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Interwoven Boundaries: Various Stylistic Influences in Romanian Court Costume

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Abstract

The purpose of the present study is to lay, through formal and stylistic comparisons, the contour of the less known Romanian court costume, which was subjected to constant metamorphoses due to the hectic social and political background. Between east and west, the court costume reflects temporary overlappings that mirror precisely the course of history. Before the fifteenth century the discussion revolves around the Byzantine influences, whereas the Renaissance period favours the western ones. After the Ottoman empire had conquered the Romanian states, the visible influences are preponderantly oriental and only in the second half of the nineteenth century, western aesthetics principles become again perceivable. If in the history of western costume we can easily and separately identify the baroque, rococo and empire style, in the Romanian court costumes, we come across a mix between Byzantine, Western and Oriental motifs, all being homogeneously combined with a touch of specific national vibe. It was this specific national vibe that made many travelling chroniclers historically catalogue this manner of clothing as “modum Walachorum,” in Latin, “facione valachesca,” in Italian and in German, “Wallachische Manier.”

Brief History

Until 1859, what is now called Modern Romania was a state divided into three principalities, its history marked by unrest and unpredictable events while standing at the crossroads between east and west (Figure 1). This lack of historical delineation, makes it difficult to be precise about the diverse stylistic influences referred to in the title of this work. The three principalities were: Transylvania, Moldavia and Muntenia. Transylvania was located in the central, northern and northwestern side of Romania and had been under Hungarian occupation for years followed by the Habsburg Monarchy. It, therefore, served as a bridge between the west and the other two Romanian Principalities with Moldavia being located in the northeastern side of the country and Muntenia, also known as Wallachia or Greater Wallachia (Țara Românească), situated in the southern side of the country. On 1 December 1917, now known as Great Union Day (and Romania's National Holiday), the three Principalities became united in the city of Alba Iulia, located in Transylvania. It was at this point that Romania was considered a unified and independent state.

Therefore, looking at the course of history, it can certainly be stated that the Romanian territory has always been at the intersection of great areas of western and eastern cultural influence. The Romanian principalities have acculturated by assimilating elements of occidental civilisation, in spite of the fact that the Romanian principalities have always been under the Byzantine influence owing to the fact that most Romanians belonged to the Orthodox Church.

The main subject of this paper is the intertwining of these various stylistic influences, as seen on the Romanian court costume. This cannot be viewed in isolation, however, and the wider field of the



Figure 1

Map showing Romania's position within Europe and the three principalities of Romania.

Left: http://www.istoria.md/uploaded/harti/Istoria_Romanilor/Basarabia/Hara%20principatelor%20romanesti%20sub%20Mihai%20Viteazul%201600.JPG;

Right: https://en.wikipedia.org/wiki/Danubian_Principalities#/media/File:Rom1856-1859.png

Romanian medieval art must be considered. The analysis will briefly include the fourteenth century to the seventeenth century period, which in western Europe covered the end of the gothic period, as well as the renaissance and baroque. A completely different form of artistic and stylistic expression would take shape in the Romanian Principalities.

There are three major phases of Romanian medieval art. The first was from the fifth to the fourteenth century, a period which overlaps with the end of the barbarian migrations and the formation of the centralised states of Wallachia, Moldavia, and Transylvania (the last one being an autonomous principality, under Hungarian authority). It was at this time that the first architectural monuments were built, iconography was introduced into painting, and decorative arts and calligraphy were being developed. All these fields were strongly marked by the Byzantine culture, which was predominant on this side of Europe. The artistic features of each of the historical counties began to take shape, according to the different manner of acculturation of these influences. Therefore, unlike Moldavia and Wallachia, in Transylvania, the Hungarian conquerors and later on, the Transylvanian–Saxon colonists, who were Catholic, would promote an art of western origin which, as a result, marked the local artistic creations with distinct features. The period was marked by the consolidation of the Romanian Principalities and the development of economic life in the general context of the fight against the expansion of the Ottoman Empire and the hegemonic tendencies of Hungary and Poland.

The period between the fifteenth and sixteenth centuries marks the defining moment of the evolution of art and culture of the Romanian countries. This is the time when the first synthesis between Byzantine art, on one hand, and the western gothic and western renaissance, on the other, took place in Moldavia and Wallachia.

