



*Fashions of
the Hapsburg Era:
Austria-Hungary*

FASHIONS OF THE HAPSBURG ERA:

AUSTRIA-HUNGARY

I. INTRODUCTION by Stella Blum

IV. ACCESSORIES

II. MEN'S FASHIONS

1. Vestments of the Imperial Orders
2. Court Uniforms
 - a) Austrian
 - b) Hungarian
3. Military Uniforms
4. Uniforms of the Court Guards
5. Liveries
6. Miscellaneous

1. Headgear
2. Shawls
3. Gloves
4. Handbags
5. Footwear
6. Decorations
7. Miscellaneous

V. ART WORKS

1. Painting and Sculpture
2. Wall Hangings and Fabrics
3. Saddlery
4. Carriage

III. WOMEN'S FASHIONS

1. 18th century
2. 19th century
3. 20th century
4. Wiener Werkstätte
5. Outerwear

VI. CREDITS

1. Funding
2. Staff
3. Other Museum Departments
4. Volunteers
5. Music

I. INTRODUCTION

The fashions worn during the Hapsburg era in Vienna and Budapest had their own kind of uniqueness. This is not to say that well-dressed Austrians and Hungarians of the periods covered in the exhibition were out of touch with what was considered fashionable to the rest of the Western world. On the contrary, the upper-class Austrian and Hungarian ladies were well aware of the latest French fashions. The gentlemen, too, were very much in tune with the sartorial modes of the French in the eighteenth century, and later, in the nineteenth century, they turned to the English styles, with their accent on elegance and superb tailoring.

What was it, then, that made their fashions unique? It is important first to note that although the Hungarians were tied to the Austrian Hapsburg Empire in one way or another from 1699 until World War I, they remained culturally apart. The Austrians leaned both politically and ethnically toward the West. For centuries the Hapsburgs, through intermarriage and wars, were linked to many of the major courts of Europe. Marie-Antoinette, queen of France, and Marie-Louise, the second wife of Napoleon I, were both Austrians. The Hungarians, on the other hand, besieged by the Huns in the ninth century, occupied by the Mongols from 1241 to 1242, and conquered by the Turks between 1541 and 1683, developed a distinct taste for oriental styles.

These differences persisted side by side during the tenure of the Austro-Hungarian Empire, creating a courtly life-style and resulting in fashions unmatched in the rest of Europe. With centuries of continuous rule behind them, the Hapsburgs had developed strong traditions growing out of medieval chivalric attitudes. The knight's armor evolved into the resplendent uniform. The romance endured, if only in fantasy. The Austrian nobleman in his courtly military regalia was grandly prepared to fight for his lady's honor. The Hungarian hussars in their spectacularly orientalized array lent further color and richness to this illusion.

The view of women as fragile, defenseless heroines, which became so popular in Europe during the first half of the nineteenth century, was expanded and perpetuated in the Austro-Hungarian Empire. Although dressed in the latest Parisian fashions, most elegant Austro-Hungarian ladies asserted a mood of ultrafemininity by their preference for light, soft fabrics in pastel colors, and added extra trimmings of laces, ruffles, and ribbons to the already excessively feminine attire in vogue at that time. They seemed as delicate as pale flower petals and appeared in sharp contrast to the strong vibrancy of their uniformed "protectors".

For great imperial occasions such as coronations, weddings, and investitures, there were magnificent velvet court robes encrusted and shimmering with gold and silver embroideries embodying ancient symbols of rank, family, and authority. The Hapsburg nobility learned from Burgundian dukes of the fifteenth century to enhance its status by extending a show of opulence and a heraldic identity to male household attendants. This practice, later codified by the Spaniards into court etiquette, was limited to the most prestigious families and called for strict adherence to its rules. While the livery worn by servants was never as luxurious as the attire of their masters, it was, nevertheless, very well made, colorful, and a matter of pride to the house it represented.

World War I ended a courtly life-style that to the outside world must have had the aura of legendary romance. Neither the beautiful empress Elisabeth, nor her son, Crown Prince Rudolf, could come to terms with the illusion that dominated their lives. Yet even the tragic life of the empress and the suicide of the crown prince served only to fire the imaginations of those who wanted to believe in it.

By the opening years of the twentieth century, the symbolism of the Hapsburg double-eagle was sadly out of step with the times. There were, however, less august but more visionary Austrians who began to prepare to meet the new era. As a part of this advance movement the famous Wiener Werkstätte was established in 1903. Here innovative artists with the help of recent technology set about to produce applied arts that would be more compatible with the new aesthetic values and changing patterns of living that the twentieth century held in promise.

Although the world of the Hapsburg dynasty no longer exists, the surviving costumes help to evoke for us some of the vanished splendor, charm, and fantasy of the Austro-Hungarian imperial era.

Stella Blum
Curator
Costume Institute

THE COSTUME INSTITUTE OF THE METROPOLITAN MUSEUM
IS DEEPLY GRATEFUL TO THE FOLLOWING:

Dr. Hertha Firnberg, Austrian Minister of Science and Research, and Dr. Imre Poszgay, Hungarian Minister of Cultural Affairs, for their gracious permission to borrow the objects from the museums in Vienna and Budapest; Dr. Wilhelm Schlag and Dr. Carl Blaha of the Ministry of Science and Research in Vienna; Dr. Günther Frühwirth and Dr. Kogler of the Austrian Ministry of Foreign Affairs.

Our special thanks go to Dr. Friderike Klauner, Director of the Kunsthistorisches Museum; Oberst Albrecht, Director of the Spanish Riding School; Dr. J. C. Allmayer-Beck, Director of the Museum of Military History; Dr. Hans Aurenhammer, Director of the Austrian Gallery, Schloss Belvedere; Dr. Reinhold Baumstark, Director of the Collections of Prince Liechtenstein; Dr. Klaus Beitzl, Director of the Austrian Museum of Ethnology; Dr. Ferenc Füle, Director of the Hungarian National Museum; Dr. Wilhelm Mrazek and Dr. Gerhart Egger, the former and present directors of the Austrian Museum of Applied Arts; Dr. Pál Miklós, Director of the Hungarian Museum of Applied Arts; and Dr. Robert Waissenberger, Director of the Museen der Stadt Wien.

We would like to thank Dr. Angela Völker, Curator of Textiles at the Austrian Museum of Applied Arts; Dr. Georg Kugler, Curator of the Monturdepot and the Carriage Collection, and Dr. Karl Schütz, Painting Restorer, both of the Kunsthistorisches Museum, for their services as couriers. Our thanks go also to Dr. Katalin F. Dózsa for her active help in installing the Hungarian costumes; Prof. Lucie Hampel, Curator of the Costume Collection at the Museen der Stadt Wien; Mrs. Emöke Laszlo, Curator of Textiles at the Hungarian Museum of Applied Arts; Dr. Bayer, Burghauptmann of the Hofburg in Vienna, for lending us from the showrooms of the Hofburg the Winterhalter portrait of Empress Elisabeth; Dr. Gerbert Frodl, Curator of Paintings at the Austrian Gallery, Schloss Belvedere; and Tassilo Korab for his assistance as "contact" in Vienna.

We would like to express our gratitude for the assistance they have given us to Dr. Thomas Nowotny, Consul General of Austria, and Mrs. Nowotny; Mr. Andreas Kosnyik, Consul General of Hungary; Dr. Fritz Cocron, Director of the Austrian Institute in New York, and his assistants, Dr. Gertrud Kothanek, Dr. Barbara Störk, and Dr. Zeitlhofer, Librarian of the Austrian Institute.

Very special thanks go to Mr. Federico de Berzévicy-Pallavicini and Mr. Christopher Ross for lending us objects from their private collections, as well as to General and Mrs. Arnold Alberts, Vincent Fourcade, Barbara Leibowits, Serge Sabarsky, Mr. and Mrs. Janos Scholz, Count Eduardo Vitetti, and Mrs. Gustav Wilder.

II. MEN'S FASHIONS

CEREMONIAL DRESS OF A KNIGHT OF THE ORDER OF THE GOLDEN FLEECE

Mantle of gold-embroidered dark red velvet lined with white satin and embroidered with a row of golden fleeces and the motto JE L'AI EMPRIS (I have accepted him); justaucorps of soft red velvet; hat (*Barett*) of dark red velvet with gold embroidery and fringe
Austrian, 19th century

The Order of the Golden Fleece was founded in 1429 at Bruges in Flanders by Philip the Good, duke of Burgundy, on the day of his marriage to Isabella of Portugal. It rivaled the other great medieval order of chivalry, the Order of the Garter, and admitted only members of the highest aristocracy. It came under the control of the Hapsburgs through Mary, wife of Maximilian of Hapsburg and daughter of Charles the Bold, last of the dukes of Burgundy. Its symbol, the lamb, derives from the Greek myth of Jason and the biblical story of Gideon. Its motto is ANTE FERIT QUAM FLAMMA MICET (First strike, then the flame will spring out).

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.31

COLLAR OF THE ORDER OF THE GOLDEN FLEECE

Gold filigree plaques, simulated black and white enamel firestones, and golden fleece pendant
Austrian, 19th century

Lent by the Museum of Military History, Vienna
SL.79.24.15

CEREMONIAL DRESS OF A KNIGHT OF THE ORDER OF ST. STEPHEN OF HUNGARY

Mantle of green velvet with full train and oversleeves embroidered in gold and trimmed with simulated ermine bands of white plush; *scapulier* of red velvet with gold embroidery; collar of green velvet with gold embroidery, appliqué silver cross, and simulated ermine border; hat (*kolpak*) of dark red velvet with gold embroidery and simulated ermine brim with white egret aigrette
Austrian, 19th century

The Order of St. Stephen of Hungary was founded in 1764 by Empress Maria Theresa to honor the Hungarian king and saint. Membership was limited to one hundred. Its motto is PUBLICUM MERITORUM PRAEMIUM (The best for the public).

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.32a-e

COLLAR OF THE ORDER OF ST. STEPHEN OF HUNGARY

Gold plaques enameled in green, with enameled cross pendant
Austrian, 19th century

Lent by the Museum of Military History, Vienna
SL.79.24.17b

CEREMONIAL DRESS OF A KNIGHT OF THE ORDER OF LEOPOLD

Cape of white silk with gold embroidery and simulated ermine border; collar of simulated ermine with appliqué star of the order; tunic of soft red velvet with red metallic and tinsel embroidery;

breeches of gold-embroidered soft red velvet with gold tassels; hat (*Barett*) of red velvet with gilt cords, ostrich plumes, and white ostrich aigrette; sash of ribbed silk edged with gold fringe; ruff of pleated white cotton gauze; sword and sword belt; scabbard covered with red velvet

Austrian, 19th century

The Order of Leopold was founded in 1808 in Austria by Emperor Franz I. The motto of the order is INTEGRITATI ET MERITO (Integrity and merit).

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.33a-k

CEREMONIAL DRESS OF A KNIGHT OF THE ORDER OF THE IRON CROWN

Cape of deep purple velvet with silver thread and foil embroidery and appliqué star of the order; matching color; tunic of yellow orange velvet with silver embroidery; trousers of ivory silk stockinette; hat (*Barett*) of purple velvet with silver embroidery and white ostrich plume; ruff of white embroidered net; white kid gauntlets; shoes of white ribbed silk with blue satin rosettes; sword and sheath; silver cord with two tassels

Austrian, 19th century

The Order of the Iron Crown was founded by Napoleon Bonaparte after his coronation as king of the Lombards in 1805. The badge of the order is an arched iron crown inscribed with the motto DIEU ME L'A DONNÉE, GARE A QUI Y TOUCHERA (God gave it to me, beware he who would damage it). After the fall of Napoleon in 1814 and after Lombardy had been incorporated into the union of Austrian dominions, the Austrian emperor Franz I replaced the old badge with a new one whose motto, AVITA ET AUCTA (Inherited and perpetuated), is embroidered on the vestments.

