interiors glowing. Now is the time for magnificent brocades, never appropriate before, for jewels and sweeping trains and fine laces.

If the hair begins to be frosty, one should keep in fine condition, be bracing and brilliant, in harmony with the autumn weather. One should be like a gorgeous leaf, ripening slowly and fading slowly, not shrivelled and cast down in the first bleak day. Autumn may be a long, bright, exhilarating season, with a golden Indian summer. When it is time to loosen hold on life, one may linger in some quiet corner, wearing the luminous tints of forest-leaves in sheltered nooks which show a mosaic of withdrawn hues covered with a tender

Fig. 71.

bloom. There is a poetry, a mystery, about these that speak of experiences veiled by the past. Such colours are found on the wrong side of tapestries and brocades.

A placid old lady in raiment of gray, or fawn, or white, may be as welcome as a tender touch or an essential service. The return to second childhood should bring with it a serene benediction akin to that felt in the presence of her Baby Highness, the queen of the nursery.

Grandma's room may be like an oasis in the desert, a most restful place, because of the tranquil expression of her face and figure. She does not need to do or to say much, if only her presence is one of repose and good cheer. It is not so much *what* one says as the *way* one says it which makes up personal charm.

There was a plain, wrinkled, but wonderfully serene old woman in a city street-car. The young man with her seemed to be full of satisfaction and pride on her account. Her air of complete confidence in his manly protection was matched by his flattered complacence. In response to a remark, she turned to him with twinkling eyes and a merry smile. It might have been the wittiest of answers that left her lips, uttered

with such winsome delight. Her words were, "I cannot hear you." She evidently felt the liveliest enjoyment in his effort to entertain, and was perfectly willing to let the rest go. Her interested

Fig. 72.

fellow-travellers all felt the peace of her well-balanced nature, her calm dignity, — doubtless the outcome of much of life's chastening.

There is a ministry of beauty, grace, and harmony, as well as a service of endeavour, which may

bless one's friends when disinterested activity is no longer possible.

Finally, an old lady in white may be like a poem, with the snows of winter on her head, but wearing the promise of an eternal spring.

CHAPTER XIV.

MODELS.

To cultivate taste we must study acknowledged standards. To learn what is best in costume we should know the best types. The world has never seen nobler apparel than that worn by the women of ancient Greece. All artists agree in acknowledging its pre-eminent beauty. Probably it will never be surpassed. It has always been the garb of allegory, and therefore our Goddess of Liberty is arrayed in it. Because it was a costume that grew out of the natural conditions and necessities of the people who were clothed in it, it is all the more capable of teaching what is good in raiment. Its lines and folds are more refined and chaste than the drapery of any later period. Its admirable effects were produced by the simplest means. All garments were made of rectangular pieces of cloth, used just as they come from the loom. There can be no better way to study beautiful effects of line than to experiment before a mirror

with pieces of cloth arranged like the ancient chiton, which was the simplest of Greek garments.

Before it was put on, a band of lambskin (Fig. 74), an inch and a half wide, was arranged to hold it. To imitate this, place the middle of a long ribbon at the middle of the back, bring forward the ends, cross them in front, pass over the shoulders, cross in the back, bring forward under the arms, and tie. The chiton was buttoned to this band on the shoulders. To get an idea of it, hold up two towels, the upper edges beside each other (Fig. 73). Begin to fasten these edges together, leaving a space in the middle, as if for the head to pass through. The parts closed would be on each shoulder, one towel falling like an apron in front, the other falling behind. Leaving room for the arms, begin at the arm-pit to close the sides to the bottom. Where the front and back are attached on the shoulder, there are gathers at each button, such as are made when a

Fig. 73.

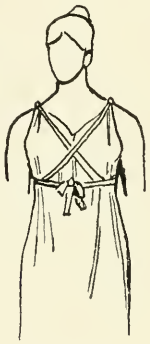

Fig. 74.

curtain is hung from rings. This is the simplest form of the chiton (Figs. 75 and 76).