The last phase of evolution, which happened during the seventeenth and eighteenth century period, is the time when all three Romanian Principalities were vassal-states of the Ottoman Empire. At the end of the eighteenth century, Transylvania came under the authority of the Habsburg Monarchy. Against the background of the post-Byzantine tradition, Moldavia and Wallachia would assimilate the Islamic artistic influences of Ottoman connection, but also western elements that were specific to the high renaissance and the baroque.

The perfect moulding of Romanian court costume to the influences abovementioned can now be discussed in context with on the developmental stages of Romanian medieval art. This, too, can be divided into three categories, the first being from the Byzantine, Oriental, and eastern background. Given the fact that a vast majority of the population was orthodox, this category relates to court costume

during the period from the fourteenth to the seventeenth century. The second category is represented by western stylistic influences, which permeated the Romanian Principalities, not only through the bloodline relations established between the courts and economic relations, but also through the crusaders' transit through these territories. These influences could be identified especially in Transylvania, but they were also discernible in the other two principalities, except for the fact that they chronologically belonged to the fourteenth century and partly to the fifteenth century. The third category relates to the permeation of Ottoman-derived elements resulting from the taking of the Romanian Principalities and their inclusion in the Ottoman Empire. Chronologically, this corresponds to the end of the fifteenth century to the seventeenth century period.

The originality of Romanian costume is derived from the way in which it combined all these styles, for example, the use of Byzantine-like decorative motifs, evident on some rich embroideries, applied to items cut and shaped along western lines. This union of influences was what made foreign travellers and chroniclers notice not only the richness of the costume, but also its different elements. They often failed to identify the Byzantine style, with which they were unfamiliar, and confused it with a Turkish one, which was also of eastern origin.

A further perspective of Romanian court costume worth considering is that of its somewhat "androgynous" feel. Women and men had similar clothes, both in terms of style and articles of clothing. The gender difference was marked by the quantity of jewels they were wearing. The amount of embroidery for feminine clothing was also far richer and more complex. The wives of voivodes (local governors) could also be distinguished by the *pandelocuri*, a type of headdress well known for its complexity and its symbolism of the crown.

The information available today concerning Romanian court costume of that period is derived from paintings that have survived in churches founded by the Romanian voivodes. The construction of numerous places of worship in the fifteenth and sixteenth century – the period coinciding with the western renaissance – was an important act of devotion and had a significant impact in the development of Moldavian monasteries, such as Arbore, Voroneț (Figure 2), Sucevița, Putna etc. They have preserved their historical pictures along with written sources such as inventory lists of the voivodes detailing extremely expensive clothing, trade registers of merchants, and the comments of foreign chroniclers who travelled through the Romanian territories. Miniatures, embroideries, and archaeological evidence from graves can also provide an overview of Romanian court costume.



Figure 2

Voroneț Monastery built in Moldavia, by Stephen the Great, 1488.

Types of Garments

Garments can be classified according to their initial provenance or according to the way in which the three major influences have been assimilated and processed by the Romanian filter.

Tunica (Doublet)

A western costume element, either straight cut or tailored, without pleats, of medium length, to the hips, with long and tight sleeves that were buttoned with tiny, spherical buttons. It accentuated the waist, by pushing up the chest (Figure 3) and is specific to the Wallachian court costume of the fourteenth century. The same French-inspired piece of clothing was worn by Transylvanian noblemen, influenced by the Hungarian aristocracy from Charles Robert's court. This type of costume can also be found on the monetary effigies of voivodes specific to the fourteenth century. The tunica was the main item of clothing of the Romanian costume, being the most richly decorated and the most luxurious in the same way as it was in the west.

Mantia (Mantle)

This represents the long version of the chlamys, a part of the state costume of the emperor, specific to the epoch of Justinian. It was richly adorned with pearls and embroideries on the side (Figure 4). The crimson mantle, an emblem of imperial authority, lasted until the fall of the empire, and was passed on to the Germanic Occident from Charles the Great's time, to the Balkans and to the Romanian principalities.

In addition to the mantle that was worn on a regular basis, there was also the ceremonial mantle which was worn under solemn circumstances, such as enthronements, acknowledgement ceremonies, consecration of churches, attendance at important holidays, and solemn life events such as weddings and funerals.



Figure 3

Mircea the Elder (detail), 1535,
fresco from Curtea de Argeș
Cathedral, 2240x930mm,
National Art Museum of Romania,
Bucharest, Romania, F.234.



Figure 4

Family portrait of Stephen the Great, 1488, fresco from Voroneț
Monastery, National Art Museum of Romania, Bucharest, Romania.

