

HOMO SAPIENS—Changes in His Costume Through the Centuries . . .

BY ELMO SCOTT WATSON

EASTER is almost here and, of course, there's going to be plenty of talk in the newspapers and elsewhere about the new raiment in which Milady will array herself for the annual Easter morning parade. 'Tis always thus—Easter finery interpreted in terms of its feminine wearers.

So, for a change, why not talk a bit about clothes (always an appropriate subject around Easter time) in terms of their use for masculine

leaving Mrs. Homo Sapiens to wear the less conspicuous peits.

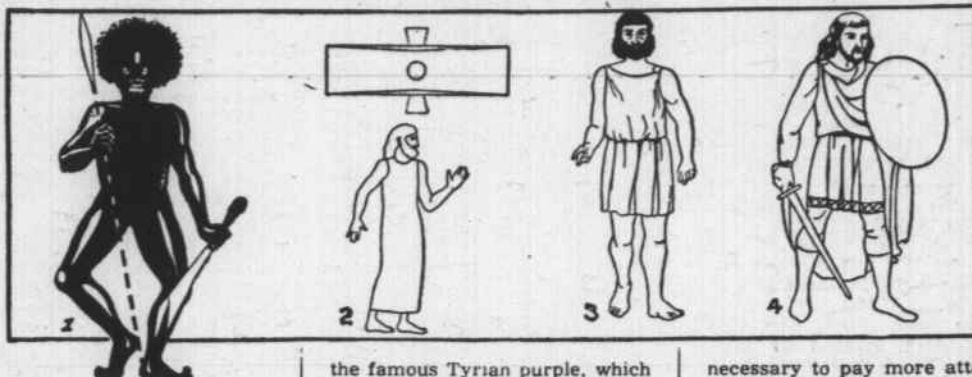
Forerunner of Red Flannels.

Mr. H. Sapiens made his next step forward in the matter of clothing when he discovered that fibers stripped from trees and felted together in some crude way made an adequate substitute for skins, even though it must have been somewhat scratchy. But somewhere back in the dim vistas of time he learned the art of weaving and the sister art of dyeing so that he began to make handsome, durable and fine fabrics from cotton, flax, wool and silk and to color them. The Lydians gave to mankind

wealth of handsome materials to choose from, he adorned himself with this costume with its different patterns of goods used on the right and left sides and the ornamented sleeves and cuffs.

The Working Man's Costume.

The costume of the French workman of the Fourteenth century (No. 8) shows not only a development of the combination hood and cape which the French called "capuchon" and the German "kapuze," but it also shows the increasing tendency to tightness of the trousers. Heretofore not so much attention was paid to this article of dress, but as the tunic became shorter it was



adornment? Of course, it's not such a colorful subject when thus limited. For Mr. Average American, in his "conventional black," or his standardized blue serge, or even in his gray or brown or mixed "business suit," is not a particularly eye-filling spectacle.

True, he sometimes "lets himself go" in the buying of neckties which shout for attention and occasionally in putting on socks with variegated pattern or shirts that are a bit startling, to say the least. But generally he keeps the two latter items fairly well hidden. In fact, about all he expects to be in the Easter parade is a sort of sober background for gorgeous femininity on this day and to enhance her loveliness and brilliance by the contrast between her habiliments and his.

But just to prove that he could make a color splash, too, if he wanted to do so, let's glance back through the centuries to see what the well-dressed man of yesteryears wore. In other words, let's stage an Easter fashion parade, masculine model, and forget for a moment Milady and her finery.

When man first began to justify



his name of Homo Sapiens and walk erect, clothes were about the least of his concern. If he wore them at all, it was for protection from the elements, not for adornment.

So we have as the first "man-ikin" in our masculine fashion parade the dusky gentleman illustrated in Figure No. 1 above. He lived about 10000 B. C. and his costume was what some unknown poet has described in this jingle:

Both the king and his people were black as shoes
Because that the climate was torrid;
And all that they wore was a ring through the nose,
And a patch of green paint on the forehead.

However, such items as paint and metal rings, put on to frighten an enemy, to impress a neighbor (for even in those days they tried to "keep up with the Joneses") or to woo a sweetheart, are not properly clothes.

When man began to be a bit modest (or perhaps it was the necessity for warmth which dictated his decision) he began using animal skins thrown across one shoulder and fastened with a thorn under the other arm. Thus he left his fighting arm free to wield his weapon against any foe, man or beast. It's quite probable that the favorite skin he wore (not counting his own, of course) was the brilliantly striped tiger pelt or the attractive spotted skin of the leopard

the famous Tyrian purple, which became the badge of royalty and the ancient Egyptians added their bit to dress decoration.

About 1600 B. C. Mr. Homo began wearing a garment called the kalasiris (No. 2), a long, straight-hanging, rather close-fitting garment, both with and without sleeves, which looked something like the modern kimono. The ancient Greeks improved upon this costume somewhat with their simple tunics (No. 3) fastened at the shoulder and held in at the waist with a girdle. The Romans, however, went in more for the long, loose and flowing robes, and the toga of the high-class Roman was dear to his heart. It was of ample proportions, as much as 18 feet wide and banded with purple to indicate high rank.

