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The Hungarian National Small Children Upbringing Exhibition of 1889 and the Museum of Ethnography in Budapest¹

The aim of the exhibition and fair was to present and promote the modern methods of child-care and upbringing of the time. The exhibition dealt with the problems of children under six, because that age suffered mostly from child mortality. The ethnographic material - babies' things, national costumes of five years boys and girls from several regions and nationalities in and outside Hungary, cradles and -toys - were exhibited in an extra section. The significant part of this material was collected following the instructions of János Xántus, founder and the first director of the Ethnographic Department of the National Museum (later Museum of Ethnography) in Budapest. After the exhibition was closed, Xántus bought some costumes from other exhibitors as well. This way, he enriched the Museum collection with 31 complete children costumes from Hungary.

Key words: Museum of Ethnography (Budapest), temporary exhibitions, folk costumes, children costumes

The gathering of ethnographic objects into public collections was initiated in Hungary by the Hungarian National Museum. First, only the objects of a few Ugro-Finnic nations and those of some Asian ethnic groups were collected. In 1872, the Ethnographic Department in

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the National Museum became an independent unit, which later developed into the Museum of Ethnography. From that time the Department was enriched with Hungarian objects too. Before 1900 the state-subventions were limited, so the collection could grow by the extra donation for important international and national exhibitions. The collections of the Ethnographic Department therefore increased in number, thanks to the international Vienna Exhibition of 1873, to the Budapest General National Exhibition of 1885 and to the Millennial Exhibition, an event organised in 1896 to celebrate the arrival of the Hungarian tribes into the territory of the Carpathian Basin in 896. The Little-Child-Upbringing Exhibition of 1889 in Budapest had a similar effect on the collections. The topic of child upbringing had already gained access to the big general exhibitions. In the Vienna World Exhibition of 1873 the "house of little children" exhibited some "ethnographic sculptures" representing babies carried by their mothers. This special exhibition of 1889 was unique even by international standards, for "there was not previously any exhibition addressing in its entirety the mental and material need of children" (*A kisdnevelési kiállítás*, 1889:502). The idea of the Little-Child Upbringing Exhibition originated from the Maria-Dorothea Union, an organisation founded in 1885 in Budapest to support woman teachers and their families as children and especially woman education. The union was named after the archduchess Maria-Dorothea, who was its main protector and financial supporter. The exhibition of 1889 aimed to inform the public and most of all the mothers about the appropriate ways of small children care and their upbringing (Gelléri, 1889:3). This was especially necessary because "Hungary had the highest birth rate in Europe, but the highest child mortality too, fifty percent of the children died before they reached the age of five" (György, 1889:157). The problems and amelioration of the life expectancy of the age groups most exposed to child mortality - babies, small children and children under the age of six, in their pre-school years - was in the focus of the director's attention, which wished to attract the public to its cause in a didactic, but nonetheless amusing way. The minister of religion and education gave the exhibition free use of the halls of the National Museum of Technology. The fact that among other prominent persons the mother of Maria-Dorothea, archduchess Klotild (wife of the archduke Joseph) took on herself the role of the protector showed the importance of the event. The exhibition, which was open for the public between the 8th of August and the 15th of October 1889, was a kind of transition between an exhibition and a fair. Similarly to the Budapest General National Exhibition of 1885, most of the exposed items belonged to different factories, industrialists and institutions. It was an attractive occasion for the manufacturers to be introduced to the market and to sell products, and a similarly attractive occasion for the public to buy them. The event had a positive echo in the press. It had 142 exhibitors from all over the Austro-Hungarian Monarchy with more than 10000 exhibits. The importance of the exhibition is reflected in the fact that Mór Gelléri has made its detailed catalogue (*Tárgymutató a Mária Dorothea-Egyesület által Budapesten 1889-ben rendezett Országos Kisdnevelési Kiállitásról / Index of the National Small Children Upbringing Exhibition of 1889, organised by the Maria-Dorothea Union. Budapest, 1889*) just like in 1885 in the case of the General National Exhibition of Budapest. The special com-

