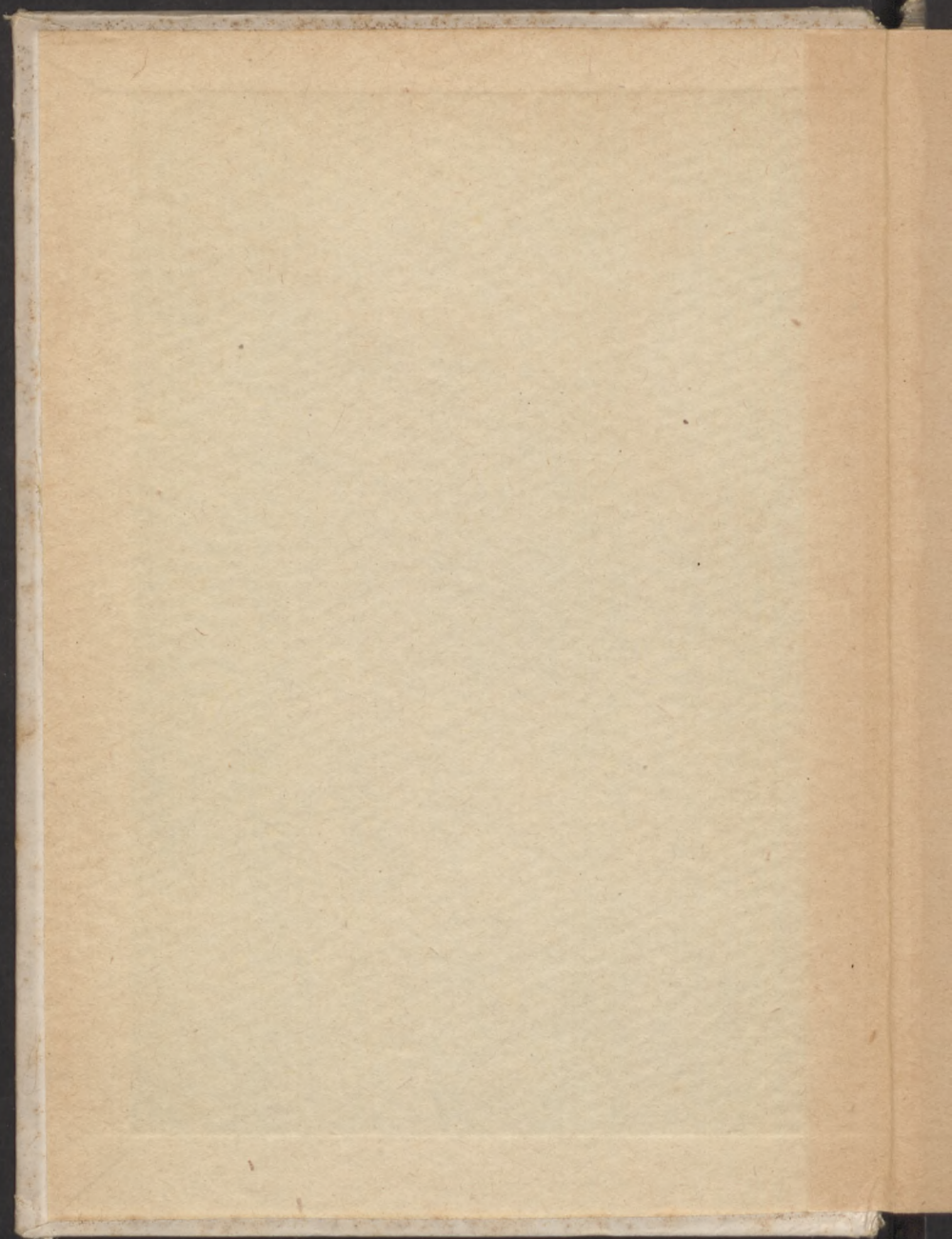


M
20.104
2
SZK



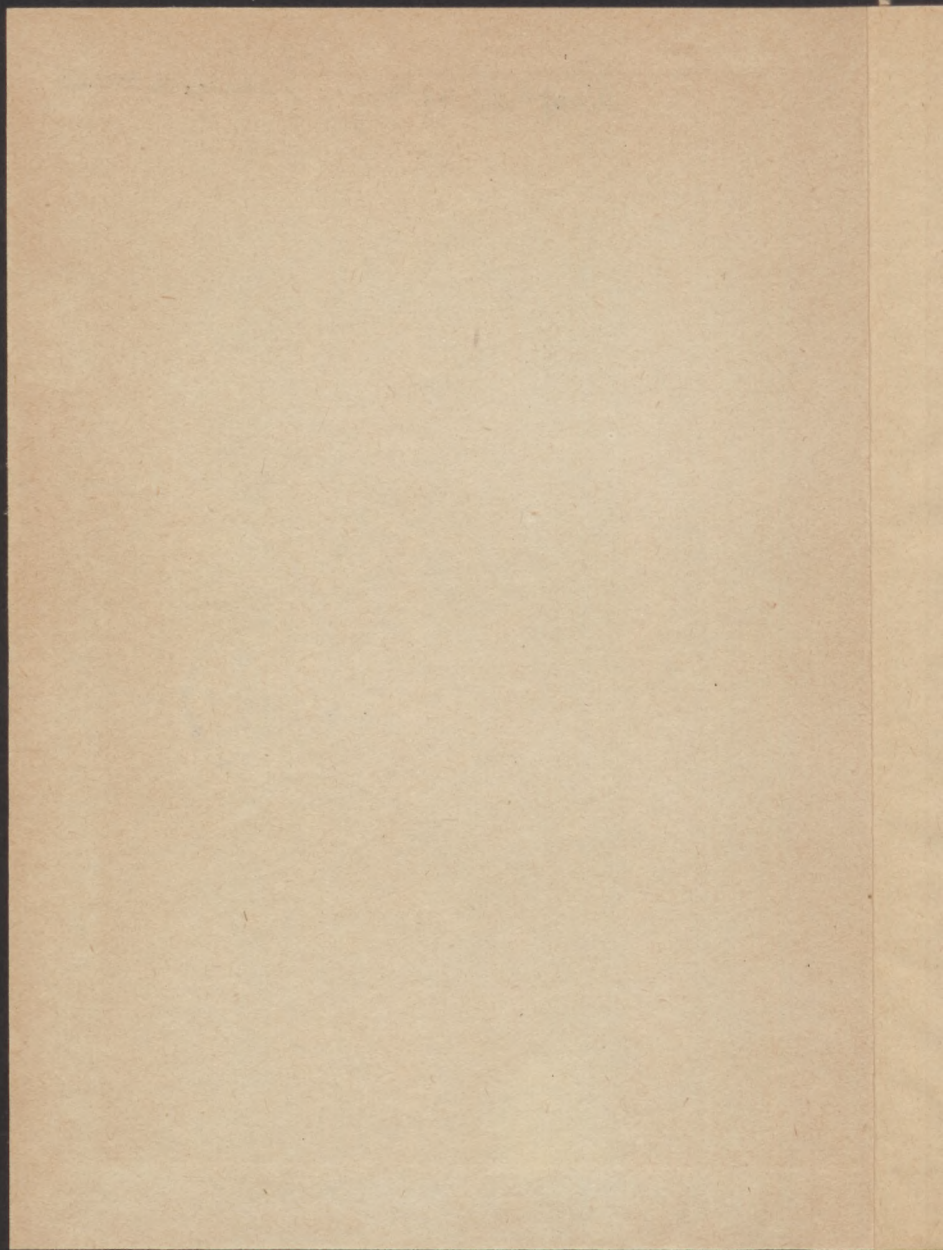
HISTORIC HUNGARIAN COSTUMES

OFFICINA

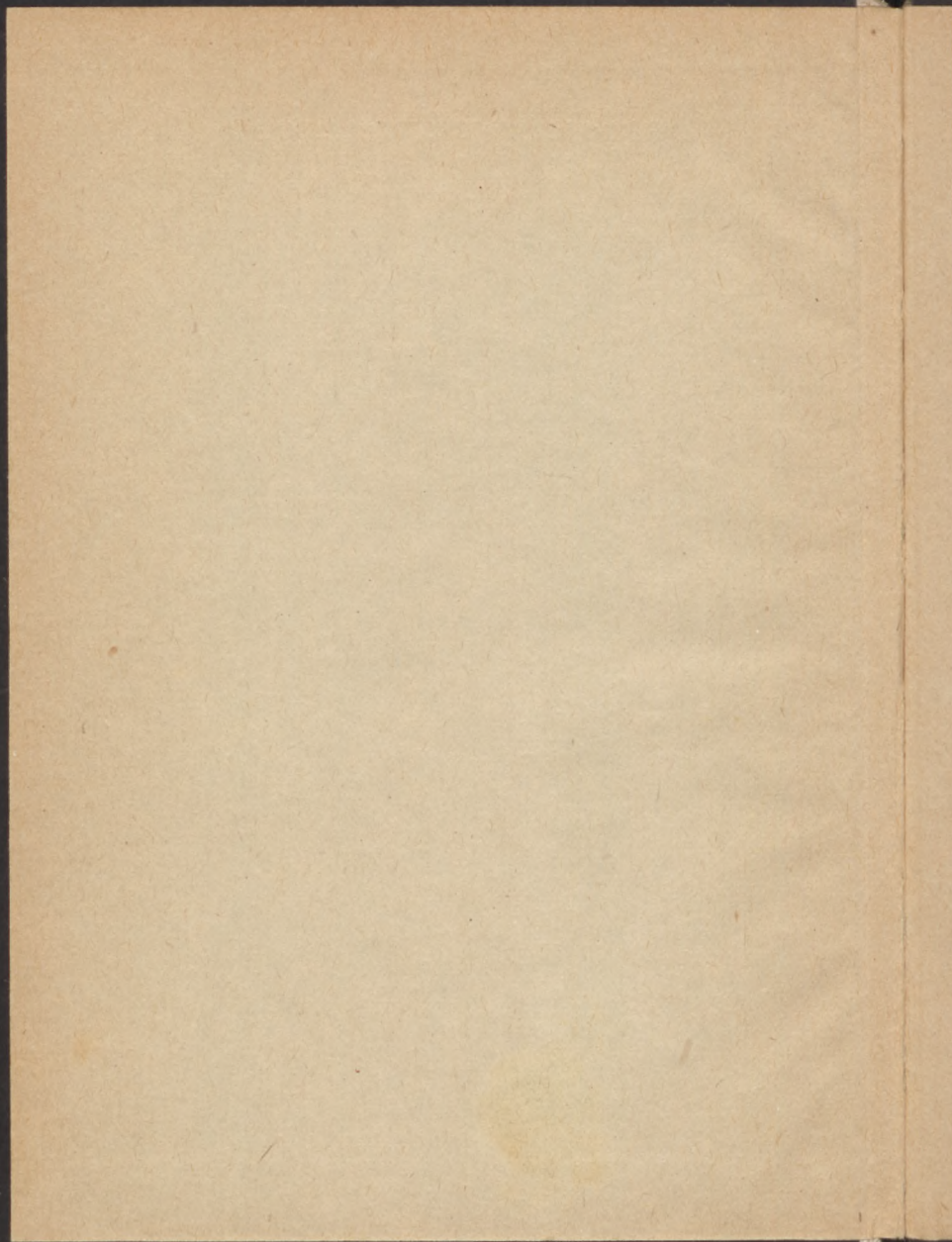


Lieszkowsky Gyuzanna



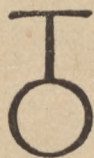


OFFICINA HUNGARICA



HISTORIC
HUNGARIAN COSTUMES

by
JOSEPH HÖLLRIGL



OFFICINA BUDAPEST

O F F I C I N A H U N G A R I C A

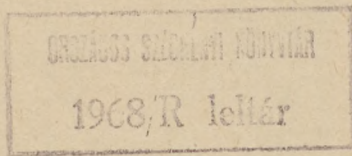
First impression 1939

Second impression 1948

The Picture on the Frontispiece is a Reproduction of a Copperplate representing "A Hungarian Magnate and a Gentlewoman in Gala Attire" forming page 53 of a work entitled "A Collection of the Most Notable National Costumes in Hungary and Croatia".

M 20.104 / 2

(R
2)



OFFICINA PRESS BUDAPEST 1948

THIS BOOK DEALS with Hungarian garments of the period from the beginning of the XVIth century up to the XXth century. The pictures in the book illustrate the historic development of the Hungarian gentry's costume. The purpose of these explanatory words is to call attention to deviations and the influences which brought them about; to details not to be observed from the pictures, though important and necessary to the line of the development; and finally to everything we know about the past and present of individual examples.

The costume of the XVIth century passed through changes as considerable as those in St. Stephen's reign. Hungary breaking from her old religion, customs and manner of fighting joined the European community, and her garments were modified simultaneously with the taking over of the new weapons. To defend herself against the Turks Hungary was forced to alter once more her method of war. The powerful enemy could be fought only with arms similar to his own. Together with his weapons the enemy's dress was adopted too. Most probably at the beginning this was merely a servile habit, but during the course of time it came to respond to the needs and the taste of the Hungarians. The process went on simulta-

neously with the introduction of the Turkish weapons, and in those hard times when every able-bodied man was a soldier it was rapid and wide-spread.

The character of Hungarian man's clothes, as taken over from the Turks, is shown by its cut. The design of the jacket matching the close-fitting trousers and the dolman worn above is identical with the oriental caftan. This is to be seen from the eleven pages in water-colours of a leatherbound pattern-book of the year 1641 from Kiszzeben kept at present in the Arts and Crafts Museum. Its German text does not give many details, but the date indicates a late origin. The form of the jacket and of the dolman are already somewhat modified; but it is clearly shown that the sleeves were not cut separately from the shoulders as in the present cloaks, but are cut from a single piece of cloth in such a way that the only seam runs along the lower part of the sleeves, continuing on both sides of the jacket — i. e., when spread out, the shoulders and the upper hem of the sleeve form a straight line.

Our oldest garment is the dolman (No. 2) of Miklós Oláh (1495—1568), the great humanist priest, worn in 1501 when still a child. It is made of Persian brocade interwoven with silver, with a red contoured flower pattern in gold ribbon net on white ground. Its form is close-fitting down to the waist, widening downwards and reaching the middle of the thighs. It differs from the

jacket not only in its shortness but also by armholes for the arms when the empty sleeves hang down the back. In the XVIth century the jackets were the longer ones reaching to the knees.

The collar of the dolman is a regular square with two corners turned down on the shoulders. Often it is a stand-up collar as one may see from the figures of the tournament books of Archduke Ferdinand of Tyrol (1529--1595) at the Kunsthistorisches Museum of Vienna. The tournament books from the years after 1557 indicate that they are of a later period. The dolmans illustrated in them are still very much like this of Miklós Oláh, also it can be observed that often the dolman is thrown across the shoulders.

The dolman of Miklós Oláh is part of Prince Pál Esterházy dress treasure kept at the Arts and Crafts Department; it has been in the possession of the Esterházys since 1611 through family intermarriage. The following dolman (No. 3) also belongs to the collection of Prince Pál Esterházy. The dolman is made of faded crimson coloured Italian damask interlaced with gold. The dominating motive of the running pattern is a pomegranate trunk growing out of a vase, surrounded by a knotty frame of tendrils held together by crowns. Though not close-fitting it also widens downwards. The collar is similar to the previous one only considerably greater. Its special characteristic is the back-part being a few inches longer