Also in this category is the *granața*, an untranslatable word of Byzantine origin.¹ This was the richest and the most luxurious piece of clothing characterised by long loose-fitting sleeves that were supposed to reach the heels. It was worn loose by the emperors and *lapatzsas*, but with a belt that fixed the sleeves behind the back, for dignitaries.² The amplitude and the length of this piece of clothing, as well as the luxurious details and gold embroidery with pearls around the neckline and down the chest in broad vertical strips, and embroidered sleeves gave this costume a certain gravitas.

Granațas were usually made from red velvet with embroidery of the Italian Renaissance style or from other costly fabrics brought from Italy by the Venetian merchants. In areas where the Ottoman influence was stronger, access to the Italian fabric was more restricted as the Turks imposed their own oriental fabrics. In Moldavia, a *granața* was only worn by the rulers, while their wives are often depicted wearing a *caftan*, a Turkish piece of clothing. In Wallachia, a *granața* was very seldom worn in the time of Voievode Neagoe Basarab, its evolution being strictly connected to the politics of the principality which adopted western knightly costumes in the fourteenth century, therefore moving away from Byzantine court traditions.

Caftan

Its origins can be traced back to the Persians and the nomads. Nicolae Kondakov analyses the *caftan* under all aspects, especially the short, riding version, worn by the Persians and the migrants, from which certain Byzantine military costumes and the military jacket, *sharamikon*, derived.³ The origins of the long *caftan*, worn as a ceremonial mantle, are to be found in this large category of oriental items belonging to the people of the Near East that inspired both the Byzantines and the Turks. The word *caftan*, which is also mentioned in Slav documents, is of Persian origin and it was appropriated by the Turks, the Slavs and the Greeks. In the world of the Balkans, the *caftan* was worn amongst the nobility and the rich merchants, as it was in the Romanian Principalities until the late seventeenth century, it being part of the voivodes' costumes (Figure 5) shown in paintings in churches built after the Turkish conquest.



Figure 5

Neagoe Basarab's *caftan*, court garment, Venetian fabric, fifteenth–sixteenth century, 1590x73x1500mm, National Art Museum of Romania, Bucharest, Romania, Tz 837/15618.



Figure 6

Neagoe Basarab's *caftan* (detail), fifteenth–sixteenth century, 1590x730x1500mm, National Art Museum of Romania, Bucharest, Romania, Tz 837/15618.

There were two versions of the caftan – hilat and ala. The first one was offered only to viziers and to pashas by the sultan, while the second one was offered to pashas, Romanian rulers at the acknowledgement ceremony, and ambassadors. The caftan of the Romanian rulers is characterised by fluttering, long and tight sleeves that reached the heels and fell loose onto the back. The difference between the Moldavian, the Wallachian and the Turkish caftans is demonstrated by the way the hand emerges from the sleeve (that became an adornment) through a cleft whose length and position varies from one principality to another. The item is loose due to triangular gussets on the sides and it is kept open from top to bottom in the front. On the chest there are chenille threads that enlase the gold and silver buttons, and the jewels, forming golden knots (Figure 6).

The difference between the textures and the fabrics used can also be noticed, dated by the century during which they were worn. The Italian embroidered red velvet fabrics had been used since the fifteenth century. During the next centuries, the caftans started being made of cloth brought from the Near East during the Ottoman era. In many of the paintings in the Moldavian churches from Humor, Bălinești, and Arbore, the luxurious Italian velvet of the caftan is accurately represented. The written sources of the seventeenth century mention the golden caftans – caftan d'avor or caftans made of golden velvet.⁴ In the same period and even a little bit earlier, caftans made of serasir appeared. Serasir is a special oriental fabric consisting of silk sewn with gold threads; it is mentioned in the inventory of assets.

The caftan first appeared in Moldavia in the fifteenth and the first half of sixteenth century.⁵ It was an item available for ladies and the nobility only, being worn as an exception by the ruler. From the second half of the sixteenth century, it was shown in mural paintings of rulers as a distinctive mark, symbolising the Ottoman investiture. It maintained the same cut specific to the ceremonial mantle during the entire seventeenth century, meaning that it could only be worn along the shoulders and fastened with a clasp at the front.

Conteș

The conteș is another type of eastern mantle (Figures 7 and 8). The sleeves were wide and short to the elbow, and it was worn either under the clothes, as the Turks did or over them, in which case they were lined with wool and worn when travelling. Sometimes, the woollen padding of the conteș was used in



Figure 7

Boyar's wife's conteș, sixteenth century, serasir fabric, 1510x680mm, National Art Museum of Romania, Bucharest, Romania, 59/10780.⁶



Figure 8

Boyar's wife's conteș, side view, National Art Museum of Romania, Bucharest, Romania, 59/10780.