Although the Romans despised bifurcated garments (which is a polite way of saying "pants") as being the mark of slaves, Roman soldiers, after the First



century A. D., wore a primitive sort of trousers, which were rather tight and came down only to the calves of the legs. The Roman paenula, worn from the Second to the Fifth centuries, was a cape-like garment, probably a development of the toga, which dropped down over the head and fell in folds in front and behind.

The tunic replaced the toga because it was simpler and allowed greater freedom of movement.

The clothing of men in central and western Europe shows the Roman influence with variations, characteristic of their times and their race. In the costume of the Frankish citizen (No. 4), worn A. D. 400 to 600, may be seen the familiar tunic, but the sleeves are gathered at the wrists, there is an embroidered girdle and embroidery at the bottom of the tunic and short trousers are worn under the stockings. A cloak (No. 5) fastened at the right shoulder with a clasp completes the costume.

From the Eleventh to the Thirteenth century clothing such as shown in No. 6 was worn. The upper garment, a descendant of the tunic now known as the pour-



point, had become so short that finally it was just about long enough to cover the body. The lower garments were tight, made of an elastic material, similar to the modern jersey.

If the costume of the Frenchman of this period is comparatively simple, his German brother (No. 7) more than made up for it with his display. Although the coat of this German burgher of the Twelfth century is long, it is divided front and back up the body so as to drape on each side when he was riding. With a

necessary to pay more attention to having a slightly pair of nether garments. (That means "pants," too) The tunic was red, held in by a black steel-trimmed girdle, the hat was black, the capuchon



green and the trousers were gray and continued to the feet with leather sewed on the soles.

The German patrician's costume (No. 9), common about 1500, is an example of the ermine-trimmed tunic which was slipped over the head. It was also a gay array of colors—the tunic emerald green, the leather belt red, the "hosen" orange red and the shoes and hat dark green.

Not quite so fussy, more artistic, but equally gay as to color is that of the Venetian youth (the "drugstore cowboy" of his day) with his brick red cap and tights, his gold collar clasp and necklet and his crimson velvet cape lined with blue brocaded velvet as illustrated in No. 10. The young Englishman of the Sixteenth century (No. 11) improved upon this costume with his striped trunks of Spanish style, his long, pointed shoes, his corset of leather or steel, his scalloped collar, and the jaunty feather in his hat.

Although the English style in trunks appears gay enough, it was mild in comparison to those affected in Spain where the fashion was so extreme that



in order to hold the trunks in shape the young Spanish swells stuffed them with wool or cotton. Sometimes they extended nine inches from the body and were slashed lengthwise from top to bottom, with insertions of contrasting colors in the slashes.

The Swedish gentleman of that period (No. 12) wore a costume in which the clothes designers of his time used a great deal of imagination, as witness the puffy red and white striped sleeves on the yellow surcoat, the red trousers, the white vest and gauntlets and olive sash, a brown hat with a plume and swaggering soft leather boots, and a starched Elizabethan ruffled collar.

Now if you are inclined to laugh at the foregoing costumes, Mr. Homo Sapiens Americanus, take a look at No. 13 and reflect that if your ancestors were members of Capt. John Smith's Virginian colony they would be wearing just such an outfit as that. It consisted of a doublet with long oversleeves hanging from the shoulders, padded breeches fastened with "points" of colored velvet or cloth, collar and cuffs of starched linen, silk stockings fastened with garters tied in a bow, felt hat with embroidered band and plume, low shoes tied with laces and gauntlets of soft leather.

Or if you trace your ancestry



from the patrooms of New Amsterdam you can see in No. 14 how that ancestor dressed. Shades of the simple three-button sack coat of today!

If you can claim among your ancestors a signer of the Declaration of Independence it is probable that he wore such an outfit as is shown in No. 15, when he stepped forward to sign that immortal document. The collarless coat was plain, but the ornamentation was provided by a waistcoat of contrasting color, a white neckcloth with a starched frill tucked into the vest, velvet cuffs on the coat sleeves and shirt sleeves made of soft cambric, having frilled extensions which fell down over the hands.

Early American Styles.

Men's clothing in the early days of the Republic was a combination of survivals from the foppishness of colonial times and of the simple more or less standardized suits of today. The costume (No. 16) prevalent during the first half of the Nineteenth century is colonial in its knee breeches, stock tie and cocked hat, but the coat is a promise of the type of such future garments that were to be adopted. Over in France at about the time of the French Revolution the type of coat known as the swallow tail or pen point (No. 17) became popular and it was also worn in England and the United States with a few modifications.

The notch in the lapel of this coat marks the origin of the notch in the collar as we know it today and in other respects it



was a logical forebear to the costume shown in No. 18. Here Americans definitely assumed long trousers and this Chesterfield outfit was popular with the good dressers of 1840 to 1850.