If a sleeve was desired, the material was sewed together as a skirt is before the band is attached.

Fig. 75.

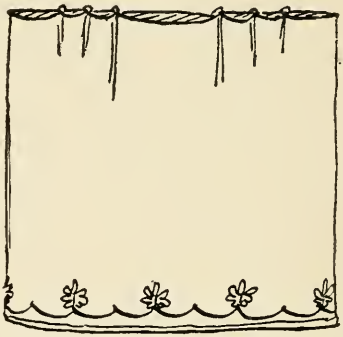

Fig. 76.

A place was left in the middle, as before, for the head to pass through, and at each end for a loose arm-hole. The spaces between had a number of buttons and puckers. Before the girdle was put on, the arms were raised to a level with the shoulders. When it was fastened, and the arms dropped again, there was no further adjustment (Fig. 75). When the dress was too long for convenience, it was drawn up through the girdle, the blouse-like fulness hanging lower than before.

Another form was more complex. Imagine the

fringed upper edges of towels turned over on the outside eight or ten inches, back and front, the doubled upper edge being treated as before, with gathers at each button. The dress was in length one and a half times the height of the wearer, and three yards around at the bottom.

The easy action of the body was continually interpreted by the folds of this drapery, changing as they did with every motion and with every expression of feeling. It in no way contradicted the natural form, and probably interfered with healthful activity less than any other apparel ever worn. Its nobleness, simplicity, and grace, as shown in statues and in vase pictures, are unsurpassed. It was elegant, useful, healthful, comfortable, modest, and dignified. These qualities should belong to modern dress, which need not be Greek in form to be Greek in spirit.

For working hours and indoor use, even now, it would be an admirable means for saving nervous force. For evening wear it is frequently worn, with more or less of disappointment. We have few fabrics suited to its display among evening textures, — perhaps only double-fold heavy crape. When F. D. Millet wished to illustrate his lectures on Greek dress, he could find no materials appro-

priate, and was obliged to order them woven. Cheese-cloth dampened, wrung in a rope, and allowed to dry in that condition, to give it the clinging quality of the ancient garments, has been used with good effect.

This apparel is always pictured upon ideal forms. This is perhaps the reason we do not recognize its finest effects in modern use. Figures less perfect seem incongruous.

At the close of the eighteenth century the whole French nation moved forward to a purer public conscience and better institutions. The virtues of ancient republics were emulated in public life, and mirrored in the pictures of the time. David, who was court painter, became a revolutionary patriot. He was the Puritan of art compared with his predecessors. The accuracy of his studies of the human frame, his rejection of the sensual, and choice of ennobling subjects, together with his versatility, gave him such influence as brought classic furniture and decoration into vogue, and changed the presentation of classic action upon the stage. It was David who designed the dress that imitated classic drapery. Because it became popular during the ascendency of Napoleon, it has since been known as the Empire Dress. No

costume of modern times ever had a nobler birth.

Its prominent features were the high belt, short sleeves, long gloves, the scarf, and a slipper without a heel. The fabrics most used were a soft muslin and crape. The open neck was lower and closer than that of the Greek dress, the lacing of ribbons to secure the slipper imitated the classic sandal, and the belt reproduced the ancient girdle. The beauty of this last feature, worn close under the bust, has been recognized by painters and sculptors since art began.

The propriety of the low line of the corsage has always been a matter in dispute. Every woman is free to decline wearing it. Any woman may keep its beauty, and satisfy her sense of delicacy by filling the space above with lace, with quilted satin, velvet, or any other material. Our grandmothers adopted this dress, and we have every reason to suppose they were intelligent and decorous. A woman who wears her dress below where, in our opinion, it should be cut, is not, therefore, unworthy. It shows ignoble narrowness to impute immodesty to a woman in the face of an unimpeachable record, because she may differ in her views regarding the cut of a gown. It is the

wearer who invests a garment with grace or poetry, with dash or indelicacy.

