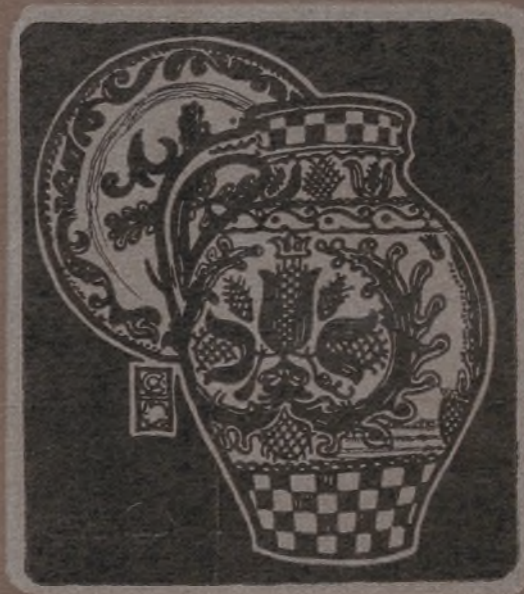


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SPECIAL NUMBER
AUTUMN 1911

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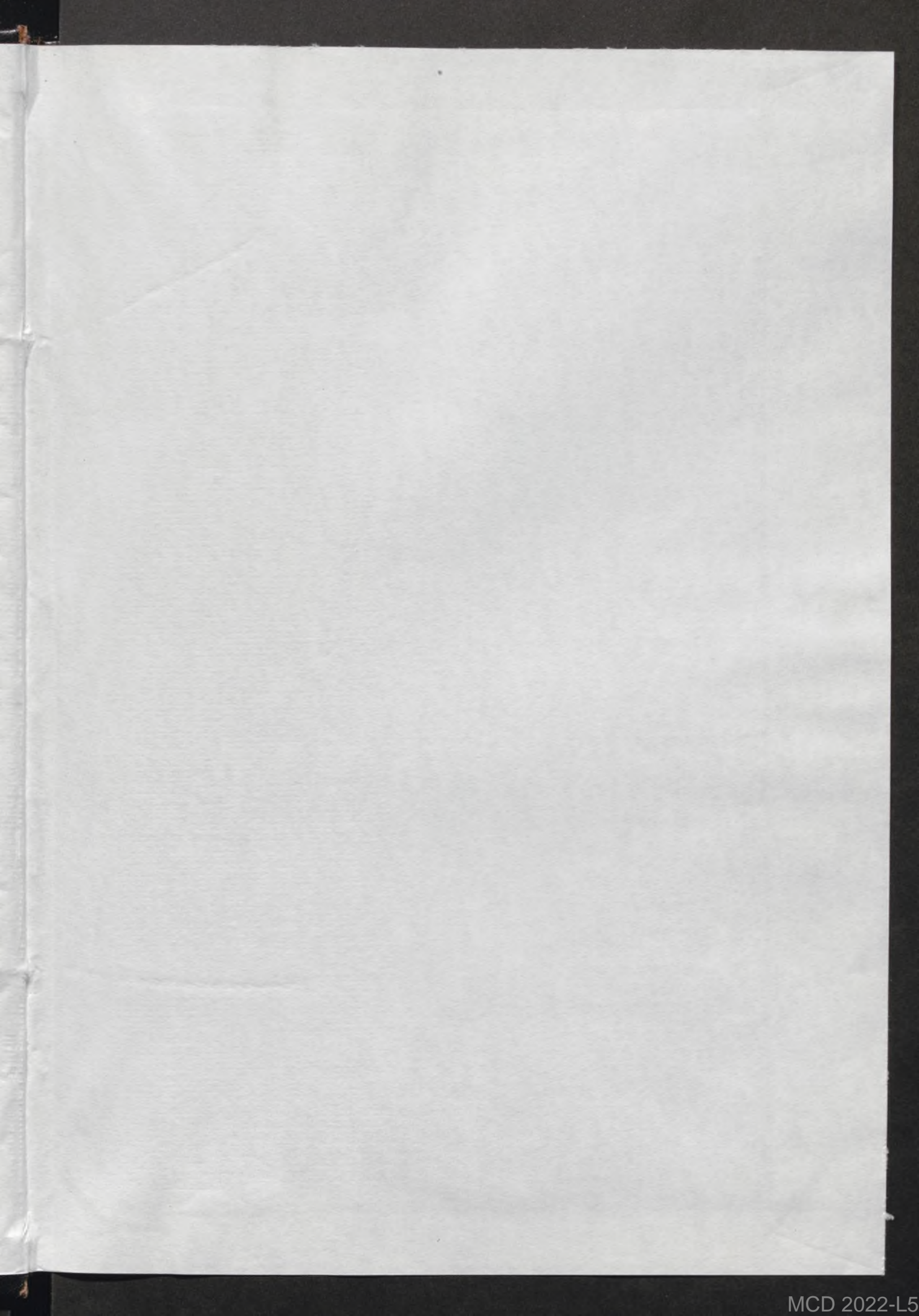
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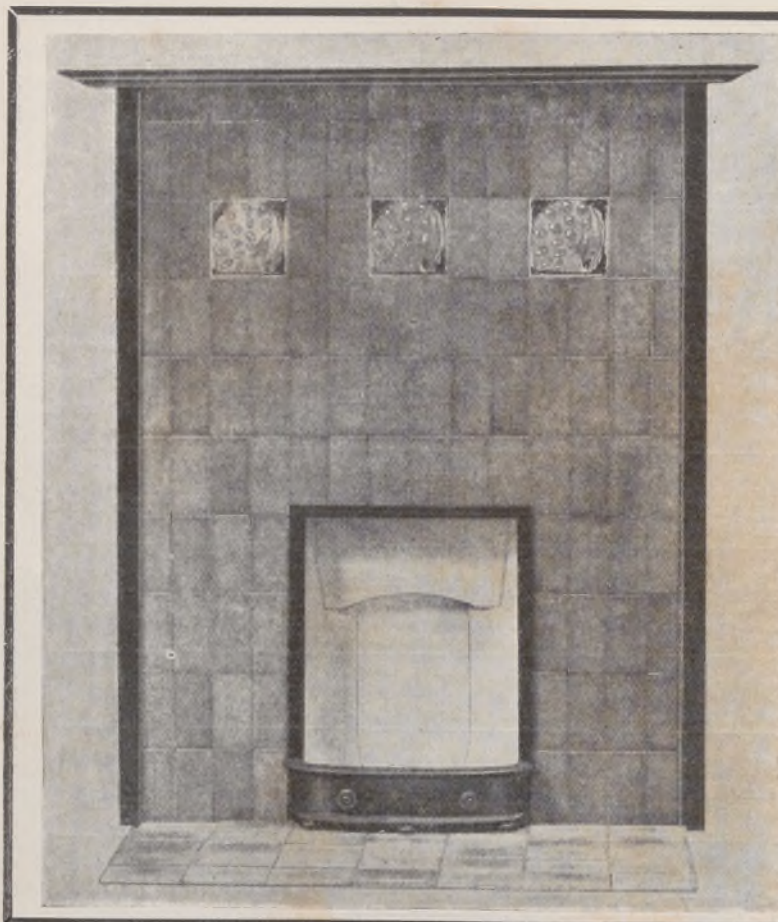
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AUSTRIA. INTRODUCTION BY A. S. LEVETUS.

THE term "Austrian peasant" is intended, broadly speaking, to include all peasants, irrespective of race, who are subject to Austrian rule. Austria is the empire of mixed nationalities, there being some seventeen of them. This conglomeration of races may be more precisely divided into three groups, viz. : the German-speaking people, the Slavs, and a less determinate group composed of the Ladines, the Italians, and the Roumanians. This diversity of race accounts for the variety and richness of the peasant art in which is expressed racial sentiment.

No fine line of demarcation can be drawn to indicate where the peasant art of one nation begins and another ends; yet the practised eye soon learns to differentiate, for though there are certain similarities there are at the same time wide and distinct divergencies. The motive of a design may be the same, but the methods of carrying it out may be various. This variation is due to subconscious racial instinct. There is, moreover, an involuntary personal note which distinguishes the objects made by the peasants of one and the same race, this being particularly the case in the Slav group.

For the better understanding of these points, it may be well to call before the mental eye a picture of those countries composing the Austrian empire. They consist of the German-speaking lands Upper and Lower Austria, Styria, Salzburg, Salzkammergut, North and South Tyrol, Vorarlberg, Carinthia, parts of Bohemia, Moravia; and the Slav lands Bohemia, Moravia, the eastern part of Silesia, Carniola, Istria, Dalmatia, Herzegovina, Bosnia, Galicia—that is, Austrian Poland—and the Bukovina. Galicia and Silesia are thickly populated by Poles, East Galicia by Ruthenians, and the Bukovina by Ruthenians and Roumanians. The Ladines are confined to certain valleys of the Tyrol, of which the Grödnertal is the most important, and the Italians to that part of South Tyrol beyond Bozen, the Küstenland and Trieste.

Another special feature which should be borne in mind is the heterogeneous character of the landscape. To the west are the Alps, which extend from Vorarlberg to the Vienna forests, to the east the Carpathians; while Zakopane, a very important place when considering the art of the peasants, is situated on the Galician (Polish) side of the Tatra mountains. Bohemia has the Riesengebirge and the Bohemian Wolds, while those countries to the extreme south, Bosnia and Herzegovina, have nothing but naked Karst rocks. To those countries with a sea front must be added Dalmatia, the Küstenland, and Istria. Nor must the low plains of Moravia be

omitted, for in the Slav parts of this country the art of the peasant shows no signs of dying out.

To complete the picture we must go to the high mountain pastures, where the lonely shepherd, while tending his flock, employs his busy fingers in fashioning some object of use of bone or wood, which he then engraves, inlays, or carves. Indeed, so prolific is his art that it is known as "Hirtenkunst" to distinguish it from the peasant art in general.

It would be useless to enter into the question as to when and where the Austrian peasant obtained his first knowledge of applied and decorative art. Certain it is that to some extent it was inborn ; but whether it received impulse from outside is of some interest to us. We know that two great waves of thought, coming in diametrically opposite directions, must assuredly have made themselves felt even in the most remote districts. These were the Byzantine, which came from the east, and the Catholic from the west. These two distinct influences account, to some extent, for the diversity in the art of the Austrian peasants. For the work of the German-speaking and West Slav peasants is essentially different, from the point of view of history, from that of the east and south Slavs and Roumanians. The art of the Austrian peasant is therefore an exceedingly wide subject, extremely varied, not only in the different countries of the empire but also in the towns and villages comprising these countries.

Unfortunately there is no open air museum in Austria where one can wander at will and form a complete picture for oneself as to how the peasants lived in the past, or how some of them live at the present time. Nevertheless, in the various ethnographical and other museums at Graz, Linz, Salzburg, Innsbruck, Bozen, Brünn, Prague, Zakopane, Cracow, Lemberg and Sarajevo fine specimens of peasant work, peculiar to the respective provinces, may be seen. In most of the towns throughout the kingdoms and provinces there are besides small local museums, but the art of the Austrian peasant in its entirety can only be seen at the Museum für österreichische Volkskunde in Vienna, where all the races are represented.

But the decay of the peasant's art is apparent in many quarters, and in its place the home industries have risen. The action taken by the Government and different societies is doing much to revive the lost arts. Schools have been organised, teachers sent from village to village to teach new methods and designs ; but the school work, beautifully executed as it is, loses in comparison with the naïve charm expressed in the spontaneous designs and quaintness

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of thought shown in the work of the unschooled daughters of the soil, who, with hands coarsened by field labour eight months in the year, employed themselves during the long winter months in creating some object of love and fancy. For in the peasant woman, in a still higher degree than in the peasant man, an inborn feeling for art exists. One need only take a glance at the exquisite specimens of lace and embroidery here reproduced to realise the inventiveness of their minds, and with what pride and skill they have performed their self-imposed tasks. Their art has passed from generation to generation. The great-great-grandmother may have learned it from the lady of the demesne in those far-distant times when she, her daughters, and maidens sat at their frames in the "Komenate"; or she may have learnt to embroider from the nuns.

As regards the men, there is no doubt the peasant had ample opportunity in the churches and in the castles of his lord to observe objects of decorative art. The village youth, after having completed his apprenticeship, went on his *Wanderjahr*, and brought back with him new ideas in art as in other things, which he consciously or unconsciously, through his workmanship, conveyed to his neighbours. Again, during the long and frequent wars the villager was forced to serve as a soldier, and no doubt, possessing an observant mind and retentive memory, he involuntarily acquired something of the culture of other lands, which he afterwards turned to account.

Of all the Austrian lands perhaps Tyrol, from Innsbruck southwards, is best known to the English-speaking race. Yet how little does the casual traveller really know of this land of many surprises till he has penetrated her valleys. The old houses and farms, nay, their very roofs tell their own tale, each town, each village, almost, having its own characteristic forms and methods. In the Alpine lands houses are built otherwise than in the districts of the Carpathians, the Tatra, or again in the plains of Bohemia or Moravia. Each country has its own traditions and manner of building, and in Tyrol, Salzburg, Salzkammergut and Upper Austria there are everywhere well-preserved specimens to be seen, for these districts have not suffered so much from war and rapine as the more eastern countries. The existing buildings show us the manner of decorating the eaves, the gables, balconies, and façades, the latter being adorned either with fresco paintings or chip-carving, while in some places both forms of decoration may be seen. In Egerland the houses remind us somewhat of the old English cottages, for they are half-timbered or whitewashed and decorated with black timber. In other parts of Bohemia and in

Moravia, notably among the Slovaks and Hannaks, the houses are whitewashed and ornamented with frescoes of national designs and colours. This work is always executed by women. Every spring the exterior and interior of each house is re-decorated, so that they make bright spots in the landscape and serve to relieve its monotony. In Zakopane the houses are built entirely of wood, with thatched overhanging roofs. Each peasant builds his own house and adorns it with pierced woodcarving, no two designs being alike; indeed, so distinct is the art that it is known as the "Zakopane style."

The Austrian peasant always builds his house with a view to serving practical purposes. The best room, the *Stube*, claims his chief attention and also that of his wife. In some lands the roof is timbered and the walls panelled; this is notably the case in parts of Tyrol, Vorarlberg and Styria. The woodwork is ornamented with chip-carving more or less rich in design, according to the individual taste of the worker. In other parts, and throughout the Crown lands, the walls are whitewashed. The furniture is almost invariably painted in some dull ground tone and ornamented with traditional designs, these being as a rule conventional flowers built up, as it were, in architectural forms. This manner of decoration is, however, not peculiar to any one land but to all those comprising the Austrian dominions. It varies only in form and the manner of executing the design, there being a distinct local and even personal element everywhere present. The distribution of the furniture varies in detail in the different lands. A tremendous amount of thought is spent upon the bed, placed in the *Stube*, which, therefore, forms a living and sleeping room. The beautiful embroidered bed-linen is a special feature in every household, two cupboards, the "marriage" coffer, two immovable benches meet in the angle of the window, and before them is placed the strong table made for the wear and tear of daily use. In another angle is a corner-cupboard, a shelf which serves as an altar. This is covered with a fine embroidered cloth, and on it are placed the Cross, the Image, and the Bible. To the right and left of this hang holy pictures, very primitive and generally of painted glass. Racks ornamented with show plates, mugs, and tankards extend along the walls, sometimes forming a kind of fresco. In Tyrol, in German Bohemia, and particularly in Egerland, the plates and tankards are of pewter. In other countries they are of earthenware, painted in national colours and of various designs. A tiled stove, soft in tone, chairs, and personal treasures complete the furniture.

Once the big cupboards and "marriage" coffers were filled with

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exquisitely embroidered treasures now preserved in museums or private collections. These embroideries offered the peasant woman full scope for her inborn love of the beautiful, the embroidered sheets and pillow-cases, which formerly adorned the beds of the simple peasants, being particularly beautiful. The kitchen is simply for use, and here the meals are cooked and served. It is separated from the *Stube* by a passage, which also divides it from those rooms used to store the provisions and other things for winter's use.

On the embellishment of the home the wife and maiden bestow much thought and personal labour. Each article has its own definite use. Some of them are only brought out on some great occasion, such as a marriage, birth, churching, christening or a funeral. Such articles are still used by the Slovaks and Hannaks in Moravia, where the old customs are maintained. The women embroider as of yore. To describe even a few of the head-shawls, head-scarves, and caps would require more space than we have at our disposal, so fertile are the imaginations of the women, so rich their fantasy. These articles vary considerably; some are elaborately embroidered and ornamented with drawn-thread work, and bordered with pillow-lace, others are worked in silks with lines of drawn-thread work between, but always finished off with lace. The caps, which are only worn by married women, vary much; they mostly display great beauty of design and execution. In olden days it was the pious duty of the mother to fashion and work her daughter's bridal cap, which after the great day was carefully laid aside till the day of death, when it was again placed on the head of the departed one. Such caps are even now sacred to their owners, as a touching incident will serve to show. An old Slovak woman, bent with age, was offered, what was to her, a large sum of money for her cap, which was of more than usual beauty. The money would have provided her with many comforts, but she refused it, saying, in reverential tones, "How will my mother know me? I cannot do it." It was the token by which her mother would recognise her in that "far-off land."

The bedcurtains are only used during confinements. They are meant to keep off the evil spirit and at the same time to secure privacy. Some of these are worked in silks, others in cottons. The designs are sometimes curious, being descriptive of scenes connected with the event, such as the bringing of the food, the coming of the friends, and the churching.

Many fine specimens of work, chiefly head-scarves, may be seen in the village churches, where they serve as antependiums to the altars. These are votive offerings of childless women. The head-

cloths are worn over the cap, which, beautiful as it often is, is hidden from the public view in such a manner that the embroidered ends fall one above the other. The ends themselves are bordered with pillow-lace, made in colours to harmonise with the embroidery, or in white, as the case may be. Exquisite as the embroidery is, the lace made by the peasants is no less beautiful. Often between the lines of embroidery beautiful drawn-thread work is to be seen, this more particularly on the head-shawls. The older specimens are always made on home-spun linen, and the dyes are purely vegetable ones, extracted from the plants by the woman herself. In some villages the designs are roughly drawn with a lead pencil on the material, but more often the worker follows her own fancy as she works.

The blouse is another article of dress upon which a large amount of thought and work is spent. It is interesting to trace how, from the simple strip of embroidery on the upper part of the sleeve, this garment gradually develops into the richly embroidered sleeve and front. Some of this work baffles description, it is so intricate and so beautiful, the designs in the eastern countries reminding one of those of the Orient or of the ancient Egyptians. The soft and harmonious colours chosen by these simple folk are particularly beautiful. In Moravia the young girls wear a kind of sailor collar intricately embroidered in black or coloured silks.

Some of the garments worn by the young unmarried men, the Slovaks and Hannaks of Moravia and the Dalmatians, are exceedingly interesting, their Zouaves being embroidered and their shirt-fronts ornamented with exquisite drawn-thread work. In some lands, notably in Tyrol and Salzburg, the men wear belts embroidered with pored peacock-quills.

It is worth travelling some distance to see the peasants in all their finery on a Saint's day or a holiday, or at the annual fair. The scene is bright and animated, and youths and maidens, in national dress, go through their national dances on the village green, and sing their national songs (*Lieder*), while the old people look on admiringly. The peasants wear their costumes with a grace and charm inherited from their forebears.

But the national dress is unfortunately dying out: it may still be seen in Tyrol, Styria, Silesia, Galicia, Bukovina, parts of Bohemia and Moravia, and in Dalmatia; that of the primitive South Slavs, the Morlakes in Dalmatia, and the Tschitschen in Istria is far more ancient than that worn by the other races. The ornaments have their own peculiar interest, and in this respect Dalmatia is richer than any other country. There is infinite variety, from the simple ornament made of beads and worn by the Ruthenians, to the elaborate

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ones of silver, and even gold, worn by the women of Dalmatia and Istria. The refined filigree ornaments made by the peasants in Cortina are well-known. Less so the heavier silver filigree work made in Salzburg and parts of Tyrol, the filigree brooches of the Wallachians, or the inlaid brooches of Egerland. Sterzing am Brenner has for centuries been famous for its high back-combs, made of ivory or bone engraved or pierced, with silver foil showing through the piercings. The *Stecher*, which serves to keep the heavy braids of hair in place, is still worn by the maidens of Tyrol. Whatever the ornament may be, it has its definite purpose, its object being both for use and adornment.

The village churches possess rich treasures of peasant art in the wood-carvings, wall decorations and votive offerings ; here, too, may be found many specimens of embroidery made by women, such as altar-cloths, chalice-cloths, and vestments.

It is but natural, considering the position of the countries geographically, that the art of the peasants should have reached a higher form of expression in some lands than in others. Take, for instance, Lower Austria, which has always been influenced by Vienna. Here the decay of peasant art first showed itself, for the capital was easy of access by the Danube. The peasants here discarded their national dress more than fifty years ago, almost before the age of railways, and with this departed their old manner of decorating their homes. Still on the oldest houses remains of frescoes executed in sgraffito by itinerants and Italians may still be seen. The *motifs* are as a rule taken from the Holy Scriptures. The furniture was painted in gay colours, all styles conglomerated together to make one style—"Lower Austrian" or "Upper Austrian," as the case may be. Such examples may still be seen in the homesteads round about Enns and Amstetten. Majolica, which was at one time made at Brünn am Steinfield, is a thing of the past, though fine specimens may still be seen in the museums. Here, too, may also be found those lovely caps made of gold thread and embossed which were once the pride of every woman who possessed them. The spinning-wheels and hand-looms have vanished for ever, the manufacturers supplying the needs of the peasant.

Upper Austria, and more especially the Salzkammergut, still retains its old traditions in *Volkskunst*. Here wood-carving is favoured, the making of pottery is a speciality, while the village artist still paints the glass pictures for the adornment of the *Stube* and church. In Ischl and in Aussee, which is in Styria, the women still embroider, not for themselves but for sale. In the more distant

parts the hum of the spinning wheel or the clap of the hand-loom may yet be heard in the winter evenings.

In the Duchy of Salzburg the peasant decorates his home as of yore, and the potter's wheel is still busy, for majolica has been made here since the middle of the sixteenth century, while silver filigree work has flourished since the early part of the nineteenth century, when it was first made by one Jakob Breitsaner, who brought the art to Salzburg.

Styria being an Alpine land and thickly wooded, it is but natural that the peasants should devote their spare time to wood-carving. Though on the whole this district is less rich in design than is Tyrol, its productions have, nevertheless, peculiar charm. In the mountain villages the furniture is painted in national colours, the designs being of the usual conventional flower and birds, but treated in a refined manner. In Styria also great attention is given to metal-work, and for centuries this country has been celebrated for its wrought-iron work, which found its way to the other countries of the empire, notably Tyrol, and even reached Italy. Jewellery was also made of this material. The women spun and embroidered their garments and probably took their designs from the pattern books which were brought from Italy and Germany; for it must be remembered that even in remote times Styria was one of the highways between these two countries, and consequently, like Tyrol, reached a high degree of culture when the more eastern lands were in a state of semi-barbarity.

Thanks to the comparative difficulty in penetrating its high mountain valleys, both North and South Tyrol are still rich in peasant art. The people retain their national dress, which varies considerably in the different valleys, but which is always harmonious in colour and worn with that peculiar grace which one involuntarily associates with the Tyrolese. There was a time when the peasant women of Tyrol revelled in fine embroidered linen and lace for the decoration of their homes and themselves. It is not so now, but there are fine specimens to be seen in the nunneries, in the churches, and in the museums. Cross-stitched embroidery seems to have been preferred, worked in red on home-spun linen. From the fact that these designs do not greatly vary from those of other countries one may gather that they, too, have been taken from pattern-books. The peasant women wear no jewellery or ornaments except a kind of brooch (*Fürtuchsklemmer*) made of metal set with stones. Similar pieces are also worn by the peasant women of Carniola, Styria, Egerland, Wallachia and East Silesia. The men, on the other hand, wear silver ornaments. They excel in chip-carving, and every swain

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carves his love-offerings, which take a variety of form, such as milking-stools, salt-boxes, knife-handles, forks and spoons, always articles of use. The very cow-collars and halters show how deeply ingrafted is the feeling for decoration in the Tyrolese peasant. Majolica is still made in South Tyrol and is an old peasant industry in North Tyrol; in Schwaz it was first introduced a hundred years ago. The wrought-iron work is also a feature of the district and embraces hanging-lamps, candlesticks, fire-dogs and shields. Vorarlberg shows many affinities to Tyrol in her *Volkskunst*, more especially in wood-carving.

Carinthia has her own peculiar *Volkskunst*, which consists chiefly of basket-weaving, embroidery in bright colours, and objects of wood for daily use, which are carved or painted. The peasants wear wooden shoes cut out of beech wood and decorate them with primitive chip-carving.

Carniola has for centuries been famous for its pillow-lace, said to have been made in Idria as far back as the end of the fifteenth century. It is still a busy centre of lace-making, even men occupying themselves with it. The embroidery is executed in cross or twist-stitch, worked at one time only in black silk or wool. Now other colours are used. The head-cloths of the women are of embroidered cambric. A band so closely wrought in gold thread that it has the appearance of embossed gold is worn in front. The women also wear heavy girdles formed of thick loops of silver or silver-gilt. The breeding of bees being a special industry here, the peasants devote their ingenious fantasy to ornamenting the *Stirnbretter*—that is, the boards to protect the hives—with all manner of painted designs. These decorated boards are also to be found in Carinthia.

The Küstenland, Istria and Dalmatia form the South Slav group of Austrian *Volkskunst*; the further south one goes the more apparent is the peculiar character of the *Volkskunst* which has come under different influences—that of the Slavs of the Balkans, and of the Italians, chiefly Venetians. Dalmatia stands alone, for in addition to these elements the people have also been strongly influenced by Byzantine and Turkish art. This is chiefly to be seen in their homes and in the decorations of their persons. The Dalmatians can boast an extremely rich and varied textile industry, which, like that of the other primitive races of Austria—the Gorilians and Ruthenians—expresses itself in the ancient designs and in the technique in which they are executed. They are also famous for their lace work, with which their personal garments and household linen are ornamented. The bridal blouse is to the Dalmatian what the bridal crown is to the Egerlander: and, like the bridal crown,

it generally belongs to the village and is lent when occasion requires. This bridal blouse is most elaborate in design and workmanship, being literally incrustated with embroidery. Though the men's shirts are hidden from all eyes but their own, the amount of earnest labour spent on them is everywhere remarkable.

The love of the Dalmatian for jewellery is well known. He does not make it himself but employs the village silversmith, or it is imported from Istria, which otherwise has little to show in the way of *Volkskunst*. In their wood-carving the Dalmatians take their designs from the Orient. There is nothing they leave unadorned, from the largest objects to the most simple ones. Dalmatia is the land of sunny dreams, peopled with a sunny people; it is the country where the east and west meet; and this accounts for the manifold variety and beauty of its peasant art.

The northern lands, Bohemia, Moravia, and Silesia, may be divided into two groups: the German-speaking people and the Slavs. The Germans are of different tribes, who settled in these parts during the thirteenth, fourteenth, and eighteenth centuries, bringing with them their traditions and customs. Owing to their rapid development, particularly during the last fifty years, the Germans have discarded their national garb, and very little is left of their *Volkskunst*. The Egerland embroidery, which is only worn on the sleeves of the blouses, is of great beauty. It is always worked with some shade of blue silk or cotton veined with chrome yellow. The villagers wear their native dress, which is extremely simple and worn without affectation, but many of the old ceremonies have died out. The bridal crown, once the pride of every village, or in some families an heirloom, can now be seen only in museums. It is made of gold thread in the form of an inverted cup. Egerland is famous for her pewter plates and tankards and for her ceramics, which differ both in design and colour from those made by the Slavs.

The art of Czech-Bohemia differs considerably from that of Egerland. It is more rich, more varied, and akin to that of the Hannaks and Slovaks. Many exquisite examples may be seen in the Ethnographical, National and Náprestek museums in Prague—embroideries, filmy lace, and every possible article both for the adornment of the person and for the home. The dwellers in the Bohemian Wold, the *Choden*, still retain their national garb, which is perhaps the oldest and most beautiful of all the Bohemian types. The women of Pilsen, Plass, and the surrounding villages also wear gay costumes, but the custom is rapidly dying out. Their pottery shows Dutch and Italian influence, but it is inferior to that of Moravia.

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Moravia has been famous for its pottery since the eleventh century and the German settlers have done much towards its development, especially in supplying new *motifs* and in the technique of pottery making. In Iglau, the German part of the Hannakei, where the peasant women also wear their ancient garb, many of the old customs are preserved. The bridal crown here differs from that of Egerland, taking the form of an inverted basin, and is, besides, much heavier. It is made of silver filigree, into which are worked pieces of coloured glass, and is still used at the marriage ceremony. But it is among the Slav races of these countries that the highest expression of *Volkskunst* may be seen, and the many beautiful specimens here reproduced of the embroidery and lace made by the Slovak and Hannak women will show how great their skill in this art is. One asks in vain how did these women learn the wonderful stitches such as are only to be found in their work? The lace made in the German districts differs considerably from that made in the Slav parts; both favour pillow-lace, that of the Slavs being much finer, akin to that made by the Slovaks in Hungary and the Russian peasants. Their costumes are singularly rich and beautiful.

In the south of Moravia everything is decorated in floral designs of rich colour, the exterior and interior of the houses, the furniture and pottery. Here the women make pillow-lace of gold or a combination of gold and silver thread. Since the fifteenth century the peasants of Bohemia and Moravia have occupied themselves with glass-blowing, the objects made being then adorned with engraving, and, as a rule, coloured. The Czechs and Slovaks illuminated their books, and in the middle of the eighteenth century they had their schools where they taught this art.

In the extreme east of the Austrian Empire—East Silesia, Galicia and Bukovina—Byzantine and Oriental influences are everywhere apparent in the peasant's art, not only in the designs but also in the colouring, which is always soft, subdued, and harmonious. This applies not only to the carpets but also to the dress of the people. In Galicia the peasant makes almost everything for his own use and that of his family, or he purchases what he requires by barter, especially in East Galicia among Ruthenians where the *Volkskunst* is most ancient and primitive. The Poles and Ruthenians still work at their hand-looms, consequently their designs are such as can be adapted to weaving purposes. The walls of the homes are decorated with towels woven in attractive hues. Both men and women wear embroidered blouses and belts, the designs being Oriental in character and the colours well blended, the *motifs* being usually conventional foliage.

One of the most interesting tribes in Galicia is the Huzulians, who are breeders of cattle and of sturdy horses. They are even more primitive than the Ruthenians of the plain, though they are better off from a material point of view. Here, too, barter is the means of exchange. Their ornaments are of moulded brass, Oriental in design. Rings, necklaces, ear-rings, bands for the hair, crosses and other objects are made of this metal. Their axe-headed sticks, which also serve as weapons, are of engraved brass, or of wood inlaid with brass, some of the work being beautifully executed. Their textiles and wooden objects, which they ornament with pierced or chip-carving, are particularly good. Pottery is a special industry throughout East Galicia and is made in the plains and in the mountains of Galicia, by far the most interesting being the Bachminski ware. The tiles used for the building of the stoves are also original in form and in design and possess a certain charm of colouring. These tiles are chiefly made at Sokal.

The art of the Polish peasants of Galicia bears on its face the influence of those many races who in remote times settled in what was once the kingdom of Poland. The peasants round Cracow form a special class, and their art is most interesting, their motives being taken from plants and animals, the latter being particularly favoured in their textiles. One can also trace the influence of Gothic art, which is not extraordinary considering how very many lovely ancient Gothic churches there are in Cracow itself and other towns. The Goralians are the Polish peasants of the mountains, dwelling chiefly at Zakopane.

Of the Zakopane style mention has already been made. In the houses one sees the peasant's art in all its refined simplicity. The ornamentation is multifarious in its combinations and executed in chip-carving and pierced work. Each peasant builds his own house, decorates it and furnishes it. The national dress has been discarded, but not the manner of building or of living, and everything is done with express intent. One has only to turn to the illustrations from Zakopane, reproduced in this work, to gather how deep the love of the beautiful is ingrained in these simple Polish peasants of the Tatra.

The south-east of Bukovina is very thickly populated with Ruthenians, whose art resembles that of the Ruthenians of Galicia. It is far otherwise with the Roumanians, who form a very large part of the inhabitants of this country. These peasants have a more fertile imagination, and are more dextrous in the execution of their designs, whether they be for objects for their home or for the church. Their embroidery is chiefly geometrical in design, and one may

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safely say that some of the finest specimens of Roumanian embroidery are to be found in Bukovina.

In all the Slav countries they take a particular delight in the painting of Easter eggs. These eggs play an important part in the Easter games and an infinite amount of pains is taken in embellishing them. Sometimes they bear some motto, some wise saw or adage, which has caught the peasant's particular fancy. In some parts the girls make them for their lovers, in others the lovers for the girls; the young men of the village go from house to house on Easter eve, knock at the windows of their sweethearts and demand eggs from them, which they afterwards return at the dance on the village green.

The *Volkskunst* of Bosnia and Herzegovina is essentially Oriental in character, and bears certain traces in common with that of the other Balkan countries, but as they belong to Austria they have been included in this volume. One of the first tasks the Austrian Government took upon itself during the occupation of these countries after restoring order was to give fresh life to the home industries. This it did by establishing schools for metal-work, embroidery, and the weaving of silk, linen, and carpets. Another matter of great moment was the gathering together of the finest specimens of peasant art obtainable, which give us an insight into the manner in which these people lived and their love of ornament. The National Museum at Sarajevo was founded, and the collection here is very complete. It is instructive to learn how such museums are valued throughout Austria and Hungary, for it has everywhere been recognised that they are important for the study of the people themselves, and their way of living. In their manner of building, in the decoration of their homes, and in their dress the Bosnians and Herzegovinians show a fine appreciation for beauty in design and harmonious blending of colours. The designs are inherited, for the peasants can rarely draw or even be taught to draw. With them it is pure instinct. The Bosnians show distinctive aptitude for inlaying and for the incrustation of metal, while they excel in wood-carving. The women, both Mohammedan and Christian, are facile with the needle, their embroidery bearing comparison with that of other nations.

Enough has been said to show how rich a field is offered in the work of the simple people of the nations and to rouse interest in the manner in which these peasants pass their lives. It is a story not told in words but in works, which are everywhere present, and which can only be understood by those impartial minds who make no use of idle comparisons but take peasants' art as it is—a thing

unto itself. It is impossible to consider here in detail the numerous illustrations which are shown in the Austrian section of this volume. But a careful examination of them cannot fail to interest those whose artistic outlook is broad and sympathetic.

AUSTRIAN PEASANT ART. BY PROFESSOR DR. M. HABERLANDT.

WHEN we turn to the particular branches of the peasant art of Austria, the first division to arouse our keenest interest is that which comprises the needlework and textile productions of the people. As a rule these are the work of the female portion of the population, and have been executed—and in remote districts are still being executed—in their own homes, partly for the adornment of wearing apparel and partly for ecclesiastical and domestic purposes, a vast amount of time and energy being spent on them. From what has already been written we know how strong is the claim for pre-eminence in this field put forward by the non-German races (*i.e.*, the Slavs and Roumanians) on the score of the thoroughly national character of their work, the large scale which such productions have assumed and the diversity of their methods, not forgetting the wealth and antiquity of the treasury of ornamental forms garnered therein. Among these productions the embroideries of the rural districts occupy the most conspicuous place, and along with them woven articles (carpets, aprons, wallets and bags) play a very noteworthy part. Then there is another class, at once considerable in extent and of importance as a peasant craft, comprising the various species of lace, such as needle-point, bobbin, and crochet—in which, on the one hand, the relations with the higher ranges of the art of lace-making, and on the other hand the play of rustic fancy are most clearly exhibited: and then, finally, mention should be made of those productions in which glass-beads are the material employed; this branch of work also, with the technique belonging to it, was derived in the first place from the modes of the town population.

Apart from material and technique, which everywhere reveal a long-established, indigenous character, the distinguishing feature of this branch of the peasant art of Austria centres in its ornament. In the case of the Eastern and Southern Slavs this ornament has for the most part originated in a remote antiquity and has been sedulously fostered throughout succeeding generations. In the case of German, West Slav, and Italian work, on the other hand, it is demonstrable that the ornamental forms exhibited therein passed over into peasant art at a relatively late period—from the fifteenth to the eighteenth century and even later—through the instrumentality of the Church, the monasteries and monastery schools, or of the ladies of noble and wealthy families, or by means of pattern books and copies. In their adoption by the peasantry such ornamental forms underwent modification; and often faultiness of

reproduction and technical shortcomings came to be regarded as meritorious features of the peasant productions.

Coming now to the embroideries of the Alpine districts, it is to be observed that they have all more or less their fixed place in the life of the people and consequently have a distinctly national character. There is the bridal trousseau which the bride and her female friends have prepared for the wedding-day, and then there are the various other articles which also belong to her outfit—pillow and cushion covers; baby's christening clothes; *Vorstecktücher*, or overalls; *Balkentücher*, or shutter-cloths (so-called because when a death happens they are laid on the window shutters, a cross and pictures being then placed thereon); altar cloths; covers for the *Weihkorb*, or consecrated basket, in which offerings of eggs and cakes are made at Easter; further, prayer-book wallets, and the so-called *Verstüchl*, or verse-cloths (*i.e.*, handkerchiefs), which the girls give to their sweethearts, having first worked thereon with their own hands a verse, the letters of which have been traced by the village carpenter with red and blue pencil. Among the ornamental motives those most frequently in evidence are stags, birds in pairs, flower vases (sometimes heart-shaped), the double eagle, also various religious symbols—the Monstrance, the Crucifixion, the pelican, the Paschal Lamb, and so forth. In respect of technique the embroideries of the Alpine districts are quite simple. The stitches principally in use are the cross and flat stitch, while occasionally fancy stitches are employed, such as the festoon and the plaited or herring-bone stitch (*Schlingstich*, *Zopfstich*). As a foundation for the needlework, ordinary household linen is the material commonly used, and linen yarn and wool usually serve for the stitching. In most cases the yarn employed for embroidery is dyed red, while for artistic open work white linen yarn is utilized, especially in Tyrol; in Carinthia wool of a rusty red or blue or a light green shade is used for table and cushion covers, while in Carniola black wool or (near the Italian border) black silk used to figure most frequently.

The embroidered work of the peasants of German race in the Sudetic mountain districts, as well as that of the German colonists in Galicia and the Bukovina, shows, on the whole, a quite close kinship to that of the German Alpine population in technique, material, and ornament. The numerous examples of white embroidery certainly show a Slavic affinity. The ornamentation is of rather recent adoption; open work is frequent, and plant motives (sprigs of blossom, leaf garlands, vine leaves, grapes, etc.), are often employed. Very characteristic are the silk-embroidered sleeve-

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borders of the shirts worn by the women of Egerland. On almost every garment one may find the tripartite blossom issuing from a flower vase, and in many cases this flower vase is heart-shaped, as it frequently is in other connections. These trimmings belong to a period extending from 1820 to 1860 and are worn on the Sunday and wedding apparel of the young women.

The most prominent group of Austrian peasant embroideries, comprehending the artistic needlework of the Czecho-Slavs in Bohemia, Moravia and Silesia, is rightly regarded as the national pride of this important part of the Austrian population. It is true these productions are rarely ornamental in character, and, moreover, are not very ancient, but still they possess an abundance of meritorious features. The group as a whole falls into three minor divisions, both from a geographical and from an ethnographical point of view ; namely, the Bohemian, the Moravian, and the Silesian. While the Bohemian group, influenced to a greater degree by German models, gives evidence of being less ancient and less independent, the Moravian embroideries, at once the most fully developed and most differentiated group, are, in comparison with the others, distinguished chiefly by their purely native charm, both as regards technique and ornament ; while again the Silesian group, displaying a greater poverty of form, reveals a closer affinity to the Bohemian productions.

The peasant embroidery of the Czecho-Slavs reached its highest state in comparatively recent times ; we may take the eighteenth and nineteenth centuries, and especially the first half of the latter, as the period in which, under strong foreign influence—German and Italian particularly—this branch of peasant art developed its diversity of technique and ornamentation. These foreign influences were in the hands of the Czecho-Slav peasantry very adroitly blended with their own ancient traditions, and underwent a transformation in the course of which many new devices were produced. Weeks, and oftentimes months, were required for the execution of a simple piece of work. Larger pieces were carried out by several female workers. In many cases, no doubt, professional embroideresses and village sempstresses with their female assistants co-operated. The most ancient and most national productions are always things connected with the household, such as bed-linen, towels, coverlets, etc., while articles of dress, which are subject to greater mobility and more frequent change, disclose later and more varied modes even in respect of decoration. Certain more intimate and permanent components of personal attire, such as the hood, the shirt or blouse, and head-kerchiefs, belong to the

ancient and national order of things. As already mentioned, the technique of Czecho-Slav embroidery in Bohemia, and particularly in Moravia, had a more diversified development than in the Alpine lands. In these embroideries as many as twenty different species of stitch have been found, characteristically mingled according to the dictates of fancy. The same diversity and intermixture exists in regard to colours. The ornamental devices are mostly those we are already familiar with: the strewn flowers of the rococo, the six or eight-pointed star, frequently perforated, the tulip, the pink, garlands of flowers and leaves, all of the very simplest character.

The Moravian embroideries appeal to us as at once more ancient and peculiar, and especially so those of the Slovack people—such, for instance, as the insertion embroideries worked in *punto tirato* and *punto tagliato* with coloured silks, in which conventionalized peacocks occur as motives, as well as others which occur in German work. Very beautiful specimens of work, some of them with very old ornamentation, are also to be found in the hoods of the Moravian women, the ground of which is completely covered with multi-covered silk embroidery worked in the flat stitch (*Flachstich*). One meets also with bridal kerchiefs, head-shawls, hoods, etc., which are worked in white silk, the silk in this case being afterwards dyed with a mixture of saffron and white of egg. The dyeing is done with extreme care, although by a quite primitive process—a small wooden stick being dipped into the mixture and the silk embroidery then dabbed over with it. In a class by themselves are the Wallachian reticulated hoods which display patterns in black and white with geometrical designs.

Another very rich and charming group of Moravian peasant embroideries is that which comprises the collars and head bands worn by the girls, especially in the south of Moravia. The variation of ornament met with in these articles is extraordinary, a fact which can be verified by examining some hundreds of examples, all of which will be found to have been executed with exquisite taste, and without a duplicate amongst them. The colours which predominate are black and white; red and yellow also occur, and occasionally gold and silver; generally the same pattern is worked on the head-kerchiefs, the sleeves of the blouse or shirt and the collars, so that these pieces commonly form a set. A word should be said about the narrow edgings for the collars, the shoulders and shoulder-ends of the shirts; they are usually of a most beautiful golden yellow colour and worked in the so-called "bomb" stitch (*Bombenstich*). In the incredible diversity of ornamentation, which nevertheless varies within narrow limits, as well as in the multitu-

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dinous colour combinations of these astonishingly small compositions we find a striking revelation of the genius of these peasant artists.

It is to an essentially different and much more primitive and undeveloped field of peasant art that we now turn when considering the peasant needlework and textiles of the Carpathian region. In Galicia and the Bukovina not the Polish but only the Ruthenian and Roumanian peasant embroideries belong to the East European sphere of civilisation, and have a linealogy extending from remote antiquity down to the present time, showing us peasant art in its earliest status. From a comparison with Russian, particularly South Russian, and Finnish productions belonging to the Balkan area of civilization, it will be at once seen that in these Galician productions we behold merely the Western off-shoots of a peasant art which, under Byzantine influence, has developed in the east and south-east of Europe among peoples of very low economic status, and which, starting from late antique traditions, has made use of and mingled barbaric and Oriental elements. The survival of primeval or really "antique" methods in the peasant art of Eastern Europe down to the present day is demonstrable in several ways. One such case is the ancient Ruthenian method of plaiting as used in the making of women's hoods, men's girdles, bed-linen insertions, handkerchief borders. Another instance is the use of weaving by the Ruthenians in the production of their carpets, belts, wallets and bags, aprons, etc. A third process, which is undoubtedly of ancient origin, is displayed among the Huzulians in their remarkable bead work, executed with the sewing needle and thread, a species of work which is technically identical with the bead work of the ancient Egyptians. In the embroideries also the same high antiquity prevails along with considerable artistic taste, particularly in those met with on the shirts, the headkerchiefs and wedding-kerchiefs of the women, which latter are, as in South Russia, hung in the "white" room around the holy pictures. Among them we have white embroideries, frequently accompanied by open work and coloured embroidery, the former being done by all the peasant women in satin-stitch (*Plattstich*), the latter by the village needlewomen in cross-stitch, plaited-stitch or flat-stitch, preferably in coloured wool (six different shades or fewer), silk, gold and silver thread. Each pattern has a name peculiar to it. In modern times the application of coloured glass beads and gold and silver tinsel to these embroideries has become a favourite device.

Naturally the ornamentation of these Ruthenian and Rouma-

nian productions is their most interesting and most primitive feature. Connoisseurs of this work declare that in the distribution of particular ornaments and motives localization is clearly the rule, and that various classes of ornament can be distinguished as belonging to particular districts and even occasionally to villages. That, however, does not prevent us from recognising in the aggregate of these patterns a uniform style of peasant art. Many elements have, no doubt, come from outside—from the West as well as from the Orient. The predominant style is at first geometric, followed later by the ornamentation of textile art and conventionalized plant ornament. Figural additions are quite late and isolated. There is an inexhaustible variety of single motives, as well as of combinations of them. On close examination, however, they are seen to have been evolved from a relatively small number of basic motives by slight changes and additions.

As already hinted on more than one occasion, the Dalmatian embroideries are related to these both historically and in regard to style. Only in Dalmatia we have to do with a peasant art that is declining, while among the Ruthenians production still goes on with undiminished vitality. Many and varied are the articles to which the hand of the Dalmatian woman applies embroidery, in the technique of which there is also great diversity. The kerchief for the head, the hood, the upper part of the shirt, jackets and coats, aprons, girdles, vests, socks—these form the field of operations in this ancient and laborious craft. Almost everywhere bright colours are preferred; white embroidery is falling very much into the background and is only locally developed. The kinds of stitch used are numerous and artistic as well as technically interesting. The geometrical style of ornament which predominates is beautiful and recalls on the one hand that of the Greek Archipelago, and on the other hand that met with in South Russian and Finnish work. Later, in point of age, are the motives derived from plant prototypes, these being found more especially on the head-kerchiefs. In the south of Dalmatia Turkish influence is strongly in evidence; while the extremely effective and highly artistic open-work of the Island of Pago points to Venetian models.

The craft of weaving has been practised by generations of peasant workers among the Southern Slavs, in Roumania, and northwards as far as Scandinavia. In Austria, relics of this peasant art exist in Tyrol, Dalmatia and Bosnia, among the Ruthenians of Galicia and the Roumanians of the Bukovina. The products met with are carpets, bags and satchels, aprons, etc., worked in purely geometrical patterns which are handed down from father to son and are known

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by local names. These products were in days gone by scrupulously preserved as heirlooms and only parted with to strangers in case of dire necessity. At the present day a domestic industry has grown up in connection with them.

On most of the textile work executed by women in Austria lace-work of peasant origin is to be found. The rise of lace-making as a domestic industry in Austria has been everywhere due to the encouragement and facilities for instruction which the people have received from the upper and more cultured classes of society ; only in regard to certain developments which have taken place on Tyrolese, Dalmatian and Ruthenian soil can we assume that such a domestic industry has arisen spontaneously out of primitive rudiments. Apart from a few traces of late date met with in Upper Austria (the Salz-Kammergut) and Salzburg (Mattsee), it is only in Tyrol that we find lace-making carried on as a home industry, under the category of bobbin-lace, needle-point, and fillet lace. The patterns predominating are those of the purely geometrical order, corresponding to the earliest Renaissance lace. We also occasionally come across trees of an obviously conventionalized form, candelabra, monstrances, chalices, hearts, letters of the alphabet, these being typical of Tyrolese embroideries. Another famous centre of lace-making as a domestic industry is Idria in Carniola, where methods and motives have become very much mixed. Istria, Dalmatia and Croatia also produce peasant lace of a primitive character ; and from Dalmatia, moreover, at an earlier period came a very beautiful lace, *point de Raguse*, made especially for ecclesiastical vestments and luxurious wearing apparel, the patterns used being of Venetian origin. The bobbin or pillow-lace manufacture of Bohemia has its two chief areas of production in the Erzgebirge and the Böhmerwald. Czecho-Slav lace, so frequently distinguished by being multi-coloured and original in design, reached its culminating point in two districts—in the Slovack country (Slovakei) and divers places in Bohemia. In Silesia the bobbin-lace technique has become pretty general, especially in the mountain districts ; but in Galicia and the Bukovina it makes only a sporadic appearance, being replaced by the Ruthenian method of plaiting referred to above.

As a counterpart to the textile productions of peasant art which we have been noticing, and which almost without exception emanate from the female portion of the population, we have the woodwork of the men, the one like the other subserving in an eminent degree the needs of the household. In Austria, as elsewhere, this kind of work is very general among the people and very diversified in

character: for wood is *par excellence* the favourite material of the peasant worker; in this readily accessible and pliant material his artistic propensities find their chief channel of expression. At one time the peasant's dwelling itself, constructed almost wholly of wood, was entirely put together by the hands of the occupier. But long before he became his own builder the peasant was accustomed to fashion his household furniture with axe and knife, until at the close of the Middle Ages properly so-called the handicrafts became established. Chiefly, however, it is the small articles of household use that have during later periods offered scope for the peasant artist's talent. A considerable section of them comprises the vessels and implements used by him in pastoral and agricultural operations, and these, therefore, constitute the principal objects of his art and have a character of their own, unrelated to higher types of artistic production, though we meet with close kinship of type and similarity of ornamentation among peoples of German, Slav, and Latin origin. The peasant craftsman also finds a frequent stimulus to his activity in the social and religious life of the community, the requirements of which afford occupation to the cleverest carvers of the village. There are the wooden masks for the secular and sacred plays performed by the people—the Nicholas Play, the Witches and Paradise Play, the so-called "Perchtenmasken" of Salzburg and Tyrol (*i.e.*, masques supposed to represent a survival of rites performed in pagan times in honour of the goddess Berchta); there are the staves of the herdsmen and couriers, the infinite number of manger figures for the tableaux which are so popular at Christmas time; then one or other wayside shrine requires a holy figure, which is also needed for the gable niche or the domestic altar. There is a constant demand for crosses to be hung in house and stable, for doves emblematic of the Holy Ghost to suspend over the dining table, for figures and reliefs for the innumerable Calvaries. Here, from the earliest times, zealous village craftsmen of more than average skill have found a field for their artistic activities, always following, however, the traditions and, quite unconsciously, the models furnished by ecclesiastical and higher secular art. From the hands of such village craftsmen there have also issued certain memorials which owe their artistic value chiefly to the fact of their being painted, such as the so-called "Marterln" (pictures painted as memorials of the dead, and especially of those who have lost their lives in Alpine accidents), and votive pictures, the "Leonhardstafeln" (*i.e.*, painted tablets with figures of animals, so-called because dedicated to St. Leonard as the patron saint of huntsmen), beehive barge-boards, "Totenbretter"

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(*i.e.*, boards on which the dead are placed before being put into the coffin), crosses and tablets for graves, etc.

This kind of painting has in many places become a distinct branch of peasant art. Frequently it is to the female relations of the wood-carver that this work falls. In the eighteenth and nineteenth centuries itinerant painters, mostly Tyrolese from the Fleimser and Fassa Valleys (whence the name "Fassaner"), undertook the painting of domestic articles and all kinds of religious carvings as a branch of jobbing work and occasionally added their signatures. The carvers of Groeden took their figures to Ober-Ammergau to be painted. For the rest the painting of wood-carvings and signboards is chiefly met with in the German and Czecho-Slav peasant art of Austria; in the primitive art of the cultivators and herdsmen of the Carpathian districts and Dalmatia the application of colour to woodwork plays a much less conspicuous part.

The decorative processes which are met with in the woodwork of peasant origin are of manifold kinds and vary considerably in different localities. Naturally they are most abundant in the peasant art of the Alpine districts, where since the seventeenth century a high degree of skill has been attained, while there is a falling off in quantity and quality as we pass to the eastern and southern parts of the monarchy. The most primitive and ancient kind is the "Ritz-technik," in which the surface is simply scored over or scarified with a graving tool. It is still found occasionally in the woodwork of the Alpine districts and on corn-bins, intermingled with other species of ornament (chip-carving and fluting); in Roumania it continues in full vogue and is found in the shape of geometrical patterns (circles, semi-circles, spirals and crosses) on the furniture of the peasants. It is practised also in Istria and Dalmatia, particularly on the fronts of boxes and coffers. The most general and, next to this species of wood decoration, the most ancient technique is the "Kerbschnitt," *i.e.*, chip or notch-carving, which is met with less in the art of the regular craftsman than in the strictly primary peasant art of the Alpine lands; in the so-called Zakopane peasant art of the Goralians spoon-racks, picture frames and kindred articles are decorated in this manner, as also among the Ruthenians, and especially the Huzulians and Roumanians; further, in the woodwork of Dalmatia—more particularly in that of the herdsmen of North Dalmatia and Bosnia—it figures on such things as spinning-wheels, spools, washing sticks, etc. For the rest many kinds of ornament are executed in high or low relief, fluted work, etc., such as geometrical patterns, religious symbols, dates, names and initial letters, monograms of Jesus and Mary, the multitudinous

plant motives of tradition (leaves, buds, flowers, flower-vases), and, finally, those scenic representations in which peasant art is so rich.

Side by side with these ornamental methods, but on a slightly higher plane, certain other and more difficult woodwork processes make their appearance. There is, first of all, inlaid work. It figures prominently in the work of the Renaissance period and follows Italian models. It has been practised more especially in Tyrol, Styria, Carinthia, and Carniola, and is not uncommonly met with as a peasant craft. As an offshoot from it we have the filling up of intaglio ornaments with dark or coloured wax, a process much favoured by the herdsmen of Alpine and Carpathian districts, and especially in Tyrol and Carniola (here more particularly for decorating the stems of spoons). In many places instead of ordinary wax use is made of sealing-wax. Then we have straw inlay, which we find employed with very pleasing effect on wooden crucifixes, on the furniture of the Hanaks (particularly the benches, the panels of boxes and coffers, table-tops, etc.), and also, though to a less extent, on Roumanian furniture; in all probability it was originally a method practised in the monasteries and afterwards adopted by secular workers. Metals, such as brass, lead and pewter, were also employed by regular craftsmen for the production of ornamental inlays (*e.g.*, in measuring-rods, whip-handles, distaffs, pipes), and analogous ornamentation found its way into the domestic productions of the rural cultivators, as among the Wallachs, with their mother-o'-pearl inlays, and especially the Huzulians; while in Dalmatia, and more particularly in Bosnia, the same aptitude in assimilating Saracenic practices is met with. A process of wood decoration which is of very great antiquity, going back, in fact, to prehistoric times, and is also still in general use, has to be mentioned, namely, pyrography or poker-painting (*Brandmalerei*). It is found on wooden articles of everyday use among the herdsmen, and also still in certain home industries of the Alpine districts (Ebensee, Ischl, Goisern), on the woodwork of the Goralians, Huzulians, and gypsies of the Carpathians (such as spoon-stems, brandy-flasks, butter-dishes, plates, etc.), and in Dalmatia for the decoration of chests. Practically all these diverse methods of decoration are employed in conjunction with painting or staining in colours.

In contradistinction to the woodwork we have been considering, peasant pottery, which figures so prominently among the productions of the people, and has a character peculiarly its own, belongs essentially to a branch of industrial practice. Although scarcely surviving as a domestic occupation in the Middle Ages, yet in view

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of the important part it played in domestic economy, it continued to retain its native character.

The products of the potter's art first became established in the household of the townsman, only later penetrating the dwelling or the rural cultivator, where, however, they gained a more permanent footing than they did in the household of the citizen, in which porcelain and glass ware have gained the upper hand.

The pottery of the Middle Ages was quite unpretentious and lacking in decoration. The simple methods of ornamenting mediæval ceramic ware—such as could be accomplished by the help of primitive implements (roughly-fashioned wooden splints, or perhaps the finger itself) in the shape of indented or perforated patterns, or perhaps in the form of superposed clay or "slip," still continue to be employed in the peasant ware of the present day. In the graphite and stoneware of Styria, of Eibenschitz in Moravia, in Eastern Galicia and Bosnia, we have before us the modern analogues of these mediæval beginnings.