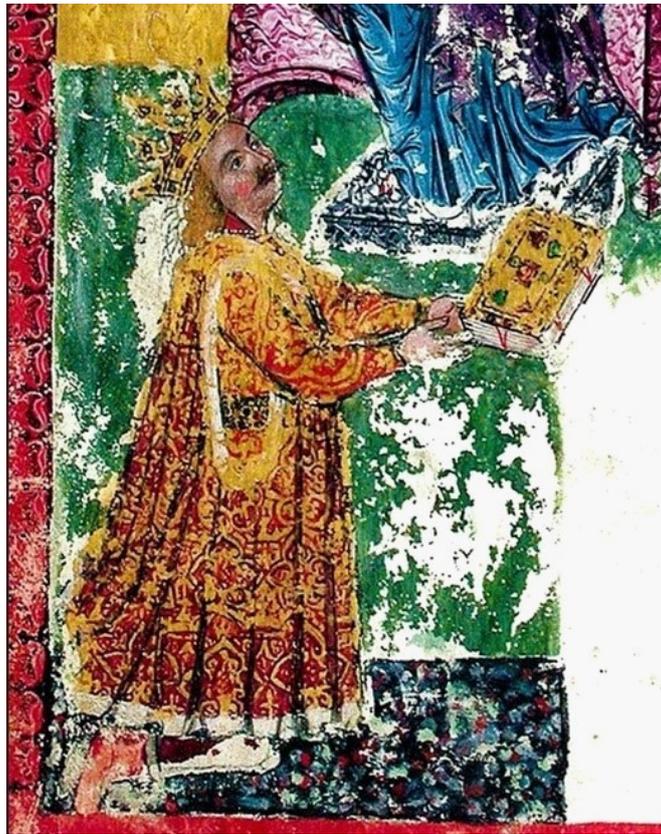


Figure 9
Stephen the Great, 1473,
miniature from the
Gospel Book of
Humor Monastery,
Putna Monastery
Museum, Romania.

tailoring vests made of steel (an exhibit of this kind, once worn by Suleiman the Magnificent, can be seen in Topkapi-Sarayi Museum).⁷ In the Romanian Principalities, the sons of rulers would wear a *conțeș* made of white silk sewn with golden thread, of velvet, of broadcloth or of threaded oriental silk as a luxury item. Fur could also be added to the *conțeș* in order for it to become a formal piece of clothing which was worn by rulers and boyars (the nobility) and their wives, having the same cut.

Short, Sleeveless Mantle

The short, sleeveless mantle with an ample opening around the arm, is another western item. Stephen the Great used to wear this type of red mantle made of Italian velvet and fur over a short tunic, embroidered with large, golden flowers, as can be seen in the miniature from the Gospel Book of Humor Monastery, kept in Putna Monastery's treasury from 1473 (Figure 9).

The Shirt

The shirt was both a masculine and a feminine item, which was worn as the first layer of the outfit, and made of linen or hemp woven at home. The boyars and the people from the royal houses had their shirts made of imported Saxon linen, Lithuanian, German fabric, or even of silk. The cut of the Romanian medieval shirt was similar to the cut of the contemporary Romanian traditional shirt. It is also known as a Romanian blouse. It is a long item, made of four pieces of fabric connected by an openwork made of gold-plated silver thread. They have long, puffed sleeves tightened with embroidered cuffs around the wrists. The embroidery has always been distributed as it is on the present day Romanian traditional costume: cuffs, collar and breastplates, which in fact, are the only parts that survive in graves due to their metal thread embroidery. In order for the shirt to be practical and easily washable, these luxurious embroidered details were removable.

The peasant blouse was long, usually worn under a dress for women, and, therefore, not so noticeable. The embroidery was more abundant in adornment and the collar could be worn bent back, or as an embroidered ribbon, fastened to chest with many spherical buttons.