A thoughtful writer in a late periodical says: "If we taught that a woman's bosom was entitled

Fig. 77.

to the highest honour and respect, without evil in itself and without reason for evil, no one would find shame in the sight of it. If we taught that a woman's leg was just as honourable a portion of her

as a man's is of him, and no more evil, none would be found." No State legislature would then exist to pass asinine laws regarding it.

There is no sort of doubt that many modest women wear the tailor-made suit of to-day, betraying, as it does, every curve and line without reserve. But if we had always been accustomed to see the human form clothed in drapery, and an attempt was made to replace it by the skin-tight basque, the sight would not be tolerated on our streets. Perhaps the standards of beauty may settle for us the vexed question of propriety, since we believe the whole race is made intrinsically pure and noble in all physical development. A woman with a form like a Greek sculpture might be welcomed, if her figure were as much revealed as Greek dress would allow. But the ordinary woman, deformed as she is, with square shoulders, a pinched waist, flabby bust, round back, prominent abdomen, and abnormally developed thighs, ought not to be forgiven when she intrudes her ungraceful proportions in a plain skirt with all the gathers behind. "Beauty is its own excuse for being." Deformity should retreat to shadows.

There is a decorous reserve which shuns notoriety and exposure, which neither displays indi-

vidual endowments, preferences, nor opinions, — a delicacy which retires to a congenial isolation of personality. We may bring into our daily apparel that delicacy, that love of truth, warm, sincere,

Fig. 78.

wholesome, which gives vitality to all art. We may show as much sensitiveness to grace of line, purity of thought, and charm of colour as we are capable of expressing.

The belt of the Empire Dress was narrow, not

wider than an inch and a half. If a girdle becomes a sash, of very soft material, worn loosely, its folds allowing it to be larger at the lower line, as the female figure is larger in gradually expanding curves to this point, then the sash does not contradict the beauty of the form it helps to clothe, and may be very beautiful. (See Figures 29, 32, 77, and 79.)

The short puff worn in place of a sleeve did not disturb the beauty of the line of the shoulder as it melts into the arm. The long glove completed its clothing. The long shawl, worn across the back, passing over the elbows and falling to the knees in front, is a garment which adds great elegance to an erect carriage.

As this dress was worn by our grandmothers in the early days of our republic, we should find in it profitable hints for our own guidance. It has been extolled, of late, by artists as the most graceful dress worn since the classical period. Its chief characteristic was its simplicity. It was majestic only when a court train was added, as in Rhea's dress as Josephine in coronation robes. Sir Joshua Reynolds and a few later painters have left some graceful examples of beauties arrayed in this manner.

A large woman, not too stout, might wear such a gown. It would be becoming also to a delicate

Fig. 79.

type of woman, whose curves are of the gentlest. It will not obscure the glory of the woman of lofty carriage and faultless proportions.

While the Empire Dress may offer good sugges-

tions, it cannot be copied without careful thought. Indeed, no example, ancient or modern, can be so copied with hope of success. The object of artistic dress is to heighten the beauty of the wearer. It can only be attained by thoughtful painstaking; it can never be realized by the woman who expects some one else to do her thinking. But such painstaking is no more wearisome than the effort to provide conventional clothes, while there is the possibility of far more satisfactory results.

The dress that was worn by the early English queens, and which continued to be the typical dress of the upper classes in Europe till the sixteenth century, was very simple in form. Drawings of it were very rude, and mainly found among the illuminations of manuscript. The tomb of Berengaria held the first elaborate representation.

