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**EVERYDAY LIFE OF RZECZPOSPOLITA (COMMONWEALTH)
NOBILITY IN THE 17th AND 18th CENTURIES: HAIRSTYLE,
BEAUTY TOOLS AND CLOTHES**

Abstract. *The purpose of the article is: an analysis of the literature sources according to which the specifics of the fashion on wearing costumes, coating, using perfumery by the representatives of the Polish and Ukrainian nobility in the 17th and 18th centuries has been reconstructed as well as the portraits of the representatives of gentry of baroque epoch have been researched. The research methodology includes the application of a set of the following methods: dialectical, axiological, hermeneutic, idiographic, prosopographic, comparative, micro-history, biographical. Inductive and deductive methods have been also used to reconstruct certain historical events according to historiographical sources. The scientific novelty consists in introducing aspects of wearing clothes in the circles of the*

Polish and Ukrainian establishment in the 17th and 18th centuries, connected to the semantic field of “balagula”, “tężyzna”, “courteous love” and escort “chichisbeys”. The evolution of stereotypes changes in traditions of wearing representative clothes the Polish and Ukrainian Commonwealth at the Baroque epoch in the circles of old Polish gentry. Their dependence on the inherited norms and customs is characterized, estate regulations on the right on wearing bright, decorated with gold and silver kuntush, grey kuntush, belts, decorated with “positive” historical, political and socio-cultural transformations of society under the conditions of several partitions of Poland at the end of the eighteenth century. **The Conclusion.** It was established that the institution of “balagulum”, which was known in the Ukrainian and Polish historiography of the nineteenth century, concerned not only the circles of young Poles-populists of the 1840s – 1850s, but also it was born in the late eighteenth century as a certain subculture with appropriate external indicators in costume and behaviour. It has been proved that representatives of the nobility of the Baroque era paid special attention to the concept of “tężyzna” in the sense of courage, strength, dignity and other virtues of the real elite, which they tried to demonstrate by conservative elements of clothing – most often the kuntush outfit, which was taken among the Polish aristocrats as a national costume, and in the Ukrainian circles – as belonging to Sarmatia. It has been found out that the everyday life of the Polish and Ukrainian nobility included certain markers of identity associated with the “reconstruction” according to the old Polish cultural tradition of the clothes of the Renaissance period – mannerism, as well as typical Kyiv uniform-kuntush costumes, Warsaw, Krakow customary norms, in accordance with the fashion trends of certain periods of time and certain requirements of savoir-vivre (etiquette). Frivolity in the women's tradition of mistresses and favorites of kings and representatives of the Sejm and generality in the circles of the Polish and Ukrainian aristocracy of Lviv is demonstrated at the end of the 18th century. Their references to the institute of courtesans, known in Europe from the Renaissance and appealing on the one hand to the harem culture of the Turks, the Persians, etc., and on the other, the implementation of the era of sexual emancipation and emancipation into the Polish and Ukrainian society of free tempers of France have been elucidated. Specific features of the ranks for balls, receptions, secular events and exits of ladies from the circles of the Polish and Ukrainian nobility of the Baroque era and their chichisbeys escorts, derived from the Italian culture of the Baroque epoch, have been reconstructed. A number of portraits of the Polish and Ukrainian elite of the 17th – 18th centuries have been analyzed, which represent the connection of the contemporary everyday life of models with sources of inspirations related to various traditions of including Venetian buttons, references to Spanish dresses, tightly laced German dresses. Among them there are highlighted elements of Hungarian, oriental (primarily Persian, Turkish, Chinese) costumes, fabrics or its patterns, French, Italian, Spanish, English fabrics, primarily silk; elements of hairstyles and hats (Spanish beard, French-style wigs, hijab, close to Oriental Muslim cultures, men's outfits of the Hungarian ranks, French perfumes, coating, stockings, shoes, Dutch pipes.

Key words: the Polish and Ukrainian Commonwealth, Nobility, clothes, hairstyles, cosmetics, the 17th – 18th centuries, silk, baroque.

ПОВСЯКДЕННЯ НОБІЛІТЕТУ РЕЧІ ПОСПОЛИТОЇ У XVII – XVIII ст.: ЗАЧІСКИ, КОСМЕТИЧНІ ЗАСОБИ ТА ОДЯГ

Анотація. Метою статті є аналіз літературних джерел, за якими реконструюється специфіка розвитку моди на носіння одягу, напояжування, парфумування представників польської та української еліти в добу XVII – XVIII ст., а також аналіз портретів представників шляхти епохи бароко. **Методологія дослідження** включає застосування сукупності таких методів: діалектичного, аксіологічного, герменевтичного, ідіографічного, просопографічного, порівняльного, мікроісторії, біографічного. Також використано індуктивний і дедуктивний методи задля реконструкції певних історичних явищ за даними історіографічних джерел. **Наукова новизна** полягає у введенні до наукового обігу аспектів носіння одягу в польських та українських колах істеблїшменту XVII – XVIII ст., пов'язаних із семантичним полем понять “балагули”, “тенжизна”, “куртуазне кохання”, “ескорт”, “чічісбеї”. Простежена еволюція змін стереотипів щодо традицій носіння репрезентативних одяг у повсякденні Речі Посполитої доби бароко. Охарактеризована їхня залежність від спадкових норм і звичаїв у колах представників родів старопольської шляхти, станової регламентації щодо права на вдягання яскравих й оздоблених

