

History of the Development of Dress.
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The development of dress in a nation presents a strong analogy to the progress of its people in its architecture. Both are constantly changing, blending into one another with almost complete continuity, both yielding to a form, as a rule better adapted to the surrounding conditions. Not only can the degree of dress be very closely estimated by the architecture of different ages, but this in turn by the national affairs; also in exact proportion to a nation's mental advance, has been the decrease of its love of mere finery and the increase of its attention to those primary elements of beauty, form, proportion, color and fitness. The degree of advancement in dress may be known by knowing the extent to which various organs have been specialized from time to time.

One thing not to be forgotten in its bearing on the development of dress is style, the love of novelty and that almost universal tendency which people have to exaggerate any peculiarity for the time being considered a mark of good

station in life or handsome in itself.

The study of the origin of style in relation to dress, the time of beginning etc., gives us many surprises; for example,

A princess has a scar on her neck and always wears a band about it ornamented with jewels, this immediately gives rise to such a style. The English Clergyman's band which once meant so much means nothing to us, unless we study the intermediate stages through which it has passed - the original wide white, servicable collar which we often notice in the pictures of Milton, and which gave the name "band box" to the box in which it was kept. Which one of us on seeing a "band box" of today would connect it with one of those old white collars?

According to these things, does it become interesting to try to discover the marks of progress and descent in dress; and in making this attempt many things which were meaningless or unthought of before, become full of interest to us.

To me, the study of Architecture with dress proved to be of the most interest.

"Fashion and Architecture are sisters, but fashion the elder." What is a house but a garment, a raiment of wood or stone put on over linen, wool, velvet etc., for better protection against the weather.

Tradition may carry us farther back, but the first accurate accounts are those of the ancient Egyptians and Assyrians, as we find them displayed in the lately exhumed bas reliefs of long buried Nineveh and in the scriptures and paintings discovered in the tombs of Egypt.

These records show that they built temples and palaces of such grandeur as to astonish us today, but the ideas of these people were not turned so much to beauty as toward magnificence. So too is this shown in their dress. Richness of attire seems to have been the thing most desired. Yet for all the lack of real beauty, we cannot but recognize the utility of their garments worn in battle, and to offset this good comes the cumbrous decoration used during the festivities of peace. Cost was their standard of beauty - nature had no part in it. Not only must their

robes be of brilliant hue, but die stuff was used on cheek, lip and finger tips the favorite colorings being a brilliant red or ghastly blue. Cost was taken so much as a standard that gold was woven into the goods until it was prevented in falling in graceful folds by its stiffness. Jewels held a high place, and head, neck, arms, waist, and ankles fairly glittered with shining strings. All this, of course, was with the higher class, the lower class must be content to labor for the possessor of these fine goods, and to wear a coarse, woolen apron or a short, sleeveless tunic, confined at the waist by a camel-hair rope.

Such was the dress of the people, with but little change until the rise of the Greeks.

Now the mere show of attire, the almost unfailing sign of barbarism has ceased. Civilization showed itself in architecture and dress. Both were of a more severe type, perhaps, but they conformed to the ideas of the beautiful. The Greeks were the first to make a fine art of dress,

although they spent less time and labor in the manufacture of articles of dress than any previous people. This joyous and beauty loving race discarded all the gaudy costumes, cumbrous decorations and unnatural dyes previously used and adopted in their stead costumes which the people of today use as models of grace and ingenious climes for their utility. Here, as before, we find this the type of the higher classes; but of the lower class we can say that their costume remained beautiful in their simplicity, and conformed to the comfort and protection of the wearer. Their principal outer dress was a piece of cloth much like a modern shawl, worn thrown over the left shoulder drawn across the back to the right side, below the right arm and again over the right shoulder or arm.

There was an art of wearing this stimation which was studied by the young Athenians of both sexes. The accomplished Alcibiades was as proud of his propiciency in this art as of

those which any of us would undoubtedly pronounce of much more importance. All their articles of dress denoted freedom, lightness, grace.