The gown had a round neck, slight fulness above the girdle, and long sleeves. There is good reason to believe it was cut like the newspaper gowns we make for newspaper dolls to give a child a transient pleasure; a hole, as for the neck, sleeves cut along the double end of the paper, and ample fulness at the armpit and below, to be gathered under the bust by a girdle. Even so, more thought

went to its fashioning than to Oriental garments. Because of its simplicity, and in spite of its rudeness, it was attractive and dignified. Two or more gowns were worn, one above another, the sleeves of the under one following loosely the shape of the arm, and ornamented at the wrist. The sleeves of the upper gown were of differing shapes, from a mere sash hanging from the shoulder, to an immensely full sleeve nearly as long as the gown itself, often lined with fur.

The mantle was an inseparable adjunct to the robing of queens and noblewomen. It was bordered with ornament, and often lined with costly fur. It hung from the shoulders, sometimes from the head-dress. The brooch fastening it closely at first, gave way to a jewelled chain, which later found its place as decoration upon the neck of the gown itself.

The good features of this type of dress were its oneness of effect, its open neck, its line of ornament often from neck to feet, its elaborate girdle, its massed decoration, and its mantle drapery.

Given a classic form, there seems to be greater possibilities of beauty in the three types of raiment, — the Greek, the Mediæval, and the Empire, — than in all forms that have come and gone since. When

we remember how the most noted people of past times were arrayed, with what elegance, what simplicity, what utter absence of the intricate mechanism of modern manufacture, one feels there should be, if not a speedy return to old patterns, at least a contentment with those that approach their convenience and beauty.

The early English dress we should recognize as at its best before 1300, when corsets began to be worn in England. The upper part of the dress gradually fitted closer and closer, till the height and rigidity and absurdity was reached in the costume of Elizabeth.

Abbey, in his illustrations of the "Merry Wives of Windsor," has given the early English dress to Anne Page, though there he has omitted the girdle. The sleeve pointed at the wrist was for warmth before gloves were worn; turned back, it was the source of our many varieties of cuffs.

Though without gathers above and below the girdle, a princess dress is the nearest approach to this type in modern times. Made of soft material, half fitting, with no effort to avoid the inevitable horizontal folds when the wearer sits down, the princess is a beautiful design for a slender, supple form, whose curves are of the gentlest. No dress,

of course, looks well upon a woman who cannot stand erect, or who lops down in a shapeless mass when she sits.

Linings are often made in princess form, and drapery tacked here and there upon them. We cannot recommend the practice. One secures only the grace of the lining, — nothing more. The garment would better be a genuine princess gown, with all its splendour in the texture and accessory jewels. Shams are in every possible way to be avoided.

The Mediæval dress was worn long about the feet by queens, doubtless for warmth. Servants carried its extra length when the wearer walked. If there is in a household enough of service to insure immaculate cleanliness, a demi-train is a beautiful feature of a costume. The simple fact that there are, according to the census of 1880, nearly ten millions of families and less than one million and a half of household servants, proves the domestic activity of our people. When we remember how many have more than one servant, it is probable that not more than one family in a dozen, taking the country at large, can be assumed to have any. A trained dress is suited neither to household work nor out-door exercise. If the

wearer is neat and dainty in her ways, she must carry the unnecessary length in one hand, which deprives her of just so much power and freedom, either of which she can ill afford to lose, let her purpose in walking be what it may. A trained dress in the uncleanliness of the common thoroughfare is so opposed to that unfailing quality of beauty, fitness, that no one can fail to recognize that it has lost every charm when worn in the street.

CHAPTER XV.

HOPE FOR THE FUTURE.

FROM the light of starry worlds to the pearly secrets of the deep, from blushing East to glowing West, all vision is gladdened by plenteous, unstinted, unspeakable beauty. The whole universe is its temple, and every fair form, fresh colour, and sweet sound, in earth, air, or sea, make up the blessed ministration.

While every earthly thing is comely in its time and place, the crowning touch of all infinite handiwork is in the form of woman, where the trained instinct of the artist recognizes a grace of curvature no eulogy can exaggerate.