золотом-сріблом кунтушів, кунтушів сірого кольору, жупанів, кунтушевих поясів киталту “позитивок”; історико-політичних і соціально-культурних трансформацій суспільства в умовах кількох переділів Польщі кінця XVIII ст. **Висновки.** Встановлено, що інститут “балагульства”, котрий був відомий в українській і польській історіографії XIX ст., стосувався не лише кіл молодих поляків-народників 1840 – 1850-х рр., а зародився ще наприкінці XVIII ст. як певна суб-культура з відповідними зовнішніми індикаторами в костюмі й поведінці. Доведено, що представники шляхти епохи бароко окрему увагу приділяли поняттю тенжизни в сенсі мужності, міцності, гідності й інших чеснот справжньої еліти, яку намагалися демонструвати консервативними елементами одягу – найчастіше кунтушевого строю, що сприймався з-поміж польських аристократів як національний костюм, а в колах українських – як приналежність до роксоланів-сарматів. З’ясовано, що повсякдення польського та українського нобілітету включало певні маркери ідентичності, пов’язані з “реконструкцією” за старопольською культурною традицією одягу періоду ренесансу – маньєризму, а також типовими київськими мундирно-кунтушевими костюмами, варшавськими, краківськими кутюмами (звичайними нормами), відповідно до модних тенденцій окремих відрізків часу й певних вимог *savoir-vivre* (етикету). Унаочнено фривольності в жіночій ноші коханок і фавориток королів, а також представників сейму та генералітету в колах польської й української аристократії Львова кінця XVIII ст. Розкрито їх відсилки до інституту куртизанок, відомого в Європі від епохи Відродження й апелювання, з одного боку, до гаремної культури турків, персів тощо, а з іншого, імплементації в польське та українське суспільство вільних манери Франції доби сексуальної розкутості й емансипації. Реконструйовано специфічні риси строю для балів, прийомів, світських раутів і виходів дам з кіл польської й української шляхти доби бароко і їх ескортів-чічісбеїв, похідні з італійської культури епохи бароко. Розглянуто низку портретів польської та української еліти епохи XVII – XVIII ст., котрі репрезентують зв’язок тогочасного повсякдення моделей з джерелами інспірації, пов’язаними з різними традиціями включення венеційських гудзиків, відсилок до іспанських курдибанів, туго зашнурованих німецьких суконь-ребронів й т. ін. З-поміж них виділено елементи угорського, орієнтального (насамперед, перського, турецького, китайського) костюмів або її візерунків, французьких, італійських, іспанських, англійських тканин, насамперед, шовкових; елементів зачісок та головних уборів (іспанська борідка, перуки французького типу, хіджаб, близький орієнтальним мусульманським культурам, чоловічі магерки-баторувки й чекчіри угорського строю тощо), французьких парфумів, помад, панчіх, взуття, голландських любок тощо.

Ключові слова: повсякдення, Річ Посполита, нобілітет, одяг, зачіски, косметичні засоби, XVII – XVIII ст., шовк, бароко.

The Problem Statement. Recently, domestic ethnical and cultural studies focus on the era of the formation of old Ukrainian culture – the Baroque era, when our language was affirmed, behaviour, customs, and requirements of etiquette were polished. However, if the realm associated with commoners is under active research by ethnologists, issues relating the customs of the elite, which during the above-mentioned period was represented, first, by the Polish nobility. The significant strata of the population still demands special research, since they are scattered mainly in various memoirs of eyewitnesses and are verified by prosopography and portraits of the Baroque era. The general features of the culture of the Polish and Ukrainian nobility of the Baroque period are reflected in a number of publications.

The Analysis of Recent Research and Publications. In this sense, the classical source is “Chronicles of European Sarmatia” by Gwagnini O., an eyewitness of the traditions of the Polish-Lithuanian Commonwealth of the late sixteenth and early eighteenth centuries (he wrote his epoch-making work during the period of 1581 – 1611) (Gwagnini, 2007, pp. 1–1008). At the same time, the customs of wearing clothes, hairstyles, and use of cosmetics in the circles of the nobility described by him contrasted significantly with the traditions of the peasant population of Ukraine of the 18th century, described by P. Aleppsky (Aleppsky, 1897, pp. 1–202) and G. de Beauplan (Boplan, 2012, pp. 1–165).

Within the context of the considered topic, it is significant to review a number of various registers of treasure estates in Zhovkva at the times of King Jan III Sobiesky and Michal Radziwiłł Rybonka, which recorded the contemporary implements and personal belongings of these representatives of the establishment (Shkolna, 2011, pp. 207–219). There are also separate articles by researchers who recorded the customs of nobility of the Baroque period. For example, the article by Hrushevsky M. “Bar eldership. Historical Essays (the 15th – 18th centuries)”, where appeared silk zhupan in the inventory of the estates of the Karaczewsky family. It was made of medium thickness cloth, hemmed with red and blue satin, marten cap, leather boots (Hrushevsky, 1996, pp. 181).

An example of the image of such outfits of a representative of the nobility with short boots is the portrait of Kristof Korybut, Prince of Zbarazh (1579 – 1628). (Fig.1), castellan of Krakow, headman, descendant of the Ukrainian-Lithuanian family of princes, son of the Bratslav voivode.

In this sense, the nobility had almost the same needs in their everyday life (Tarasyuk, 2021, pp. 9–27) as the Ukrainian Cossack foreman, about whom the military engineer and architect Guillaume de Beauplan wrote in his notes that they preferred silk and cotton fabrics, colored silk laces, scarves, sharovars (Persian *šaravāra* – “pants”) (Boplan, 2012, pp. 1–165; Slavutych, 2013, pp. 25–26).

Yavornitsky D. clarified this issue. He described the fashion among the supervisors – multi-colored, red and green silk belts, scarves made of silk with a belt of different colors, leather belts. The scientist described bright sharovars on a lace, made of cotton thick fabric with pockets on both sides, less often leather and silk. He proved that such items were called “abundant” (Yavornytskyi, 1990 – 1993, pp. 201–206).

We could see also belts with flowers and patterns, which were not checkered or in monochromatic colors. In general, clothes were made of various fabrics using different techniques.

In other regions of ethnic Ukraine, green and yellow festive clothes were primarily the first choice for the aristocratic clothes, and there should be a red caftan made of brocade, silk, velvet, taffeta (Yavornytsky, 1990 – 1993, pp. 201–209). The symbols of power were inherited from Tatars, for example purple shades, which gave reason to call such a master noble, although the same color scheme has long been associated in the Christian tradition with the royal origin and family of King David.

The zhupan clothes were in blue or poppy colors and they were worn with a silver lace above the shirts. They were combined with leather boots, sometimes sharp-nosed under Byzantine and Iranian style influence, in red, green, yellow colors, decorated for the convenience of riding with silver or copper heels (depending on wealth) horseshoes (Yavornytsky, 1990 – 1993, pp. 202–207).

Both caftan and zhupan had more often on their sleeves so-called reversions derived from the Hungarian “hussar” ranks. A thin collar two fingers wide decorated such a costume sometimes, which was fastened to two “dragonflies”. Instead of buttons, metal hooks were used on the sleeves too.

For riding purposes, this garment was sewn with a wide hem and side pocket wallets, sometimes padded with Chinese checkered fabric, and the sleeves were made of dark-colored velvet. Short leather or cloth jackets called “skirts”, wide cloth was sometimes added to the ensemble (Yavornytsky, 1990 – 1993, pp. 202–207).