than the front. The length of the sleeves cut at the shoulders is similar to the back-side length of the dolman. The shorter front-part made it most suitable for riding because when sitting it just reached the thighs. This sort of dolman was worn with a knee-long jacket as demonstrated on some figures of the previously mentioned tournament book of the Archduke Ferdinand of Tyrol and in Peter Bertilius' work "Diversarum nationum habitus". Tradition erroneously attributes this piece to Mátyás Hunyady (1443—1490), however, its cut and the pattern of the textile refer to the XVIth century and even to its second half. The trimming on the breast has been added in the XVIIth century.

Also King Luitpold I.'s (1657—1705) coronation jacket and dolman (No. 4) form part of the Prince Pál Esterházy collection. Both are made of scattered golden flowery Italian brocade on white ground, interwoven with silver. The pattern of the jacket is of carnation branches whilst that of the dolman is composed of carnations and tulips. The cut of the jacket corresponds to the design of Miklós Oláh's jacket save that it is knee-long and has a stand-up collar. It is closed in front down to the waist and on the lower part of the sleeves by buttons knitted from golden thread. The dolman's cut does not accentuate the waistline and has a high collar as all the jackets and dolmans from the XVIIIth century on, besides it is longer than the jackets.

From the XVIIth century we have several richly decorated jackets; the most beautiful ones are in the Arts and Crafts Department, in the collection of Prince Pál Esterházy (No 5). The first one (No. 5/a) is made of yellowish red velvet, adorned by embroideries in silver and gold, the flowers are covered with real pearls, it closes with diamond fasteners. The second (No. 5/b) is of red atlas entirely covered with silver and gold galloons. On the breast the enamelled clasps represent two hands holding a heart and pigeons among flowers.

Both are cut similiary and correspond with Luitpold I.'s costume though they are a little shorter. Below the buttons the jacket falls open. This remains characteristic of the jackets up to the XIXth century. There is an innovation at the wrist of the sleeves: square pieces of material cover the hands, taking the place of the gloves. At the back a stand-up collar rises high. The more ornate jacket (No. 5/b) is said to have been the wedding jacket of Count Miklós Esterházy (1582—1645). Its trimming recalls at first the luxury of the Orient. There is in the textile collection of the Victoria and Albert Museum a child's coat of the same period, which is almost a copy.

We have also jackets of the same period and of similar cut of flowered French brocade. One (No. 6) is black and belongs to the Esterházy collection, the other (No. 7) is ruby-red and is the property of Count Miklós

Bánffy. The buttons of gold-thread and adorned with amethysts are — apart from the figured material — its sole decoration. These two latter examples are most peculiar in that stuffing is inserted where they widen at the waist so as to hinder the belt from slipping. This detail is not visible in the previously mentioned examples because it is covered with ornaments.

Towards the end of the XVIIth century the front of the jackets as well as of the dolmans is decorated — apart from the buttons — by double or triple large, horizontally arranged galloons as may be seen best from the two velvet dolmans of the Esterházy collection. Their cut is similar to the earlier ones, but they are somewhat longer and larger. The sleeves of the green one (No. 8/a), open at the armpits, hang down to the hem of the dolman; there is an innovation in the sleeves of the violet one (No. 8/b), they are wide, half long and shaped at the elbows. The braiding of the one is made of green, of the other of blue silk, trimmed with red and interwoven with silver and gold, and composes the loops which fasten the huge pear-like buttons of the same material. On the dolmans of the XVIIth century in addition to galloon decoration also embroidery is to be found. This style is found too in Prince Pál Esterházy's collection (No. 9). It is made of pale-blue velvet with gold and silver embroidery and buttons of nephryte and below the waist-line on both sides there are two horizontal slits edged with embroidery, of

which the left is for the hilt of the sword which is worn over the jacket. On the previous two dolmans these slits are less apparent.