With the advent of the Renaissance the ceramic manufacture of Austria received a powerful artistic impulse from Italy. The numerous wares imported from Upper Italy and Venice were imitated on a large scale in Western Austria, just as they were in South Germany and Switzerland. It was more especially in regard to pictorial qualities, which only came into prominence in the sixteenth century, that our ceramic production was thus influenced. Plastic decoration, on the other hand (in the shape of coloured reliefs applied to the ware, or figural adjuncts), is probably of indigenous origin. Another great and lasting impulse came from South Germany, with Nuremburg as the focal point, and from Eastern Switzerland; commercial intercourse, exchange of patterns and models, and the wanderings of journeymen, contributed to its diffusion. Despite these influences, however, we have to recognise an independent evolution of the potter and tilemaker's art in Austria. The national element became more and more emphasized, motives were drawn from the natural and ethnographical environment, and thus it is permissible for us to speak here of a really national peasant art.

About the beginning of the eighteenth century the popularity of Delft ware had spread to Austria and exerted a marked influence on the majolica of the peasants, traces of which we may observe in Gmunden, Salzburg, Wischau, in the so-called "Habaner" ware, and in other directions.

The national pottery of Austria is of two kinds. The coloured-glaze ware, in part painted, constitutes one division, and the peasant

majolica ware the other ; the first kind was produced on a large scale mainly in the Alpine regions, but also elsewhere—Moravia and Eastern Galicia especially—but the production of majolica has been comparatively meagre and restricted to a definite area. The former, by its greater variety of form, its closer relation to household and rural economy, and, lastly, by its more modest decoration, which is essentially that of the peasant artist, is entitled to the same high regard as the production of majolica, which received its impulse from higher artistic practice.

As regards the nature of the articles of pottery produced we find everywhere among the glazed ware the following typical forms of production :—dishes, plates, pots (double or “ twin ” pots), jugs, crocks, fry-pans, cake-moulds, basins, jars with lids, field-bottles with loops for the strap to carry them, wash-basins, holy-water fonts, ink-pots, “ puzzle ” jugs and comic jugs, freely modelled figures, figure groups, reliefs (house-charms), tiled stoves, and, lastly, children’s toys. Beautiful glazes of one or more colours in the most diverse combinations constitute the simple but at the same time extremely effective decorations of these wares. At a later period painting makes its appearance, following Italian models, and was much employed for large dishes and plates, but to a less extent for jugs and pots. The so-called “ onion dishes ” (*Zwiebelschüsseln*), which since the end of the sixteenth century have formed an important and favourite speciality among the peasant art productions of the Alpine districts, are decorated with painted signs of varied and always striking kinds. Passing over the much simpler and monotonous ceramics of the Czecho-Slavs we come further east to the wholly primitive pottery of Eastern Galicia and the Bukovina, on which the very simplest geometrical ornament is found ; it is of a quite cheap character, and in fact glazing itself is often the only form of decoration.

Turning now to the majolica ware of the peasants, we have first to note the ornate and luxurious character which as a rule distinguishes it. Alike in the Alpine districts and in Bohemia, and more especially in Moravia, where the fabrication of this majolica ware is very prominent, these dishes, plates, and jugs, painted in a style which appeals strongly to popular taste, are used in the peasant’s dwelling on festal and other special occasions ; also in the inns and hostelries for the use of guests ; or, again, they are found in the houses of peasants as ornaments pure and simple. In Eastern Galicia and the Bukovina among the Huzulians we find dishes and plates used as a modest adornment of the living-room. In Istria, too, every peasant woman takes a pride in having as large a number as possible of gaily decorated plates, which she exposes

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to view in the kitchen. Two qualities of this rural majolica are to be distinguished. First, there is the ware produced on a large scale for the market and carried far and wide by itinerant traders on carts and boats. In this way the majolica ware of Upper Austria has been transported wholesale to Lower Austria and Vienna, and similarly a vast quantity of Moravian ware has reached the Alpine region. Then, secondly, we have "bespoke" ware—that ordered from the master potter for special purposes. Here the guilds have played a prominent part with their requirements in the shape of jugs, beakers, "puzzle" vessels, goblets, dishes, etc., for their gatherings and observances; but private persons also figure largely among the potter's customers with orders for drinking vessels and dishes as souvenirs of name-days, birthdays, hunting events, etc., such wares generally bearing the name and initials of the customer, the year, the number of the house, and mottoes or inscriptions which contain some allusion to the personal affairs, profession, etc., of the customer. The painting of such vessels was frequently done by the wife and daughters of the master potter or by special assistants. Majolica workshops are known to us at Salzburg, in Upper and Lower Austria, Styria and Tyrol; only few have existed in Carniola; while, on the other hand, Moravia again is particularly rich in such centres of production, which belong only in part to the districts inhabited by the Slovacks. One of the most interesting specialities—and one at the same time ranking high from the artistic point of view—are the so-called "Habaner" jugs and plates, the manufacture of which was started about the middle of the seventeenth century in the settlements of the Anabaptists or "Wiedertäufer" by potters who had migrated from Winterthur. In Bohemia little was produced outside Prague, Eger, and Kuttenberg; but, on the other hand, a good deal of peasant majolica of Saxon and Silesian origin found its way about. To our surprise we also find in Eastern Galicia and the Bukovina a number of majolica concerns of a primitive order, among which the productions of A. Bachminski and those of the town of Sokal enjoy a wide reputation. They are akin to the mezza-majolica of Turkey. The white ware one finds distributed throughout Istria and Dalmatia with its varied decoration is mostly of Italian importation, coming more particularly from Pesaro and Bordenone. South Tyrol has special centres where similar ware is produced.

Peasant glass-ware affords a clearer confirmation than other classes of production of the theory that peasant art to a large extent represents a crude and persistent utilisation of more ancient and higher forms of artistic production. Nevertheless, by the intro-

duction of popular motives and the simplification of technique which they exhibit, these peasant productions are invested with a naïve and inimitable charm. As a rule they are only to be regarded as belonging to peasant art in the sense that they are made for the use of the people and to suit the popular taste. The glasses with enamel decoration, as used among the people, are naturally related to the betrothal, nuptial, hunting, and jocular goblets which had such an extensive vogue in South Germany during the sixteenth and seventeenth centuries, only the motives have undergone modification; nearly all of them belong to the eighteenth century, and are found chiefly in the Alpine districts. A further class is derived from the baroque forms of glass ware (boot-shaped tankards, animals, musical instruments, weapons, guild-signs, etc.), a favourite mode of enrichment being by means of buttons, beads, etc. A speciality deserving of mention from the standpoint of folk-lore are the pilgrims' bottles and holy-water bottles with religious representations embossed upon them. Of extraordinary popularity everywhere, even to the present day, in peasants' houses, in wayside chapels and shrines, are the "Hinterglasbilder," *i.e.*, cheap and, for the most part, extremely crude pictures painted on the back of sheets of glass. These glass pictures, with their infinite variety of sacred subjects, mostly of a quite primitive character, are produced in the Alpine districts, also in Bohemia and Moravia, and are to be met with likewise in Galicia and the Bukovina among followers of the Greek Orthodox Church.

Metal work in Austria has always been a branch of industry, but it has played a large part in the life of the country people and maintained a character suited to their tastes. Of the various kinds of metal work that in iron has had the closest connection with the occupation of the peasant cultivator. Fire-irons, pine-wood light holders (*Kienleuchter*), locks and keys for doors, chests, and coffers, door knockers and handles, window and skylight gratings and grilles, all following the forms in vogue in the towns, have been in use since the seventeenth century, and especially since the eighteenth century, amongst the more prosperous of peasants at all events, in the Alpine regions, everywhere assuming characteristically peasant forms. The ornamental adjuncts reflect, as a rule, the style of the period. The beautifully forged iron crosses for graves are met with throughout the whole of Western Austria. Interlaced patterns and an abundant use of spiral forms, with the addition of foliar and floral motives, followed the manufacture of bar-iron from the sixteenth century onwards, but in the eighteenth century the ornamental composition gradually degenerated in the

AUSTRIAN PEASANT ART

hands of the smaller craftsmen and became stereotyped. The various kinds of lighting apparatus furnish many fine examples of the iron-worker's art. Later than these, on the whole, are those artistic iron forgings which served the purpose of inn signs and trade signs and were frequently painted in bright colours. The popular symbolism of the handicrafts and even more the interesting allegory of the hostelry sign afforded the eighteenth-century smith an opportunity of producing some very beautiful work.

Only in the south, where Italian influence made itself felt in daily life, do pewter and copper figure in the peasant household to any extent. As regards pewter—"the poor man's silver," as it was called—it may at once be stated that as a rule the peasant household contained only two small articles of this metal, which were used for sacred or festal purposes, namely the holy-water font or stoop, and the salt-cellar. For the rest pewter vessels figured chiefly at the gatherings of guilds and in the households of townspeople. Engraved examples—that is, those richly decorated with engraved devices or representations—are comparatively scarce. Their ornamentation is akin to that of the contemporary majolica. Various articles made of stamped pewter, such as house and stable charms, pilgrim's tablets, wedding and christening spoons, amulets and numerous other things of that sort, were in use among the people.

Here, too, a word or two may be said about the personal ornaments of the peasants in so far as they are made of metal. Very frequently they are of some other material, for instance, bone or horn, like the hair ornaments, fancy combs, and arrows for the hair in Tyrol. As with the native costume so with the various forms of native adornment, we find that they do not date back to a particularly early period. Great beauty of form and colour is shown in the ornaments worn by brides and bridegrooms in the Alpine districts, and very varied are the hair ornaments as well as the neck and corsage ornaments of the German and Slav districts. Of the highest antiquity are the brass ornaments of the Bojkians and Huzulians in Galicia. They are crucifixes of various sizes, Byzantine in style, which have been cast and afterwards engraved. They are also worn round the neck attached to chains made of twisted brass wire. We also meet with engraved or enamelled girdle-clasps of various shapes. We have here to do with genuine peasant work following archaic traditions, in many cases executed by untaught herdsmen while tending cattle.

A pronounced speciality of peasant art throughout the whole of Austria, but particularly marked among the Slav and Roumanian

population, are the coloured Easter eggs decorated with mottoes and ornamental patterns ; they are presented by girls to young men for attentions paid to them in the dances at the carnival, and are also consecrated in church as symbols of Eastertide.

Brief reference must be made to the memorial cards and paper paintings for commemorating various special occasions. To this category belong those house and trade charms which are at once so ancient and so quaint ; the love-letters of the country people, chiefly in the form of a heart and with elaborate floral decoration ; wedding pictures, which in Egerland especially are executed with so much care ; further, the humorous pictures and caricatures in vogue among the peasantry, and other things of a similar character.

For a long time peasant art was everywhere ignored. With certain honourable exceptions the eighteenth century looked down with scorn and disdain upon the peasant and his affairs, and so, too, in the nineteenth century with the growing pride of the urban proletariat the peasant was made to look small and ridiculous. To-day, however, he and his work are taken seriously, alike from a scientific and from an artistic point of view, and the Cinderella stage of peasant art has been passed for good. From a scientific point of view, let us repeat, because here our ancient civilisation may be studied in its still extant survivals, and from an artistic point of view because here one may win back truths and ideas which amid the complex developments of higher artistic practice have to a great extent been lost sight of. Educated people have something to learn from the sobriety and restraint of peasant art. The lesson it teaches is that art is not to be desired at any price, but only when it is prompted by a vital motive or some special occasion. It is then, perhaps, that peasant art may serve us as an example and model for a really living and personal exercise of the artistic faculty.

And then, by way of conclusion, let us affirm our belief that peasant art neither admits of direct imitation, nor with its fund of original ornament is to be regarded as an exhausted field. No, the spirit underlying it is the spirit which should animate us in our work and inspire a sincere and earnest devotion to even the smallest labour of our hands ; our art should be as deeply rooted in our lives as peasant art in the lives of the people. To such conclusions the peasant art of Austria especially points in all its manifestations, and on that account it may claim special recognition and the interest of all, even outside the country itself.

UPPER AUSTRIA



1 INTERIOR OF AN INN, RE-ERECTED IN THE FRANCISCO-CAROLINUM MUSEUM, LINZ



2 INTERIOR OF A BEDROOM, RE-ERECTED IN THE FRANCISCO-CAROLINUM MUSEUM, LINZ

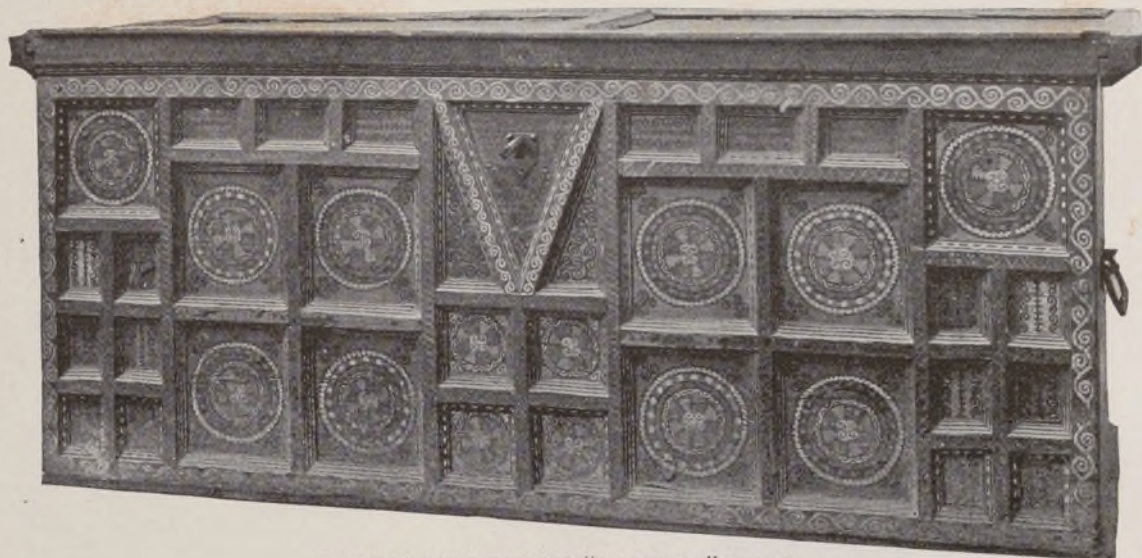


3 CARVED AND PAINTED COFFER



4 PAINTED CUPBOARD

UPPER AUSTRIA



5 CARVED AND PAINTED "MARRIAGE" COFFER



6 CARVED MANGLE-BOARD (ROLLBRETT)



7 PAINTED TUB (BRAUTSCHAFF)



8 CARVED BUTTER-MOULDS



9 MADONNA AND CHILD IN CARVED WOOD



10 EARTHENWARE PLATE



11 EARTHENWARE PLATE

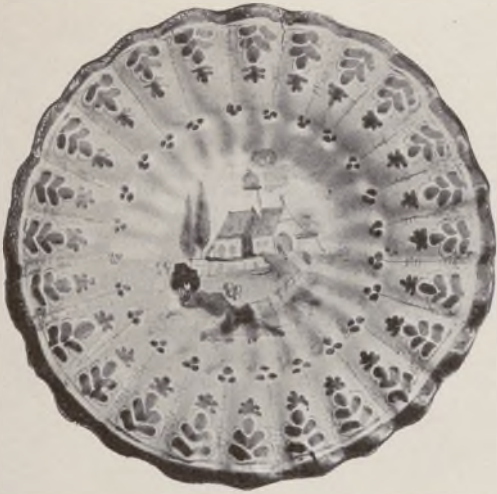


12 EARTHENWARE PLATE, FROM GMUNDEN (1639)



13 PAINTED WOODEN PLATTER

UPPER AUSTRIA



14 EARTHENWARE PLATE, FROM GMUNDEN (17TH CENT.)



15 EARTHENWARE PLATE



16 EARTHENWARE PLATE



17 EARTHENWARE PLATE



18 EARTHENWARE MEAT DISH



19 EARTHENWARE MEAT DISH



20 STONEWARE TANKARD



21 STONEWARE TANKARD (1725)



22 STONEWARE TANKARD, FROM GMUNDEN (1780)



23 STONEWARE TANKARD

UPPER AUSTRIA



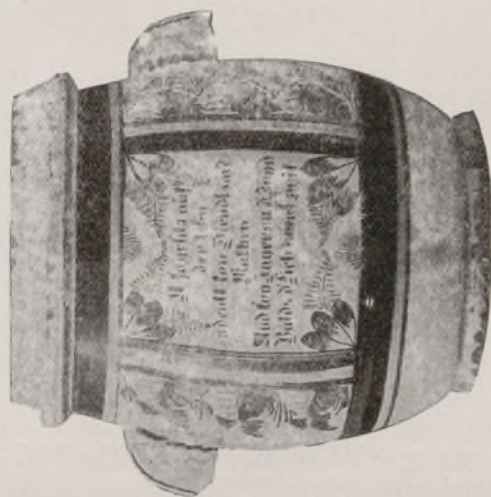
24 EARTHENWARE JAR



26 EARTHENWARE WINE BOTTLE



27 EARTHENWARE JUG



25 EARTHENWARE JAR

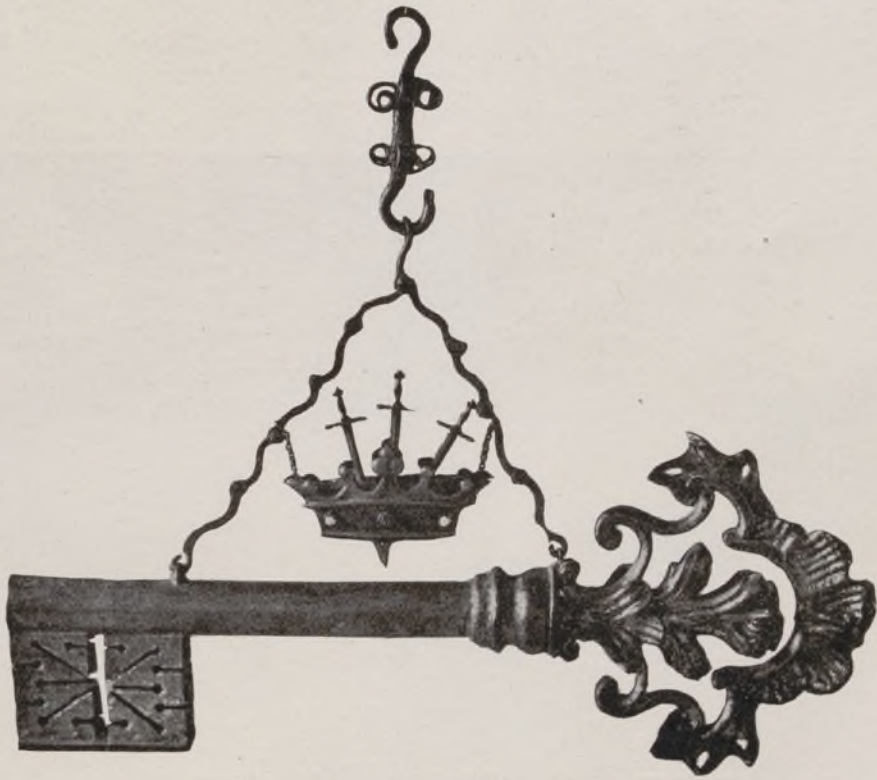
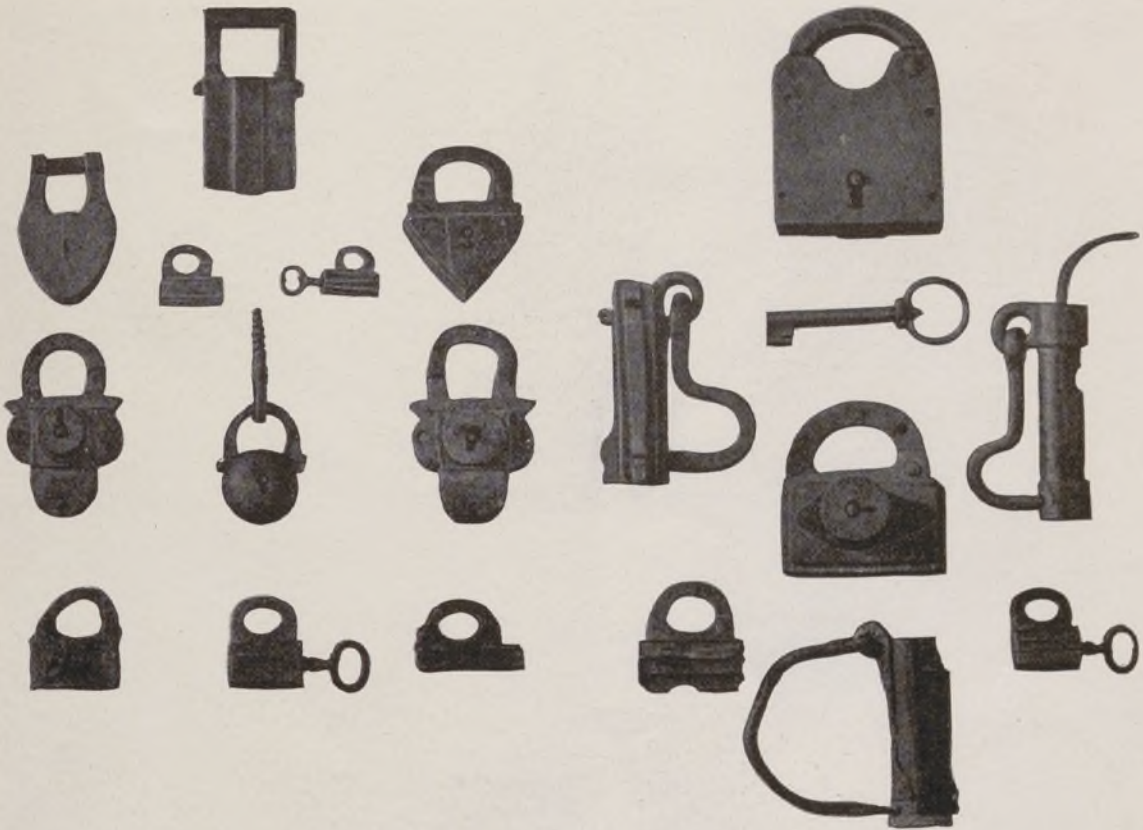


28 EARTHENWARE WINE-COOLER (1785)

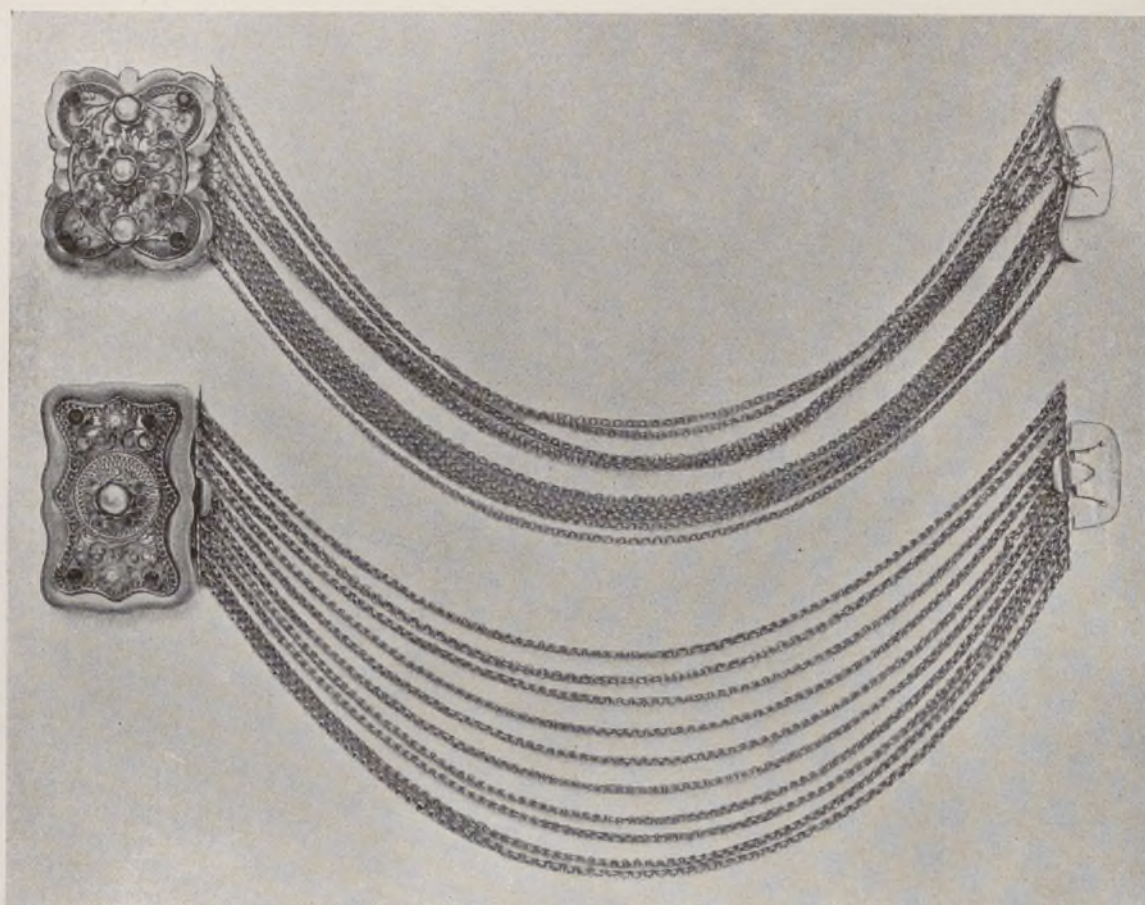


29 TO 33 PEWTER COFFEE POTS
AND COPPER BEER CANS

UPPER AUSTRIA



34 TO 53 IRON PADLOCKS, KEYS AND LOCKSMITH'S SIGN



54 & 55 SILVER NECKLACES WITH FILIGREE CLASPS

56 LEATHER BELT WORKED IN PARED PEACOCK-QUILLS



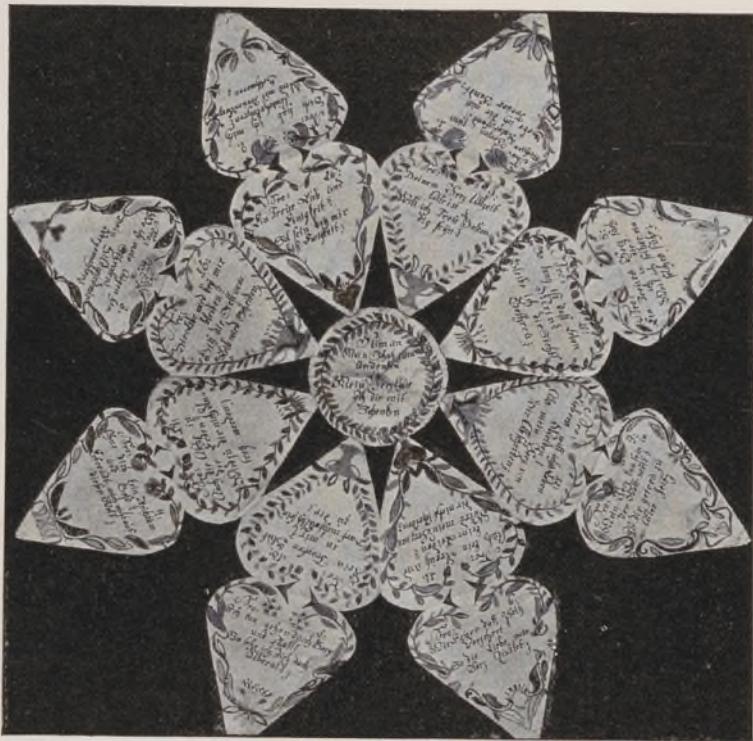
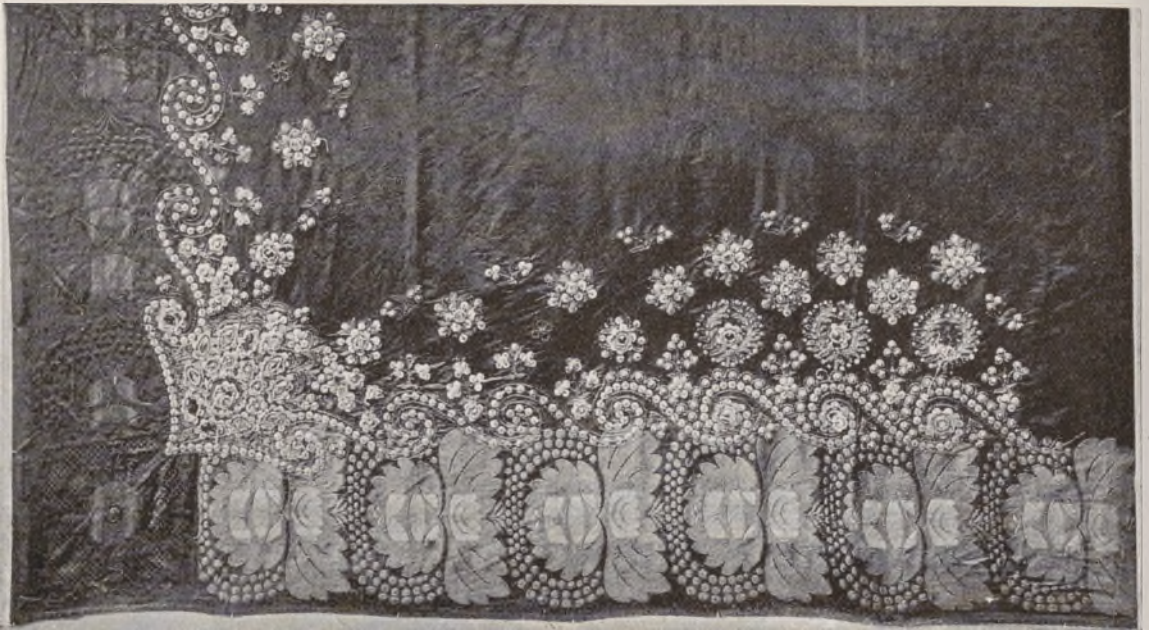
57 PICTURE PAINTED ON PARCHMENT
WITH PERFORATED BORDER



58 IRON GRAVE-CROSS, PAINTED AND
GILDED (17TH CENTURY)



59 IRON GRAVE-CROSS, PAINTED AND
GILDED (17TH CENTURY)



60 CORNER OF GIRL'S COLLAR WITH GILT TINSEL DECORATION

61 ILLUMINATED "LOVE-LETTER"

LOWER AUSTRIA



62 EARTHENWARE JUG



63 STONEWARE "PUZZLE-JUG"



64 EARTHENWARE PLATE



65 EARTHENWARE DISH



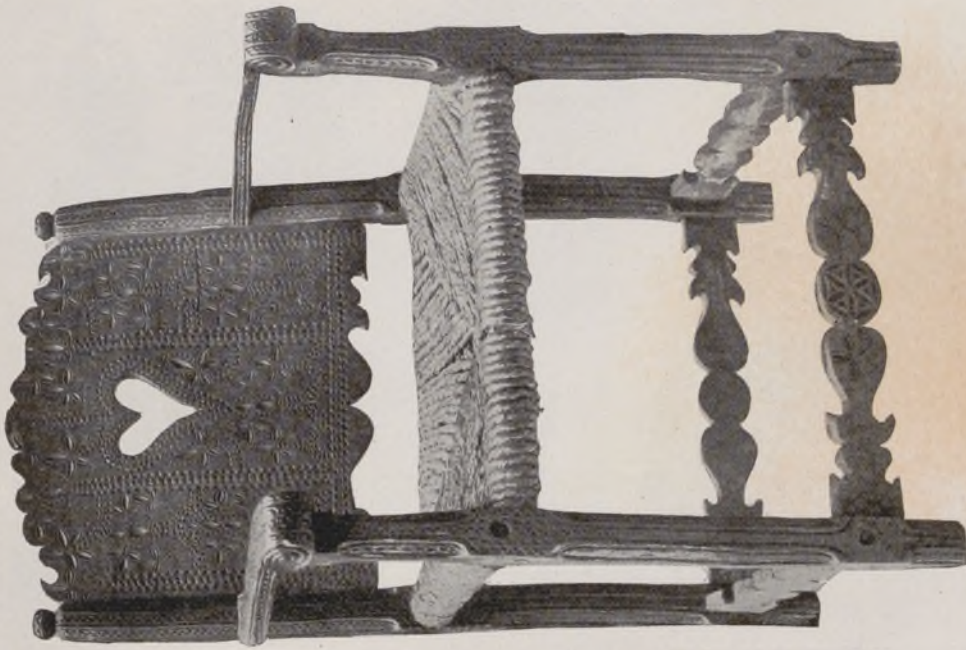
66 EARTHENWARE DISH



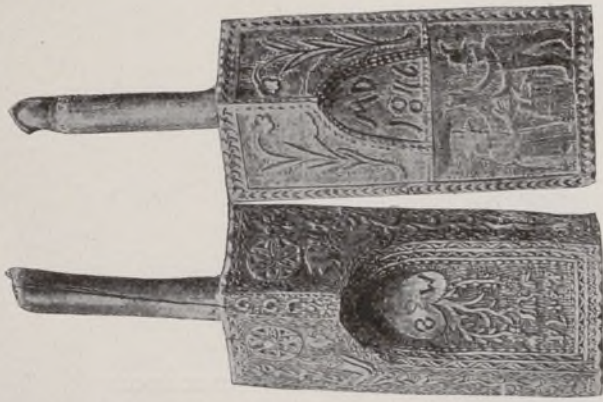
67 EMBROIDERED BORDER FOR BEDCURTAIN

68' PAINTED NEW YEAR'S GREETING CARD

SALZBURG



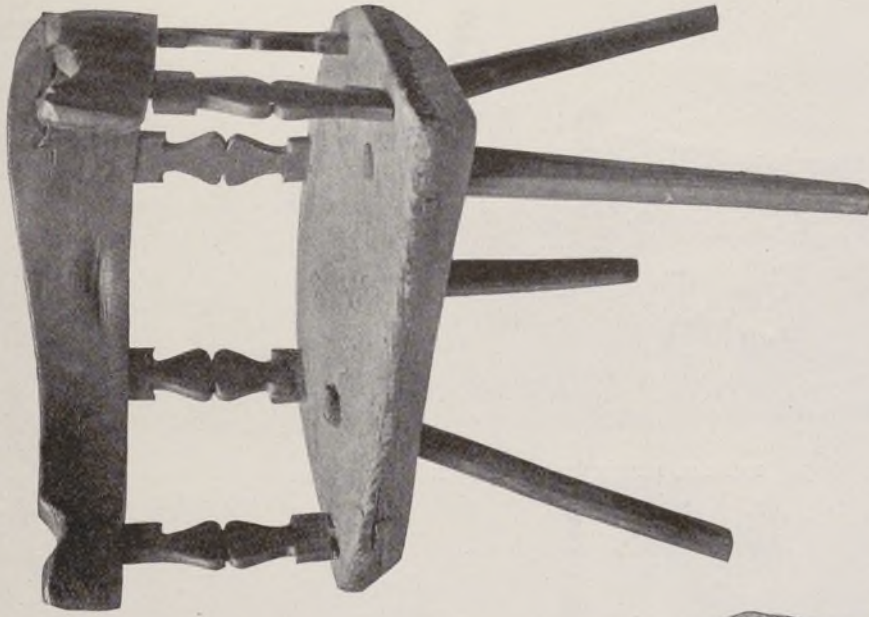
69 CARVED SPINNING-CHAIR



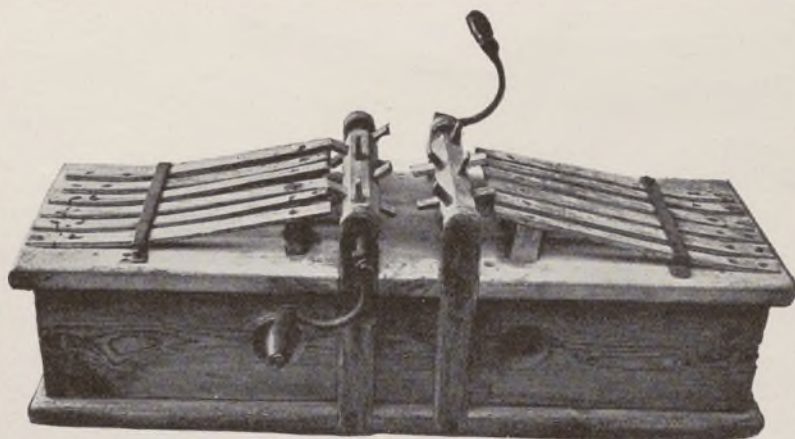
70 & 71 CARVED MANGLE-BOARDS



72 PAINTED BOX



73 CARVED ARM-CHAIR



74 MUSICAL INSTRUMENT USED ON GOOD FRIDAY



75 CARVED CHAIR WITH WOOD INLAY



76 HONEY-CAKE MOULD



77 SHEATH FOR
KNIFE, FORK AND
SPOON



78 PRIMITIVE WOOD-CARVING (1662)



79 TO 81 EARTHENWARE JUG AND MUGS



82 INTERIOR OF THE CAROLINO-AUGUSTEUM MUSEUM, SALZBURG



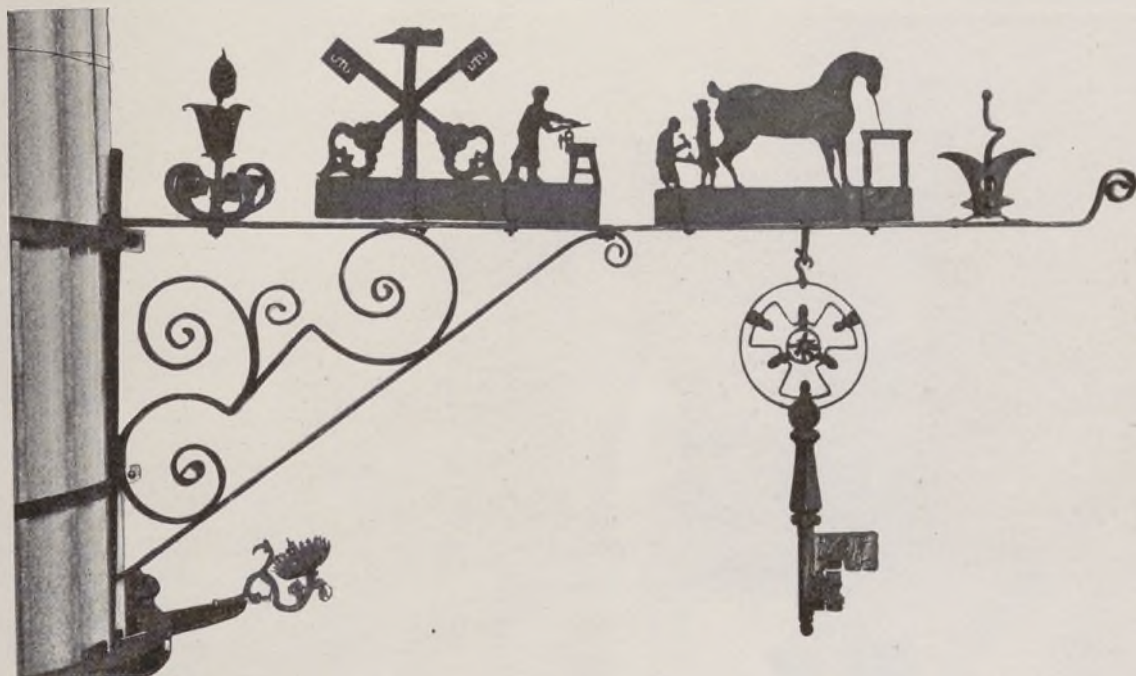
83 TO 86 EARTHENWARE JARS AND VASE



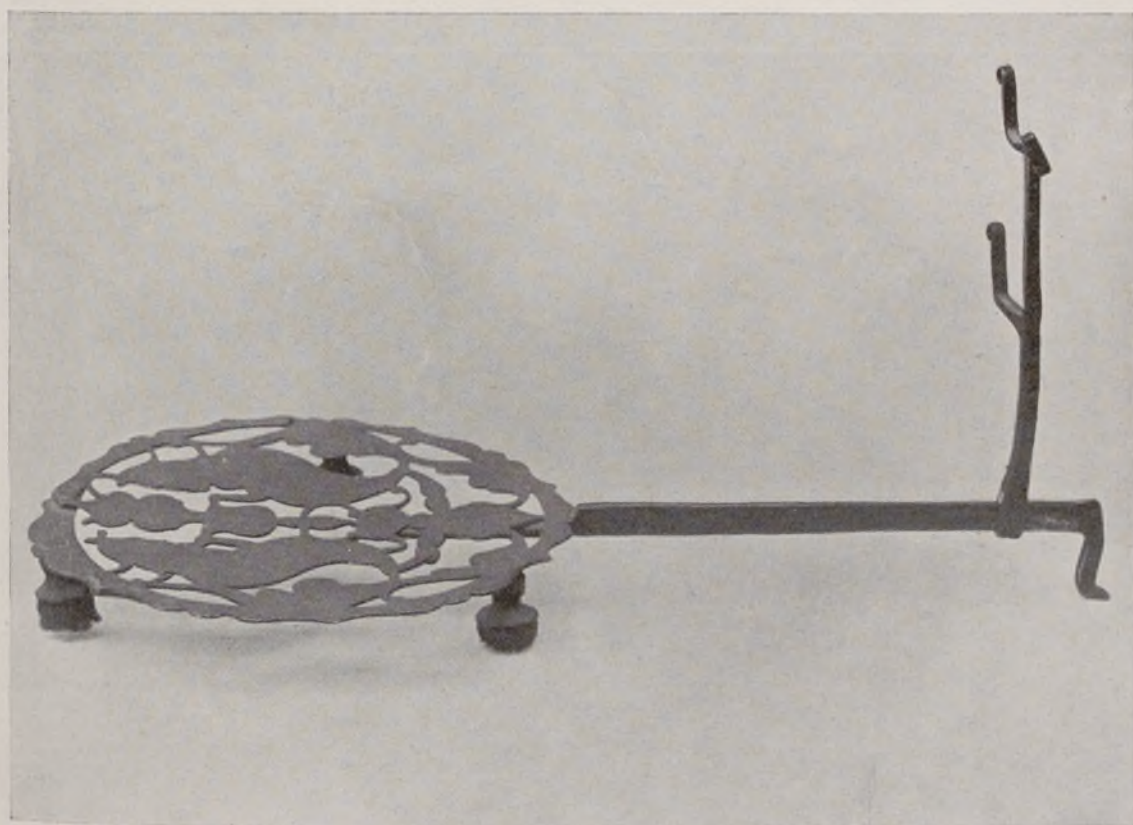
87 EARTHENWARE WINE FLASK (1750)



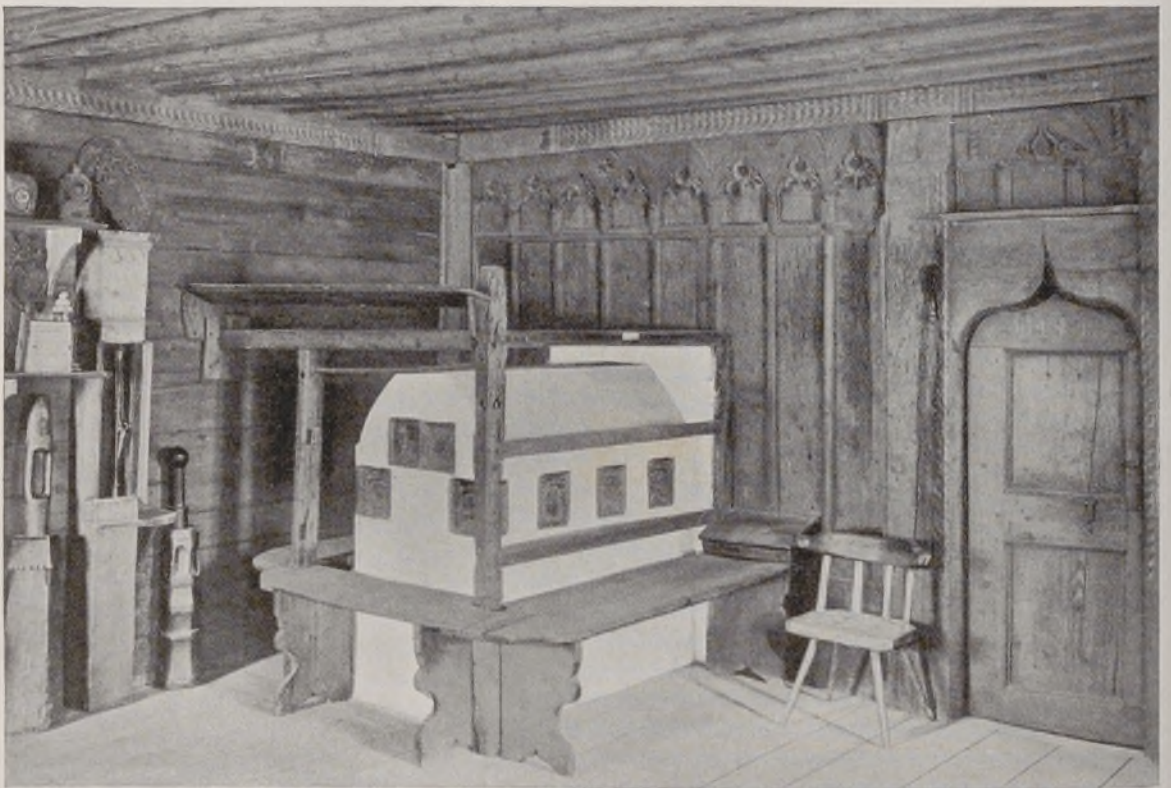
88 EARTHENWARE WINE JUG
(EARLY 18TH CENTURY)



89 WROUGHT-IRON SIGN OF A LOCK AND SHOESMITH



90 PIERCED IRON TRIVET, FROM MAUTERNDORF



91 & 92 EXTERIOR AND INTERIOR OF A PEASANT'S HOUSE

RG

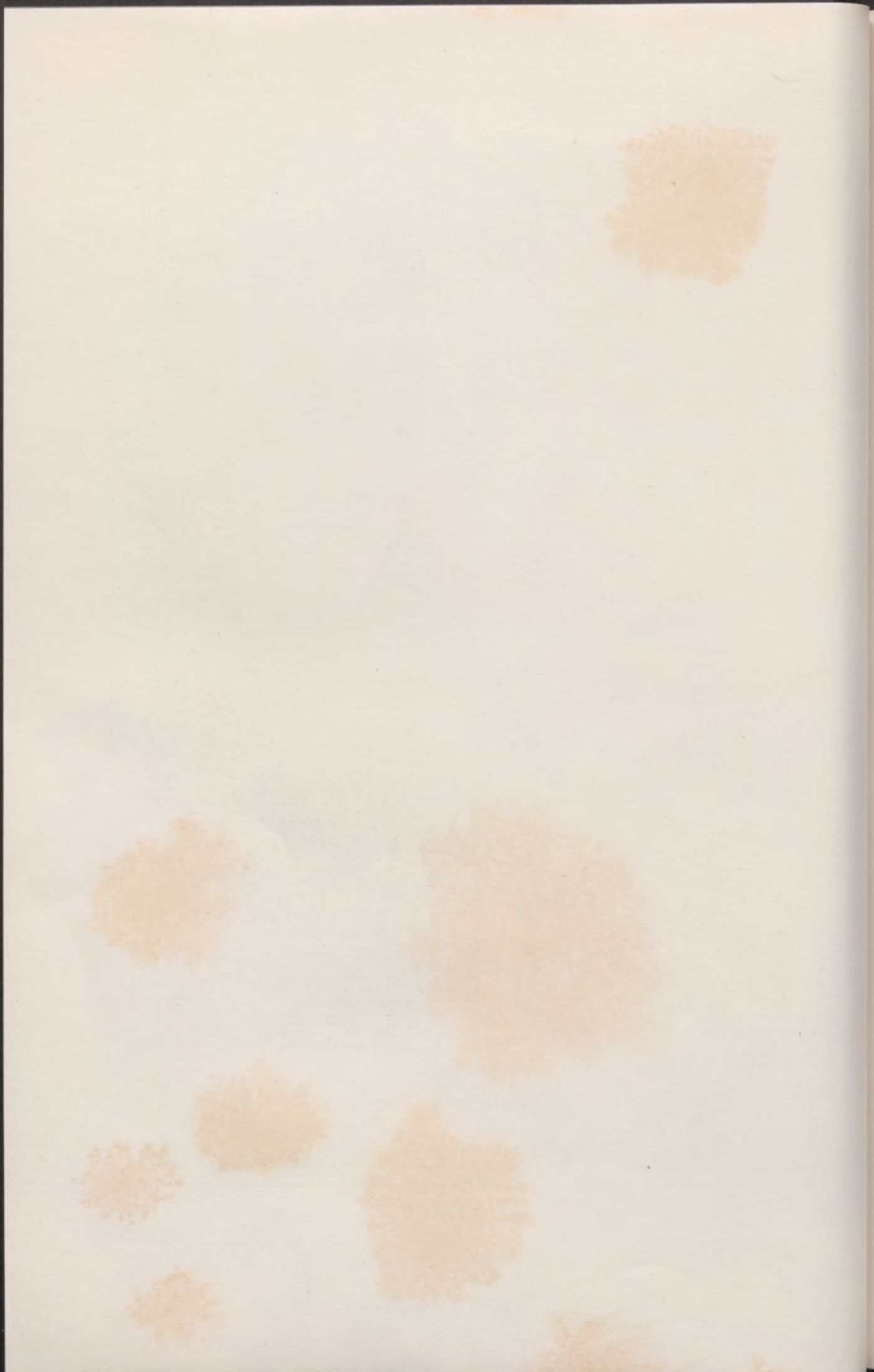
TYROL AND CARINTHIA



93 SLOVENIAN PEASANT'S HOUSE IN KOHOVETZ, CARINTHIA. FROM A DRAWING BY HANS NOWACK



94 INTERIOR OF A PEASANT'S HOUSE IN SOUTH TYROL. FROM A DRAWING BY TONY GRUBHOFER



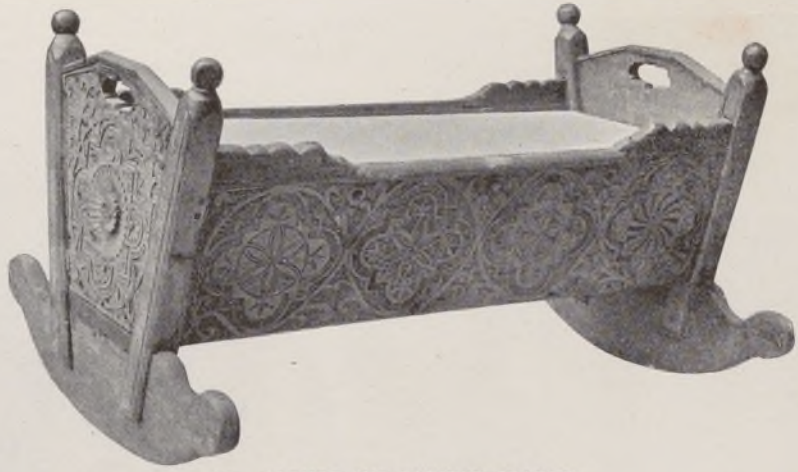
TYROL AND VORARLBERG



95 PEASANT'S HOUSE AT ELGIGNALP, IN THE LECH VALLEY



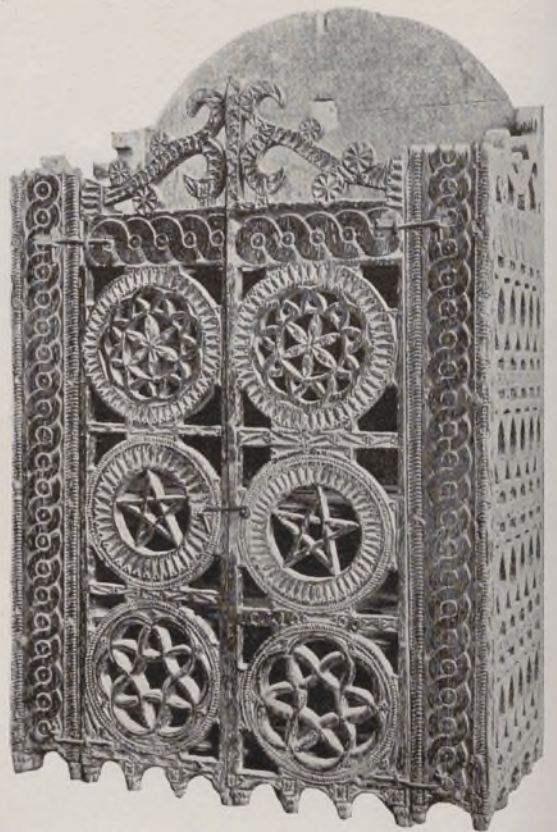
96 INTERIOR OF A PEASANT'S HOUSE IN THE SARN VALLEY, RE-ERECTED IN THE KUNSTGEWERBE MUSEUM, BOZEN