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.34a-n

COLLAR OF THE ORDER OF THE IRON CROWN

Gold monograms, wreaths, and crowns with imperial eagle pendant

Austrian, 19th century

Lent by the Museum of Military History, Vienna
SL.79.24.18b

GALA UNIFORM OF A CABINET DIRECTOR OF THE RANK OF A PRIVY COUNCILLOR (KABINETTSDIREKTOR IM RANGE EINESE GEHEIMRATS)

Tailcoat of black wool broadcloth embroidered in gold thread and sequins; sword belt of white twill with attached sword holder of black wool embroidered in gold; sword with gilt hilt inlaid with mother-of-pearl; black leather scabbard; bicorne of black plush trimmed with black ostrich feathers

Austrian, early 20th century

The title *Geheimrat* (privy councillor) was awarded to high court officials or state officials for special merit. This uniform belonged to the director of the personal chancellery of Emperor Franz Joseph I.

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.24a-e

GALA UNIFORM OF AN AMBASSADOR

Tailcoat of gold-embroidered black wool; sword belt of white twill with attached sword holder of gold-embroidered black wool; sword with gilt hilt inlaid with mother-of-pearl; black leather scabbard

Austrian, early 20th century (?)

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.25a-d

GALA UNIFORM OF A SENIOR CHAMBERLAIN (*OBERSTKÄMMERER*)

Tailcoat of green black wool broadcloth with gold embroidery in foliate motifs; sword belt of white twill with sword holder of gold-embroidered black wool; sword with gilt hilt inlaid with mother-of-pearl; black leather scabbard; bicorne of black plush trimmed with white ostrich feathers

Austrian, early 20th century

From the wardrobe of Count Leopold Gudenus (1905-13)

The highest offices at the imperial court in Vienna were those held by the four heads of the court administration. The *Oberstkämmerer* was responsible for the imperial art collections. He wore this gala uniform for all official functions. In addition he had a gala uniform for lesser functions and a uniform *à la campagne*. All three uniforms were of the same color and cut, but each had different embroidery.

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.23a-e

UNIFORM TUNIC OF A REPRESENTATIVE OF THE ESTATES OF LOWER AUSTRIA

Red wool broadcloth with collar and cuffs of dark blue velvet, embroidered in silver

Austrian, about 1830

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.21

DOLMAN

Deep purple patterned velvet trimmed with black braid and jeweled buttons

Hungarian, 17th century

Lent by the Hungarian Museum of Applied Arts, Budapest
SL.79.34.6

MENTE

Quilted wine red silk with diagonal pattern, trimmed with gold cord, with clasp and chain of gilded silver

Hungarian, 1st half 18th century

Lent by the Hungarian National Museum, Budapest
SL.79.33.1

GALA DRESS

Mente, dolman, and trousers of violet silk faille embroidered with gold sequins and tinsel

Hungarian, 1760-70

From the wardrobe of Count Samuel Teleki, chancellor of Transylvania (1739-1822)

Lent by the Hungarian National Museum, Budapest
SL.79.33.2a-c

GALA DRESS

Coat of black wool broadcloth embroidered in pastel silk floss with floral motifs, edged with brown sheepskin; matching waistcoat and trousers

Hungarian, 1770-80

Lent by the Hungarian Museum of Applied Arts, Budapest
SL.79.34.2a-e

GALA DRESS

Mente of black voided velvet trimmed with gold and silver braid and edged with bands of black plush; dolman of deep red velvet trimmed with gold and silver braid, with buttons of silver gilt set with pearls and almandite stones; trousers of black silk knit trimmed with black braid; cap of deep red velvet trimmed with braid and plush; silver saber with lion's head and scabbard

Hungarian, 1838

Worn by Count Miklós Bethlen to the coronation of Queen Victoria in 1838

Lent by the Hungarian National Museum, Budapest
SL.79.33.8a-i

NATIONAL GALA DRESS OF A HUNGARIAN ARISTOCRAT

Mente of midnight blue velvet trimmed with fur, gilt soutache, and frogging; trousers of wine red silk trimmed with gilt braid; cap of midnight blue velvet with fur brim; blue faille hatband; tan leather boots with attached brass spurs; saber and scabbard studded with baroque pearls and turquoises

Austrian, 2nd half 19th century

Every nationality within the Austro-Hungarian state had its own national dress that reflected its unique cultural heritage; and within each nationality there were further stylistic differences, based on regional traditions. The Hungarian national dress was especially rich in decor due to the wealth of the Hungarian aristocracy.

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.27a-f

GALA DRESS

Dolman of dull pink silk brocade trimmed with gold braid and frogging

Hungarian, 2nd half 19th century

The Metropolitan Museum of Art, New York
Gift of Baron Raoul Kuffner de Dioszegh, 1942
42.168b

NATIONAL GALA DRESS OF A HUNGARIAN ARISTOCRAT

Mente of dark blue velvet with light brown mink collar and cuffs trimmed with gold braid soutache and frogging, with turquoise and gold buttons; dolman of cream silk brocade, trimmed with gold braid and frogging, with turquoise and gold buttons; dark red wool trousers trimmed with gold galloon; cap of dark blue velvet with brim of light brown mink, trimmed with gold soutache

Austrian, 2nd half 19th-early 20th century

Lent by the Kunsthistorisches Museum, Vienna
SL.79.23.28a-e

DOLMAN

Golden yellow silk brocaded with silver and multicolored silk in floral pattern, trimmed with gold braid and frogging, with agate buttons

Hungarian, 2nd half 19th century

Fabric: French, early 18th century

Lent by the Hungarian Museum of Applied Arts, Budapest

SL.79.34.5

GALA DRESS

Mente of midnight blue velvet with matching braid and frogging, edged with light brown mink; dolman of gold and dark blue brocade in lattice pattern with taupe and gold braid frogging; midnight blue silk knit trousers with braid trim; boots of black leather with gold braid; cap of gold and dark blue brocade, with fur and crane-feather aigrette; necktie of white faille with gold thread embroidery and lace; scimitar, scabbard, and accoutrements of silver gilt set with diamonds, almandites, and tourmalines

Label: László Karácsony, Budapest

Hungarian, late 19th century

From the wardrobe of Count Antal Sigray

Lent by the Hungarian National Museum, Budapest

SL.79.33.21a-p,-22a-h

GALA DRESS

Mente of red violet velvet trimmed with matching braid and frogging, edged with light brown mink

Label (in *mente*): Weiner & Gruenbaum, Budapest

Hungarian, about 1902

Lent by the Hungarian National Museum, Budapest

SL.79.33.18a

GALA UNIFORM OF A HUNGARIAN PRIVY COUNCILLOR

Pelisse of dark green wool with gold embroidery; trimmed with light brown mink; jacket and trousers of dark green wool with gold embroidery; hat (*kolpak*) of dark green velvet and light brown mink, trimmed with black heron-feather plume and tasseled cords; black leather boots edged at top with plaited gold cord

Austrian, early 20th century

Lent by the Kunsthistorisches Museum, Vienna

SL.79.26a-g

NATIONAL GALA DRESS OF A TRANSYLVANIAN ARISTOCRAT

Mente of deep purple velvet trimmed with wide gold galloon and embroidered with gold soutache, with gold brocade collar and front revers; trousers of light gray silk knit trimmed with gold galloon; cap (*kucsma*) of dark purple velvet with gold brim; ivory surah tie edged with gold lace; gold cord with gold tassels

Hungarian, 2nd half 19th-early 20th century

Transylvania existed as a duchy independent of Turkish and Hapsburg rule from the 16th to the 17th century. After the victory of the Hapsburg emperor over the Turkish sultan in 1683, Transylvania as well as Hungary came under Hapsburg domination and was partially settled by German émigrés. Transylvanian aristocrats were primarily of Hungarian descent

Lent by the Kunsthistorisches Museum, Vienna

SL.79.21.29a-e

UNIFORM OF AN OFFICER OF THE AUSTRIAN GENERAL STAFF

Tunic of light blue wool piped in red, with gold galloon; officer's sash; bicorne (*Stulpsbut*) of black plush with weeping plume of green feathers

Austrian, 1854

Lent by the Museum of Military History, Vienna

SL.79.24.2a-c

GALA UNIFORM OF AN AUSTRIAN GENERAL

Tunic of pale blue wool piped in red, with gold galloon; officer's sash; bicorne (*Stulpsbut*) of black plush with weeping plume of green feathers

Austrian, 1878-1918

Lent by the Museum of Military History, Vienna

SL.79.24.3a-c

WINTER GALA UNIFORM OF A HUSSAR GENERAL

Pelisse of pale blue wool with gold braid frogging; red wool broadcloth *attila* with gold braid frogging; officer's sash; hat (*kolpak*) of red wool and fur, with bullion lanyards and tassels

Austrian, 1911

Lent by the Museum of Military History, Vienna

SL.79.24.1a-d

UNIFORM OF A CAPTAIN OF THE TENTH HUSSARS

Dolman of gray blue wool with gold galloon and frogging; green wool shako; undress cartouche and cartouche belt

Austrian, about 1840

Lent by the Museum of Military History, Vienna

SL.79.24.5a-c

UNIFORM OF A CAPTAIN OF THE NINTH HUSSARS

Pelisse of black wool with gold frogging; undress cartouche and cartouche belt

Austrian, 1848

Lent by the Museum of Military History, Vienna

SL.79.24.4a-d

UNIFORM OF THE ROYAL HUNGARIAN LIFE GUARD, COURT DRESS

Tunic of red wool broadcloth with silver soutache, silver galloon, and frogging; matching wool trousers with silver embroidery and soutache; hat (*kolpak*) of dark green wool with fur brim trimmed with gold lanyards and white egret aigrette; leopard skin with silver buckles; dress saber and scabbard with sword knot; sash of green and silver-banded cords; tan leather boots with silver braid and attached spurs; gala cartouche of green leather trimmed with silver galloon; dark steel cartouche box with bronze crest

Austrian, 2nd half 19th century

The Royal Hungarian Life Guard held the same rank as the First Noble Archer Body Guard and the Trabanten Life Guard at the imperial court in Vienna.