When dressing multi-layered ensembles, men tried not to merge the color of the upper zhupan and the lower caftan, but to combine, mixing the red, blue and blue colors, that were

dominant in the Turkish festive patterned combinations (on occasion, it is worth mentioning the decors of ceramics by Iznik and Kyutagya). The polychromatic clothing among wealthy representatives of the Cossack foreman was supplemented by expensive elements gapped with gold dry-fly (especially these details have been actualized since the time of Mazepa Baroque (Doba, 2007, pp. 1–1142). Hetman's mother Maria Magdalena Mazepina moved to Kyiv from Glukhov and started a new stage in the development of this elite art variety (Tairova-Yakovleva, 2017, pp. 3–175), whose roots went back to Byzantine times (Varyvoda, 2015, pp. 1–20).

In the Polish reputational traditions, even shoes, in particular women's, were decorated, which was rooted on the one hand in the tradition of decorating the skin with embossing (the so-called kurdybans-cordibans, derived from the Spanish tradition, on the other – in the Hungarian use of colored embroidery on items made of leather) (Drazkowska, 2011, pp. 1–366).

In addition, in the local baroque men's fashion, a special place was occupied by laces, collections of gold, silver or tinsel (which was made of alums, loops, braids, copper or tin skins that imitated precious metals). On the Circassia single-breasted clothes of swinging cut, derived from the Iranian-Caucasian nations, near the cuts on the sleeves, sleeves were advanced. At the same time, the gentry left their sleeves hanging down (a typical example is the portrait of Adam Kisel (1600 – 1663). (Fig. 2) in red Circassia hat on a colorful caftan). Instead, among the representatives of the Cossack foreman, these sleeves were tied behind while riding, behind his back, which gave the rider, girded with belts of bright Persian or Turkish silk wide raw (sometimes purple color) with silver silk laces at the ends of a resemblance to eastern “winged” sew (Yavornytsky, 1990 – 1993, pp. 201–208).

Some dignitaries of the Polish-Lithuanian Commonwealth posed for representative ceremonial portraits with one sleeve removed, thrown behind their backs (Biedrońska-Słota, & Molenda, 2019, p. 119) (a typical example is the portrait of Stanislaw Antony Shchuka, sub-chancellor in the second half of the 1730s). (Fig. 3). An interesting example of a satin cap of the mid 18th century is a cap embroidered with silver thread, padded with silk taffeta, from the collection of National Museum of History of Ukraine (number 2471), with an edge and traces of gold fringe (originally it was reddish in color and had a hetman's feather made of gold, decorated with rubies, pearls and quartz, carvings and minting) (Rudenko, 2020a).

Concerning to leather boots on the lands of Western Ukraine and in the Cossack community, it was also customary to wear shoes, which we do not see among the strata of the Polish establishment. Sandals, shoes, meshes, leather boots (simple, monastic, German, etc.) were also occasionally found in the everyday wardrobes of monks (Yaremenko, 2013, pp. 69–121).

Instead, representatives of nobility from the nobility meet in the period of Baroque and Rococo men's rather high and exquisite leather shoes (Sas, 2015, pp. 349–362), sometimes even from embossed colored or painted leather kurdyban (cordiban – from the name Cordova), the manufacture of which was widely mastered in ethnic Poland from the sixteenth century (Rudenko, 2020b). In particular, boots with high rectangular heels (portraits of Prince Janusz Radziwiłł 1632 in French costume works by David Bahia, and works by Daniel Schultz circa 1642 – 1654) (figs. 4.1, 4.2) or such as boots with heels in French fashion (portrait of Hieronymus Florian Radziwiłł by Jakub Wessel, 1746) (Fig. 5).

At the same time, sometimes the shoes of representatives of the nobility of the seventeenth and eighteenth centuries were decorated with fur. Furs were also present in hats, often padded with sable, marten, beaver, black-brown and red fox. On occasion, it is worth noting that ermine and fur squirrels were more inherent in the choice of the Ukrainian fashion followers, respectively (such elements of clothing are mentioned in the carb of Hetman Ivan

Samoilovych, the register of property of the deceased Mykyta Potapovych) (Kosmina, 2015, pp. 343, 356).

In general, the fox in the designated “fur” hierarchy in the circles of the wealthy strata of the population of the Polish-Lithuanian Commonwealth was considered the poorest fur, sable, respectively, the richest, which is known from the products of furrier workshops (Rudenko, 2020a). The Polish elite did not evaluate the lamb varieties of fur; they were the choice by of the lower classes of population.

In addition to caps and round hats padded with fur, from the time of Stefan Batory there have been low caps, Hungarian caps (sometimes decorated with feathers of an eagle or heron, sultans, plumes (Okhotsky, 1874, part II, p. 140), and even a few Dutch white-clad pipes) of Hungarian cut (typical examples are portraits of Stefan Batory (fig. 6) and images of a Polish infantryman from “Hlukhiv table” of the 1630s). (Fig. 7). Representatives of the nobility of the Baroque era were sometimes depicted with fur capes-ropes or coats (Rudenko, 2020a).

Since then, according to the “Notes of Jan Duklan Okhotsky” arranged by Y. Kraszewsky in two volumes it is known that in ancient times in the circles of the nobility of the Commonwealth some things were worn by several generations (Shevchuk & Markevitch, 2022, p. 13). It is clear that adherence to old fashion of persons who specially tried to dress according to the “lordship” (secular, representative, aristocratic) fashion of “old portraits”, vividly demonstrated belonging to the ancestral idea of Sarmatia (Okhotsky, 1874, part I, pp. 1–366).

In this sense, the circles of the Ukrainian and Polish elite, in particular the Cossack foreman and religious nobility, who had similar views on the roots of their pedigree, and considered themselves descendants of the glorious Sarmatia, at that period time the same ideological and aesthetic stereotypes were overwhelming. Moreover, many representatives of these circles had a double component – Ukrainian and Polish (Yakovenko, 2002, pp. 1–305). Even the legendary King of the Polish-Lithuanian Commonwealth, whose lands were located within the territory of ethnic Ukraine near Lviv, Jan III Sobiesky, had the blood of both listed nations flowing in his veins.

In the Ukrainian wealthy Cossack circles, which, through dynastic marriages, occasionally intertwined with the circles of the Polish establishment, as in the time of Alexander the Great, the Greeks and the Persians, there were similar viewpoints on nurturing the idea of a somewhat exotic oriental in content of Sarmatia origin. The visual indicator – clothes, styles, cut, décor patterns, emphasized this idea and style of which reminded of ancient Iranian sources of inspirations (Niedźwiedz, 2015, p. 52).

On the other hand, this trend reminded vividly the approach of the British “forefathers” of Europeans, who still tried to wear shoes, certain elements of clothing according to the old-fashioned cut and custom dated no later than the Victorian era. In this sense the trend “preserved”, “sealed” the narratives of the glorious past, putting on display the aristocracy and creating precedents for vintage fashion.

