

EMBROIDERED SHEEPSKIN COATS OF CENTRAL EUROPE

By Anne Marie de Samarjay

From the beginning of time, wherever shepherds tended their flock, the skins of sheep were used as garments. One skin with a hole behind the animal's head, or two skins tied by the front legs are the ancestors of the fur garments from Central Europe we will discuss in this article.

The basic styles into which the sheepskins of Central Europe were fashioned are: the capes, the vests, and garments with sleeves. To this latter category belong the jackets, some barely 5" long, some reaching to the waist, or covering the hips and the coats varying from knee length to ankle length.

The Jazig people, moving into the Karpathian Basin in the 13th century, introduced both the long capes, called SUBA and the jackets, called KODMÓN, the cut of which shows a strong Asiatic influence.

Shepherds made their own capes, preferring the stiffness of the uncured skins which were the most waterproof. A cape (SUBA) was given away if, softened from wear, it did not "stand up by itself." The less affluent peasants covered their back with a single sheepskin, called KACAGÁNY. In the beginning these skins were hardly cleaned at all, but as the population became more sophisticated, the stench of such garments was objected to, and by 1750 there was an official decree forbidding the wearing of uncured pelts to church.

As the Jazig people and the Cumanians moved on in search of new grazing grounds, the furriers moved with them and spread the fashion for sheepskin garments, which became so popular, that local butchers could not supply all the pelts needed for a district. The furriers of one settlement would get together, taking one or two ox-carts and shop for skins far and wide. Once back home again, they sorted the skins by size and quality. The finest, curliest fur was reserved for hats, collars, and trims; middlesized skins set aside for the short pellerines and jackets, and the largest ones used for long pellerines and coats.

The furriers prepared the skins with utmost care. Once the flesh was scraped off with a curved knife, a skin was washed, combed, then the last bits of flesh removed. After this laborious process the skins were soaked in a solution made of alum, salt, barley flour, and bran for eight to ten days and turned twice daily, to get all parts evenly soaked. After the soaking period the skins were bleached dry in the sun, then dampened again with a brush and "broken" by being pulled back and forth over a furrier's jack until each piece felt like velvet.



Farmer from the district of SZOLNOK in sheepskin SUBA. Braided leather strips cover seams, leather band at edges forces fur outward to form a trim in front and at bottom. Embroidered in green.



Fully spread SUBA worn by farmer. The untrimmed lambskin attached to neck is in the tradition of the KACAGÁNY already fashionable in the 15th century.



Embroidery on the shoulder plate of the SUBA. The lay-out follows traditional rules: over a base line of abstracted ornamentation a “wreath” is formed from stylized flowers and leaves. The symmetrical central motif grows from a “flower pot”, here in the shape of a tulip. Flowers diminish in size as they near the top and the bouquet ends in bud shapes.



At least 16 skins went into the making of this SUBA from SZOLNOK to allow such a rich pleated effect. Multicolored embroidery with applied leather strips.

Besides using skins in their natural, pale tan color, many of the oldest garments found were made of whitened skins. Such whiteness was achieved by rubbing a "white stone", made from burned and ground plaster of paris, over a tightly stretched skin. Some districts preferred dyed garments. The most frequently seen color was brown, a shade produced from a solution of boiled walnut pits. Yellow and gold dyes were made from a powder mixture made from ground leaves and soil, and red dyes were arrived at from extracts of sour cherries and mulberries.

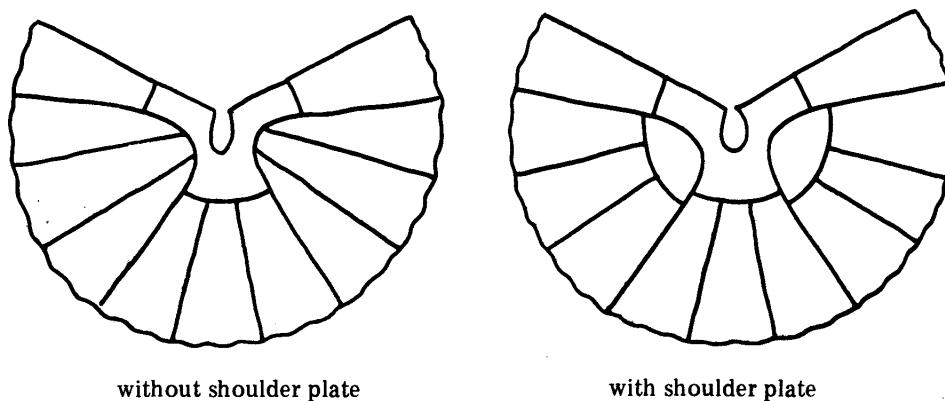
The first written documentation of sheepskin garments worn in Hungary comes from the 15th century. An account book from the court of King Matthias Corvinus lists a "SUBA all'-Ungherese" and in the winter of 1476 the King ordered 8,000 KÖDMÖN for his soldiers.