Lent by the Kunsthistorisches Museum, Vienna

SL.79.21.40a-l

UNIFORM COAT (*FELBERROCK*) OF A CAPTAIN OF THE LIFE GUARD SQUADRON, MOUNTED

Black wool broadcloth with collar and cuffs of red plush, trimmed with gold galloon and gilt cord

Austrian, 2nd half 19th century

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.37

GREATCOAT OF A CAPTAIN OF THE LIFE GUARD SQUADRON, DISMOUNTED

White wool broadcloth with red collar, trimmed with red piping

Austrian, 2nd half 19th century

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.38

UNIFORM OF A FIRST SERGEANT OF THE ROYAL AND IMPERIAL TRABANTEN LIFE GUARD, COURT DRESS

Tunic of red wool broadcloth with plastron of black velvet trimmed with gold galloon; white buckskin breeches; helmet of black leather with gilt brass and plume of white horsehair; sword and scabbard; tall black leather boots

Austrian, 2nd half 19th century

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.39a-i

UNIFORM OF A CAPTAIN OF THE FIRST NOBLE ARCHER BODY GUARD (*ERSTE ARCIÈRENLEIBGARDE*), COURT DRESS

Tunic of red wool with horizontal bands of gold galloon and gold tassels, with black velvet collar and cuffs; white buckskin breeches; polished steel helmet with gilt bronze mount and plume of white horsehair; sword belt of tan leather with strap of black velvet and gold galloon; sword and scabbard with sword knot; *portepée* of gold galloon with heavy gold tassel; staff of command of black wood with ivory tip and red grosgrain ribbon; epaulets with shield embroidered in gold, white, and red, edged with gold fringe; tall black leather boots with brass spurs

Austrian, 2nd half 19th century

The First Noble Archer Body Guard was founded by Empress Maria Theresa and her husband, Franz Stephan, as their personal guard. A captain of the guard corresponded in rank to a general of the army.

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.35a-o

UNIFORM OF A TRUMPETER OF THE FIRST NOBLE ARCHER BODY GUARD (*ERSTE ARCIÈRENLEIBGARDE*), COURT DRESS

Tunic of red wool broadcloth with scalloped gold galloon and black velvet collar and cuffs; tabard of gold galloon embroidered with imperial arms in gold metallic and multicolored silks; white buckskin breeches; polished steel helmet with gilt-bronze mount and plume of red horsehair; saber and scabbard with sword knot; gold galloon *portepée*; adjutant's sash; tall black leather boots with brass spurs; silver trumpet

Austrian, 2nd half 19th century

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.36a-n

UNIFORM OF A RIDER OF THE SPANISH RIDING SCHOOL

Coat of dark brown wool twill; white buckskin breeches; black plush bicorne trimmed with gold galloon; white suede gloves; black leather boots

Austrian, 20th century

Lent by the Spanische Hofreitschule, Vienna
SL.79.22.1a-h

GALA LIVERY OF A LIFE GUARD HUNTSMAN (*LEIBJÄGER*)

Coat, waistcoat, and breeches of dark green wool broadcloth trimmed with silver galloon and silver buttons; wig of white hair in four rows of curls; black plush bicorne with silver galloon; black leather shoes with silver buckles; *bandalier* of gold galloon with silver buckle, silver ornaments, and suspended silver hunting horn; *bandalier* of gold galloon with silver ornaments, suspended hunting sword with hunting knife

Austrian, 2nd half 19th century

A life guard huntsman was the personal lackey of the emperor, of an archduke, or of a high aristocrat. He served in his master's residence and accompanied his carriage, sitting next to the coachman. This heavy gala livery was only rarely used.

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.12a-m

GALA UNIFORM OF A PALACE MAJORDOMO (*HAUSOFFIZIER*)

Coat of red wool broadcloth with scalloped gold galloon; waistcoat and breeches of white wool broadcloth with gold buttons; bicorne of black wool trimmed with black grosgrain and gold galloon; gold-hilted sword and sheath

Austrian, 2nd half 19th century

Servants, *portiers*, and footmen were supervised by the majordomo, who wore this gala uniform while serving at table.

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.13a-g

FOUR GALA LIVERIES OF NOBLE PAGES (*EDELKNABEN*)

Long coats of red wool broadcloth, pleated below yoke and with black velvet collars and cuffs; coats of red wool broadcloth trimmed with scalloped gold galloon and with attached vestees of light blue wool trimmed with gold galloon; white wool broadcloth breeches trimmed with gold galloon and rosettes; black plush tricorne trimmed with gold galloon and white ostrich feathers; epaulets of gold galloon with ribbon points; jabots of white embroidered net with white lace cuffs; leggings of pale blue wool broadcloth

Austrian, 2nd half 19th century

Noble pages served at the Austrian court as early as the 15th century. In the 18th century Empress Maria Theresa instituted the practice of designating students for this duty who were in good academic standing at the aristocratic military academy.

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.14-17a-j

LIVERY *À LA CAMPAGNE* OF A COACHMAN

Caped greatcoat of buff-colored wool broadcloth with triple shoulder capes; bicorne of black plush edged with silver galloon; buff-colored wool leggings

Austrian, 2nd half 19th century

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.3a-d

LIVERY *À LA CAMPAGNE* OF A COACHMAN

Greatcoat (*Kaputrock*) of buff-colored wool broadcloth with silver buttons; black plush bicorne with white ostrich feathers; buff-colored wool leggings

Austrian, 2nd half 19th century

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.2a-d

LIVERY *À LA CAMPAGNE* OF A COACHMAN OR FOOTMAN

Coat of buff-colored wool broadcloth with silver galloon and silver buttons; waistcoat of golden yellow wool broadcloth with silver galloon; black wool broadcloth breeches; bicorne of black plush with silver galloon; black leather shoes with buckles

Austrian, 2nd half 19th century

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.4a-f

GALA LIVERY OF A GROOM

Coat and waistcoat of black wool broadcloth with golden yellow galloon and heraldic ribbon points on right shoulder; black plush breeches; white cotton bow tie; bicorne of black plush with gold galloon and white ostrich feathers; black leather shoes with silver buckles

Austrian, 2nd half 19th century

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.5a-m

GALA WINTER LIVERY OF A GROOM OR FOOTMAN

Greatcoat (*Kaputrock*) of black wool trimmed with golden yellow galloon; bicorne of black plush with white ostrich feathers

Austrian, 2nd half 19th century

Footmen or grooms who accompanied official state coaches wore these greatcoats on festive or ceremonial occasions. The last time they were worn was for the coronation of Emperor Karl I as king of Hungary, December 1916

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.1a,b

"SPANISH LIVERY" OF A GROOM

Coat of golden yellow velvet with gold galloon; black plush breeches; black, yellow, and white China-silk sash; hat with black velvet crown, gold lamé brim trimmed with black, yellow, and white ostrich feathers; black leather shoes with silver buckles

Austrian, 2nd half 19th century

This livery was worn only by grooms and coachmen who accompanied the imperial coach on great festive occasions. The carriages of the emperor were driven by mounted coachmen, according to Spanish etiquette, which was followed in Vienna through the 18th century.

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.6a-f

GALA UNDRRESS LIVERY OF A POSTILION

Spencer of black wool broadcloth with yellow and white braid; heraldic armband; white wool breeches; black velvet jockey cap with silver tinsel fringe, silver cord, and tassels

Austrian, 2nd half 19th century

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.9a-c

LIVERY OF A POSTILION

Coat and waistcoat of golden yellow wool broadcloth with silver galloon and silver buttons

Austrian, 2nd half 19th century

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.7a,b

GALA LIVERY OF A POSTILION

Spencer of black wool broadcloth with gold galloon, gold buttons, and heraldic armband; white wool breeches; jockey cap of black velvet with gold tinsel fringe; black leather boots

Austrian, 2nd half 19th century

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.8a-e

LIVERY OF A POSTILION

Spencer of black wool broadcloth with yellow and white braid; jockey cap

Austrian, 2nd half 19th century

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.10a,b

RAINCOAT *À LA CAMPAGNE* OF A POSTILION

Buff-colored wool broadcloth with three shoulder capes

Austrian, 2nd half 19th century

Open carriages, which were used for excursions to castles in the vicinity of Vienna or which were used to show visiting dignitaries the sights of the city, were harnessed *à la Daumont*. In order to enjoy an unobstructed view, the coachmen were mounted. The liveries worn by the postilions depended upon the color of the horses harnessed, white Lippizaner or brown Cleveland bays.

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.11

COURT DRESS OF A CHIEF CHAMBERLAIN OR SECRETARY

Tailcoat of blue black wool broadcloth with silver embroidery and sequins

Austrian, 2nd half 19th century

Worn by the chief chamberlain or secretary of Count Attems

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.19

LIVERY OF A FOOTMAN OR CHIEF GROOM

Coat of blue wool trimmed with bands of red and white voided velvet

Austrian, 2nd half 19th century

Worn by a footman or chief groom at the palace of Count Attems

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.18a

LIVERY OF A FOOTMAN

Waistcoat of deep blue wool trimmed with silver galloon
Austrian, 2nd half 19th century
Worn by a footman at the palace of Count Attems
Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.18b

BANDALIER OF A PORTIER

Deep blue wool with silver trim
Austrian, 2nd half 19th century
Worn by a *portier* at the palace of Count Attems
Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.18c

LIVERY OF A PORTIER

Greatcoat of dark blue wool broadcloth with fur collar and cuffs, trimmed with heraldic braid; tricorne of black plush trimmed with silver galloon and black and white ostrich feathers
Austrian, 2nd half 19th century
Worn by a *portier* at the palace of Prince Windisch-Graetz
Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.20a,b

POLONAISE

Soft blue wool with blue soutache frogging, olive velvet borders, and light blue piping
Austrian, early 19th century
Lent by the Museen der Stadt Wien, Vienna
SL.79.25.19

WAISTCOAT

White satin embroidered with multicolored floral motifs and the figures of a man on the left and a woman on the right
Austrian, early 19th century
Lent by the Austrian Museum of Applied Arts, Vienna
SL.79.23.11

MAN'S DRESSING GOWN

Silk striped in red, yellow, blue, and white and wool woven with multicolored paisley
Austrian, about 1832
From the wardrobe of the Duke of Reichstadt, who wore it on the day of his death
Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.56

MAN'S DRESS FOR EVERYDAY WEAR

Mente of black wool broadcloth trimmed with black braid and frogging, edged with Persian lamb; black wool broadcloth dolman; trousers of black wool jersey with black braid and frogging; black velvet cap with brim of black Persian lamb; black satin necktie with black fringe; boots of black leather with black braid trimming and attached spurs
Hungarian, about 1860
Lent by the Hungarian National Museum, Budapest
SL.79.33.15a-d,-17a,b

SMOCK

Indigo blue linen with white embroidery
Probably made by the Weiner Werkstätte
Austrian, about 1907
Worn by Gustav Klimt
Lent by the Museen der Stadt Wien, Vienna
SL.79.25.26

KIMONO

Gold silk printed with square design and banded in black
Designed by Gustav Klimt and made by the Wiener Werkstätte
Austrian, 1915
Private collection, courtesy Serge Sabarsky Gallery, New York
SL.79.52

RIDING OUTFIT FOR A BOY

Jacket of buff-colored buckskin with silver embroidery and silver medallion on back with the initials EN; matching buckskin trousers with silver buttons
Mexican, 2nd half 19th century
Probably a gift from Maximilian of Mexico, younger brother of Franz Joseph I
Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.45a,b

PAIR OF RIDING CHAPS

Black goatskin bound in tan leather with belt of gold and silver embroidery and brass buttons
Mexican, 2nd half 19th century
Probably a gift from Maximilian of Mexico, younger brother of Franz Joseph I
Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.44a,b

COSTUME FOR A KOREAN PRINCE

Coat of red wool lined with brown fur, trimmed with gilt-brass leaves and flexible gilt-brass dragons; helmet with aigrette of black lacquered steel with jade-tipped mounts of gilt brass and enamel, plume of red horsehair, and crest in the shape of a sacred pearl; bright blue silk jacquard sash; three blue and red silk kerchiefs
Trunk: black lacquered wood with brass mountings
Korean, 2nd half 19th century
Presented to Emperor Franz Joseph I
Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.46a-h