The shirt-like garment (No. 10) of the Esterházy collection is unique in its kind; once it belonged to László Esterházy who is portrayed by a contemporary master in this costume. Its cut is identical with the peasant shirts of some regions as still worn to-day. Made of red silk, the wide sleeves are decorated with a tendril pattern embroidery in silver and gold, while the seam, the stitching and the high collar are trimmed partly with golden lace and partly with silver galloons. As may be seen from the previously mentioned portrait, it was worn over the jacket replacing the dolman. We have also original shirts of the same cut. One of them is made of fine batiste, the hem of the sleeves is trimmed with remarkable gold and silver embroidery and lace, and the stitching with bobbin lace and *à jour* insertions. It was in the possession of Ferenc Rákóczi II., reigning prince of Transylvania (1676—1735). We also know of three further shirts of this kind but less richly decorated, two are in the possession of the Arts and Crafts Department, the third belonged to Count Mihály Teleki (1634—1691). It was the favourite costume of the gentry at the beginning of the XVIIth century. According to contemporary pictures it was worn with a short sleeved jacket. The lace-trimmed loose shirtsleeves

hang out. The oil portrait from 1655 of Count Pál Esterházy, the later Palatine, shows him in this sort of dress. Later on, the jacket's sleeves became longer and less of the shirtsleeve was seen. There is a copy of a book of 1730 in the possession of the following institutions: National Széchenyi Library, Hungarian Scientific Academy and Arts and Crafts Department, showing Transylvanian costumes in water-colour; the first page depicts a young Hungarian count (Ein junger ungarischer Graf). The sleeves of this jacket almost reach the wrists and not more than the frill of the rococo shirt protrudes.

The child's dolman belonging to Count Miklós Bánffy in the Arts and Crafts Department (No 12) is made of ruby silk, quilted in a pattern characteristic of the XVIIIth century. The seaming carries an embroidery of large flowers; under the high collar there is a gilded silver buckle and a dolman fastening-chain. Not only the coverlet-like quilting but also the embroidery's flower pattern shows a Western influence, apart from later additions like the buckle of the dolman-fastener and its chain. The style of the garment, decorated with embroidery below the waist proves that it is a dolman and not a jacket. As a matter of fact the sword was always worn over the jacket, but never over the dolman. The hilt of the sword, when worn, was visible through the vertical slit of the jacket. At this time dresses had no pockets, the handkerchief was kept under the belt. The pockets on the jackets appeared towards the

end of the XVIIIth century under the influence of the French Rococo.

In the first third of the XVIIIth century the design of the jacket was only modified by the widening below the waist, as may be seen from an old example acquired by the Historic Department of the National Museum (No. 13). It is made of coloured and golden-flowered Spanish brocade on beige silk ground without buttons or lacing, similar in style to the previous one, except that the front is cut obliquely; the rather long waist-line is to be noticed. Narrow shoulders and a long body are characteristics of the men in the XVIIIth century, as is to be seen from the subsequent illustrations. Changes of the human body are always closely related to manners, customs and conditions.

The widening under the waist-line is still more to be noticed on the small jacket (No. 14) at the Arts and Crafts Department which is said to have been worn by the Emperor Joseph II. at the parliament session at Pozsony (September 11th, 1741). This small jacket is of flowered green satin, trimmed with gold galloons on the seam and on the stitching, and gold lace decoration on the obliquely cut front.

With the course of the XVIIIth century the Western influence is more and more pronounced in the design of the jackets and dolmans. It is at this time that the cut of the sleeves from the shoulders out of a separate piece of cloth begins. This small jacket is the first piece of this kind

here. From this period on this will be the prevailing fashion in cutting sleeves.

There is also in the Arts and Crafts Department a similar sort of complete Hungarian gala costume of light-blue silk for a rather more grown-up child; it is said to have belonged to Joseph II. who is more than once depicted in Hungarian gala. These costumes, though different in colour, are fully identical in design and trimming with these two little dresses. Their beautiful fabric leads us to believe that these costumes belonged to Joseph II.

We have no complete man's costume from the XVIth and XVIIth century. It seems that the untrimmed trousers were not considered worth preserving. We have already five complete costumes from the end of the XVIIIth century, about 1780—90, once all in the possession of Count Sámuel Teleki, Chancellor of Transylvania (1739—1822), but now belonging to the Historical Department. Two of these costumes, differing only in colour, are a few years older. The first (No. 15/a) is of green rep silk with green and gold embroideries and a braid belt in the same colours. Apart from the cut of the sleeves the French rococo flower embroidery indicates its age. The Hungarian character is shown by the galloon imitation motive between the floral pattern. Whilst the jacket is cut under the waist-line obliquely, the dolman is so no more; it has an edging of brown fur and so have the sleeves.

Beginning with the XVIth century and up to our days the trousers are close-fitting and follow strictly the line of the legs, fastened in front with a flap decorated at the end of the XVIIIth century with the trimming pattern of the jacket and the dolman. From the XIXth century this flap is braided and the slits on the legs, fastened with clasps, are trimmed with embroidery or lacing.

As a rule these close-fitting trousers were worn with boots laced on the inside.

This sort of footwear originates from the shoes taken over with the Turkish dress. The XVIth century Turkish shoe was made of a soft coloured leather sock laced on the inside and worn with half-boots of stronger leather in the same colour with iron heels. These boots were soon modified to comply with Hungarian requirements. The points are rounded off, the slipper-like boots get higher and finally in the beginning of the XVIIth century the half-boots and the sock are united, but as late as the XIXth century the two-part origin is indicated either by a seam or by embroidery (see No. 15/a).

From the XVIIth century boots became more popular than shoes and have remained so ever since.

The other costume of the same period similar to Count Sámuel Teleki's green dress is of violet coloured silk, but its colour and golden lustre make it more magnificent than the former.

Of the three costumes belonging to Count Sámuel Teleki (of about 1790) i. e. of newer type, one (No. 15/b) is of brown silk. Its trousers are of the regular tight Hungarian style; the jacket laced in front and cut obliquely seems to be identical with the previous one, except that it is sleeveless and thus corresponds with the waistcoat of the rococo dresscoat, and cannot be worn even if only thrown across the shoulders without the dolman, whose design is that of the rococo dresscoat.

The third dress is made of pale-green silk, it is trimmed with rich golden embroidery instead of galloons. Both sorts of trimming were used in these attempts to preserve the dress-coat, but of course embroidery was more distinguished, whilst the other kind was simpler.

Towards the end of the XVIIIth century the sleeveless jacket as well as the dress-coat dolman is shorter, both reach little below the waist. The silk material is replaced by cloth; galloons and laces are discarded to leave room for the floral silk embroidery taken over from the rococo and often suggesting lacing. There are three costumes of this kind at the Historical Department. The first (No. 16/a) is of dark blue cloth trimmed with white galloons and flower embroidery in green, the dolman has a fur edge. Not only the flap but also the side seams of the trousers are decorated with the same flower embroidery. The jacket's lower part is cut obliquely and has a black fur edge, the dolman is longer. Its main characteristic is still

the high embroidered stand-up collar. This sort of dress was generally worn with shoes, but was sometimes worn with boots. The boots in the picture are of black leather decorated with wave-pattern gold embroidery. It dates from about 1800 and is in the possession of the Historical Department.

The above costume somewhat recalls the dress (No. 16/b) from about 1820 at the Historical Department. The jacket and length of the fur-edged dolman, also the size of the collar, are identical; but otherwise important alterations are to be noted. The jacket has again sleeves, which means that the dolman may be worn thrown across the shoulders, and does not fall in a curve but ends in a straight line. The decoration is quite new. Towards the end of the XVIIIth century the embroidery is replaced by lacing. Military jackets and dolmans are generally thickly trimmed with braids which protect them against strokes of the sword. This costume recalls the military uniforms, but it is merely an ordinary gentleman's dress made of dark blue cloth. There is rich gold lacing on the jacket and the dolman, there are galloons and gilded buttons, the dolman has a black caracal edge, the trousers are decorated with gold galloons. The black leather boots matching the costume have silver galloon trimming and a woven silver button in front.

Perhaps jackets and dolmans were shortest about 1820. This style prevailed in uniforms for some time; in costumes

of footmen and coachmen it can still be found to-day. On the other hand, the gentry began to turn to the knee-length style which is still worn on gala occasions in Hungary.

The jacket of about 1835 (No. 17) at the Historical Department represents this new type. It is made of dark blue cloth, and the trimming is of light brown silk. The breast is decorated like the previous one with thick lacing.

Whilst the dolman represents the gala dress of the simpler Hungarian gentry, the aristocratic style is shown by the jacket and dolman of Prime Minister Count Lajos Batthyány who died a martyr in 1849. This jacket and dolman are kept at the Historical Department (No. 18). Their cut is familiar, save that there is gold embroidery instead of galloons on the dark green cloth of the velvet of the dolman. The colour of the garments and the laurel and oak embroidery pattern of the palmetta are in accordance with the regulations for imperial and royal chamberlains. Consequently though often appearing on Hungarian costumes, they are not a Hungarian characteristic.

The coronation of Ferdinand V. as king of Hungary (1830—48) was celebrated at Pozsony with great pomp and here the Hungarian gala dress, as represented by the above two jackets and dolmans began to be worn. No. 19 shows a variation of this sort of costume dating from about 1850. The jacket is of blue-green figured silk, the trousers of red silk jersey, the gold braided dolman and the

busby are trimmed with brown fur. The buttons, dolman-fastening chain, belt and buckle of the busby are in gilded silver filigree work adorned with coral. The black boots are trimmed with gold galloons and buttons of the same sort.