mittees of the Maria-Dorothea Union grouped the material into five thematic units within the exhibition. The catalogue (Gelléri, 1889) documented the components of these units. *The first unit* included the products aiming to "take care, to cloth and to develop the children", such as children food, special nourishment, clothing, toys and furniture. The firm Dreher made its appearance in this section, its product being milk bottled especially for children. The firm argued that while the milk farms of the capital and its surroundings did not always provided first quality dairy products, its own cows in the farm of Vál village within Fejér district were fed winter and summer exclusively with natural, healthy and nourishing cereals. The factory of bent wooden furniture owned by the Thonet brothers produced small, children sized swinging chairs, tables, desks, as well as furniture for dollhouses. Tivadar Hüttl, the renowned owner of an earthenware factory exhibited dishes designed for children. The first Hungarian "papier mâché children toys" atelier, the Maugsch atelier from Bártfa (in Sáros district, today's Bardejov in Slovakia) presented its wooden and papier mâché figures. There were doormen, grooms, itinerant Slovak tinker, Santa Clauses, hussars and grooms on horses, beer carts and hay carts with the appropriate horses and grooms, donkey-carts and flour-carts with the donkeys nodding their heads. There were also sets of washing tools, peasant furniture, and mangle with dolls. The German toy-industry, which was then so popular in Central Europe, was represented by an industrialist from Nuremberg with trumpets, baths, cars, sled, railway and dishes. The photographer Mai és társa / Mai & Co. coloured cheerfully the Exhibition with his children's portrait collection. The exhibition-catalogue advised parents how to prepare their children both intellectually and physically for the visit to a photographer. The core of the collection of the contemporary Museum of Photography in Budapest is the material of Manó Mai. The theme of *the second unit* presented social activities for small children. Here, there were presented the plans and installations for the different children's institutions, such as nurseries for babies, kindergartens, institutions for abandoned babies and orphanages, as well as the communal toys and books used in the education of healthy small children, and the creations of children. The National Kindergarten Union (Országos Kisdédóvó-Egyesület) presented demonstrative capability-developing tools for kindergartens and "a girl and boy uniform for the orphanage". *The third unit* was concentrated on children's diseases. Here, one could see some truly shocking data from the National Institute of Statistics and from the Institute of Statistics in Budapest, along with the medical products of different medical and pharmaceutical institutes and medical firms to prevent and cure the diseases. The organisers felt strongly about convincing the public to discontinue with certain traditions. They presented different methods from different periods and regions with regard to baby-care, and demonstrated which was appropriate or not. Besides the Hungarian way of swaddling, they demonstrated the Swiss, British and Prussian ways in order to offer an interesting cultural comparison. They considered the Hungarian method the most up-to-date, because of the combined usage of linen-, flannel- and the elsewhere-unknown rubber diaper (Hainiss, 1889:224). However, the ideal new-born bed that was suggested to use for the purpose of confinement in the Hungarian hospitals was not applied. According to the catalogue, the reason was the lack of space (Gelléri,