If we have small share in this abounding grace, we are to cherish that little with a just and humble reverence. We are to regard those possible temples of the Holy Spirit in all honour and gratitude and purity. "For Nature in all her processes is the essence of delicacy as she is of strength." Old-time contempt is to be displaced by reverence, suspicion by loving regard. No earthly thing

should be guarded by such watchful tenderness as the priceless vesture of our souls.

This esteem and veneration should hasten the time when all the women of this nation shall be physically beautiful and gracefully clothed. The gradual appreciation of such things as are truly lovely, and the influence of individual example, must accomplish the evolution. All efforts to make right standards popular through the influence of fashion we believe to be utterly futile. A familiarity with classic models and a knowledge of art are the only means adequate to realize in this nation beauty of form and grace of vesture.

Nothing can prevent the growth of taste, when its cultivation is fairly entered upon, but an utter forgetfulness of the beautiful works of art already the glorious heritage of humanity. When the importance of the development of beauty in human beings is once considered in its bearings upon the health and happiness of the race, it would seem that it could not afterward be relegated to inattention and neglect.

The time is within easy memory when artists only were able to enjoy harmonious interiors of dwellings, because they could arrange a scheme of colour, prescribe decoration, and superintend the

labour that realized their plan. The general diffusion of art feeling through the nation has demanded that a class of decorative artists should be educated; and now it is a common thing to be able to enjoy a pleasant atmosphere of colour within doors. What has occurred in the matter of interior decoration must inevitably take place in that of personal adornment. At first, improvement will only be secured by individual painstaking. The exertion, however, is sure to be rewarded. It belongs to that class of efforts of which it is said, "One had rather cry over painting than laugh over anything else." Ideas will ripen. A harvest of success will come later. It is something to have such preparatory knowledge as shall welcome further truth on the same lines.

The best natural development and the best help from art are to be realized by conformity to physical law and to the best classic models. The slightest reaching after true beauty is better than the most elaborate adornment of deformity.

While the majority of women are now shut up to accepting such dress as is obtained with least friction, there are others who take pleasure in providing elegant costumes for numberless occasions. When these shall be cultivated to recognize true

beauty in physique and drapery, a class of educated dressmakers will train themselves into artists, as house-painters have trained themselves into decorators. In the mean time it is favourable to general advancement that each woman should be obliged to think for herself. We believe the time will come, if it is not already here, when there will be a demand for the exercise of artistic taste in helping thoughtful women to the immediate supply of becoming forms and colours, — a help similar to that an architect gives. He does not himself hew the wood, nor cut the stone, nor lay the bricks, neither does he personally supply the ornament; but he prescribes how it should be done, and if necessary secures the doing of it in proper order. In the mean time, before demand has supplied such artists, she is happy who has a friend to give her such valuable service.

The dress-designing artists of the future will have graduated from art schools, through courses of study in anatomy, in physiology, in hygiene, in the art of design, in the science of colour, and in the laws of form. They will be familiar with all examples of classic beauty, with all types of historic costume. They will be expert in the mechanical processes that determine whether good

designs shall be successfully interpreted in the draping of vestures. Such schools will not graduate *modistes*, persons skilled in modes, but *artists*, trained in all that pertains to the natural construction and perfect condition of human bodies, and deft in all possible adornment of them. Already there are conscientious students among ourselves who are qualified to be leaders in this new departure. A wealth of illustration is on hand. To realize this new education and all possible achievement rightly consequent, there is only wanting such general cultivation of art as shall desire and demand such an outcome.

A new impetus will then be given to workers in the finer metals, and we may see again those days of exquisite design and gorgeous manufacture that have glorified iudustrial art in the past.

The degeneracy of costume in modern times is a great hindrance to all but exceptionally gifted painters. Mr. Ruskin says: "No good historical painting ever yet existed or ever can exist where the dresses of the people are not beautiful; and had it not been for the lovely and fantastic dressing of the thirteenth to the sixteenth centuries, neither French, Florentine, nor Venetian art could have arisen to anything like the rank it reached."