This gala dress worn at King Ferdinand's coronation remained the model costume for a long period and is even sometimes seen on gala occasions to-day. Its most characteristic feature is the bright colouring, which when worn by many on festive occasions resulted — owing to the clash of colours — in a rather confused effect, contrasting with the harmonious, quiet and artistic wear of the old style.

The years about 1860 are rather important in the history of Hungarian costume. In these years of national renaissance, a considerable development was due to a movement which aimed at the popularizing the Hungarian costume and encouraged its general use. New creations came into being, both in design and in trimming, sometimes springing from national motives. The gala dress exhibited in the Historical Department reflects this period; it belonged once to a member of the Teleki family and is the type worn in the years round 1860 (No. 19/b.). The jacket is black, the dolman of plum-blue velvet, the trimming of steel-pearls is imitation lacing. Its chain, busby-buckle and sword are of brightly polished steel. Apart from its steel-jewels and pearl trimming, only the style

of the dolman is new. It was the sheepskin "suba" that inspired it; it is in fact merely a shorter and finer variety which has retained the width, the big collar hanging down the back and the large open sleeves of the original. The cap to match is an excentricity which had no success.

A favourite garment of the 1860 years is the frieze coat "szűr", a form of dolman generally not made of velvet but of cloth (No. 20). The cloth is violet and has black lacing and galloon trimming.

The use of the Hungarian costume in the years about 1860 extended not only to gala dress, but also to everyday wear. The reader's attention is called to the jacket reproduced on plate No. 21. At this time this garment was known as "atilla", a sort of braided coat, close-fitting at the waist and loose in front. It is made of dark blue cloth and the lacing is black.

Western influence caused — except for the above mentioned years, round 1860 — a complete discontinuation of the Hungarian costume in everyday life. It remained more and more the costume for festival occasions, and for this purpose it tried to go back to the costume of the XVIth century, although it seldom succeeded. These archaic dresses are rather deplorable, both in their proportion and their trimming. The costume worn by Mihály Munkácsy, the famous Hungarian painter, on the occasion of the millennium in 1896, now in the possession of the Historical Department, is a pathetic example (No. 22/a). The jacket

reaching the knees is of flowered French velvet brocade with a violet dandelion pattern on light-green ground, the dolman is made of violet coloured velvet with yellow satin lining. The boots are of yellow leather; the ornaments, buttons, chain, belt and busby-buckle, of gilded silver adorned with garnets, emeralds, real pearls and diamonds. Also the busby is of violet velvet with an aigrette on one side. The cut imitates without understanding the costume of Miklós Zrínyi, the hero of Szigetvár (1508—1566) as depicted on a contemporary engraving.

The gala costume of Count Andor Semsey (No. 22/b) closes the series. The dress is meant for XXth century diplomatic service. By virtue of a decree issued during the Foreign Ministership of Count Miklós Bánffy, reflecting the gloom of Trianon, it is made of black Ottoman silk and gems are replaced by gilded silver. This simple and noble costume was designed by Count Miklós Bánffy himself in 1933. Comparing this dress with Mihály Munkácsy's theatrical costume one concludes that even in our days there are possibilities for the designing of beautiful and elegant Hungarian gala costumes, not only by the use of modern materials, but also by adaptation of the latest fashions. It is essential however that there should also be a thorough knowledge of the Hungarian costume's historic development.

In the XVIth century women's wear in Hungary is identical with that of Germany. The development of the

latter in Hungary brought about the XVIIth century costume. In addition to illustrations from this period we also possess some original garments.

The oldest Hungarian gala costume (No. 23) belonged once to Catherine of Brandenburg (1604—1649), wife of Gábor Bethlen, reigning prince of Transylvania. The skirt is of blueish lilac, the whalebone bodice of blue Italian velvet brocade with a shingled floral pattern on ribbed looped ground. The skirt is trimmed with eight rows of lace-like floral silver and gold embroidery, on the bodice the same pattern is repeated. The chemise follows contemporary illustrations. Originally the skirt was covered throughout its length by a white lace apron as shown in contemporary illustrations. The shining embroidery glimmering through the lace increases the noble but — in spite of the rich trimming — simple effect of the dress. The bonnet is of real pearls decorated with enamelled emerald clasps. The dress is kept at the Historical Department whilst the bonnet is the most precious treasure in Dr. István Károlyi's collection.

The design of the wedding dress of Prince Pál Esterházy's wife, Eva Thököly (1672), is identical with that of Catherine of Brandenburg. It is made of blue velvet and the relief-like gold and silver embroidery is decorated with coral (No. 24). Owing to the beauty of its material, the artistic design of the embroidery and the beautiful colour

scheme it can justly claim the title of being our most admirable costume. It is in Pál Esterházy's collection.

Women's gala wear of the XVIIth century remained almost unchanged during the XVIIIth century. The gown of about 1750 in the possession of the Historical Department (No. 25) has a skirt similar to those of the XVIIth century. A good many of them are worked on whalebones, but the laced corset is a little longer and the neck somewhat lower. The laced trimmed sleeves of the chemise following original pictures reach the elbows and have two puffs. The latter is characteristic of the XVIIIth century though worn already in the second half of the XVIIth century, but here the sleeves are looser, and the puffs bigger.

Though in the XVIIIth century the design of the XVIIth century dress remains almost unchanged, there is a considerable deviation in the material. Whilst the XVIIth century gowns were either of plain velvet and silk or of a material with inwoven pattern, the XVIIIth century nearly always uses French brocade, plain or brightly flowered. The embroidery trimming of the bodice is replaced by gold and silver lace or galloons. The skirt in question is of Lyons brocade with pomegranate motives in silver, lilac, pink, yellow and green on light-blue silk ground. The corset is of pale blue taffeta with golden lacing. The tulle apron with a Malines lace fringe and the above mentioned chemise are both after original pictures.

The dress No. 25 at the Arts and Crafts Department is of the same period. Here the material of both the skirt and the corset is French brocade with a silver and lilac flowered red rose pattern on light-blue ground. The bodice is trimmed with silver lace.

Besides the chemise the XVIIth century Brussels lace frill is also carried out according to original pictures. The silver embroidered tulle apron dates from the beginning of the XIXth century.

In the development of Hungarian men's wear, just as in women's wear, foreign influences are to be seen. The national costume was worn by our ladies only on special festival occasions whilst up to the first half of the XIXth century men used it for everyday wear also.

Consequently during those two centuries no considerable changes are to be noticed; these come only with the French revolution in the Napoleonic period when the Hungarian gala dress adopts the design of the French empire and the Hungarian touch is only indicated. The best example is a gown (No. 27) in private possession. Made of shiny light lilac silk, it is not lined. The bodice and the skirt are worked in one piece, the first is low necked and the arrangement of its silver galloons and of the lacing in front imitate the Hungarian corset, whilst the puffed sleeves covered with white silk tulle suggest the Hungarian chemise. The skirt and the long train are trimmed with silver embroidery of a small tendril motive and with

palmettas and small garlands. Women's dresses in Hungary never had trains before; their introduction dates from this period.

The Pozsony coronation of Ferdinand V. in 1830 gave a great impulse to women's dress. The entire gentry was present in magnificence. Several complete dresses and garments worn on this occasion are preserved.

One of the most beautiful costumes is in private possession, another equally remarkable is in the collection of the Historical Department.

The first (No. 28) is of silver dotted light pink silk. The skirt and the long train are fringed with a plain pink seam covered with a double white tulle frill interwoven with silver; its apron, veil and lace trimmings are of silver embroidered white tulle, the silver galloons of the bodice suggest lacing, the fillet of match is of real pearls.

The other gown (No. 29) is of a light patterned yellow silk interwoven with gold, the white tulle apron, the veil and laces are embroidered with gold.

The skirts of these two gowns — as with the empire designs — are unlined and looser; but the corsets fastened at the back are a little longer. This shows that these two dresses are direct descendants of the empire design. Towards 1840 the skirts become looser and larger, and to get the bell-shape a petticoat of horsehair and later of steel hoops, the crinoline, is worn underneath.

The Hungarian crinoline skirts were worn with a pointed bodice fastened at the back, imitating by its braiding the corsets gallooned in front.

The Hungarian wear of the great national renaissance of 1860—67 completely discarded — even in everyday wear — the French influence; the crinoline reached its full size, and though the magazines of fashion tried to create new varieties, mostly by lace and galloon trimming, nothing fundamentally new and specifically Hungarian in design was found. The dolman for women (No. 30) is now introduced for the first time, being worn with the crinoline.

Some examples of this, as well as the illustrations in the magazines of fashion, show that stress was laid only on the pattern of the lacing. On the other hand, like with men's dress, it was influenced by the Hungarian "szűr". The black velvet bonnet trimmed with black and silver lace and hanging ribbons of the same trimming belonged to Mrs. Jókai and is of the same period as the dolman.

The design of the bonnets is similar to that of the XVIIth century and even dates to earlier times and is no more than a headdress covering the chignon. Generally speaking the Hungarian bonnet never assumed extravagant forms, but in some periods peculiarities of material and trimming are to be noticed

Hungarian girls wore fillets in the form of a garland

with manifold embroideries in different styles to match their bonnets in a very becoming manner. Only the wives of the higher gentry wore pearl fillets and bonnets decorated with gems (No. 23 and 28).

The gala dress reproduced next (No. 31) dates from 1870 and is made of steel-blue taffeta. The white taffeta petticoat glimmers through the loose skirt fringed with a black lace frill; the back of the bodice suggests a laced corset; the galloons of the white silk insertion in front imitate the lacing. This latter, as well as the neck and the puffed silk sleeves, is fringed with a silk frill. This latter is an innovation though it can be seen on a bodice of 1865 in the Museum of Balassagyarmat. The fashion of the crinoline is already discarded, but skirts are still rather loose. The bonnet is of silver lace, the apron and the veil are of Brussels lace with applications.