1889:73). They discussed different methods of producing artificial milk, which presented a serious danger for small children, listed that food that endangered their health, the "poisoning candies". In this unit the poisoning ("green from Schweinfurt, arsenic fuchsin, pikrin-acid, auripigment"), and non poisoning ("cinnabar, ultra marine blue, Berlin blue, indigo, brilliant yellow") food colours were separately presented by The Chemical Institute of the Capital in two different groups, as well as the toys: one painted with poisoning colours and the other coloured with non-poisoning materials. *The fourth unit* exhibited books about small children's upbringing. The most attractive section of the whole exhibition was *the fifth unit*, named "*The ethnography of small children's upbringing at home and abroad*" (Fig. 1). The idea of the unit originated from one of the vice presidents of the Union, Mrs. József Hampel, born Polyxena Pulszky. "Those concerned with anthropology and ethnography came to discuss the idea, and mainly because of her beautiful notion they got enthusiastic. She suggested creating a collection representing everything related to small children's care and clothing from each Hungarian region, in order to show the individuality of these regions before the railway and the school system make it disappear." (A Kisdédnevelési Kiállítás rendezői, 1889:590) Apart from her vast interest in the history of culture, Polyxena Pulszky's tendency to protect traditions can be explained by the family ties, which linked her to the museum collections. Her father, Ferenc Pulszky was then the director of the Hungarian National Museum, and her husband József Hampel was a curator of the archaeological treasures of the Museum. It was János Xántus, the founder and first director of the Ethnographic Department of the National Museum (later Museum of Ethnography) in Budapest and the person responsible for the presentation of the Hungarian material of the Vienna Exhibition of 1873 that can be credited with the fortunate and successful realisation of the fifth unit. The committee, which had to organise the exhibition, asked him to find only Transylvanian-Saxon and Swabian objects. However he went further than that, and took on himself "to purchase fashionable objects from Hungarian regions according to a scholarly plan". These objects were strikingly underrepresented in the Ethnographic Department of the National Museum. Xántus also promised to make them available to the public in the framework of the Small Children Upbringing Exhibition before depositing them in the localities of the Museum" (A kisdédnevelési kiállításból, 1889:530). Xántus purchased 19 complete Hungarian costumes and presented 18 of them, which assured an outstanding position for the Ethnographic Department among the seventeen participating ethnographic groups, which were representing material from abroad as well. At the opening ceremony the following was said about the exhibition: "the plan of last year was almost entirely completed, more than that, important additions were attached to it thanks to the example of the curator János Xántus. Many various children's clothes and other ethnographic objects were sent to the exhibition. Therefore was possible for the board of directors to establish and to present an independent ethnographic group" (Gelléri, 1889:8-9). According to the testimony of the Museum's register-book, the ethnographic objects associated with the name of János Xántus found their way to the Museum by the directives of János Xántus. Already in 1873, when preparing for the Vienna Exhibition, Xántus asked other people to collect material.

When preparing the material of the Exhibition on Small Children Upbringing, he gave out directions to the local ecclesiastic and laic intellectuals, so that they were collecting materials in certain areas and in their particular villages. Kornél Pisó and his wife sent to the Committee the group of objects known as "items from Verhovina". According to the address list of the foresters, Kornél Pisó had been working at this time at the supreme supervision of Besztercebánya (Zólyom district, today's Banská Bystrica, Slovakia) and did not work in the Mountain Verhovina. Therefore it is likely that he did not collect the objects personally, but he asked other people to do it, and not from of a certain village, but from a wider area. The fact can be the reason that, contrary to the other collectors' collections, the objects were not designated from original place or settlement, but from the part of Verhovina Mountain (today's Ukraine), situated in Máramaros district.

The precious part of the exhibited material by the fifth section was the children's costumes arranged according to geographical and ethnical criteria, in the smaller unit organised by János Xántus. He made use of the idea he already applied for the Vienna World Exhibition of 1873. His aim was not to reflect the statistical truth about nationalities (nearly half of the population was Hungarian, the other half was of various nationalities), but to show the multicoloured regional and ethnic character of Hungary, which was unique in Europe. So, his collection represented mostly the costumes of other nationalities. Apart from the Hungarian costume of Szany (Sopron district, Fig. 2) he presented the Swabian costume of Bonyhád (Tolna district), the Saxon costume of Kisdisznód (Szeben district, today's Călnăcioara, Romania), the 'sokác' costume of Beremend (Baranya district), the Bulgarian costume of Vinga (Temes district, today's Vinga, Romania), and the Romanian costume of Verhovina (Máramaros district, Ukraine. Gelléri, 1889:82). The two girls' costumes from the Mountain Verhovina came from a third-hand source and were later only partially preserved in the Museum. One of them was a Ruthenian costume (Makovský-Poláček, 1925, Szuchiewicz, 1902).