Important works in the sense for understanding the visions of the elitist culture of wearing clothes of the Baroque era in the Polish-Lithuanian Commonwealth are such initial sources as “Traveling Notes” by V. Hryhorovych-Barsky (Plaka-Albov, 1819, part II: 1735 – 1747, pp. 95–101, 188, 252, 289), which described the circles of the clergy in Lviv, detailed exploration by Enzhey Kitowicz “Opis obyczajów i zwyczajów za panowania Augusta III” (“Description of customs and conduct during the reign of King August III”) on the ethnical and cultural traditions of the Polish nobility (Kitowicz, 1840, pp. 1–1041), reflected some nuances of everyday costume wearing in the Polish-Lithuanian Commonwealth in the book.

V. Pototsky and V. Semenenko “Gentry, Honor and Pride: Facts, Myths, Comments” (Kharkiv, 2014) (Pototsky, 2014, pp. 1–672) is a useful source too. These works shed light on the specifics of the traditions in certain regions of ethnic Ukraine, where the centers of old Polish culture were located and impressive trends of fashion, etiquette, habits were concentrated in the circles of the local nobility.

The purpose of the article is to study the traditions of wearing clothes for various needs in everyday representatives of the establishment of the Polish and Ukrainian Commonwealth of the 17th – 18th centuries on the example of prosopographical information from historiographical sources of individual self-seers from the circles of the Polish-Ukrainian aristocrats and its verification based on the materials of portrait painting.

The Results of the Research. From the beginning of the eighteenth century according to A. Gwagnini (Gwagnini, 2007, pp. 1–1008), French fashion dominated the lands of the Polish-Lithuanian Commonwealth, although Italian, Spanish, Hungarian (hussar), Persian, Chinese, Turkish, Cossack, some elements of Flemish, Spanish and German costume, known from numerous portraits of establishment circles, were worn. Women's fashion until the eighteenth century followed the Spanish-German, Dutch, Italian samples, subsequently radically changed (Pototsky, 2014, p. 489).

Thus, the first volume of “Notes of Jan Duklan Okhotsky” arranged by Y. Kraszewsky, in two volumes contain records on specific external features of individual subcultures of the then elite. Among the others, in the Baroque era, the so-called “balaguls” stood out, which professed a certain aesthetic cosmopolitanism. Polish mustaches, the legacy of French revolution – a Spanish beard, characterized them as well as a Jewish beard, which protruded from under the collar. In addition, these exalted young men wore a Tatar hat on their heads and a Kamchatka half-coat on their shoulders.

At the same time, on their feet, they wore curly layers of leather, or cloth, almost covered with leather in such a way that the fabric, in fact, was not visible. According to the fashion of that time, the “balaguls” wore a wallet for tobacco on the button. They kept mouthpieces with cigars and a pipe in special pockets. The ensemble of their clothes was usually complemented by Circassia whip in the right hand. These extravagant lads rode in leather pants on horseback on skinny gags with Tatar saddles. In addition, their silver horseshoes rattled merrily on red boots. The youth wore hats slightly to the side with a tricolor lace lowered to their right ear (Okhotsky, 1874, part I, pp. 7–9).

In contrast, not artificial meandering, but patriotic courage, greediness and gallantry, posturing, high-quality performance of their military duty at the end of the eighteenth century, according to Jan Okhotsky's notes in the circles of the Polish and Ukrainian nobility, was called “tężizna”. This term, which, according to the memoirs of this author, was firstly used by Mr. Tschotsky to characterize the dignity of opponents in a duel, was interpreted as a strength and courage and appealed to the bravery and dignity of glorious ancestors. In this sense, all the listed qualities that came to people's hearts and were associated with imitation of noble behavior in society (Okhotsky, 1874, part I, pp. 7–9).

Such a treatment of the following representatives of the elite as Joseph Poniatovsky, Eustachius Sangushko, Kazimir Sapieha, Adam Rzewusky and others of the generality and the Sejm of Poland, in fact, was associated with hereditary nobility.

Therefore, in aristocratic circles it was preferred to adhere to the customary code of conduct and honor of the times of the “brilliant” kings Stephen Batory, Sigismund III, Władysław IV and Jan III Sobieski. This was reflected in chivalrous deeds, a certain manner

of dressing somewhat conservatively or even old fashioned in Sarmatia traditions and a utopian understanding of the ideal country during its consolidation.

In particular, it should be stressed that if for the Ukrainian representatives of wealthy circles the kuntush style was associated with grandeur and ancestry, in the circles of the Polish establishment it was accepted as a national outfit. Moreover, there were certain requirements according to which it was recommended only for the noble lordship to wear elegant, expensive, bright colored kuntush with zhupan. Instead, representatives of the small (less wealthy) gentry were able to wear gray clothes of the same cut. De facto, it was forbidden to wear kuntush at all for burghers and commoners only zhupan was allowed (Golovacky, 1877, p. 474).

Aristocratic circles of the Polish-Lithuanian Commonwealth associated the three partitions of Poland at the end of the eighteenth century in connection with the events exclusively adhered to the Polish national costume. In 1788, when, after the first repartition of Poland, the “patriotic party” came to power and the “four-year Sejm” began, the young men and almost all the nobility of mature age returned to exclusive wearing the kuntush outfits. Moreover, it was not a shame to wear such an old kuntush, which was worn by sixteen generations before (Okhotsky, 1874, part I, p. 47).

Such was the situation in the country that pushed people to unity according to the patriotic principle, which was demonstrated by the traditional worldview at that time. Thus, belonging to proud, unconquered people was manifested, approximately as in Ukraine today people of all regions have moved from Russian speech exclusively to the Ukrainian language and flaunt their embroidered shirts and national outfit, fully understanding the meaning of the concept of “homeland”. Thus, in 1788 in Lublin, among the privileged strata of the population, only Mr. Grokholsky and Godukhovsky from Galicia walked in tailcoats (Central State Historical Archive of Ukraine in Lviv – CSHAUL, f. 52, d. 2, c. 614, pp. 1–260), and the following year brought no exceptions to the rule. Instead, at the same time in Warsaw, on the contrary, every year the tailcoats became more and more widespread and grasped more popularity and became an integral part of the clothing of aristocrats. At this time, the women's outfit was treated very carefully, shoes in the festive style came into fashion, and dresses were sewn from Italian silk fabrics such as Venetian satin (CSHAUL, f. 52, d. 2, c. 614, pp. 55–116).