For an agrarian people like the Hungarians the cape (SUBA) was an obvious choice. The herdsman wore these cloaks for warmth with the fur on the inside, and with the fur turned outside when it rained. Spread over a stubby ground the cape (SUBA) made a soft bed. On the frequent journeys the peasants had to make by cart between the village house where the old people and children stayed, and the farm house, to which the able-bodied moved to work the fields, the capes, long or short, kept man, woman, and child warm. The peasants' innate love for decoration soon devised more and more intricate designs for embellishing these cloaks, until a utilitarian garment became a most treasured possession.

From a 19th century notation, we know that a young man paid the equivalent of the price of a house for his cape (SUBA) and at the beginning of the 20th century the price of a short cape (KISBUNDA) was as high as that of two acres of land. These costly capes were treated with respect. They were carefully dried after a rain so that the skins would not shrink and folded neatly into pleats mindful of the embroidery. A woman might keep her short cape (KISBUNDA) next to her bed and stroke it lovingly for comfort when she felt troubled. A man stood tall indeed if he owned an elaborate long cape (SUBA); the jacket (KÖDMÖN) figured substantially in a girl's dowry and the long cape (KISBUNDA) gave status to a married woman.

Depending on their length, the capes were constructed with or without a neckpiece, with or without shoulder plates. The standard short capes worn by women were made from four to six skins, sewn together to form a sack, adjusted at the shoulders and then slit open. A really fancy short cape formed a complete circle when spread out. Such a cape (KISBUNDA), however, was worn for show only. To be snug on the long rides in an open cart a woman preferred a narrow cloak with pockets inside to keep her hands warm and long enough to cover the hips. The full-length cloaks or capes were made from eleven to sixteen skins and were wide enough to cover two horses.

Structure of SUBA:



After drawings from the book *The Art of the Hungarian Furriers* by Mária Kresz.

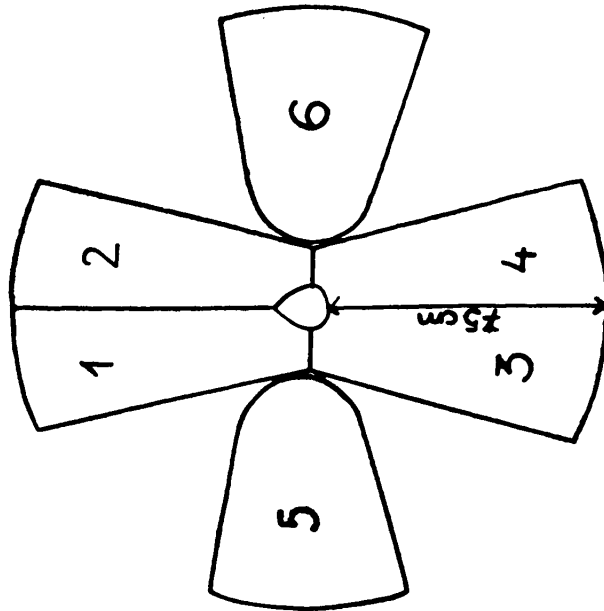
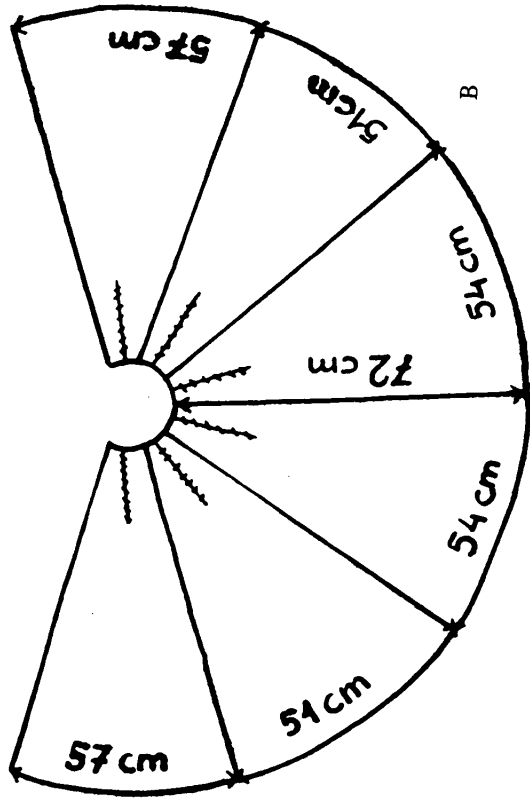
The cut of vests, jackets, and coats varied greatly. Vests were designed to close in front or on the side. The jackets were straight, tucked or pieced at the waist, and many were made with inserts of leather for extra fullness. Depending on the length and size of available skins, the coats were straight or pieced at the waist. There is hardly any limit to the imaginative use of trims and ornamentation.

Each furrier had a sample book of styles and decorations and spent at least half a day with a customer, taking careful measurements, choosing style and decoration to suit the client's taste and pocketbook.