Other collectors showed regions that Xántus did not represent. Rich ethnic materials were presented by the kindergarten in Segesvár (Nagy-Küküllő district, today's Sighișoara, Romania) of the Erdélyrészi Magyar Közművelődési Egyesület / Transylvanian Hungarian Educational Society. Thanks to other collectors, the Hungarian collection became more differentiated. Only the West-Hungarian costume of Szany (Sopron district, 2nd picture) was presented by Xántus, but the Transylvanian and the Southern-Hungarian regional variants were presented by other exhibitors. Such was the case of Kalotaszeg (Kolozs district, today's Zona Calata, Romania), which folk-art region later on became a national symbol, or that of Torockó (Torda-Aranyos district, today's Rimetea, Romania), Kolozsvár (Kolozs district, today's Cluj, Rumania), of the Küküllő region (today's Romania) and of the Bács-Bodrog district (today's Yugoslavia). After the Exhibition János Xántus sent twelve other costumes (besides the costumes collected by him personally) to the Museum to the collection of the Ethnographic Department in order to complete the whole state picture. The Slovakian costumes were provided from the purchase of the bishop of Besztercebánya, Imre Bende (A kisednevelési kiállításból, 1889:531).

Emília Ódor, a teacher in a state owned high school for girls in Budapest donated seven costumes to the collection, between them there were Hungarian costumes from Torockó and from the Bács-Bodrog district (from Bezdán, Yugoslavia), moreover Croatian and 'hienc' girls' costumes. Special importance is attributed to the 'hienc' girls' costume from Rödöny (Vas district, today's Riedlingsdorf, Austria), because it exists also today as the only costume in the possession of the Museum of Ethnography from the traditional clothing of this German speaking ethnic group.

The ethnographic unity of the Exhibition was observed by the press: "Each of the items is natural, in the sense that it was not made on purpose, but was made by wealthy peasants, so that we can see the life of the children in an authentic way" (*A kisdednevelési kiállításból*, 1889:530). However in many cases the presented items were often made for the purposes of the exhibition, even if they were similar to the items used by the peasants. This is well illustrated by the example of the infant's clothes from Verhovina. The unwashed, rigid and hard linen that her clothing was made of was never used for a baby. In some cases, different elements of the children costume reflected the traditional clothing, but did not match each other in size. The clothes of a girl from Kópháza (Sopron district, Fig. 3) who was six years old according to the documentation, has a relatively small head dress, but the over skirt is too large compared to the two under skirts. The four-year-old Swabian boy from Szakadát (Tolna district) had an unwashed shirt, with the embroidered date of 1889. The waistcoat fits a smaller child than the skirt in the clothing of the little Slovakian girl from Besztercebánya. The shirt was probably sewn in haste, for the purpose of the exhibition, since its sleeves were far too short and tight. But the apron is colourless and used; it is an original item therefore.

Among the exhibitors only Xántus's work reflects the effort to show different age groups and both boys' and girls' costumes from each geographical and ethnic unit. He purchased to show from each settlement complete babies' clothing and costumes of a five-year-old children of both sexes.

The simplest provisory resting-place for a baby (linen hanging on bars, "field cradle") was presented by the Erdélyrészi Magyar Közművelődési Egyesület / Transylvanian Hungarian Educational Society. Xántus purchased the other, the fixed cradles, each with different cultural and historical background. These were the trough like shape, cradles with a base and the hanging cradles. The most decorated among them were probably made for the exhibition, like the cradle from Bonyhád (Tolna district) with the date of 1889, plus a monogram, and another one from Sopron district, also dating from 1889. The artisan of the last one signed his name on the cradle: "Dombó Imre joiner Szany". Xántus János showed various textiles from the cradle, and the different types of babies's clothes, from the oldest to the most modern. On the one hand, he included into the exhibition the babies' things of Verhovina on a doll, which were swaddled first into linen clothes, than was wearing a small shirt and a long linen band fixed these tightly. On the other hand he showed the Hungarian model on an example of Szany, with its looser swaddling into a pillow, illustrating the ideal swaddling, which let the arms free. Although the aim of the exhibition was to enlighten clearly for the public, the ethnographic sec-