In the year 1896 at the festivals connected with Hungary's millennium the Hungarian gala dress is again most conspicuous. The court, the aristocracy and the wives of the notabilities nearly all appeared in new costumes. As a matter of fact all these costumes followed the French fashion of 1896. The skirt is cut in godets, the enormous puffed sleeves of the bodice are of the same material as the gown and no longer suggest the chemise sleeve.

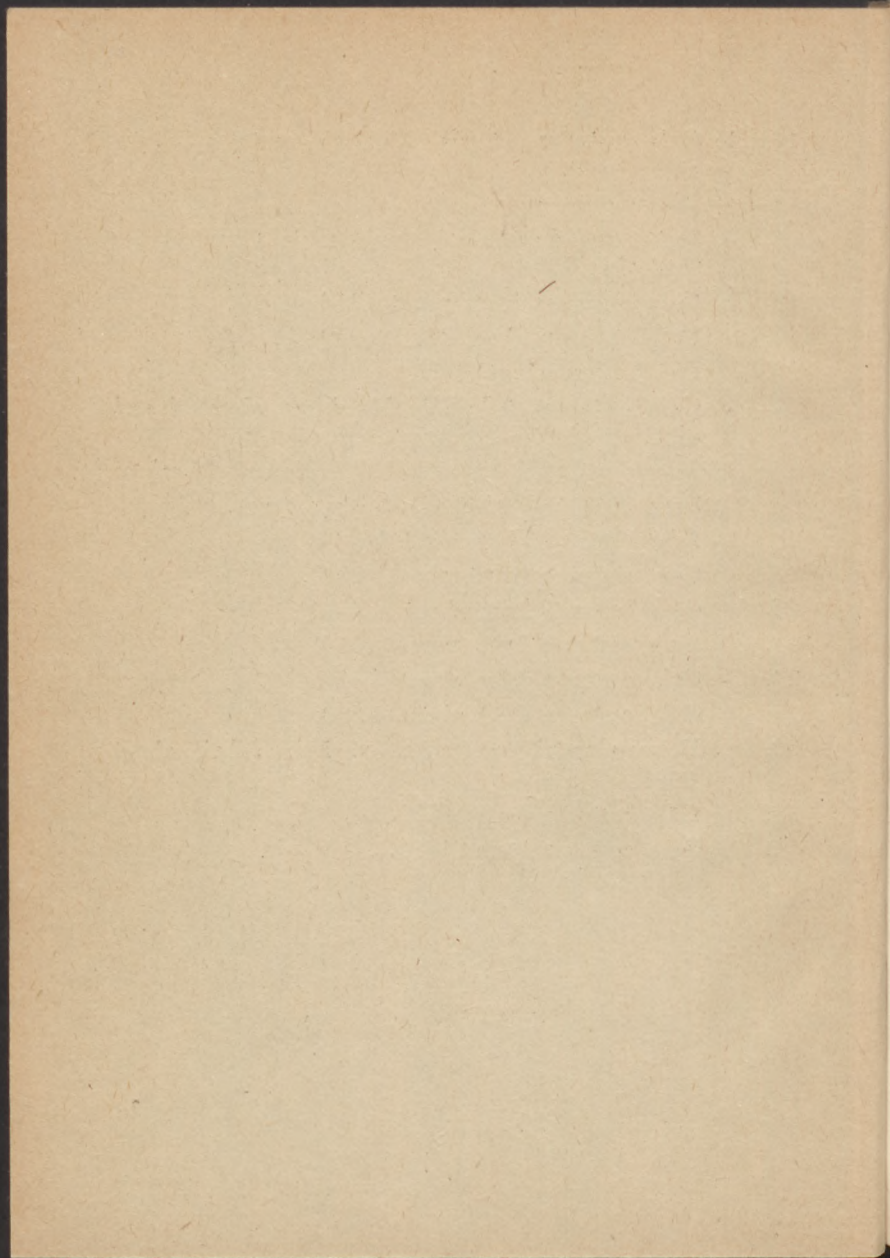
One of the most successful costumes of this period is reproduced under No. 32. It is made of light-green Otto-

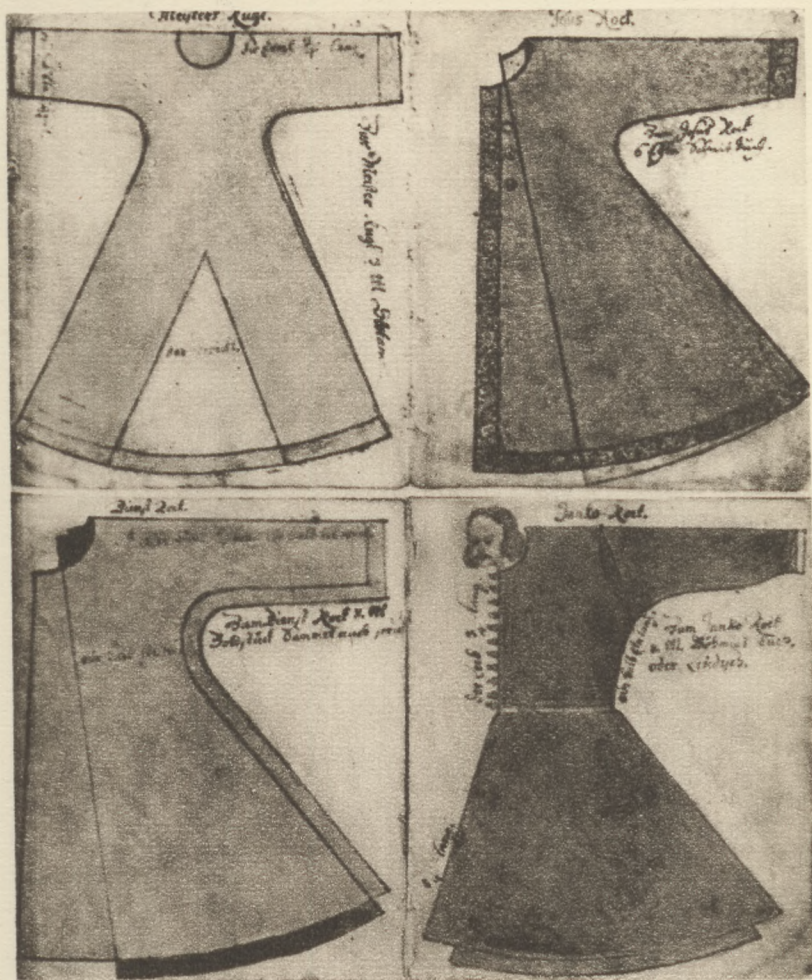
man silk; its skirt and long train are decorated with rich artistic silver embroidery and trimmed with darker velvet; there is silver lace decoration at the back fastened with braiding, the puffed sleeves suggest a chemise. The front is decorated with imitation lacing in galloons. The white apron is trimmed with silver.

ILLUSTRATIONS

-
1. Four pages of the cutting pattern-book from Kiszeben, 1641.
 2. Dolman of Miklós Oláh when a child, 1503.
 3. Dolman from the middle of the XVIIth century.
 - 4/a, b. Coronation jacket and dolman of Luitpold I., 1657.
 - 5/a, b. Embroidered jackets of the XVIIth century.
 6. Jacket from the second half of the XVIIth century.
 7. Jacket from the second half of the XVIIth century.
 - 8/a, b. Dolman from the second half of the XVIIth century.
 9. Dolman from the second half of the XVIIth century.
 10. Dolman of Count László Esterházy, 1652.
 11. Shirt of the reigning prince of Transylvania, Ferenc Rákóczi II.
 12. Child's dolman from the beginning of the XVIIIth century.
 13. Jacket from the first half of the XVIIIth century.
 14. Jacket of Joseph II. when a child, 1741.
 - 15/a, b. Gala costumes of Count Sámuel Teleki, 1780—1790.

- 16/a, b. Gala costumes of the XVIIIth century and of about 1820.
17. Jacket from about 1835.
- 18/a, b. Jacket and dolman of the martyr Count Lajos Batthyány.
- 19/a, b. Gala costumes from about 1850—1860.
20. Dolman from about 1860.
21. Jacket from about 1860.
- 22/a, b. Gala costume of Mihály Munkácsy of 1896 and of Count Andor Semsey, 1933.
23. Gala gown and bonnet of Katalin of Brandenburg, first half of the XVIIth century.
24. Bridal dress of Eva Thököly, 1672.
25. Gala costumes from about 1750.
26. Gala costume from about 1750.
27. Gala costume from about 1810.
28. Gala costume from about 1830.
29. Gala costume from about 1830.
30. Dolman and bonnet of Mrs. Mór Jókai, about 1860.
31. Gala costume from 1870.
32. Gala costume from 1896.