III. WOMEN'S FASHIONS

DRESS FOR A CHILD

Golden rose satin brocaded with pastel floral pattern
Austrian, early 18th century
Lent by the Austrian Museum of Applied Arts, Vienna
SL.79.23.2

GALA COURT DRESS

Corset-bodice and skirt of light blue faille brocaded with floral motifs in silver metallic and red, yellow, and salmon silk, trimmed with silver lace; apron of white Brussels appliqué lace
Hungarian, about 1750
Apron: mid-19th century
Lent by the Hungarian Museum of Applied Arts, Budapest
SL.79.34.3a-d

DRESS (*PETITE ROBE*)

Light blue silk faille embroidered in floral motifs with pastel silk floss
Hungarian, about 1750
Lent by the Hungarian Museum of Applied Arts, Budapest
SL.79.34.4a,b

GALA COURT DRESS

Bodice of dull gold satin overlaid with gold lace, with full puffed sleeves of dark green net trimmed with gold lace; skirt of soft green silk moiré embroidered with silk floss and couched gold thread in floral pattern
Bodice: Hungarian, 1916
Skirt: Hungarian, 18th century
Worn by the Countess Zichy to the coronation of Emperor Karl I as king of Hungary, 1916
Lent by the Hungarian National Museum, Budapest
SL.79.33.6a,b

GALA DRESS

Bodice, reproduction; skirt of blue silk with floral border embroidered in off-white floss
Skirt: Hungarian, 18th century
Lent by the Hungarian National Museum, Budapest
SL.79.33.7a,b

GALA DRESS

Bodice of brown satin with floral stripe embroidered in multicolored floss; skirt of olive brown silk pinstriped in blue and embroidered with naturalistic flowers in multicolored silk floss
Hungarian, late 18th century
Lent by the Hungarian National Museum, Budapest
SL.79.33.4a,b

GALA DRESS

Bodice of deep purple brown satin-striped faille with scattered floral motifs in green and white, with full puffed sleeves of sheer white embroidered cotton, trimmed with gold lace; skirt, reproduction; apron of purple silk
Hungarian, late 18th century
Lent by the Hungarian National Museum, Budapest
SL.79.33.5a-d

DRESS AND PETTICOAT (*ROBE À LA FRANÇAISE*)

Yellow faille taffeta vertically striped in white, dark brown, yellow, and pink satin, trimmed with gauze ribbon
Austrian, about 1770
The Metropolitan Museum of Art, New York
Gift of Lee Simonson, 1939
CI.39.13.85a,b

DRESS AND PETTICOAT (*ROBE À L'ANGLAISE*)

Light blue silk moiré brocaded in undulating white and blue floral pattern
Austrian, about 1778 (fabric made earlier)
Lent by the Austrian Museum of Applied Arts, Vienna
SL.79.23.3a,b

EVENING DRESS

White silk taffeta embroidered with pink roses and paillettes
Austrian, about 1799
The Metropolitan Museum of Art, New York
Gift of Lee Simonson, 1939
CI.39.13.106

EVENING DRESS

White mull muslin with white cotton embroidery in floral and leaf motifs
Austrian, 1799-1800
Lent by the Museen der Stadt Wien, Vienna
SL.79.25.10

EVENING DRESS

Pale blue silk faille embroidered with floral stripes in multicolored pastel floss and colored sequins
Austrian, about 1800
The Metropolitan Museum of Art, New York
Gift of Lee Simonson, 1939
CI.39.13.108

ROUND GOWN

White mull with floral embroidery and white net insets on sleeves
Austrian, about 1803-4
Lent by the Museen der Stadt Wien, Vienna
SL.79.25.27

DRESS

Ivory muslin with floral border of white cotton and multicolored beads
Austrian, about 1812-14
The Metropolitan Museum of Art, New York
Gift of Lee Simonson, 1939
CI.39.13.52

WALKING DRESS

Dark brown silk faille striped with antique gold satin and brocaded in pattern of scattered rosebuds

Austrian, 1805

The Metropolitan Museum of Art, New York
Gift of Lee Simonson, 1939
CI.39.13.105

WALKING DRESS

Ivory silk faille with long sleeves; hem bordered with self cording and pleated rosettes

Austrian, about 1815

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.5

DRESS

Deep blue figured silk trimmed with white net on bodice and cuffs, and white satin and chenille bows on skirt

Austrian, about 1816

The Metropolitan Museum of Art, New York
Gift of Lee Simonson, 1939
CI.39.13.100

AFTERNOON DRESS

Pale pink figured silk trimmed with net crossed by bands of pink satin; blonde lace and pink silk ruffles at sleeves and hem

Austrian, about 1818

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.41

DRESS

Changant yellow and dull rose silk with small leaf pattern in red

Austrian, about 1815

Lent by the Austrian Museum of Applied Arts, Vienna
SL.79.23.4

EVENING DRESS

Silver white figured satin trimmed with lace ruffle at neck and hem; long sleeves with turnback petaled cuffs

Austrian, about 1816

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.42

ROUND GOWN

White linen trimmed with net insets, high-waisted and with long sleeves; lower skirt of sheer gauze striped with bands of linen

Austrian, about 1818

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.8

DRESS

Changant golden tan silk trimmed with bands and puffs of cocoa satin

Austrian, about 1821

The Metropolitan Museum of Art, New York
Gift of Lee Simonson, 1939
CI.39.13.55a-c

DRESS

Fancy weave silk in stripe of blue, yellow, white, and rose alternating with stripe of blue, brown, and beige

Austrian, 1822-23

The Metropolitan Museum of Art, New York
Gift of Lee Simonson, 1939
CI.39.13.109

AFTERNOON DRESS

Pale ice pink silk damasked with pale gray floral, trimmed with ice pink satin rosettes and puffs

Austrian, about 1824

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.18

DRESS

Light blue silk with ribbed stripe, trimmed with white net and piped in blue satin; separate belt

Austrian, about 1824

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.39

WALKING DRESS

White muslin trimmed with lace inserts

Austrian, about 1825

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.22

DRESS

Sheer white muslin with allover floral embroidery and net insertions; attached pink satin sash

Austrian, about 1826

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.3

BALL GOWN

Bodice of white net over white satin, with piping and false lacing of gold cord and full puffed sleeves; skirt of white net over crossbarred muslin, embroidered with outline floral in couched gold thread

Hungarian, about 1830

Lent by the Hungarian National Museum, Budapest
SL.79.33.9a-c

WALKING DRESS

Changant silk of antique gold and brown with self trimming

Austrian, 1836-37

The Metropolitan Museum of Art, New York
Gift of Lee Simonson, 1938
CI.38.23.6a

DRESS

Fancy weave silk with floral print of beige, blue, red, yellow, green, and brown, with white blonde lace

Austrian, about 1837

The Metropolitan Museum of Art, New York
Gift of Lee Simonson, 1938
CI.38.23.2

DRESS

Bodice of antique gold faille; skirt of rose chiné taffeta
Austrian, about 1836
Lent by the Museen der Stadt Wien, Vienna
SL.79.25.9

EVENING DRESS AND STOLE (*POLTERABENDKLEID*) OF EMPRESS ELISABETH

Bodice and skirt of white organdy embroidered with arabic script in green floss and gold metallic thread, ruffles piped in green ribbon and gold cord; stole of embroidered organdy with fringe of white and gold threads
Austrian, 1854

Worn by Empress Elisabeth on the eve of her wedding (*Polterabend*). Embroidered on the stole is an adaptation of a sultan's *tugbra* (monogram), used here for purely decorative effect; embroidered on the skirt are elements from the Islamic confession of faith.

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.43a-c

VISITING DRESS

Gray wool barège with large white check and multicolored floral print, trimmed with pleated chiné ribbon
Austrian, about 1854
The Metropolitan Museum of Art, New York
Gift of Lee Simonson, 1938
CI.38.23.58

EVENING DRESS

Ribbon-stripe silk taffeta in lavender and multicolored floral chiné; separate bertha and sash
Austrian, about 1860
Lent by the Museen der Stadt Wien, Vienna
SL.79.25.13a-d

GALA DRESS

Silver green moiré-patterned faille trimmed with ivory soutache; fillet of green silk embroidered with gold and green thread, trimmed with pearls; apron and veil of white cotton net embroidered in overall floral design
Dress and fillet: Hungarian, 1860-70
Apron and veil: Hungarian, about 1840
Lent by the Hungarian National Museum, Budapest
SL.79.33.11a-c,-13

EVENING DRESS

Lavender and light gray striped silk trimmed with light purple bands and pleated ruffles
Austrian, about 1860
Lent by the Museen der Stadt Wien, Vienna
SL.79.25.20a-c

EVENING DRESS

Ivory silk faille trimmed with white lace and black velvet ribbon
Austrian, about 1867
Lent by the Museen der Stadt Wien, Vienna
SL.79.25.11a,b

EVENING DRESS

Bodice of azure blue silk faille with pleated white net bertha; skirt of matching silk trimmed with two rows of pleated self ruffles
Austrian, about 1867
Lent by the Museen der Stadt Wien, Vienna
SL.79.25.12a,b

TRAIN OF LADY'S GALA COURT DRESS

Dark red satin with gold and silver tinsel embroidery
Austrian, about 1867
Worn by Baroness Wenckheim to the coronation of Emperor Franz Joseph I as king of Hungary in Budapest, 1867
Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.30

GALA COURT DRESS

Bodice of dark red velvet trimmed with gold soutache; neckline edged with gold lace; full sleeves of white net with scattered gold sequins; skirt of white silk moiré embroidered with gold tinsel in floral garland motifs and trimmed with gold lace; apron of white net embroidered with gold tinsel; *mente* of dark red velvet trimmed with gold soutache and bordered with gold lace
Label (in *mente*): Mon aszterly és kuzmik, Utódai, udvari divat áru szállitok, Budapest; (in bodice): Gottmani és, Budapest
Hungarian, 1867-96
From the wardrobe of the wife of Count György Majláth, who wore it to the coronation of Emperor Franz Joseph I as king of Hungary in 1867 and to Hungary's thousand-year jubilee celebration in 1896. It was also worn by the second wife of Count Majláth to the coronation of Karl I as king of Hungary in 1916.
Lent by the Hungarian National Museum, Budapest
SL.79.33.20a-e

DAY DRESS

Ivory silk wool trimmed with bands of ivory silk, with narrow stripes of green, black, and magenta
Hungarian, about 1868
From the wardrobe of Irma Kováts, daughter of the former director of the Hungarian National Museum
Lent by the Hungarian National Museum, Budapest
SL.79.33.14a-c

EVENING DRESS

White satin overlaid with white net, embroidered with multicolored silk floss chenille and gold and silver tinsel, trimmed with floral appliqués
Label: MME. Fanni Schreiner
K.K. Hofkleider Macherin, Wien
Austrian, 1860s-80s

Probably from the wardrobe of Empress Elisabeth
Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.42a,b

COURT DRESS

Ivory silk brocaded with rose motif embroidered in crystal beads and pearls, attached rosette and sash on bodice
Austrian, 1880s
From the wardrobe of Empress Elisabeth
Lent by the Museen der Stadt Wien, Vienna
SL.79.24.38a-c

FORMAL COURT MOURNING DRESS

Skirt, with bustle and train, and bodice of black satin trimmed with Chantilly lace and jet bead embroidery; bonnet of black lace trimmed with jet beads and ostrich feathers; veil-mask of black velvet edged with lace

Label: MME. Fanni Schreiner
K.K. Hofkleider Macherin, Wien

Austrian, 1880s (?)