Figure 10
Embroidered shirts worn by Neagoe Basarab's daughters, drawing from an icon from Ostrov Monastery, 1522.⁸

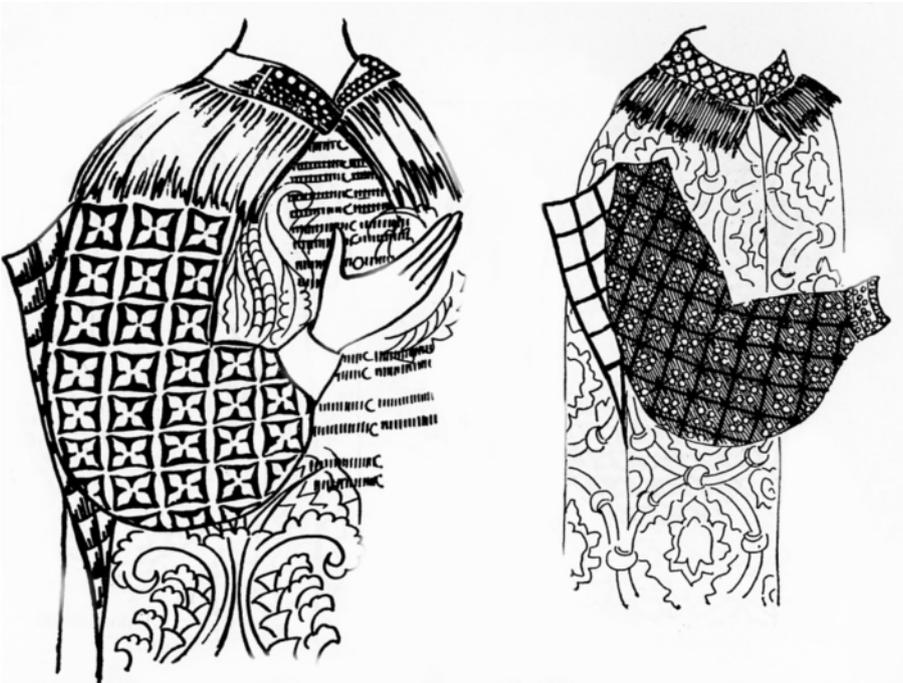


Figure 11
Embroidered shirts worn by voivodes ladies, drawings after the mural paintings from Arbore Monastery and Voroneț Monastery, end of fifteenth century.⁹

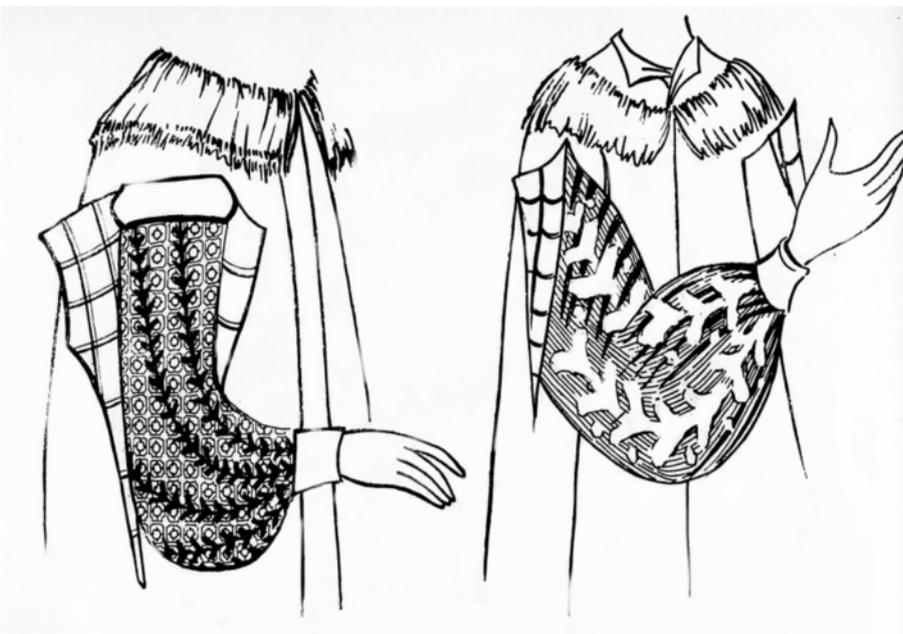


Figure 12
Embroidered shirts worn by voivodes ladies, drawings after the mural paintings from Arbore Monastery and Voroneț Monastery, end of fifteenth century.¹⁰

Depending on the cut of the sleeves, three categories of shirts can be distinguished: classic, slim and straight sleeves, with cuffs similar to the ones from Maria Mangop's funeral portrait and those of the daughters of Neagoe Basarab (Figure 10). Secondly, those with loose sleeves tightened by a tailored cuff, as seen in Wallachia, Moldavia, for example, in the votive painting of Maria-Voichita from Sucevita (Figures 11 and 12). Finally, the long-sleeved shirt cut on the bias and made in one piece of cloth, sewn with the needle, with decorations drawn in a spiral up the sleeve.