Styles reflect regional preferences. The standing collar is a Magyar characteristic; the vests closed on the side were originally made for Rumanian miners; the shoulder plate insert on a cape (SUBA) is a Jazig fashion. Occasionally one finds garments which do not conform to any regional look. Such pieces started out as copies of Parisian clothes or garments worn at court, sent by an aristocrat to his furrier to be reworked in sheepskin. These fanciful garments are proof of the ability of the artisan to copy an idea and turn it into an original creation.

The construction of a leather garment was a veritable feat of planning and engineering. Since the decorations had to be executed before the garment was sewn together, every detail of the work was carefully thought out ahead. Allowances made for the uneven sizes of the skins, blemishes to be covered up, as well as the structural requirements, influenced the overall plan for the decorations thus making each garment unique. Centuries of experience taught the furriers not to let threads holding seams together be exposed to sunlight. Therefore they joined all seams from the reverse side, using a leather tape for extra strength or covering up the seams with a strip of leather. Such a strip might be a flat, dye-cut piece, a leather braid, or a leather ribbon woven from colorful bands. Reinforcements necessary at the neckline or around the armholes also influenced the overall design of the decoration which was based on a tradition of symmetry.

Two pattern types used for the construction of the KISBUNDA.



A. 2 front and 2 back pieces are joined at center. The two shoulder pieces are eased in place. The resulting sack is cut open in front.

B. Six equal tapered pieces of skin are sewn together, and each skin slit in center near neck. Seams are made to fit pellerine to shoulders. Documentary drawings by Márton Dorogi.

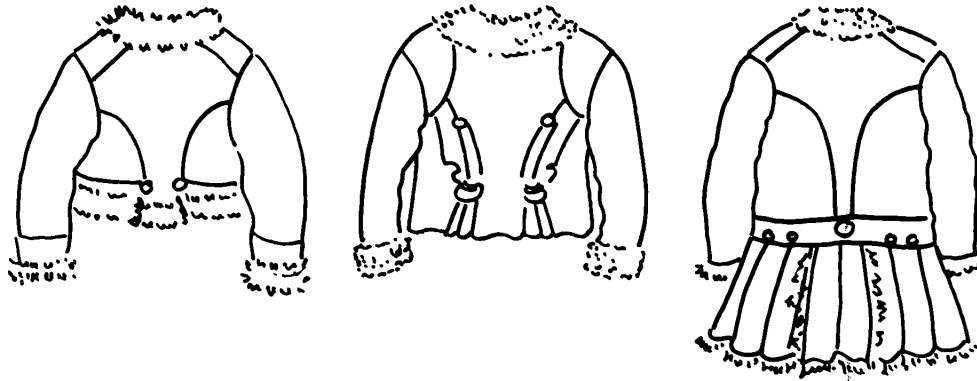


Embroidery on a KISBUNDA from the district of BORSOD. Documentary drawing done by Márton Dorogi.

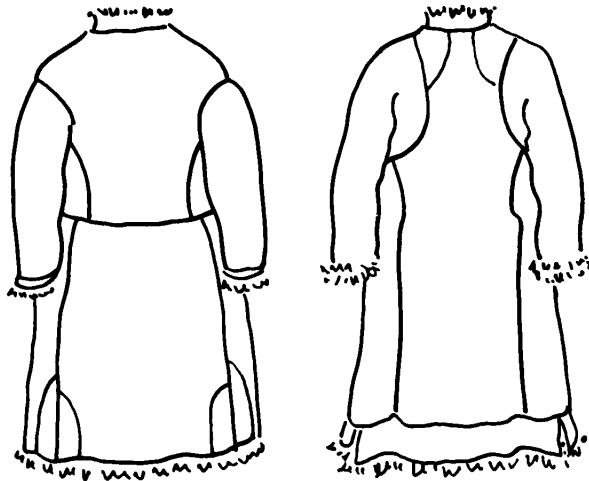
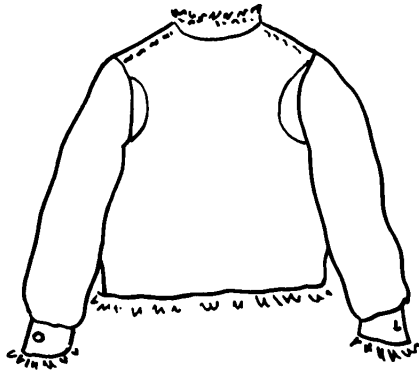
The oldest form of decoration is the appliqué which can be traced back to the migration period. Shapes were cut out from thin leather, using the skin of cattle, dogs or horses. Leather folded in two and cut out resulted in symmetrical motifs. Individual shapes, such as the “Eagle’s Claw” and the “Cat’s Paw” also called a “Double Bud” were used to cover blemishes and were repeated for the sake of symmetry on the unblemished side of the garment as well. The edges of the banded trims were scalloped (called “apple border”) or pinked. These edges were stamped out with a sharp metal dye hammered down on the leather to form a strip. The large shapes were symbolic as well as decorative. Woman, young boy, unmarried man, and old man all had specific symbols incorporated in the design of their garment. The earliest appliquéés were made from shiny white leather and applied to the “whitened” skins. In the 15th century, under Turkish influence, red leather became fashionable for appliqué decorations and in the 19th century brown, black, as well as orange, green, and purple colors were used. At first, the cutout shapes were sewn on with a zig-zag stitch. As embroidery became fashionable, appliquéés were edged with braids, and by the end of the 19th century we see garments with such heavy braiding and embroidery that the appliqué hardly shows.



