

## IMPACT OF FOLK CLOTHING ON URBAN CLOTHING IN SLOVAKIA IN THE 2ND HALF OF THE 19TH AND THE 1ST HALF OF THE 20TH CENTURY

Zora Mintalová-Zubercová

### Summary

The paper deals with the influence of Slovak folk costumes on urban clothing in Slovakia during the second half of the 19th and the 1st half of the 20th century. The interest in folk costumes of the Slovak population first appeared as part of the Slovak national movement in the 2nd half of the 19th century. It culminated in the adoption of the Memorandum of the Slovak nation in 1861 in Turčiansky Svätý Martin by 'national clothing'. The impressive women dresses of national celebrations spread. They reminded festive folk costumes of the women from Turčianska, Liptovská and Oravská counties. They were popular; and in addition to it they corresponded to the tendencies of contemporary fashion. The men's 'national' wear had a national-demonstrative character. Blouses of squires from the region Dolná Orava became models for it. The male "national wear" was fundamentally different from men's contemporary clothing. Therefore, only a small group of nationally conscious Slovaks wore it. In the next period, folk costumes, in particular Slovak embroidery influenced the urban clothing at times when it was important to demonstrate national identities and acclamation of Slovaks. *Živena*, the Association of Slovak Women, played an important role in the impact of folk costumes on urban popular clothing, which was shown in the Slovak Embroidery exhibition in Turčiansky Svätý Martin in 1887. The association activated cultural and political life and helped to develop the Slovak people's national consciousness. Under its influence a "national costume" extended in an urban environment in the late 19th century. It was a festive authentic folk costume, worn by women on festive events of nationally unique representational character. In the late 19th century, nationally conscious men wore 'national shirts' with Slovak embroidery. Important role in transferring Slovak embroidery on the women's and children's urban wear had the *Dennica* and the *Živena* magazines; in Skalica it was the *Lipa* and *Družstvo* companies; later the company *Detva*. The share of the Association *Izabella* is a matter of a more thorough examination. After termination of the Ugrian state, the spontaneous wearing of 'national costume' and 'national shirts' was an expression of joy and freedom as well as nationality within the independent Czechoslovak Republic. In the affluent environment, it was also a matter of representation. So called 'housekeeping courses' (Gazdinské kurzy) of the *Živena*, and opening of the Institute of Milan Rastislav Štefánik in Turč. Sv. Martin in 1926, together with the County School for Teachers in Schools of Housekeeping, also had the next impact on urban popular clothing. During the World War II, women wore 'national costume' for exceptional celebrations; children also wore Slovak embroidered clothing. Spontaneous wearing of 'national costume', often in an improvised way, was happening at the time of liberation of Slovak towns and villages after the World War H. After 1945, the Centre for Folk Art Production effected urban popular clothing in particular. Influence of fashion clothing by folk costumes is a common phenomenon. In Slovakia, in comparison with Germany and Austria, this process did not result into the creation of a representative contemporary 'national costume'.