The gold-plated silver and pearl embroidery of the shirts was placed in the same way as on contemporary ones. On the *altița*, decorative details were arranged in three different registers — in horizontal rows on the shoulder; with straight or diagonal parallel strings forming geometric motifs; or from the last register down. With the *tablă*, embroidery would uniformly cover the entire visible surface of the sleeve. Apart from the sleeves and the collar, the shirt front was also embroidered, which is less visible in the portraits of the fifteenth and sixteenth centuries in Moldavia, being covered by a front-closing caftan. In Wallachia, the embroidery of the shirt front is clearly noticeable, leaving the pompous tailoring of the dress out in the open, since the caftan only covers the shoulders. The same thing happens in the seventeenth century when the *conțeș* is worn unfastened.

Anteriu

The *anteriu* is a modified version of the fourteenth century's doublet (*tunica*), different due to its greater length. It had a tailored upper half and mink-lined ends due to the addition of triangular gussets, which are specific to most of the clothing items of the epoch. Its current form was not introduced until the seventeenth century. It was worn over the shirt and was most frequently made of silk, having the same cut for men and women (Figures 13 and 14). The diversity of the style is marked by the variation of the sleeves — untailed, tightened on arms, sometimes wide and short to the elbow, leaving the shirt out in the open or wide at the top and straightened at the bottom, as in the case of the *anteriu* found in the boyar's Glicorcea's grave from Voronet. The *anteriu* was a feature of Romanian court costume until the eastern style was replaced by a western one in the nineteenth century. It was worn with a *taclit*, a belt tied around the waist, by both men and women, the women wearing it over a thin silk dress.



Figure 13

Boyar's glicorcea *anteriu*, end of sixteenth century, 1460x 650mm, National Art Museum of Romania, Bucharest, Romania, Cst.285.¹¹



Figure 14

Feminine *anterii*, seventeenth century, National Art Museum of Romania, Bucharest, Romania, 185T/10906 and 191 T/10912.

It is noticeable that some of the above items are common for both women and men. These include the Byzantine imperial *granața*, the eastern Ottoman *caftan*, *conțeș*, and *anteriu*. Further discussion will focus solely on the female costumes. Despite the numerous costume pieces, not all of them can be identified in pictures, since the outer garments are all that can clearly be seen. The details of clothes worn under the coat are usually visible only as details, for example, cuffs, collars or shirt fronts, all of them being richly ornamented.

Relevant examples of the the female *granața* are shown in the portraits of Empress Elena of Humor, Voroneț, in Moldavia and in Saint Mary Orlea's church in Transylvania, as well as the portraits of Romanian rulers' wives and Byzantine princesses from imperial parades. The common type of this dress is pleated lengthways to the ankles and sleeved. The coat is fastened with a clip. On the chest there is a parallelogram in the shape of a *torachinol*, adornment specific to the Byzantine imperial mantle as shown in the portrait of Lady Ruxanda from Curtea de Argeș Monastery, dated before 1526 (Figure 15).

According to the great Romanian historian, Alexandru Odobescu's description, from the overview of the female, Romanian court costume consists of, first, putting on the traditional shirt or the thin-fabric peasant shirt, embroidered along the sleeves with threaded stripes, gathered across richly ornamented cuffs.¹² Women wore the red dress, very well-tailored across the chest, under a short puckered vest, similar to the doublet only shorter and sleeveless (also known as *pieptar*) over the shirt. Below they wore a pleated skirt made of two pieces – one for the back and one for the front, similar to the peasant woman's skirt, with a threaded semi-circle on the chest held by straps, also made of threads, that go over the shoulders (Figure 16). Over of all these clothes women would wear a cloak, *dulamă*, made of floral *serasir* with a tiny fur collar and with golden buttons on top of the shoulders and under the arms.



Figure 15

Lady Ruxanda (detail), circa 1526,
mural painting from Curtea de Argeș Cathedral,
National Art Museum of Romania, Bucharest, Romania.