The next period in American men's clothing is shown in No. 19, a typical example of men's styles at the time of the Civil war. Showing the influence of the Victorian era when beauty was apparently taboo and all that was ugly in houses and furniture and so-called art was allowed full development, this costume brings us down to the present age of standardization.

It is a protest against this standardization which causes the uprising of such freak styles as that shown in No. 20—the "patent-haired" young sheik with his slashed, bell-bottomed trousers, his tight-fitting coat, extravagant cuffs, gaudy shirt, sash belt and sport shoes, of only a few years ago. Remember him?

There haven't been so many "outbreaks" of this sort in recent years and today correct dress for men changes little from year to year. There may be some significant alterations in cut, fashions in color combinations and styles in accessories, but fundamentally correct dress does not change. On the whole it's pretty drab, when compared to the gayety of women's attire. So they will probably continue to be the center of attraction in the annual Easter parade.

But it has been worthwhile, hasn't it, to demonstrate, as this



article has tried to do, what men could exhibit in the way of sartorial splendor if they wanted to hark back to the example of their ancestors. But suppose they did. Can't you just hear the Little Woman saying sweetly: "All right, dear, just go ahead and make a spectacle of yourself!"—only she wouldn't say "spectacle!"

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The Spirit of Easter



Posed by Loretta Young.

In the end of the Sabbath, as it began to dawn toward the first day of the week, came Mary Magdalene and the other Mary to see the sepulchre.

And behold, there was a great earthquake; for the angel of the Lord descended from Heaven and came and rolled back the stone from the door and sat upon it.

His countenance was like lightning and his raiment white as snow.

And for fear of him the keepers did shake and became as dead men.

And the angel answered and said unto the women: "Fear ye not; for I know ye seek Jesus, which was crucified."

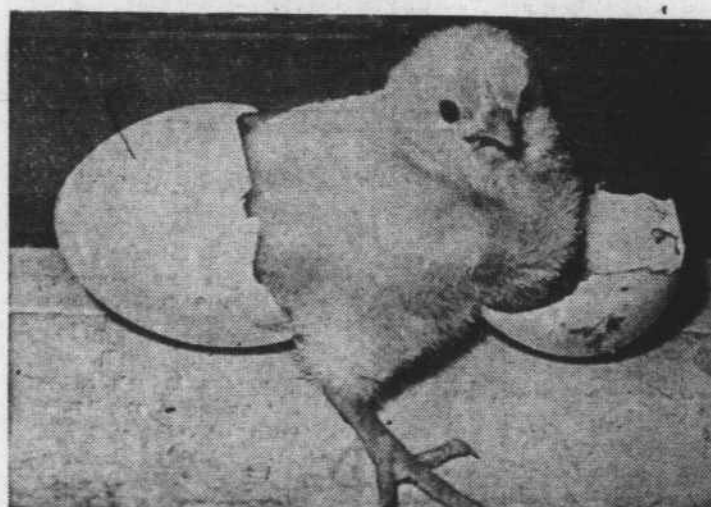
"He is not here; for He is risen, as He said. Come, see the place where the Lord lay."—St. Matthew 28:1-6.

White House Lawn Becomes Playground



This is a rare picture—and a hard one to get. It shows some of the thousands of youngsters gathered on the White House lawn last Easter for their traditional egg-rolling festival. The custom started shortly after the Civil war.

"Paint My Egg?—Never!"



This young chick stepped out of the shell just in time to spoil some child's Easter fun. But thousands of eggs will be colored this year as American children participate in their annual Easter custom.

Lambs in Berlin



Spring lambs provide an Easter feast in Berlin. Here a street vendor is parading his wares for prospective customers.

Easter Rivals Christmas as the big feast day of the year in Poland.

Dietitian Offers Choice Menu for Easter Banquet

Aside from its religious significance, Easter Sunday has always marked actually as well as figuratively the end of a period of self-denial and fasting. Easter dinner, therefore, should usher back to the table some favorite foods that have been given up during lent.

One dietitian's idea of a perfect Easter Sunday dinner follows:

Chicken bouillon with sliced mushrooms, melba toast
Celery Olives Radish roses

Hind quarter of spring lamb
Potato balls
Broccoli with wine, butter sauce
Fresh lima beans, hot rolls

Molded cucumber salad
Toasted crackers
Fresh strawberry ice, served with or without whipped cream
Nut cake, demiglaze

Kitten Twins Pose For Your Pleasure



Pattern 5766

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To obtain this pattern send 15 cents in stamps or coins (coin preferred) to The Sewing Circle Household Arts Dept., 259 W. Fourteenth St., New York, N. Y. Write plainly your name, address and pattern number.

Law Is Action

Remember you have not a sinew whose law of strength is not action; not a faculty of body, mind, or soul, whose law of improvement is not energy.—E. B. Hall.

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Our Allies

Good manners and soft words have brought many a difficult thing to pass.—Aesop.



HEARTBURN?

Its surprising how many have heart burn. Hurried eating, overeating, heavy smoking, excessive drinking all lead to heartburn. When it comes, heed the warning. Your stomach is on a strike.



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