97 CARVED AND PAINTED CRADLE



98 CARVED CHAIR (1700)



99 CARVED WALL-CUPBOARD

TYROL AND VORARLBERG



100 TABLE



101 PAINTED COFFER, FROM
THE SARN VALLEY



102 CARVED COFFER, FROM THE FLEIMS VALLEY

TYROL AND VORARLBERG



103 CARVED SALT-BOX



104 TO 106 CARVED BOXES



107 WOODEN JUG



108 HONEY-CAKE MOULD

TYROL AND VORARLBERG



109 CARVED INKSTAND.



110 CARVED SALT-BOX



111 PAINTED BOX



112 PAINTED BOX



113 CARVED SALT-BOX

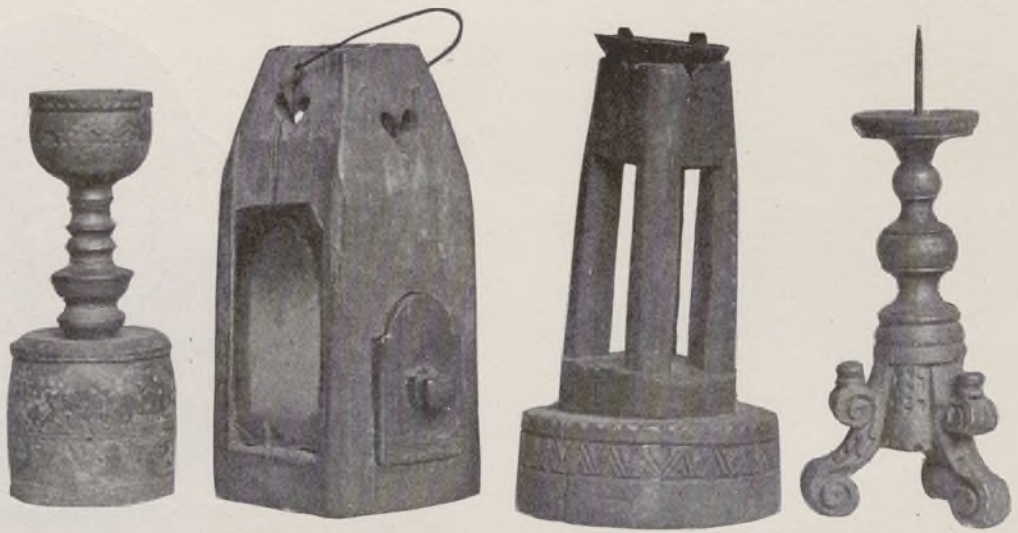


114 CARVED ROLLING-PIN



115 CARVED WOODEN JUG

TYROL AND VORARLBERG



116 TO 119 WOODEN CANDLESTICKS AND LANTERN



120 WOODEN
CANDLESTICK



121 HONEY-CAKE MOULD



122 CARVED WOODEN
BAPTISMAL SPOON



123 CARVED BOX FOR EGGS.

TYROL AND VORARLBERG



124 TO 132 CARVED WOODEN FLASKS, CARRIED BY REAPERS TO HOLD THE WATER USED WHEN SHARPENING SCYTHES (WETZSTEINKÜMPFE)

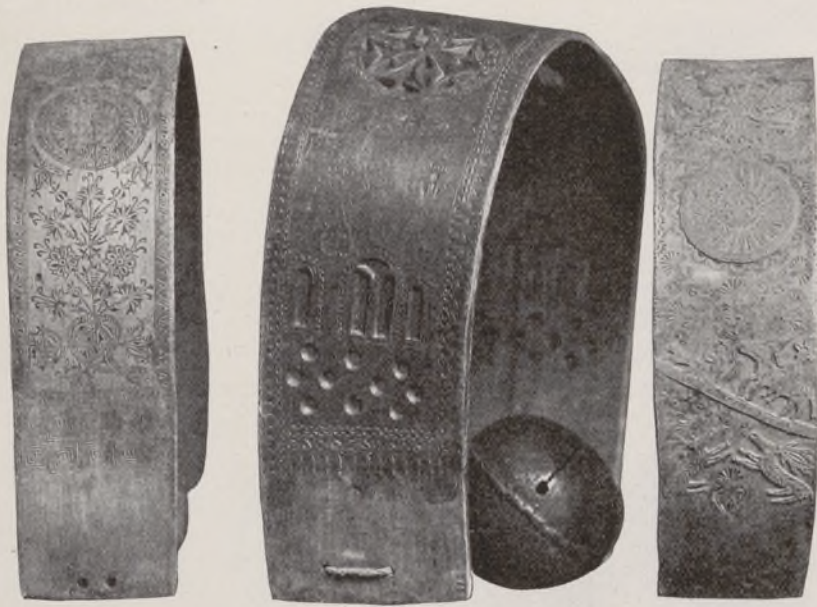


133 & 134 CARVED SALT-BOXES



135 TO 141 COW AND GOAT BELL-COLLARS

TYROL AND VORARLBERG



142 TO 144 COW BELL-COLLARS



145 CARVED SEAT FOR MILKING STOOL
FROM VINTSCHGAU

146 & 147 COW BELL-COLLARS



148 CARVED WOODEN CRADLE-BAND

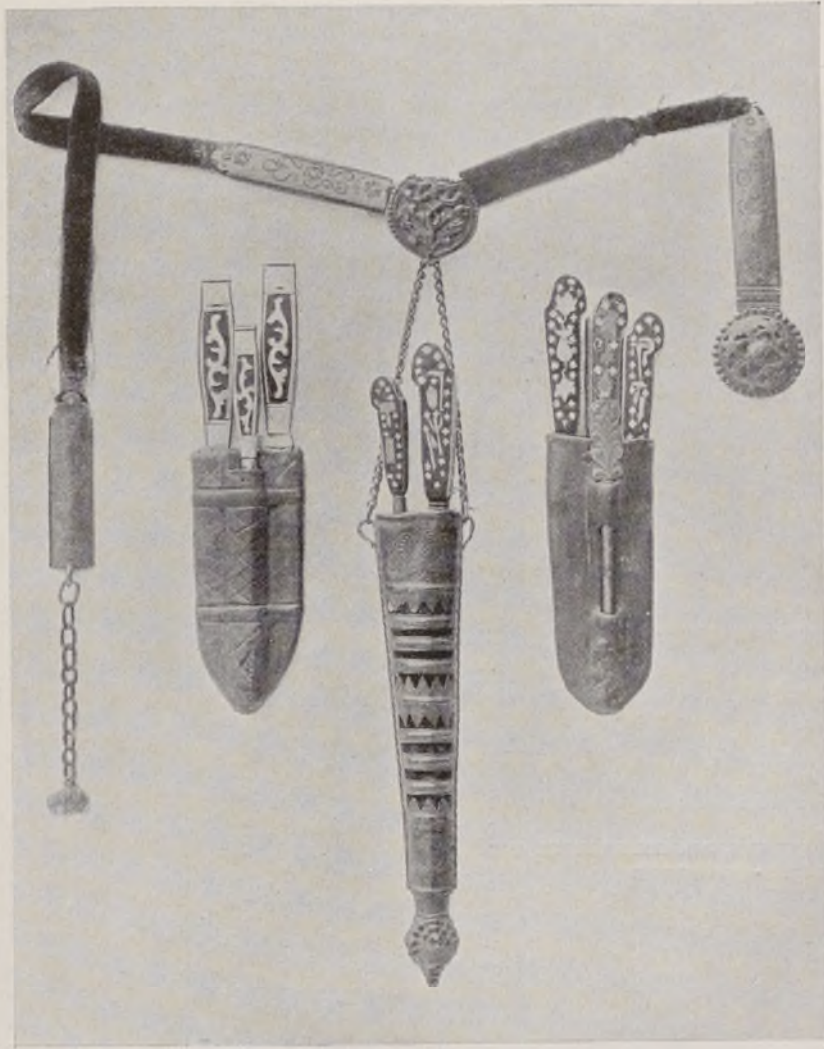


149 TO 152 CARVED WOODEN PESTLES AND MORTARS

153 CARVED MANGLE-BOARD (ROLLBRETT) (1857)



154 & 155 CARVED WOODEN SHEATHS FOR SCYTHES



156 WOMAN'S BELT AND ACCESSORIES—OLD STERZING WORK



157 & 158 CARVED WOOD MOULDINGS

TYROL AND VORARLBERG



159 & 160 GLASS VESSEL FOR HOLY WATER AND
WATER-BAROMETER



161 & 162 EARTHENWARE PLATES



163 TO 165 CARVED WOODEN SHEATHS FOR SCYTHES

TYROL AND VORARLBERG



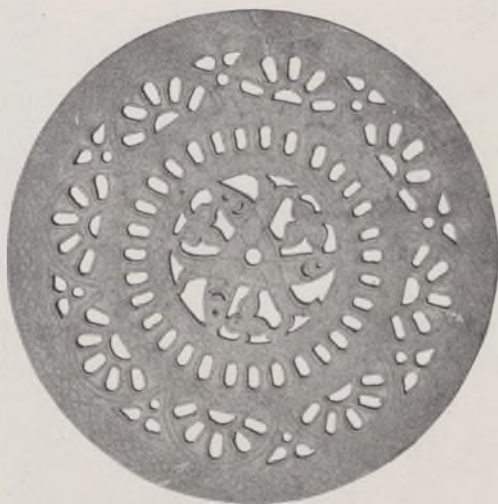
166 EARTHENWARE JUG AND PLATE
(LATE 17TH CENTURY)



168 WROUGHT-IRON GRAVE-TABLET



167 WROUGHT-IRON GRAVE-TABLET



169 PIERCED WROUGHT-IRON TRIVET

TYROL AND VORARLBERG



170 TO 172 PAINTED GLASS WINE BOTTLES



173 TO 175 PAINTED GLASS WINE BOTTLES



176 TO 178 GLASS SPIRIT BOTTLES

TYROL AND VORARLBERG



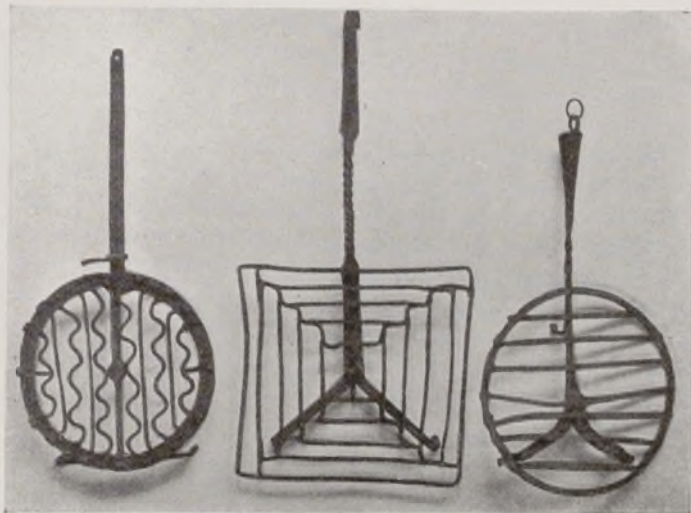
179 TO 181 WROUGHT-IRON CANDLESTICKS



182 TO 184 PEWTER LANTERNS

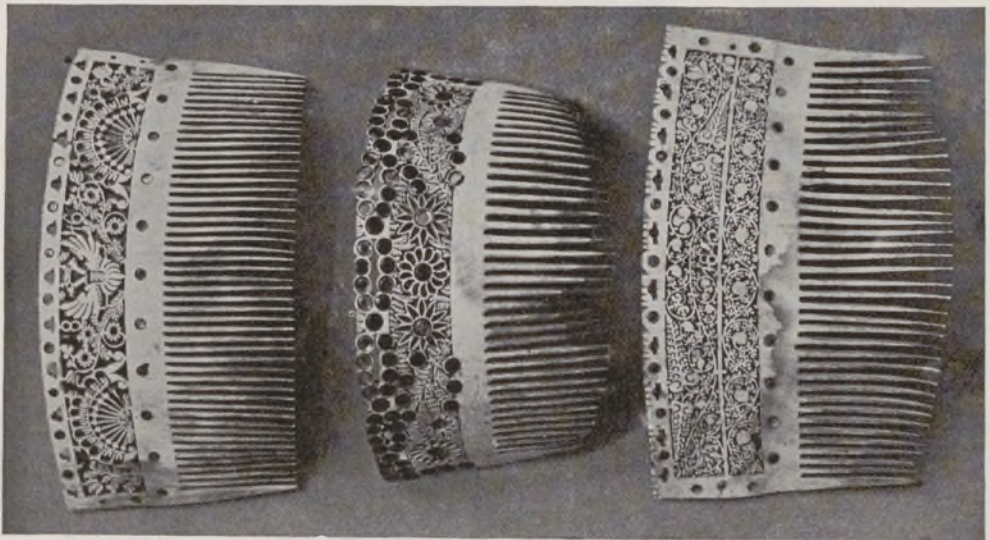


185 WROUGHT-IRON CHARM,
USED BY COOKS

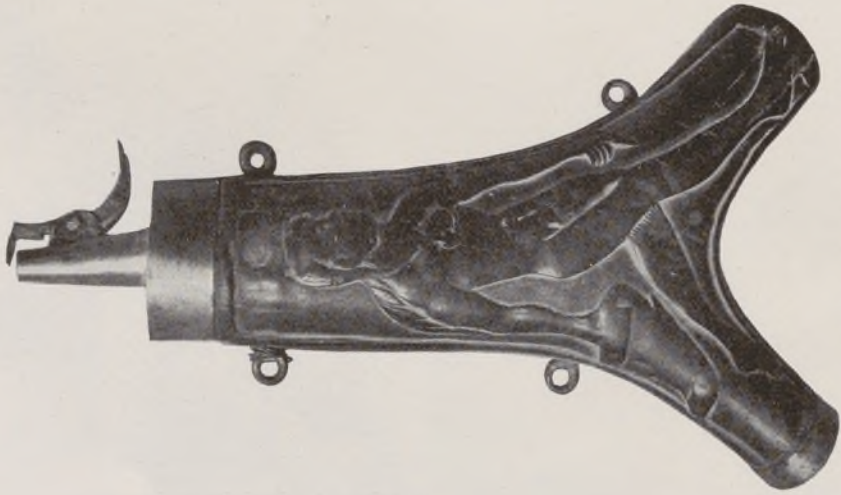


186 TO 188 WROUGHT-IRON TRIVETS

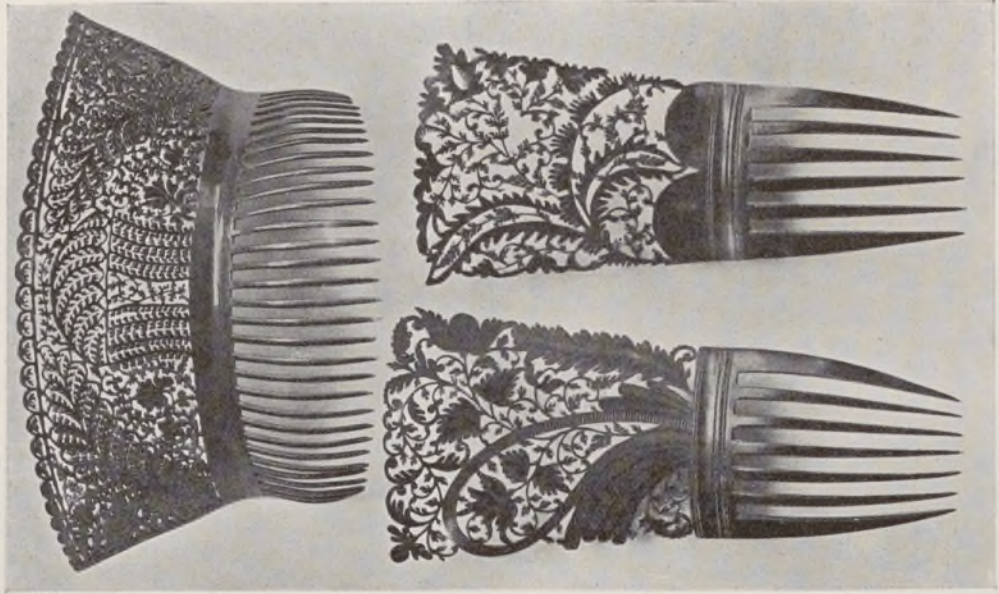
TYROL AND VORARLBERG



189 TO 191 PIERCED HORN COMBS, FROM STERZING

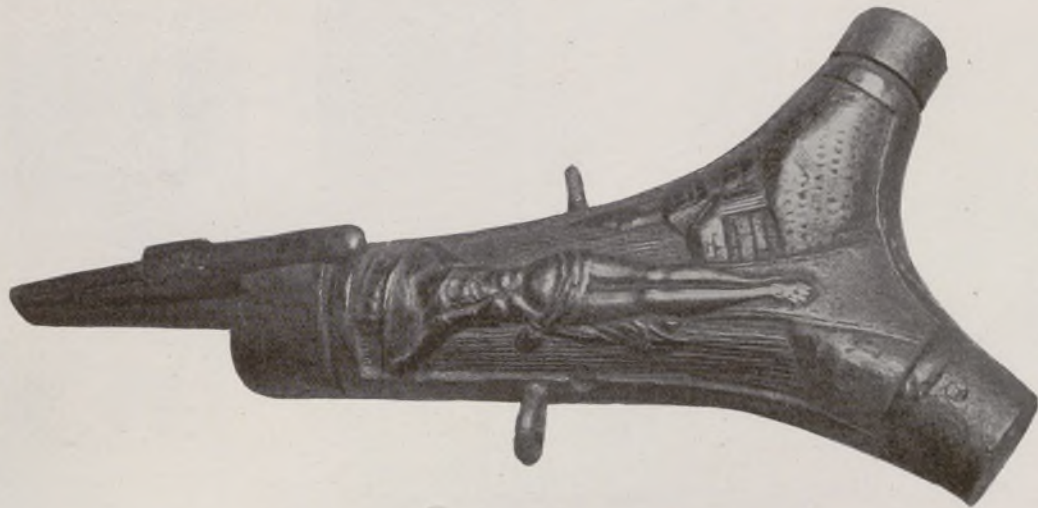


192 POWDER-HORN

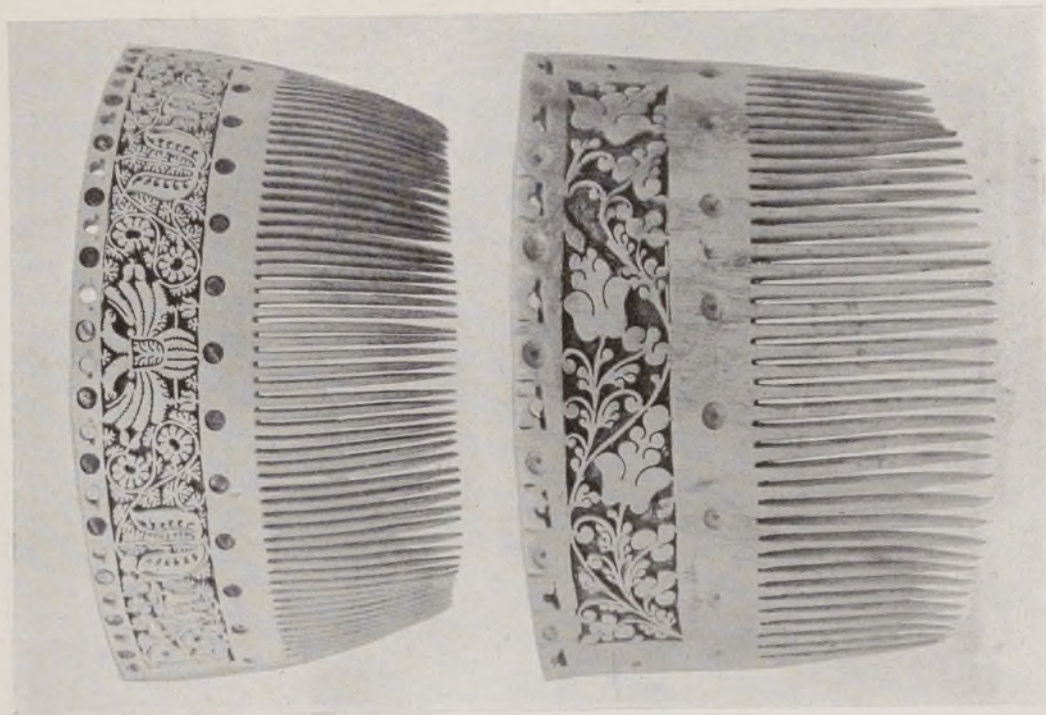


193 TO 195 PIERCED HORN COMBS, FROM STERZING

TYROL AND VORARLBERG



196 POWDER-HORN



197 & 198 CARVED HORN COMBS, FROM STERZING



199 POWDER-HORN

TYROL AND VORARLBERG



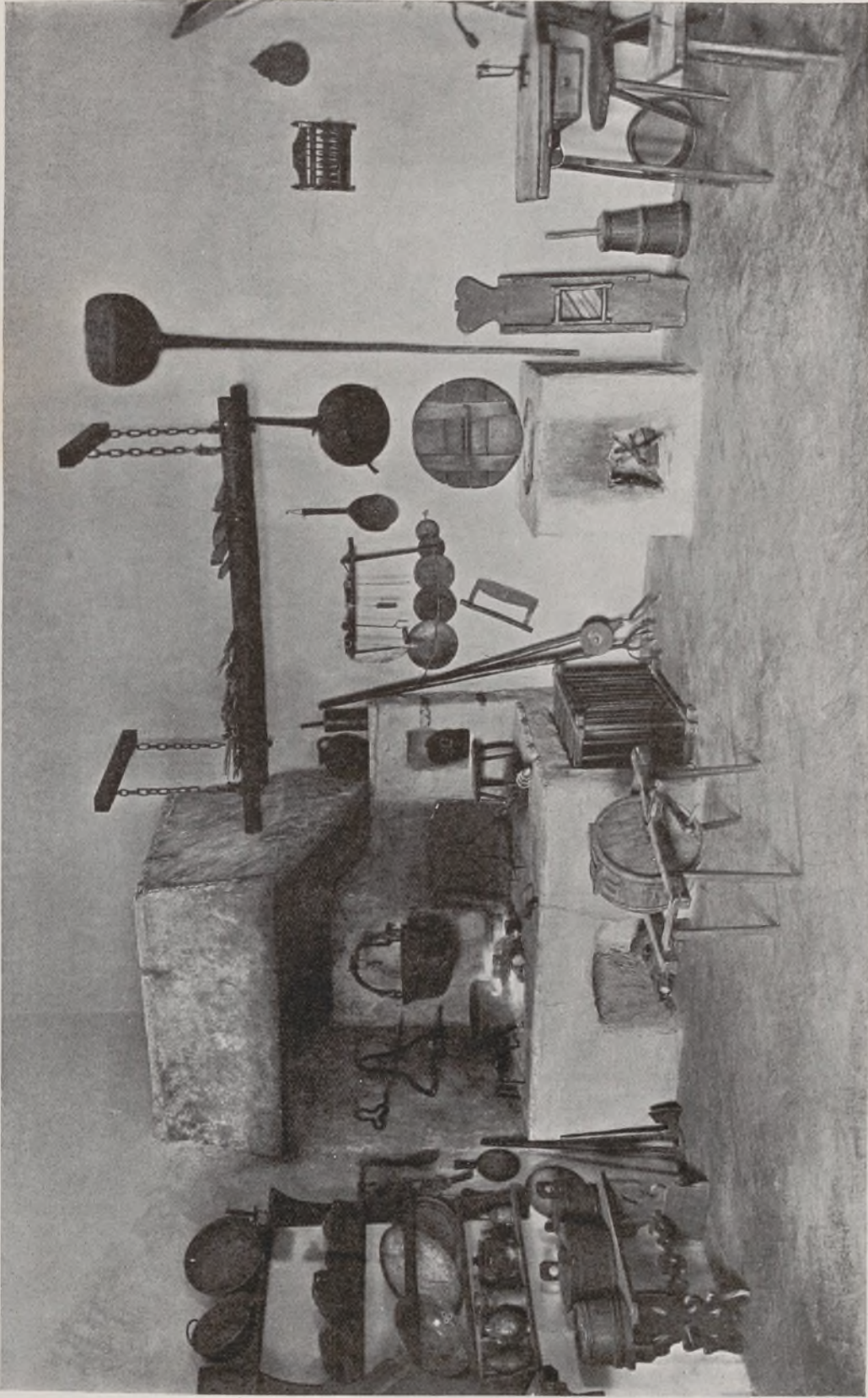
200 BRIDAL CROWN, WITH GOLD AND SILVER FILIGREE SET WITH COLOURED GLASS BEADS



201 MAN'S LEATHER BELT ORNAMENTED WITH BRASS AND IRON STUDS

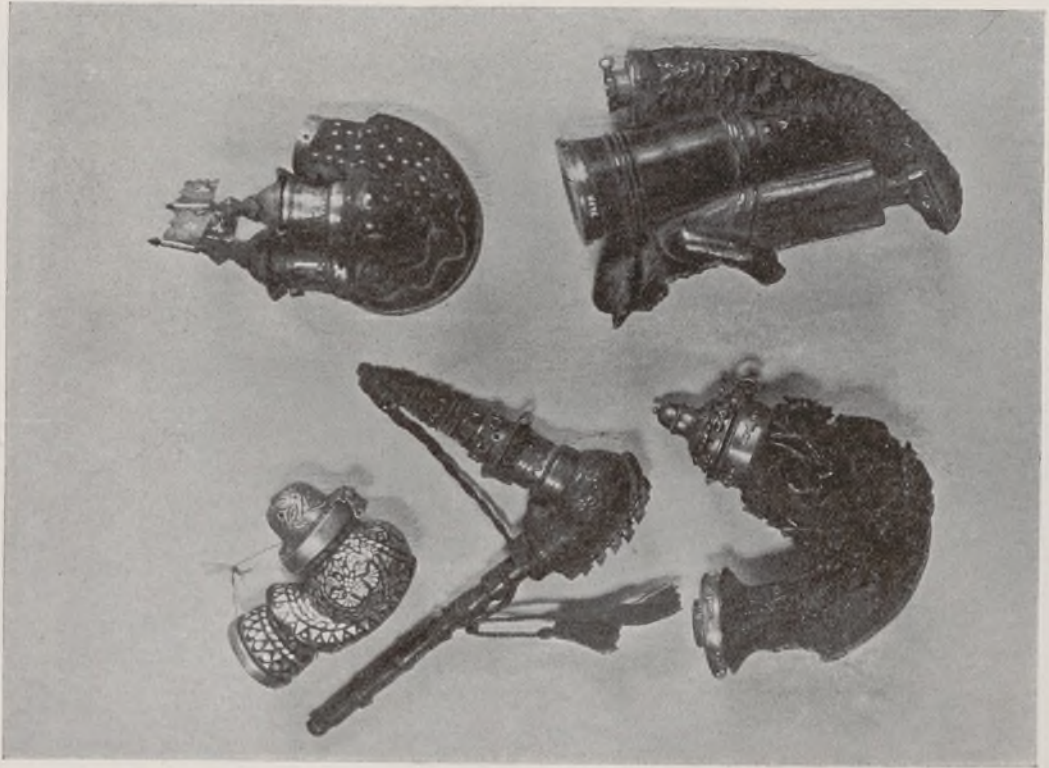


202 MAN'S LEATHER BELT ORNAMENTED WITH PEWTER WIRE

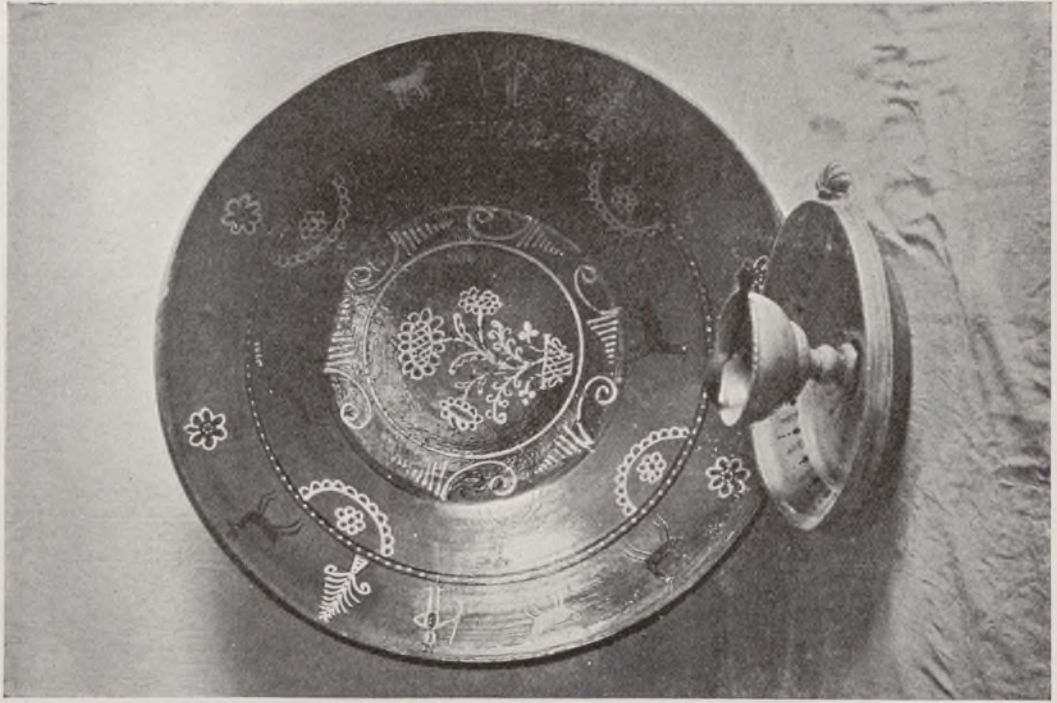


203 AN OLD STYRIAN INTERIOR, RE-ERECTED IN THE LANDESMUSEUM, GRATZ

STYRIA



204 TO 208 CARVED WOODEN PIPES



209 SGRAFFITO PLATE AND EGG-CUP

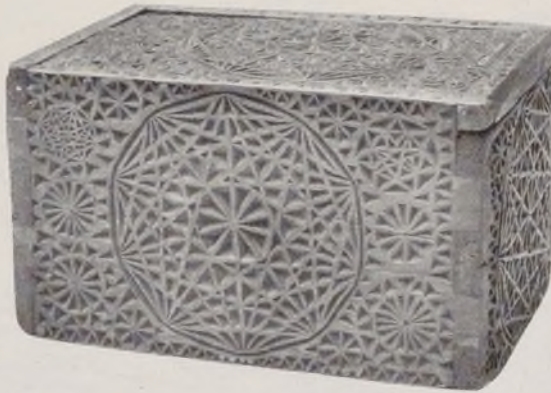
STYRIA



210 CARVED AND PAINTED SPOON-RACK



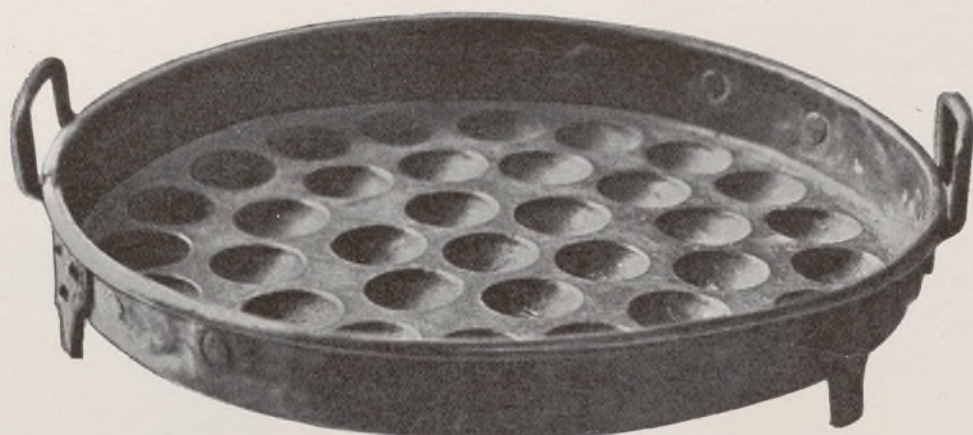
212 CARVED MANGLE-BOARD (ROLLBRET)
BOARD (ROLLBRET)



211 CARVED JEWEL-BOX



213 CARVED MANGLE-BOARD (ROLLBRET)
BOARD (ROLLBRET)



214 WROUGHT-IRON EGG-DISH



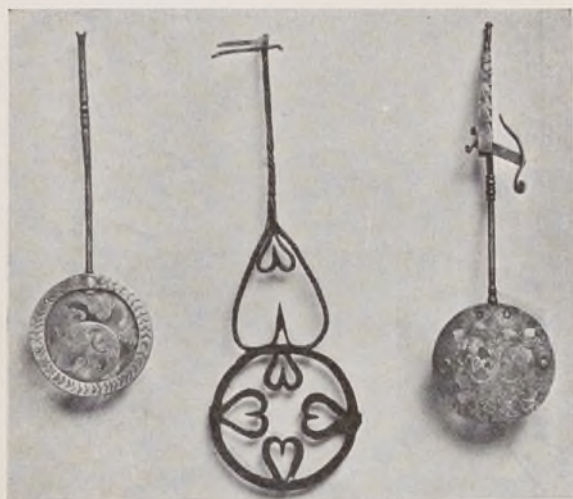
215 WROUGHT-IRON TRIVET



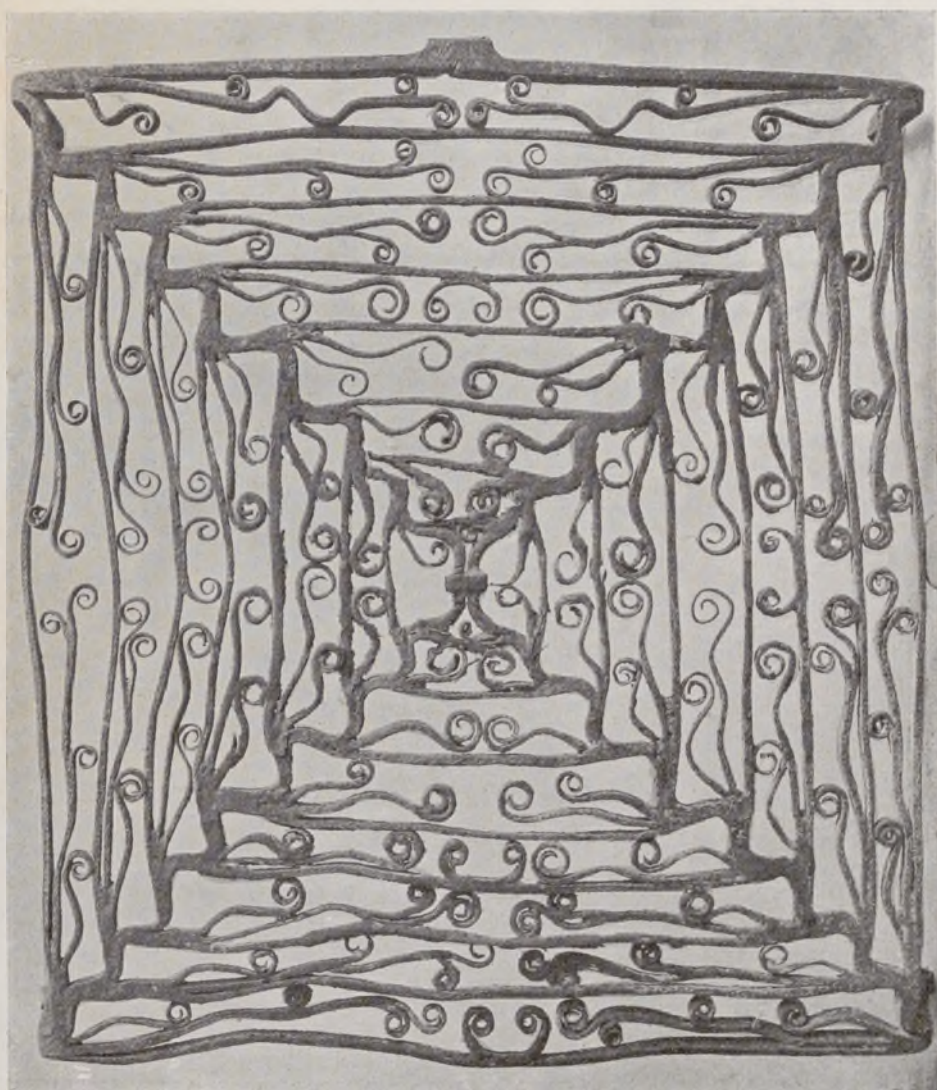
216 TO 218 CARVED PEWTER SPOONS



219 EARTHENWARE BEER JUG



220 TO 222 BRASS AND WROUGHT-IRON TRIVETS



223 WROUGHT-IRON TRIVET



224 & 225 WROUGHT-IRON SIGNS OF A SHOESMITH AND HATTER
(No. 224 By permission of Messrs. Gerlach & Wiedling)

BOHEMIA—EGERLAND



226 CARVED AND PAINTED "MARRIAGE" COFFER



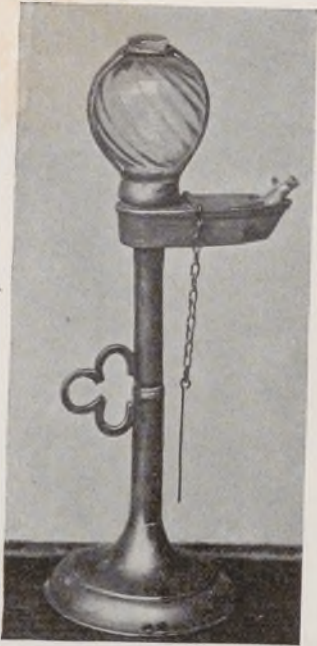
227 CARVED AND PAINTED CHAIR



228 STONEWARE BEER TANKARD



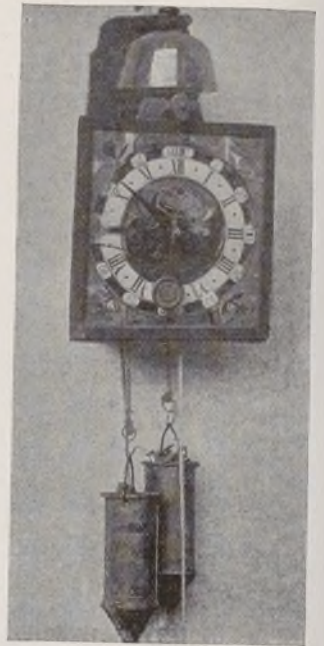
229 EARTHENWARE PLAQUE



230 PEWTER LAMP



231 PEWTER COFFEE POT



232 WALL-CLOCK



233 INTERIOR OF A PEASANT'S LIVING-ROOM
(By permission of Messrs. Gerlach & Wiedling)

BOHEMIA—EGERLAND



234 EARTHENWARE PLATE



236 PEWTER BEER CAN



235 PEWTER PLATE



237 EARTHENWARE PLATE



238 EARTHENWARE PLATE



239 EMBROIDERED CUFF



240 EMBROIDERED CAP



241 EMBROIDERED CAP



242 EMBROIDERED CUFF



243 EMBROIDERED CUFF

D



P



ROHEVIA ECCEPI AND

BOHEMIA—EGERLAND



(From the Collection of Mr. F. Pontini)



(In the Museum für Österreichische Volkskunde, Vienna)



(In the Erzherzog Rainer-Museum, Brünn)



(In the Museum für Österreichische Volkskunde, Vienna)

BOHEMIA



248 & 249 PEASANTS' HOUSES AT KUNDRATITZ AND HLINAI
(By permission of Messrs. Gerlach & Wiedling)

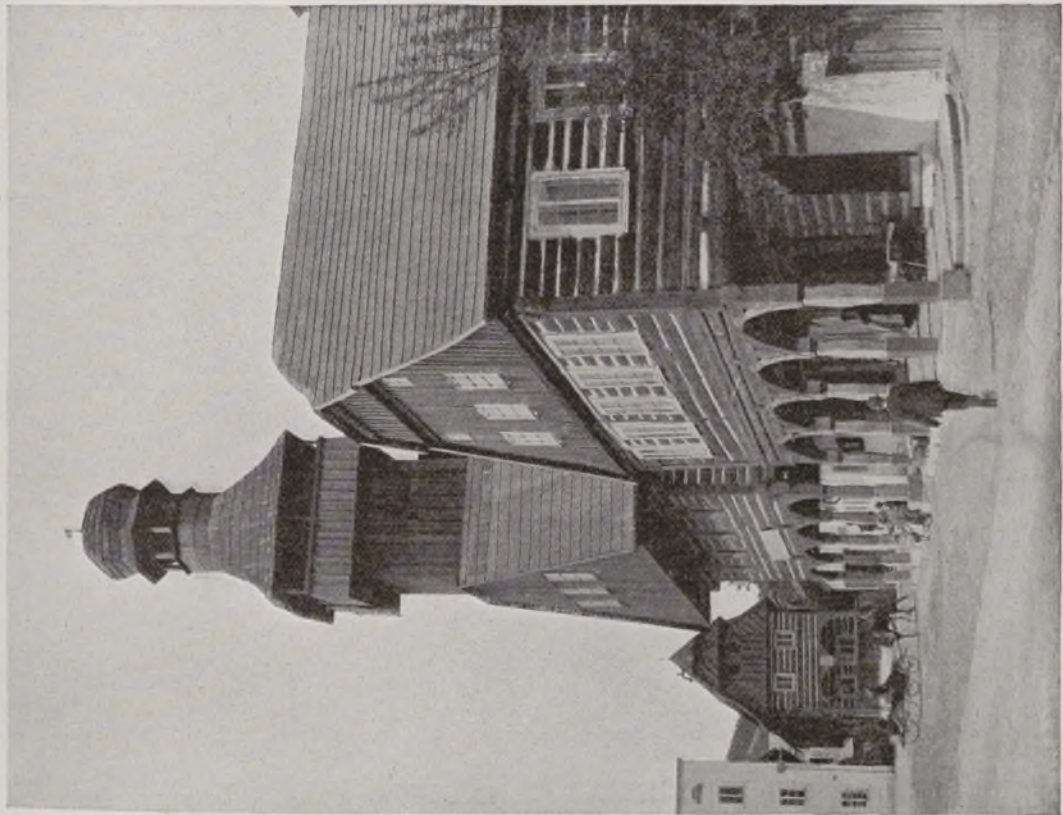


250 PEASANT'S HOUSE NEAR HORITZ

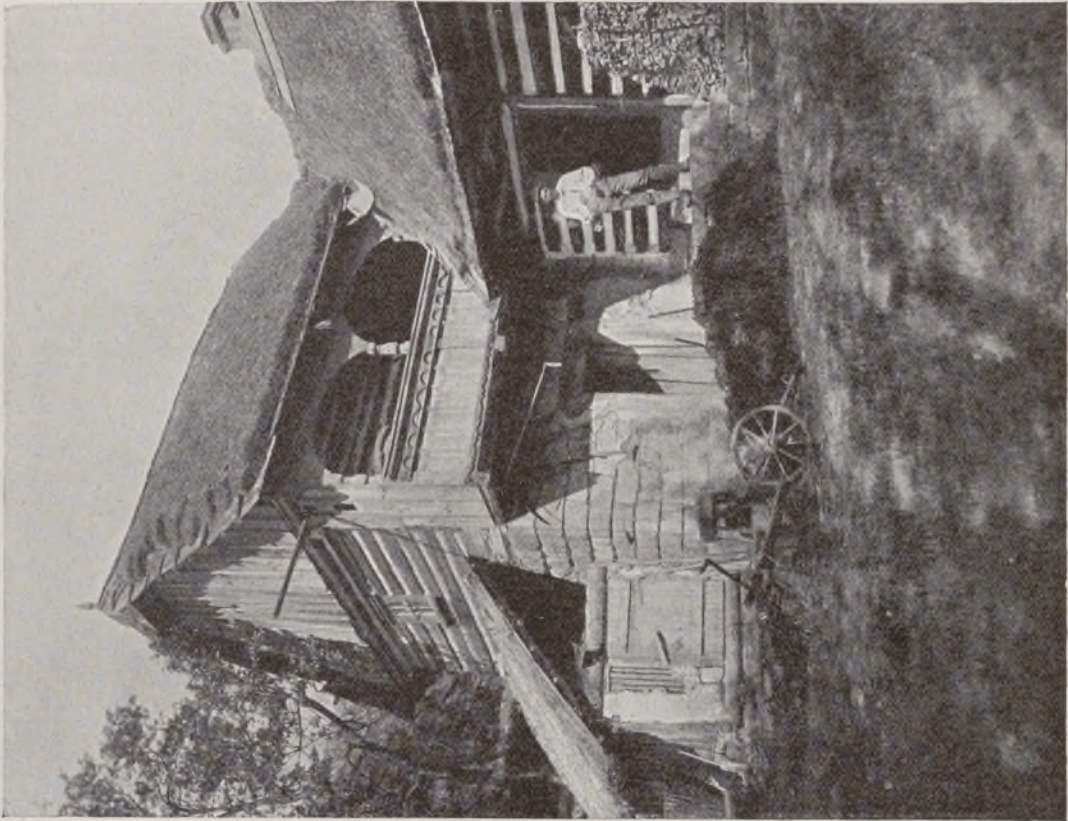


251 MILLER'S HOUSE IN THE BOHEMIAN WOLD

BOHEMIA



252 OLD "RATHHAUS" AT EISENBROD, NOW DEMOLISHED



253 PEASANT'S HOUSE NEAR TURNAU (1816)

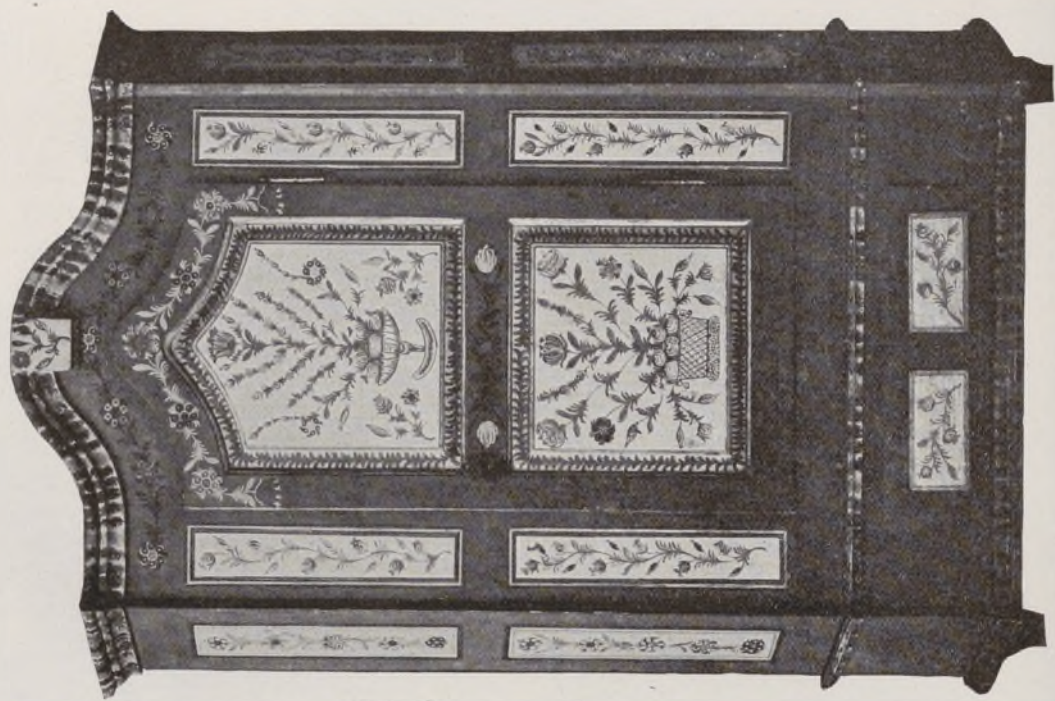
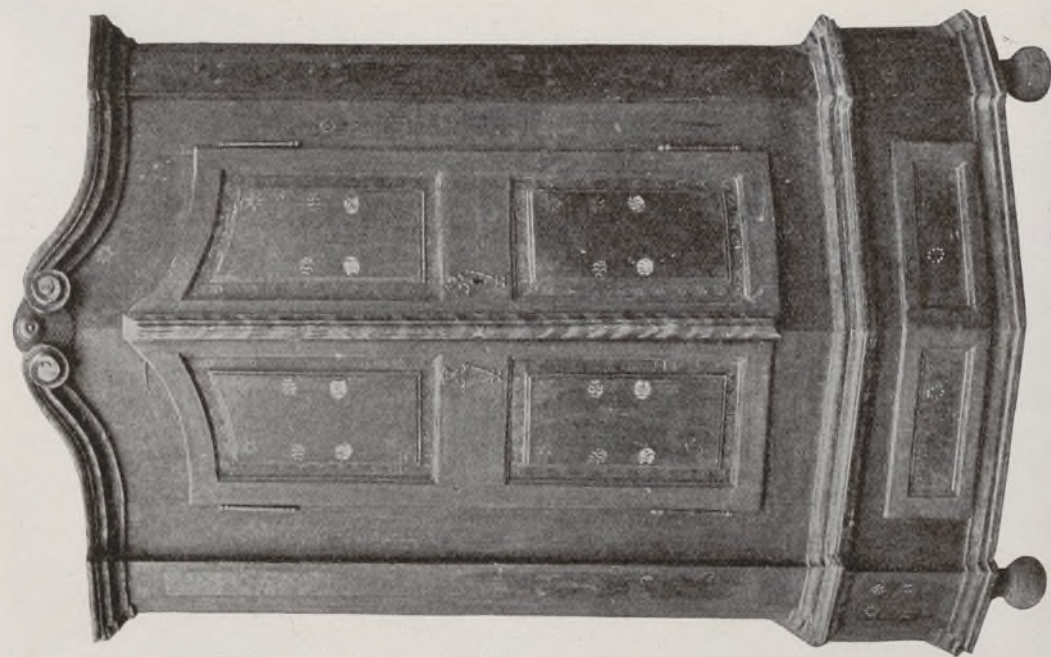


254 & 255 PEASANTS' HOUSES AT CERNUTKY



256 CARVED AND PAINTED CUPBOARD (LATE 18TH CENTURY)

BOHEMIA



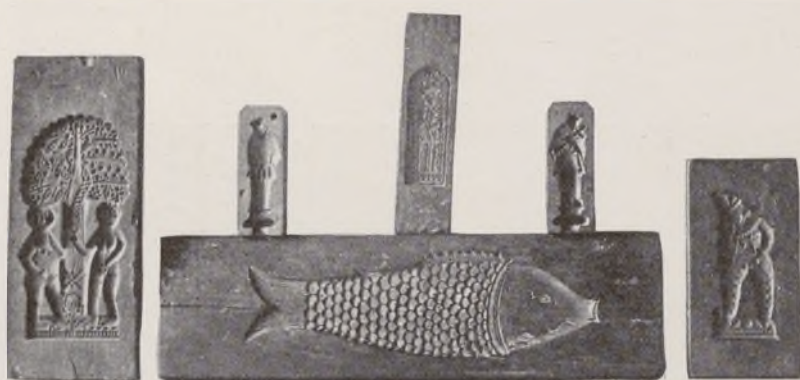
257 & 258 PAINTED CUPBOARDS, FROM HLINSKO

BOHEMIA



259 & 260 CARVED AND PAINTED CUPBOARDS, FROM TURNAU AND HLINSKO





261 TO 266 HONEY-CAKE MOULDS



267 CARVED PLANE

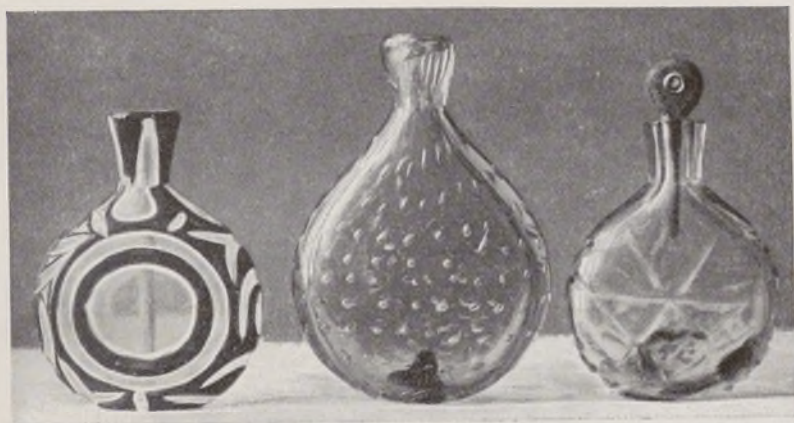


268 CARVED CHAIR

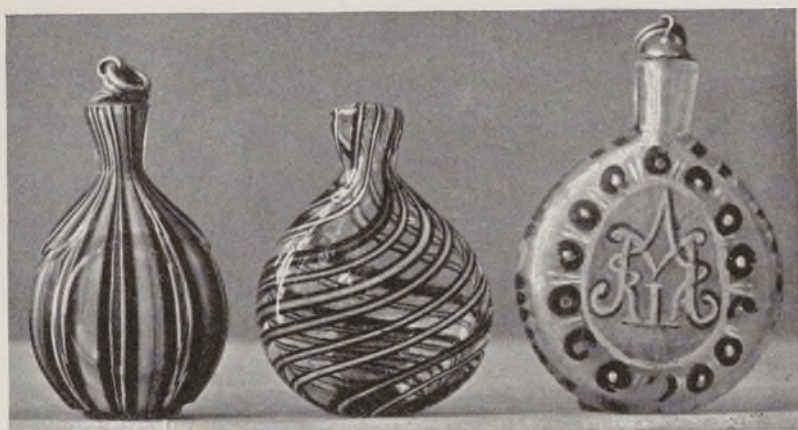


269 EARTHENWARE WINE JAR

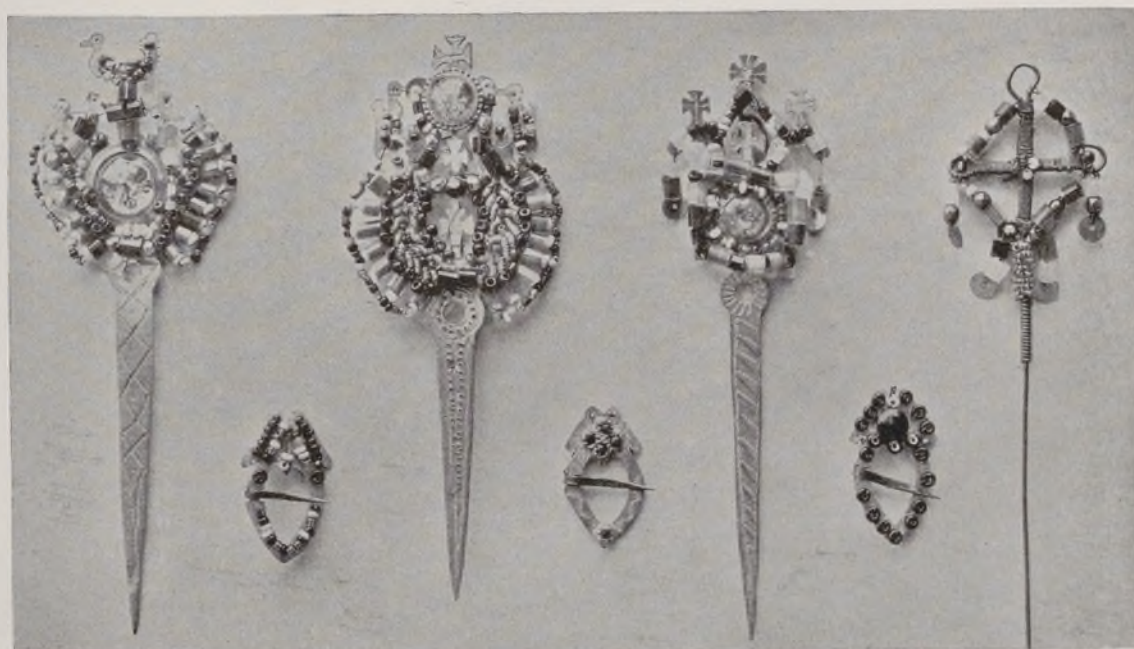
BOHEMIA



270 TO 272 GLASS WINE BOTTLES

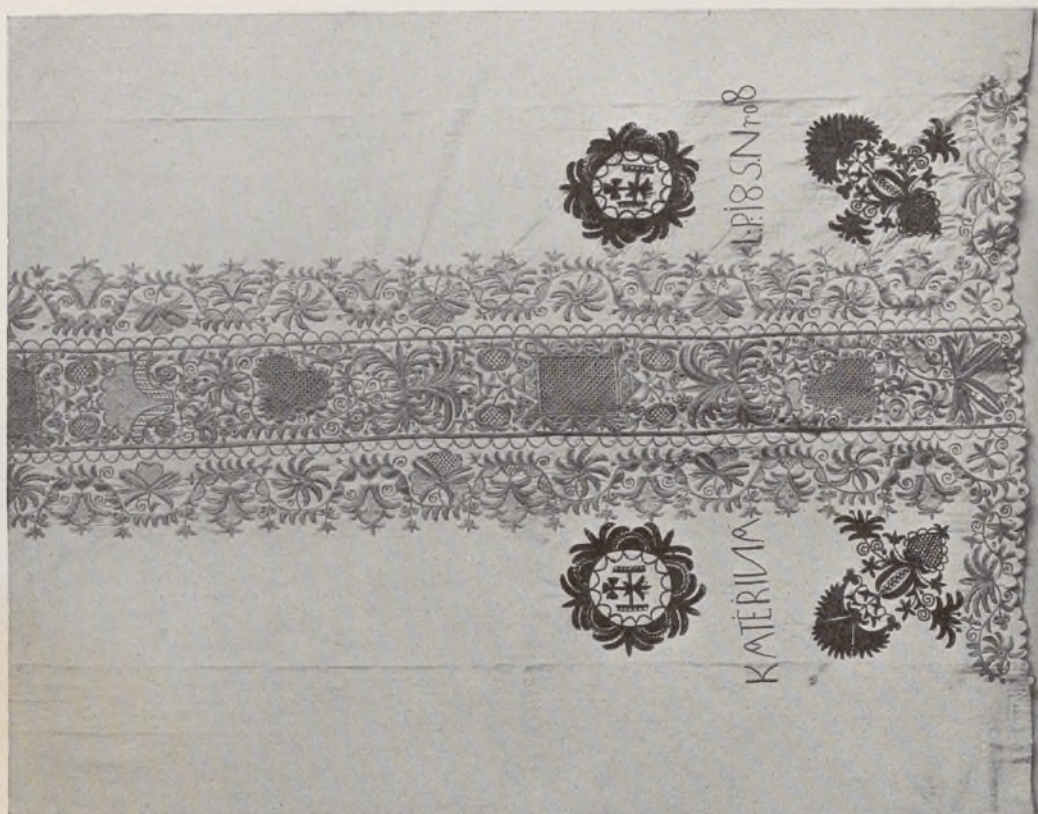
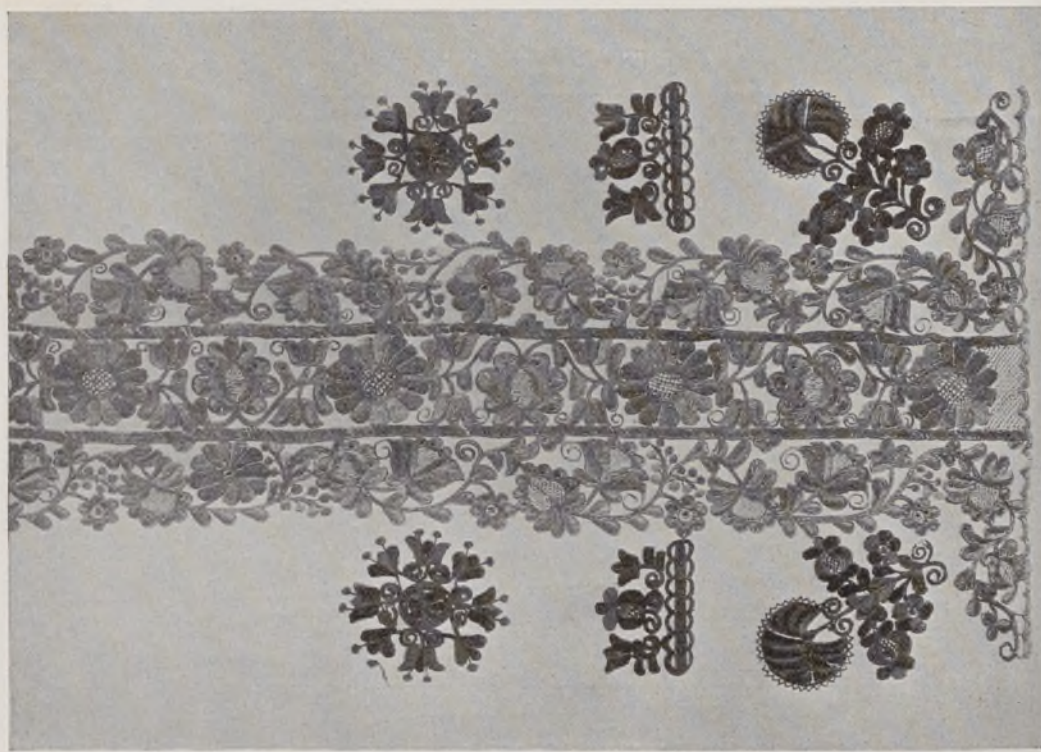