The children of this nation are to be trained in public schools to the minor industrial arts. Our women will pursue the cultivation of taste already begun, and gradually learning to express personal conditions, they will make of themselves the lovely pictures they are capable of becoming. There will then be an abundance of costume, translating to our own artists the varied aspects of American life, from its lowest industrial plane to the charm of its most favoured society. There will then be a richness and variety of apparel expressing, as nothing else can, the conditions, the occupations, the distinctive features of our civilization, its philosophy, its philanthropy, and its political institutions. Circumstances that have hitherto fostered the noblest performance of painters will again unite in producing such a state of things as shall be eminently favourable to the rise of an American school of art.

But beyond all these, we look for a still finer result from the diligent pursuit of beauty of form and vesture. When women shall no longer think in conformity to false standards, not only of beauty, but of natural structure, there seems no limit to the noble outcome that it is reasonable to expect. There are wonderful possibilities to be realized of

increased beauty, health, vigour, and energy, of prolonged life, of a nobler use of culture and personal charm, in furthering all wise and beneficent designs to cheer and beautify and bless the world.

Notwithstanding the slowness of the process, in spite of inevitable disappointment and temporary failure, we believe, with an eloquent friend of woman, and "nothing shall drive us from the belief, that there is arising in America, amid all our frivolities, a type of womanhood new in history, undescribed in fiction, from which there shall proceed a majesty more pure and tender than anything which poets ever sung. Through tears and smiles, through the blessed cares that have trained the heart of womanhood in all ages, but also through a culture such as no other age has offered, through the exercise of rights never before conceded, of duties never yet imposed, will this heroic sisterhood be reared: 'as when classic architecture had reached perfection, there rose the Gothic, and made the Greek seem cold.'"

APPENDIX.

A. A bust-supporter answering these requirements has been issued under the Newell patent. It is good when well adjusted. It may be had on application to Mrs. Cressman, 102 Dickey Avenue, or to Dress Reform Rooms, Chicago, Illinois.

B. The equipoise waist has been useful to some who have discarded corsets. It should be ordered by its waist measure. The bust-measure, being ten inches larger, is of unnatural proportions. If the waist measure is an easy fit, the bust may be taken in and the shoulder bands shortened. Its whalebones should be withdrawn at once, or one by one, at short intervals.

Mrs. Flynt's True Corset, Boston, Mass., being made for each individual, is better, worn, of course, without whalebones.

C. The accompanying cut illustrates the form of the garments spoken of in foregoing pages: *a* shows the tights, with feet, having an elastic or a string at the top; *b* is a vest in silk or cotton, black or ecru; *c* is the

petticoat with waist; *d* a union suit without sleeves, but to be had in different patterns; *e* is the heavy woollen equestriennes, drawn on as we use a child's leggings in cold weather.

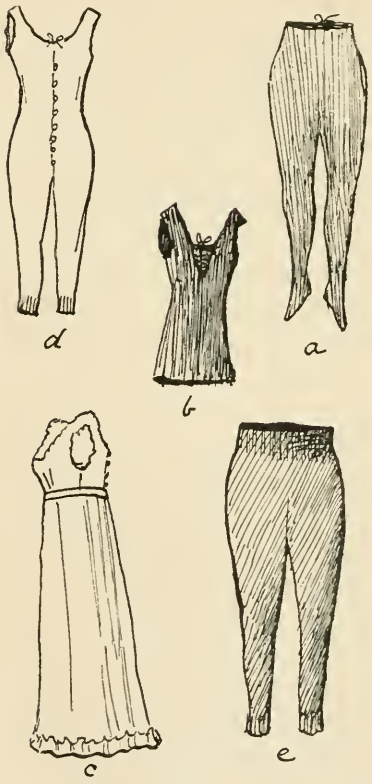

Fig. 80.

