

Medieval Textiles

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Sample Exchange 2001

The replies regarding the calendar have been enthusiastic! Enthusiastic enough that I'm considering doing a calendar again for the samples we produce this year. Twills are pretty basic, and have been covered before, both in 2000 and previously. **If you wish to see more samples, please check out the Sample Notebook from the Complex Weavers' Library.** By the time this newsletter is mailed, the samples will have been broken out of the old binder(s) into their own binder for ease in borrowing. Please take advantage of this and check out the samples from previous years.

I would like to suggest this year's samples be something fancy: images from Perugia Towels (MTSG Issue 10). Or Cloth of Gold. Or any of the more complex cloths. To aid in your search for drafts or patterns, I'm making an Index of the MTSG Newsletters - all of them! (more or less). A copy is within each binder in the CW Library, and can be found online at:

<http://www.angelfire.com/il/faena/medieval.html>

I am anticipating the 2001 Calendar will be in a different format. 8-1/2 wide x 5-1/2 tall papers, Calendar on the right hand page, sample on the left. This will allow much more room for the sample and the draft. Because of this, the samples at 3" x 3" will be easily displayed. Once again 25 is the magic number - which works out to be a piece of cloth about 15" x 27", finished size. It can be cloth pieces cut out

Replies to my Questions:

To those for whom I have current e-mail addresses, I posed some questions: About samples, drafts, what one wants to see in the newsletter, and what one can contribute. Here are some of the replies. I received replies from about half of the e-mail receivers, which is about twice the reply rate I've become accustomed to. So, Thank you! and keep on replying. Here are some of those replies:

"You raised some very interesting questions about the new year. I will try to answer some of them.

I am a member of the MTSG because of my intense interest in the Medieval Era, and the mental stimulation of learning about Medieval weaves. In addition, I am quite interested in other aspects of Medieval life: plants, herbs, foods, and especially the dyes. It would improve our group if more members wove samples for our yearly calendar. After all, a 3" sample isn't very much to do. Though, I must admit, I rather like doing samples for the once a year exchange; anymore times would be too many. I'm interested not only in Medieval dress, but in Medieval table linens. I have finished a table runner for our diningroom table of the Merovingian weave. This is putting a weave in a modern context.

The Spinning Guild in a near-by town, dresses in long skirts, etc., and I use the semi-Medieval garments for that. Also I plan to weave a silk stole of the Wabengewebe weave.

I would be absolutely delighted if you scanned the samples of the Medieval group and put them in the PDF format! I joined MTSG in 1997 and would love to see the samples I missed out on before I became a member. I really would like to see more drafts in the newsletter. And I would be happy to weave more complex cloth, as far as I could weave it on an 8-H loom—'cause that's all the harnesses I have. A "swap" section in the newsletter would be a great idea.

cont'd on page 2

Cont'd on page 2

Replies, Cont'd from page 1

It would be lovely to share our sample exchange/ garment exchange with the readers of weaving magazines. To be very honest, I'm a non-competitive person and would rather share with others, and don't feel the need for prizes. But for any judging of work, I prefer photos. "

Gayle Bingham

I feel guilty that I haven't sent the Medieval Textile Group anything. My interest stemmed from the fact that I was giving yearly lectures to a College class of 500 freshmen on Medieval Textile as part of a general Humanities course on the Middle Ages. They wanted someone who could demonstrate what the weaving process was all about and then what the life of a Medieval Weaver was like. That course has been recently modified and I didn't give it last year.

Following that, I was asked by my Guild, New Hampshire Weavers Guild, to put on a program. As it was not necessary to explain and demonstrate weaving to that group, I prepared a dramatic presentation in which I act out, in costume, a Medieval weaver magically transported to the present day to tell about my life. It was fun to research and is almost a "soap opera" telling of all kinds of vicissitudes to befall the weaver. I am doing it again this year for the Weavers Guild of Boston, The Southern Maine Guild of Spinners and Weavers and the Vermont Weavers' Guild.

On top of that, I teach beginning weavers from my

home and am giving a workshop on Lace Weaving (my personal specialty) at WGB. I am also in charge of a project for the WGB in which participants are weaving ALL of the Overshot drafts from Atwater's "Shuttle Craft book of American Handweaving". I just did the samples for the New England Weavers Seminar Newsletter.

I keep and disseminate a list of used weaving equipment for the New England area which needs constant updating. My other pursuits are musical, I sing in three choral groups as well as the church choir and play recorders with a group weekly.