273 TO 275 GLASS SNUFF JARS



276 TO 282 PINS WITH BEAD ORNAMENT, USED TO ATTACH FLAX TO SPINDLE

BOHEMIA



BOHEMIA



285 & 286 CORNERS OF HEAD-SHAWLS, EMBROIDERED IN
RED SILK ON LINEN. 287 EMBROIDERED APRON

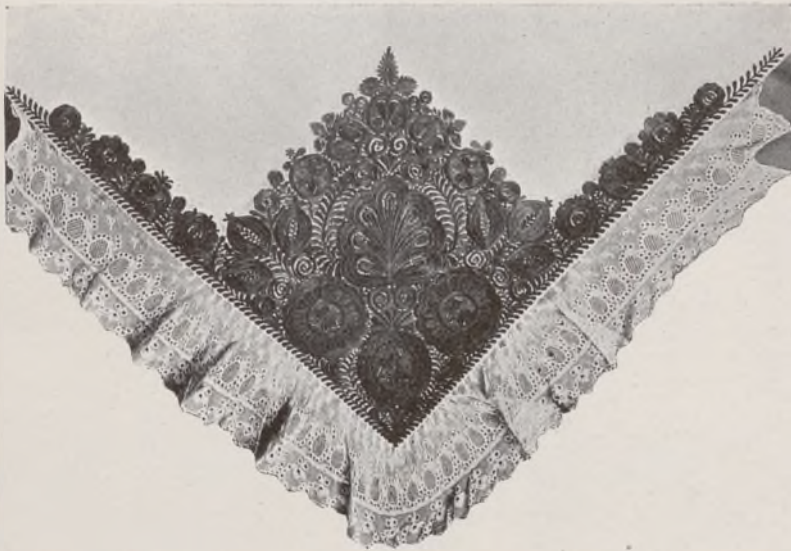


288 EMBROIDERED CHALICE-COVER



289 EMBROIDERED JACKET

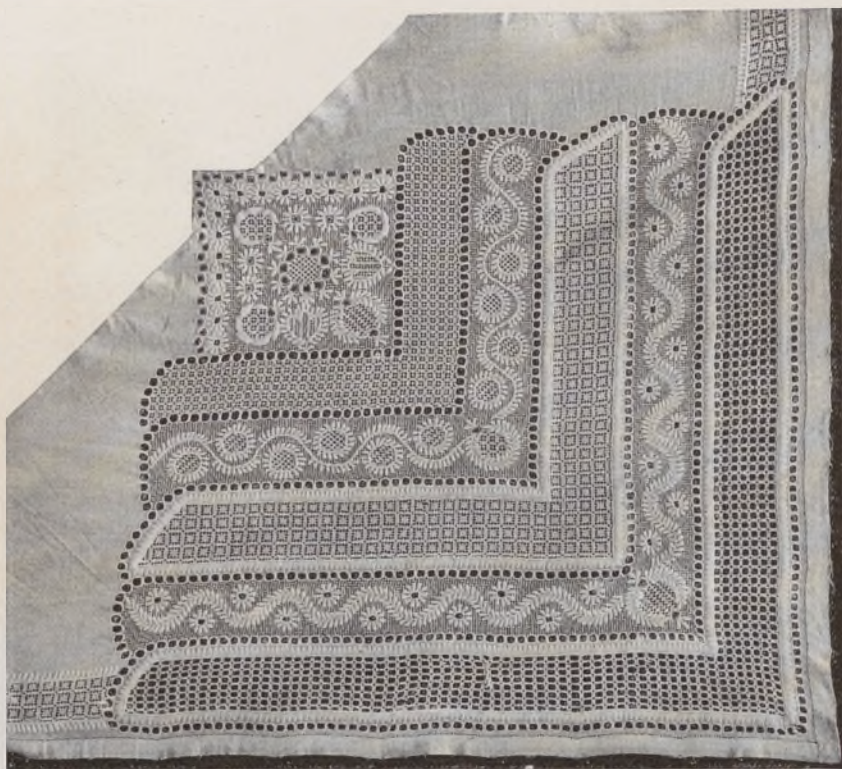
BOHEMIA



290 CORNER OF HEAD-SHAWL EMBROIDERED IN BLACK SILK ON LINEN
WITH LACE BORDER, FROM PILSEN



291 LACE BORDER OF A BEDCURTAIN



292 LACE CORNER OF A HEAD-SHAWL, FROM NORTH BOHEMIA



293 LACE BORDER OF A BEDCURTAIN

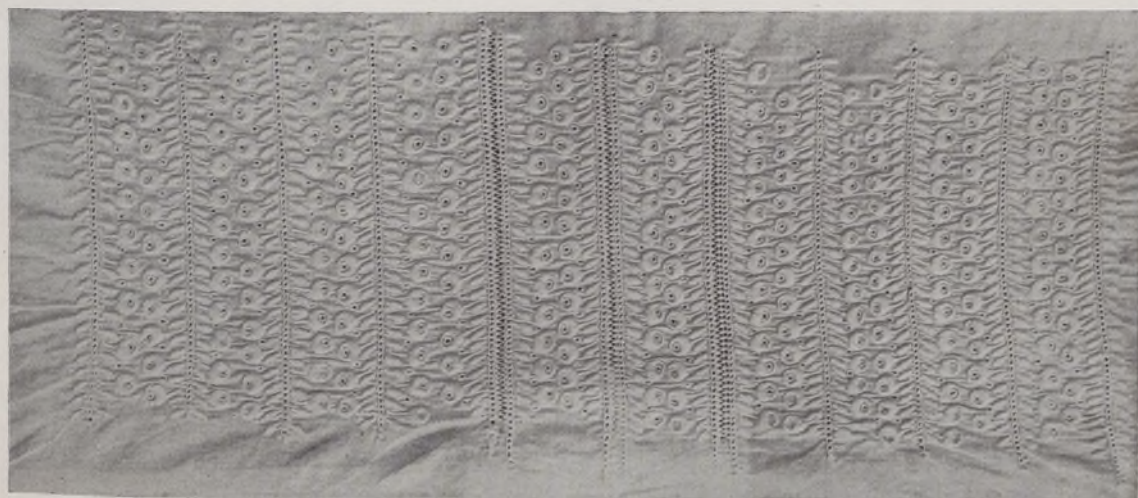
BOHEMIA



294 LACE CAP, FROM REICHENBERG



295 LACE BORDER OF A BEDCURTAIN



296 EMBROIDERED INSERTION FOR A WOMAN'S BLOUSE



297 PEASANT'S CHURCH DRESS, FROM HORITZ



298 PEASANT'S DRESS, FROM HORITZ



299 THE VILLAGE RAKE-MAKER, CERNUTKY

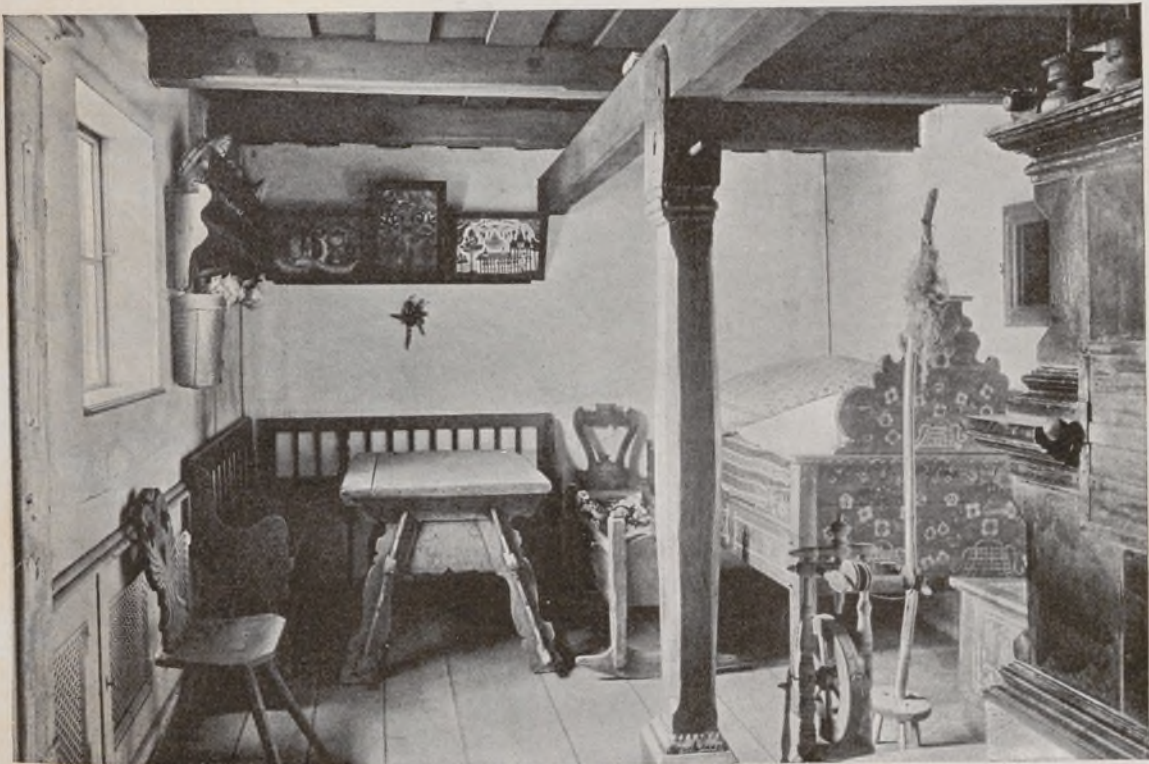


300 PEASANT'S DRESS, FROM HORITZ

MORAVIA



301 PEASANTS' COTTAGES IN THE HANNA DISTRICT



302 INTERIOR OF A PEASANT'S COTTAGE
(By permission of Messrs. Gerlach & Wiedling)



303 & 304 EARTHENWARE PLATES



305 TO 308 EARTHENWARE BEER JUGS



309 EARTHENWARE BEER JUG



310 TO 313 GROUP OF POTTERY

IA



JUG

MORAVIA.



EARTHENWARE POTTERY
IN THE ERZHERZOG RAINER-MUSEUM, BRÜNN.

MORAVIA



318 TO 320 EARTHENWARE JUGS



323 PEWTER CUP OF A NAPPERS' GUILD



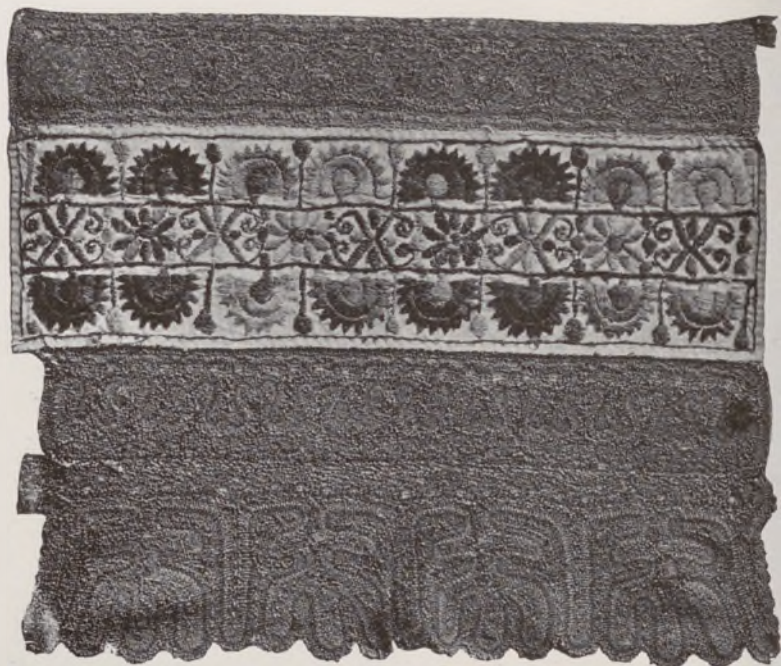
322 PEWTER SIGN OF A TAILORS' GUILD



321 EARTHENWARE BEER JUG



324 EARTHENWARE PLATE



325 EMBROIDERED END OF
BRIDE'S HEAD-SCARF (ŠATKA)
FROM LANDSHUT



326 EMBROIDERED CORNER OF
APRON WITH LACE BORDER

MORAVIA



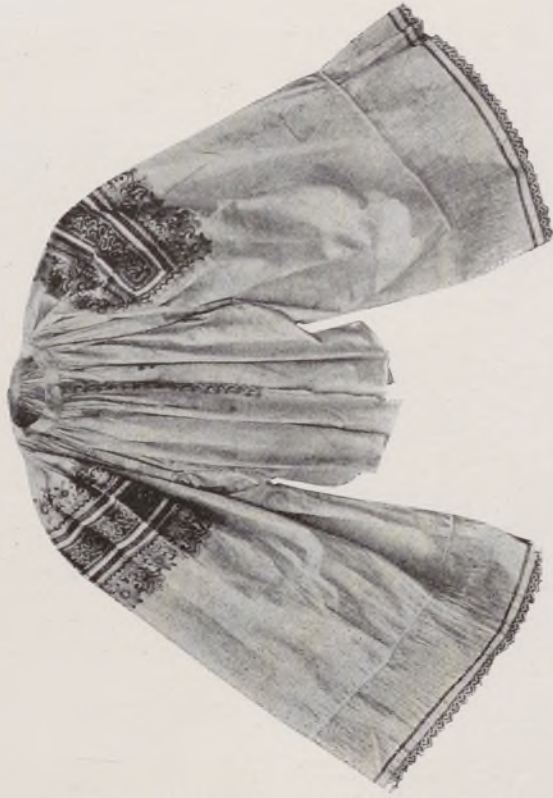
327 EMBROIDERED CAP



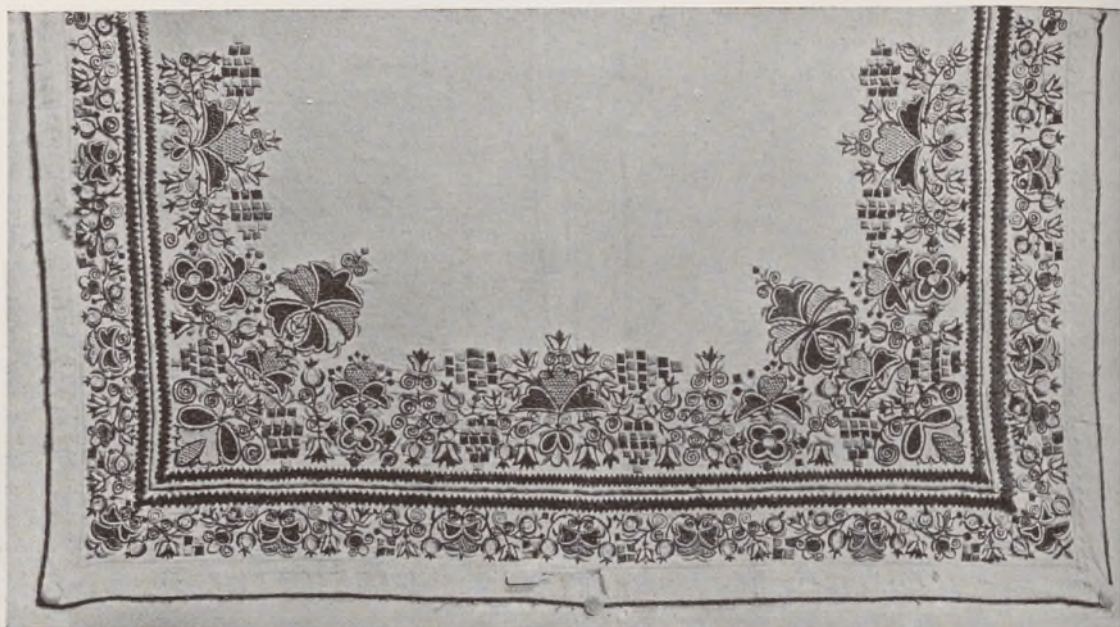
328 EMBROIDERED CAP



329 CAP WITH DRAWN-THREAD INSERTION



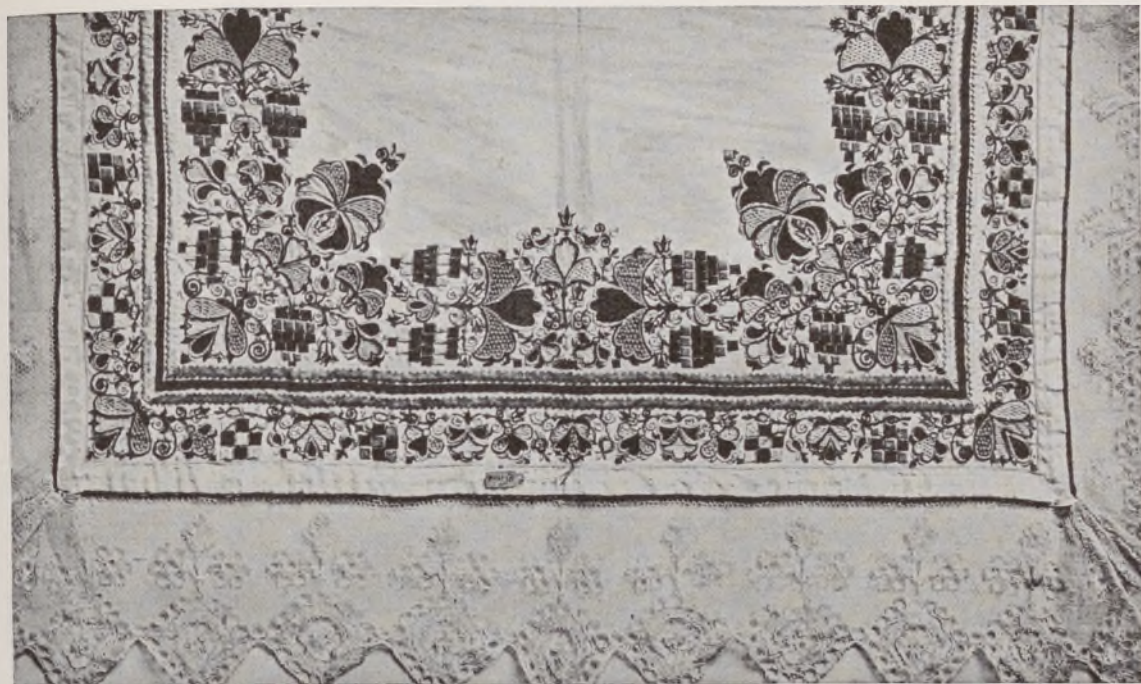
330 MAN'S EMBROIDERED BLOUSE



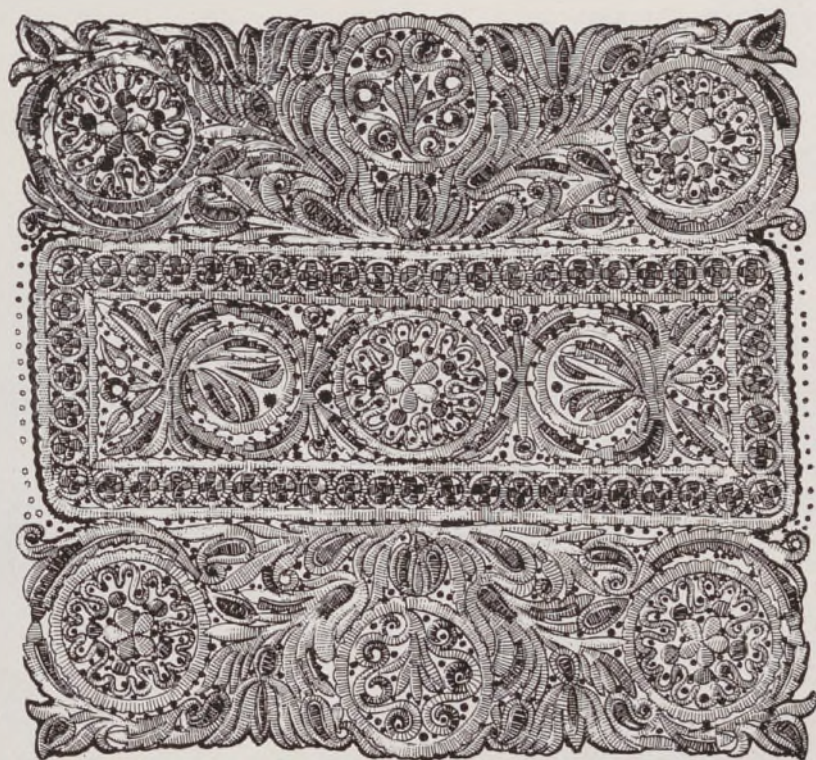
331 GIRL'S COLLAR EMBROIDERED IN COLOURED SILKS ON HOME-SPUN LINEN, FROM LANDSHUT



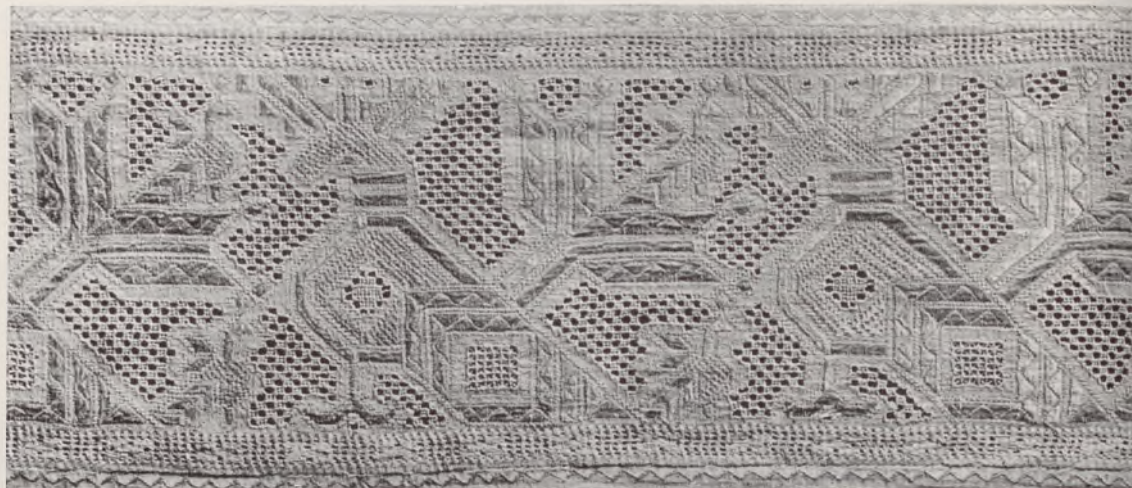
332 EMBROIDERED END OF BRIDE'S HEAD-SCARF (ŠATKA)



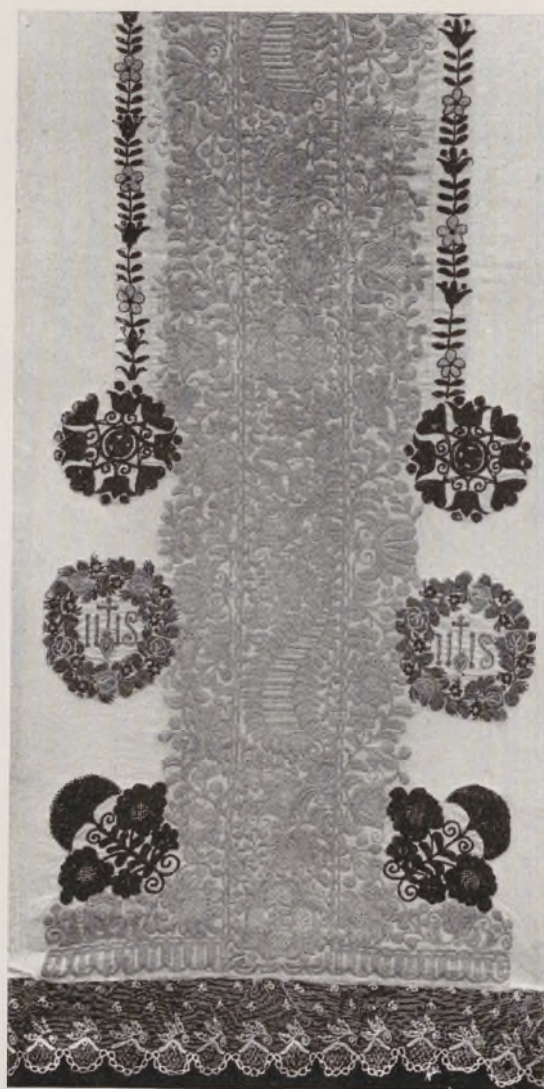
333 GIRL'S COLLAR EMBROIDERED IN COLOURED SILKS ON HOME-SPUN LINEN



334 SLEEVE BAND EMBROIDERED IN GOLD, SILVER AND
BLACK THREAD



335 LACE BORDER OF CHRISTENING-SHAWL (UVODNICE)



336 END OF EMBROIDERED CHRISTENING-SHAWL (UVODNICE) WITH LACE BORDER



337 END OF EMBROIDERED HEAD-SHAWL WITH LACE BORDER

MORAVIA



MARRIED COUPLE FROM HSENZ



UNMARRIED COUPLE FROM DÜRNHOLZ



UNMARRIED COUPLE FROM TOBITSCHAU



UNMARRIED COUPLE FROM THE HANNA DISTRICT

MORAVIA



342 NEEDLE-POINT LACE



343 EMBROIDERED BORDER OF CHRISTENING-SHAWL (*UVODNICE*)



344 EMBROIDERED APRON WITH LACE BORDER



345 & 346 LACE BORDERS OF BEDCURTAINS



347 DRAWN-THREAD BORDER OF CHRISTENING-SHAWL (UVODNICE)



348 EMBROIDERED BORDER OF BEDCURTAIN

MORAVIA



349 LACE INSERTION FOR HEAD-SHAWL



350 & 351 LACE BORDERS FOR CHRISTENING-SHAWLS (*UVODNICE*)



352 & 353 LACE BORDERS FOR CAPS

MORAVIA



UNMARRIED COUPLE FROM UNGARISCH-HRADISCH



UNMARRIED COUPLE FROM WALLACHIAN-MESERITSCH



UNMARRIED COUPLE FROM UNGARISCH-HRADISCH



UNMARRIED COUPLE FROM IGLAU

MORAVIA



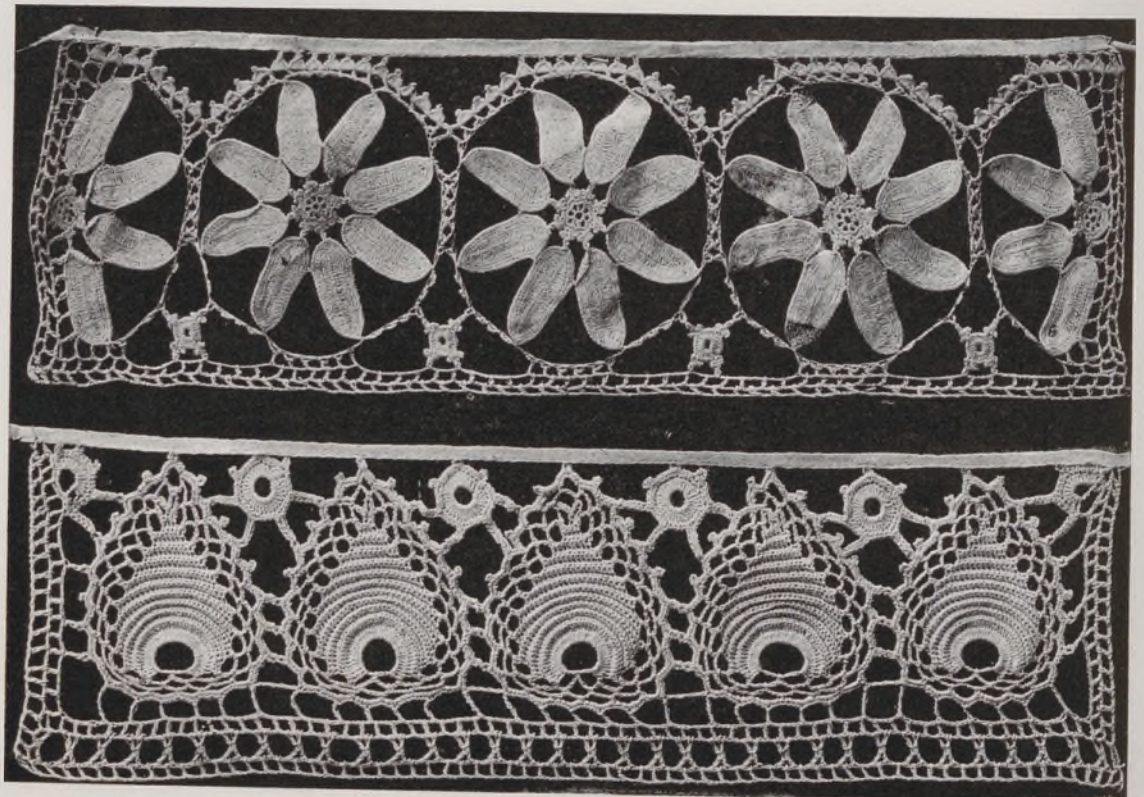
358 PEASANT WOMEN IN CHURCH DRESS, FROM ROHATETZ



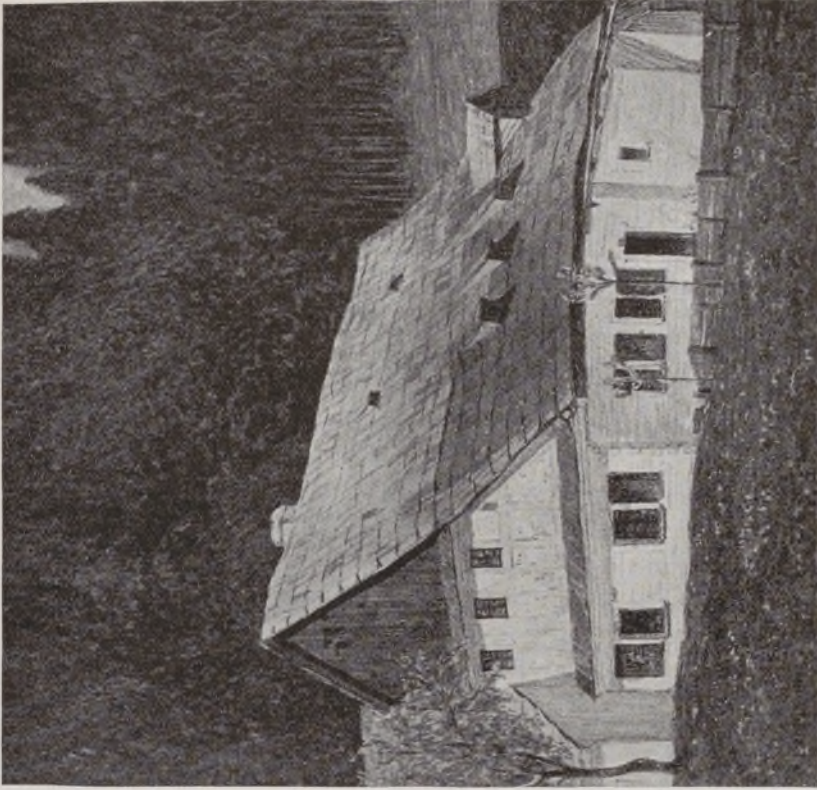
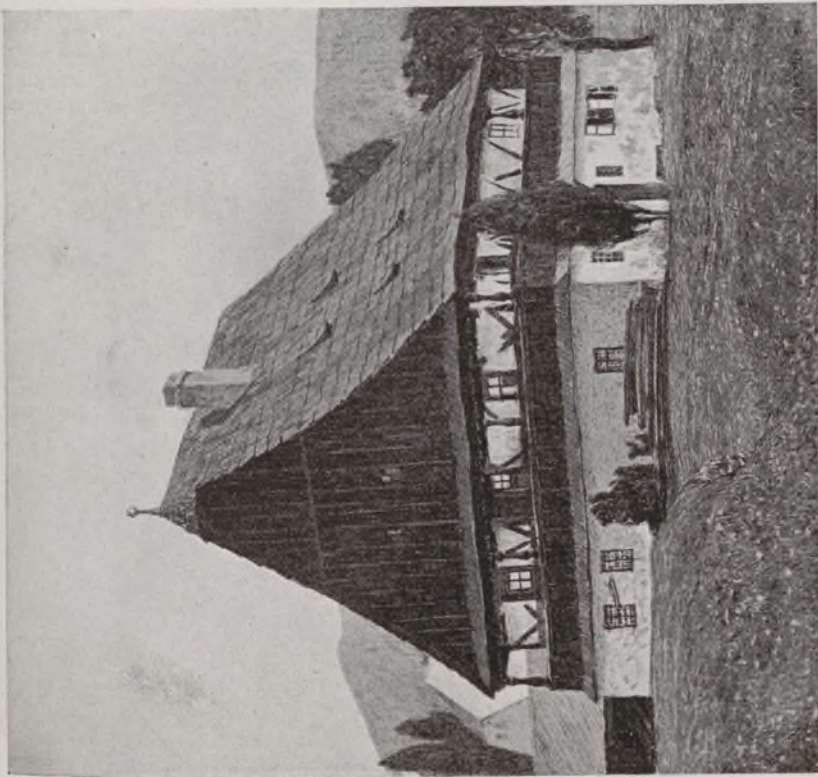
359 PEASANT WOMEN, FROM TEŽOR



360 MORAVIAN PEASANT'S BRIDAL DRESS



361 & 362 CROCHET LACE FROM SILESIA



363 & 364 PEASANTS' HOUSES AT KARLSTAL (BUILT 1754) AND
LUDWIGSTAL (BUILT 1717). FROM WATER-COLOUR DRAWINGS
BY A. ZDRAŽILA



365 EARTHENWARE JUG



366 EARTHENWARE PLATE



367 EARTHENWARE JUG



368 EARTHENWARE JUG



369 EARTHENWARE HANGING-LAMP



370 EARTHENWARE
"PUZZLE-JUG"



371 EARTHENWARE FONT



372 EARTHENWARE WINE
JUG



373 EARTHENWARE JAR

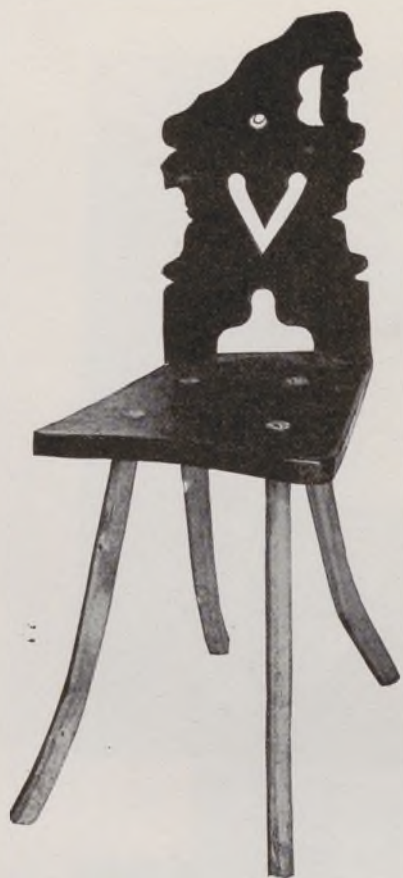
GALICIA



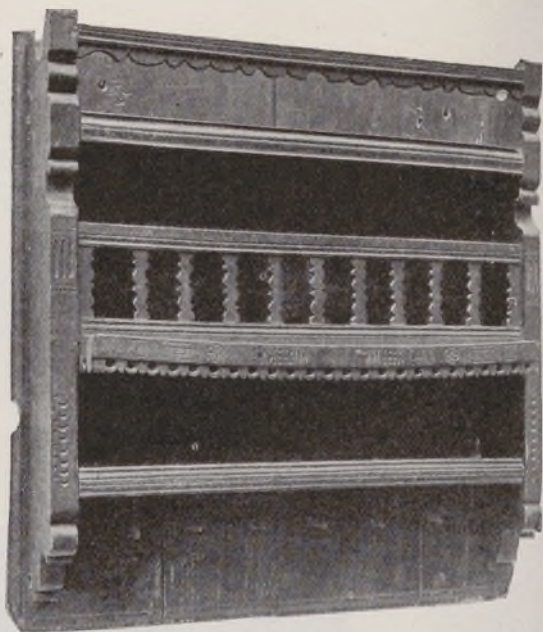
374 PEASANT'S HOUSE IN KOSCIELISKO



375 INTERIOR OF A PEASANT'S HOUSE IN ZAKOPANE



380 CARVED CHAIR, FROM ZAKOPANE



381 PLATE AND SPOON-RACK, FROM ZAKOPANE



382 CARVED TABLE, FROM ZAKOPANE

GALICIA



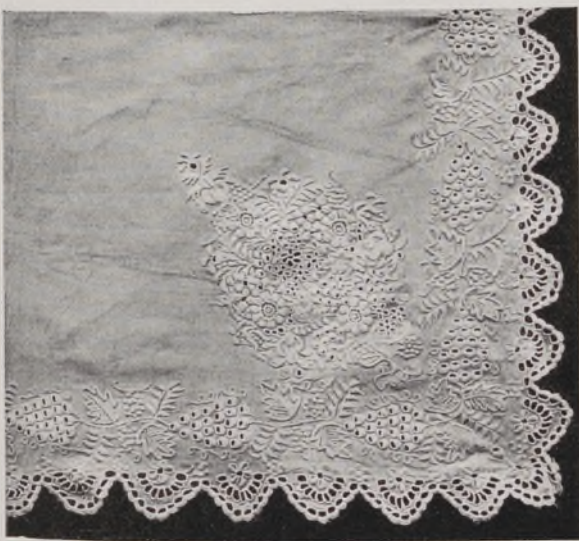
383 CARVED AND PAINTED CHAIR, FROM ZAKOPANE



384 CLAY PIPE WITH METAL MOUNT



386 CARVED AND PAINTED CHAIR, FROM ZAKOPANE



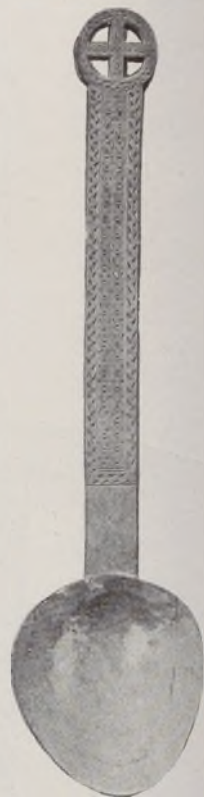
385 EMBROIDERED CORNER OF HEAD-SHAWL



387 CARVED WOODEN SPOON, FROM ZAKOPANE



388 CARVED WOODEN MILK-DIPPER, FROM ZAKOPANE



390 CARVED WOODEN SPOON, FROM ZAKOPANE



389 CARVED WOODEN MILK-DIPPER, FROM ZAKOPANE



391 CARVED RUTHENIAN CROSS



392 CARVED WOODEN MILK-DIPPER, FROM ZAKOPANE



393 CARVED WOODEN SPOON, FROM ZAKOPANE

GALICIA



394 TO 396 CARVED SPOON-RACKS, FROM ZAKOPANE



397 WOODEN MILK-LADLE FROM ZAKOPANE



398 WOODEN MILK-LADLE FROM ZAKOPANE



399 TO 401 CARVED SPOON-RACKS, FROM ZAKOPANE



402 LEATHER TOBACCO-POUCH (HUZULIAN)



403 POWDER-HORN MADE FROM STAG'S HORN (HUZULIAN)



404 TO 408 KNIVES WITH HANDLES INLAID WITH TIN FROM ZAKOPANE



409 - HANGING POWDER-BOX (HUZULIAN)

GALICIA



410 EARTHENWARE PLATE



411 EARTHENWARE PLATE



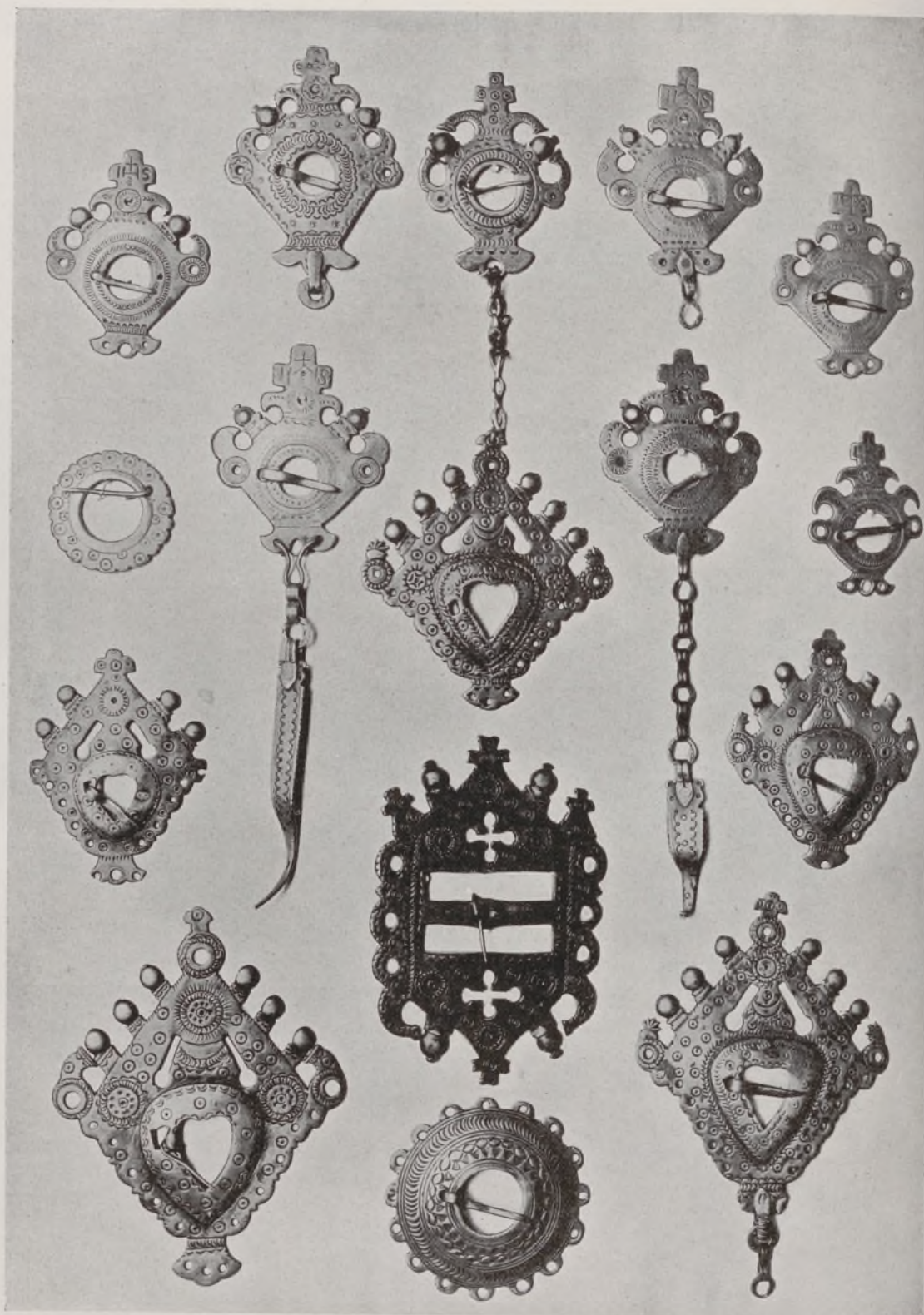
412 STOVE TILE



413 EARTHENWARE JUG



414 GROUP OF POTTERY



415 TO 429 METAL BLOUSE-CLASPS, FROM ZAKOPANE

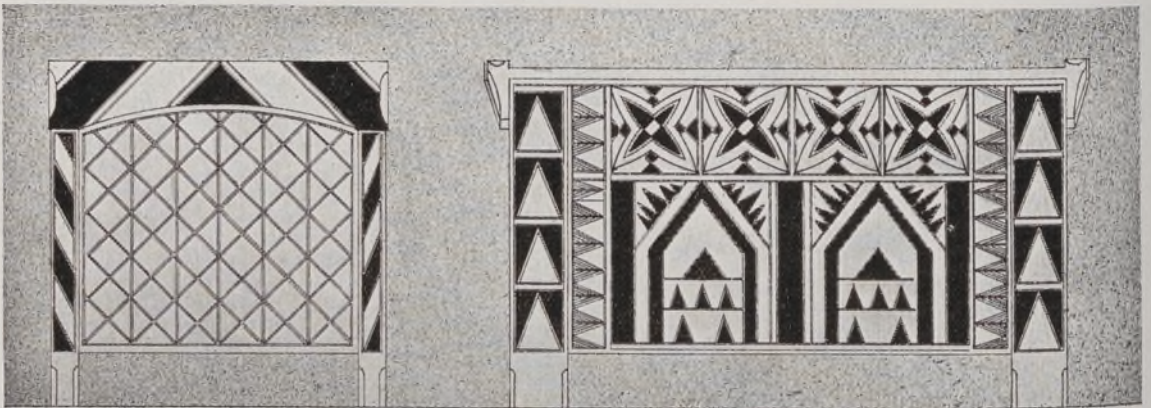
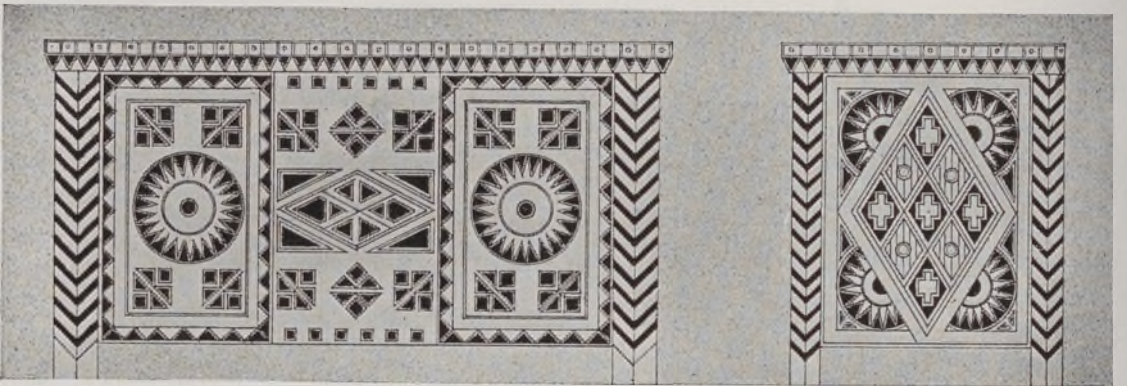
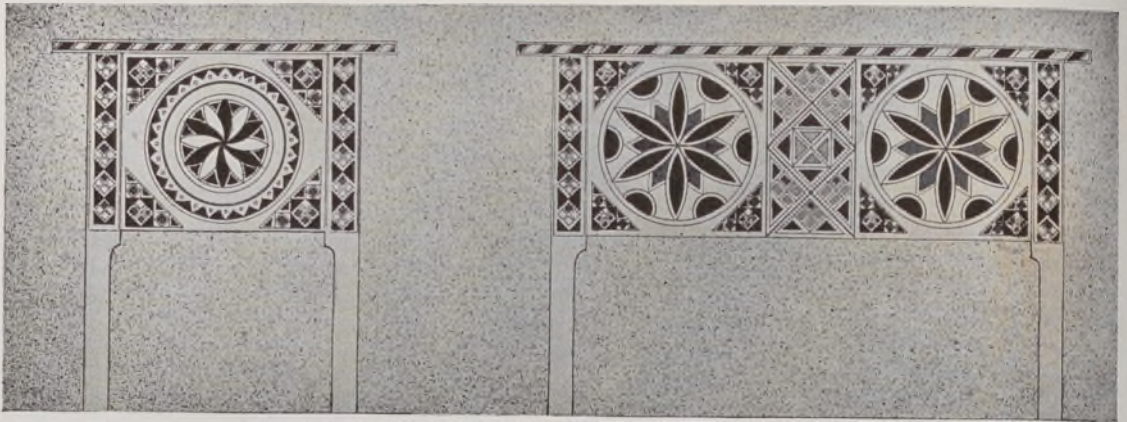
BUKOVINA



430 ROUMANIAN PEASANT'S HOUSE AT KIMPOLUNG



431 ROUMANIAN PEASANT'S HOUSE AT KIMPOLUNG



432 TO 437 DESIGNS FOR CARVED AND PAINTED
CHAIR-BACKS AND "MARRIAGE" COFFERS

A

BUKOVINA



438 TO 440 EMBROIDERY AND CARPETS
FROM THE COLLECTION OF PROF. ERICH KOLBENHEVER

Faint, illegible text or markings, possibly bleed-through from the reverse side of the page.