Figure 16

Lady Stana's costume, sixteenth century,
drawing after the mural painting from
Curtea de Argeș Cathedral, Romania.¹³

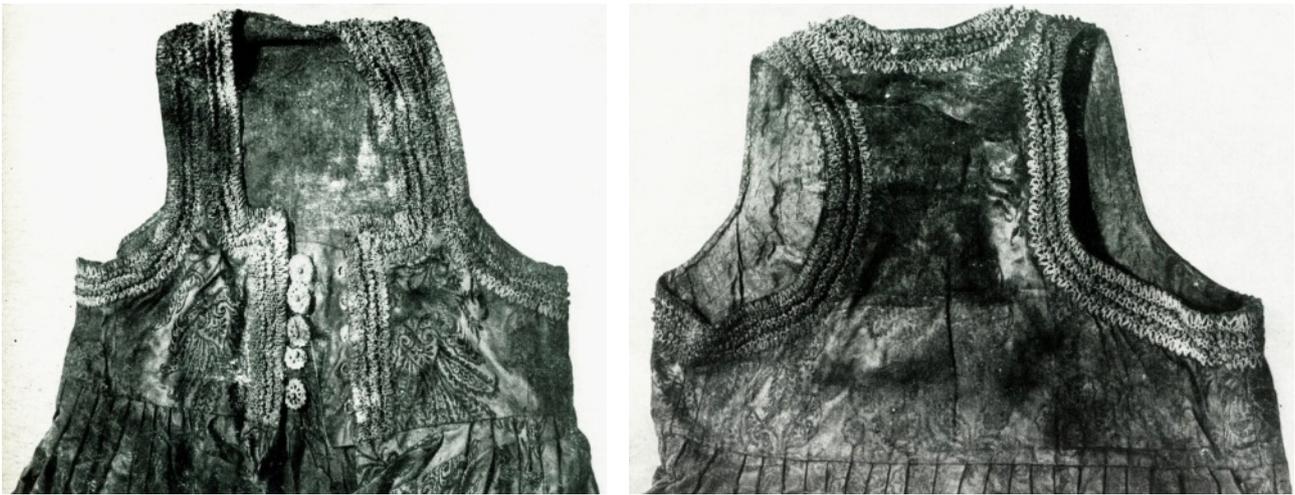


Figure 17

Boyar's wife's dress (front and back), mid-seventeenth century, Italian silk, 1390x240x1780mm, National Art Museum of Romania, Bucharest, Romania, Cst.297.

The *fota*, the dress or the *anteriu* was worn over the shirt. The dress can be noticed in sixteenth-century portraits, with a tailored corsage decorated with two golden strips that go below the waist, creating a semi-circle opposed to the neck cut. Similar to renaissance trends, the dress has a high waist with small, regular pleats. Since the sixteenth century, the term *fota* has regularly appeared in public documents, as an item made of an oriental striped fabric. The word is associated with the court costume from Wallachia, being used to this day, with the same meaning in Bulgarian as well. In Turkish, it refers to fabrics with coloured stripes. During the seventeenth century, the *fota*, was unquestionably one of the components of court costume. It was made of a puckered fabric and was worn with a short tailored vest around the chest that left the embroidered sleeves of the shirt visible (Figure 17).

The *șorț*, or apron, is a western item fastened around the waist with a belt. It was frequently mentioned in the lists of clothing items of the fourteenth century, while in the next century they appear in Wallachia but disappear in Moldavia. Similar aprons made of thin fabric ornamented with embroidery or lace are also part of the Transylvanian-Saxon costumes, appearing in all of the memorial portraits and in the portraits painted during the seventeenth to eighteenth century period.

The ladies and the boyar's wives would wear eastern mantles – at the beginning, the *granața* and later on the *caftan*, all of these items being versions of the male pieces of costume. The Byzantine influence appropriated by adopting the *granața* and the *caftan* were kept for a long time, until the middle of the sixteenth century when the ceremonial mantle was replaced with the loose-sleeved *conțeș*, which left the *caftan* as a distinctive sign of the rulers.

On the head, the rulers' wives wore a silk veil which was long, reaching the middle of the back and it had hems embroidered with gold and pearls. The veil almost entirely covered the hair which was parted in middle, as can just be seen in the pictures. The crown was worn over the veil and it held long adornments like earrings made out of gold necklaces with gemstones and pearls called *pandelocuri*, which hung down along the temples or the ears (Figure 18).

The hats and the veils are similar from one principality to another. Usually, the wide brimmed hat would be worn over the white veil (Figure 19). The hat could also be worn over hair snoods that pulled the hair similar to the Italian Renaissance style. The trend of this hat was specific to the German Renaissance and costumes from the Netherlands.¹⁴ The rulers would wear crowns with three, four or five-pointed clover-shaped or lily-shaped, that had an official, as well as, a symbolic significance.