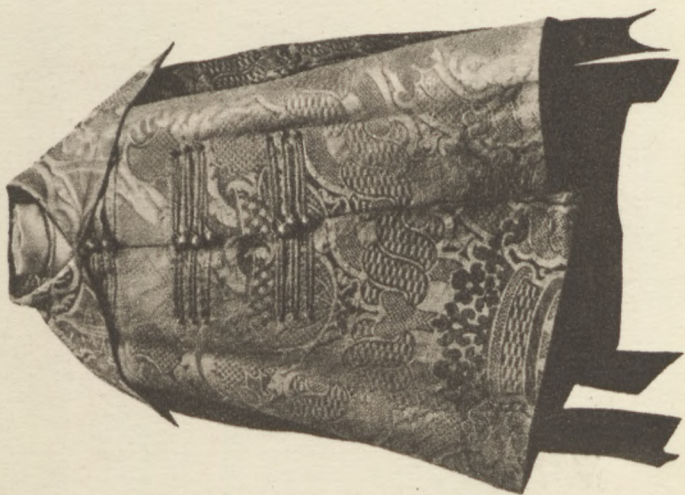


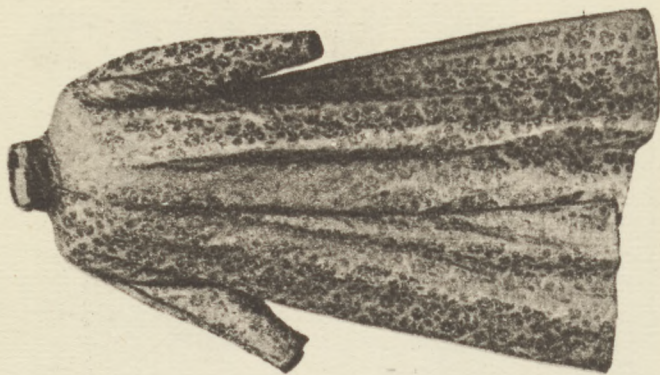
2.





3.

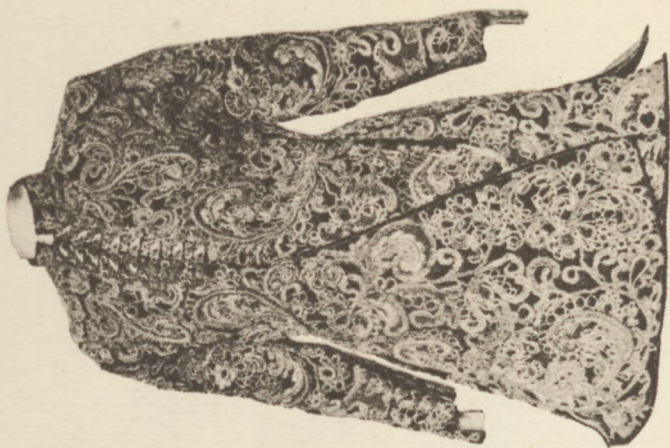




4/b.



4 a.



5/b.



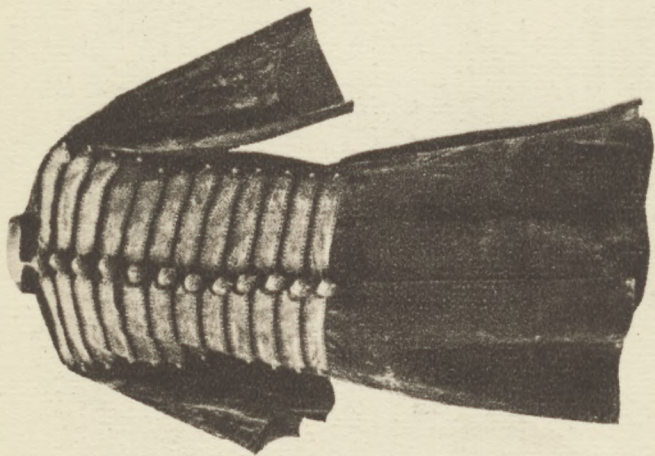
5/a.



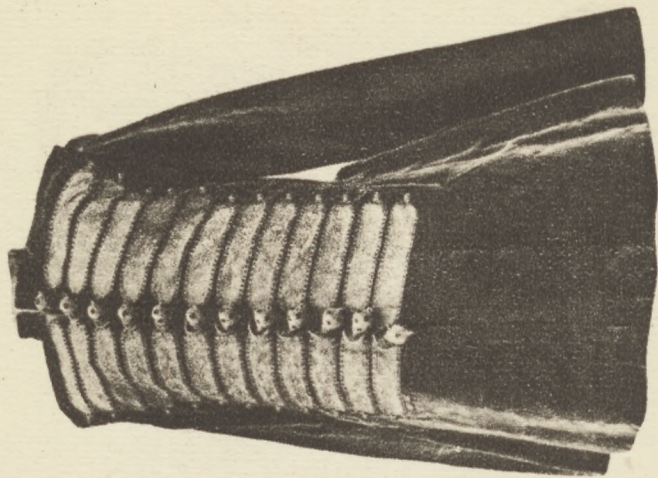
6.



7.



8/a.



8/b.





10.



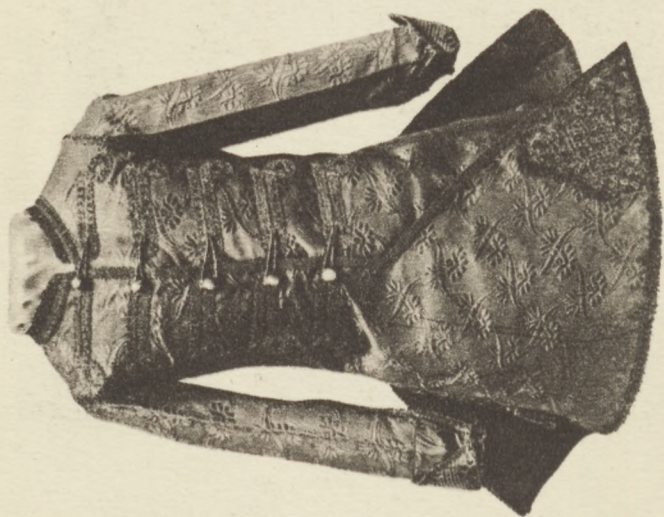
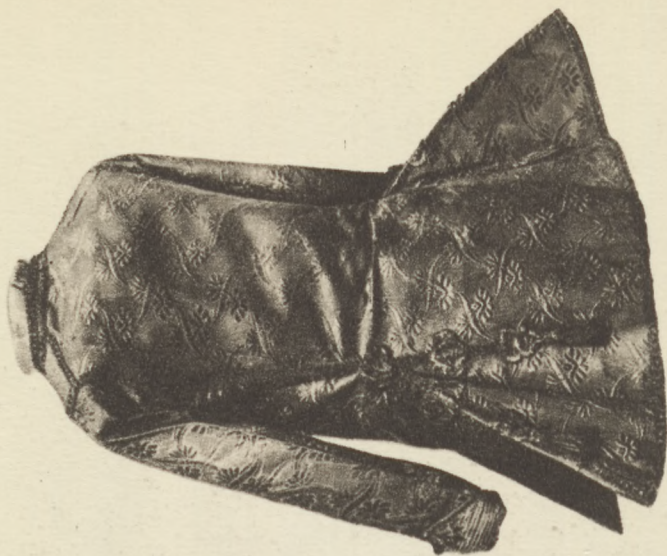
11.



12.



13.



14.



15/a.



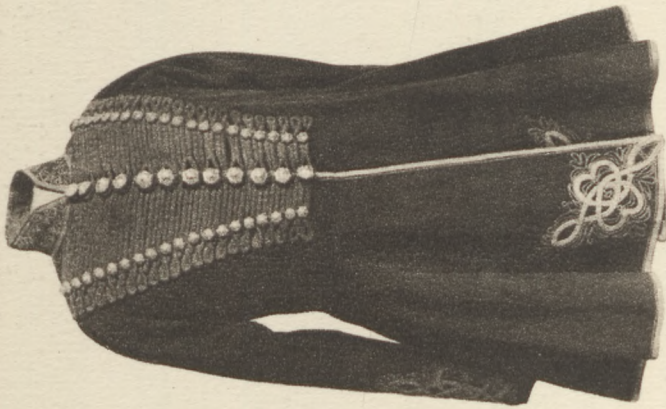
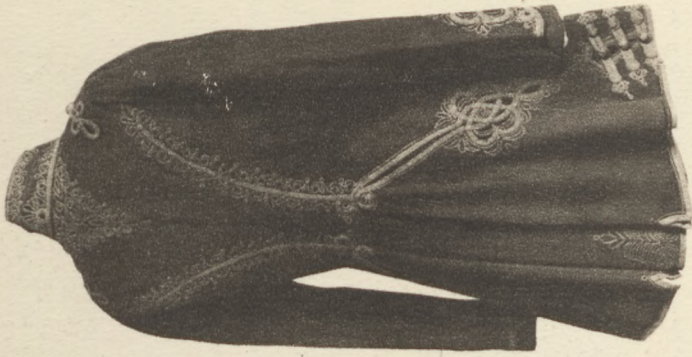
15/b.



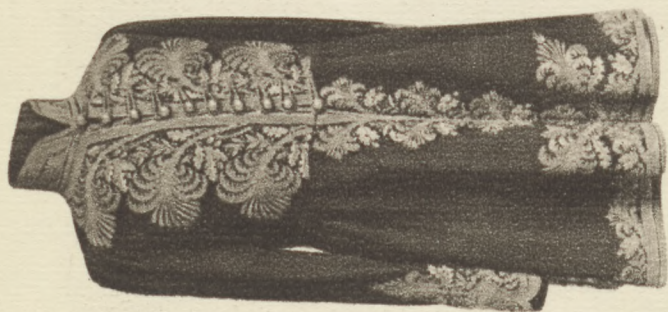
16/a.



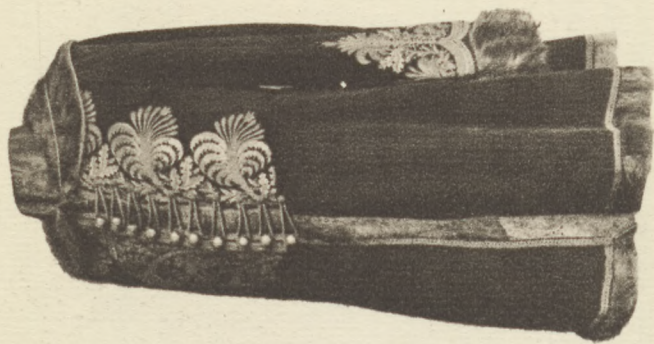
16/b.