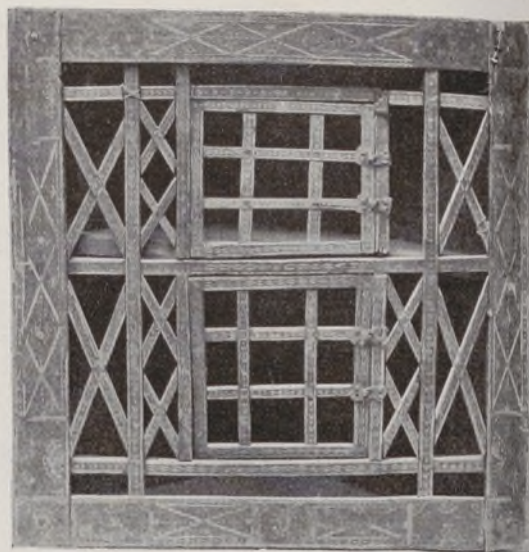
BUKOVINA



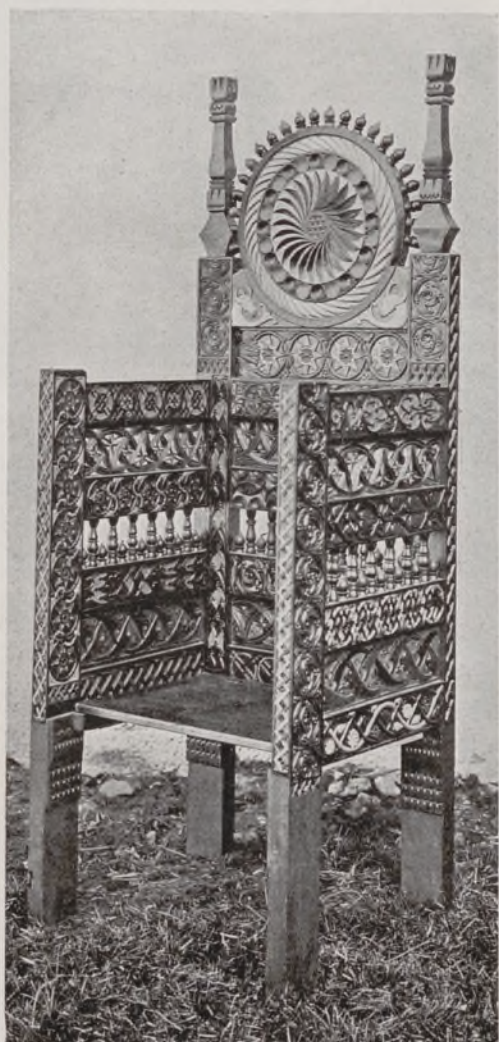
- 441 CARVED AND PAINTED "MARRIAGE" COFFER
442 CARVED AND PAINTED BENCH, FROM KIMPOLUNG



443 BRASS TEMPLE-LAMP



444 FRONT OF CORNER-CUPBOARD, WITH STRAW INLAY



445 CARVED AND PAINTED ARM-CHAIR



446 CARVED WOODEN GRAVE-CROSS

BUKOVINA



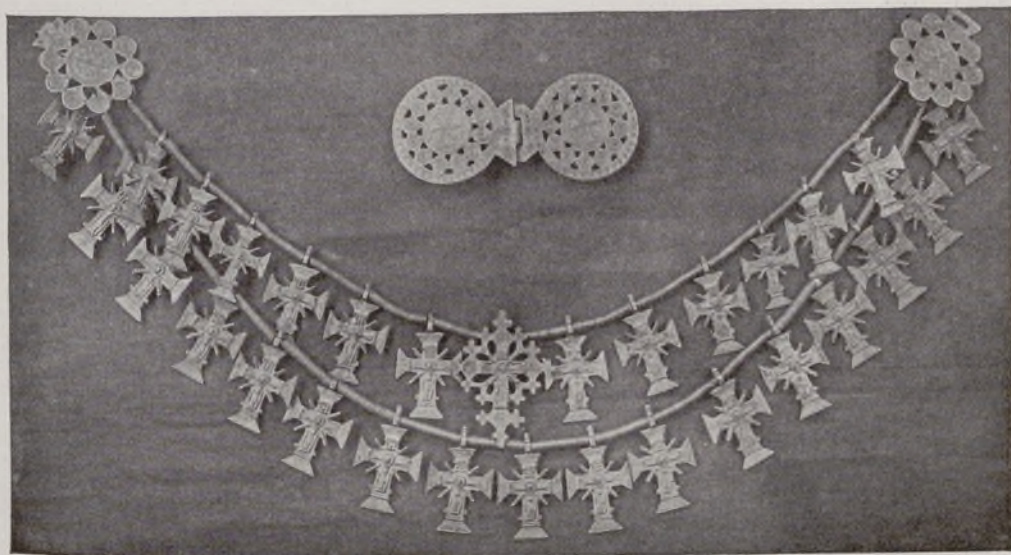
447 HAND-WOVEN CARPET



448 HAND-WOVEN CARPET



449 STOVE TILE



450 METAL NECKLACE AND CLASP



451 EMBROIDERED SLEEVELESS JACKET



452 WOMAN'S EMBROIDERED BLOUSE
FROM KIMPOLUNG



453 WOMAN'S EMBROIDERED BLOUSE



454 LEATHER POWDER-POUCH (ROUMANIAN)

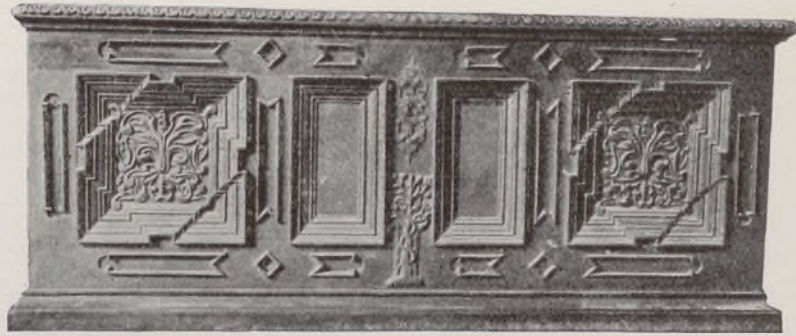


455 LEATHER POWDER-POUCH (ROUMANIAN)

CARNIOLA



- 456 PEASANT'S HOUSE NEAR BISCHOFSLACK
457 PEASANT'S HOUSE AT RADMANNSDORF



458 CARVED "MARRIAGE" COFFIN



459 CARVED AND PAINTED "MARRIAGE" COFFIN



460 EMBROIDERED CAP BAND



461 EMBROIDERED CAP BAND

CARNIOLA

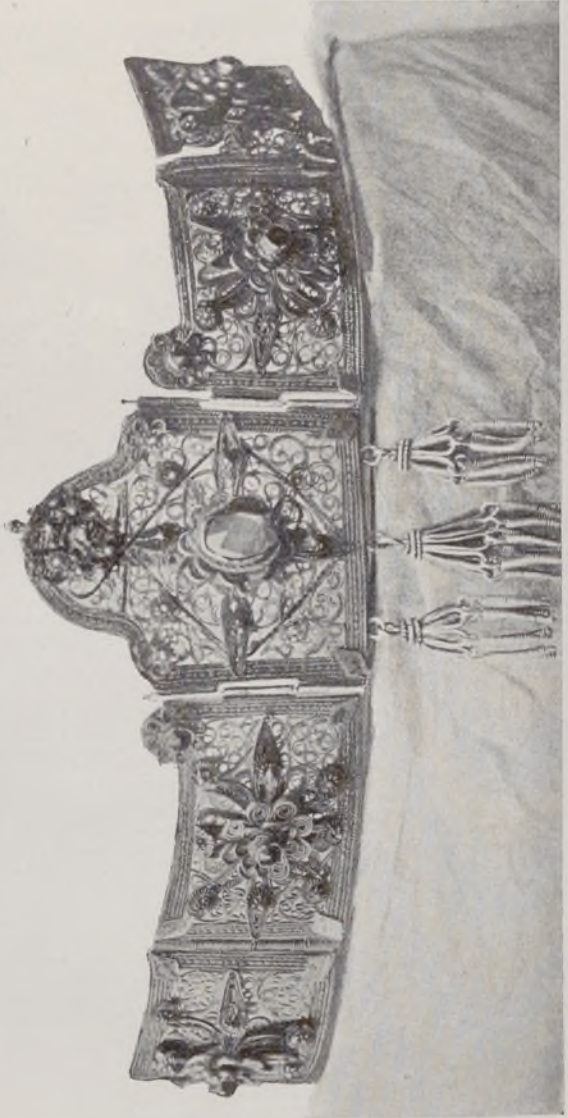


462 TO 464 SILVER GIRDLES, FROM BISCHOFSLACK

CARNIOLA

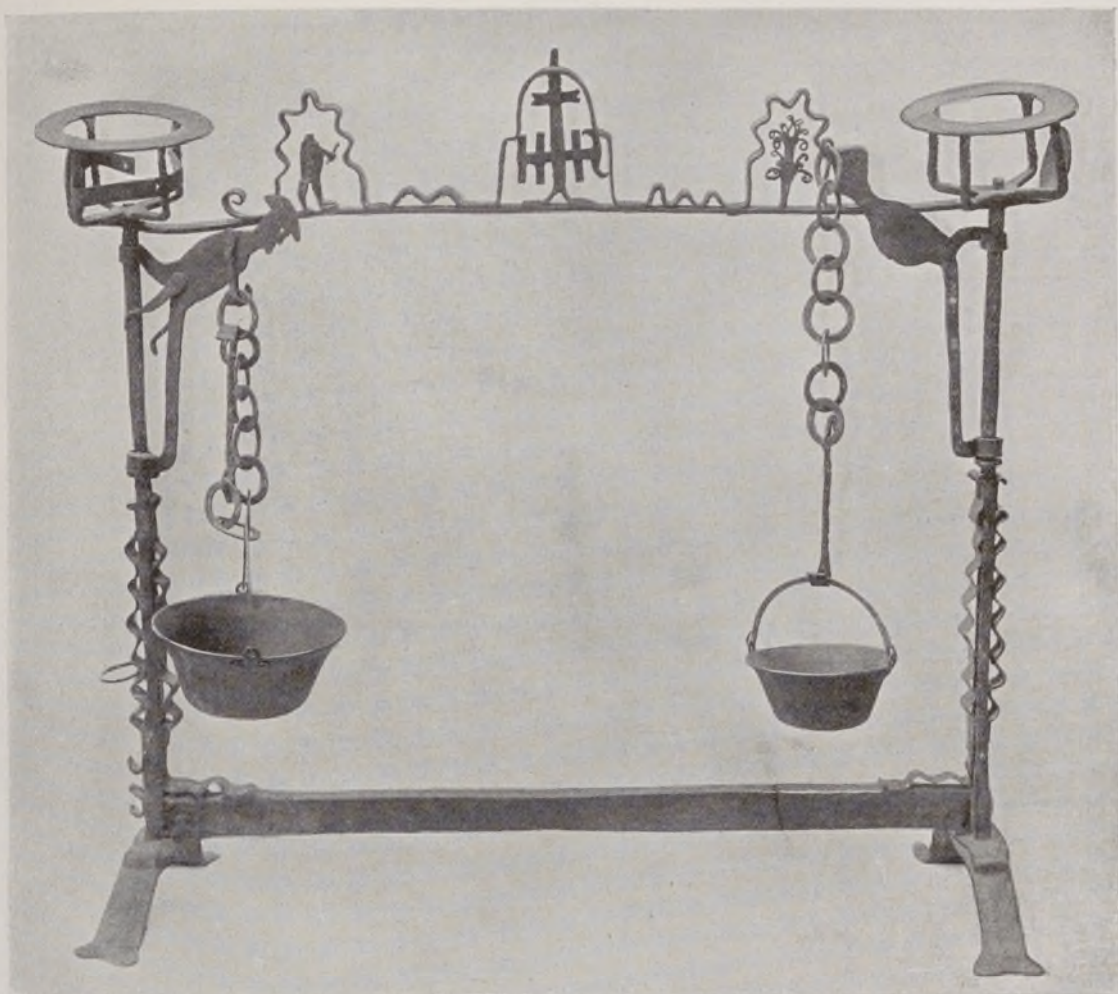


465 MAN'S BELT DECORATED WITH PEACOCK-QUILLS AND PEWTER WIRE

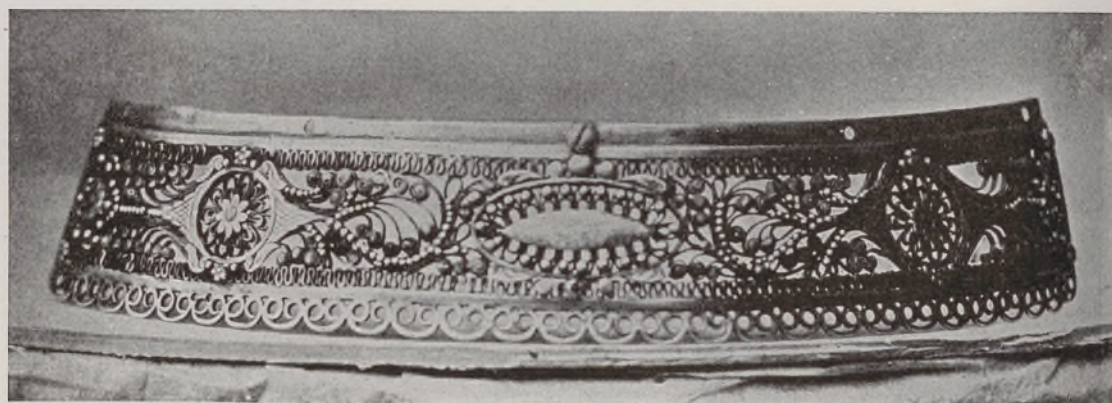


466 SILVER CLASP

ISTRIA



467 WROUGHT-IRON FIRE-DOGS
AND ACCESSORIES FROM BÖRST

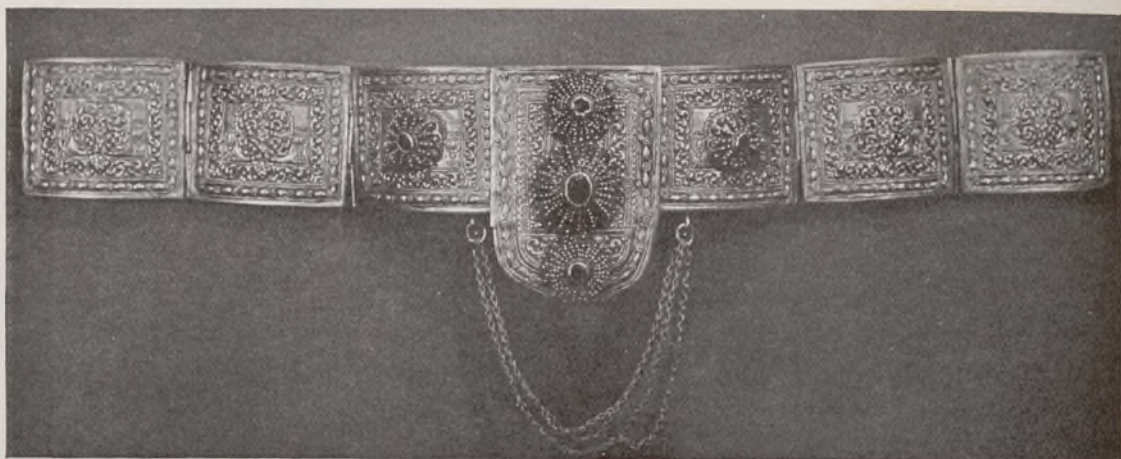


468 TO 470 EARTHENWARE BOWLS AND PLATE
471 SILVER HEAD-ORNAMENT

DALMATIA



472 TO 476 GOLD AND SILVER JEWELLERY



477 SILVER BELT

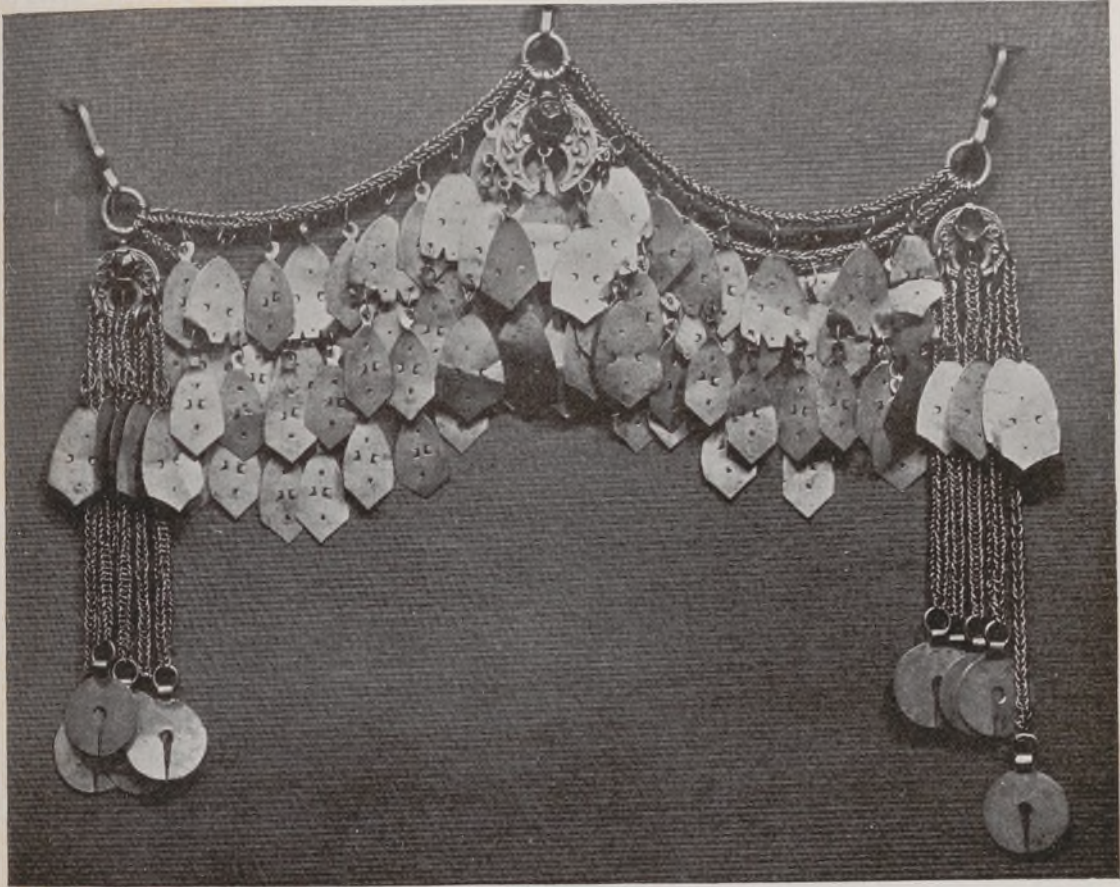


478 MAN'S SILVER CHAIN



479 SILVER NECKLACE AND PENDANT

DALMATIA



480 SILVER HEAD-ORNAMENT



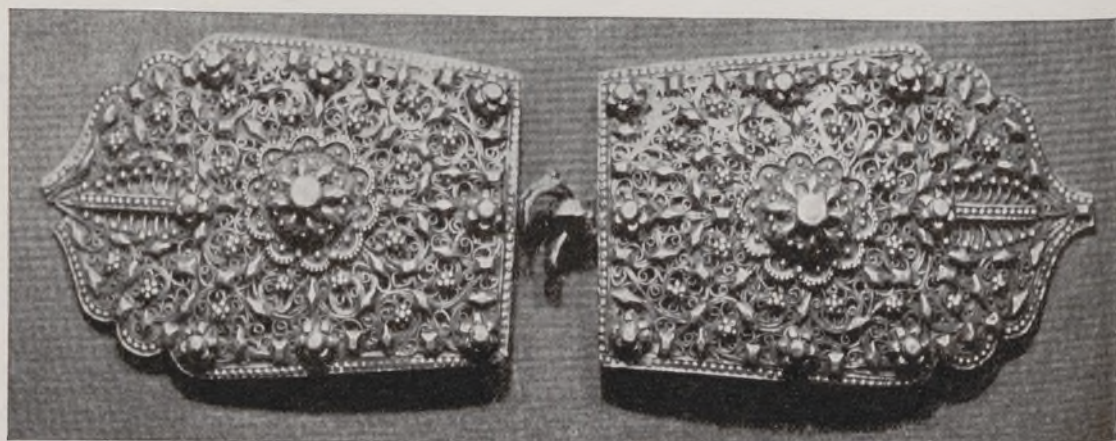
481 MAN'S SILVER CHAIN



482 SILVER CLASP



483 SILVER CLASP

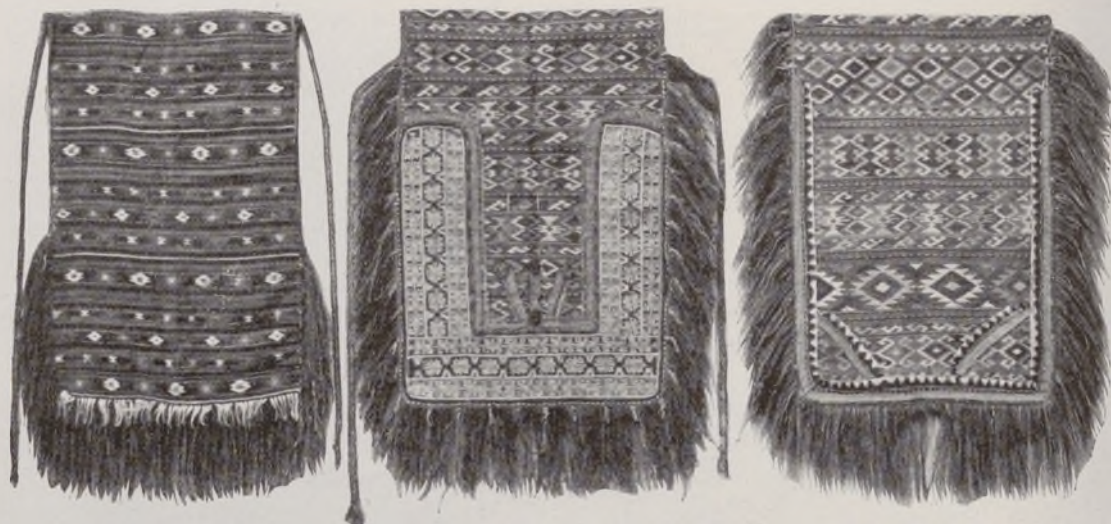


484 SILVER CLASP

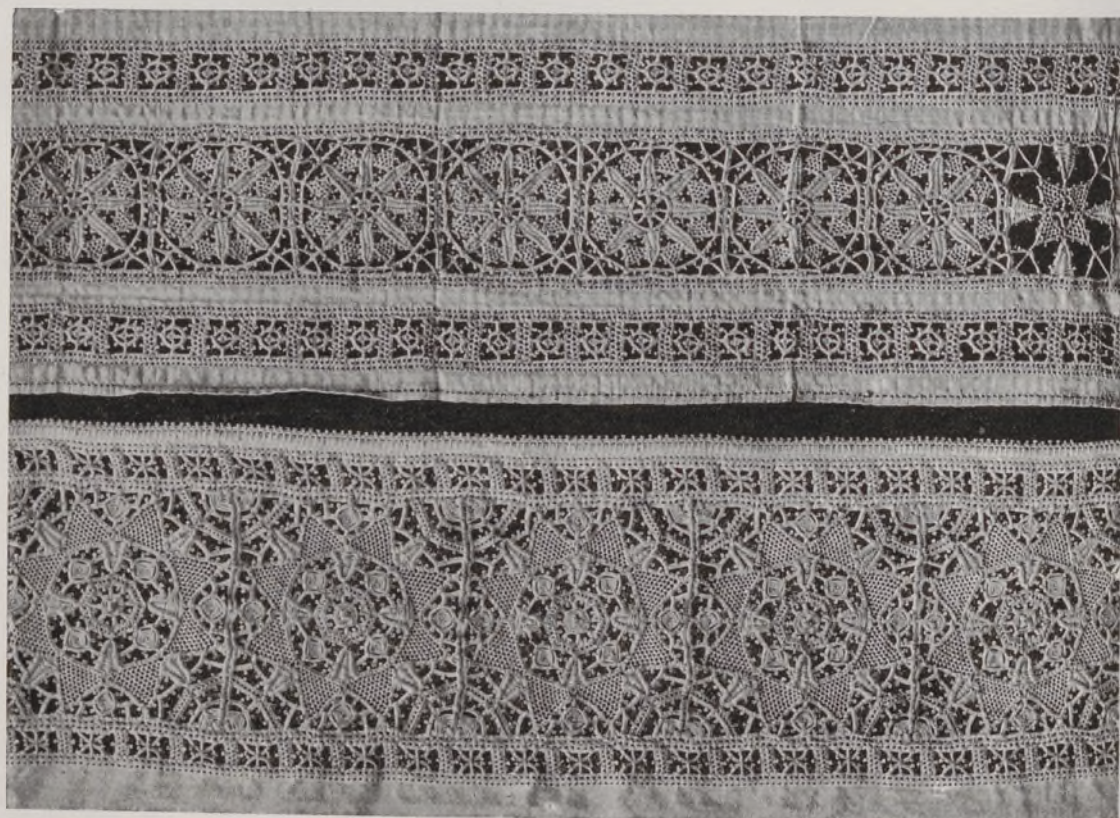
DALMATIA



485 to 490 GOLD AND SILVER HEAD-ORNAMENT AND EARRINGS

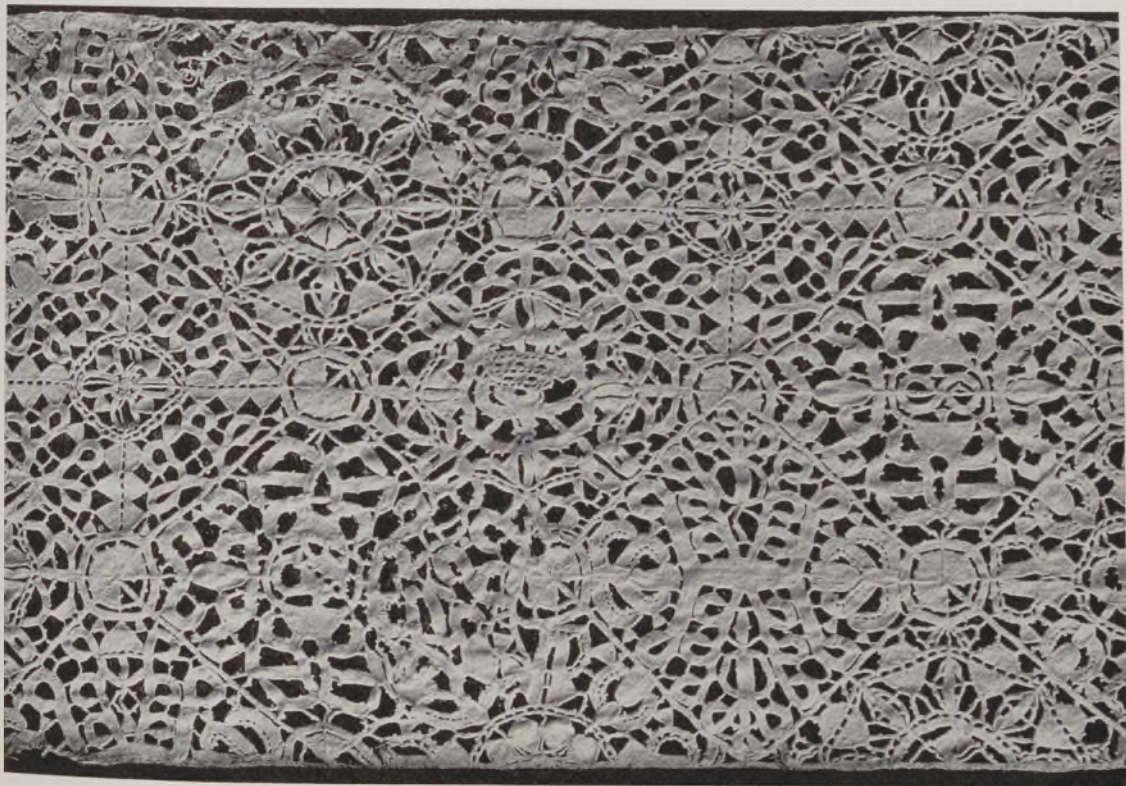


491 TO 493 HAND-WOVEN POUCHES



494 TO 496 EXAMPLES OF LACE

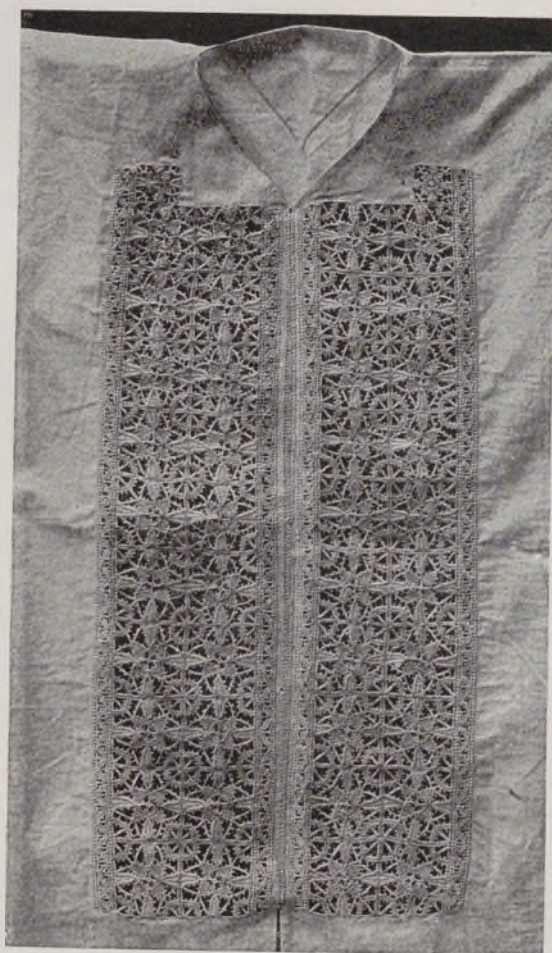
DALMATIA



497 TO 500 EXAMPLES OF LACE



501 BRIDE'S EMBROIDERED BLOUSE



502 MAN'S SHIRT WITH LACE FRONT

DALMATIA



503 & 504 MEN'S SHIRTS WITH LACE FRONTS



505 PEASANT'S HOUSE AT JAJCE

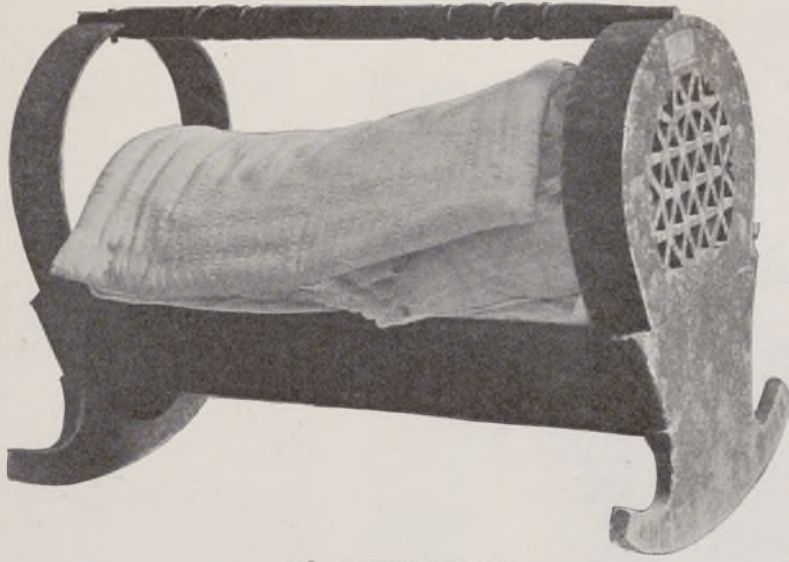


506 CARVED WOODEN GRAVE MONUMENTS

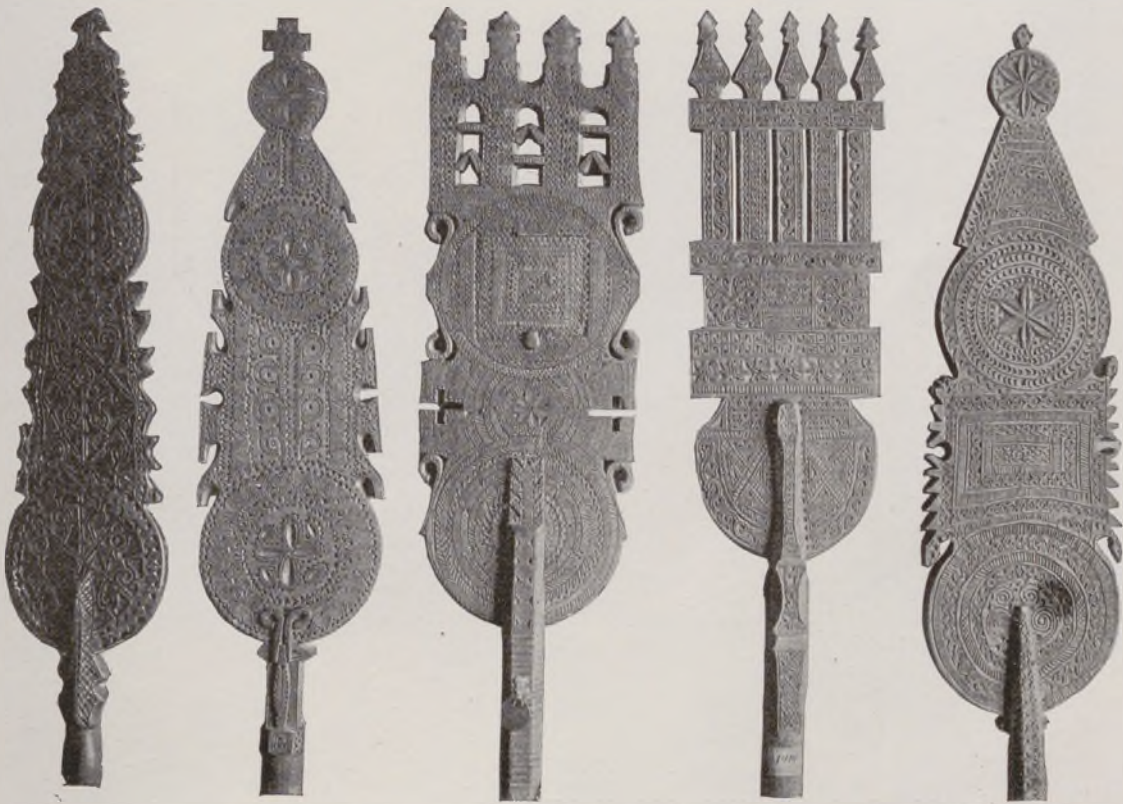


507 MILL HOUSES AT ILIDŽE

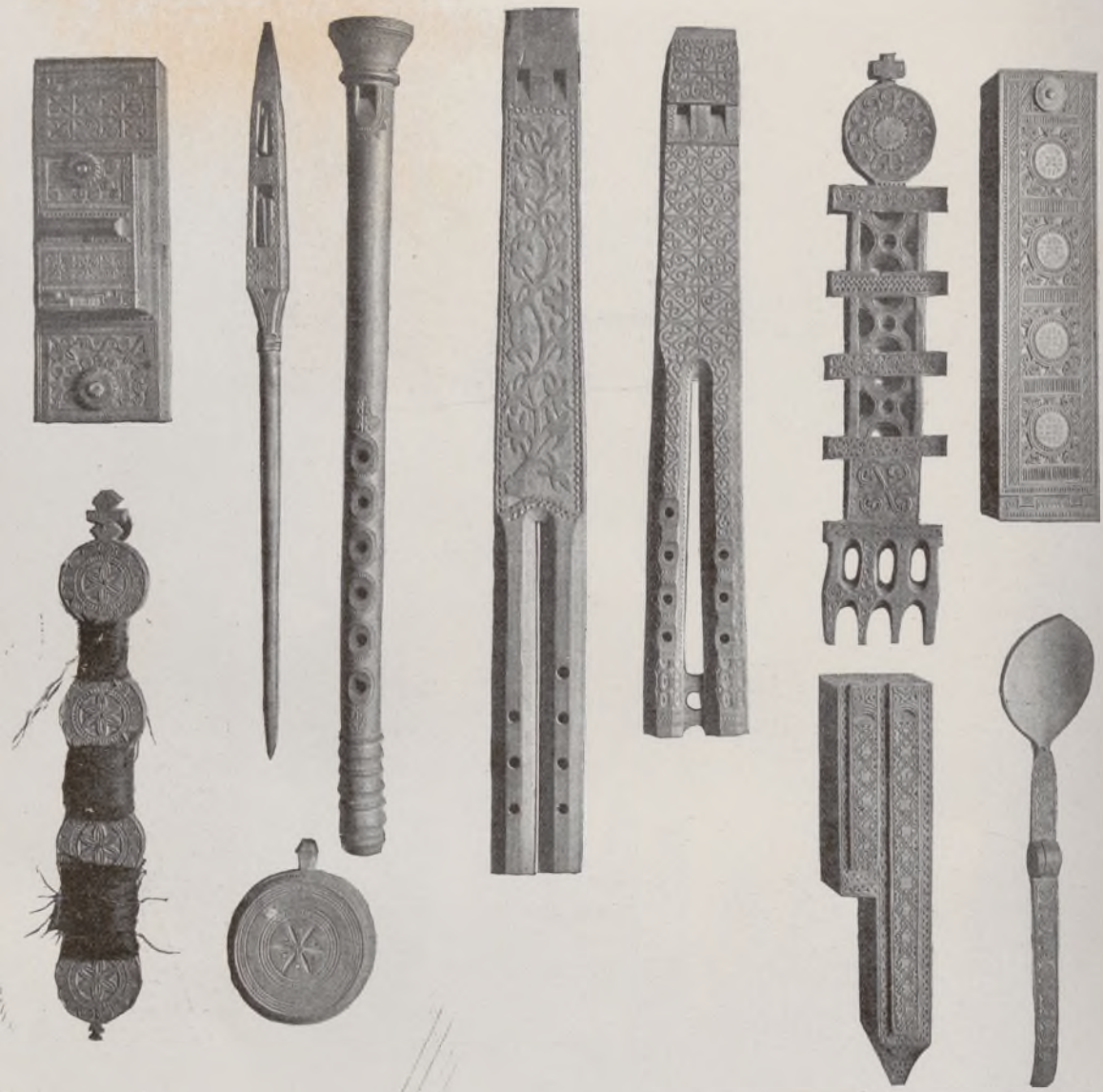
BOSNIA



508 CARVED CRADLE



509 TO 513 CARVED SPINDLES



514 TO 524 CARVED BOXES, SPINDLES
FLUTE, SPOON-RACK AND SPOON

BOSNIA



525 TO 535 CARVED BOXES
MANGLE-BOARDS AND CUPS



536 GROUP OF METAL-WORK



537 & 538 CARVED WOODEN PANELS

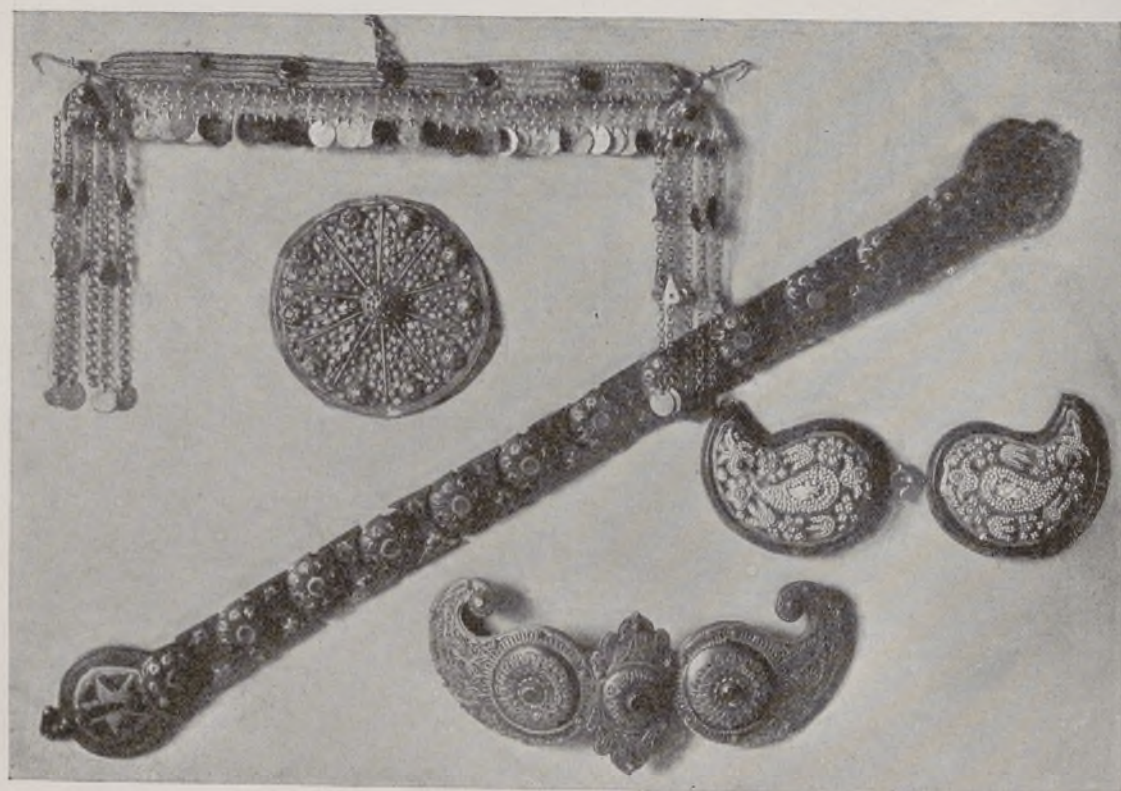
BOSNIA



539 TO 541 GROUPS OF SILVER-GILT DRESS ORNAMENTS AND OTHER JEWELLERY



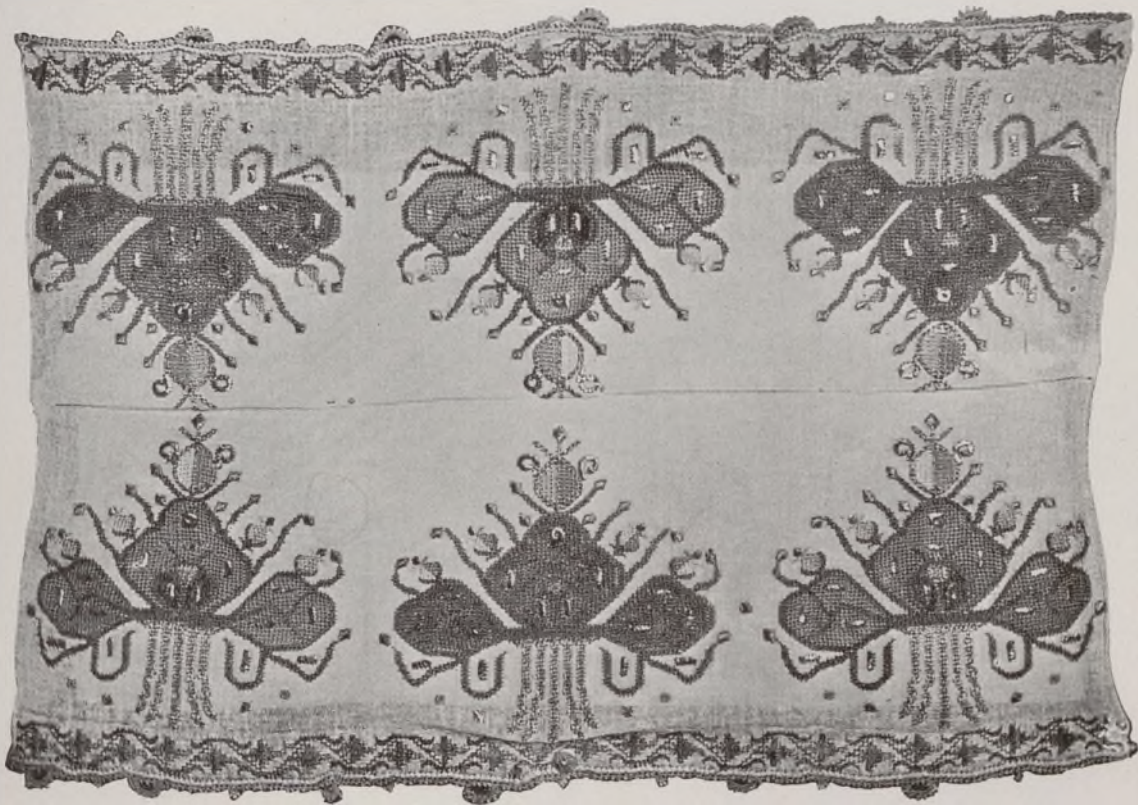
542 METAL-WORKERS AT THE ARTS AND CRAFTS SCHOOL, SARAJEVO



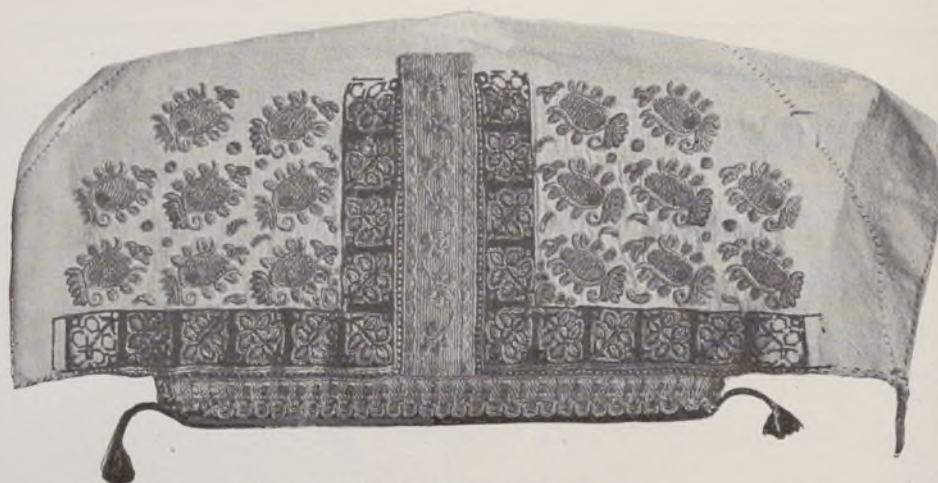
543 GROUP OF SILVER ORNAMENTS



544 EMBROIDERERS AT THE ARTS AND CRAFTS SCHOOL, SARAJEVO



545 EMBROIDERY FOR A MAN'S SHIRT



546 EMBROIDERED CAP, FROM RAMA



547 & 548 ENDS OF HANGING-CLOTHS EMBROIDERED IN SILK

BOSNIA

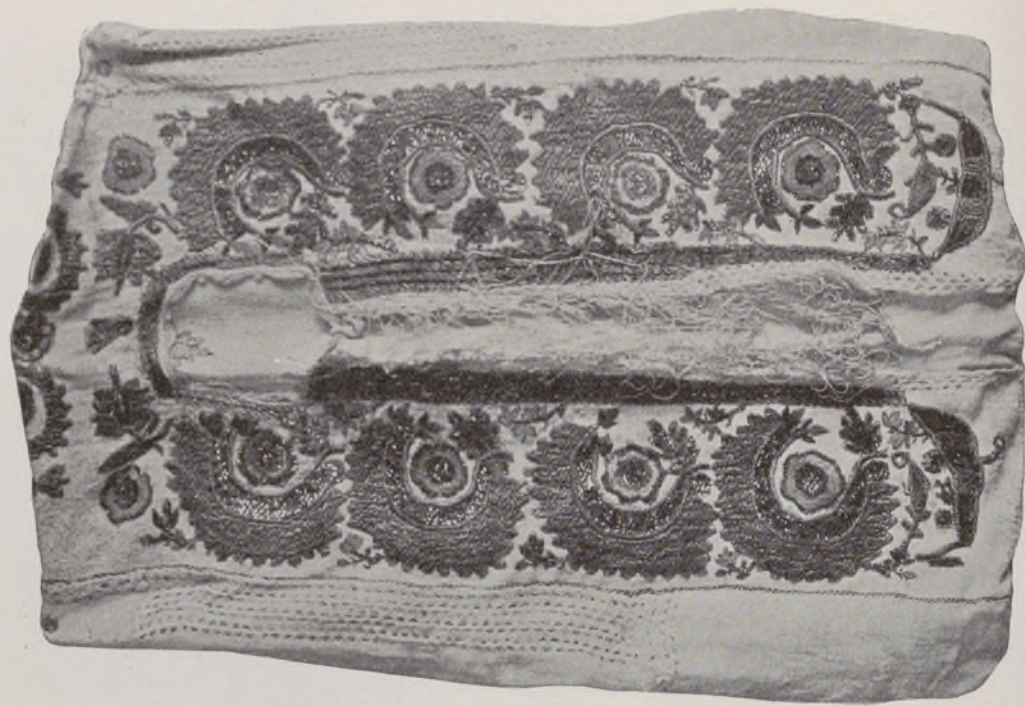


549 EMBROIDERED CAP, FROM RAMA



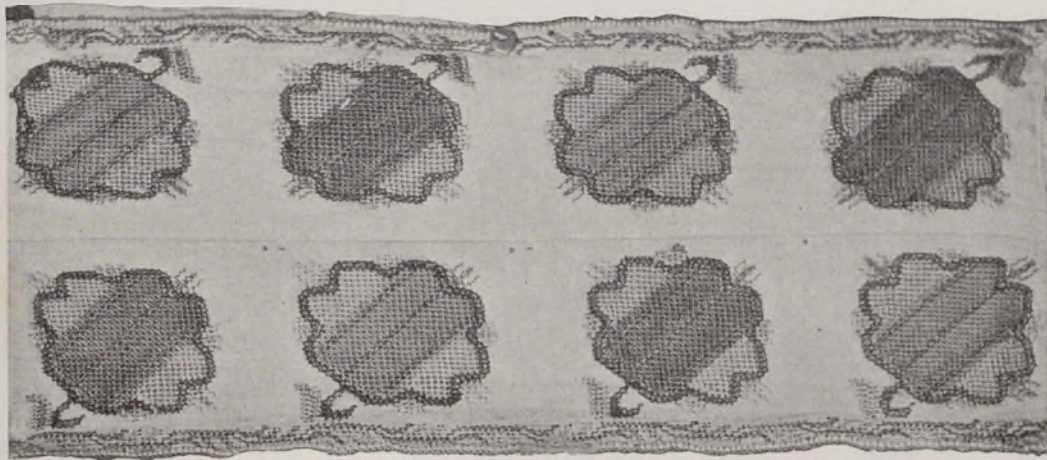
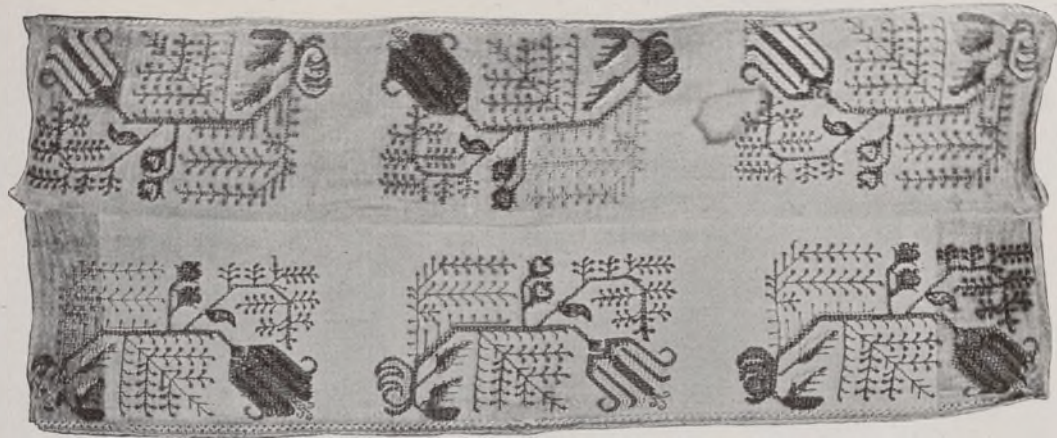
550 EMBROIDERED HANGING-CLOTH

BOSNIA

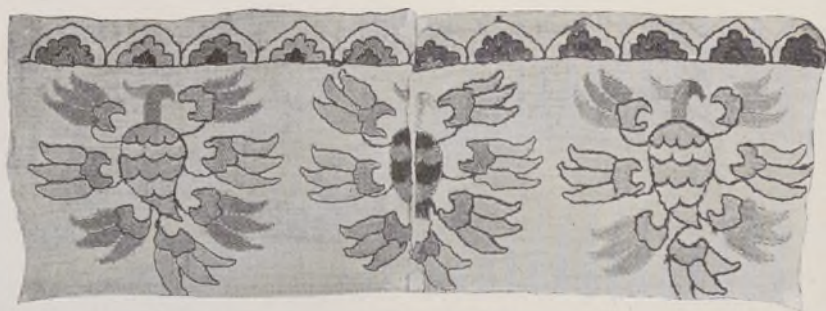


551 & 552 MEN'S BATHING-DRESSES WITH EMBROIDERED FRONTS

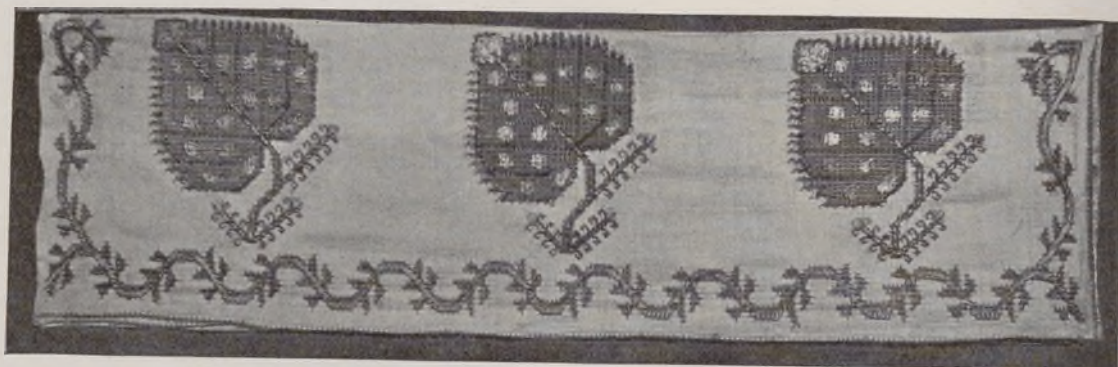
BOSNIA



553 TO 555 EMBROIDERED FRONTS FOR MEN'S SHIRTS



556 EMBROIDERED END OF HANGING-CLOTH



557 PORTION OF EMBROIDERED SHIRT-FRONT



558 CARPET-WEAVING IN SARAJEVO

BOSNIA

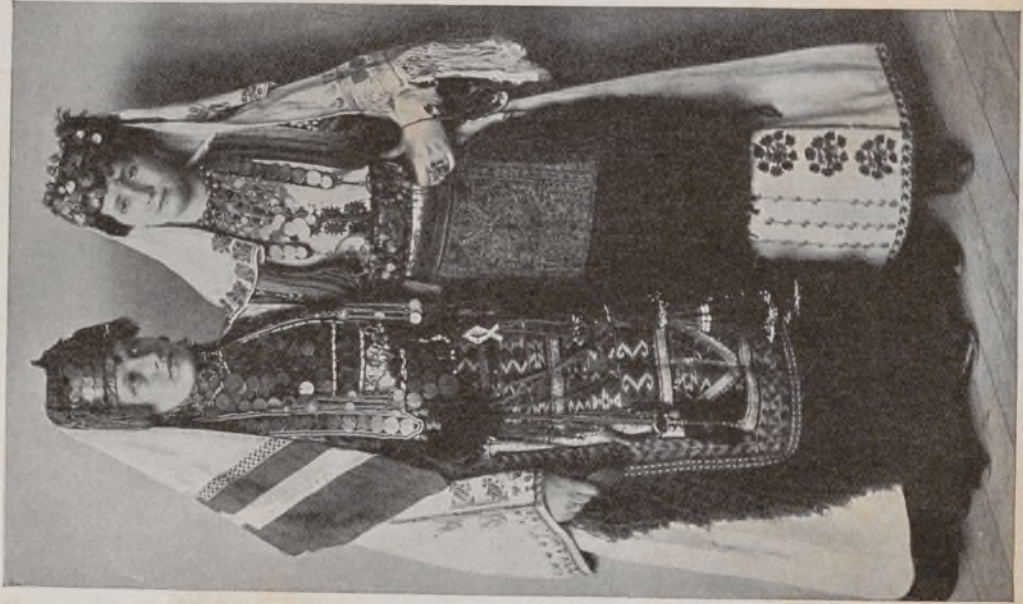


559 & 560 PORTIONS OF HAND-WOVEN CARPETS

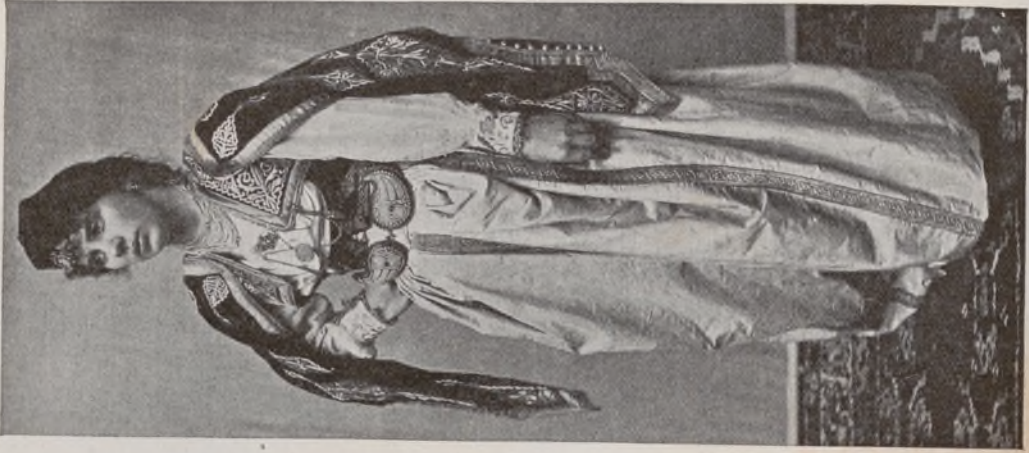
BOSNIA



561 A STREET MUSICIAN



562 DRESSES OF CHRISTIAN PEASANTS



563 DRESS OF MAHOMEDAN PEASANT

HERZEGOVINA



564 PEASANT'S HOUSE IN MOSTAR



565 GROUP OF HERZEGOVINIANS IN NATIONAL DRESS



566 & 567 EXAMPLES OF EMBROIDERY



568 PEASANT'S BRIDAL DRESS



569 SLEEVELESS JACKET WITH METAL ORNAMENTATION



570 SILVER-GILT BREAST-ORNAMENT

HUNGARIAN PEASANT ART. BY ALADÁR KRIESCH-KÖRÖSFÖL.

THE Land of the Four Rivers (the Danube, the Theiss, the Drave, and the Save—in Hungarian called Duna, Tisza, Dráva, Száva), and of the Three Mountains (Tátra, Pátra, Mátra), the country which reveres the Crown of St. Stephen as the symbol of its unity, possesses even to this day a peasant art as full of energy, as rich in form, and as sumptuous in colour as that of few other countries in Europe. The mountains of Transylvania keep watch over many a craft in which the genuine artistic impulse of a healthy, simple people can be seen at work, and which has nothing in common with the wholesale production of the modern factory system ; and, again, on the smiling slopes of the Carpathians, where they descend into the fair, low-lying plains of the "Alföld," we still find communities among whom a harvest festival, or a wedding feast, with all its ceremony and astonishing usages and the brilliant yet solemn array of its participants, carries us back in thought to some Oriental fairyland of long, long ago.

This peasant art of Hungary is very diverse in its aspects—now it stands isolated, solitary, like a statue of Memnon, while at another time we find it in intimate correlation with the peasant art of Germans and Slavs. If we regard its various individual objects in detail, we shall almost invariably find kinship or even identity with the peasant art surrounding it ; but if we take it in its integrity and observe how its genius has appropriated and assimilated individual forms, often of foreign derivation, we shall become sensible of that elemental energy by which style, the living plastic language in which a race expresses its ideas of form, is elaborated.

Our purpose here is in a few words to sketch the historic progress as well as the present state of the peasant art of Hungary. We shall first of all point out those objects which are of purely Hungarian origin, and the needs they subserve. After that we shall notice all its other manifestations, be they ever so closely correlated with the peasant art of other nations, so long as they bear the impress of the Hungarian national spirit and have been assimilated by the Hungarian people as part of their own artistic practice. Here an extensive and very interesting field of exploration offers itself to those who wish to study more closely the ways in which the genius, the spirit of one nation, reacts upon that of another ; but we have now, before everything else, to do with the art product as an actual fact.

The people of Hungary, or Magyars, migrated from Asia to

the country they now occupy a thousand years ago or thereabouts. They were a warlike, equestrian people, accustomed to living in tents, and were nearly related to the Huns who, under Attila, overran Europe. Unlike almost all the other European peoples, who belong to the Aryan race, the Hungarians have sprung from the Turanian race. Whether they are nearer akin to the Finnish-Ugrian stock that has been driven northwards or to the Turco-Persian stock in the south has remained an unsettled question so far. The construction of their oral language points rather to affinity with the northern stock; while the language of form which has revealed itself in their vital activities down to the present day is rather akin to that of the Turkish group. After experiencing many hardships they reached the country now known as Hungary, driven by a numerically stronger but kindred people, the Besenyös and the Kumanians. Later, however, in the centuries which followed, and especially after the terrible invasion of the Mongols in the year 1241, a large section of these same tribes, particularly the Kumanians, likewise settled in Hungary (which had maintained its own language for something like 150 years before this), and probably to this circumstance is due the fact that the character of the Hungarians presents two strongly contrasted types—one distinctly Mongolian, with flat nose, projecting cheek-bones, more or less almond-shaped eyes, and thick-set body; the other more dolichocephalous, with oval face, aquiline nose, boldly arched brows, and rather taller stature. The former would correspond more to the Kumanian race, the latter to the bulk of the immigrant Hungarians. But both together represent at the present day the relatively strongest element in the Hungarian nation, and therefore our assumption is not to be taken as a definite scientific conclusion.

Now there were two factors which more than anything else brought about a great transformation in the life of the Hungarian people at the time of their migration into Europe. In the first place, from being a nation of nomads they became a sedentary people, although many indications point to their having in their earlier Asiatic home passed through a flourishing period of civilization. In the second place, they adopted Christianity.

In their newly conquered land itself they encountered races of most diverse origin, which they reduced to subjection. By adopting Christianity they entered into the closest relations with surrounding nations—with Byzantium and Italy in the south; with Germans and Slavs on their western and northern borders. The priests who under King Stephen and his successors converted the country to Christianity were of German and Latin race, and they were

followed by merchants and colonists who traversed the entire country and everywhere founded towns beside those already existing, which were mostly of Roman origin.

The new mode of life and the new view of life which accompanied these changes brought also new needs. These new needs, however, were at first almost exclusively provided for by the hands of strangers, and consequently the impress of the Hungarian character was lacking here. Only by degrees, and even then only to a partial extent, did these needs come to be satisfied by Hungarian labour, and thereby in the slow course of time receive the impress of the Hungarian spirit. In order, therefore, to be able to picture to ourselves generally the art of the Hungarians when they had just settled in Europe we must first of all inquire into the nature of their needs at this epoch.