tion of it exhibited the traditional elements reflecting superstitions as well. Such elements were the Greek cross ornaments on the cradles, pillow and swaddling-band of Verhovina, and the red wrist ribbon on the baby of Szany. They served as preventive magic, protection against the malicious evil, the "bad eyes". There is a ladies' shirt among the baby-things in the collection of the museum from Szany, too, which reflects the custom to dress the baby not in special baby-shirt, but in used things, therefore in softer adult clothes. This could reflect beliefs. Boys were dressed in man's linen trousers or shirts, girls into rags of ladies' clothes, because they considered that "a girl swaddled in man's clothing would become a loose woman with doubtful moral and a boy swaddled into woman's clothing would become a womaniser" (Temesvári, 1900:115). All over the country babies and small children of both sexes wore long shirts, that is shirt-dress, or a skirt sewed together with top, that is, a one-piece suit. Xántus did not exhibit such uniform clothing, which showed such a great similarity in shape and sewing all over the country and offered variants only in the decoration. It is likely that he considered them much less demonstrative than the costume of the next age group, which was strongly emphasising the differences between the sexes, and was an exact copy of the adult costume. The catalogue is not very informative (Gelléri, 1889), but suggests that other exhibitors followed the same tendency in that children's costumes were scarce, models for men's and women's costumes were more abundantly represented. The ethnographic group exhibited only the most beautiful festive pieces, which indeed reflected the regional features most articulately and were able to attract attention. The contemporary exhibited variants of the most important costume-types serve as considerable sources for the history of clothing. Boys' clothes offered the variant of the 'gatyá' (wide white linen trousers, for example, that of the costume from Szany, Fig. 2) and the variant of the tight trouser (for example the costume from Kisdisznód). At one of the girls' costumes the white shirt served as part of the outer costume (for example that costume from Kópháza, Fig. 3), and a long sleeved colourful blouse-like item covered the shirt (the costume from Rödöny). The skirt part of the exhibited costumes was either a simple shirt-dress (Beremend, Baranya district), or a multiple one consisting of many skirts (Kapuvár, Sopron district). In order to achieve a genuine effect, the collectors provided the costumes with the appropriate number of underskirts, in some cases with some other pieces (two kinds of skirts, an apron, a waistcoat, shoes). The skirt of the girl from Kópháza reflects well the phenomenon of adult costume being worn by members of a younger age group. The pillows sewed into the bottom part of the waistcoat (Fig. 3) gave a feminine character to the costume, even though round hips and bottom were the adult women's ideal features. Xántus planned to purchase the different ethnic groups' children's costumes from places which were regarded as centres, and in which the articles for personal use were still made at home or as handicrafts His aim was to show if, and to which extent, did ethnic groups assimilate with the bourgeois society, and his means of showing that was the use of the "civil" clothes. He also wanted to show which ethnic groups were still insisting on wearing their picturesque national costumes. He thought that it would become clear which are the items still made at home, and which were replaced by cheaper industrial products. The prevalent scientific

approach of the time was reflected in his approach, in which studying the home crafts and handicrafts (this being regarded as a folk art heritage) became one with the ethnographic research. In 1889, Xántus interpreted the notion of home industry in a broad sense, just as when preparing for the Vienna Exhibition of 1873. He defined it as something that included the small-scale industry for the peasants, the usage of factory-produced materials at home and in small-scale industry, along with the activities of unskilled peasant seamstresses. This, and the character of the period's culture for peasant clothing resulted that for the Small Children Upbringing Exhibition the collected clothes were mainly made of industrial materials, and decorated with ornaments which were easily obtained in stores. The exhibition had not only life size models, but also presented dolls in folk costumes (Fig. 1, to the left), which later became more and more usual.

As a result of this exhibition, the Museum could purchase its first children furniture: children chairs and walking-tools (apart from the cradles) of regional characteristics, and its first toys, like Hungarian home-made hand-barrow to carry dung and a brake from Devecser (Veszprém district). Sent by the Transylvanian Saxons, there were some wooden figures produced in home industry of Berchtesgaden and sold by travelling salesmen. They included a few whistling wooden horses with hussar on their backs (cf. Fritzscht-Bachmann, 1977:Tafel 30; Spielzeug/Spiel und Spielereien, 1987:80). On the other hand, Xántus did not buy anything from the big national toy making ateliers participating in the other parts of the exhibition. These were the ateliers of Nagyszében (Szében district, today's Sibiu, Romania), or the atelier of Bártfa, or the then very much praised and successful apprentice workshop of Pjerg-Szélakna (Hegybánya, Hont district, today's Stiavnické Bane, Slovakia) near Selmecebánya.