17.



18/a.



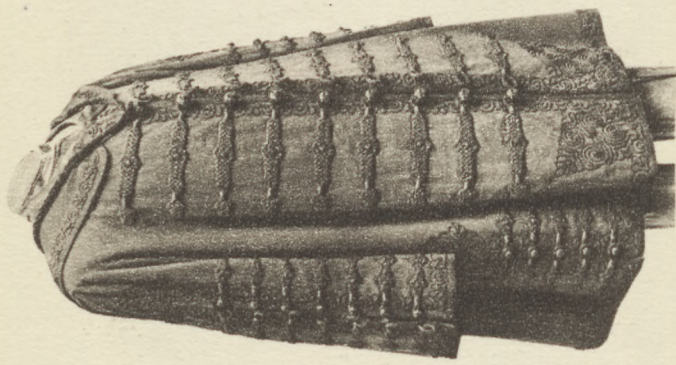
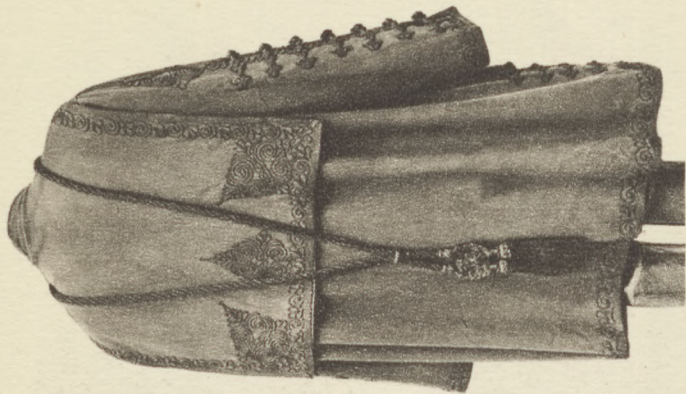
18/b.



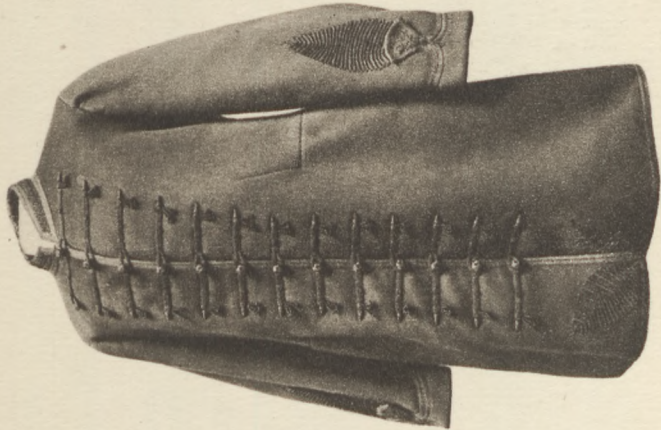
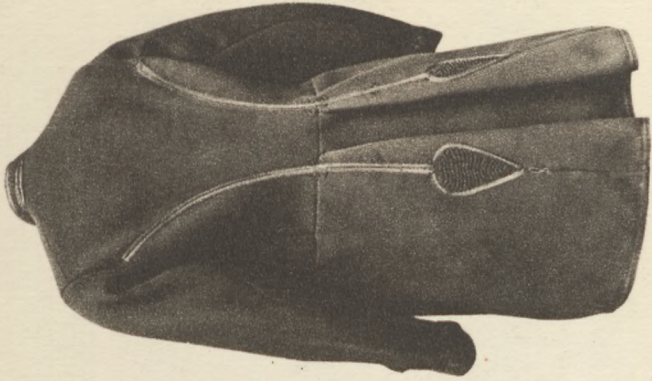
19/a.



19/b.



20.



21.



22/a.



22/b.



23.



24.



25.



26.



27.



28.



29.



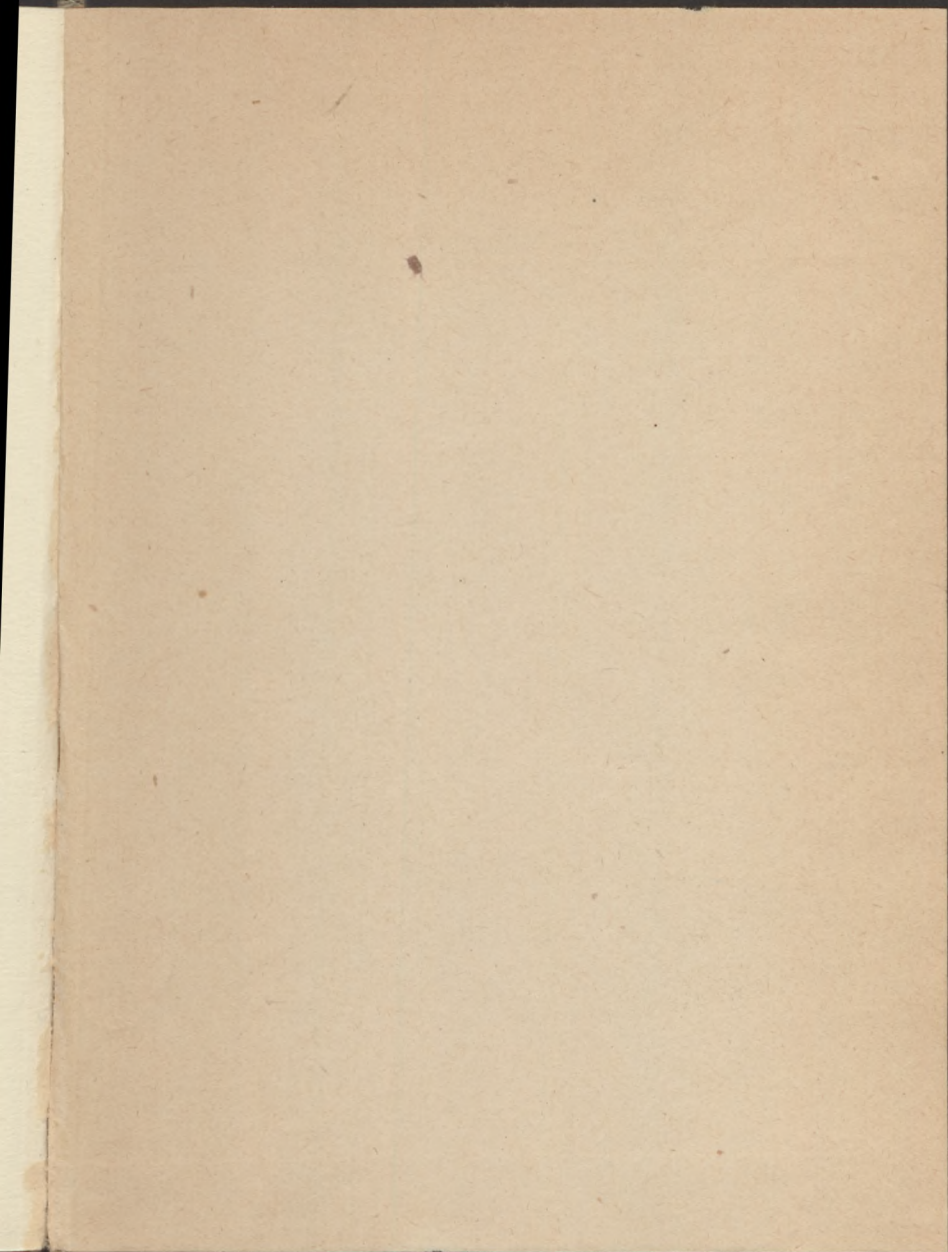
30.