Probably from the wardrobe of Empress Elisabeth

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.41a-d

COURT GOWN

Bois de rose faille with skirt panel of dark green velvet trimmed with lacy braid and embroidered with gold thread and beads

Label: Mlle Juliette, Wien

Austrian, about 1888

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.6a,b

GALA COURT DRESS

Ivory satin overlaid with white net embroidered with gold; attached apron of white net embroidered with gold and silver tinsel

Court dresses of this type, with corset-bodice, puffed sleeves, a skirt with a long train, and attached apron elaborately embroidered with gold and silver tinsel, were popular in the second half of the 19th and the early 20th century; they were made by the most renowned couturiers of Budapest and Vienna.

Austrian, late 19th century

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.25

DRESS

Ivory satin brocaded in olive and salmon floral pattern with blue velvet and metallic thread; pink satin vestee

Austrian, about 1886-89

Probably from the wardrobe of Princess Stefanie, wife of Crown Prince Rudolf

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.29a,b

COURT TRAIN

Pale green silk moiré embroidered with gold thread and green beads

Label: Spitzer, Wien

Austrian, about 1893

Worn in Vienna in 1893 by Mrs. Lawrence Townsend for her presentation at court to Emperor Franz Joseph I

The Metropolitan Museum of Art, New York
Gift of Mrs. Truxtun Beale, 1941
Cl.41.111

EVENING DRESS

Pale cream satin trimmed with white lace and point d'esprit ruffles and with bands of gold-embroidered net

Label: Marie Effenberger, Wien

Austrian, about 1893

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.45

BODICE

Black silk faille figured with pattern of squares and trimmed with soutache and appliquéd lace; dickey and neckline of black Chantilly lace

Austrian (?), 1898

From the wardrobe of Empress Elisabeth

Lent by the Hungarian National Museum, Budapest
SL.79.33.26

BODICE

Black silk taffeta with appliqués, insertions, and ruffled chemisette of black lace

Austrian (?), 1898

Worn by Empress Elisabeth when she was fatally stabbed

Lent by the Hungarian National Museum, Budapest
SL.79.33.27

DRESS

White embroidered net with insets of embroidered net bands and appliquéd flowers, trimmed with rose pink silk velvet and white silk pleated ruffles

Hungarian, 1898

Lent by the Hungarian National Museum, Budapest
SL.79.33.24a,b

EVENING DRESS

Ivory satin with appliquéd crescent motifs of silver sequins, trimmed with pleated ruffles of white mousseline

Austrian, about 1900

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.28a,b

AFTERNOON DRESS

Ivory satin with gold satin appliquéd in foliate pattern

Probably designed by Paul Schultze-Naumburg

Austrian, about 1900

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.40

GALA COURT DRESS IN HUNGARIAN STYLE

Bodice of brilliant orange satin embroidered with silver tinsel, braids, beads, and rhinestones; attached overskirt and train of matching white embroidered satin faced with orange

Label: Wilhelm Jungmann & Neffe, Wien

Austrian, about 1900-16

The Metropolitan Museum of Art, New York
Gift of Mrs. Marc Sevastopoulo, 1978
1978.486

BALL GOWN

White embroidered net over pink silk; bodice and belt embroidered with gold thread, gold sequins, yellow pearls, and rhinestones

Label: R. Frenkler, Wien

Austrian, about 1902

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.16a-c

RECEPTION DRESS

Silver gray satin embroidered with chenille, silver sequins, and cut-steel beads; gray chiffon sash and treble sleeve ruffles

Label: Wilhelm Jungmann & Neffe, Wien

Austrian, about 1903

Lent by the Museen der Stadt Wien, Vienna

SL.79.25.37a,b

WEDDING DRESS

Cream satin trimmed with self ruffles and pleated chiffon ruffles

Label: Josefine Gundela, Wien

Austrian, about 1904

Lent by the Museen der Stadt Wien, Vienna

SL.79.25.43a,b

AFTERNOON DRESS AND JACKET

Beige marquise striped with bands of cream satin and trimmed with rosettes of matching grosgrain; sleeves with treble flounces and lace trim

Label: L. & H. Laufer, Wien

Austrian, about 1905

Lent by the Museen der Stadt Wien, Vienna

SL.79.25.4a,b

EVENING DRESS

Silver gray satin damasked with gold metallic thread; net bodice overlaid with gold lace and trimmed with rhinestones and with a cluster of artificial red poppies at the waist; skirt overlay of white satin trimmed with gold lace

Label: Drecoll, Wien, Paris

Austrian, about 1912-13

Lent by the Museen der Stadt Wien, Vienna

SL.79.25.31

EVENING DRESS

Ivory silk embroidered with gold thread and beads and accented on bodice with clear stones; skirt panel on left flanked by gold fillet lace bands

Austrian, about 1908-9

Lent by the Museen der Stadt Wien, Vienna

SL.79.25.24

EVENING GOWN

Cream silk chiffon trimmed with cream velvet and green silk, embroidered with gold and silver beads

Label: S. Ungar, Wien

Austrian, 1910-12

The Metropolitan Museum of Art, New York

Gift of Mariaora Cole, 1942

CI.42.86.3

DRESS

Light green silk; bodice and upper skirt overlaid with black point d'esprit net embroidered with jet, green, and pumpkin floss and metallic gold thread, with black bead fringe and insets of white crochet

Label: Anna Kornhäuser, Wien

Austrian, about 1912

Lent by the Museen der Stadt Wien, Vienna

SL.79.25.44

GALA COURT DRESS

Dark red velvet overlaid with white net embroidered with gold and silver tinsel, with white silk voile sleeves and bodice front trimmed with four metal plaques set with baroque pearls and garnets; apron and veil of white net embroidered with gold and silver tinsel; gold galloon bow

Label: Therese Habner, Wien

Austrian, 1916

Made for the coronation of Emperor Karl I as king of Hungary, December 1916

Lent by the Museen der Stadt Wien, Vienna

SL.79.25.32a-e

THE WIENER WERKSTÄTTE

The Wiener Werkstätte, an association of artists and craftsmen, was founded in 1903 in Vienna by Koloman Moser, Josef Hoffmann, and Fritz Wärndorfer. At the turn of the century the circle of artists that gathered around the painter Gustav Klimt revolted against shoddy, poorly designed, machine-made products and wanted to establish a new rapport between the artist, designer, and craftsman and the consumer. They wanted to create products—furniture, ceramics, jewelry, accessories, and clothing—that were both functional and aesthetically pleasing, with harmonious shapes and proportions. Innovative fabric designs by the artists of the Wiener Werkstätte were used for dresses of loose cut that allowed the wearer graceful and unfettered movement. The women who wore these creations were members of the haute bourgeoisie and intelligentsia of Vienna—actresses, journalists, and patronesses of the arts. The Wiener Werkstätte flourished until the outbreak of World War I. The subsequent economic crisis and social upheaval necessitated a drop in production that led ultimately to bankruptcy in 1926. The final closing of the Wiener Werkstätte was in 1932.

KIMONO DRESS

Light brown China silk with stylized birds, trees, and bars in coral, dark brown, and ivory; attached belt

Fabric designed by Mathilde Flögl

Label: Wiener Werkstätte

Austrian, 1925-30

Lent by the Austrian Museum of Applied Arts, Vienna

SL.79.23.9

AFTERNOON DRESS

Off-white cotton with print of pink and blue morning glories

Designed by Koloman Moser

Label: Wiener Werkstätte

Austrian, about 1905

Lent by the Museen der Stadt Wien, Vienna

SL.79.25.30

ROBE

China silk with black and green geometric pattern

Fabric ("Udo Zovetti") designed by Josef Hoffmann and made by the Wiener Werkstätte

Austrian, 1914

Lent by the Museen der Stadt Wien, Vienna

SL.79.25.15

AFTERNOON DRESS

China silk with printed abstract curvilinear pattern in marine blue, steel gray, and black on white ground

Fabric design ("Marina") by Dagobert Peche

Label: Wiener Werkstätte

Austrian, about 1915

Gustav Klimt painted a portrait, dated 1916, of the donor in this dress. (The dress has since been altered.)

The Metropolitan Museum of Art, New York

Gift of Frederica Beer-Monti, 1964

Cl.64.49.1

KIMONO

Golden yellow China silk with design of dark green grasses and flowers, bordered in dark green silk

Fabric designed by Dagobert Peche or Maria Likarz

Label: Wiener Werkstätte

Austrian, 1920

Lent by the Austrian Museum of Applied Arts, Vienna

SL.79.23.10

DRESS

Black China silk with predominantly orange stylized floral motifs

Fabric design ("Fidelio") by Maria Likarz

Label: Wiener Werkstätte

Austrian, about 1922

The Metropolitan Museum of Art, New York

Gift of Mrs. B. D. Hauser, 1979

1979.85

EVENING DRESS

Black georgette with cape sleeves falling into floating panels at back, embroidered with gold beads in scattered geometrically patterned squares

Designed by Eduard Wimmer-Wisgrill

Label: Wiener Werkstätte

Austrian, 1920-25

Lent by the Austrian Museum of Applied Arts, Vienna

SL.79.23.7

SPENCER

Grass green satin with geometric floral motif, with band of light pink taffeta at waist

Austrian, late 18th-early 19th century

Lent by the Museen der Stadt Wien, Vienna

SL.79.25.7

PELISSE

Changan brown silk taffeta trimmed with rose satin and rose cord

Austrian, about 1818

The Metropolitan Museum of Art, New York

Gift of Lee Simonson, 1939

CI.39.13.69

SPENCER

Light rose taffeta, wadded, with Shirred bib and smocked sleeve cuffs

Austrian, 1830s

Lent by the Museen der Stadt Wien, Vienna

SL.79.25.17

OPERA COAT

Red-ground paisley shawl with red satin bows and a false hood trimmed with dark red velvet

Austrian, about 1888

Lent by the Museen der Stadt Wien, Vienna

SL.79.25.34

OPERA CLOAK FOR A YOUNG GIRL

Light blue-ground Indian shawl trimmed with striped velvet; attached hood

Austrian, about 1888

Lent by the Museen der Stadt Wien, Vienna

SL.79.25.35

IV. ACCESSORIES

HAT (*KASKETT*) OF AN UNDER OFFICER

Black felt with imperial cipher and gold galloon
Austrian, 1765–80
Lent by the Museum of Military History, Vienna
SL.79.24.12

SHAKO FOR A HUSSAR

Dark green wool with yellow and black cockade, pompon, and plume
Austrian, 1805–20
Lent by the Museum of Military History, Vienna
SL.79.24.13

SHAKO FOR AN AUSTRIAN LINE FUSILIER

Black wool with brass cockade and wool pompon
Austrian, 1806
Lent by the Museum of Military History, Vienna
SL.79.24.20

KHEVENHÜLLER HELMET OF AN AUSTRIAN DRAGOON OFFICER

Black leather with crest of black and yellow silk
Austrian, 1st quarter 19th century
Lent by the Museum of Military History, Vienna
SL.79.24.14