KISBUNDA photographed by Márton Dorogi in 1940. A large lambskin cape with standup collar covers the upper third of this pellerine and front and bottom are banded with lambskin as well. The provenance of this garment is the Kiskunsag where pellerines are brown with black embroidery. The layout of the design is typical of the district: a wreath of ornamentation at the base and shoulders of the garment, separated by floral columns. Originally such bouquets served to conceal seams. Their application here gives the illusion of the KISBUNDA being made of more skins than it actually is.

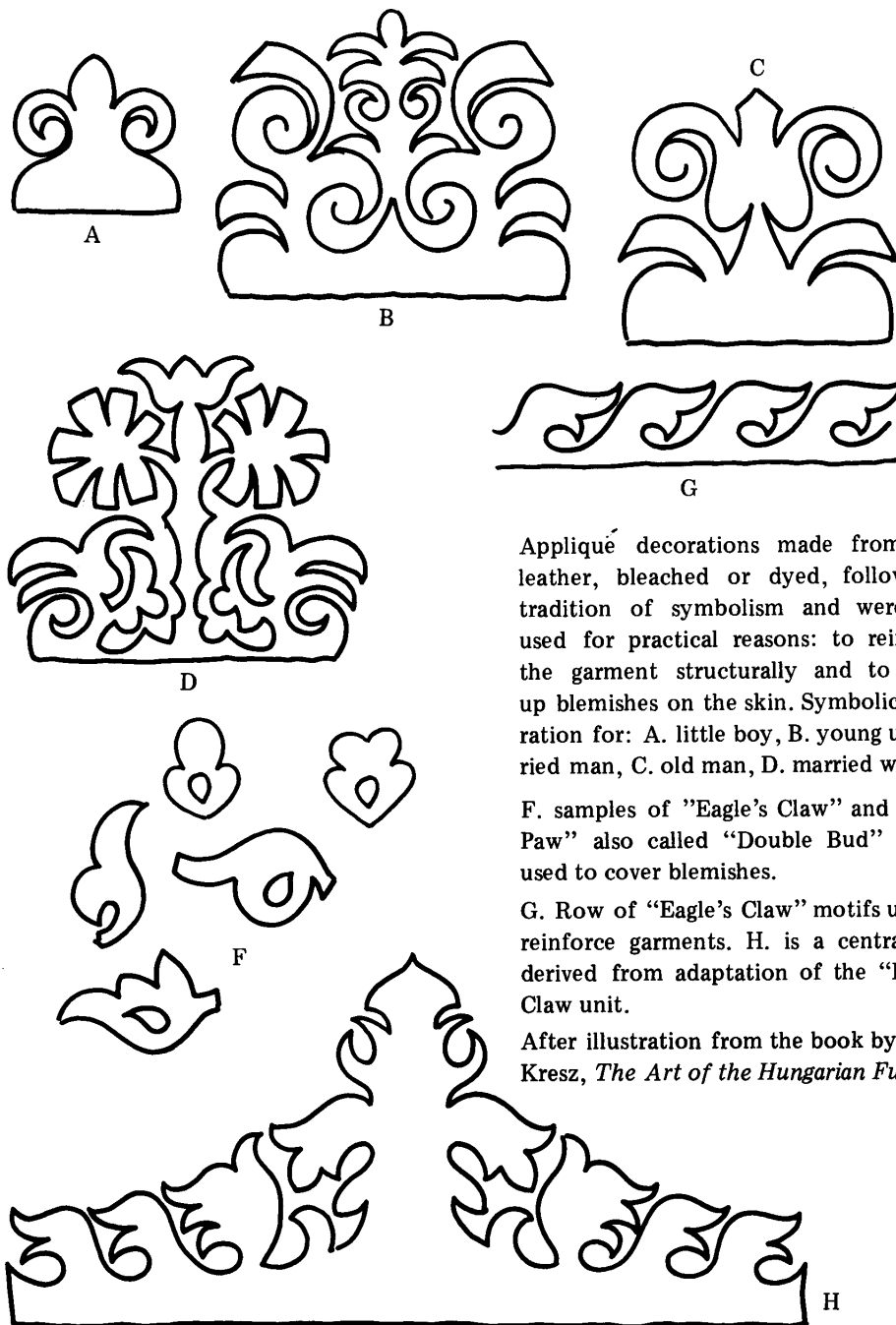


Styles of jackets called KÖDMÖN.



Styles of long coats.

After drawings from the book by Mária Kresz,
The Art of the Hungarian Furriers.



Appliqué decorations made from fine leather, bleached or dyed, followed a tradition of symbolism and were also used for practical reasons: to reinforce the garment structurally and to cover up blemishes on the skin. Symbolic decoration for: A. little boy, B. young unmarried man, C. old man, D. married woman.