Women's cotton stockings were in fashion, they were worn every day. The beam of fashion enlightened silk colored stockings with embroidery, which were the most valuable and kept for celebrations. The godfather of Jan III Sobiesky – Louis XIV introduced into the fashion these elements of men's wardrobe made of silk. It is well known that Marquis de Pompadour, the favorite of Louis XV, spread such style to the women's wardrobe.

For example, blue silk stockings with white arrows, which are mentioned in sources on contemporary outerwear and underwear (V-yi, 1905, pp. 43–44). Obviously, such items were imported, although it is known that silk stockings for young ladies and hussar items for men were made in Ukraine at the manufactory of Prot Pototsky in Makhnivka near Koziatyn (Shkolna, 2014, p. 67).

A particularly wealthy male lordship could afford themselves golden-cast belts, which were girded with zhupan made of corkscrew cloths (in patterns) or Lyon velvet, the pattern of which often imitated Iranian, Indian, Turkish, Syrian motives, for example Damascus ornament with large plant coupons, pomegranate flowers, paisley (Indian or Turkish cucumber) (Okhotsky, 1874, part I, p. 116).

The country of origin of the fabric (Italy, France, and Spain) added a certain specific gloss to ready-made outfits, to which no less exquisite accessories were worn.

During this period, there was a division of the nobility into belonging to the spiritual elite, bureaucratic senatorial and military. The latter, as a rule, belonged to the entire old nobility. For every day they could dress as they wished, a certain protocol concerned only official exits. However, the indicator of tortuousness was the awards and, especially, the knight's insignia, which looked like a cane with a royal portrait on the chest (Okhotsky, 1874, part I, p. 70), the demonstration of which was the maximum cluster of dignity in society. Primarily sabers, buttons, and cufflinks were strewn with gemstones.

Moreover, it was clear that some of the people from these circles had the nobility deserved for courage and self-sacrifice, the part hereditary or acquired by marital relations, ties. A special status also in the ensemble of men's uniform costume was in the ribbons of the Order of St. Stanislav and the White Eagle Order, as Prot Pototskyj, which he obtained from the King via Kyiv (Okhotsky, 1874, part I, p. 179).

Later, a kind of silver and green belt with decorated ends as Slutsky called "positive" or with emblem compositions joined these markers of the nobility's identity. If firstly the kuntush belts of the Persian and Turkish types were produced on the lands of ethnic Ukraine (Brody, Stanislaviv, XVIII century). Then belts with stamps at the ends and positives in the eighteenth century were produced on the manufactories at the ethnic lands of Poland and Belarus (Shkolna, 2018, pp. 1–192).

At court, etiquette implied the following specifics: every day in the morning officials had to appear in the uniforms (Vozniak, 1914, pp. 35–55), and on Fridays and Saturdays, they dressed exclusively in all black, mostly made of dark Chinese fabric. At the same time, the so-called kuntush dress meant the obligatory presence of a saber. Along with precious kuntush-type belts, it was worn for celebrations. According to the custom, it was not allowed to wear a round hat and a sword, because with a round hat, according to the norms of that time, it was necessary to hold a stick in your hand. It was customary to wear only a confederate hat on the head (a national Polish headdress with a quadrangular top, popular in the circles of the Bar Confederates (Okhotsky, 1874, part I, pp. 41, 94, 116) since 1768, more often made of red cloth, with a turn of lamb wool in black or gray, sometimes decorated with a cockade or plume on the left side).

At the same time, judging on the production of local manufactories, such secular elements of clothing as leather gloves, sometimes with a fur edge made of marten or fox, began to gain popularity. The monks liked to gird themselves with a leather belt as a sign of the killing of the flesh. Instead, the circles of the archimandrites preferred hedonistic semi-shawl green and red, as well as chandelier with a white flower, padded with cherry gale, kuntush belts, which are found in descriptions of the property (according to Lyantskoronsky, Pankratiev).

Until the middle of the 18th century, the Ukrainian-Polish nobility, in addition to the upper kuntush and the lower fitted jupan on the buttons, wore delia (a short camisole with furs, gold and diamonds), as well as a feresia – a long coat with narrow long sleeves on a thin lining. The latter resembled a voluminous Turkish caftan, and was sewn of Venetian velvet, Italian brocade, Persian and Turkish silk (Pototsky, 2014, pp. 487–489) or their European imitations.

Among the young people, next to the kuntush ceremonial device, some nobles also wore a hussar costume of Hungarian cut with bravado. However, the latter was more often sought to be worn by those young men who were in the service of more elegant people. Moreover,

some authorities like representatives of the Pototsky family, who, after the death of the last representatives of the Ostroh family (Yakovenko, 2008, p. 308–309), practically took over the role of uncrowned kings of Ukraine, considered it a good tone to wear a uniform sewn according to the drawings of clothes of the fifteenth century in the Renaissance epoch style (Okhotsky, 1874, part I, p. 117), as a symbol of decency, an idealized image (Znak, 2022, pp. 13–18).

In addition, some representatives of the very respectable Radziwiłł family, who were called the uncrowned kings of Belarus (Litvin, 2016, p. 40, 119), in particular Karl Radziwiłł, were published exclusively dressed in old Polish fashion style. More often, it was the uniform of the Vilna governor, which included a pomegranate-colored kuntush in combination with a zhupan, which had branches of crimson. The cut was somewhat baggy, characteristic of the old fashion in Lithuania. Gold buttons and sheaths for a saber strewn with large diamonds, a crimson-colored confederate hat and elk gloves behind an elegant belt complemented this ensemble.

Karl Radziwiłł wore a long mustache and shaved his forehead (Okhotsky, 1874, part I, p. 127), we could see similar hairstyle and mustaches on many portraits of elite in the circles of Polish-Lithuanian-Belarusian and Ukrainian magnates.

The same stereotypes of pro-Polish views on appearance were followed, apparently, by the ambassador to Denmark, Adam Rzewusky, who quartered in a palace near Radziwiłł. At his request, in order to observe the cut of ancient old fashion, many Sarmatia portraits of the aristocracy were brought. Under his supervision, styles of stretchers were developed taking into account the actual reconstruction of the costume of the good old days of Poland – 15th, 16–17th, 18th centuries – the Renaissance, Mannerism and early Baroque epochs.

Moreover, new outfits were made only from expensive brocade, velvet, silks. It was a prototype of modern fashion houses, because some noble lords could change clothes for exits and receptions four times, taking into account not only “freshness”, but also creating an impression on the society. Also, under the supervision of Adam Rzewusky, specially chosen jewelers worked, for whom precious stones were processed in the workshops of the Radziwiłłs, which decorated not only weapons, but also sometimes hats and other accessories needed to perform a full, finished replica-style suit of the old times (Okhotsky, 1874, part I, p. 138).