FUR CAP OF A GRENADIER OFFICER

Black bearskin
Austrian, about 1836
Lent by the Museum of Military History, Vienna
SL.79.24.10

FUR CAP OF A LINE GRENADIER

Black bearskin
Austrian, about 1840
Lent by the Museum of Military History, Vienna
SL.79.24.11

SHAKO FOR A HUSSAR

Blue wool trimmed with gold galloon, gold lanyards, gold tassels, and an aigrette of black and orange feathers
Austrian, 1848
Lent by the Museum of Military History, Vienna
SL.79.24.4b,c

HIGH CAP (*FLUGELMÜTZE*)

Dark brown felt embroidered with gold thread and sequins
Hungarian, early 18th century
Lent by the Hungarian Museum of Applied Arts, Budapest
SL.79.34.1

CAP (*PÁRTA*)

Crescent-shaped wire frame covered with gold lace and trimmed with ornaments of silver filigree and red beads, edged with silver-filigree lunettes
Hungarian, 18th century
Lent by the Hungarian National Museum, Budapest
SL.79.33.30

CAP

Saffron yellow silk faille pinstriped with tinsel, trimmed with gold lace and floral embroidery of gold thread and sequins
Hungarian, 18th century
Lent by the Hungarian National Museum, Budapest
SL.79.33.29

OLD VIENNESE BONNET (*GUGL*)

Stiff pink linen covered with gold lace and embroidered with gold sequins and silver beads
Austrian, end of 18th century
Lent by the Austrian Museum of Ethnology, Vienna
SL.79.26.1

GOLD BONNET

Broad gold trim on wire frame, embroidered in three dimensions with gold metallic thread and sequins and trimmed at the back with large black bow
Austrian, about 1800
Early version of the *Linzer Goldbaube*, a type of gold bonnet made in Linz, Austria
Lent by the Austrian Museum of Ethnology, Vienna
SL.79.26.2

GOLD BONNET (*LINZER GOLDHAUBE*)

Broad gold trim over wire frame, crested at the back, embroidered with sequins and trimmed with a black bow
Austrian, 19th century
Lent by the Austrian Museum of Ethnology, Vienna
SL.79.26.3

GOLD BONNET (*LINZER GOLDHAUBE*)

Gold brocade over wire frame, embroidered with gold sequins and trimmed behind wings with a black bow
Austrian, 19th century
Lent by the Austrian Museum of Ethnology, Vienna
SL.79.26.4

BONNET

Natural straw alternating with bands of striated green and brown straw

Austrian, early 19th century

Lent by the Austrian Museum of Applied Arts, Vienna
SL.79.23.12

BONNET

Natural straw trimmed with artificial flowers and blue brocade ribbon

Austrian, 1820-40

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.68

BONNET

Natural satin straw trimmed with ombréd pink satin ribbon

Austrian, 1820s

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.76

BONNET

Natural straw striped with white silk and trimmed with cluster of artificial flowers

Austrian, about 1820

Lent by the Austrian Museum of Applied Arts, Vienna
SL.79.23.13

BONNET

Natural straw trimmed with pale blue ribbon, artificial flowers, and white point d'esprit net

Austrian, about 1820

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.59

WIRE BONNET (LINZER CREPIDLHAUBE)

Black passementerie lace over wire frame, embroidered with black bugles and glass beads in rosette motifs, trimmed with black lace bow

Austrian, 2nd half 19th century

Lent by the Austrian Museum of Ethnology, Vienna
SL.79.26.5

BONNET

Natural straw with pale blue stripes

Austrian, about 1847

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.60

CAP

Embroidered ivory net with white satin piping, pink satin streamers, and ice blue satin bows

Austrian, about 1815

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.70

CAP

White dotted net and blonde lace, trimmed with lavender taffeta ribbons and violet silk gauze ruffles

Austrian, 1860s

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.74

CAP

Gray silk with black embroidery and black velvet ties

Label: Wiener Werkstätte

Austrian, about 1910 (?)

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.63

BOLERO

Navy blue wool trimmed with black soutache

Label: Worth & Bobergh, Paris

French, about 1860

From the wardrobe of Empress Elisabeth

Lent by the Hungarian National Museum, Budapest
SL.79.33.28

CAPE

Midnight blue moiré with black velvet border and fringe of silk and chenille

Austrian, mid-19th century

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.80

EVENING CAPE

Black net appliquéd with black silk and cord, trimmed with black satin ribbons and black Chantilly lace ruffles

Label: Emanuel Zwieback, Wien

Austrian, about 1890

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.83

SHORT CAPE

Black Chantilly lace embroidered with lilac sequins and beads

Austrian, about 1895-1900

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.85

SHORT EVENING CAPE

Pleated white mousseline edged with white satin ruffles and white swansdown

Austrian, about 1900-5

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.82

SHORT CAPE

White pleated mousseline with machine-crocheted yoke

Austrian, about 1900

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.84

HOOD WITH TIES (*BASHLIK*)

Black wool embroidered with bright multicolored floral motifs, with multicolored red fringe

Austrian, about 1870

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.79

SCARF

White muslin with band embroidered in leaf design

Austrian, 1804–15

The Metropolitan Museum of Art, New York
Gift of Lee Simonson, 1939
CI.39.13.66

SHAWL

Yellow orange wool with paisley-print border

Austrian, about 1807

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.78

STOLE

Plum-colored China silk with matching fringe, embroidered with bright multicolored floss in scattered stylized floral motifs

Designed and made by Valerie Petter for the Wiener Werkstätte

Austrian, early 20th century

Lent by the Austrian Museum of Applied Arts, Vienna
SL.79.23.16

STOLE

Deep green China silk edged with matching fringe and embroidered in white, purple, and magenta with scattered stylized floral motifs

Designed and made by Emmy Prochaska-Zweybrück for the Wiener Werkstätte

Austrian, early 20th century

Lent by the Austrian Museum of Applied Arts, Vienna
SL.79.23.17

UMBRELLA

Brown silk canopy with shaft and handle of tortoiseshell

Austrian, late 19th–early 20th century

Formerly owned by Baroness Katharina Schratt-Kiss

Lent by Federico de Berzévici-Pallavicini
SL.79.17.14

PARASOL

White Brussels appliqué lace with shirred bands and ruffles of white silk

Hungarian, 1900

Lent by the Hungarian National Museum, Budapest
SL.79.33.25

PAIR OF GLOVES

Cream suede printed on back of hand with landscape in medallion

Label: I. Bull & C. June 1, 1791

Austrian, 1791

Lent by the Austrian Museum of Applied Arts, Vienna
SL.79.23.18a,b

PAIR OF GLOVES

Cream kid with punched and scalloped cuffs, threaded with azure ribbon at wrist and painted on back of hand with a singer in a landscape and a line of music

Austrian, early 19th century

Lent by the Austrian Museum of Applied Arts, Vienna
SL.79.23.19

HANDBAG

White wool embroidered in gold with oriental motifs

Austrian, about 1900

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.93

HANDBAG

Ombred China silk partially embroidered with bright multicolored beads

Made by the Wiener Werkstätte

Austrian, early 20th century

Lent by the Austrian Museum of Applied Arts, Vienna
SL.79.23.15

HANDBAG

Black satin with black and white beaded bands and shirred panels

Influenced by the Wiener Werkstätte

Austrian, early 20th century

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.91

HANDBAG

Red satin overlaid with beige macrame cord

Austrian, early 20th century

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.90

HANDBAG

Lilac moiré embroidered with silver sequins and beads

Austrian, early 20th century

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.89

HANDBAG

Light and dark blue embroidered squares, with accents of cut steel beads

Austrian, early 20th century

Lent by the Museen der Stadt Wien, Vienna
SL.79.25.88

HANDBAG

White leather striped with bands of black and white cotton in geometric pattern

Designed by Gustav Klimt

Made by the Wiener Werkstätte

Austrian, about 1910

Lent by the Museen der Stadt Wien, Vienna

SL.79.25.92

KNITTING BALL HOLDER

Basket-shaped silver filigree in grape-leaf motif

Austrian, early 19th century

Lent by Federico de Berzėvicy-Pallavicini

SL.79.17.1

KNITTING BALL HOLDER

Sphere of swirled silver bands; attached silver filigree bracelet, monogrammed TD

Austrian, early 19th century

Lent by Federico de Berzėvicy-Pallavicini

SL.79.17.2

KNITTING BALL HOLDER

Low-sided basket of silver filigree attached by four chains to filigree bracelet

Austrian, early 19th century

Lent by Federico de Berzėvicy-Pallavicini

SL.79.17.3

KNITTING BALL HOLDER

Sphere of silver filigree in scrolled leaf motif; attached matching bracelet

Austrian, early 19th century

Lent by Federico de Berzėvicy-Pallavicini

SL.79.17.4

KNITTING BALL HOLDER

Sphere of repoussé silver bands; attached bracelet with matching top band, monogrammed AF

Austrian, early 19th century

Lent by Federico de Berzėvicy-Pallavicini

SL.79.17.5

KNITTING BALL HOLDER

Sphere of repoussé silver in dense scroll pattern; attached silver bracelet in pattern of linked circles

Austrian, early 19th century

Lent by Federico de Berzėvicy-Pallavicini

SL.79.17.6

KNITTING BALL HOLDER

Sphere of repoussé silver in dense scrolled foliate design; attached bracelet pierced in leaf pattern with cherubs at top

Austrian, early 19th century

Lent by Federico de Berzėvicy-Pallavicini

SL.79.17.7

KNITTING BALL HOLDER

Diamond-shaped silver filigree in stylized leaf pattern; attached silver-filigree bracelet

Austrian, early 19th century

Lent by Federico de Berzėvicy-Pallavicini

SL.79.17.8

KNITTING BALL HOLDER

Sphere of swirled silver bands; attached filigree bracelet, monogrammed AH

Austrian, early 19th century

Lent by Federico de Berzėvicy-Pallavicini

SL.79.17.9

KNITTING BALL HOLDER

Silver sphere pierced in foliate motif; attached bracelet

Austrian, early 19th century

Lent by Federico de Berzėvicy-Pallavicini

SL.79.17.10

KNITTING BALL HOLDER

Sphere of petal-shaped silver bands; attached bracelet of silver filigree

Austrian, early 19th century

Lent by Federico de Berzėvicy-Pallavicini

SL.79.17.11

KNITTING BALL HOLDER

Repoussé silver with rose motif in shape of footed goblet; attached bracelet

Austrian, early 19th century

Lent by Federico de Berzėvicy-Pallavicini

SL.79.17.12

PAIR OF MEN'S SHOES

Red leather embroidered with gold and silver thread

Hungarian, late 17th-early 18th century

Lent by the Hungarian National Museum, Budapest

SL.79.33.3a,b

PAIR OF MULES

Red kid with floral brocade

Austrian, 18th century

Lent by the Museen der Stadt Wien, Vienna

SL.79.25.58a,b

PAIR OF BOOTS

Golden yellow silk damask

Austrian, 1860s-70s

Lent by the Museen der Stadt Wien, Vienna

SL.79.25.56a,b

SINGLE SHOE

Black kid trimmed with steel-bead embroidery and black grosgrain rosette
Exhibited at World's Fair, Vienna, 1873
Lent by the Museen der Stadt Wien, Vienna
SL.79.25.55

SINGLE SHOE

Bronze kid embroidered with garlands of forget-me-nots at toe and heel
Exhibited at World's Fair, Vienna, 1873
Lent by the Museen der Stadt Wien, Vienna
SL.79.25.53

