

not seen elsewhere in Europe, and an arrangement for their short black skirts, very difficult to describe, sometimes founded on a hooplike structure, not at the hips, as in the fashionable farthingales and panniers of the eighteenth century, but above them, just at the waist. Ugly as many of them are, they are ancestral, dating from old time, and in a sense unconscious—that is to say, the people of a given village have never known and do not dream of wearing garments of another style than these. This is *costume*. At the same time the ladies of Munich are wearing garments based upon the Parisian style of the same season or of the season immediately preceding, and the men of this same class of society are wearing partly English and partly French dress, the coats and trousers, hats and the rest being closely imitated from one or the other of these models. The style of these garments for both women and men varies from year to year and from season to season, not only in the shape of the garment and the fashion of its tailoring or dressmaking, but also in the material itself of which they are composed. It will be as rare at a certain time to see a black frock coat as it will be a few years later to see a blue one, and the changes in women's dress in the colors used, and even in the character and intensity of the colors, varies very greatly, usually changing slowly for a few seasons and then changing much more decidedly into a new style. This is *fashion*.

As transportation improves, commerce develops, and civilization advances, fashions tend to become world wide. The social leaders of New York and Buenos Aires, Cape Town and St. Petersburg, Berlin and even Tokyo, look to western Europe for their styles, women to Paris and men to London. But people of moderate means, not capable of indulging every fancy, follow at a slower pace, and therefore the dress of a French clerk will differ somewhat from that of an English clerk, and again from that of a man on a proportionately small salary in New York. Some few little peculiarities cling to the people of a nation or a city for a number of years, such as, for instance, the loose and long silk bow worn as a necktie, so common in the north of France, but rarely appearing in other countries except as worn by Frenchmen on their travels. These peculiarities, so far as they go, partake of the nature of costume. Some other peculiarities are merely attempts, as it were, of fashion which have failed to become universal. Thus, although American men usually wear hats of London form, there have been several epochs during the past 50 years when the London hats were very much higher in the crown and more aggressive than any of those worn in America. The changes in dress produced by the French Revolution were radical and permanent. Costumes distinctive of rank or occupation were largely abolished, and prince and peasant and pauper began to look alike. For over a century the costume of women has not deviated from waist and skirt in one or two pieces, with shawl, coat, or jacket as overgarment; and for men coat and waistcoat and trousers.

In the reign of Louis Philippe, following 1830, the frock coat was worn with skirts not very long, but cut so as to spread very widely, so that when the garment was worn buttoned it was extremely smart in appearance, fitting the body closely and having a very appropriate fullness where it covered the hips. At the same time the

FASHION (Fr. *façon*, from L. *factionem*, the make of anything). The style in dress of a brief period. The distinction between it and *costume* (q.v.) is based on scale and permanency. Fashion is ephemeral and comparatively trivial.

During the season of some one of the great popular fairs held in Munich, the men and women of the Dachauer Moos and of the country around the Starnbergersee, as well as people from the Bavarian mountains, which are a part of what we call the Tyrolese Alps, appear in the city with hats, coats, decorative suspenders for their breeches, short breeches, barred and striped stockings, and conical hats; the women wearing head coverings of indescribable kind

dress coat worn for occasions of some ceremony, and by elderly men who felt themselves of importance in the world, had very broad skirts and was capable of being buttoned across the breast. These were the fashions in France and to a great extent in England, though the cut of the frock coat was different there. These garments were of blue, claret, bright brown, and other decided colors, and the fashion lingered on in the United States to 1850 or thereabout, at which time a person continuing to wear the colored cloth of a former generation was remarked upon. As late as 1850 many gentlemen of middle age wore a blue dress coat buttoned up with large, flat, gilt buttons, a white waistcoat, and black, close-fitting trousers, the form which had replaced the far more graceful and dignified *pantalon*; for which see COSTUME.

The women of 1840 and thereabout wore a very reasonable and pleasant costume. The waist of the dress was so made as to be distinctly a bodice, separate from the skirt in make, if not of a different material; the skirt was very loose and full at the top and fell in ample folds or, if of thinner material, floated softly; altogether it was a very perfectly imagined and satisfactory gown. This was the immediate successor of the close-fitting garment of the Empire mentioned under COSTUME. These gowns in some of their many modifications lasted until the time of the crinoline (q.v.) or haircloth skirts, which were immediately succeeded by the hoopskirts or skirts made of metal springs, all these being used to expand and support the skirt of the gown, so that the dress of women from about 1850 until 1870 was, in a sense, grotesque. It was costly and bulky, unnatural in that it did not follow the lines of the body at all, and ugly because it swung in one stiff mass instead of falling in folds, and sometimes involved disagreeable exposures. No wonder that an American woman, Amelia Jenks Bloomer (1818-94), was inspired to start her campaign for rational dress, as a result of which trousers for women have since been known as bloomers. The rational dress as she wore it had a short skirt reaching just below the knees, with long, baggy pantalettes.

After the fall of crinoline and of the Second Empire, skirts continued to be wide, with the fullness supplied by abundance of material instead of by whalebone or steel, and with frills taking the place of flounces. Waists were short and ugly, and colors and material were combined with little taste. A charming innovation in 1872 were the Pompadour or Dolly Varden pretty flowered gowns in soft, thin materials for summer and evening wear. By 1878 the so-called princess dress was in full vogue, a purely modern development, with a long skirt that had to be carried in the left hand.

Another modern development is the tailor-made gown, due primarily to the women who go in for outdoor sports. But the fashion set by them was soon followed by women generally, until at one time "smart" and "tailor-made" were terms almost synonymous. The return to outdoor life on the part of the fashionable has also had its effect on the garments of men, and for the various sports special costumes have been developed.

Recently there has been a tendency in women's costumes towards the classic on the one hand and the mediæval on the other. The mania for

dancing has eliminated unnecessary clothing, so that occasionally the follies of the Merveilleuses of a century ago seem about to be repeated. Art movements like cubism and futurism are also having a very distinct influence on fashions.

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