The Hungarians were nomads, a race of warrior horsemen, when they arrived. They were famous for their mode of fighting on horseback, for it was their custom to turn round and discharge their arrows at the enemy while in full flight. They had rather the character of a ruling race than of a race of workers, and this character they have to some extent preserved to this day. They are fond of ostentation and dignified of bearing.

Priskor Rhetor, the Ambassador of the Byzantine Empire at the Court of Attila, the King of the Huns, has in a report to his Sovereign given a striking picture of Attila's mode of life and of his Court, from which we learn much about the habits and customs which prevailed among the Huns—who were closely akin to the Hungarians—and incidentally about their artistic tastes. From his narrative we learn that the Hungarians lived in tents. As a race of horsemen they loved and cherished their steeds; they were given to hunting and to fishing, and were fond of display. Consequently we have to look for their earliest art productions of every kind in connection with these pursuits, and here, as a matter of fact, we shall find them. Their wooden architecture, which bore a certain resemblance to the tent, their weapons, their pastoral and fishing implements, and their horse harness—these are the things they brought with them from Asia and which have retained in part down to the present day the artistic characteristics they originally possessed.

The wooden buildings of the Széklers, and before all their *galambúgos kapu*—their gateways with pigeon-cots above—are in form so singular and so closely akin to Perso-Turkish models that we may justifiably regard them as the last survivals of the wooden architecture of the primitive Hungarians.

HUNGARIAN PEASANT ART

Of the ancient costume of the Hungarians the *szür* has remained to us—a species of mantle with short sleeves, the shape and ornamentation of which have nothing in common either with the art of the west or with that of Byzantium. On the other hand, we find it, as shown in our illustration on this page, on an ancient Persian relief, and in fact in almost entirely the same form as that still in vogue at the present time. The wearing of the *szür* gives to a man a dignity and importance which cannot be equalled.



And then again, even the poorest man among the Hungarians had his linen shirt and his linen *gatyas* (trousers) at a time when at the Court of the Frankish kings linen was regarded as an extreme and costly rarity. And we know, too, that at that time the busy hands of the women covered the surface of the white linen with beautiful patterns of divers colours, and we must therefore assume that many a design which figures in our Hungarian embroideries can trace its descent from the times of King Stephen, though, of course, the stages of its descent cannot be precisely demonstrated.

The Hungarians were especially famed for their leather work. The word *irha* for worked or finished leather has been incorporated in many European languages. The Hungarian tanner and skinner had a peculiar manner of tanning and dressing their leather; they possessed an art of their own of giving a peculiar charm to their work by the application of strips of coloured leather. This kind of ornamentation they called *szironyozás*. It is to be found on the *suba* (a kind of broad, sleeveless mantle hanging loosely and reaching to the ground) and on the *szür* even at the present day. The patterns thus cut out of leather were later often transferred to embroidery, to cloth, and other kinds of textile fabric.

Similarly the horse harness of the Hungarians has maintained down to the present day the character it had in days of yore; a character which is very different from anything western but bears a strong resemblance to Asiatic motives. The stirrups, the bridle, and the saddle had, and have, their peculiar form. The leather work, the reins, were originally never sewn but joined together by narrow strips. The *szironyozás* ornamentation was also frequently used; beautifully cut leather trappings of varied colours were worn round the horse's ears and flanks and flapped lustily in the wind when the animal moved at a quick gallop.

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The implements used by the herdsmen still bear the same character in many parts of the country. The fire-producing apparatus with its leather ties, the herd's whip of plaited leather strips, the carved and often inlaid crooks used by the herdsmen are even to this day almost Asiatic in form and have nothing in common with European implements. Extremely interesting, too, and at the same time characteristic as regards Hungary, are the methods which are still customary in many parts of distinguishing the young lambs and the mother-sheep. The shepherd takes a couple of small pieces of wood and carves out of them some familiar object, let us say a horse-shoe, pot, hammer, or a tripod; one of these is larger than the other, and this he hangs round the neck of the mother-sheep, the other and smaller one being destined for the lamb.

Among the weapons should be mentioned the peculiar curved sabre which is also met with among other Asiatic races; the *buzogany*, a kind of battle club, which was afterwards adopted by Western nations; further the bow and arrow, and the spear. The spear was a very short one and capable of being thrown; but the bow and arrow enjoyed more general favour. The Hungarians were famous as archers. Heavy armour they did not like—at the most a shirt of mail was enough. They preferred to clothe themselves in leather or linen.

Respecting the evolution of the Hungarian house and the influences to which it has been subject, the most diverse hypotheses have been put forward. What we do know for certain is that in the "Alföld" there still exist shepherds' dwellings, where the entire house consists of one room with a peculiarly constructed hearth in the centre, and that this room serves as an abode for animal and man in common.

In heathen times it was the custom for the Hungarians to be buried seated upon their horses, a practice to which a large number of tall grave mounds bear testimony. The custom, which has continued down to the present day, of marking a burial place by means of *kopjafák*, a kind of fantastically carved wooden stake, is also of heathen origin.

We have now put forward certain conjectures regarding Hungarian peasant art, and discovered certain sources which take us as far back as a thousand years, but as to what lies between that remote period and the present day we know very little indeed.

As already mentioned, when the Hungarians conquered their present fatherland a thousand years ago they encountered peoples of many different races, who, being split up into numerous groups, each with its rather small tract of country, fell a comparatively

easy prey to the invaders ; the conquered peoples were driven into the mountains, while the Hungarians themselves mostly occupied the "Alföld," the vast low-lying plain of Hungary ; thence they pushed out across the Danube, and later towards Transylvania.

With the acceptance of Christianity by the Hungarians, the way then became open for German colonists to settle, and as they established towns in all parts of the country, they naturally exercised an important influence on the progress of civilisation ; but as the Germans with the other foreign elements were segregated in the towns while the Hungarians, nobles as well as peasants, lived almost entirely in the country the difference between urban life and rural life was far greater here than elsewhere.

Thus Hungarian peasant art was at once exposed to many different influences and reactions. Conquerors and conquered exchanged their productions in their daily intercourse to satisfy their respective needs. It was, above all, with the peasant art of the Germans and Slavs that the Hungarian genius entered into the closest mutual relations. And to-day, after the lapse of a thousand years, it would seem to be absolutely impossible to distinguish by any method known to positive science the artistic manifestations and products of the Hungarian genius from those of other nations. And yet every one of us who travels through the country with open eyes feels convinced that there is a Hungarian national style, however much it may be furrowed and intersected by influences derived from other sources. The same form may be met with among the art products of other races, but form itself has little to do with the matter ; form, like words, may very easily be adopted by, and become the property of, nations quite distinct from one another. It is the manner in which the same form is treated that counts—the spirit, which in the course of use leaves its mark on a particular form and gives it new life—this it is which constitutes the "style" and art of a nation. And this elemental living spirit we discern everywhere in the peasant art of Hungary at the present day.

We can also recognise the influence of the so-called historic styles on Hungarian peasant art down to the present time. Thus much of the peasant jewellery shows traces of Byzantine art. Houses in Transylvania, in the Székler country and Toroczkó give indications of Romance and Gothic motives in the window casements and door-posts ; here the stone architecture of the Middle Ages is translated back into the wood technique. These are all interesting aspects, but their consideration would lead us far from our restricted task, and we must confine our attention to Hungarian peasant art as it still lives and thrives.

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The peasant art of the Hungarians may be divided into three great areas, as shown in the accompanying map:—

1. Dunántul—the region “beyond the Danube”—the Pannonia of the Romans, with the counties of Zala, Somogy, Tolna, Baranya,



and the peculiar peasant art and architecture of Gőcsej, as well as Sárköz.

2. The vast low-lying plain known as the “Alföld”—in connection with which the boundary line marking the junction of the great level tract with the spurs of the Carpathian range is of particular importance. With this we include the distinct peasant art of the Matyós and of the people of Palócz and Jász, noted for its wealth of colour.

3. Transylvania, with that precious district Kalotaszeg, the extremely interesting Székler country (Székelyföld), the erstwhile mining town of Torockó—and including therewith the peasant art of the Transylvanian Saxons and Roumanians.

Two observations of fundamental significance are here called for. The first is, that the more we proceed from the East to the West, the fewer and less important are the remains of Hungarian peasant art that we encounter, so that in the Dunántul we find it still flourishing only among certain isolated communities with a more or less favourable geographical location; while, on the other hand, in Transylvania, shut in by its mountains, it has, by comparison, remained practically intact. In the second place, we have to observe that in Hungary—likewise in a direction from east to west—a displacement of nationality—in relation to language and not to race

—has been taking place ; that is to say, the Roumanian element has advanced, from the east, especially in Transylvania, and absorbed the Hungarian element, so that a considerable proportion of the Roumanian-speaking population of Transylvania are really Hungarian by race. On the other hand, in the western part of the country, especially in the Dunántul, the Hungarians on their part have been encroaching on the German element and absorbing it, the movement here, also, being from the east towards the west. Consequently we shall find a good deal of Hungarian peasant art among the Roumanians of Transylvania, and so again we shall have to credit the German element with much that has been done in the Dunántul region where Hungarian is now generally spoken.

Let us begin, therefore, with this region of the Dunántul. The peasant art of Dunántul is, so to speak, now squeezed up in two small islands—Sárköz and Göcsej. What has otherwise remained consists principally of utensils and implements used by the herdsmen. Here, to be sure, we find many an interesting piece of work that really savours of the soil. But what has become of those romantic days when it was regarded as ignominious for a shepherd not to possess a *szűr* (mantle) ? The cost of such a *szűr* was more than a whole year's wages earned by these shepherds, and so illegitimate means—such as sheep or horsestealing—had to be resorted to in order to get one. This was the reason why the wearing of the *szűr* among the shepherds came to be prohibited and visited with legal penalties. Thus the famous *szűr* of Veszprém disappeared ; the tailors who made them migrated to Croatia, and the last of them died not very long ago in great poverty. The work-books of these tailors are of much interest ; it was really wonderful how, without diagrams or sketches, they cut out of materials of diverse kinds and colours the rich ornamentation which they used to sew on the garments.

Then along with the *szűr* there went the carved crook carried by the shepherd ; his fire-producing implement, made of plaited leather and ornamented with appliqué leather decoration (*szironyozás*) and the shin-bone of a sheep ; his embroidered tobacco pouch, also made of leather ; his *karikás* (whip) with an elaborate metal-mounted stock ; and his pipe or *dudelsack*.

Gone for ever, too, is the romantic life of the Bakony forest, the burden of many a song and story, with its robbers, who went by the name of "*szegény legények*" and the Pandours (a sort of armed police) who pursued them. Times without number have the scenes of this romantic life been pictured on boxes, mirrors, bins, sticks, axes, and other implements, either scratched upon horn or carved in wood, and coloured or merely drawn in line.

These *szegény legények*, unbridled vagrants though they were,

HUNGARIAN PEASANT ART

rarely did any harm to a poor man ; it was only the well-to-do landed proprietor that they importuned, begging a sheep or some other sort of food, and only when their requests went unheeded did they resort to violence. Usually the scene painted shows the *szegény legények* enjoying themselves at a country inn or *csárda* making merry with the innkeeper's daughter, and then being suddenly surprised by the Pandours. The girl then plays the part of rescuer or betrayer, as the case may be.

Then, again, the life of the fishermen on the Plattensee, with their simple craft and gear, offered many interesting features. These fishermen were grouped into eights, each forming a *bokor* or cluster of fisher families.

Now of all these things we have nothing left save the interesting house types of Göcsej and the rich, brilliant costumes of the people of the Sárköz. To the Sárköz belongs the series of caps illustrated in the following pages, with their extremely fine white embroidery on a black ground. The older a woman grew the narrower the embroidery on the hood had to be.

The second home of Hungarian peasant art—the great plain of the "Alföld"—is very extensive, and we must accordingly probe it to the centre in order to be able to portray in some measure its chief characteristics.

The life of the herdsmen on the Hungarian Steppe is sublimely beautiful in its very wildness. To see some hundreds of horses careering along at full speed like some storm-cloud, the "Csikós" (horse-herd) galloping behind them with his *karikás* or whip in his hand, is a sight to make one's heart beat with joy.

At the present day, as in former times, there are cattle-herds who tend their oxen and cows all through the year, winter and summer, in the open. If the poor fellows find it rather too cold for them they drive the cattle from their resting place and warm themselves there instead. In the way of clothing the garment that here plays the most prominent part is the *szűr*, which shows considerable variation of colour and ornamentation in different localities, but always the same shape more or less ; and also the sheepskin or *guba*, the woolly side of which is in winter worn on the inside and in summer on the outside. The smoothed, tanned side of this garment is covered with coloured leather decoration (*szironyozás*) or sometimes in part with embroidery in several colours. Throughout the vast expanse of the "Alföld" not a single stone and scarcely a tree is to be met with. For this reason the houses are mud-built and covered with straw or rush thatch, and a peculiar and very primitive style of mud construction has been evolved. The herdsman can find scarce enough wood for the handle of his *fokos* (hand-axe) or to carve out a drinking

cup. For seating accommodation he frequently makes use of a horse's skull; spoons and forks he shapes out of the bill of the spoon-billed goose. The fuel he uses for his fire consists of dried reeds and dung. His pottery, however, which comes from Mezőtúr, is both celebrated and beautiful, as also is the black, smoke-tinted ware of Szentés.

The horse being the herdsman's most precious possession, he sets great store upon his saddle and his harness. This also is richly ornamented with *szironyozás*, and the whole of it is of a quite original pattern, and, as already said, points to an Asiatic origin.

Let us now leave the immense monotony of the Steppe and turn northward to the hilly country embracing the outlying spurs of the Carpathians, where on rocky eminences green pastures and dark forests spread themselves on all sides; we shall here find that Nature's bountiful gifts are reflected in the artistic productions of the inhabitants. It is the "Matyó" that we have to do with here in chief measure—a splendid, hardy type of man, industrious, bold, and resourceful. He will set off quietly for America, put on the blue blouse of the artisan and go about his work. If he returns to his native country he again gets out his *szür*, his broad *gatyás* (pantaloon), his embroidered apron, his round hat adorned with flowers, and his pointed boots—and he is the same quiet, peaceful Matyó as before.

These Matyós build their houses in a way of their own. The stall for the cattle is placed nearest the road or lane, while the living apartments are further back in the courtyard. In the stall itself there used, in days gone by, to be a spacious and beautifully carved sleeping place with a hearth in front of it, consisting of a rectangular stone let into the ground, above which, suspended from the lofty wooden beams, was a kind of wooden apparatus on which bacon and hams were smoked. Here the family passed the evenings, seated round the blazing fire, singing and laughing, while the horses crunched their oats, and many a stirring story of the olden time, when the Turks still had a footing in Hungary or when the fight for freedom was being fought under Prince Rákóczy, made the past live again in the hearts of the old folk while the younger members of the family listened breathlessly.

The house of the Matyós was constructed after the form of a tent, with a stout supporting beam running up through the centre of the roof. In front, on the side towards the road, the roof formed a wedge-shaped projection, like the inverted prow of a ship, under which even when it was raining, the people could rest, on a bench usually made of earth.

The most attractive feature about the Matyós, however, is

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their costume. At Easter, or some other great festival, when hundreds of them—sometimes even thousands—assemble in front of their church in the principal open space at Mezö-Kövesd, one feels as if one were transported far, far away from Europe to the middle of Persia or the Caucasus. Gay, glittering colours in endless variety move and flit hither and thither. The shrillest contrasts dissolve into one vast vibrating harmony. The old men all have their own peculiar garb. The women and girls wear the *höndörgö*, a long and very wide bell-shaped skirt which at every step flaps very coquettishly against the wearer's heels; also closely-fitting corsets of various colours, very short, puff sleeves, and about the head and neck long, coloured kerchiefs with fringes. But the headgear of the women is not the same as that of the girls. An air of ease and pride marks their movements as they walk about in a broad and constant stream, with the men following behind. Slow and dignified, every man is a perambulating statue. The old men wear on their heads the *süveg*, while from their shoulders hangs the *suba* reaching down to the ground. The married men wear the *szür* of various colours and round hats; the young lads do not wear the *szür* but broad white *gatyas* or embroidered pantaloons, also embroidered aprons and shirts, the latter with wide sleeves which come down over the hands, and of course boots, and their hats are decked with wreaths of brightly coloured flowers. Then the very little children reproduce in a delightful way the appearance of their big brothers and sisters—the little boys run about, if possible, in even longer sleeves and with an even more imposing floral display on their hats, while the little girls let their *höndörgös* oscillate from left to right and right to left just as their grown-up sisters do. And so with flying colours they all in solemn procession file into church, where in the mysterious illumination of the interior the charm of the spectacle and the gorgeousness of the colour display are if anything accentuated. Rarely does the eye of a modern artist chance upon such an exhilarating prospect as this.

Transylvania is the fairyland where one can imagine oneself back in the sturdy days of the Middle Ages with their exuberance of joy and energy. How long will its primeval forests, where the bear and the fox are still at home, retain their virgin splendour? How long will the maidens of Kalotaszeg, with their red-bordered, looped-up skirts and their red embroidered blouses, continue to disport themselves in its emerald pastures like butterflies—or go gleaning the golden corn in its fields? And these gateways of the Széklers, which serve at the same time as abodes for the pigeon population, how long will they continue to stand erect in those lonely villages situated in the recesses of the mountains?

In what has already been said we have had to lay particular stress on this or that branch of peasant art as now existing in each region, but when we come to the peasant art of Kalotaszeg we shall find it still flourishing in every branch. Every achievement, every product of these people, is still permeated with a deeply-rooted artistic sense. By Kalotaszeg is meant a district in the county of Kolozs, consisting approximately of thirty-five parishes, all of them having the same costumes and the same daily usages. The church, too, is peculiar to the district: if it shows Oriental influence in various respects, yet in its main construction it is completely indigenous. At the very first glance one can see that it has been built for their own purposes by people who knew well enough what they wanted.

In earlier times there used to be wooden churches, such as one frequently comes across even nowadays among the Roumanians, but they were soon re-constructed in stone, and only the spires continued to be of wood—a tall spire covered with shingle and flanked at the angles by four small pointed turrets. Following the custom of the Middle Ages, the church is surrounded by a wall which frequently has several turret-like gateways. Enclosed within this wall is the churchyard. The graves are marked by carved wooden columns (in Hungarian *fejfák* or *kopjafák*) the designs of which are wholly of heathen origin. When a child or a young unmarried woman dies a branch in the form of a trident is hewn and then wrapped round with feathers and bright-coloured streamers of ribbon, and this is then placed on the *fejfa*. The Kalotaszeg peasant is an artist who can put his hand to a multitude of things—he is a “Tausendkünstler.” He builds his own house, his neighbours lending a hand, and whenever possible makes all his own utensils and implements. In the summer he is occupied in cultivating his land, and finds plenty to do in tilling the soil and looking after his cattle. In the winter, however, he puts together the loom for his wife, makes a yoke for his plough-oxen or perhaps turns wheelwright and makes a wagon or cart for himself. Many a lad will carve a distaff for the girl he is to wed, and so skilfully and beautifully and with such a profusion of ornament as only one who is prompted by love could do.

The women are occupied with spinning and weaving, with embroidery and sewing, and work late on into the night. The old custom is in vogue here for the girls to gather together in the spinning-room of an evening, usually at a different house every week. In the middle of the room hangs the lamp, and around it sit the girls bending over their work. The young men naturally look in, and singing and gossiping goes on between them, and the merry words fly backwards and forwards like a shuttlecock.

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The people of Kalotaszeg have a kind of linen produced by a process of their own, which enjoys a considerable reputation—they call it *Fodorvászon* (lit. frizzled linen); but still more famous is the embroidery of various kinds which they work thereon. Many of these productions have found their way to England. The methods of working this embroidery are three-fold. The most ancient method, now very little employed, is that of making first of all a quite free drawing of the design on the linen by means of ink made from lampblack or soot, and afterwards working the pattern with red, black or blue wool in a loop stitch of a peculiar kind. The second method is that by which the design is not thus drawn, but the patterns, mostly geometrical, are formed by counting the threads of the linen foundation and the ornament is worked in various kinds of stitch. The third and last method is that in which, as in *d'jour* work, certain threads are drawn and cut away from the linen foundation to get the desired pattern.

The primitive, native character of the Kalotaszeg house has, indeed, suffered a good deal, but, nevertheless, there is much about it that is noteworthy. In particular, the numerous beautiful embroideries which used to figure on the beds and walls have had to give place to simpler linen fabrics woven with coloured yarn, while many a beautiful old jug or plate has been carried off to a foreign country. The arrangement of the house is shortly as follows: The house stands with its narrow side to the road. Through a covered outer hall or portico—usually approached by a flight of steps—one reaches the kitchen with its large half-open hearth constructed of green tiles, the faces of which are painted red. Leading out of this are two rooms, one to the right and another to the left—one, therefore, looking on to the road and the other on to the courtyard. In the front room we find fixed another large stove for cooking and heating. Opposite the door in the corner by the window is a broad carved bench, and in front of it a big dining table, which frequently still shows Gothic forms. In another corner is the bed, with a large receptacle in front of it for clothing. In former times the beautifully embroidered linen used to be arranged along two of the walls, hanging from poles close under the ceiling, and the bed itself was well appointed with richly embroidered pillows. Nowadays, however, all this has had to give place to striped linen fabrics. On the two opposite walls are racks from which hang jugs in one or two rows, like a continuous band of ornament, while above them is a row of plates with coloured patterns.

The costume of the Kalotaszeg people is probably the most beautiful to be met with in the entire country—it is completely

en rapport with the shape and functions of the body ; is, so to speak, architectonic in its construction.

The women wear a long blouse with wide sleeves embroidered in red or black and coming down over the knuckles. From the character of the embroidery one can tell at once whether the wearer is an unmarried or a married woman. The older women wear only black embroidery. The skirt, called a *muszuj*, is characteristic of Kalotaszeg ; it is dark blue or black, and has a broad band of colour all along the bottom. The skirt is gathered up in front so that the petticoat is visible. Then in front of that is the apron. The wide, gathered border varies in colour according to the age of the wearer. For girls and quite young women it is red ; for older women yellow, and for those who are quite old it is green or black. By way of foot gear they wear red boots with upturned points, precisely after the Persian style. As a rule the blouse is the only garment worn on the upper part of the body, and being made to fit closely it shows up the wearer's figure very neatly. In the winter fur-trimmed jackets of green cloth, with yellow lace by way of ornament, are worn, or at times a simple dark blue bodice—the so-called *bujjbelé*.

The men wear very short blouses, reaching just below the waist and having open sleeves ; wide *gatyas* (pantaloon or trousers), beautifully embroidered in white like the blouses ; black boots and round hats ; and in winter the *szür* or the *bujjbelé*, like the women.

On Sundays, for church-going, the grown-up girls put on the *párta*, a kind of crown made of gold lace and adorned with bright coloured ribbons. Brides have long and beautifully embroidered veils, which they continue to wear for several months after marriage when they go to church.

Nothing could be more imposing than such a church-going, when all the people—the girls, women and men—usually in separate groups, in their brilliant attire almost regal in its splendour, gather in front of the church amid the quaint, carved grave-posts, chatting and expectantly awaiting the signal to enter ; or again, when they all, row after row of them, with heads devoutly bowed, listen to the words of the preacher and then lift up their voices in praise ; or finally when at the close of the service they all with reverent mien troop forth in the order observed for generations—children and girls leading the way.

Much, too, might be narrated in regard to their customs and usages—for instance, what customs must be observed in connection with a wedding—how the bride's man (*vőfély*), the bride's parents, and the bride and bridegroom in rhymed verse negotiate with one another and greet the wedding guests ; how the bride and her belongings are fetched away, and the bread borne in front of her ;

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the numerous cloths of many colours and wedding gifts which hang from the long poles in the living room ; how the wedding feast is conducted and what is consumed ; and the dances that take place thereat. All these things have their firmly-established order, from which nothing may be omitted, and, in fact, never is omitted, even in the absence of a master of the ceremonies, for the people know the whole thing by heart—it runs in their blood, as it were.

The country itself is magnificent—mountainous yet fertile ; everywhere brooks and babbling springs, and meadows gay with fragrant flowers. And a fine race of people, too, are its inhabitants, with their slender but well-knit powerful frames, the women with such graceful ankles and such well-shaped, slender hands that one cannot cease wondering how this can possibly be, seeing that they work from early till late—and arduous work, indeed, it often is. Intercourse with these people is both animating and instructive. It does one good to get a glimpse of their mental world, so harmonious and child-like and yet so rational !

It still remains for us while dealing with Transylvania to mention Toroczkó and the land of the Széklers.

Toroczkó is an ancient mining town which was founded by German immigrants in the thirteenth century. By the fifteenth century, however, the population had become completely Hungarianised, and at the present day the Hungarian language is spoken in Toroczkó to greater perfection perhaps than in any other part of the country. Naturally the people of Toroczkó intermingled with the Hungarians of the surrounding localities, so that their peasant art at the present time may be regarded as quite Hungarian, only just a trace of German influence having remained in sundry directions.

The Toroczkó people have suffered a good deal in recent times from the ravages of fire ; this is the reason why one finds among them comparatively few typical old houses, and few examples of old furniture, utensils and other domestic appointments. Yet not long ago, to the shame and injury of the whole country, the oldest house it possessed—one dating as far back as the fourteenth century—was pulled down. The Toroczkó house was, like the Kalotaszeg house, constructed of wood and covered with plaster within. Outside only the lower half, up to the middle of the windows, was plastered, the timber baulks above being left bare. There was no chimney flue. The roof was covered with a double layer of wood shingles, often artistically carved. The traditional costume of the people is, if anything, even more sumptuous and varied than that of Kalotaszeg, but unfortunately is fast approaching extinction. A beautiful costume as worn by the women represents a value of some hundreds of kronen—and the modern spirit cannot tolerate that sort of thing.

For each season and for various ages there were and are different articles of clothing—some being only worn at certain festivals or on other special occasions. The leather work of Toroczko and also the lace produced in this town enjoy a wide reputation. Its embroidery resembles in many points that of Kalotaszeg, only it is a little harder in design.

The most noteworthy thing we find among the Széklers is their architecture. Their native costume has almost wholly disappeared, especially that of the women. The Széklers themselves also differ markedly in type from the rest of the Hungarians, and claim to be the direct descendants of King Attila and the Huns. Until 1848 they had their own laws and special privileges. Prior to that year there were in Transylvania three autonomous nations, the Hungarians, the Széklers, and the Saxons (the Roumanians played no part in political affairs).

The Székler has never worn the *szür* nor the broad, linen *gatyas*, but only tight-fitting trousers (which he calls stockings), made of a coarse sort of felt. He is renowned throughout the whole country for his independent way of thinking, his shrewdness; he will always think out a problem and do a thing in a different way to anyone else.

The Székler gateway—the so-called *galambúgos kapu*—constitutes a quite peculiar type of architecture; but of this, too, divers varieties are met with in particular localities. In its main features it consists of a wide gateway for vehicles and a gate for pedestrians, but both have a roof in common; underneath this roof is a box or loft provided with one or two rows of holes, and this serves as a pigeon-cot. The character of the woodwork, the ornamentation, and the very method of construction, all point to the Orient.

We have, in the foregoing few lines, endeavoured, to explain a few of the manifestations of Hungarian peasant art. One thing, however, lay beyond our power—that was to demonstrate the great harmony, the vital congruity, everywhere seen to exist between the land—that is Nature—and the peasant art which has sprung from it—and this indeed is the great mystery of all art. It is not merely that peasant art has made use, first of all, of those natural products which the land itself has furnished and thereby elaborated a distinctive local style—that is natural enough. No, it is the character, the soul, as it were, of the landscape itself that has wrought the most potent influence. And it is just this never-ceasing, ever-potent interaction that constitutes the vital essence of art. To set forth this truth adequately is beyond the range of any essay.

HUNGARY



571 CARVED AND PAINTED
BENCH, FROM COMITAT BÉKÉS
(1797)



572 SHEPHERD'S WOODEN
WATER-DIPPER, FROM UPPER
HUNGARY



573 SHEPHERD'S WOODEN
WATER-DIPPER, FROM UPPER
HUNGARY



574 CARVED AND PAINTED BOX, FROM COMITAT KOMÁROM



575 ARMCHAIR, FROM COMITAT KOMÁROM



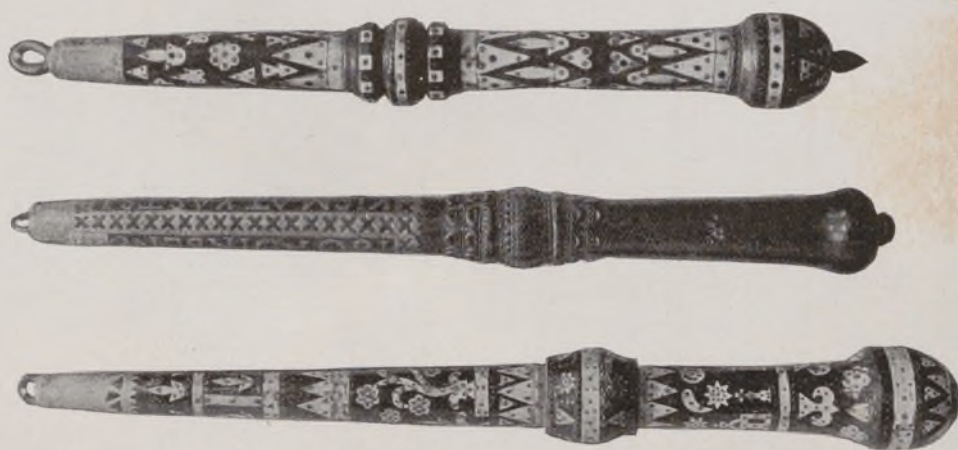
576 ARMCHAIR, FROM COMITAT BÉKÉS



577 TO 579 INLAID CASES FOR POCKET MIRRORS, FROM COMITAT SOMOGY



580 TO 582 HONEY-CAKE MOULDS, FROM THE DANUBE DISTRICT (18TH & 19TH CENTURIES)



583 TO 585 WHIP-HANDLES, FROM COMITATS HAIĐÚ AND BARS

HUNGARY



586 SGRAFFITO PLATE
FROM COMITAT TOLNA



588 SHEPHERD'S
ACCESSORIES, FROM COMITATS
SOMOGY AND ZALA



587 SGRAFFITO PLATE (1808)



589 SHEPHERD'S WOODEN
WATER-DIPPER, FROM COMITAT
HEVES



590 SHEPHERD'S WOODEN
WATER-DIPPER, FROM
COMITAT HEVES



591 TO 593 CARVED DISTAFFS

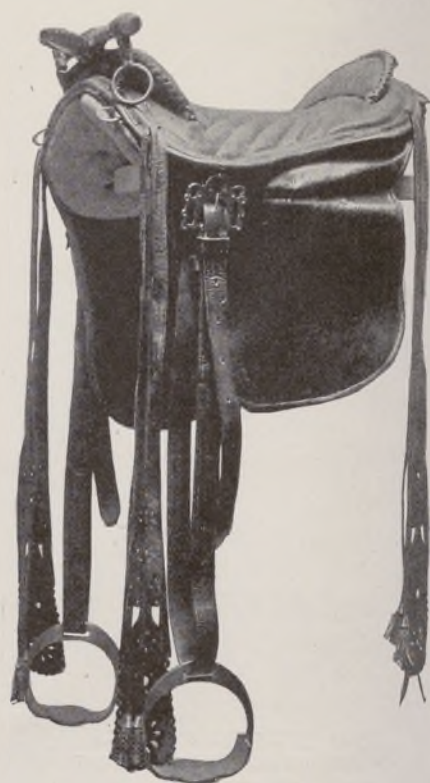


594 CARVED AND PAINTED SPINNING-WHEEL, FROM
COMITAT TOLNA

HUNGARY



595 TO 597 SHEPHERDS' HORNS, FROM COMITAT ZEMPLIN

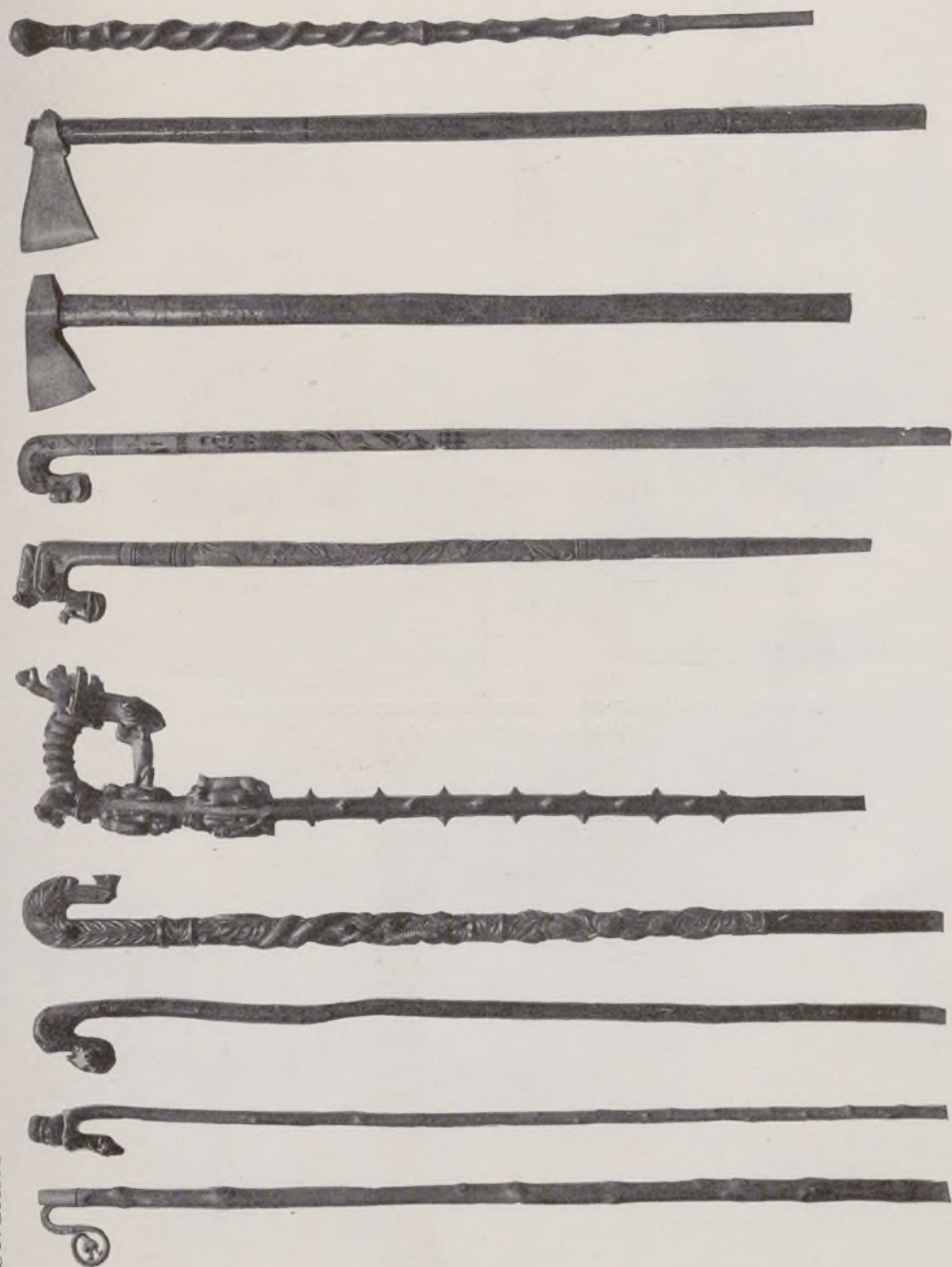


598 WOODEN SADDLE COVERED WITH RED LEATHER, FROM COMITAT CSONGRÁD



599 & 600 SWINEHERDS' WHIPS INLAID WITH BRASS FROM THE DANUBE DISTRICT

HUNGARY



601 TO 610 SHEPHERDS' CROOKS AND AXES, FROM COMITATS SOMOGY AND ZALA



611 WOMAN'S EMBROIDERED LINEN CAP, FROM COMITAT BORSOD



612 & 613 HORN SALT-BOXES DECORATED WITH COLOURED WAX FROM COMITAT SOMOGY



614 & 615 HORN SALT-BOXES, FROM COMITAT SOMOGY



616 GUILD OF WHEELWRIGHTS' WINE JUG FROM THE DANUBE DISTRICT (1814)



617 EARTHENWARE JUG FROM COMITAT POZSONY

HUNGARY



618 WOMAN'S EMBROIDERED LINEN CAP, FROM COMITAT BORSOD



619 & 620 WOMAN'S SHEEPSKIN JACKET (*KÖDMEN*)
WITH GREEN SILK EMBROIDERY AND APPLIQUÉ OF
WHITE LEATHER, FROM COMITAT BÉKÉS



621 MAN'S EMBROIDERED SHIRT, FROM COMITAT BORSOD



622 & 623 MAN'S EMBROIDERED JACKET (SZÜR), FROM COMITAT BORSOD



624 & 625 MAN'S EMBROIDERED JACKET (SZÜR), FROM COMITAT HAIDÚ

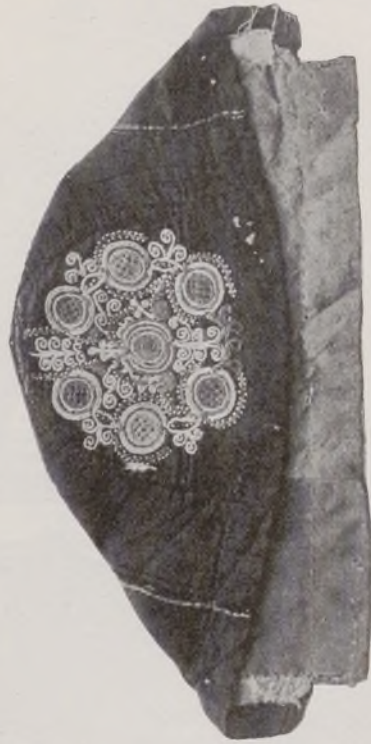
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HUNGARY

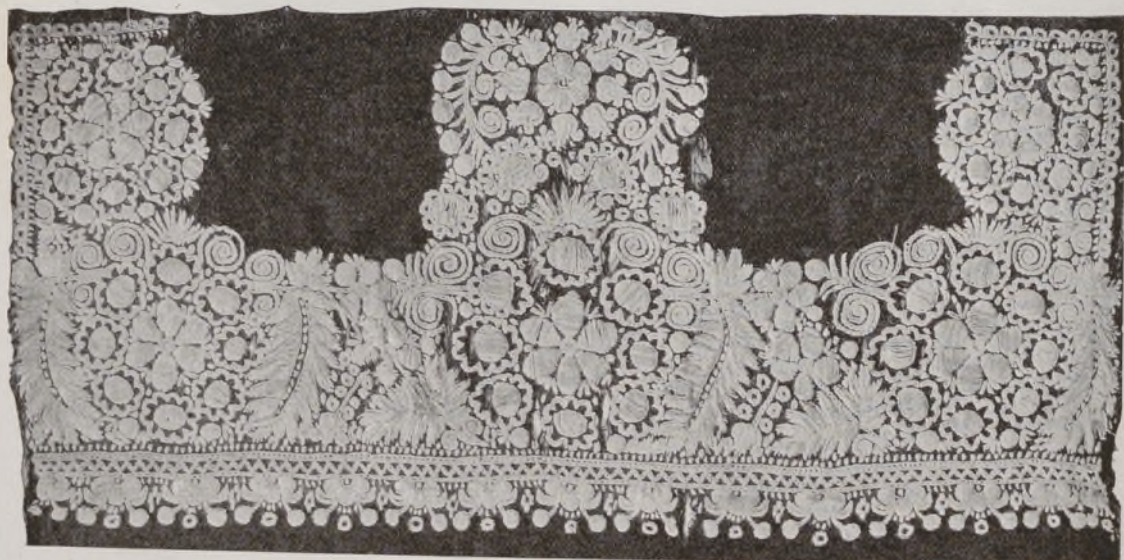
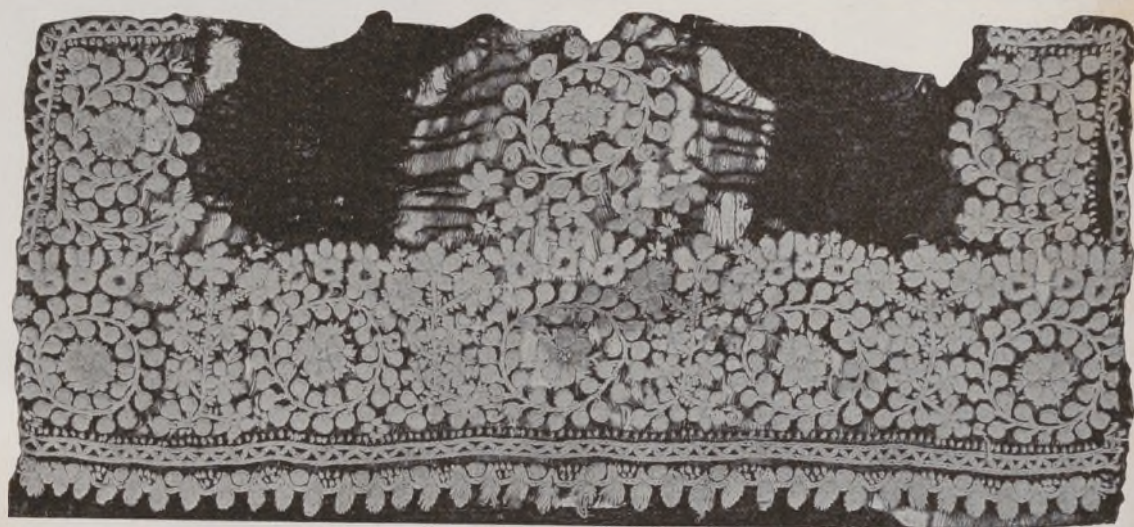
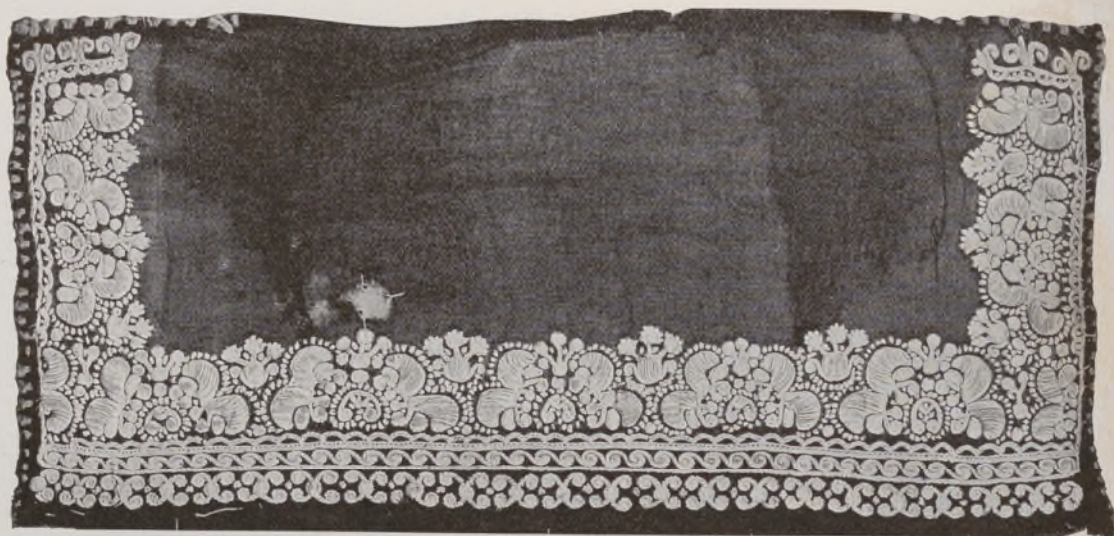


626 TO 628 EMBROIDERY FOR LINEN CAPS
FROM SZONTA, COMITAT BÁCS-BODROG
IN THE ORSZ. MAGY. IPARMŰVESZETI MUZEUM, BUDAPEST

HUNGARY

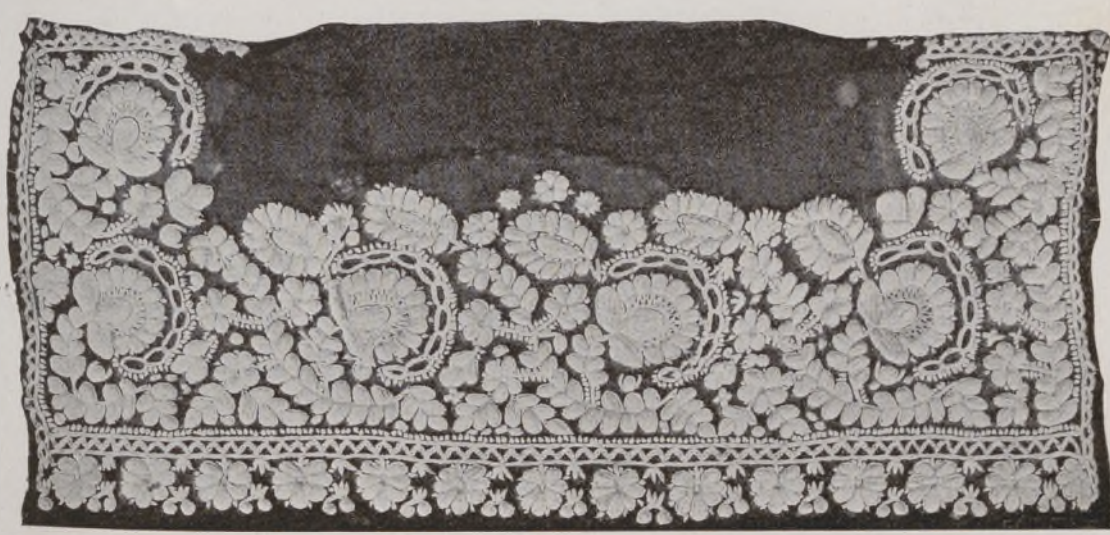
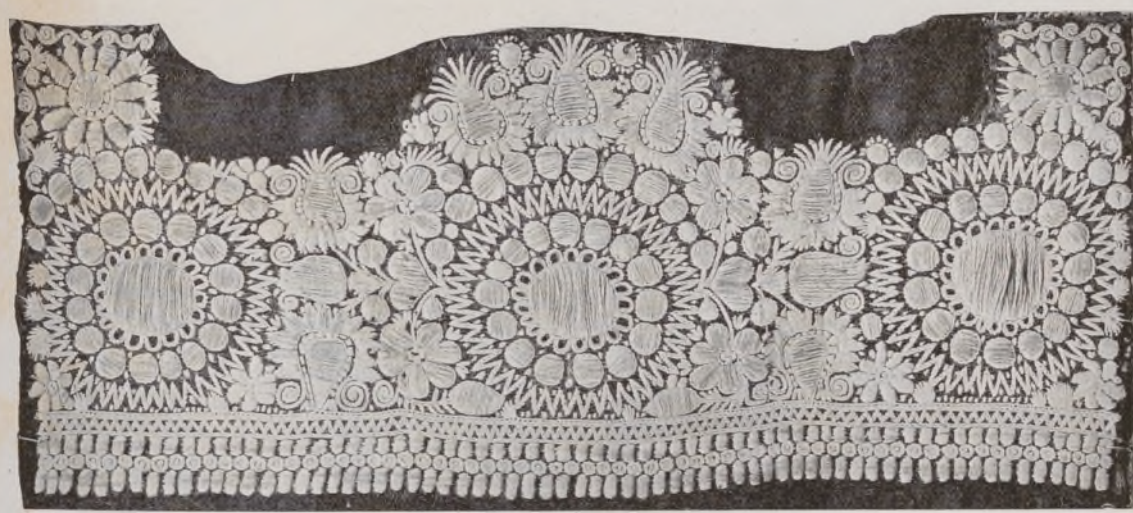
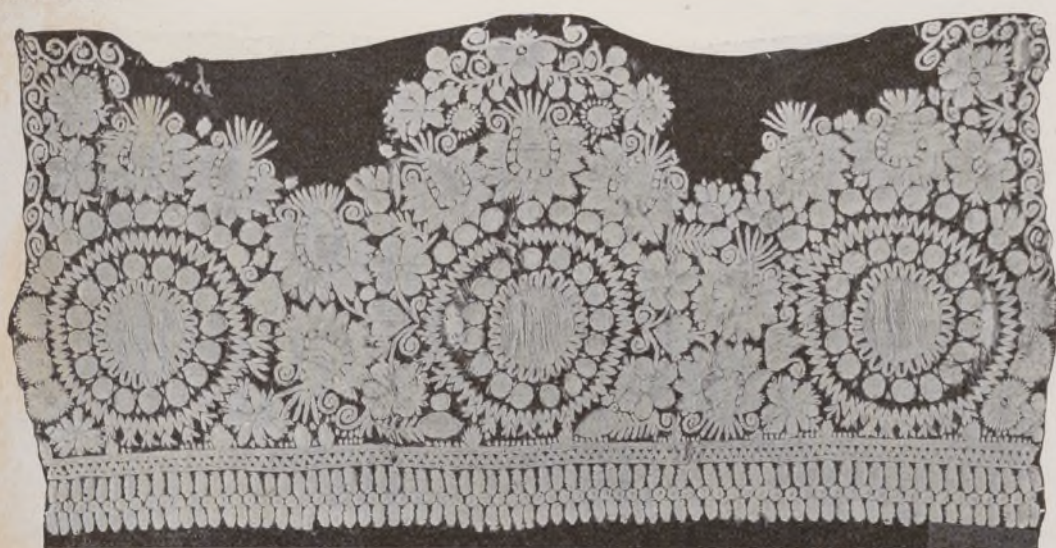


629 TO 633 WOMEN'S EMBROIDERED CAPS, FROM COMITATS TOLNA AND BORSOD

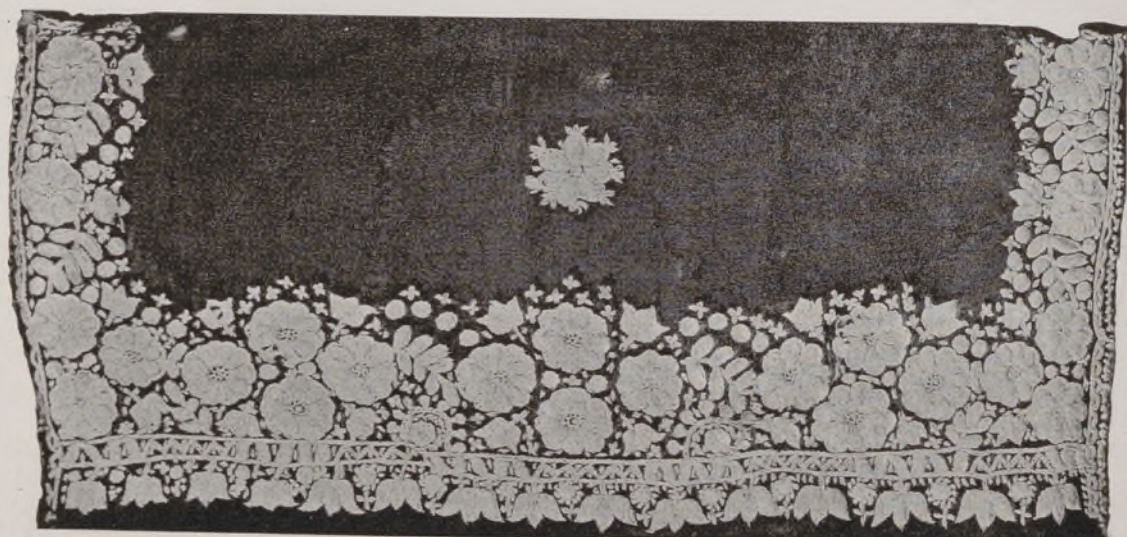
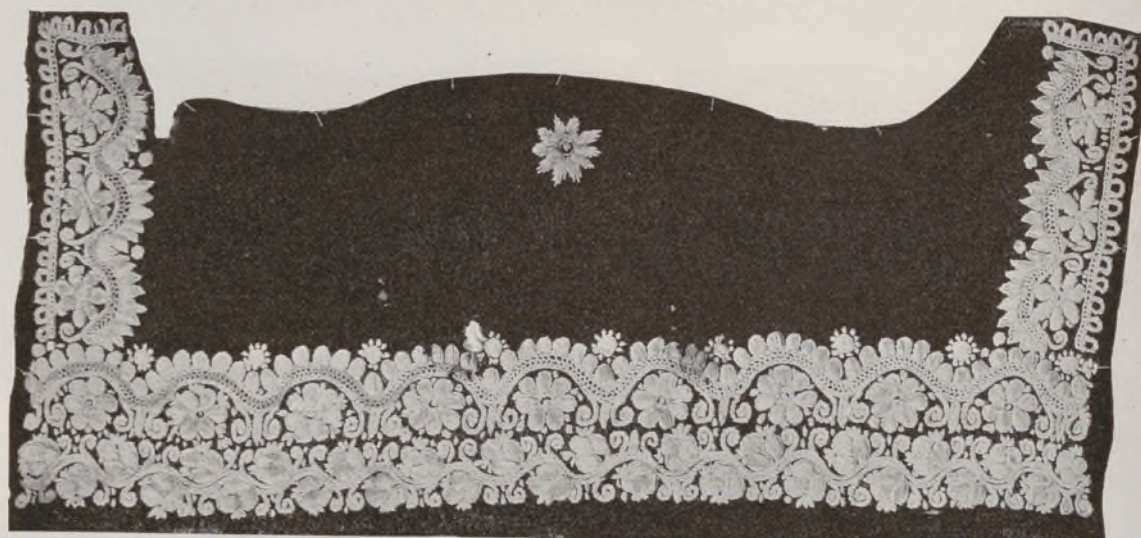