Aristocratic women also wore a kuntush line of velvet, often with an outer lacing made of gold brocade. Sometimes they also wore a German tightly laced fitted dress made of thick fabric, stitched with a whalebone. The ensemble of clothes was often supplemented with fur caps made of sable with a diamond feather, chips, and embroidered pearls. The higher the status of a young woman was, the number of rings on her hand increased, golden chains were often dressed (Pototsky, 2014, pp. 489–491). At the same time, women could wear rings and wedding rings on their thumbs, men and little fingers, as we could see on the portraits of that era.

Lviv nobility appeared in elegant clothes. Here, for example, since 1763, the German Mr. Hempel regularly organized fun events of this type. In addition to representatives of the aristocracy, wealthy burghers could come to his dance evenings.

Since 1775, parties had been organized annually by entrepreneurs from Austria and Italy (Bussey and the Signio brothers). For these events, which were arranged for profitable acquaintances of representatives of aristocratic circles, the first rented halls on Market Square, 22 and on Ruska Street, numbers 10 and 12. The latter occupied a place next to 13, Market Square. In the city, about 20–25 dancing parties were organized annually during the month of January, where had to be worn in a certain way (Lvivsky, 2013).

It was in the mentioned period of time from 1772, from the day of the first partition of Poland, a new crown land of Austro-Hungarian Empire was formed called the Kingdom

of Galicia and Lodomeria. The needs of the gentry were further realized here in the dance ballrooms at casinos and theaters, which from the end of the eighteenth century became an integral part of the great world urban culture. In the same day, the fashion for a variety of coffee houses spread, where wealthy free people could also spend time, freely demonstrating everyday outfits and their companions.

They tried to dress for balls and solemn receptions according to a certain dress code. For example, men in silk-skinned corkscrews, or zhupan made of Lyon velvet and golden-cast belts with gold-woven patterns (woven in a number of the Ukrainian towns – Brody, Stanislaviv, Buchach, Kutkory, Korets) (Shkolna, 2018, pp. 123–165).

The jewelry was usually strewn with precious stones that sparkled in the sun, and heralded the owner's fortune (Okhotsky, 1874, part I, p. 116).

Among these, Jan Okhotsky, according to his memoirs, at one of the receptions, where all the guests had to wear uniforms, was dressed in Kiev uniform. The latter then had the appearance of a blue kuntush (outerwear of a gown-shaped cut, which indicated Sarmatia origin, that is, eastern, Persian origin of the privileged nobility). At this meeting of aristocrats in Lublin, he was the only one from the representatives of Kyiv; the rest of the invitees had punch or garnet uniforms (Litvin, 2016, pp. 14–20).

The blue kuntush was embroidered with silver stars, padded with smoky Lyon matter. Before him, Jan Okhotsky wore red satin sharovars, red boots with silver forgings. The ensemble of this garment was completed by a precious Slutsky (made in Nesvizh or Slutsk) belt, a sable hat on the head with a velvet top, decorated with a thick gold lace with a sultan made of artificial glass hair (Okhotsky, 1874, part I, pp. 172–176).

The designated toilet was complemented by a diamond club and precious buttons (a gift from the governor), which distinguished this, almost perfect, costume from all those present. At the same time, the women at this time were extremely interested in bottles of perfume, the name of which then sounded like “A Thousand Colours” (“Mille fleur”), judging by the name, they had a French origin (Okhotsky, 1874, part I, pp. 172–175).

Among other things, in this edition it is mentioned that at one of the receptions, fifty-two-year-old Schensny Pototsky appeared dressed in a tailcoat (in the English manner) “disfigured”, doused with perfume smelled of him as if from French coating. At the same time, the valet at that time met him in shoes and men's stockings, which at that time had become integral elements of local fashion. Some nobles then wore fox jackets in winter (Okhotsky, 1874, part II, pp. 118–243).

During the dancing party, it was customary to change the outfit: some fashionistas could dress the same way – for example, in white zhupan, punch kuntush with gold loops (Okhotsky, 1874, part I, p. 174). Later, the kuntush, banned by the Russian authorities, which raised the consciousness of Ukrainians, Poles and Belarusians, finally replaced the tailcoat with metal buttons, under which they wore a sword, as well as stockings and boots (Okhotsky, 1874, part I, p. 309). Women from secular society allowed themselves some “excessive” frivolity in the fashion of that time.

If at the beginning of the eighteenth century people wore standing collars and shallow necklines, although sometimes they were “dressed” in the Persian-Turkish uniforms (sometimes we could find kuntush belts with Turkish motifs of fish, carp scales, Chinese clouds “chi”, together with sharovars in a men's stretcher; a women's suit with a short cape on the head like a hijab. A typical example is the portrait of Gertruda Pototska by Komorowsky) (Fig. 9). At the 70s of this century Queen Maria-Kazimira introduced a “fountain” with lace,

masks, wigs, flies made of black taffeta, plumes according French fashion (Pototsky, 2014, p. 490) (Fig. 10)

However, in Europe, gradually high hairstyles of the Rococo era with boats, silk garlands, fresh flowers with water bottles, ostrich feathers, herons, invented by three French masters Lasker, Dage and Legro, used by ladies with a huge amount of powder on their hair and face, went out of fashion style.

Moreover, already in the Polish and Ukrainian Commonwealth of the eighteenth century some ladies who walked barefoot were mentioned, with all their toes covered with gemstone rings that were specially made as part of the costume. They had clasps like those made for earrings, and instead of putting it over the edge of a finger with it moving into the hole, they opened and fastened on toes.

Instead of shoes, such women wore Capuchin shoes, which were attached to the foot with ribbons like sandals. Under these games with accessories, lightweight dresses were worn without underwear, which culminated in a train that, with a raised garland to the right, opened the foot to the knee (Okhotsky, 1874, part I, p. 305).

In those days, these facts were fabulous frivolities. In addition, the designated “relaxed” dresses in a Greek style, imitating the dresses of the gods of Olympus, characters like Diana, Psyche, Venus, were suitable for completely open breasts, which no one was going to hide.

Similarly, but also with an innumerable number of diamonds from head to toe, she dressed, for example, looking at the mistresses of the French kings, the mistress of the Polish king Luli (Okhotsky, 1874, part I, p. 305).