The works of Mrs. László Bartóky (weaving, Békéscsaba and the whole Békés district) and that of Mrs. Zsigmond Gyarmathy (embroidering, Kalotaszeg, Kolozs district, today's Zona Calata, Romania), which were partially collected, partially produced for the occasion, had been given a separate section within the exhibition. They were both great organisers and supporters of folk art and worked to rescue these activities within the framework of home made industry. The children's toys of Mrs. Zsigmond Gyarmathy, her carved wooden furniture, decorative bed covers and other embroidered textile interior decorations from Kalotaszeg were placed separately into the room of Maria-Dorothea (named after the arch-duchess with her permission). The public could buy from this part of the collection. During the planning of the exhibition the public got the information that the unit would exhibit an entire children's furniture from Kalotaszeg, with an X-legged table, a cradle, a bed heightened with embroidered textiles, toys and carved bars for a small size window. The Ethnographic Department managed to buy an ornamented cradle from this collection later on. The exhibition was followed by a series of lectures and Mrs. Gyarmathy seized the occasion to popularise the embroidered objects from Kalotaszeg, which were produced for commercial purposes. She gave a lecture entitled "Children of Kalotaszeg", in which she depicted with much feeling the patriotism of the people of Kalotaszeg. She also explained that the mothers of Kalotaszeg are obliged to leave their children for the entire summer, because their only job

opportunity is the seasonal job at the Great Plain. "The sad reality will change only when home industry will find its way to Kalotaszeg" and women's embroidery could be sold". The Southern part of the Monarchy, "Croatian folk clothing, especially that of smaller children" was exhibited by a first engineer from Károlyváros (Zágráb district, today's Karlovac, Croatia). A kindergarten and grammar school headmaster from Szabadka (Bács-Bodrog district, today's Subotica, Yugoslavia) exhibited 'bunjevác' (Croatian ethnic group) costumes on three model dolls. Apart from these, the costume of a six-year-old Bosnian Muslim girl was noteworthy for the catalogue: "The Turkish shaped trousers-skirt is hanging down between the legs and nearly touches the ground, and when running, the child is holding it in her hands that it does not hinder her." (Gelléri, 1889:84.) Unique was the section that dealt with children's clothes and objects representing children life of nations living outside of the borders of the Austro-Hungarian Monarchy. The objects and photos of the 1888-1889 Siberian expedition of the physicist Károly Pápay was considered to be the most exotic. After the closing of the exhibition they became part of the Ethnographic Department collection. Among his 479 items 13, Vogoul, Ostyak, Samoyedic and Syryenian ethnographic objects, costumes, toys, cult objects (box to hold the umbilical cord, for example) were presented at the exhibition. Thanks to Pápay's careful fieldwork, the visitors could see the Ob-Ugrian babies resting places, grouped according to age and occasion. Next to the new-born resting places, there were two kinds of cradle intended for older babies. One of them was the "daytime cradle with a back part, in which the child is sitting during the day. People hang them in their houses or tents, and lulled them by the rope that was tied to their bottoms. The mothers carried their babies in them, on her backs, outdoors." (Fig. 4) The other kind is for "night time, and the baby sleeps in it". According to the catalogue, "the equipment of these cradles is as follows: the bottom is of birch crust, covered with a layer of rotten wood pieces, which is replaced from time to time for the sake of hygiene. On top of it, there is some soft hair of reindeera child is laying on it. The cover can be made of various materials; above, there are different threads, which tie the baby to the cradle. The back of the daytime cradle and the pillow of the night time cradle are filled with reindeer hair as well." (Gelléri, 1889:83) Noteworthy are the East-Asian objects of the merchant Ferenc Hopp: the toys, children shoes, and the muster of pressed leg of a Chinese child (Gelléri, 1889:84). The here exhibited pieces of his private collection and hundreds of Asian ethnographic objects were placed only provisional in the Ethnographic Department. During the construction of the exhibition the directors aimed to achieve an attractive appearance, thus collected a striking large number of mannequins (1st picture), and live scenes. Such was the interior of Mrs. László Bartóky with a hanging cradle and a bed with a ceiling, "from which the women of Békéscsaba are peeping out to see when do people come for her baby to baptise it". The shape, head, face of the lay figures were shaped and made up reflecting the character of the given region and ethnicity by the painter and sculptor students of the Pedagogium from Buda under the supervision of their teachers. Such was the practice of the nineteenth century's big exhibitions. The artistic value of these papier mâché mannequins is best expressed by the fact that János Xántus bought them after the closure of the exhibition for the Museum. Due to the unfortunate storage these were destroyed already the following year.