SINGLE SHOE

Quilted gray satin with pleated rosette
Exhibited at World's Fair, Vienna, 1873
Lent by the Museen der Stadt Wien, Vienna
SL.79.25.52

SINGLE SHOE

Red grained kid embroidered with metallic thread
Exhibited at World's Fair, Vienna, 1873
Lent by the Museen der Stadt Wien, Vienna
SL.79.25.51

SINGLE SHOE

Light brown snakeskin with black kid heel and rosette of black velvet and taupe satin
Exhibited at World's Fair, Vienna, 1873
Lent by the Museen der Stadt Wien, Vienna
SL.79.25.50

PAIR OF EVENING SHOES

Purple velvet trimmed with pleated ruffle and embroidered with gold metallic thread
Austrian, 1880s-90s
Lent by the Museen der Stadt Wien, Vienna
SL.79.25.57a,b

PAIR OF HIGH SHOES

Russet silk cord and thread in filigree pattern
Label: Marie Kirchner, Görz-Wien
Austrian, about 1890
Lent by the Museen der Stadt Wien, Vienna
SL.79.25.54a,b

PAIR OF SHOES

Silk faille in allover gray floral print with color accents; black silk ties
Label: Wiener Werkstätte
Austrian, about 1914
Lent by the Museen der Stadt Wien, Vienna
SL.79.25.47a,b

PAIR OF SHOES

Silk faille with large stylized floral print in black, lavender, blue, and green, with black grosgrain ties
Label: Wiener Werkstätte
Austrian, about 1914
Lent by the Museen der Stadt Wien, Vienna
SL.79.25.48a,b

PAIR OF EVENING SHOES

Gold kid embroidered with gold beads
Label: Stiller, Berlin
Austrian, about 1914
Lent by the Museen der Stadt Wien, Vienna
SL.79.25.49

TWO PISTOLS WITH HOLSTERS OF LOMBARDO-VENETIAN NOBLE GUARD

Austrian, 19th century
Lent by the Museum of Military History, Vienna
SL.79.24.6a,b,-7a,b

DRESS SCIMITAR AND SCABBARD

Austrian, 19th century
Lent by the Museum of Military History, Vienna
SL.79.24.9a,b

INFANTRY OFFICER'S SABER AND SCABBARD WITH GALA SWORD KNOT

Owned by Count Windisch-Graetz
Austrian, 19th century
Lent by the Museum of Military History, Vienna
SL.79.24.8a,b

EMBROIDERED STAR OF THE ORDER OF ST. STEPHEN OF HUNGARY, 1ST CLASS

Red velvet with silver tinsel and sequins
Austrian, 19th century
Lent by the Museum of Military History, Vienna
SL.79.24.17c

EMBROIDERED STAR OF THE ORDER OF LEOPOLD, 1ST CLASS

Gold, silver, and red tinsel with sequins and enamel
Austrian, 19th century
Lent by the Museum of Military History, Vienna
SL.79.24.16b

EMBROIDERED STAR OF THE ORDER OF THE IRON CROWN, 1ST CLASS

Motto on red tinsel with silver sunburst
Austrian, 19th century
Lent by the Museum of Military History, Vienna
SL.79.24.18c

GRAND CROSS SASH OF THE ORDER OF ST. STEPHEN OF HUNGARY, 1ST CLASS

Plum and green moiré ribbon with jewel of green enameled cross beneath gold crown

Austrian, 19th century

Lent by the Museum of Military History, Vienna
SL.79.24.17a

GRAND CROSS SASH OF THE ORDER OF LEOPOLD, 1ST CLASS

Red and white moiré ribbon with jewel of gold and enamel

Austrian, 19th century

Lent by the Museum of Military History, Vienna
SL.79.24.16a

GRAND CROSS SASH OF THE ORDER OF THE IRON CROWN, 1ST CLASS

Golden yellow and blue moiré ribbon with jewel of imperial eagle on enameled shield

Austrian, 19th century

Lent by the Museum of Military History, Vienna
SL.79.24.18a

GRAND CROSS SASH OF THE ORDER OF ST. ANDREW OF RUSSIA

Light blue moiré

Russian, 19th century

Lent by Christopher Ross
SL.79.38.4

KNIGHT'S CROSS OF THE ORDER OF FRANZ JOSEPH I

Scarlet moiré ribbon; imperial crown of gold and red enamel

Austrian, 1849–1918

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.58

SILVER MERIT CROSS OF THE ORDER OF FRANZ JOSEPH I

Scarlet moiré ribbon; silver imperial crown above cross with arms of red enamel and medallion

Austrian, 1849

Lent by Christopher Ross
SL.79.38.5

GREAT SERVICE MEDAL

Ribbon of black and gold horizontal stripes and black vertical stripes; medallion showing profile of Franz Joseph I

Austrian, December 2, 1873

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.59

GENERAL SERVICE MEDAL

Ribbon of black and gold horizontal stripes and black vertical stripes, bordered by gold stripes; gold medallion showing wreathed profile of Franz Joseph I

Austrian, 1873

Lent by Christopher Ross
SL.79.38.6

BRONZE HONORARY MEDAL FOR FORTY YEARS' SERVICE

Scarlet moiré ribbon; bronze medallion showing profile of Franz Joseph I

Austrian, 1888–1916

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.69

GOLDEN JUBILEE MEMORIAL MEDAL FOR THE CIVIL SERVICE

Red and white striped moiré ribbon; bronze medallion showing profile of Franz Joseph I

Austrian, 1898

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.64

THREE GOLDEN JUBILEE MEMORIAL MEDALS FOR THE ARMED FORCES

Scarlet moiré ribbon; bronze medallion showing profile of Franz Joseph I

Austrian, 1898

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.65-67

MILITARY CROSS, 3RD CLASS, FOR FORTY YEARS' SERVICE

Gold moiré ribbon with wide black-lined borders; gold cross showing arms and silver imperial eagle on gold ground

Austrian, 1898

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.68

DIAMOND JUBILEE CROSS

Scarlet moiré ribbon; medallion on wreathed gold cross showing profile of Franz Joseph I

Austrian, 1908

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.60

THREE DIAMOND JUBILEE CROSSES

White-bordered scarlet moiré ribbon; central medallion on wreathed gold cross showing profile of Franz Joseph I

Austrian, 1908

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.61–63

JEWELRY FOR HUNGARIAN GALA DRESS

Mente fastener, belt, aigrette clasp, set of buttons, and sword belt of gilt bronze set with baroque pearls and turquoises

Austrian, 2nd half 19th–early 20th century

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.27k-r

JEWELRY FOR HUNGARIAN GALA DRESS

Mente fastener, sword belt, chains, aigrette clasp, set of buttons, saber and scabbard, and pair of spurs of silver gilt set with coral

Made by Ludwig Politzer, Vienna

Austrian, after 1872

Lent by the Hungarian National Museum, Budapest
SL.79.33.23a-j

BELT

Silver gilt set with baroque pearls and green glass stones, with enameling under pearls

Hungarian, 1755-93

Made by Johannes Benckner, Brassó

Lent by the Hungarian National Museum, Budapest

SL.79.33.34

BELT

Silver with filigree flowers and bows

Made in Transylvania, 2nd half 18th century

Lent by the Hungarian National Museum, Budapest

SL.79.33.33

GALA STAFF

Wood with elaborate brass finial

Austrian, 19th century

Used by a *portier* in the service of Prince Dietrichstein

Lent by the Kunsthistorisches Museum, Vienna

SL.79.21.21

GALA STAFF

Wood with elaborate silver finial, wound with cords of dark blue, yellow, and silver, with heavy tassel at bottom

Austrian, 19th century

Used by a *portier* in the service of Count Clam-Gallas

Lent by the Kunsthistorisches Museum, Vienna

SL.79.21.22

V. ART WORKS

JOSEPH II, HOLY ROMAN EMPEROR 1765-90

Wool

Made by the Savonnerie Duvivier Fils

French, 1773-80

The Metropolitan Museum of Art, New York

Gift of J. Pierpont Morgan, 1906

07.225.469

EMPEROR FRANZ JOSEPH I AND HIS BRIDE, PRINCESS ELISABETH, ON THE DAY OF THEIR ENGAGEMENT AT BAD ISCHL

Anonymous Austrian painter

Oil on canvas, about 1885

Lent by the Kunsthistorisches Museum, Vienna

SL.79.21.48

EMPRESS ELISABETH

Franz Xaver Winterhalter (1806-1873)

Oil on canvas, 1865

Lent by the Kunsthistorisches Museum, Vienna

SL.79.21.57

EMPRESS ELISABETH

Anonymous Austrian painter

Watercolor on ivory, 1867

Lent by Federico de Berzévicci-Pallavicini

SL.79.17.15

EMPRESS ELISABETH

Gyula Basch (1851-1928)

Oil on canvas, 1880s (?)

Lent by Mr. and Mrs. Gustave Wilder

SL.79.46.1

EMPEROR FRANZ JOSEPH I

Gyula Basch (1851-1928)

Oil on canvas, 1880s (?)

Lent by Mr. and Mrs. Gustave Wilder

SL.79.46.2

BALL AT COURT (*BALL BEI HOF*)

Wilhelm Gause (1853-1916)

Gouache on paper, 1900

Lent by the Museen der Stadt Wien, Vienna

SL.79.25.94

HAPSBURG'S YOUNGEST FLOWER (*HAPSBURG'S JÜNGSTE BLÜTE*)

Eduard Kaiser (1820-1895) after

Karl Joseph Geiger (1822-1905)

Hand-colored lithograph, about 1858

Lent by Federico de Berzévicci-Pallavicini

SL.79.17.13

POSTER FOR THE FIRST EXHIBITION OF THE VIENNA SECESSION

Gustav Klimt (1862-1918)

Color lithograph, 1897-98

Courtesy Barbara Leibowitz Graphics, Ltd., New York

SL.79.48.1

POSTER FROM THE SEVENTH EXHIBITION OF THE VIENNA SECESSION

Josef Maria Auchentaller (1865-1940)

Color lithograph, 1900

Courtesy Barbara Leibowitz Graphics, Ltd., New York

SL.79.48.2

TWO FANTASY IMAGES FROM THE TWENTY-THIRD PORTFOLIO OF THE VIENNA SECESSION

Franz Wacik (1883-1938)

Color lithographs, 1912

The Metropolitan Museum of Art, New York

The Elisha Whittelsey Fund, 1960

60.629.5.1-5

ARCHDUKE FRANZ FERDINAND AND HIS WIFE COUNTESS SOPHIE CHOTEK

Photograph in frame of gilt and enamel with the imperial crown of Austria and the royal crown of Hungary above the Order of the Golden Fleece

Photographer: Adèle, Vienna

Courtesy Janos Scholz Collection, New York

SL.79.51

WALL HANGINGS

Embroidered off-white cotton appliquéd with chintzes printed in chinoiserie

Austrian, 1720-30

From a room in Schloss Hof

Lent by the Austrian Museum of Applied Arts, Vienna

SL.79.23.20-25

PAIR OF CURTAINS WITH THE ARMS OF FRANZ JOSEPH I

Red and green wool velvet

German or Austrian, 2nd half 19th century

The Metropolitan Museum of Art, New York

Gift of Mr. and Mrs. Ernest Paris Saelman, 1970

1970.309.1,2

FLAG OF AUSTRIA-HUNGARY

Imperial crest on black and yellow background

Austrian, 1867-1918

Lent by Christopher Ross

SL.79.38.2

LENGTH OF SILK "SCHOTTLAND"