It should be noted here that on the one hand the fashion for emphasizing individual female charms corresponded with the concepts of free love and combined “women for love” in the harem culture of the East, in particular Turkey, where the culture of belly dancing and seduction games flourished, and on the other hand – it imitated the courtly traditions of the French society, open to new sensations, love with several partners, a developed institution of emancipated maid of honour.

Jan Okhotsky, an observer of these outfits, testified that special spots of free love covered Lviv, which has long been the cultural capital of ethnic Ukraine, in the late eighteenth century. At the specified time, frivolity with references to the French gallant century flooded the city including even visitors of the archbishop dancing parties of the city.

Deprived of chastity women also adopted the Italian custom of appearing in high society with a chichisbey – a lover and escort who everywhere accompanied charming ladies as an exotic curiosity. The city was flooded with love intrigues, which affected the requirements for a certain theatricality of the external image of a person ready to flirt. After all, according to the fashion of that time, it was even believed that the absence of a lover or mistress was a dishonour. The men dressed in all black at such parties (Okhotsky, 1874, part II, pp. 17–18).

Instead, noble well educated conservative ladies, who were official wives, more often wore large-scale dresses of the French or Italian type, covering the neckline and hands (with references to clothes in the portrait of the cousin of Jan III Sobiesky in the middle of the eighteenth century Anna Stanislavskaya) (fig. 11). Sometimes women of the Polish and Ukrainian Commonwealth of the Baroque period also wore fitted kuntush uniforms, especially with scattered sleeves with forks. In addition, their clothes could be embroidered with multi-coloured silk threads, as well as those of the king's messengers (Okhotsky, 1874, part I, p. 140).

But striped belts, for example, with gold stripes on a punchy background, made of Lyon silk, as described by Jan Okhotsky (Okhotsky, 1874, part I, p. 139), were more used for men's

suit, including uniform (a typical example is the portrait of the Kremenets nobleman Antonyi Mokosia-Denisko in zhupan and kuntush of the eighteenth century). In this sense, they were in the traditions of Middle Eastern and West Asian – Afghan, Pakistan, Turkish, Persian military ranks, although they were more elegant and in the European style (Shkolna, 2018, pp. 104–165).

In general, the kuntush was the national garment of the nobility until the end of the eighteenth century. For its wealthier representatives, buttons were to be made of jewelry for example we could see a Turkish costume with corals or turquoise, clothes decorated with gold embroidery (Pototsky, 2014, p. 487).

The greatest fashionistas of the second half of the 16th and the early 17th centuries decorated zhupan with buttons made of Venetian glass made as a series of gold fibulas on kuntush (typical examples are a portrait of Roman Sangushko and an unknown in a red fur coat of the middle of the sixteenth century). The buttons made of corals or turquoise on the kuntush outfit described in the monograph of Pototskyj V. and Semenenko V. in the portraits of the nobility of the 17th and 18th centuries were rare. Most likely, turquoise stones were used as inserts on metal (usually gold) buttons.

Examples of a portrait with buttons made of corals that were not mounted in a precious metal base include portraits of the founder of Sharhorod Florian Sharoy by an unknown artist of the late sixteenth century from the Vinnytsia Regional Museum and Konstantin Korniyak the Younger (1582 – 1624) from Bilobok at the beginning of the 17th century by Mykola Petrakhnovich-Morakhovsky.

Instead, faceted stones and cabochons of blue and red-pink colors (most likely turquoise or enamel of turquoise color, light sapphires or emeralds, rubies, amethysts and carnelians are present in decorations such as fibulas on the clasp of kuntush on the portrait of the Ukrainian foreman – in particular, V. Kochubey, dated by the first half of the 18th century, whose zhupan is richly decorated with small buttons of pearls (collection of the State Hermitage, St. Petersburg). At the same time, the coat of arms is most likely made there in the technique of hot-notched enamel. Coral as a neck ornament are found in women's portraits of the Baroque era. For example, in the portrait of the noblewoman Anna Kulchytska from the collection of the National Art Museum of Ukraine.

The harness and weapons in the Turkish and Tatar style, according to the mentions of the Polish eyewitness Enzhey Kitowich, were worn in ceremonial costumes, made in Lviv and its outskirts (Kitowicz, 1840, part XI). Although it is known that, the best samples of weapons of the Baroque era were made in Turkey.

Often the masculine image of representatives of the Polish and Ukrainian nobility (Rusyna, 2021, pp. 192–193) of the Baroque era was complemented by chubs in the form of a strand of hair, which either stuck a little upwards or lay on the forehead. The images of Yarema Vyshnevetsky's father – Mykhailo Vyshnevetsky at the beginning of the eighteenth century (died 1616), Krzysztof Zbarazhsky from the Korybut family (1579 – 1628), statesman and military leader Allbrecht Władysław Radziwiłł (1589 – 1636), Podolsk voivode Tomasz Zamojsky (1638), husband of Sofia Ostrogska Stanisław Lubomirsky (1649) are the examples of this trend (Pokhodiashcha, 2008, pp. 1–20).

At the same time, the clothes of the children copied the outfits of adults (Pototsky, 2014, pp. 451). Depending on the Catholic, Orthodox, Jewish religious traditions prohibitions on certain nuances of wearing clothes and jewelry, white wigs also changed. Important iconographic the source for studying everyday hairstyles and costumes of Kyiv residents in the 18th century, as well as drawn from foreign engravings, were drawings by the outstanding

architect of the Baroque period Ivan Hrygorovych-Barsky (Shkolna, 2015, pp. 320–354) (Fig. 12), pasted into the manuscript of the Travels of his brother Vasyl Barsky, stored in the Vernadsky National Library of Ukraine.

The restrictions on the wearing of gold and silver clothing by non-nobles came into force in the middle of the 18th century (Rukopys knyhy, 1720 – 1740, pp. 1–560; Central State Historical Archive of Ukraine in Kyiv – CSHAUK, f. 64, d. 1, c. 1032, p. 1), and at the end of the 18th century (CSHAUK, f. 59, d. 1, c. 7714, pp. 1–12) became even more regulated regarding the dress code. At that time, the Polish and Ukrainian nobility started using tailcoats with metal buttons in combination with stockings and shoes, and they wore a sword (Okhotsky, 1874, part I, p. 309). After all, the person who rode in the carriage did not need the boots for riding and military campaigns.

The Conclusion. Therefore, we assumed that in the Baroque era the national costume remained one of the most striking attributes of noble identity and a way of distinguishing the social classes of aristocrats. Although gradually the feathers of the eagle and heron, yellow, red, green leather boots, camisoles, bright stockings and ribbons in hair, wigs, the Persian and Turkish kuntush woven in silver and golden fabrics, the Hungarian semi-boots, fox fur versions of hat edges were replaced by classicist and early empire stricter costumes, the fashion trend for wearing snuffboxes entered an everyday life.