634 TO 636 . WOMEN'S BLACK SILK CAPS EMBROIDERED WITH WHITE COTTON, FROM COMITAT TOLNA

HUNGARY

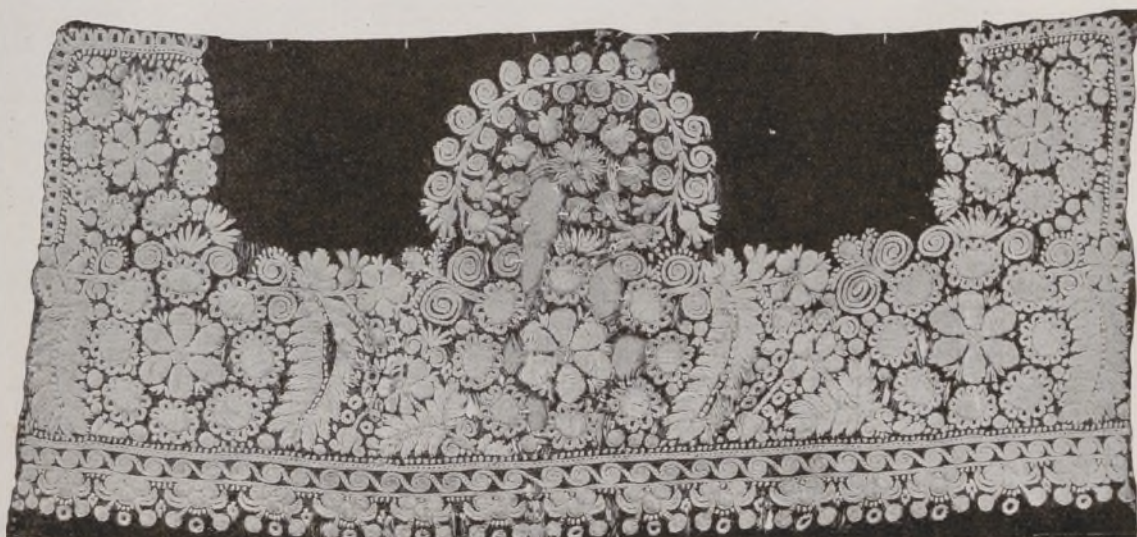
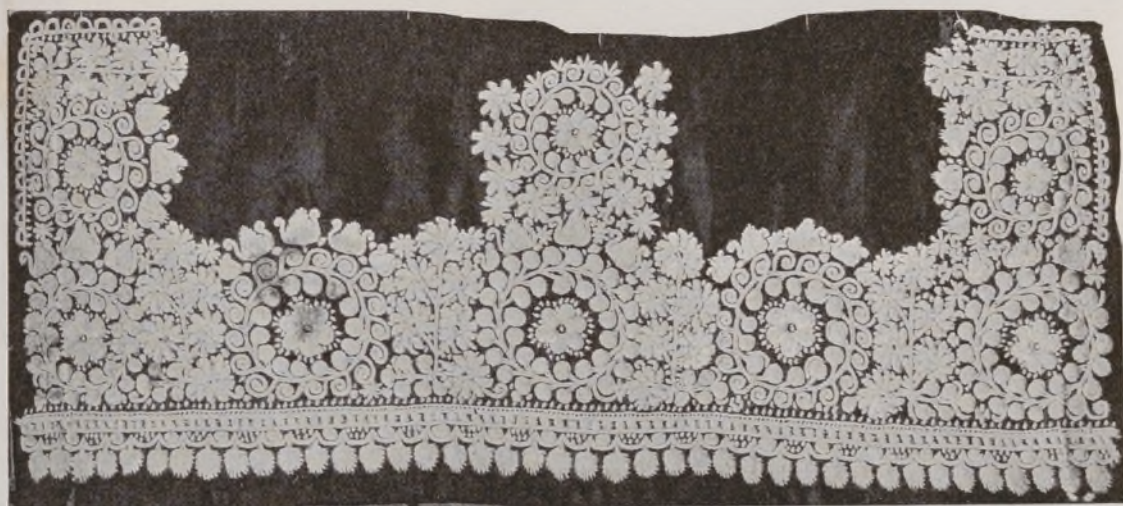
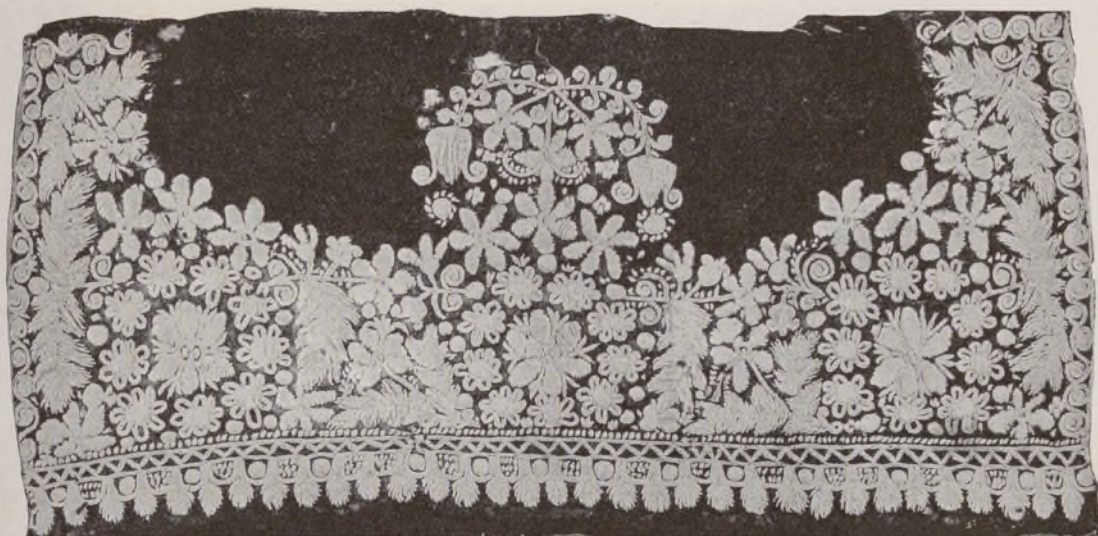


637 TO 639 WOMEN'S BLACK SILK CAPS EMBROIDERED WITH WHITE COTTON, FROM COMITAT TOLNA

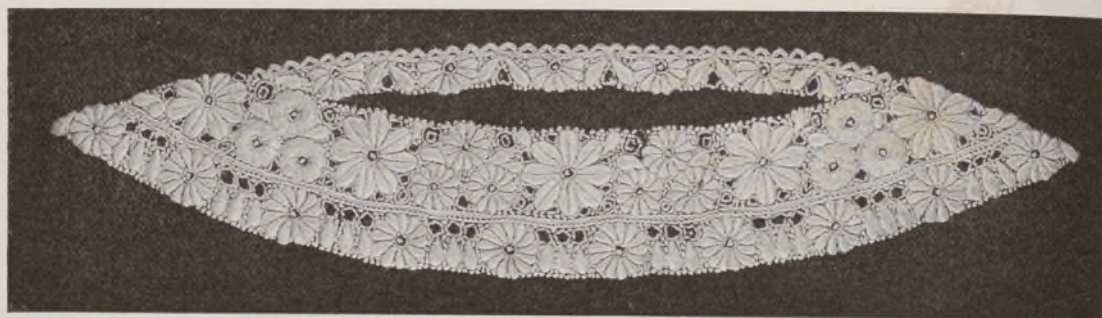


640 TO 642 WOMEN'S BLACK SILK CAPS EMBROIDERED WITH WHITE COTTON, FROM COMITAT TOLNA

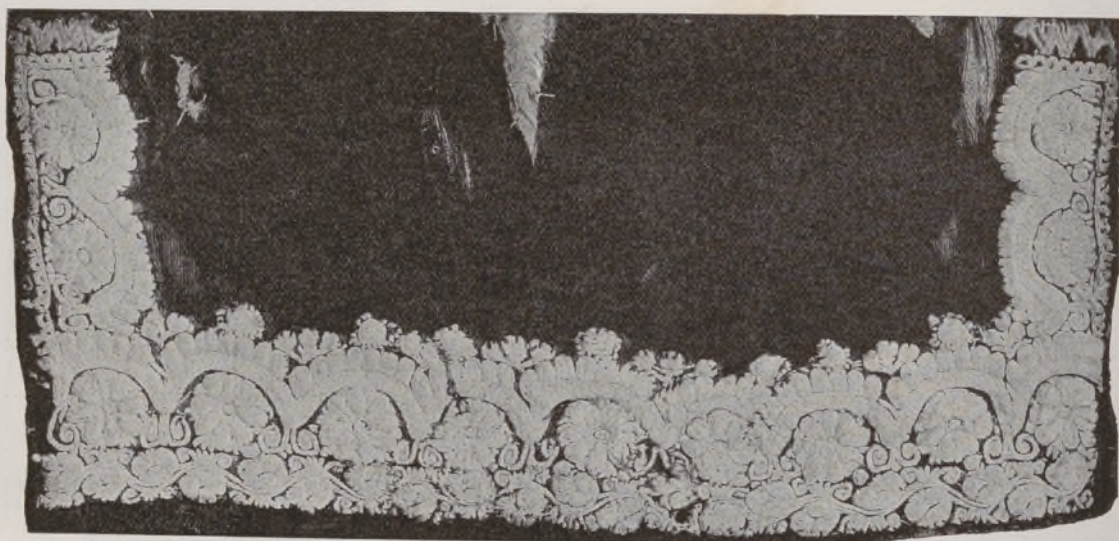
HUNGARY



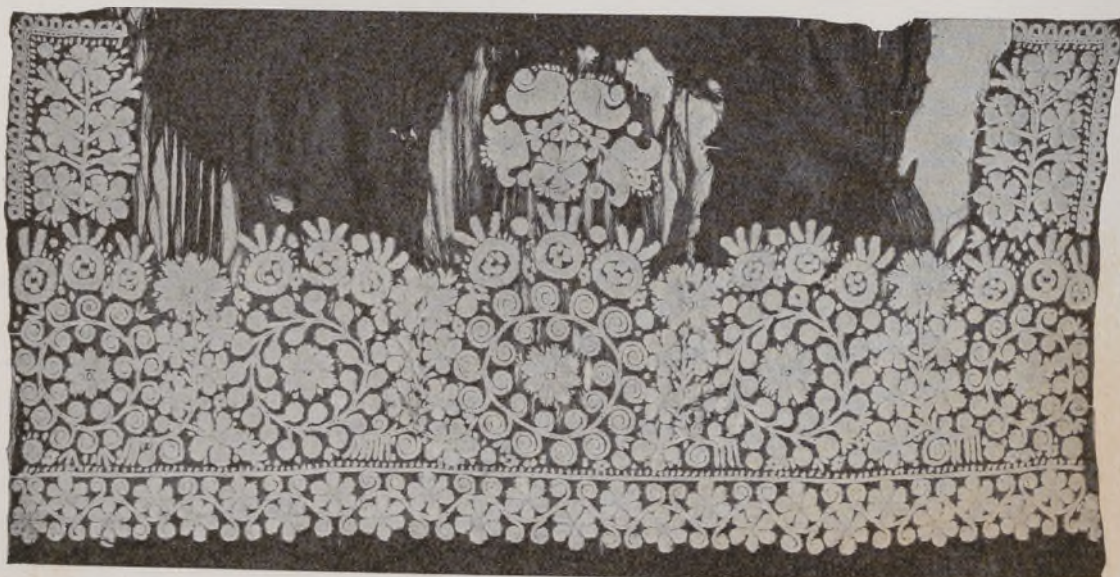
643 to 645 WOMEN'S BLACK SILK CAPS EMBROIDERED WITH WHITE COTTON, FROM COMITAT TOLNA



646 COTTON EMBROIDERY FOR WOMAN'S SILK CAP

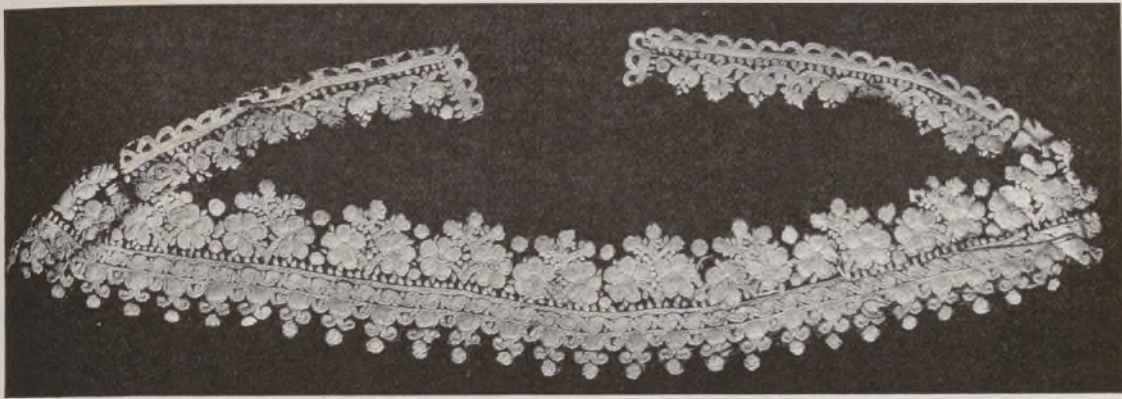


647 WOMAN'S BLACK SILK CAP EMBROIDERED WITH WHITE COTTON, FROM COMITAT TOLNA

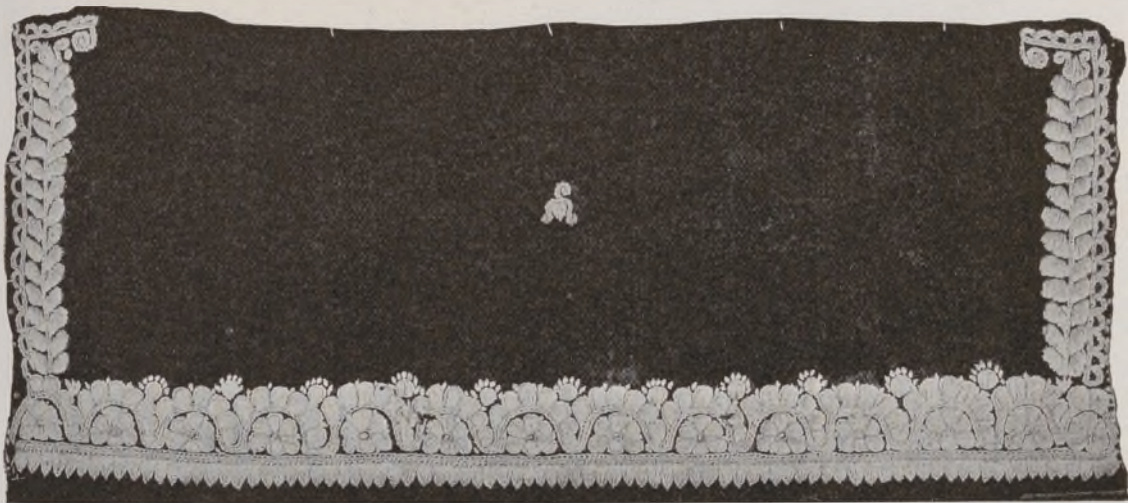


648 WOMAN'S BLACK SILK CAP EMBROIDERED WITH WHITE COTTON, FROM COMITAT TOLNA

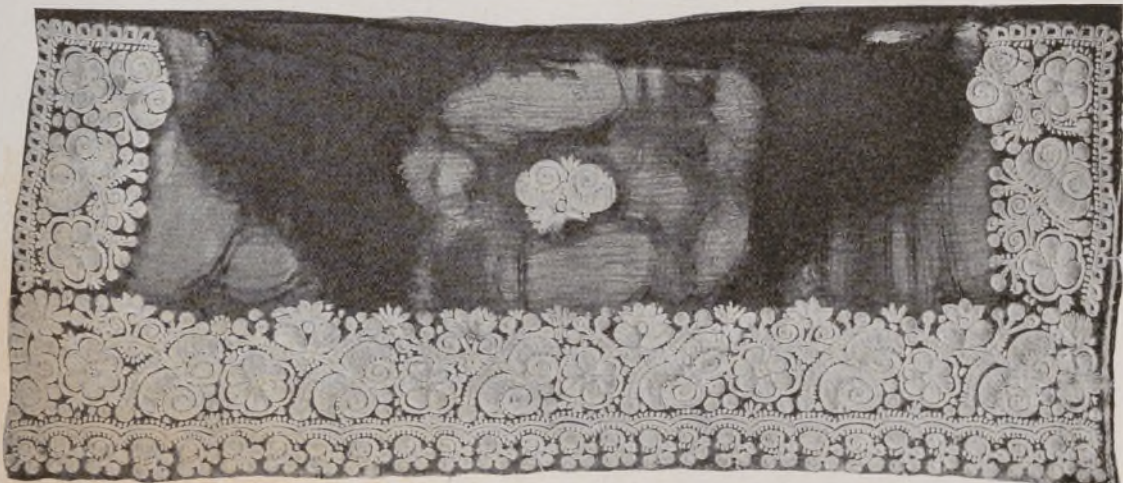
HUNGARY



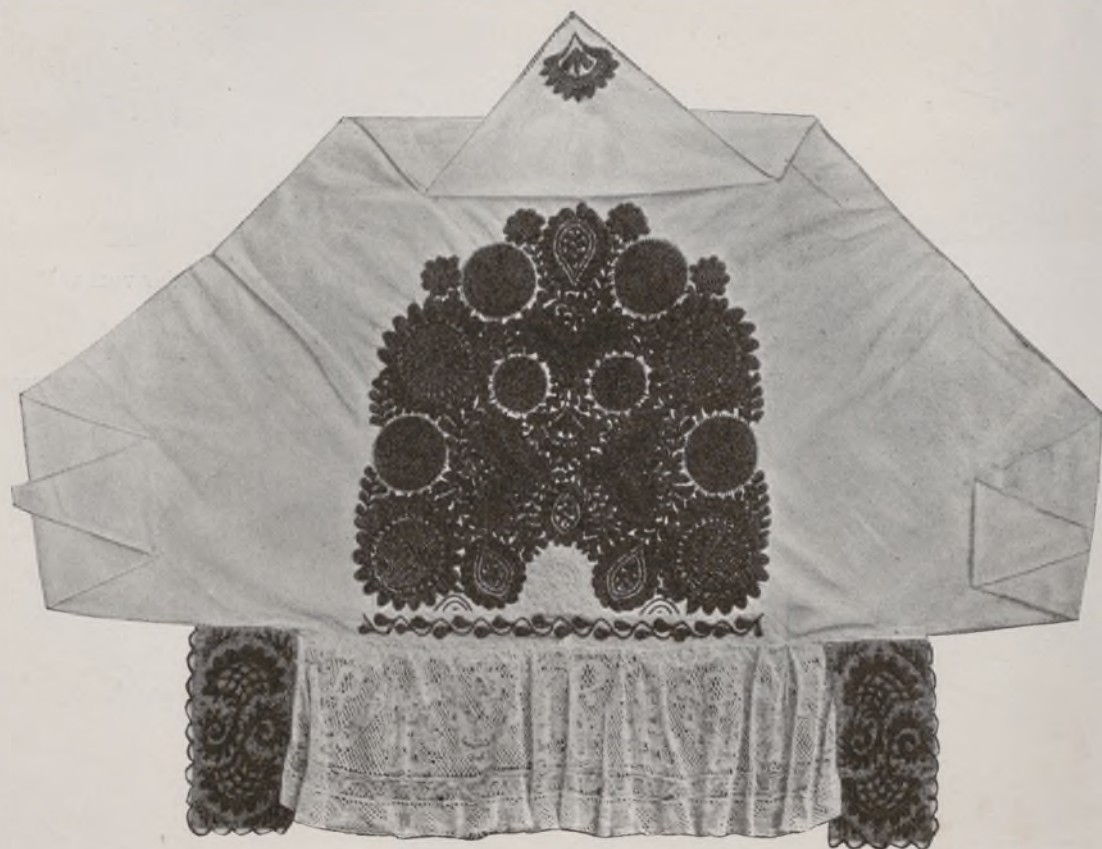
649 COTTON EMBROIDERY FOR WOMAN'S SILK CAP



650 WOMAN'S BLACK SILK CAP EMBROIDERED WITH WHITE COTTON, FROM COMITAT TOLNA



651 WOMAN'S BLACK SILK CAP EMBROIDERED WITH WHITE COTTON, FROM COMITAT TOLNA

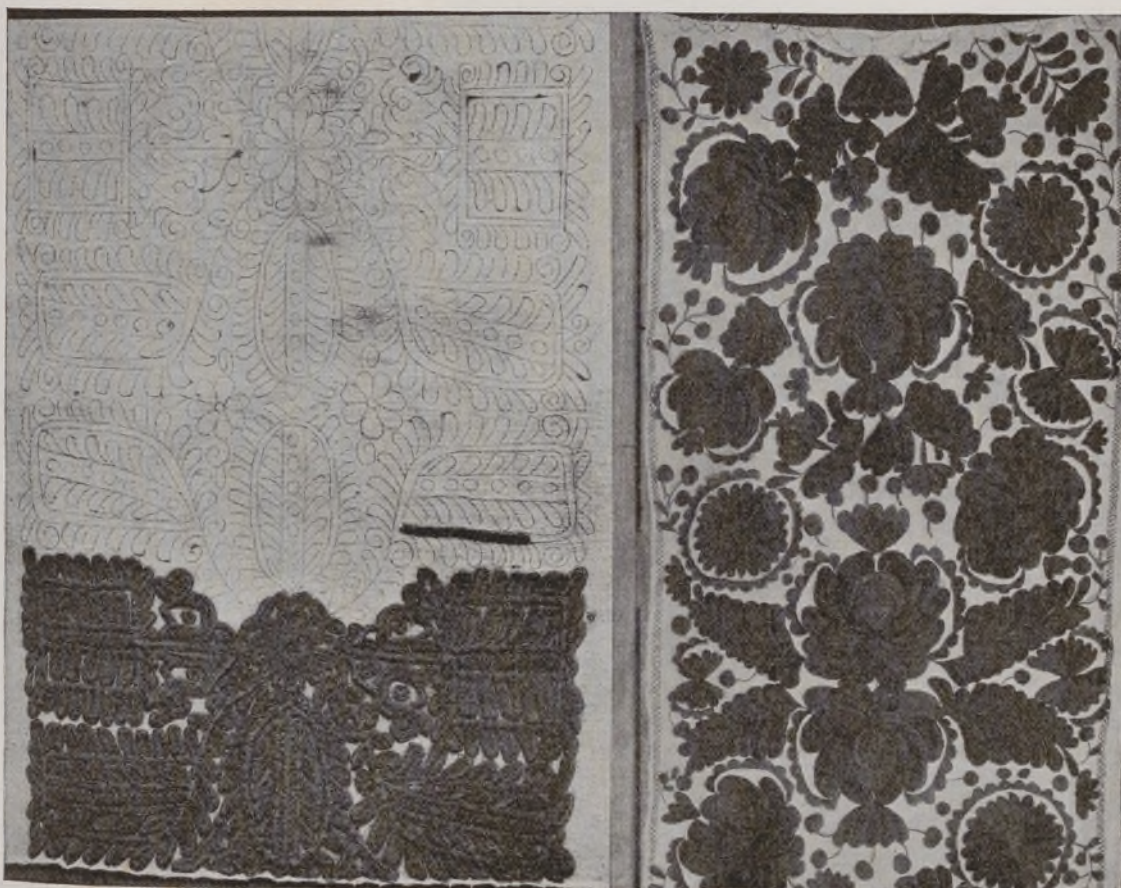


652 & 653 WOMEN'S EMBROIDERED CAPS FROM SOUTH-WEST HUNGARY (MIDDLE 19TH CENTURY)

HUNGARY



654 MAN'S WINTER CLOAK (SUBA), FROM COMITAT JÁSZ



655 EMBROIDERY, FROM COMITAT BÉKÉS

656 EMBROIDERED CUSHION-COVER, FROM COMITAT BORSOD



657 EMBROIDERED BORDER OF PILLOW-CASE



658 EMBROIDERED BORDER OF BED-COVER, FROM NORTH HUNGARY



659 EMBROIDERED BORDER OF PILLOW-CASE, FROM SOUTH HUNGARY (MIDDLE 19TH CENTURY)



660 EMBROIDERY, FROM COMITAT GYETVA

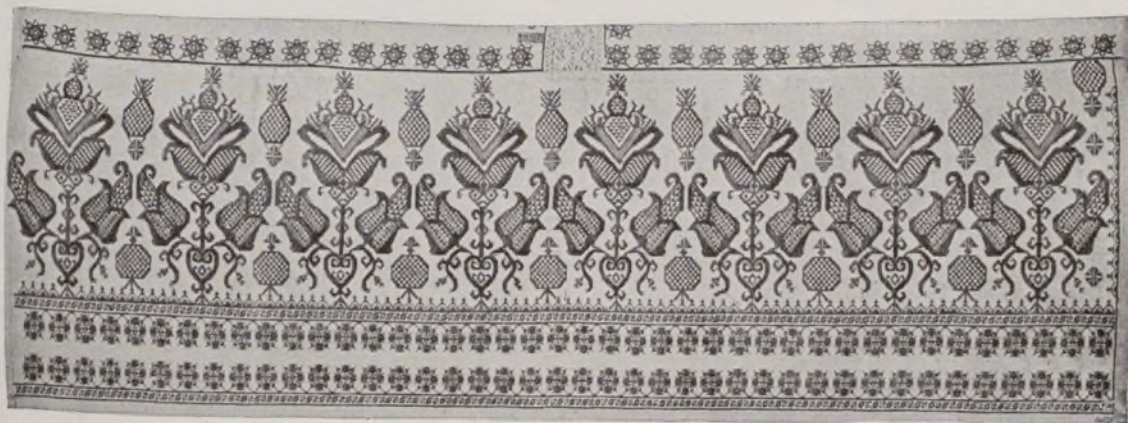
HUNGARY



661 MAN'S EMBROIDERED APRON, FROM COMITAT BORSOD



662 EMBROIDERED BORDER OF "DEATH-CLOTH," FROM PÉCS FÜNFKIRCHEN

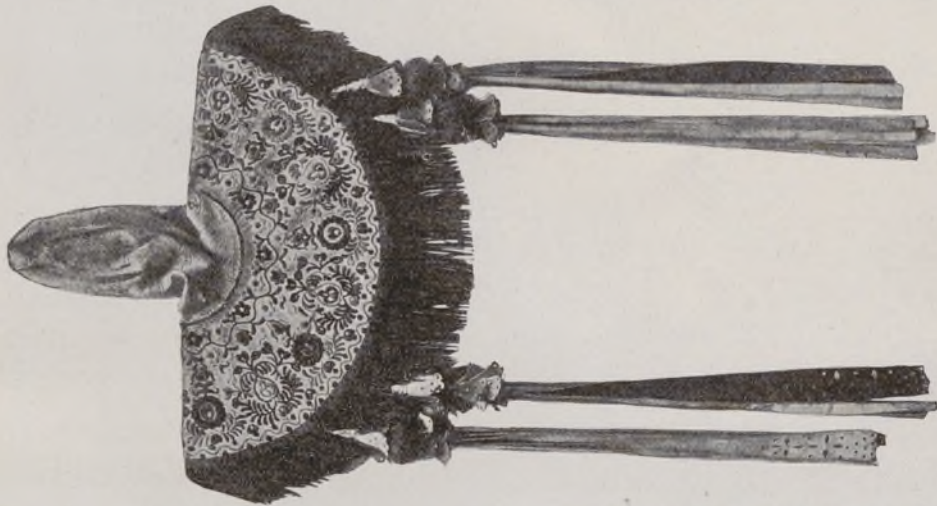


663 EMBROIDERED BORDER OF BED-COVER

HUNGARY



664 EMBROIDERY FROM THE VAGTHAI, NORTH-
WEST HUNGARY



666 EMBROIDERED TOBACCO-POUCH, FROM
COMITAI HAIDÚ



667 EMBROIDERY FROM THE VAGTHAI, NORTH-
WEST HUNGARY

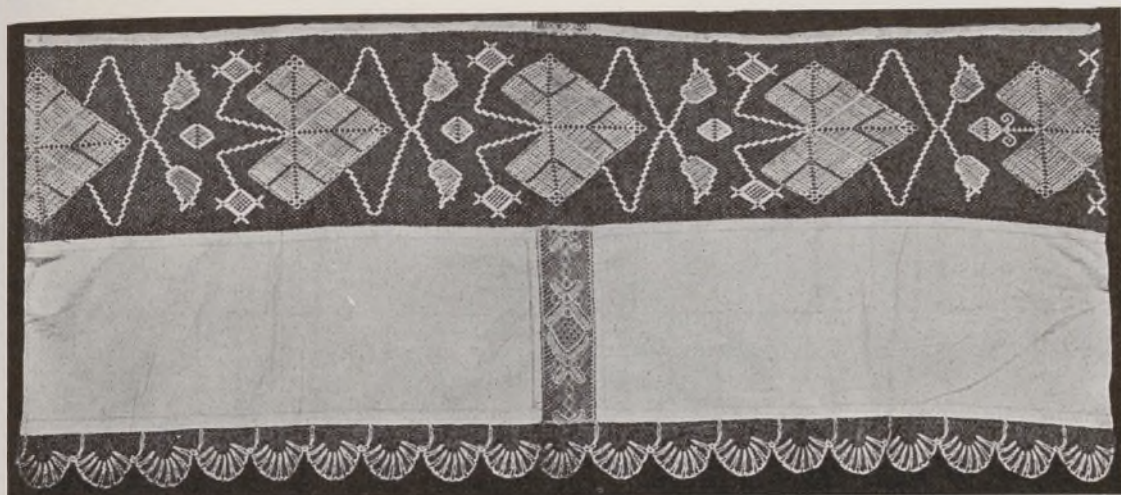


665 PORTION OF EMBROIDERED CAP, FROM
SOUTH HUNGARY (19TH CENTURY)



668 WOVEN PILLOW-COVER, FROM SOUTH-EAST
HUNGARY (EARLY 19TH CENTURY)

HUNGARY



669 & 670 PILLOW-LACE AND APPLIQUÉ BORDERS OF BEDCURTAINS, FROM COMITATS ZÖLYOM AND NÁGY-SZOMBAT



671 EMBROIDERED AND LACE BORDER OF BED-COVER, FROM WESTERN HUNGARY (MIDDLE 19TH CENTURY)



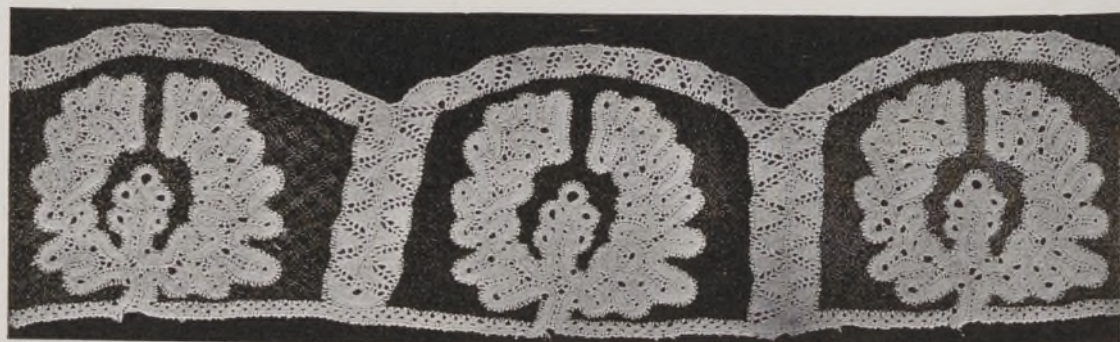
672 PILLOW-LACE, FROM COMITAT GÖMÖR



673 PILLOW-LACE, FROM COMITAT GÖMÖR



674 PILLOW-LACE, FROM COMITAT GÖMÖR (1800)



675 PILLOW-LACE, FROM COMITAT GÖMÖR (1800)

HUNGARY



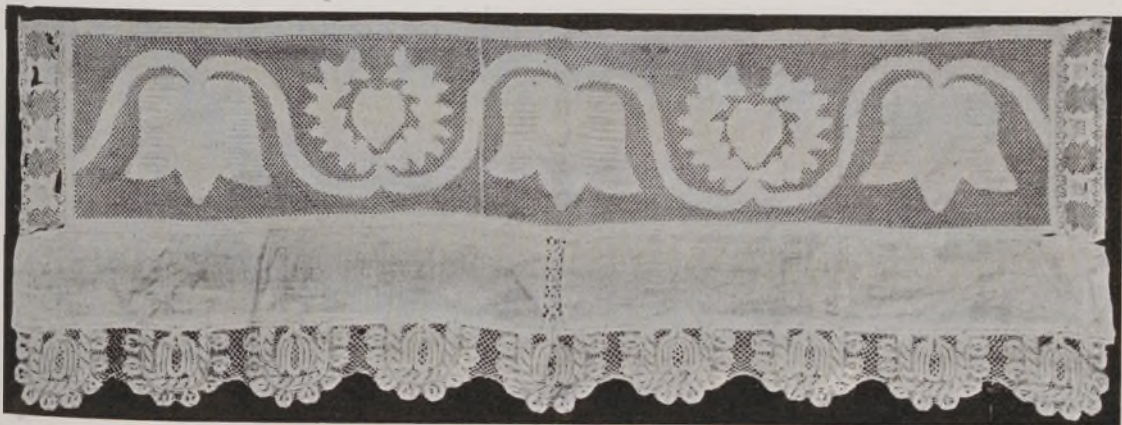
676 PILLOW-LACE, FROM COMITAT GÖMÖR



677 PILLOW-LACE, FROM COMITAT GÖMÖR



678 PILLOW-LACE, FROM COMITAT GÖMÖR



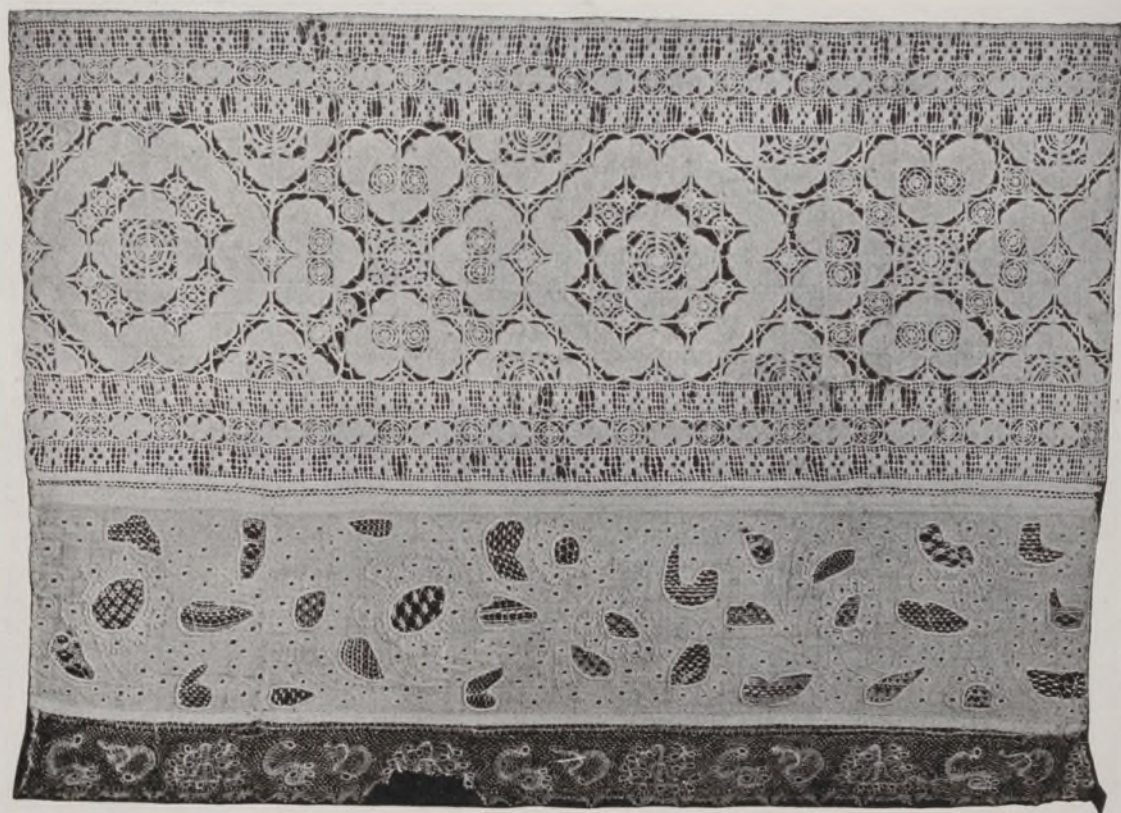
679 PILLOW-LACE, FROM COMITAT GÖMÖR



680 BRIDAL VEIL (ABOUT 1750)

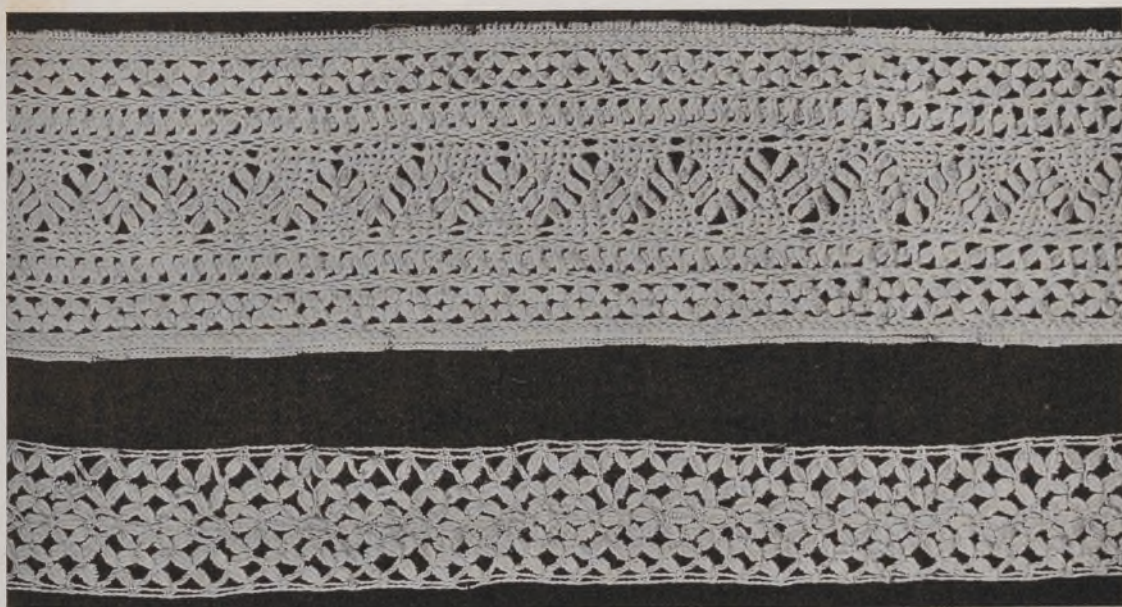
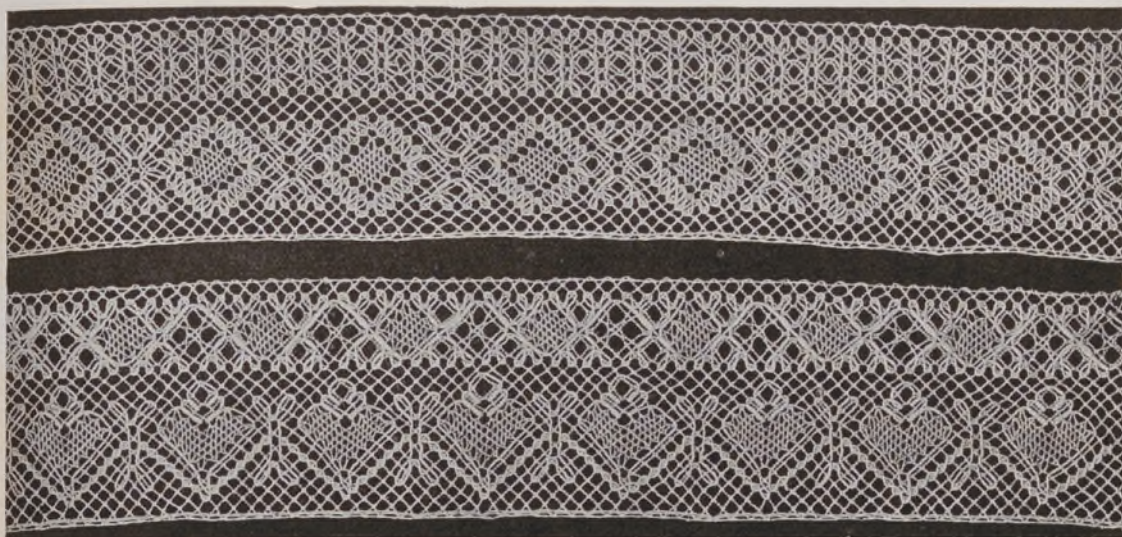


681 & 682 LACE CAPS, FROM COMITAT GYETVA



683 EMBROIDERED AND LACE BORDER OF BED-COVER, FROM NORTH-WEST HUNGARY (EARLY 19TH CENTURY)

HUNGARY



684 & 685 PILLOW-LACE FROM PÉCS FÜNFKIRCHEN
AND SZEGSZÁRD, COMITAT TOLNA



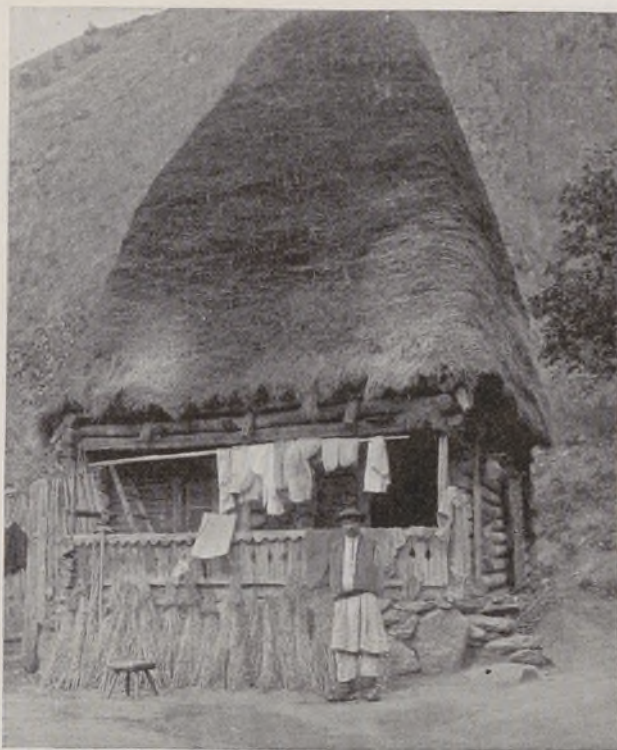
686 LACE BORDER OF BEDCURTAIN, FROM COMITAT ZÜLYOM

HUNGARY—TRANSYLVANIA



687 LACE BORDER OF BED-COVER, FROM KOLOZSVAR

HUNGARY—TRANSYLVANIA



688 WALLACHIAN HOUSE IN COMITAT HUNYAD

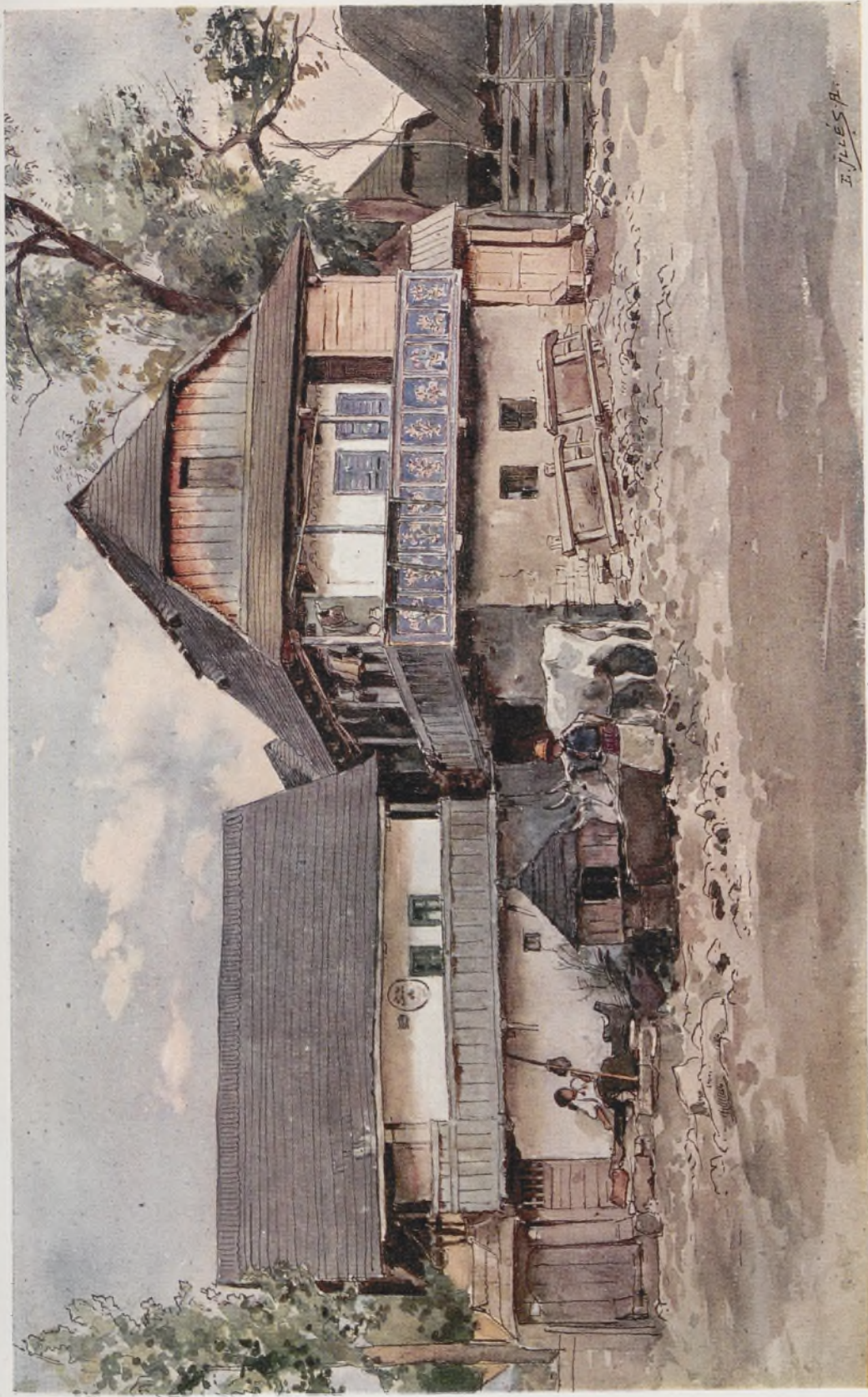


689 WALLACHIAN VILLAGE IN COMITAT HUNYAD

HUNGARY—TRANSYLVANIA

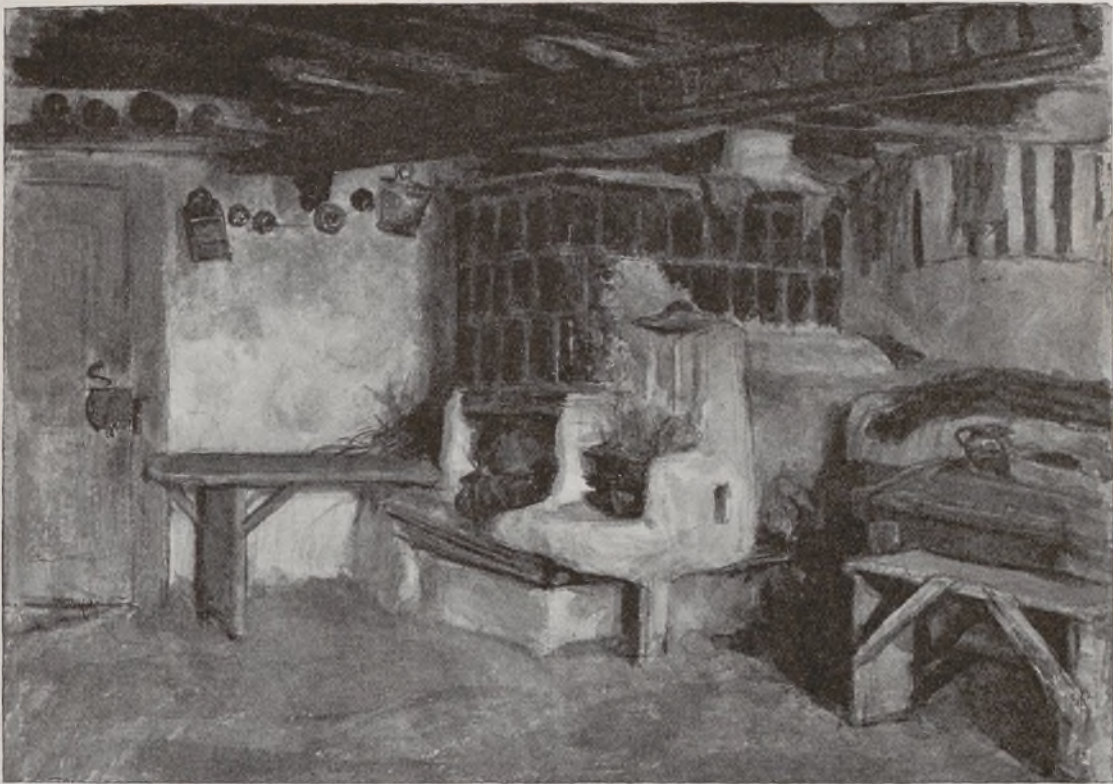


690 & 691 PEASANTS' HOUSES AT KÖRÖSFÖ AND TOROCZKÓ
FROM DRAWINGS BY ALADÁR KRIESCH KÖRÖSFÖI



692 HOUSE AT MÁKÓ, KALOTASZEG
FROM A WATER-COLOUR DRAWING BY E. ALADÁR JLLÉS

HUNGARY—TRANSYLVANIA



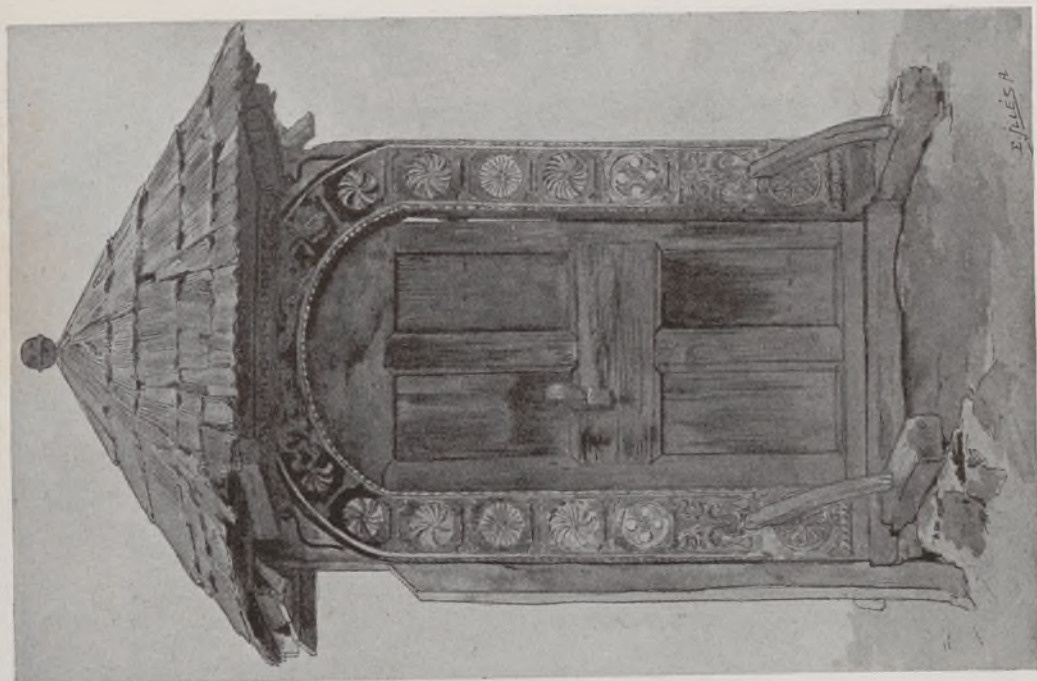
693 & 694 INTERIORS OF PEASANTS' HOUSES. FROM DRAWINGS BY E. ALADÁR JLLÉS



695 STREET IN A SZEKLER VILLAGE, COMITAT UDVARHELY

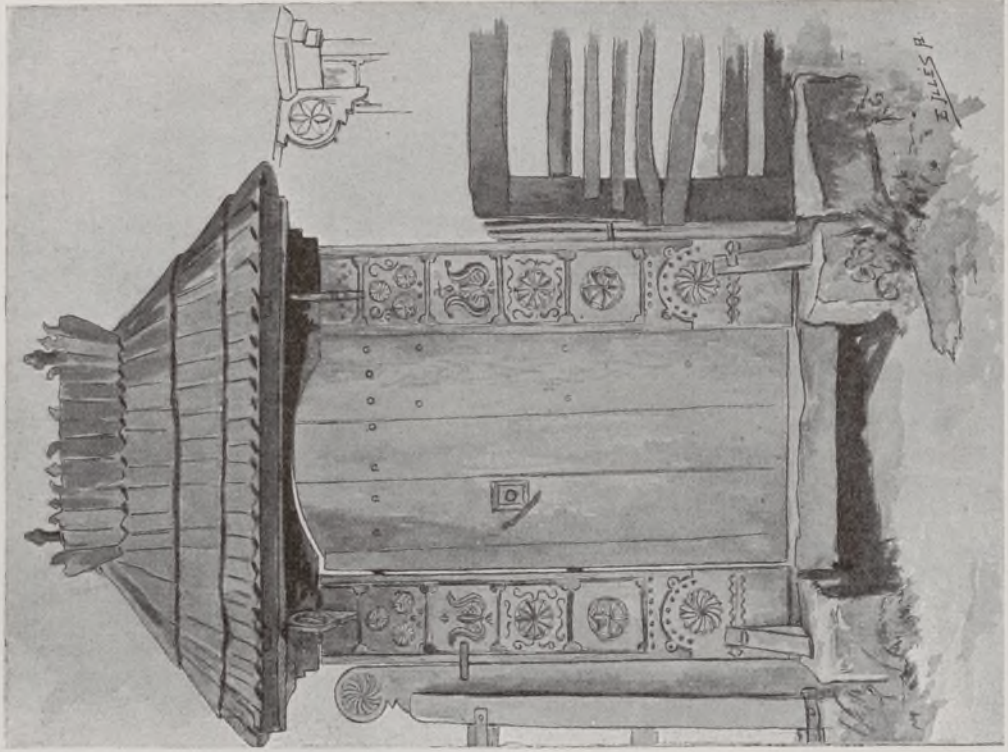
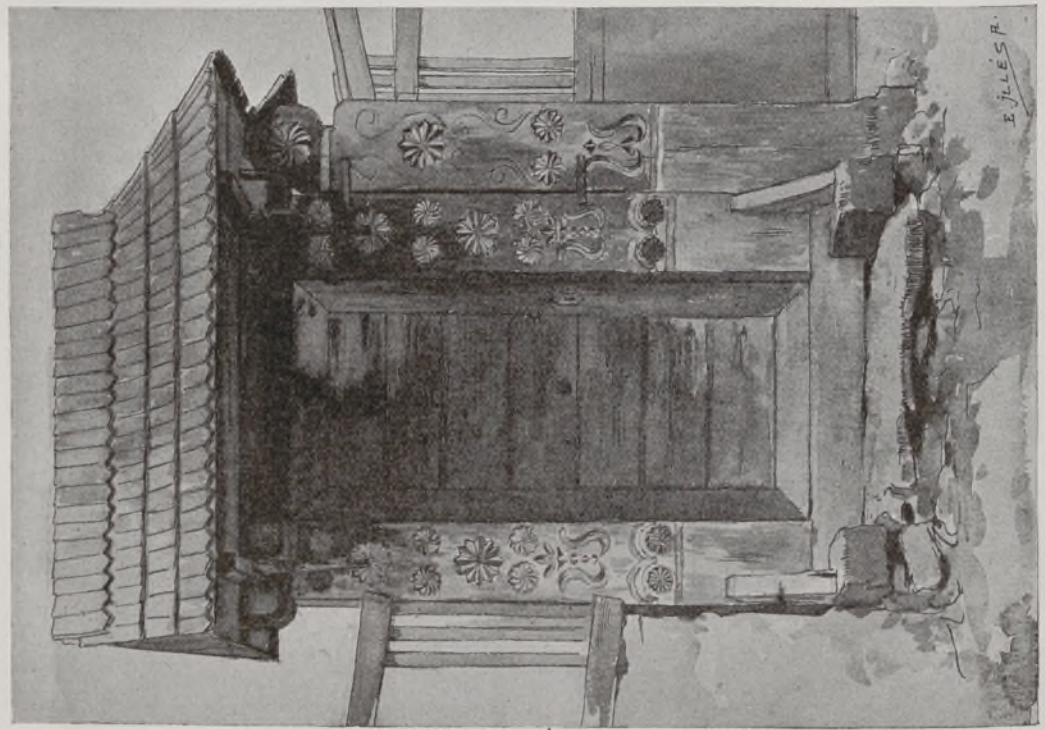


696 SZEKLER GATEWAY, COMITAT UDVARHELY



697 & 698 DOORWAYS AT GYERŐ-MONOSTOR, KALOTASZEG. FROM DRAWINGS BY E. ALADÁR JLLÉS

HUNGARY—TRANSYLVANIA

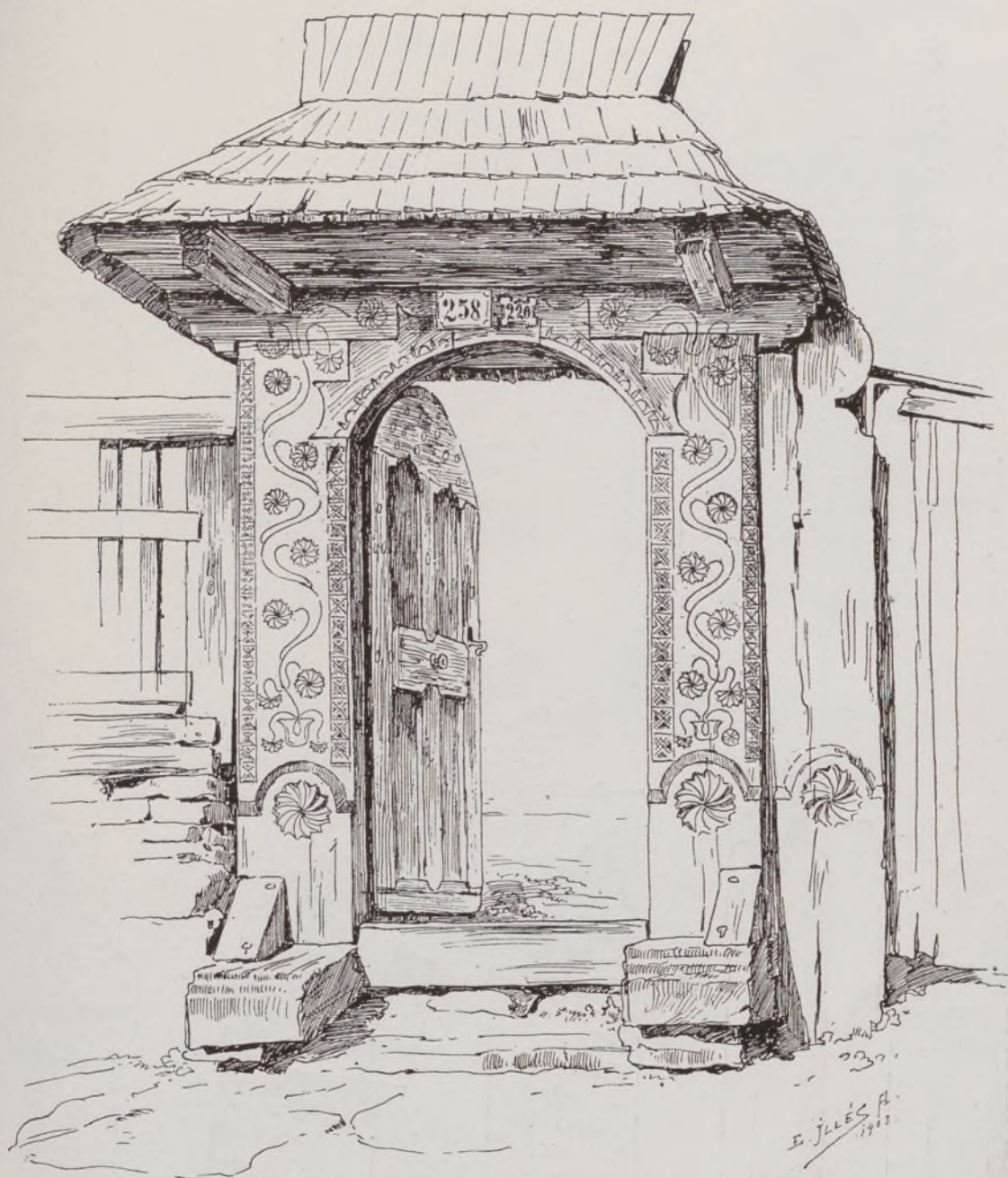


699 & 700 DOORWAYS AT GYERŐ-MONOSTOR AND KÖRÖSFŐ,
KALOTASZEG. FROM DRAWINGS BY E. ALADÁR JLLÉS

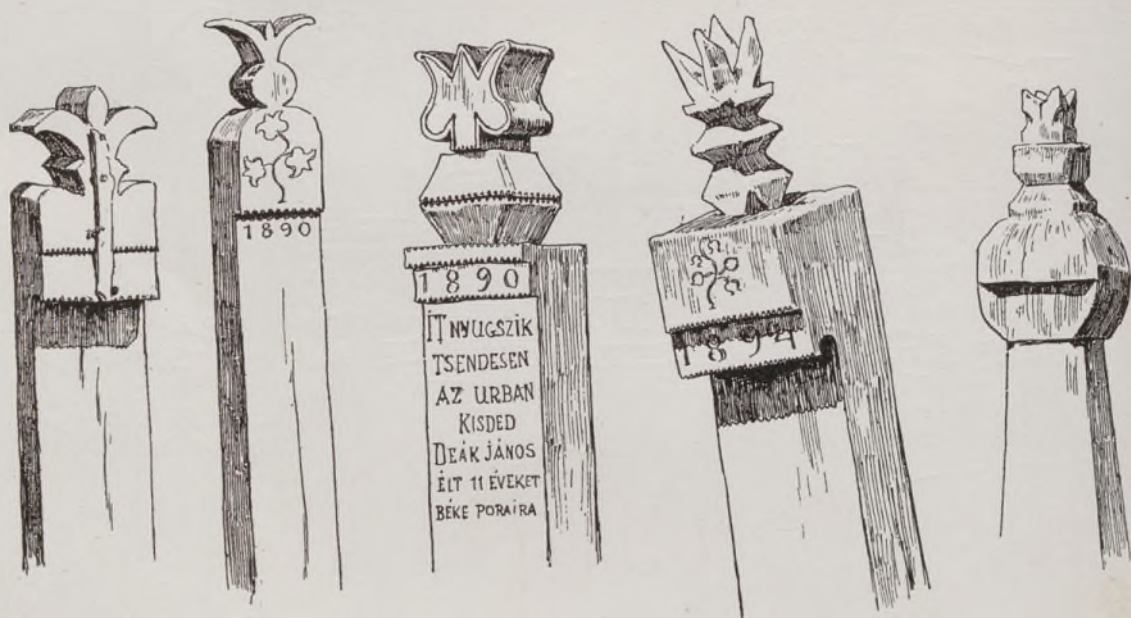
TRANSYLVANIA.