Of knitted underwear, the following firms may be addressed for circulars: Hay & Todd, Ypsilanti Manufacturing Company, Ypsilanti, Michigan; Phillis Manufacturing Company, Schlesinger & Meyer, agents, State Street, Chicago. The Jaros and Jaeger Companies also are widely advertised.

D. The following information is given to those who may desire to associate in the study of beauty of form and grace of vesture.

The first Society for the Promotion of Physical Culture and Correct Dress was formed in Chicago, and is fostered by the Chicago Woman's Club, meets monthly in its rooms, and listens to lectures and essays germane to its purposes. Its object is "mutual help toward learning the highest standards of physical development, and mutual counsel toward realizing those standards in practical life." In other words, it is an effort to reinstate the ideal proportions of classic sculpture as the correct standard of womanly form. It proposes also to study proper clothing in harmony with these contours. It has two hundred and fifty members, and was organized in May, 1888, with the usual officers, board of directors, and study committee to prepare the programmes of regular meetings.

The following subjects have been presented: "Dress, and its Effects upon the System generally;" "Former Movements toward Better Dress;" "Artistic Dress;" "Beauty without Cosmetics;" "Principles of Beauty connected with Dress;" "Bondage of Conventional Dress;" "A Talk on Sculpture," by Miss Harriet Hosmer; "The Anatomy of the Female Torso;" "Greek Dress;" "Classic and Proportionate Sizes and Measurements;" "Revival of Classic Simplicity in the First French Empire;" "Prevention and Formation of Fat;" "Dress *versus* Woman;" "Beauty, the Expression of the Highest Human Qualities;" "Adaptation of Greek Dress to Greek Civilization;" "Relation of Diet to Physical and Spiritual Beauty;" "The Unreasonable-

ness of Modern Dress;" "Dress of Northern European Nations;" "Are Women degenerating physically?" "Animating Motives;" "The Carriage of the Body;" "A Plea for the Natural;" "The Doctors of the Future;" "Rational Dress and Moral Courage, and the Peasant Dress of Europe."

The following are suggestions for the study of its members: "Each one is earnestly recommended to supply herself with a photograph of the Venus di Milo. In the words of the artist Hunt, 'Hang it in your room, trace it, copy it, draw it from memory over and over again, until you own it as you own "Mary had a little lamb."'" Our eyes must be *taught* to see beauty.

Also, there are the classic models and good pictures reproduced in this book to cultivate the eye and taste.

"Visit many times the statuary in the galleries of the Art Institute. Study these photographs and this sculpture till you know them, till you *feel* their beauty, till you grow out of patience with female forms which do not have similar outlines. To *appreciate* a beautiful form is the very first lesson we have to learn concerning perfect physical development.

"Then, each one has to learn *for herself* how to make her own body *as nearly as possible* like these models, by exercise, by diet, by every healthful process; or, if necessary, to simulate corresponding proportions by every harmless device of art. Then, learn how to provide such clothing as will enhance the beauty of the changed contours.

"For help toward realizing these standards in physique, read any of the physiologies, and pamphlet called 'The Influence of Dress in Producing the Physical Decadence of American Women,' by J. H. Kellogg, M. D., Battle Creek, Michigan, and the health journals published at various sanitariums. Practise carefully prescribed gymnastics."

Because there is so little constructive comment upon ideal clothing, the members of this Society have been obliged to learn, as they could, the essential qualities of a beautiful dress for correct proportions, and to teach docile dressmakers how to carry out their ideas. Association, with common purpose, has proved a great help in suggesting good designs and adding to the courage of conviction. The principles of art, pictorial and decorative, utility, health, ease, and fitness to condition are consulted, conventionality and the fashion-books are ignored. No woman is necessarily dressed like her neighbour, as her personality is not repeated.

The aims of the Society are based upon the immutable foundations of physical law and the principles of art, which none can gainsay. So long as study and practice are continued on these lines, we are confident that they will eventually lead to an outcome of permanent artistic value.

INDEX.