Western hats, made of cloth or velvet, have been popular in Moldavia since the beginning of the fifteenth century. They were specific to the nobility of France, Italy and Flanders. The hats were made of velvet

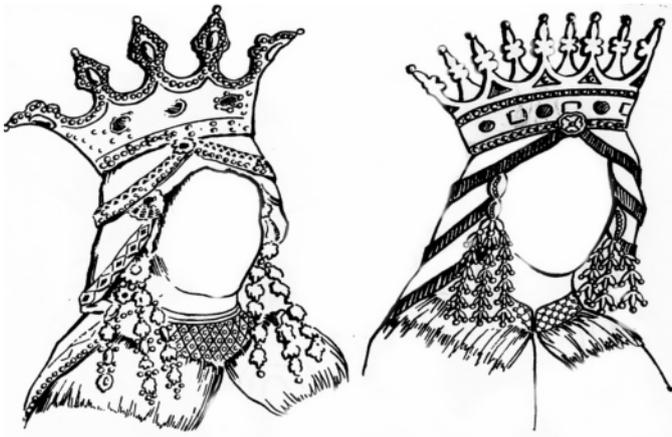


Figure 18

Lady's Maria-Voichița headdresses, drawings after mural paintings from Patrauti Monastery and Hirlau Church, Moldavia, Romania.¹⁵



Figure 19

Different types of hats worn in Moldavia, sixteenth century.¹⁶

or red broadcloth, sometimes furred and richly ornamented. The fur was the element of luxury and distinction that indicated the social status of the person wearing it.

The wearing of the *cușma/cuca*, is specific to the end of the sixteenth century in both of the principalities. It was sort of a top hat made of expensive fur, slightly twisted to the side with a *surguci* (panache) made of feathers and hooked by a jewelled clip (Figure 20). Both Transylvanian princes and Polish dignitaries wore it and it has been identified in the royal portraits since the sixteenth and seventeenth centuries, as a mark of the Ottoman investiture.



Figure 20

Michael the Brave, Mișu Pop, 1881, oil on canvas, 1000x750mm, Art Museum, Brașov, Romania, 71.



Figure 21

Maria de Mangop, 1477, gold and silver thread embroidery,
1880x1020mm, Putna Monastery Museum, Putna, Romania.

We must also consider the important contribution of the Moldavian Embroidery School, very well known at the time, whose pattern of work was emblematic of, what could be called the Romanian style. This emerged with geometric motifs inspired by the Byzantine style combined with more traditional styles which can be identified in the embroidered portraits such as those of Maria de Mangop (Figure 21) and Ieremia Movila.

Many decorative and ritual art objects were also crafted in monasteries' ateliers. Due to their artistic value, many garments were donated by the rulers subsequently serving as objects of worship in the churches and monasteries the rulers had built. Of these, many were reconstructed into garments during the nineteenth century, such as Neagoe Basarab's caftan. This behaviour is very significant to be able to fully understand the religious beliefs of everyday life at the courts and, also, the struggle to preserve national identity under the Ottoman occupation.

Endnotes

- ¹ Corina Nicolescu, *Istoria Costumului de Curte în Țările Române*, [*The History of Romanian Court Costume*] Editura Științifică, [Scientific Publishing House], Bucharest, Romania, 1970, p 123. Granata is a term used by the Byzantines. Due to the fact that this garment was worn in the fifteenth and sixteenth centuries, the only translations available are in the Slav language.
- ² Ibid, p 134.
- ³ Nicolae Kondakov, “Les Costumes Orientaux a la Cour Byzantine,” [“Oriental Costumes at the Byzantine Court”], *Byzantion*, 1, 1924, pp 7–49.
- ⁴ Image from Nicolescu, op cit, p 139.
- ⁵ Ibid, p 134.
- ⁶ Ibid, p 19.
- ⁷ Ibid, p 141.
- ⁸ Ibid, p 159.
- ⁹ Ibid, p 161.
- ¹⁰ Ibid, p 160.
- ¹¹ Ibid, p 120.
- ¹² Alexandru Odobescu, *Opere*, Volume II, 1955, Bucharest, pp 212–213.
- ¹³ Ibid, p 157.
- ¹⁴ Roger van der Weyden, *Mary Magdalene Presentation of Jesus at the Temple*, 1450, Museum of Louvre, Paris, France.
- ¹⁵ Nicolescu, op cit, p 170.
- ¹⁶ Ibid, p 173.

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