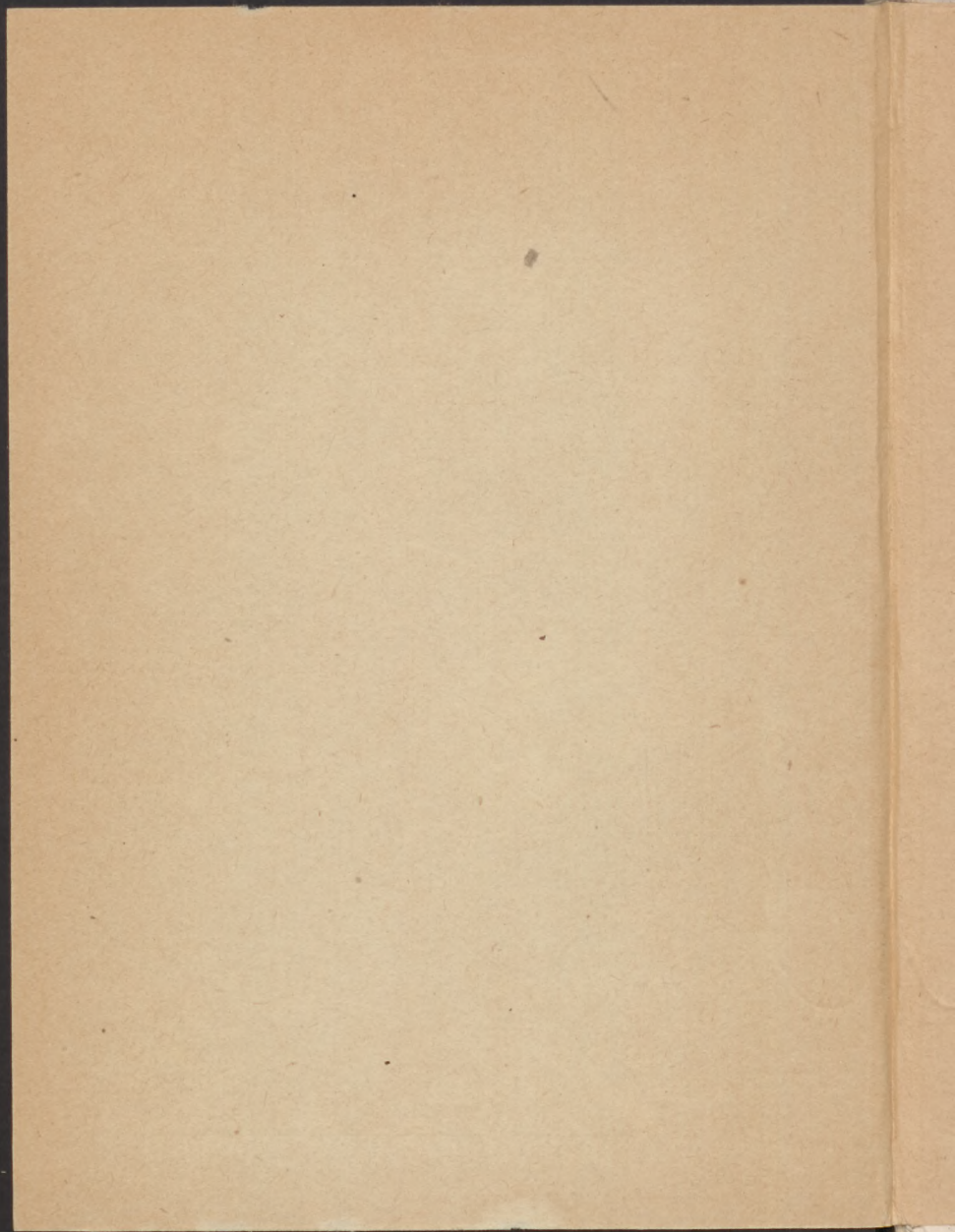


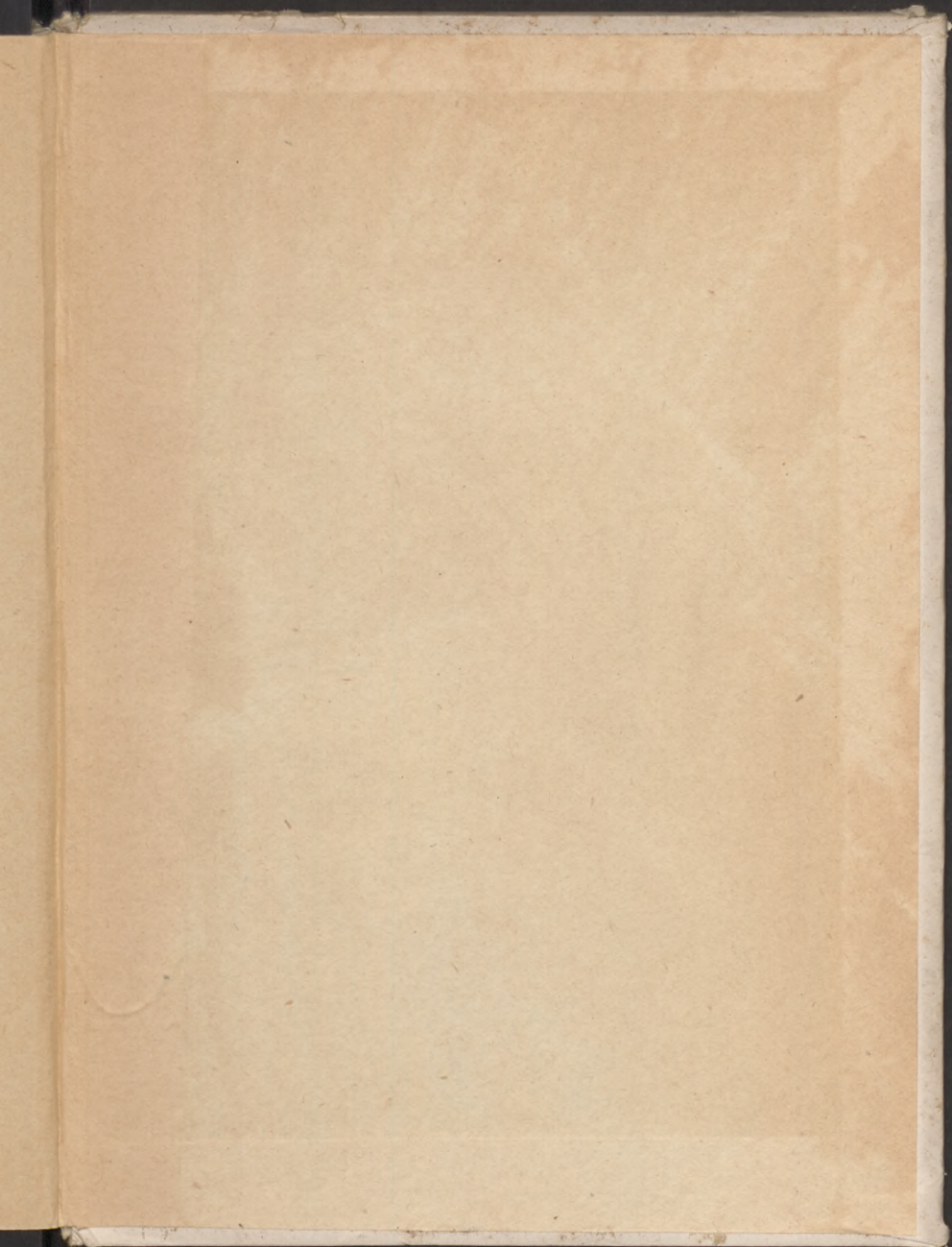
31.

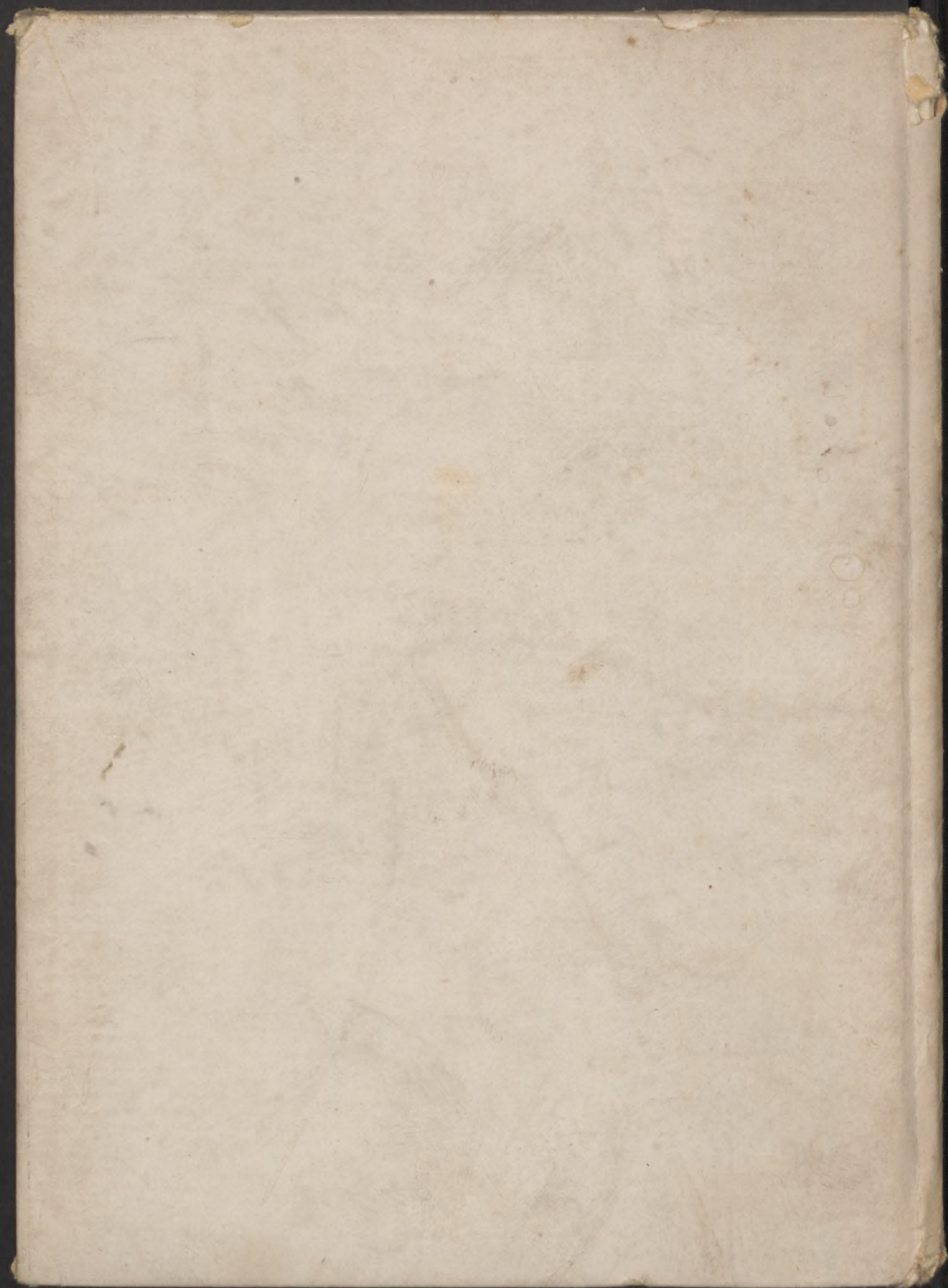


32.









HISTORIC HUNTING COSTUMES