Hand-printed silk satin
Designed by Kovacic
Label: Wiener Werkstätte
Austrian, about 1920
Lent by the Austrian Museum of Applied Arts, Vienna
SL.79.23.29

LENGTH OF SILK "GRASMÜCKE"

Hand-printed pongee with pattern of purple, black, and aqua on white background
Designed by Lotte Frömel-Fochler
Label: Wiener Werkstätte
Austrian, 1912
Lent by the Austrian Museum of Applied Arts, Vienna
SL.79.23.27

LENGTH OF SILK "KRAMMATSVOGEL"

Hand-printed black and white pongee
Designed by Lotte Frömel-Fochler
Label: Wiener Werkstätte
Austrian, 1912
Lent by the Austrian Museum of Applied Arts, Vienna
SL.79.23.26

LENGTH OF SILK "KRONE"

Ombred blue and gray hand-printed pongee
Designed by Dagobert Peche
Label: Wiener Werkstätte
Austrian, after 1915
Lent by the Austrian Museum of Applied Arts, Vienna
SL.79.23.30

LENGTH OF SILK "PAPPELROSE"

Hand-printed black silk satin
Designed by Dagobert Peche
Label: Wiener Werkstätte
Austrian, after 1915
Lent by the Austrian Museum of Applied Arts, Vienna
SL.79.23.28

CHANDELIER

Silvered brass with six decorative branches and lights
Designed by Dagobert Peche
Label: Wiener Werkstätte
The Metropolitan Museum of Art, New York
Gift of Edward C. Moore, Jr., 1923
23.213.1

SADDLERY

Saddle of olive brown velvet embroidered with silver thread, piped in red, and set with turquoise and other stones; silver stirrups; bridle, breast strap, neck strap, and tail case of leather covered with plaques of silver and brass, set with stones
Hungarian, 17th century
Lent by the Hungarian National Museum, Budapest
SL.79.33.32a-g

SADDLE BLANKET

Olive green silk velvet embroidered with silver and gold thread
Hungarian, 17th century
Lent by the Hungarian National Museum, Budapest
SL.79.33.31

SADDLERY

Saddle of wood and red leather covered with red velvet, trimmed at front and back with gilded silver, enameled in pink, blue, and green foliate pattern, and set with precious stones; attached stirrup straps and stirrups of silver set with precious stones; breastplate of silver plate enameled in pink, light blue, and green, and set with precious stones
Probably Turkish, 18th century
Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.52a-e

SADDLERY

Breastplate of silver gilt set with precious stones
Probably Turkish, 18th century
Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.51

SADDLERY

Saddle of wood and leather covered with scarlet velvet, trimmed at front and back with silver plate enameled in foliate pattern and set with precious stones; attached saddle blanket of red leather covered with scarlet velvet; stirrup straps and stirrups silver-plated, enameled, and set with precious stones
Probably Turkish, 18th century
Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.50a,b.53a,b

SADDLE CLOTH (*SCHABRAQUE*)

Black silk velvet with imperial crest embroidered in gold and multicolored thread, sequins, and tinsel
Austrian, about 1800
Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.54

SADDLE CLOTH (*SCHABRAQUE*)

Red silk velvet with archducal arms of the empire embroidered in gold and multicolored thread, sequins, and tinsel
Austrian, about 1800
Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.55

SADDLERY

Saddle with pistol holsters of wood and leather covered with red velvet embroidered with gold thread and edged with gold galloon, trimmed with gold tassels; attached stirrup straps and stirrups; matching saddle blanket; bridle and reins
Tunisian, after 1850
Presented by the Bey of Tunisia to Emperor Franz Joseph I, 1857
Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.49a-h

SADDLERY FROM THE SPANISH RIDING SCHOOL

Saddle of buff suede; attached stirrups; attached saddle cloth of red wool; harness of black leather with brass plates and gold galloon

Austrian, 20th century

Lent by the Spanische Hofreitschule, Vienna
SL.79.22.2a-f

CARRIAGE OF CROWN PRINCE RUDOLF

Designed and built by Cesare Sala, Milan, 1860, when Crown Prince Rudolf was a child

Lent by the Kunsthistorisches Museum, Vienna
SL.79.21.47

MINIATURE FIGURES IN MILITARY UNIFORMS OF THE IMPERIAL AND ROYAL ARMY, AND HOUSE GUARDS

1. Captain of the Mounted Life Guard Squadron
2. First Lieutenant of the Fifth or Eighth Hussars
3. Officer of the Royal Hungarian Life Guard
4. Officer of the First Noble Archer Body Guard
5. First Lieutenant of the Fifty-Ninth Fusiliers
6. Lieutenant of the Tyrolean Jager
7. Captain of the Royal Horse Artillery

Austrian, early 20th century (?)

Lent by General and Mrs. Arnold Alberts
SL.79.45.1-7

VI. CREDITS

The exhibition was made possible by grants from The Edith C. Blum Foundation, B. Altman & Company, Henri Bendel, Inc., Bergdorf Goodman, Bloomingdale's, Bonwit Teller, Lord & Taylor, Saks Fifth Avenue-Gimbels Foundation, and the Council of Fashion Designers of America

Exhibition design: Lucian Leone, Assistant Manager
Design Department
Jeffrey Daly, Designer
Design Department

Lighting design: LeMar Terry, Lighting Designer
Buildings Department

Music: Recordings supplied by the Columbia Record Group;
tape compiled and arranged by
Stephen Paley and Michael F. Mastrangelo
with assistance from William Paley

Fabric arrangement: Vincent Fourcade

Perfume: "Eau de Balenciaga" by Balenciaga

Black velvet: Bill Blass

Gloves: Aris

Jewelry: Kenneth Jay Lane

Mannequins: Adel Rootsein, Barney's, Wallach's,
Brooks Brothers

"Martha Chase" doll: Iris Brown Antique Dolls

Men's dress shirts: Christian Dior

Shoes and stockings: Capezio Ballet Makers

Shoe buckles: Bowcraft

Ultrasuede: Halston

MUSIC

Suite from *Der Rosenkavalier* – Richard Strauss

Emperor Waltz – Johann Strauss, Jr.

I'm in Love with Vienna – Johann Strauss, words by Oscar Hammerstein, sung by Richard Tauber

Vienna Blood, Voices of Spring, Artist's Life, Blue Danube – Johann Strauss, Jr.

Dynamiden, Op. 173 – Josef Strauss

Suite from *Der Rosenkavalier* – Richard Strauss

Hungarian Dance # 5 – Johannes Brahms

Hungarian Dance # 6 – Johannes Brahms

Second movement, Symphony No. 1 in D major – Gustav Mahler

Viennese Musical Clock from *Háry János* Suite – Zoltán Kodály

Second movement, Symphony No. 1 in D major – Gustav Mahler

Music for strings, percussion, and celesta – Béla Bartók

Overture to *Die Fledermaus* – Johann Strauss, Jr.

Roses of the South – Johann Strauss, Jr.

6 Minuets, K. 599 – Wolfgang Amadeus Mozart

Divertissement à la hongroise for piano, four hands – Franz Schubert

You Are My Heart's Delight – Franz Lehar, sung by Richard Tauber

Vienna, City of My Dreams – R. Siczynski, words by Kim Gannon, sung by Lotte Lehmann

Theme from *The Third Man* – A. Karas

Gold and Silver Waltz – Franz Lehar

Embrace One Another, Millions! – Johann Strauss, Jr.

Hofballtänzer – Josef Lanner

Komm, Lieber Mai – Wolfgang Amadeus Mozart, sung by the Vienna Choir Boys

Hungarian Fantasia – Franz Liszt

Hungarian Rhapsody No. 2 – Franz Liszt

Hungarian Rhapsody No. 1 – Franz Liszt

The following individuals and enterprises helped to make the exhibition possible:

The staff of the Costume Institute

Stella Blum, Curator
Diana Vreeland, Special Consultant
K. Gordon Stone, Associate Museum Librarian
Judith Straeten McGee, Assistant Curator
Paul M. Ettesvold, Assistant Curator
Elizabeth Lawrence, Senior Restorer
Jean L. Druesedow, Curatorial Assistant
Susan Leve, Assistant to the Consultant
Lillian A. Dickler, Administrative Assistant
Irja Zimbaro, Senior Housekeeper
Dominick Tallarico, Senior Departmental Assistant
Mavis Dalton, Associate Curator, part-time
Helga Kessler, Lewisohn Research Fellow

Exhibition assistants:

June Burns Bové
Albert Elia
Douglas Ferguson
Stephen Jamail

Other Museum departments

Arms and Armor
Buildings
Design
European Sculpture and Decorative Arts
Objects Conservation
Operations
Paintings Conservation
Security
Textile Conservation
Twentieth Century Art

Volunteers

Kirk Allan Adair
Ethel Altschul
Eileen Aubi
Barbara Baruch
Deborah Bede
Holly Bisset
Caroline Blish
Harvey Boyd
Christie Brown
Marilyn Budzanoski
Lucy-Jane Buhler
Russell Bush
Josephine Cardello
Judith Carmany
Barbara Chafkin

Volunteers (continued)

Mimi Chan
Anita Child
Helen Clark
Antoinette Cusumano
Clothilde Daniel
Maria Dominquez
Nicholas Drake
Janet Dudar
Elisabeth Dureau
Millicent Dworkin
Ruth Erlich
Virginia Ferguson
Barbara Finch
Jane Fiore
Cleo Flessus
Quina Fonseca
Marilyn Francis
Carmen Frarro
Laurel Goddard
Deborah Goebel
Louise Goldsmith
Ellen Granick
Barbara Guernsey
Alida Hanley
Margot Hartmann
Norma Hensler
Joanna Hill
Billie Hubbard
Madeline Harris
Sonny Jaen
Joanne Josephy
Margery Kahn
Larry Kazal
Giza Kent
Ilse Kessler
Andrew Kohler
Shula Koton
Isabella Lambton
Ann K. Langford-Hamber
Sioux Leveson-Garside
Elsa Levy
Georgette Levy
Carla Litwak
Edna Lonstein
Virginia Mayor
Phyliss Magidson
Leonore Messmore
Anne Miller
Jane Miller

Volunteers (continued)

Madge Miller
Peter Minthorn
Atsuko Miyoshi
Vanessa Murphy
Lamont O'Neal
Nathalie Pion
Eleanor Powell
Dawn Prevette
Tina Radziwill
Laura Reiburn
Anne Robbins
Michael Rosano
Linda Rubin
Mary Russoniello
Jocelyn Schwartzman
Suzanne Schwarzer
Jane Sewall
Maryanne Solensky

Ruth Solomon
Judith Sommer
Frances Spar
Kuniko Steel
Caroline Twiner
Yurie Ukawa
Linda Velez
Sophie Vieille du Temple
Eveyln Voice
Nicky Vreeland
Catherine Warren
Phyllis Wickhan
Nathaniel Leo Wills
Ann Wiss
Marielle Worth
Narue Yamamura
Esther Zisser

Checklist published by The Metropolitan Museum of Art, New York
Bradford D. Kelleher, Publisher
John P. O'Neill, Editor in Chief
Emily Walter, Editor
Lucian J. Leone, Designer