F. samples of "Eagle's Claw" and "Cat's Paw" also called "Double Bud" motifs used to cover blemishes.

G. Row of "Eagle's Claw" motifs used to reinforce garments. H. is a central unit derived from adaptation of the "Eagle's Claw" unit.

After illustration from the book by Mária Kresz, *The Art of the Hungarian Furriers*.

Embroidery on sheepskin garments evolved in the 17th century and came into full bloom by the 1820s, when the less expensive wool and cotton yarns replaced silk. Influenced by Renaissance designs and natural forms, mindful of the overall sculptural effect to be achieved, the furrier traced the patterns with a quill dipped into charcoal water, sometimes using a thimble, a cardboard shape, or stamps made of wood or metal for the larger motifs, and filling in the spaces in between with random leaves as he went along. The amount of embroidery to be done on a garment, the amount of open space left blank between elements and the closeness of stitches depended on the price of the garment. The design was retraced with a mild acid solution; this is why we can still see pattern on coats where the yarns have long worn off. The separate pieces for a garment were embroidered by five or six women who worked from dawn to dusk and were paid by the number of threads they used. So as not to soil the piece they worked on, they covered it with a large handkerchief with a hole, just big enough to bare the unit they were embroidering.

The yarns used were silk, wool, cotton, and, later, rayon. Silk and rayon yarns were split for a ripple effect which caught the light and gave the embroidery added depth. Subtle shadings were achieved by diluting the dye with equal amounts of water each time an additional skein was added. Thus from three to five shades of one color were obtained. A particularly charming representation of fall leaves was done by interjecting stitches of a rust colored yarn into a leaf embroidered in shades of green. The veins of leaves were traditionally embroidered in red.

As in the arrangement of appliqué patterns, symmetry was preferred in the layouts of embroidered motifs. Márton Dorogi, who spent 50 years documenting the designs on sheepskin garments, made a scholarly analysis of the rules governing the layouts of embroideries on the small capes of the Kunigs which were embroidered in black on brown skins. Mr. Dorogi states, that the embroidery plan for the pellerine is divided into three units. There is always a flowing base, called a wreath, then a row of large flowers from which smaller flowers grow. Buds complete this central unit. At the height of the shoulders there is a row of bells or tassels, or a row of stylized leaves, forming another wreath. Central units usually emerge from a base inspired by a flower pot. From a central stem, usually topped by a tulip, various species of flowers are likely to grow. Rosemary, the flower grown in profusion in the home of a marriageable daughter, is seen most frequently, combined with stylized roses and carnations. Seams are covered with a traditional standing bouquet.

The color and style of the embroidery enables the expert to place a garment in a particular geographical district. Green embroidery is typical of the Jazig people; black was used mainly in the Kunig plains; polychrome embroidery with gold threads was favored by the Matyo; and mirror work usually appears on garments made in Transylvania. Most garments are trimmed with fur. Occasionally we see fox or wolf fur, inspired by the formal garments worn by the nobility. The most commonly used trimming is lambskin, white for men, and black or dark brown for women. For such trimming the skins of unborn or baby lambs were tightly rolled and dried to make the curls permanent. Often the legs were incorporated in the design of the collar.

Districts kept their preferences for certain styles through decades, and during the slow months of winter the furriers prepared garments with the fair of a particular district in mind. On the day of the fair, the 75 or so garments a furrier took would be sold by ten o'clock in the morning. Because of the great demand for sheepskin garments, there was hardly any jealousy among the furriers. They stayed in each other's homes when journeying to distant fairs, exchanged ideas and made merry at their guild meetings.

Because the furrier had to have a knowledge of chemistry, an ability in structural planning besides an innate artistic talent, he justly considered himself superior to all other artisans. After an apprenticeship which lasted up to fourteen years, a furrier was permitted to apply for guild membership. To be accepted, an apprentice had to create a masterpiece prescribed by his teacher. Already as apprentice, a furrier would start his sample book, drawing some wildly imaginative designs along with the more conventional patterns. In the comprehensive documentary exhibit on the furrier's art presented in the summer of 1980 at the Ethnographic Museum in Budapest, fine examples of sample books from the 19th century were on display and presented in a slide show. This exhibit also displayed a superb Haban guild pitcher decorated with a picture of a nobleman wearing a garment of woven fabric (DOLMÁNY) and that of a furrier sitting on his jack breaking in a skin. The exhibit also showed the tools of the furriers: a three-sided needle which had to be sharpened constantly, metal stamping tools called "laceing irons" for making strips with fancy borders, dies for stamping out patterns as well as the various curved knives used for cleaning off the flesh from the skins. The complexity and variety of these tools is yet another proof of the ingenuity of the furriers.