I am no stranger to samples (as my shelves full of sample notebooks will attest) . I would be very interested in checking out a notebook of samples from the library if it dealt primarily with really old textiles. I would be glad to weave something for the group eventually. It would be great if someone else could do the research and tell me what they want woven! Is that possible?

Thank you for taking charge of this group. I learn something new from every newsletter.

Diana Frost

(Note: articles from books are being sent to Diana - let me know if you need some photocopies of "stuff" to get you going on a project, and if they could be sent via e-mail or a disk with .wev or .wif files for weaving software.- And see sources listed elsewhere in this issue and previous issues)

Sample Exchange, cont'd from page 1

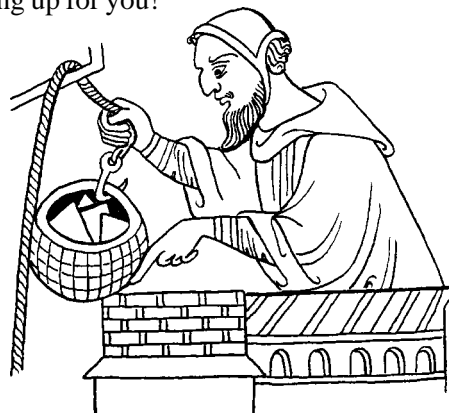
of that left over from a project you're using such cloth for. Small width fancy cloth works well as checkbook covers, small purses, towels, napkins etc. so this warp need not be for samples alone!

NOTE: ALTHOUGH I OFFER THE SUGGESTION OF "THEMES," ARTICLES AND DRAFTS THAT DIFFER FROM SUCH ARE ALWAYS WELCOME!

I wish every issue of each of the MTSG Newsletter to have something of interest to each of you - and this is only possible if each issue covers many topics.

I have been concentrating on 4S or 6S weaves as my

loom was "only" 6S. But I'm moving up to 8S, so I will be moving onto more "complex" weaves soon. Those with 12+ shafts, please do contribute. If you need resources, let me know, and I'll try to round something up for you!



Medieval ® Modern Clothing

by Nancy M. McKenna

Anita Meyer notes, “Clothing is literally a costume and a subtle, complex communications system. Clothes tell people about you, who you are, the type of things you like and how you accept yourself – through you might not even be aware of it. If you walked into a room dressed exactly the way you are at this moment, what would you be communicating about yourself?”

In one of the many image-building courses being done for the corporate world, Annett Hansen states that “in the first one-tenth of a second someone meets you, that person is deciding whether you are threatening or attractive, whether you are important enough to be with or not. In the next seven seconds, if you pass that first screening, your socioeconomic level, education level, success level and popularity are being estimated. This is particularly true in business.” (*Clothing from the Hands that Weave*, p. 52)

Despite, as Paul Rodier notes, “houppelandes, which had been in fashion, because of their comfort, a hundred years, and would be in fashion for another hundred...” (*The Romance of French Weaving*, p. 130) most people today cannot wear their medieval garb everywhere they live and work. Some fashions, like the tabard, bog jacket, or chemise (often changing names to become the “Provincial Shirt” or “Romantic Poets shirt”) do lend themselves to everyday wear today. But these are in the minority considering the span of time the medieval period encompasses and the range of styles. This does not mean that one cannot use fabric woven using medieval drafts in clothes we wear daily.

Although one may hesitate to cut into their hand-woven cloth, if it has been properly finished and some precautions taken, hand-woven cloth is no more difficult to sew than commercially woven cloth. Cloth newly from the loom needs to be finished. That is, washed and agitated to allow the threads in the web to shift and accommodate each other. Wool is agitated until the amount of fulling desired is achieved. And a good hard press is important to set the interlacement. For yardage, a mangle or taking it to your local cleaners for pressing is a good idea. In cutting, it is important to keep handling of the cloth to a minimum. Cut edges on hand-woven cloth, especially if using

coarse threads, will ravel more readily than commercially woven fabric. Some prefer to serge or otherwise stabilize the edges before sewing the seams. I do not do this; rather, I put my sewing machine next to my cutting table and cut and sew the clothing while moving the cloth as little as possible.