Covering for the feet was not a thing of necessity as it was considered proper if one so desired to receive visitors or attend a banquet in bare feet. Sandals were used, also some shoes; and the art of making those they did use, reached a degree of perfection that has not been far surpassed since, if at all.

Staves were but little used, they having instead a parasol much like our own only they could not be closed. Gloves were worn only by those who were at labor of some kind which would stain the hands. Jewelry was worn some by all classes, but with taste as to the amount and kind.

It is perhaps in the dressing of the hair, that natural crown of the head, that the Greeks were the most famous. They had many styles of wearing the hair and beard, but it always suited the face it adorned.

They considered their hair, "A thing to make the beautiful more beautiful, the ugly more tolerable." They never wore false hair, neither did they ever shave or cut their own, nor was it ever put up into any shapes which seemed unnatural to the hair, head or person.

They loved beauty as they loved pleasure, for its own sake, their cultivated mind gave them an appreciation of all that aided or developed beauty as well as enabled them to define and adhere to its laws.

The Romans copied the Greeks but their ideas of beauty was never so clear, and there was a falling away of its strict worship. There was too much ornament and an accumulation of garments which was useless.

The Romans were proud, exceedingly so, and as they became more vain and sensual their great power decreased, and the progress of their decay can be traced in their costume. Since the invasion by northern tribes, there was been a struggle of a genuine love of

beauty, with merely the personal vanity, and the ideas of practical utility with what ^{might} happen to be popular at the time. They have given to us the continually varying styles, mixing the grotesque discomfort and costliness with the ideas of beauty, utility, and comfort. Since the time of the Norman Conquest, most of the fashions, good or bad, must be credited to the French.

The distinct appearance of waist and skirt appeared in the time of King Edward III. of England, or sometime during the fourteenth century. Previous to this, ladies dresses had been cut in one length from neck to ankle and not fitted to the waist with seams but kept down with a cord and fastened on the shoulder with broaches.

In ~~the~~ line has fashion shown such a disregard for beauty, comfort, and usefulness as in the case of head dress. In the fifteenth century it was a perpendicular tower, probably of gold network filled with velvet and adorned with precious stones and weighing

many of them seven or eight pounds. Steeple head dress was also worn during that age. These were many simple, pointed rolls of white linen eighteen inches above the head covered with folds of thin white material, falling to the feet or caught up under the arms. Afterward two similar horns like those of a cow from each side of the head and extending two feet from it was considered very stylish when a heavily embroidered veil was stretched between them. It was however only a following up of the architecture of the time for then there ~~was~~^{were} high towers from every building reaching high into the sky.

The severity we may call it the gloom of the fashion at the end of the eighteenth century was characteristic of those troublous times. Later the solemn was discarded by both dress and architecture Rococo toilet and furbelowed building it is all the same.

The material advance of nations has often been more rapid than their mental growth, and so with increase of

wealth comes an increased love of display without the proper accompanying love of beauty.

Such a tendency has marked the time from the latter part of the fourteenth century to the middle of the eighteenth century. Within this period have been discovered the most hideous disfigurements that fashion has ever devised. At short periods through this interval, fashion would follow for a time some more tasteful monarch; but each lapse seemed to be followed by something even more foolish or ridiculous.

We must say for Spain that she has seemed through it all, to have had truer ideas of beauty than the other modern nations.

As to our present time, we are struggling between the old aristocratic ideas of casto and the democratic ideas of utility, and occasionally a bit of good sense of both sides.

It was during the French Revolution that the Communists adopted the costumes for men which though utterly

tasteless and unbeautiful, embodied the principles of utility to such an extent that it has ever since held its ground. To a smaller extent woman's dress was effected also. Her costume is more nearly uniform in ground plan but changes in material, decoration, proportion etc. as fashion dictates to her.