Over time, tall hairstyles constructed in shuttles shape, used with a huge amount of powder on their hair, flies on their faces, wigs, came out of use; white ceramic pipes in hats in men.

Instead, Josephine Bonaparte presented the Slavonic women's dresses, which also became simpler in cut, fitted under the chest and lighter, devoid of corsets. Sometimes Polish noblewomen from the circles of mistresses and favorites, rather than respectable ladies, allowed themselves to wear thin, almost transparent, weightless dresses of light colors that appealed to the traditions of stretching ancient vestals – with bare breasts and barefoot, as if hinting at imposing imposingness and readiness for frivolity relations in aristocratic society. They put rings on their toes, and considered the absence of a chichisbey nearby to be a dishonor.

The tempers of Lviv at that time were somewhat different from Kyiv. In Lviv free relationships prevailed, which also affected the frivolity of the female costume. Men of aristocratic origin gradually moved from the kuntush outfit style, patterned on oriental prototypes, the fashion for which for the second time stirred up the society of aristocrats from 1788, to French fashion in clothing, coating and using perfumes.

There was a certain dress code in the nobility society. Burghers were allowed to wear only zhupan, small gentry – zhupan, as well as kuntush of grey shades, aristocrats from the most respected and wealthy Polish and Ukrainian families – ensembles of the kuntush outfit with bright kuntush and belts that could be decorated with silver and gold.

At this time, the Podillia nobility cared more for special insignia in the ranks of the Order of the White Eagle and ribbons from the Order of St. Stanislaw, wore punch or garnet uniforms of kuntush type. In general, in Western Ukraine and ethnic Poland at the end of the eighteenth century, the nobility gradually dressed up in fracas in the English way, instead of two or four changes of clothing from the ensemble of kuntush and zhupan at solemn events, meetings of the Sejm and parties, visits to the theater. Some conscious aristocrats continued to wear Kyiv type uniforms at the Sejm and at official receptions until the end of the century.

The outfits consisted of a blue kuntush, embroidered with silver stars, padded with smoky Lyon fabric. For example, Jan Duklan Okhotsky wore red satin sharovars, common in the Ukrainian Cossack foreman, as well as red boots with silver horseshoes. He completed the ensemble of

the kuntush outfit, considered folk clothes in the pro-Polish social layer, by an expensive belt of the Slutsk type, a sable hat with a velvet top, which was decorated with a thick lace of gold, and crowned by the sultan made from glass artificial hair. The ensemble was worn with a diamond club and precious buttons. At that time, leather boots were produced in ethnic Poland.

In the Baroque era of kuntush and zhupan some representatives of noble elite had buttons made of Venetian glass – “a thousand colors”, fasteners in the form of gold fibulas, pearls. At the same time, coral buttons and necklaces were worn more in the circles of the Ukrainian Cossack foreman, where their wearing had a long tradition in national costume. The most fashionable French women's perfumes were called “a thousand colours”. Women also used coating in fondant sloughs, powdered their hair. Obviously, the concept of coating crème did not yet exist; ointments and oils in pharmacy slugs replaced it.

Gradually, the wearing of gold and silver clothing was prohibited, after three redistributions of Poland, the Orders of the White Eagle, the kuntush outfit and kuntush belts (positivites) remained till the beginning of the nineteenth century, an indicator of belonging to the nobility and signaling to the surrounding about the attachment to the Old Polish culture and the desire for the restoration of glorious times of the Polish and Ukrainian Commonwealth. On the other hand, the kuntush outfits eventually became old-fashioned, that is why the widespread production of individual parts of such costume gradually faded away.

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Fig. 1. Portrait of Krzysztof Zbarazhky by Unknown artist half of the 17th century. (Borys Voznytskyi Lviv National Art Gallery. Ukraine)



Fig. 2. Portrait of Adam Kisil, Castellan and Voivode of Kyiv, by Unknown artist. Copy by Ya. Svarychewsky (1884) from the original metal engraving 1635. (National Art Museum of Ukraine, Kyiv)



Fig. 3. Portrait of Stanisław Antoni Szczuka. Unknown Polish artist. (Around 1750). (Museum of King Jan III's palace at Wilanów. Poland)



Fig. 4.1. Portrait of Janusz Radziwill, Lithuanian voivode, who captured Kyiv in 1651, by David Bailly 1632 and portrait of Kyiv & Cracow voivode, brother-in-law of Jan III Sobieski, Dominik Zaslawsky-Ostrozhsy by Bartolomeo Strobel 1635 (musketeer style after the Dutch fashion). (National Museum in Wroclaw & Museum of the Palace of King Jan III in Wilanów. Poland)



Fig. 4.2. Portrait of Janusz Radziwill, son of Sophia of Ostrozhska, in a Sarmatian costume by Daniel Schultz. 1652 – 1654. (National Art Museum of the Republic of Belarus)



Fig. 5. Portrait of Hieronim Radziwill by Jacob Wessel (french fashion). 1746. (National Museum in Warsaw, Poland)



Fig. 6. Portrait of Stephen Bathory with elements of Hungarian fashion by Martin Kober. Known in multiple later iterations. 1586. (Wawel Castle, Kraków, Poland)



Fig. 7. Polish Infantry man painted on tablet from Goluchów castle. (Around 1620 – 1630s). (Museum of Goluchow castle, Poland)



Fig. 8. Portrait of Antoni Protazy Potocky by Josef Grassi (in a double-breasted tailcoat, which became a distinctive symbol of rebellious France) Late 18th century. (Museum of King Jan III's palace at Wilanów, Poland)



Fig. 9. Portrait of Gertruda Potocka (born Komorowska) by Unknown Polish artist (oriental fashion). Unknown date (late 18th – early 19th). (National Museum in Warsaw, Poland)



Fig. 10. Portrait of Maria Cezimira, wife of King Jan III Sobiesky (French fashion). 1676. (Museum of King Jan III's palace at Wilanów, Poland)



Fig. 11. Portrait of Anna of the Stanisławsky Family by unknown artist. (Around 1670s) Dressed in Dutch fashion. (Museum of King Jan III's palace at Wilanów, Poland)



Fig. 12. Sketches of the citizens of Kyiv and heads from Dutch engravings by I. Hryhorovych-Barsky, inserted into the manuscript of the journey of his brother, V. Barsky. (Around 1740s). Kyiv.