According to contemporary views "the ethnographic collection in itself would deserve to become a special exhibition, and a visit alone is a guarantee to get intellectual pleasures." (Kisedednevelési kiállítás, 1889:502) Based on the unreliable information of the index and the contemporary articles we can estimate that the exhibition showed 60-70 folk costumes presented on mannequins. Only a small number of them presented older children's or adult costumes, while most of them were babies' or little children's clothes. However, the following article is incorrect with regard to the figures: "there are babies and little children from different nations nearly a hundred, in cradles and national costumes, each of them is an object for study" (A Kisedednevelési kiállításból, 1889:503). Unfortunately, even after the additional purchases and gifts there were only 31 Hungarian costumes from this big collection that found their way into the Textile and Costume Collection of the Ethnographic Department. Following the several movings of the Department and due to other misfortunes, several pieces of the babies' things were destroyed by the end of the twentieth century. Some of the shoes, tights and hats of the small children costume's disappeared. Although the missing pieces could be reconstructed, only a handful of the 31 costumes, the unique selection have been shown in a few exhibitions since 1889, even though the Textile and Costume Collection in the Ethnographic Department of the National Museum (later Museum of Ethnography) was not enriched also since that time by a child costume collection of this quantity and quality, which was systematically collected from the whole territory of the Carpathian Basin and presented an all-country-pictures of the children fashion in a certain period, in its geographic and ethnic colourful variety.

Appendix

The costumes of the Small Children Upbringing Exhibition that were brought to the Textile and Costume Collection of Ethnographic Department in the National Museum (later Museum of Ethnography)

Organised by János Xántus:

- 1-3. Baby, boy, girl: Szany (Sopron district, Hungarian)
- 4-6. Baby, boy, girl: Bonyhád (Tolna district, Swabian)
- 7-9. Baby, boy, girl: Beremend (Baranya district, Croatian)
- 10-13. Baby, boy, girl: Verhovina Mountain (Máramaros district, today's Ukraine, Romanian/Ruthene)
- 14-16. Baby, boy, girl: Kisdisznód (Szeben district, today's Cisiñadioara, Romania, Saxon)
- 17-19. Baby, boy, girl: Vinga (Temes district, today's Vinga, Romania, Bulgarian)

From the gifts of Emília Ódor:

- 20. Girl: Rödöny (Vas district, today's Riedlingsdorf, Austria, 'hienc' German)
- 21. Girl: Kópháza (Sopron district, Croatian)
- 22. Girl: Kapuvár (Sopron district, Hungarian)
- 23-24. Boy, girl: Szakadát (Tolna district, Swabian)

25. Girl: Bezdán (Bács-Bodrog district, today's Bezdan, Yugoslavia, Hungarian)
26. Girl: Torockó (Torda-Aranyos vármegye, today's Rimetea, Romania, Hungarian)

From other collectors:

- 27-28. Baby, boy, girl: Besztercebánya (Zólyom district, today's Banská Bystrica, Slovakia, Slovakian)
29-31. Boy, girl: Detta? (Temes district, today's Deta, Romania. Contrary to the data of the museum, the place of origin is not Detta, but the nearby Denta, today's Denta, Romania- possible, cf. Czirbusz, 1882, Bulgarian)

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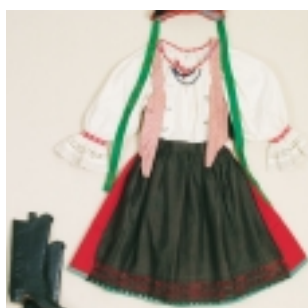
Moreover a lot of articles in contemporary daily and weekly papers.



10.01



10.02



10.03



10.04