A furrier's house was a busy place from five in the morning till eleven at night. The master created the patterns, planned the construction of the garments, supervised his apprentices who were cleaning, curing, and dyeing the skins, as well as the women executing the embroidery on the separate pieces of the garments under way. The furriers were also entrusted with the storage of the fur garments. For a ton of corn a furrier took on the responsibility of storing a coat. He would have each garment under his care spread once a week in the sun, beaten with a fine rod to get the moths out and returned to the chests for safe keeping. When all this activity got to be too much, the master furrier would go out to work in his vineyard or look after his livestock. In the evenings he would get together with other furriers to discuss new methods or styles to be experimented with.

With the industrial revolution came a decline in the appreciation of home-made garments. Store-bought clothes became the symbols of prosperity. Adding to the decline of the production of sheepskin garments was the developing emphasis on woolen cloth. This introduced the Spanish, or Merino sheep to the plains of Hungary. Their wool was superior to that of the Racka sheep previously raised there, but their skin was not tough enough to take the myriads of pinholes necessary for embroidery and trimming.

Since leather garments were made to be used and worn, they, by necessity, were perishable, and few survive. That we are able to reconstruct the patterns, styles and work procedures is thanks to the devoted historians and collectors who cared enough to record the manifestations of an almost lost art. Such a man is Márton Dorogi who spent a lifetime in documenting the work of folk artisans. An orphan boy, he was eager to become financially independent and trained to become a school-teacher. Just as he was drawn to the structural beauty of the Latin sentence constructions, he was drawn to the orderly structure underlying most folk decorations and came to devote a lifetime to recording and documenting the designs of folk artisans in Central Europe. He made extensive records of the wood trimmings of peasant houses and made an in-depth study of the use of animal parts in agriculture and folk art. By far his major work consists of a complete catalogue of all sheepskin garments in the museums of Hungary. His catalogue shows style, construction, embroidery pattern, materials used on each garment and probable date and provenance. He painstakingly matched the threads hidden under the fur, and thus not changed by sunlight, to color charts and has reproduced embroidery designs in authentic colorations. In his drawings and embroideries he is mindful of the direction of the individual stitches, keeping always to documentary evidence.

József Vass, master furrier, is among the few artisans who are presently creating leather coats in the old tradition. Trained in Transylvania he lives in a township on the Great Plain in Hungary and creates sheepskin garments to order. He makes four or five coats a year which are usually exhibited in museums and considered National Treasures.

Once upon a time, magic was attributed to the *SUBA* and *KÖDMÖN*. Many a child was raised on the story of the *MAGIC KISKÖDMÖN*, written by Ferenc Móra, son of a furrier and one of Hungary's famous writers. The *KISKÖDMÖN* gave its wearer such an amount of self-confidence that it enabled him to stand up for "human rights" in a time, and a stratified society, where this concept was hardly known.

Man has always endeavored to be unique, and folk artists through the ages kept busy creating status symbols serving a basic human need. A true artist and craftsman does not count the hours put into a particular work. He derives satisfaction and joy from involving his entire being, using all his faculties in the creation of a masterpiece, the value of which cannot be measured in moneys. Contemplating some of the fine examples of sheepskin garments, we cannot help but be touched by the devotion an artisan gives to his creation, and in our century where quick production, and haste have found a justified place, it is good to be reminded, that there is also room and need for quality workmanship to delight and strengthen the spirit.



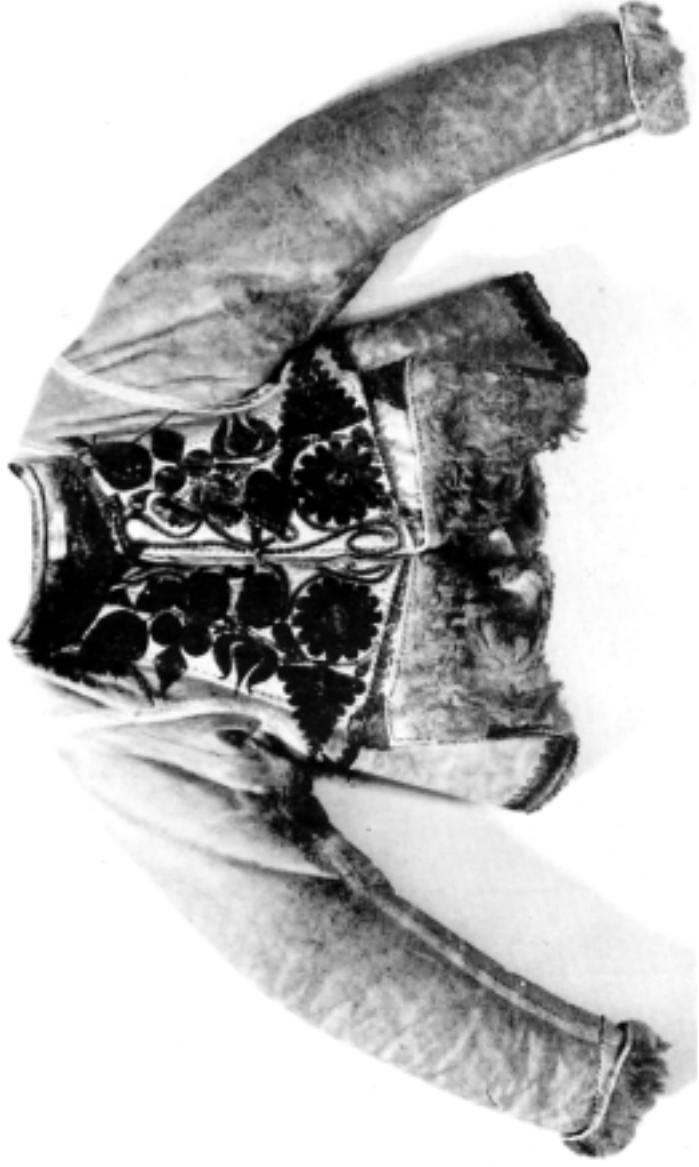
Short cape (KISBUNDA) from the Kunig plains, ca. 1900. Fur is white, and skins are dyed brown, embroidered in black. Stand up neck piece makes this a typically Magyar style. The garment has a cape collar of black lamb fur lined in red and is edged with similar black lamb fur. The seams are reinforced with brown leather strips and form a central structure for decorative units of stylized blossoms. The major floral bouquets show a progression from large to smaller flowers and terminate in buds. A “wreath” of leaves, roses, and rosemary at the bottom of the garment is repeated at shoulder height over rows of “tassels” and stylized buds. Although much of the embroidery is worn off, we can clearly see the design because it was traced on the skins with a solution of acid. The cape (KISBUNDA) is fastened at the neck with a loop made of braided red and green leather strips and an elongated button. Such a button, made of tightly rolled red and gold leather pieces, was a special proof of craftsmanship among the furriers. *Courtesy of the Brooklyn Museum (No. 21.230).*