Some books to help you in making clothing from your cloth:

Broby-Johnsen, R. *Body & Clothes: An Illustrated History of Costume* ã 1968 Faber and Faber, London

Burnham, Dorothy K. *Cut My Cote* Royal Ontario Museum; ISBN: 0888540469

Hamre, Ida & Meerdom, Hanne, *Making Simple Clothes*

Lily, Susan. *Patterns From The Weaving Room* www.weavingroom.com

Mayer, Anita. *Clothing From the Hands That Weave* ã 1984 Interweave Press, Inc. ISBN 0-934026-14-9

Parks, Carol. *Sewing the new Classics: Clothes with Easy Style* ã 1995 Sterling Publishing. ISBN 0-8069-3193-0 (available through Lark Books in the United States)

Tilke, Max. *Costume Patterns and Design*. New York, Rizzoli, 1990

Online Sources of Information:

Oriental Costumes: Their Designs and Colors

by Max Tilke

<http://www.indiana.edu/~librcsd/etext/tilke/contents.html>
Max Tilke’s book online.

Copie D’Ancien

<http://www.europart.it/jubilaem/restoration.html>
creators of exact replicas of Medieval Vestments

Medieval Life

Although the editor mistakenly says this publication is “the only publication aimed at this significant niche market” this little publication looks interesting:
<http://www.demon.co.uk/apl385/medievalife/>

Textile Society of America

<http://textilesociety.org/>

Women's Clothing in Kievan Rus

by Sofya la Rus, Mka Lisa Kies

General Notes:

Women's clothing in 10th to 15th century Rus', as in other cultures, reflected societal norms, and the individual's originality and conception of beauty, and indicated rank, wealth, profession, family status and locality. A woman's inner dignity and emotional restraint were emphasized without restricting freedom of movement. Depictions of period women showed them to be stately and filled with inner tranquility and confidence. (Pushkareva97)

Kievan Russian styles were greatly influenced by the close connections with Byzantium. (But see below.) Cut was simple, free-flowing, full but not too wide, and long but not as long as in Byzantium. Nearly all clothing was put on over the head because it didn't open all the way down the front. The clothing also usually lacked large front closures. (Kireyeva)

Byzantine Influence:

Pre-revolutionary researchers of ancient Russian miniatures and frescoes usually drew direct analogues between princely garments and Byzantine fashion of 10-11th cent. They named the loose clothes of ancient Russian noble women xitonami (chitons), the belted dresses - dalmatikami (dalmaticas), raspashnyye (chasubles) - mantiyami (mantles). Of course, the acceptance of the orthodox form of Christianity by the Rus could have substantially influenced the widened cultural contacts of Rus and Byzantium and, consequently, contributed to imitation of several elements of costume. But ancient Russian costume, including that of the ruling class, was not borrowed. (Pushkareva89)

The portrayal of the mother of Yaropolk Izyaslavich in the Trirskoj Psalter corresponded to portrayals of high-ranking clothes of Byzantine courts, but fresco painting, princely miniatures, and ornaments followed well-known canons. Archeological materials, allow one to judge not about elements of costume, but about the costume as a whole, but have preserved extremely little. But what has lasted until us, shows that the costume of ancient Russian women in 10-11th cent showed not so much a coming together of Rus with Byzantium, but changes of several traditional forms, already existing among eastern slavs: over(?)garment (sorocheiki and t.p.), raspashnyx/shirt? (xalatov/oriental robe, kurtok/jacket, and t.p.) and

drapiruyushchix/drapes (cloaks). In frescos, the "cannonized" garments of princesses have only turned down collars (influence of Byzantine tradition). But among material remains of women's clothing of 12th cent. frequently are found a different type of ancient Russian collar - standing. In addition, examples of embroidery have survived that allow us to pay attention to traditions of certain designs. The motifs are noticeably different from the usual Byzantine ornament. (Pushkareva89)

Ideal of Beauty:

Folklore indicates that the Russian ideal of beauty was tall, stately, serene, fluid in movement "as though sailing" or "like a swan" - a woman was supposed to hold her head up proudly but cast her eyes down modestly - unless she was a noblewoman. (Pushkareva97) and (Kireyeva)

Thinness and pallor were signs of illness, mean behavior, bad habits or depravity. The similarity between blednost (pallor) and bliadstvo (harlotry) was noted in ecclesiastical texts. So, in contrast, Russian women wished to have bright red cheeks "like the color of poppies", white skin "like white snow", clear lustrous eyes "like a falcon", and black eyebrows "like a sable's tail". (Pushkareva97) and (Kireyeva).