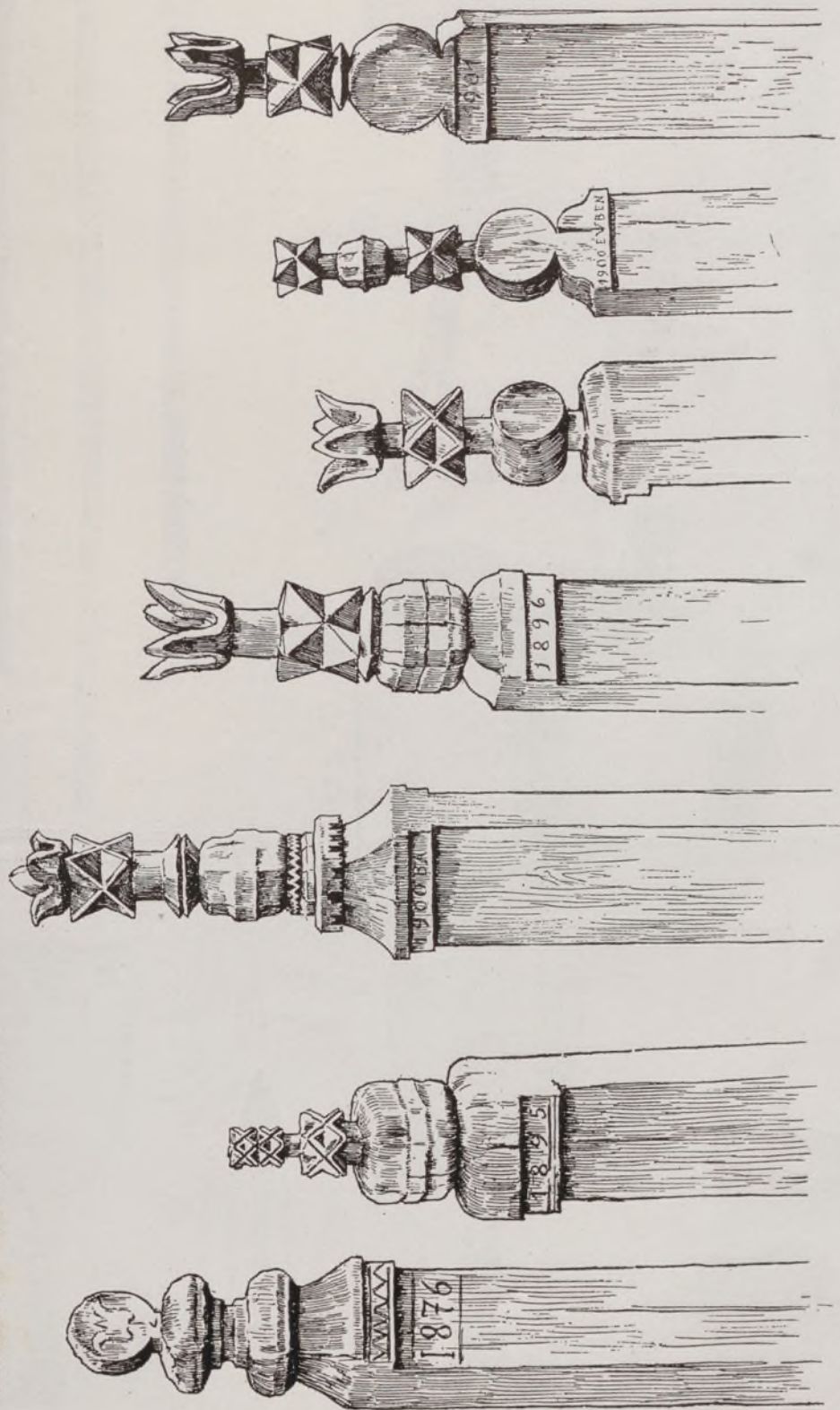
DOORWAY AT ZSOBOK, KALOTASZEG
FROM A WATER-COLOUR DRAWING BY E. ALADÁR JLLÉS.



702 DOORWAY AT GYERŐ-MONOSTOR, KALOTASZEG
FROM A DRAWING BY E. ALADÁR JLLÉS



703 TO 712 WOODEN GRAVE-POSTS (*FEJFA*), FROM KALOTASZEG
FROM DRAWINGS BY E. ALADÁR JLLÉS

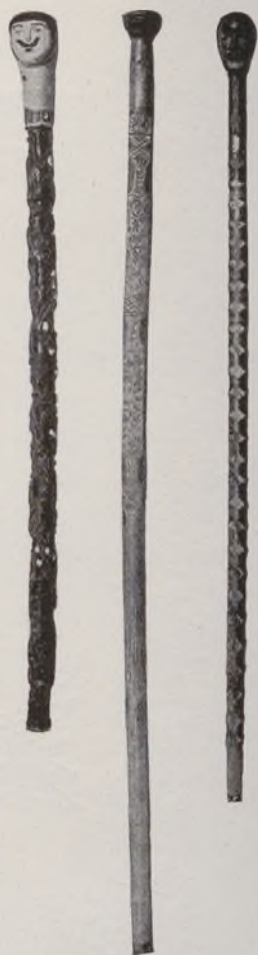


713 TO 719 WOODEN GRAVE-POSTS (*FEJFA*), FROM KALOTASZEG
FROM DRAWINGS BY E. ALADÁR JLLÉS

HUNGARY—TRANSYLVANIA



720 PAINTED BENCH, FROM COMITAT CSIK



722 TO 724 SHEPHERDS' STICKS, FROM KALOTASZEG AND MEZÖSÉG



721 PAINTED OXEN-YOKE, FROM KALOTASZEG



725 & 726 WOODEN WATER-DIPPERS



727 TO 729 CARVED SZÉKLER HAND-MANGLES AND SHUTTLE FROM KALOTASZEG



TRANSYLVANIA.



PEASANT GIRLS FROM KÖRÖSFŐ, KALOTASZEG
FROM A WATER-COLOUR DRAWING BY E. ALADÁR JLLÉS.

HUNGARY—TRANSYLVANIA



731 TO 736 EARTHENWARE JUGS AND
TANKARDS, FROM KALOTASZEG

HUNGARY—TRANSYLVANIA



737 TO 742 EARTHENWARE JUGS AND PLATE

HUNGARY—TRANSYLVANIA



743 PEASANT'S DRESS FROM TOROCZKÓ

From drawings by Aladár Kriesch Körösfői



744 PEASANT'S DRESS FROM TOROCZKÓ

From drawings by Aladár Kriesch Körösfői



745 PEASANT'S DRESS FROM TOROCZKÓ
From a drawing by Aladár Kriesch Körösfői



746 ROUMANIAN PEASANT'S DRESS
From a drawing by E. Aladár Jllés

HUNGARY—TRANSYLVANIA



747 TO 750 STONEWARE TILES, FROM KALOTASZEG



751 EMBROIDERED BORDER OF BED-COVER, FROM NÁGY-SZEBIN (1841)



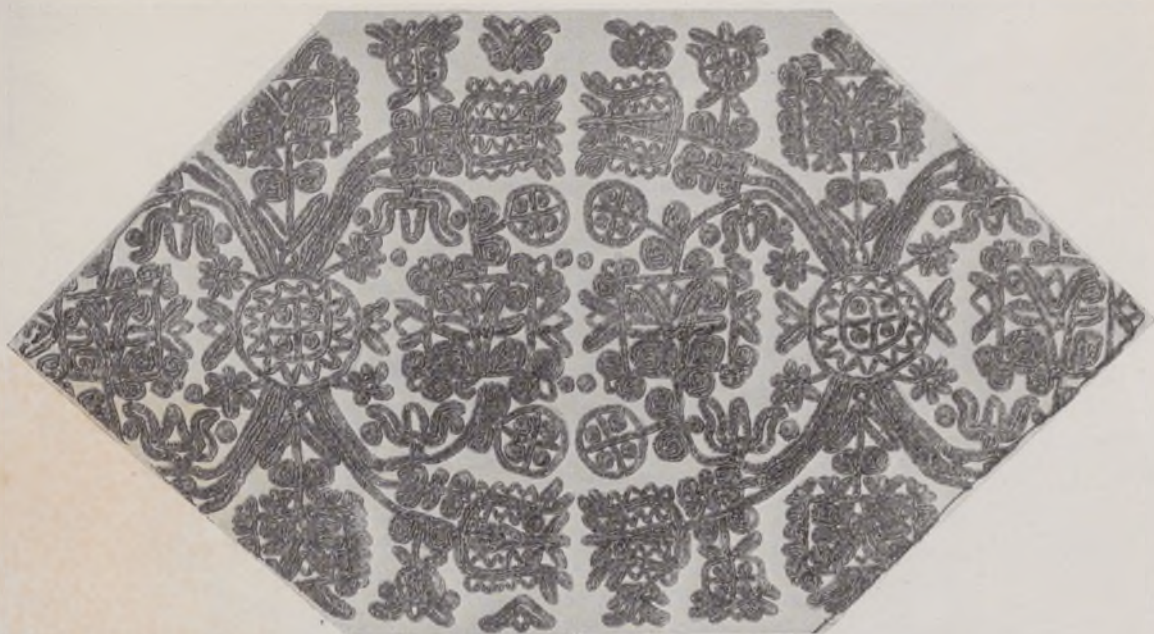
752 & 753 EMBROIDERY FOR PILLOW-CASES, FROM KALOTASZEG

HUNGARY—TRANSYLVANIA



754 & 755 ROUMANIAN PEASANTS' DRESS
FROM A WATER-COLOUR DRAWING BY E. ALADÁR JLLÉS

HUNGARY—TRANSYLVANIA



756 & 757 EMBROIDERY FOR PILLOW-CASES
FROM KALOTASZEG

HUNGARY—SAXON-TRANSYLVANIA



758 PEASANT'S LIVING-ROOM, RE-ERECTED IN THE HERMANNSTADT MUSEUM



759 PEASANT'S LIVING-ROOM AT MEEBURG

THE SAXONS AND ROUMANIANS IN TRANSYLVANIA ("SIEBENBÜRGEN").

THE Saxons in Transylvania are the descendants of those Germans who settled in the extreme east and south-east of the land, in the Comitats of Kronstadt, Hermannstadt and in Bistritz. There were three great immigrations, the first having taken place some eight hundred years ago, and the last under Maria Theresa. Though called Saxons, their dialect shows that they originally came from the Lower Rhine, Flanders, and the district of the Mosel. Owing to the favour showed them by Andreas the Second, who in 1224 granted them a so-called "Golden Bull," which preserved to them their rights and customs, the Saxons flourished greatly, but it was not until 1475 that all the Saxon colonies in Transylvania became united under King Matthias.

The Saxons brought with them their ancient culture, their manner of building, and their arts and crafts, and these they have retained. We are everywhere reminded of this in such towns as Kronstadt, Mühlbach, Broos, Schässburg, which call to mind old German cities, such as Nürnberg, Rothenburg, Ulm, and Augsburg, while the Saxon villages bear many features in common with the villages around Cologne, Luxemburg, and the Lower Rhine.

The houses are built of stone or of wood, whichever material happens to be nearest at hand. They are long, low buildings with gables, bearing on their façades biblical sayings or merry jesting rhymes. The entrance is always from the yard, and right and left of this entrance is a balcony adorned with plants and simple flowers, for the Saxon peasant woman is a lover of flowers. They are always present in the home, and her festal toilet would be incomplete without a nosegay. Each house has two rooms, the best being exceptionally large, and from the smaller room the well-stocked larder is reached. The decoration of the rooms shows much thought. On a shelf covered with an embroidered cloth are the Bible, hymn book, and such works as form the peasant's library. The furniture is painted in gay colours, while the bed is piled up with pillows in embroidered cases, which recall the time when the riches of the bride were counted by the number of pillows in her dowry. Around the room runs a carved wooden rack on which are displayed numerous pieces of pottery—plates, wine-jugs, &c.—and pewter ware. The ornamentation of the former shows traces of Oriental influence, and the colouring is refined and lustrous. The Saxons brought the art of the pottery with them, and they had their Guild in Hermannstadt as far back as the fourteenth century. However, the most flourishing

period was the eighteenth century. The specimens here reproduced (Nos. 760 to 765) show the production of three great periods, perhaps the most important being those known as the "Siebenbürgen sgraffito."

Pewter was introduced by the Saxons at the beginning of the sixteenth century, when it met with much favour. Many of the objects here reproduced were heirlooms (No. 766). It is popularly known as "Rosenzinn" or rose pewter, and may easily be distinguished from English rose pewter by the mark, which shows three roses. The form is peculiarly German, the ornamentation varied, though in every case it is "Siebenbürgen Saxon," having much in common with that of the national embroidery or painted furniture.

The Saxon peasant women still spin, weave, and embroider their garments and dye their own yarns and silks. The ornamentation is geometrical, and sometimes line ornament is preferred akin to that of Norway, Sweden and Denmark. The same designs are used on the broad leather belts worn by the men. Some of the designs for embroidery must have been taken from pattern books, but the chief source of inspiration was undoubtedly obtained from the Oriental carpets everywhere hung in the churches.

The dress of the Saxon peasant is very picturesque (Nos. 776 to 781). The married women wear head-cloths of white muslin, beautifully embroidered with white thread. The girls wear a head-dress formed of a high band of black velvet stretched tightly over some stiff material. It is adorned with coloured ribbons hanging down behind and fastened with *Buorton*, as the silver-headed pins are called. They are first worn on confirmation. The dress consists of an embroidered blouse, a straight full skirt of some soft material, and a black embroidered apron covered by one of white embroidered muslin over which a shawl is gracefully hung. Around the waist is clasped a silver-gilt belt of rare workmanship (Nos. 771 and 772), while a pendant (*heftel*) hangs on the breast (Nos. 767 to 770). This pendant is also first worn at confirmation, after which it is put aside till the girl becomes engaged, when she wears it continually. Once married the *heftel* is carefully hoarded only to reappear on festal occasions. They are of silver-gilt set with stones and are much prized and regarded as heirlooms. These *heftel* are peculiar to those German districts from which these Saxons originally came. They have suffered no change of fashion and are essentially the same in design and workmanship as in the Middle Ages, when they were especially described in the Sumptuary laws. Till the eighteenth century they were worn by the wives of the rich burghers, but when the French fashions found their way to

THE SAXONS AND ROUMANIANS IN TRANSYLVANIA

Saxon Transylvania they were thrown aside. Since that time they have only been worn by the peasants.

The married women wear wonderful cloaks (*krausemantel*) made of a black soft woollen material, with a high stiff embroidered collar. In winter they are lined with fur. The girls wear embroidered shawls.

The men's dress has changed but little. The long embroidered paletots (like the *krausemantel* of the women) are similar to those worn by their ancestors when they first made the long journey to Transylvania. The *szür* worn by the young men has been borrowed from the Hungarian shepherd. Like most peasant youths, the Saxon-Transylvanian adorns his hat with flowers, which are generally twined by the nimble fingers of his sweetheart. It is a very pleasant sight to see these maidens and youths in their festal attire.

In this corner of Transylvania many nations meet. A short distance from Kronstadt and we are in Wallachian villages, though here the Wallachians are called Roumanians. They first settled in the mountains and in the plains toward Orsova in the thirteenth century. They are an agricultural people and very poor. Their houses are of wood or plaited fibres with very small windows (Nos. 688 and 689). The sloping roofs are entirely of straw, and the interiors are very primitive. These Roumanians are renowned for their hand-weaving, the loom being rarely silent. The walls of their rooms are adorned with hand-woven towels, rich in design and colouring. The bed is covered with hand-woven linen, while every article of dress, with the exception of the sheepskin coats, is hand-woven. The peasants rarely purchase anything, that which they cannot make for themselves they obtain by barter. The gipsies of this part, too, occupy themselves in making and carving wooden utensils, which they offer for sale or barter.

The picture is an ever-varying one, and each moment brings a new interest, for the art of the peasants is practically inexhaustible. Here, in Saxon-Transylvania, we feel that, although the towns are striving for modernism, still the peasants are holding fast to the old order of things. They are rightly proud of their homes and their dress, though many of their ancient treasures are now hoarded in the Brukenthal Museum in Hermannstadt or in private collections.

A. S. LEVETUS.

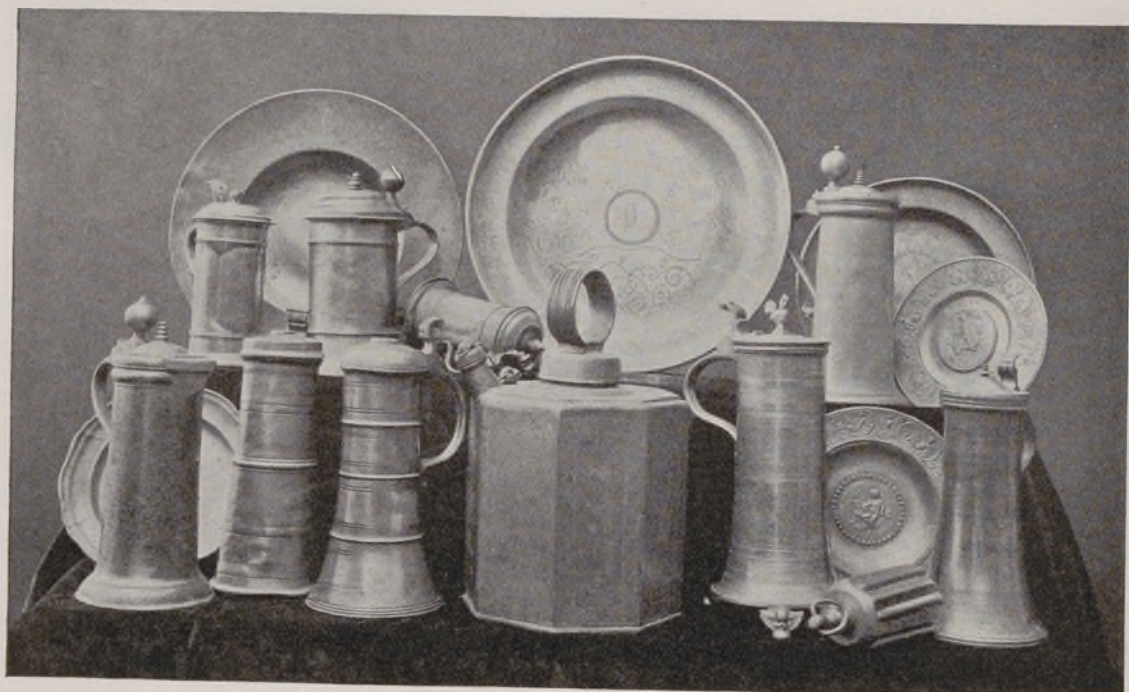


HUNGARY—SAXON-TRANSYLVANIA



760 & 761 GROUPS OF EIGHTEENTH-CENTURY POTTERY

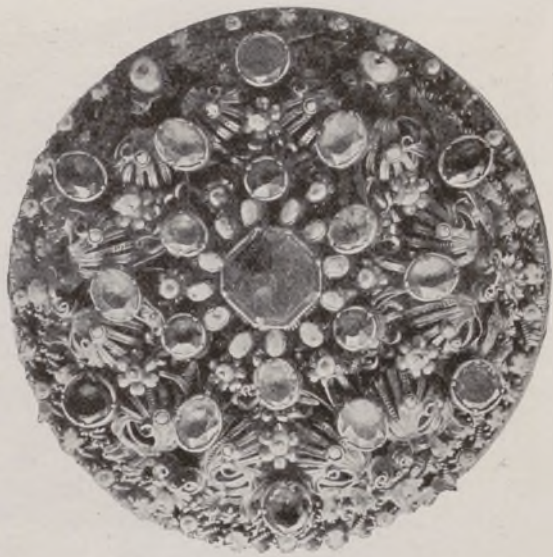
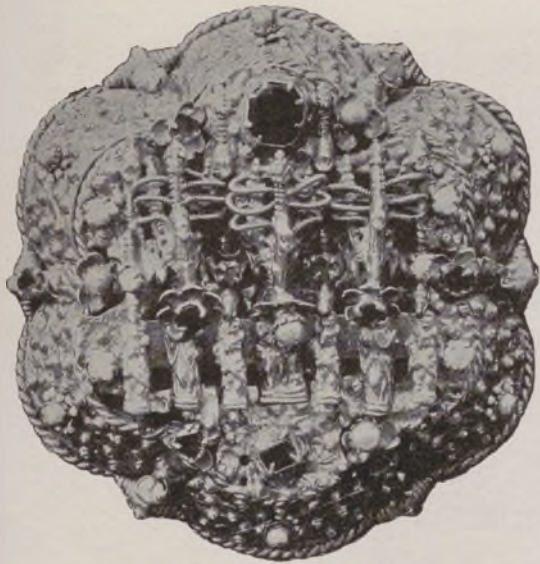
HUNGARY—SAXON-TRANSYLVANIA



762 TO 765 EARTHENWARE PLATES AND JUG

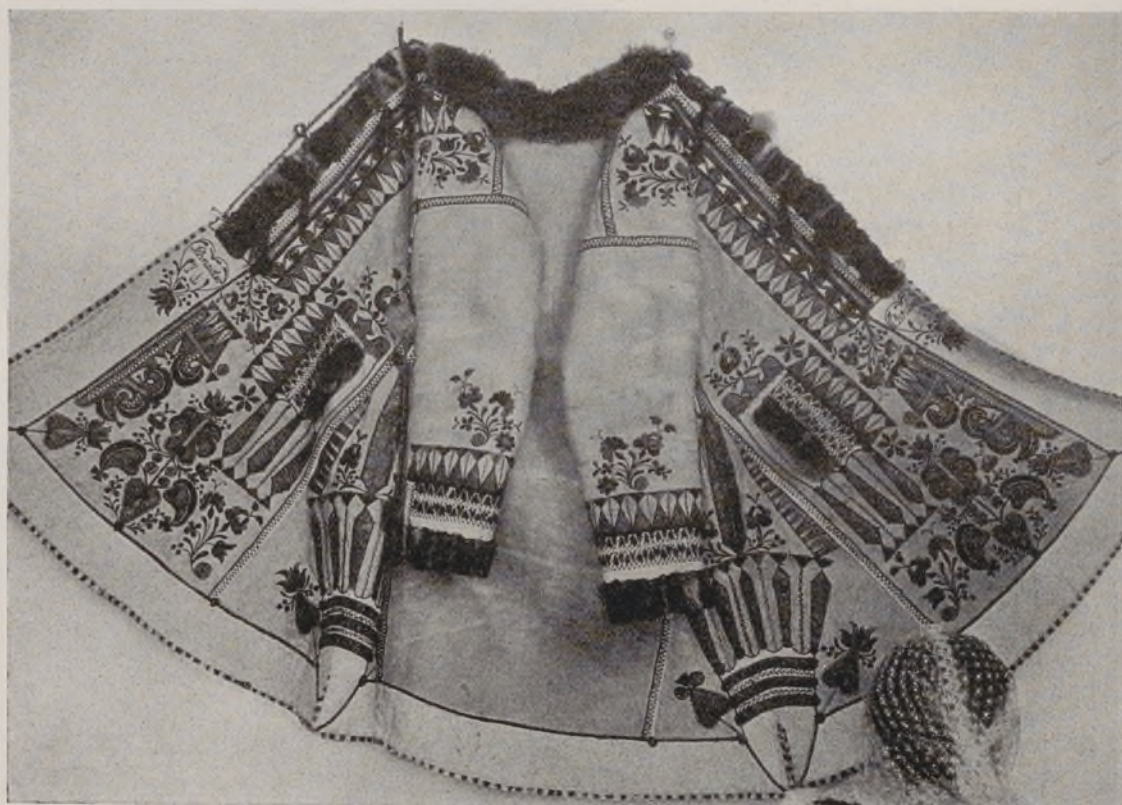
766 GROUP OF PEWTER TANKARDS AND PLATES
(14TH, 17TH AND 18TH CENTURIES)

HUNGARY—SAXON-TRANSYLVANIA



767 TO 770 SILVER-GILT BRIDAL ORNAMENTS (HEFTEL)

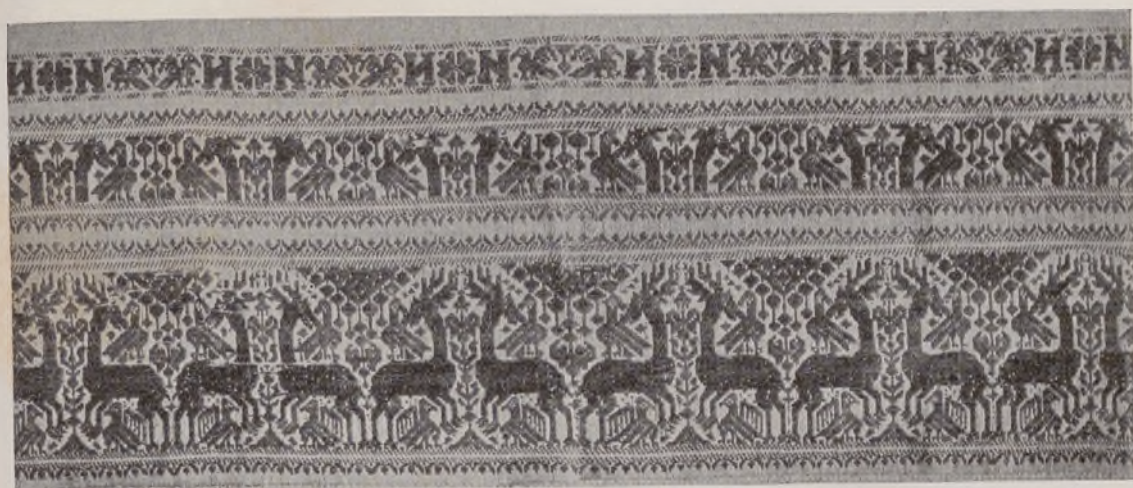
HUNGARY—SAXON-TRANSYLVANIA



771 & 772 BELTS WITH SILVER-GILT ORNAMENTATION
FROM HERMANNSTADT

773 WOMAN'S WINTER JACKET, FROM GROSS-SCHOGAU

HUNGARY—SAXON-TRANSYLVANIA



774 HAND-WOVEN WALL-HANGING, FROM
NEUDORF, NEAR HERMANNSTADT

775 SILVER-THREAD EMBROIDERY ON
HOME-SPUN LINEN (17TH CENTURY)



776 PEASANTS' WEDDING DRESS
FROM BISTRITZ



777 PEASANT FAMILY IN CHURCH DRESS
FROM BISTRITZ

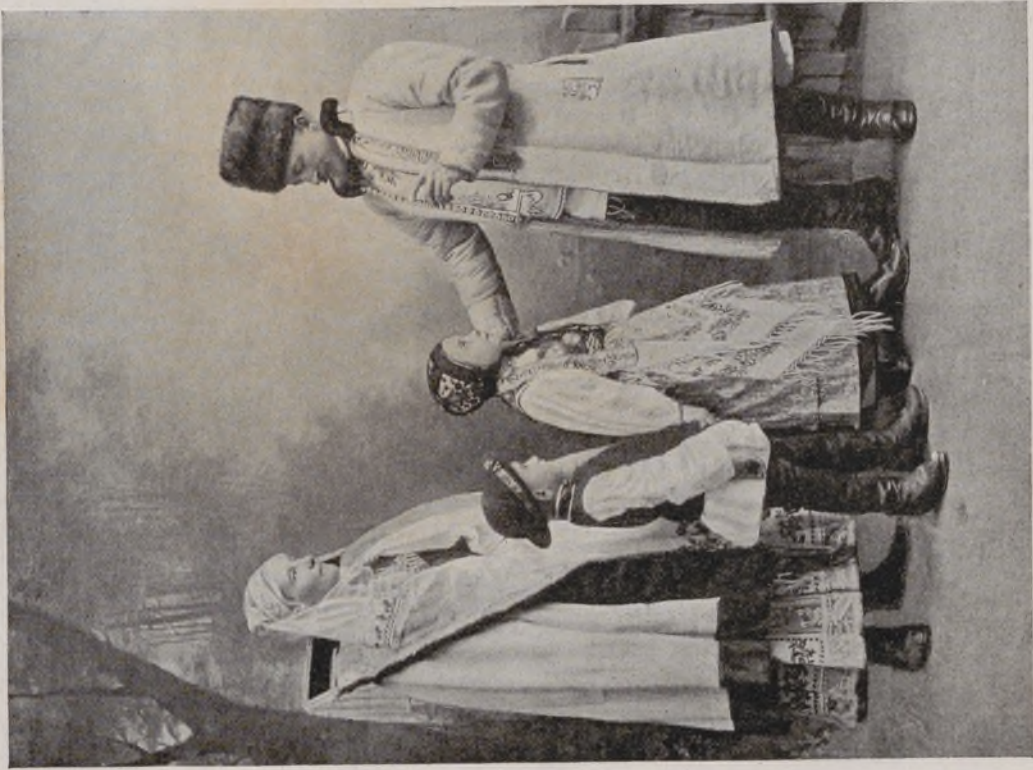


778 PEASANTS' CHURCH DRESS, FROM
GROSS-SCHOUREN

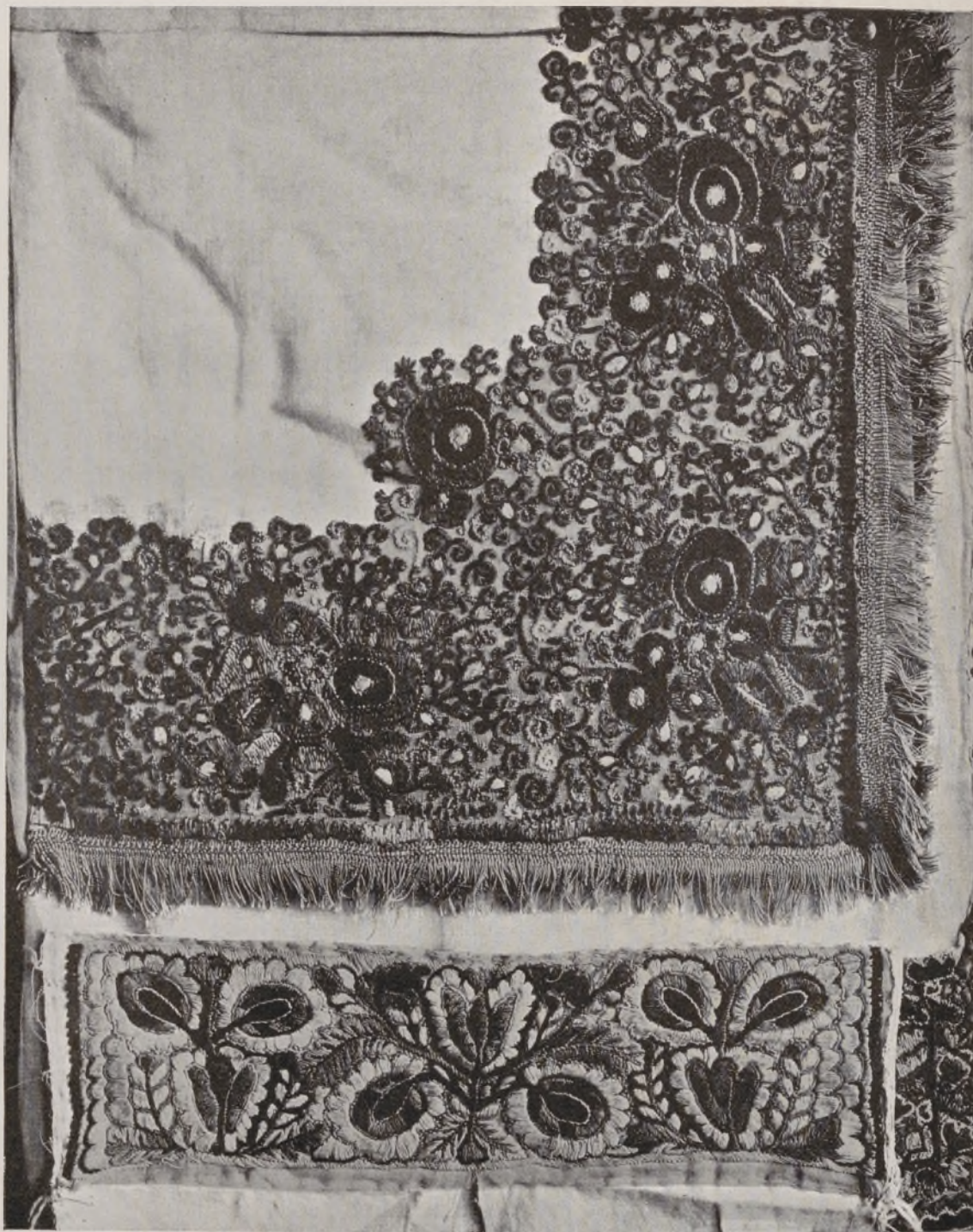


779 PEASANTS' WEDDING DRESS
FROM BISTRITZ

HUNGARY—SAXON-TRANSYLVANIA



780 & 781 PEASANTS' DRESS, FROM SCHELLENBERG



782 & 783 CORNER OF EMBROIDERED CHURCHING-
SHAWL AND CAP BAND (17TH CENTURY)

CROATIA AND SLAVONIA.

CROATIA and Slavonia are sister countries whose people speak one and the same tongue, the Serbo-Croatic, the Slavonians, however, being purer in speech. The written language is alike in both countries. In ancient times they fought together against the common enemy, the Turk, but being finally overcome by him, peace was only made at the price of Slavonia, which remained subject to Turkey for a hundred and fifty years, till at the end of the seventeenth century the soldiers of Islam were slowly but surely driven back and finally conquered. Then Turkey was forced to resign Slavonia, and since that time the two countries have been united both politically and racially.

But the fact that Slavonia was so long subject to Turkey is of importance in considering the art of its peasants, which shows a marked Oriental influence. The Slavonians, moreover, are mainly of the Greek Orthodox Church; the Croates are Catholics. Both countries belong to the South Slav group, which rightly considered includes Dalmatia, for in ancient times Croatia, Slavonia and Dalmatia were one kingdom.

In Croatia and Slavonia the peasants are chiefly engaged in agricultural pursuits and the culture of the vine. As in other lands, the art of the peasant of the mountains differs from that of the one dwelling in the plain. The shepherd has his own distinctive manner of expressing his inborn love of the beautiful. He forms his own reed on which he carves as fancy leads him—the Slavonian in some Oriental design, the Croate's efforts showing signs of many influences, Greek and Egyptian amongst others. But the more cherished artistic occupation of the shepherd and cowherd is the engraving, or rather etching, of his wine-gourd; and in this he shows a peculiar aptitude. His single tool is a small knife ground to a very fine point. With this he cuts into the dried skin of the gourd; his design he knows by heart. The next step is to stain it; this he does with the colour obtained by cleansing his pipe: finally he etches it with vegetable acids. The process is extremely simple. He is eminently practical, and if he has no tobacco will have resort to any fatty material obtainable. A similar method of etching gourds obtains in Russia and Corsica. In Tyrol the gourd is also popular, but the Tyrolese peasant makes little or no attempt to adorn it.

The architecture in the interior of Croatia differs from that on the seaboard, where it has been strongly influenced by Italy. The houses are of stone and have pleasant gardens. Here the vine flourishes. In the villages near and on the River Save the façades

and gates of the wooden cottages are carved; the others, both in Croatia and throughout Slavonia, bear little trace of adornment.

The old custom of living in social communities still prevails in some parts of both countries, though it is gradually but surely dying out. This is said to be the women's fault! but it is in any case a pardonable one, arising from a natural desire to be mistress of her own home. But the custom is an interesting one, and many of the beautiful pieces of embroidery here reproduced were executed by the maidens of these communities; for the young girls are set to work at the loom and with the needle while the older women are in the fields. Here it is a woman's birthright to do the hard labour, the men choosing the lighter employments. This is a residual legacy dating from those times when the women did all the hard work while the men were forced to go to war. A *sagruda*, as these social communities are called, consists of a number of families ranging from six to ten or even twelve, who work together for their mutual benefit. Each male member as he arrives at manhood has equal rights as son. The female members of the community share in these rights insomuch as they enjoy those of their husbands. The chief man, or *supan*, is chosen by common consent. His wife, the *supana*, is the chief among the women. She guards the larder, from which nothing may be taken without her consent.

The "family" house (No. 810) consists of a main building containing the common rooms, a number of single dwellings for the young married people, containing but one sparsely-furnished room, and separate blocks for the unmarried men and women. Early marriages are encouraged, so that when the men leave for enforced military service their wives are there to do their work. The farm buildings and outhouses occupy two sides of the quadrangle, the dwelling a third side, while the fourth is fenced in, with the exception of the gateway. The great common-room does service for many offices—a living-room by day, work-room in the evening, and bed-room by night, for the older couples rest here. A number of beds are arranged along the wall, under these are kept the children's beds, which are drawn out when occasion requires. A long oak table, covered with a hand-woven cloth, occupies the window side, and on either side of this are high-backed wooden benches for the men of the community. The women and children have their place near the tiled stove, which, however, is never used except in winter. A crucifix, holy pictures, a few painted chests, and perhaps a cupboard or two, complete the furniture of the common-room.

The women of Croatia and Slavonia excel in spinning, weaving, embroidering, drawn-thread work, and, to a certain extent, in lace-

CROATIA AND SLAVONIA

making. To that wise woman, Queen Maria Theresa, the introduction of the silk-worm was due, and for a long period silk-weaving flourished till it became neglected and now only lingers in some few parts. Some of the embroideries here reproduced will serve to show how expert these peasants are in the use of the needle. But even before the needle came into use there was nothing these peasant-women could not weave on their looms, no manipulation so difficult but that they could master it. In no country, except perhaps Sweden, can they boast of such traditions in weaving as in Croatia. The reason is not far to seek if the geographical position of the country be taken into consideration. Both Croatia and Slavonia lie on the threshold of the Orient, and the latter country has been mainly influenced by Byzantine culture, the former by that of the western countries. For centuries Greeks, Romans, and Byzantines came one after the other bringing in their train mercenaries of all nations, Coptics, Egyptians, Persians, Albanians, and even, it is said, Germans. No doubt some of these remained in the country, which they saw was good, and taught their ancient art of weaving. And in this way the craft has been handed down to this day, thanks to the exertions of Herr Berger, who rescued it from oblivion some thirty years ago, though all attempts to introduce modern looms have been energetically opposed. The weaving of carpets was at one time an important office in every household, for carpets had many and distinctive uses. They served as wall-hangings, to be taken down on Sundays and holy days for use in the church, or as shawls in winter to combat against the bitter winds and drifting snows. Men of high honour were shrouded in them; indeed, it was the greatest sign of respect which could be offered them. Then some of the designs are of peculiar interest, bearing a strong resemblance to that of the textiles found by Graf on the mummies in El-Faijum in the eighties of last century.

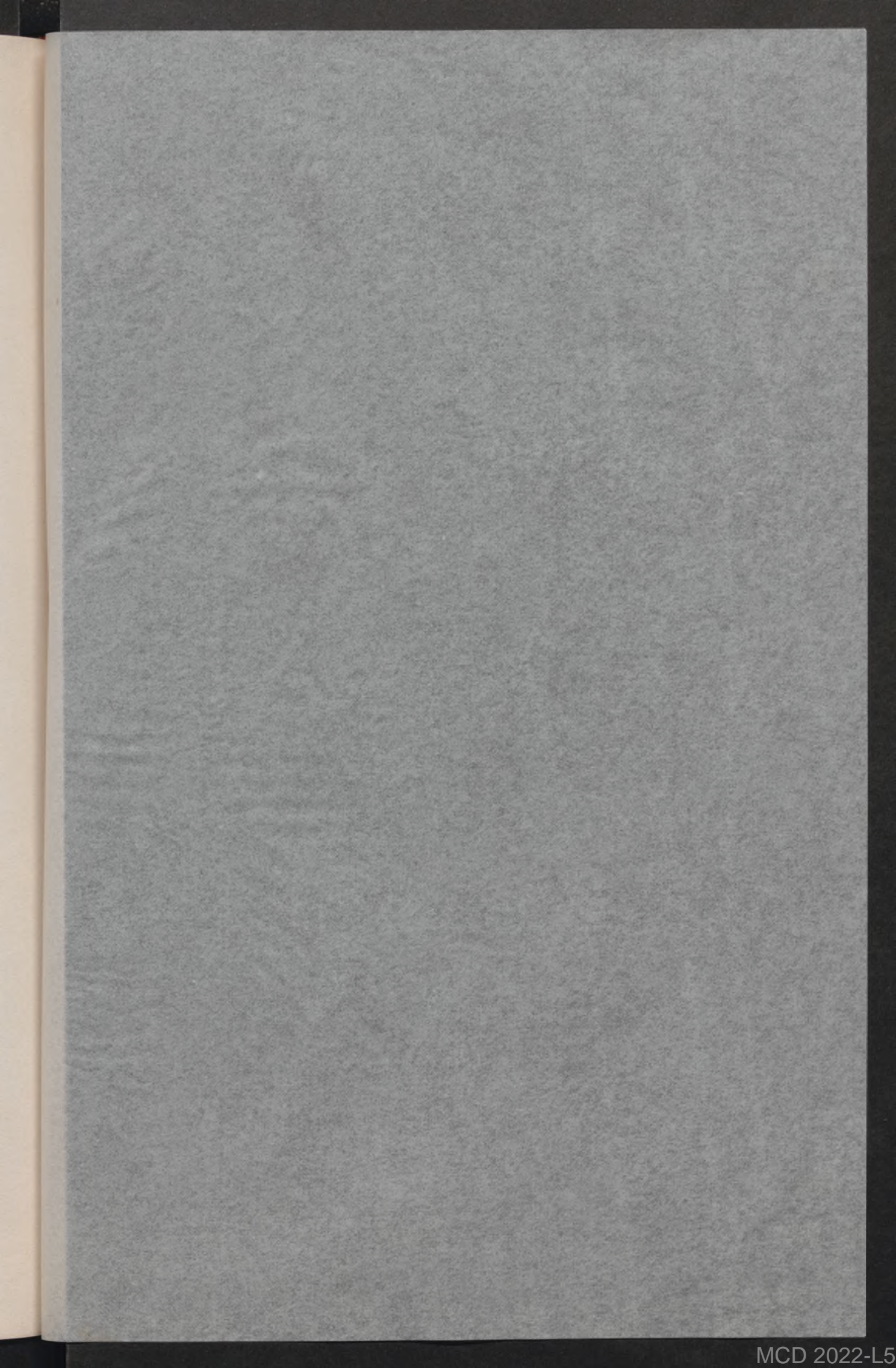
The Croatians and Slavonians still keep to the peasant dress. It is always interesting and in good taste and of the women's own spinning. But by far the most beautiful and most interesting is that worn by the women. The Croatian women on Sunday wear white garments, and it is a pleasing sight to see both old and young in their snowy garb of soft hand-woven material. In other places white and red are the favoured colours. The Slavonian women elect a semi-transparent, diaphanous material. They wear but one garment and an embroidered apron. Through these the outline of their fine figures is suggested; often the garment is looped up above the knee. There is unconscious dignity in all their movements. The *opanken*, as the leather shoes are called (No. 803), adds another

charm, while an enormous amount of thought and time is spent on the dressing of the hair, especially by the young girls. Indeed, it is no uncommon sight to come upon a number of village maidens seated one behind the other each busily employed in braiding a companion's hair. This is also done in some parts of Croatia. In this country also the women wear but a single garment; but it is of a far heavier material than that worn in the sister country. The women of Slavonia are more lavish in their designs, which are essentially Byzantine in feeling, and prefer gold thread as a means of expressing this. They have a fine feeling for harmony of colour; and this may also be said of the Croatian women. In both countries caps have their place. They are the sign of honour due to the state of womanhood: a cap is placed with some ceremony on the bride's tresses when she returns from church. Another point of interest is the handkerchief, which is always hand-woven and embroidered. It is the bride's gift to the bridegroom, it then does duty for an invitation to the wedding, for the "best-man" carries it round the village tied to a stick adorned with gay ribbons. He is accompanied by a youth carrying a flagon of wine and the people at whose houses they stop are thus invited to the feast. As a rule the whole village is asked.

The Croates and Slavonians still retain their ancient customs and ceremonies, and it is indeed a fascinating sight to behold them in their festal attire, when old and young are assembled to enjoy life in their own manner. Youth joins hands in the slow rhythmical dance, the *kolo*, which consists of a few stately steps, first to the right, then to the left, to the long swirling sounds of the *Dudelsack*, which is somewhat distracting to those unaccustomed to its fearsome tones. White and blue are affected for mourning. The hired women perform the weeping and wailing; the peasant wife buries her grief in her heart.

Both the Croatians and Slavonians are proud races and beautiful. The former people are taller and even finer built than the latter. Their art, like that of other peasants, is a spontaneous one, arising out of man's first idea for ornament, a desire to bring something bright into their lives, a natural longing to possess comely homes and comely dress. It is something their very own which they cherish as such. Only those in true sympathy with the peasant can rightly measure it.

A. S. LEVETUS.



CROATIA



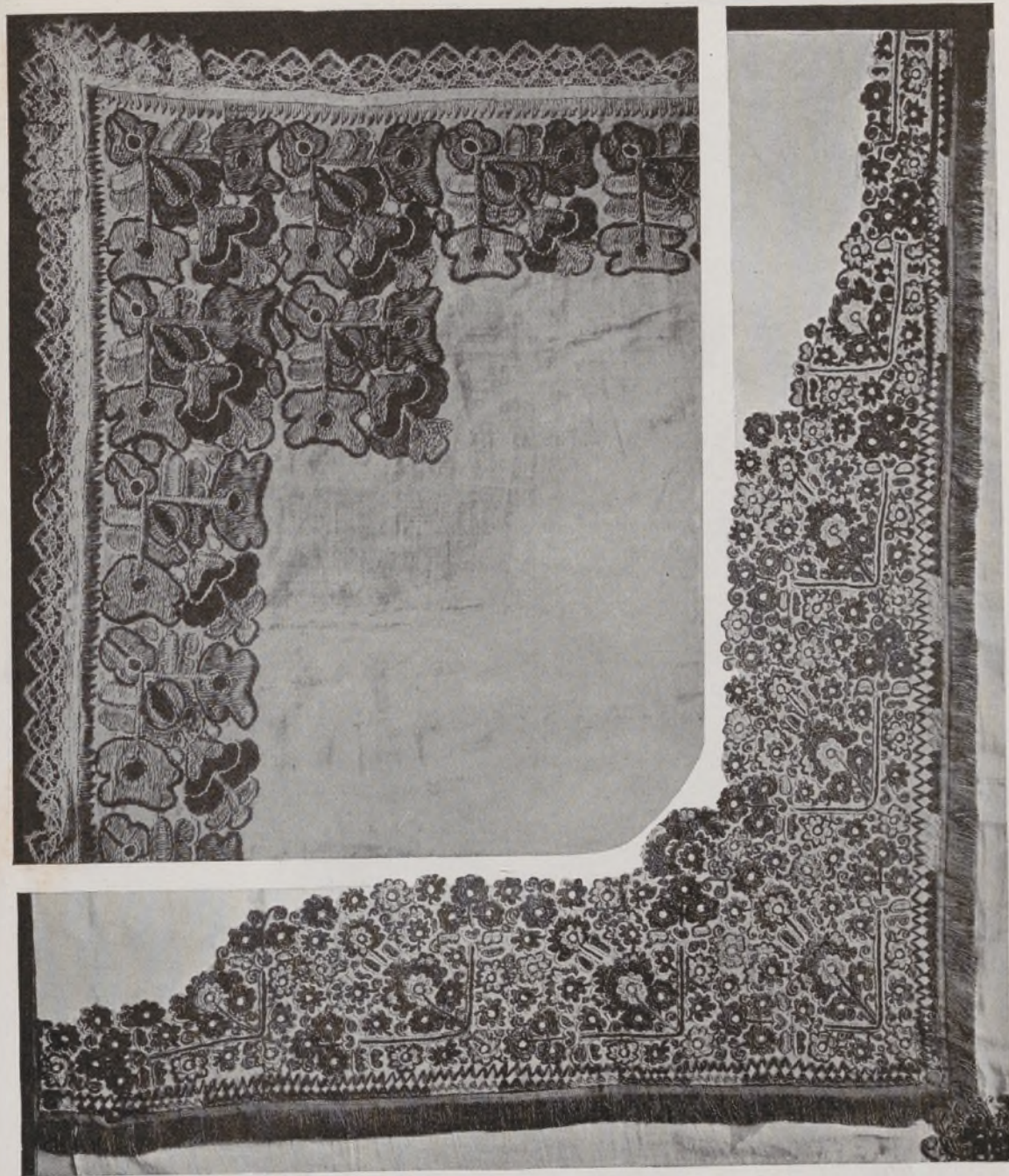
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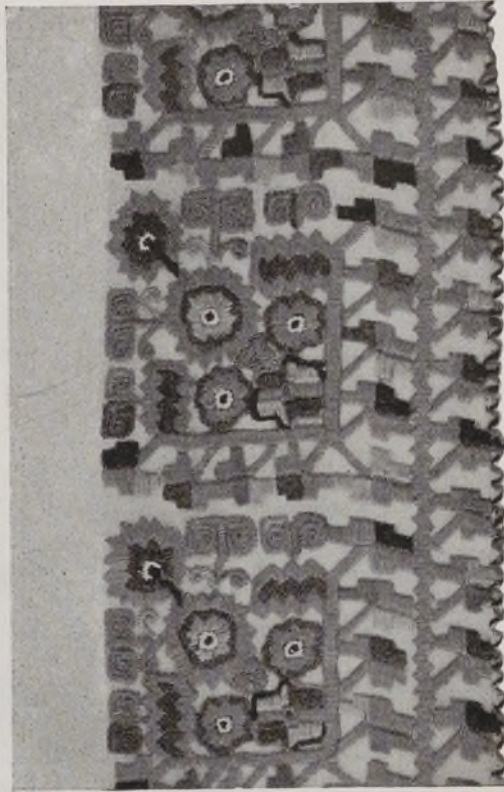
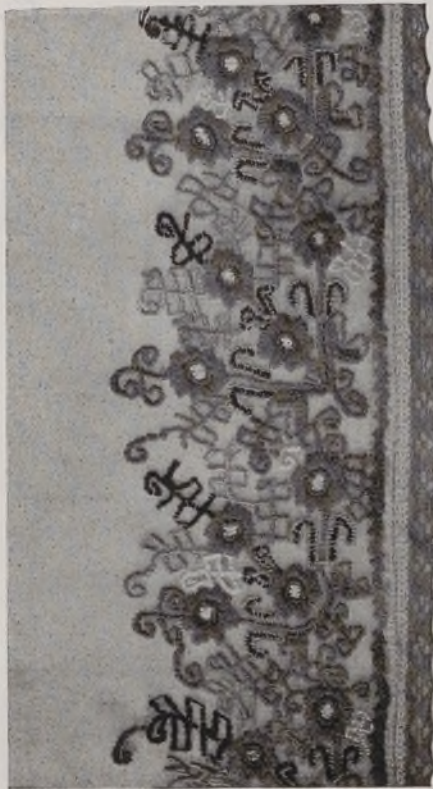
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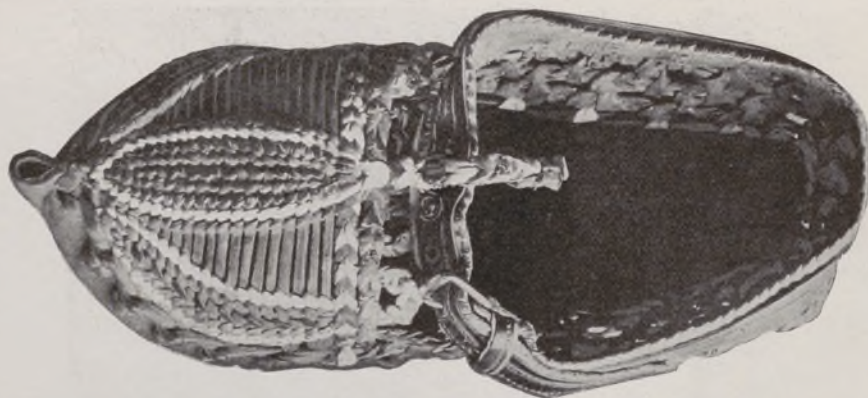
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