Large cape (SUBA) from the turn of the century, made from bleached skins. The fur is light grey. All seams are covered with white kid leather bands embroidered with green wool. Shoulders are reinforced with red appliqué leather. Front as well as bottom of garment are trimmed with red kid appliqué bands which push the fur out and down, creating an additional decorative element. Two shades of red leather bands on bottom of pellerine are joined with a narrow twisted gold leather strip. Lacy red leather *SZIRONY* over gold leather, surrounded by green embroidery, accent seams near bottom of garment. Buttons are formed from disks of gold and red leather in an "Apple blossom" mode. The lay-out of the embroidery follows the



classic rules of symmetry. The two bouquets near the front are made up of a stem from which stylized rosemary, roses, and tulips grow. The stem itself starts from a vase type shape. The bouquets on the two shoulder plates show a progression from large to small flowers ending in bud shapes. Both types of bouquets are positioned on several rows of "wreaths" consisting of bells and stylized leaves, the latter embroidered on a band of white appliqué leather edged in a dye-cut "apple" scallop. The presence of shoulder plates in the construction and the green wool embroidery lets us assume that this SUBA was done for a *Jazig*. *Courtesy of the Brooklyn Museum (No. 21.434).*



Fitted jacket (KÖDMÓN) from ca. 1900. White sheepskin, appliquéd and embroidered in red and green. Seams are covered with bands of white leather, except at shoulder and along outer center of sleeves where they are reinforced with red leather tape. Where it does not show, sleeves are made of the less expensive skins of sheep with mottled fur. Cuffs, which cover hands when pulled down, are joined unevenly because of shape of available skins. Neck, waist and bottom of jacket are reinforced with appliquéd red leather bands, dye-cut in "apple"-shaped scallop design. The main design unit is red appliquéd leather attached with a zigzag stitch, enhanced with lacy circles of green leather placed over red. Scrolls of precisely folded leather strips accent the design. Buttons, formed from baskets of red and green braided leather with wool tassels, alternate along front of garment, so that it can be worn both by man or woman. The tips of the bottom of this jacket (KÖDMÓN) are folded back and tacked up, a style worn in the district of Sárkóz. *Courtesy of the Brooklyn Museum (No. 21.434.285).*



A man's jacket (KODMÓN), ca. 1900, made of white sheepskin, trimmed with the finely curled fur of an unborn lamb. Multiple pleats in back add fullness. Large, whitened kid applique shapes cover shoulders, back, and front, as well as lower parts of sleeves. Appliqué bands are made from 1/8" strips of gold, red, and bright green leather woven into a broader, dark green leather base band. *Sallang* edging is a running "Eagle's Claw" dye-cut design of dark green leather laid over red. Embroidery yarns of black, maroon, lilac, and three shades of green (yellow-green, olive, and blue-green) were split for ripple effect. Functional buttons are metal half globes. Brass and enameled buttons set over lacey leather rosettes are distributed within the embroidered units. Of special interest is the pointed, extended tip at the right side of the KODMÓN. This tip is called *Csákó*, a name derived from a resemblance with the visor of an officer's cap, which is called a *Csákó*. Similarity with embroidered elements on a woman's KODMÓN from Tótkomlós, exhibited at the Ethnographic Museum in Budapest, permits us to assume that this jacket was originated in the district of Békés. *Courtesy of the Brooklyn Museum (No. 21.234).*



White sheepskin vest from 1887. Neck and armholes are reinforced with red and green leather strips dye-cut in pinked scallop shapes. Shoulder seams are protected with a band of red kid trimmed with a folded green leather strip. The red leather appliqué design is edged with heavy black cording; red, blue, and green embroidered stylized buds edge the appliqué design. Pompoms made of bright blue and red silk accent the black braids. Lacey tongues of leather, called *SZIRONY*, and tassels hanging from leather cords, wound with red and blue silk, decorate the side seams. Originally cords and tassels were used to close the vest, but here they serve merely as decoration. Gold metal beads show Roumanian influence; the heavy black cording places the vest in the district of Kalotaszeg; the large flower shapes lead us to assume that this vest was made for a woman. *Courtesy of the Brooklyn Museum (No. 21.233).*



White sheepskin vest from the latter part of the 19th century. The alternating position of the buttons which are made of pompoms set in a leather pouch make this vest edged in black velvet and with black velvet lapels equally suitable to be worn by man or woman. A latticework of black cording separates narrow panels of embroidery. A great many colors are used in shades from dark to light. There is a deep red, a gold, two shades of olive, three shades of purple, two shades of rust, three shades of blue, three shades of green. This is a fine example of shading arrived at by diluting the dye with equal measures of water as additional skeins of yarn are dipped into it. The embroidery elements are a combination of motifs from Torda Szentlászló as well as the district of Baranya. The unusual styling, the velvet lapels on a sheepskin garment, point to the possibility of this being a copy of a Parisian or court garment sent by a nobleman to his furrier to be copied. *Courtesy of the Brooklyn Museum (No. 24.206).*



Vest made of whitened sheepskin with grey and black fur. Beginning of the twentieth century. Stand-up collar is Magyar style. Strips of brown leather woven into bands of natural leather reinforce neck, armholes, front, and bottom of garment. Appliqué decorations are made of heavy brown hide, treated to acquire a linear texture and edged with a green cord. The symbolism of the shapes places this as a vest made for a boy or young bachelor. Red, orange, and green wool was mixed for pompoms and cords. The buttons are leather rosettes. *Courtesy of the Brooklyn Museum (No. 51.177).*



Man's coat made of sheepskin which was dyed a deep brown. Raglan sleeves allow this style to be made without a seam at the waist. Note the use of an appliqué band to reinforce the raglan seams. Five pleats in back add weight and fullness to the garment. Collar, and trim on sleeves and bottom of coat are made from the tightly curled fur of black lambs. The color of the leather used for the elaborate appliqué work is predominantly light orange, dull red and purple. The triangular motifs were cut from leather folded in two, for a mirror effect. Instead of following the traditional mode of sewing appliqué designs directly to the skins before a garment is assembled, the decorations for this coat were sewn to a base leather, and applied to the finished coat. From the collection of the Costume Institute of the Metropolitan Museum, Roumanian, prob. early twentieth century. *Courtesy of the Metropolitan Museum of Art.*



White sheepskin vest, with dark grey fur, from the turn of the century. Two sets of pleats in back give vest fullness. Applique design of red, green, brown, and natural leather is surrounded with wool rope and accented with finely folded strips of natural leather. Pompoms of yellow, green, brown, and red wool mixture are fastened to the allover design. Neck, armholes, pockets, as well as front and bottom



of vest are strengthened with bands of leather edged with a dye-cut scalloped pattern. The mirror work inserted underneath the leather “flowers” show the influence of work done in Transylvania. This vest is probably an adaptation of a cloth garment worn at court. *Courtesy of the Brooklyn Museum (No. 21.434.287).*

GLOSSARY

BUNDA	From the German <i>bunt</i> meaning colorful. Came into usage at the beginning of the 18th century.
CSÁKÓ	Officer's hat. The similarity to the shape of the visor of such a cap lent the name Csákó to the pointed extension of the right side of some sheepskin jackets made for men.
CUMANIANS	Nomads of Turkish origin, settled in Hungary in the 13th century.
DOLMÁNY	Garment made of cloth.
JAZIG people	Nomadic people of Iranian origin who settled in Hungary in the 13th century.
KACAGÁNY	Untrimmed skin worn over the back. The nobility and members of the military wore Kacagany made from wolf and fox skins; the peasants wore sheepskins.
KISBUNDA	Short cape worn by women.
KÓDMÖN	Fur garment with sleeves. The root of this word comes from the Turkish expression "to put on".
KUZSUK	Braided leather trim.
MENTE	Jacket made of cloth and lined with sheepskin.
RACKA	Species of Hungarian sheep. Its hide is tough and its wool is coarse.
SALLANG	Appliqué leather strip used to reinforce or cover seams of fur garments and as decoration.
SUBA	Origin of word is Arabic. Originally used to designate fur garments in general. By the end of the 18th century Suba connoted the long sheepskin cloaks.
SZIEONY	Leather thongs used for trimming on sheepskin garments.
SZÚCS	Furrier. Root of word comes from the Turkish "to sew".
VOC	Leather passe-partout used to reinforce seams.

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