Class Distinctions:

The class and wealth was indicated in the outerwear of 10th-15th century Russian women in fabric treatment, not in cut. These outer garments were the primary place to display the owner's wealth. (Pushkareva97)

Peasant Costume:

The costume of ancient Russian peasants in 10-15th cent. was based on the ankle-length rubakha (sorochka) and "nabedrennoe" clothing (poneva). An obligatory part of women's peasant garment was the belt. (Pushkareva89) The richer a village inhabitant was, the more prominent were all kinds of ornament, the higher the quality of their manufacture, and the more expensive the utilized materials, especially for holidays. (Pushkareva89)

The most conspicuous part of costume of peasant women of the pre-Mongol period was the headdress (venets for maidens and kika for married women), and also its ornaments - temple rings, whose form could be used to identify the origin of its owner. (Pushkareva89)

Peasants wore earrings, beads, *priveski*, copper bracelets and *perstni* (ring with stone) and *lapti* on their feet. (Pushkareva89)

City-Dwellers

The composition of the costume of ancient Russian city dwellers was more complicated and included greater number of items. Over a long *sorochka/rubakha* they wore one or several gowns of straight or widening cut and a “short sleeved” (*raspashnoe*) garment. The number of garments depended on the season and material circumstances of the family. (Pushkareva89)

The outer dress was made shorter than the lower garment and had wider sleeves. The lap and cuffs of the lower garment always were visible, forming a stepped silhouette. As in the costume of peasants, a belt was added. (Pushkareva89)

The headdress of city dwellers of all classes (*koruny* for maidens and *kiki* with *povoyami* for married women) in form had much in common with peasants, which were determined by its origin from rural, however decorating was complex, intricate. *Kolty* on *ryasnakh* (“duckweed” chains) served long as ornaments of headdresses of city dwellers, while the necks of city dwellers were surrounded by metal *grivny* and necklaces of beads. *Boyarinas* and princesses wore over sleeves at wrist and forearm massive folding bracelets; city dwellers a bit more poor were content with different-colored glass. (Pushkareva89)

In distinction from peasants - city dwellers and the representatives of the ruling class were “all in boots”. The leather shoes of the 10-13th cent. - *porshni*, soft shoes, “half boots” and boots without heel and stiff base - were cut simply and crudely, but then brightly colored. (Pushkareva89) In the garb of noble city dwellers, princesses and *boyarinas* were used expensive, most often imported, fabrics. Of velvety *aksamite* were sewn “short sleeved” (*raspashnye*) clothes of a type of dress with a clasp on the right shoulder - part of the holiday clothes of princesses. (Pushkareva89)

In general, the garments of princesses and *boyarinas* had more detail than those of the lower classes. (Pushkareva97) The clothing of the representatives of the feudal nobility also had more items in each of the types of clothing, and the costume was built of a greater number of components. (Pushkareva89)

Aristocratic ceremonial clothing also demonstrated wealth with multicolored cloth, silver and gold embroidery and expensive furs. One princess owned a red coat lined with fox fur when a single fox pelt worth was more than a silver ruble - a year’s pay for a peasant. (Pushkareva97)

The garments of representatives of the privileged class, even those not intended for celebratory situations and holiday appearances, were richly decorated. Several examples are found in a miniature from the *Izbornik* of *Svyatoslav* of 1073. One princess wears a loose straight dress with wide long sleeves, supplied with *naruchami*. The dress is belted; conforming in color to the *naruchej* and the belt appears to have been “*zatkan*” (*begun to, to weave*) with gold embroidery. The bottom of the dress is decorated with a border, and the top - with a round turned down collar. A dress with a shoulder and collar with such decoration can be seen in other miniature portrayals, and in a 1270 Gospel. (Pushkareva89)



Figure 1: This unmarried maiden (left) is wearing a belted *rubakha*. This married woman (right) is wearing a *navershnik* over her *rubakha*, which has a gathered neckline.

Layer 1 - the shift/*rubakha*/*sorochka*

All Russians wore a loose shift as the basic piece of clothing, usually made of bleached linen. Peasants would wear one coarse linen “*rubakha*” as both under and outergarment. The more wealthy would add an outer *rubakha* cut a bit larger and made of more expensive fabric. (Kireyeva)

Already in the most ancient period (10-13th centuries) in the costume of Russian women there was a division between lower (under) garments and upper clothes.

The undergarment - "srachitsa" ("sorotsitsa", sorochka, rubakha) - was mentioned in many written memorials. (Pushkareva89)

All Russians wore this loose shift as the basic piece of clothing, usually made of bleached linen. Peasants would wear one coarse linen "rubakha" as both under and outer garment. The more wealthy would add an outer rubakha cut a bit larger and made of more expensive fabric. (Kireyeva)

The rubakha was a long width of fabric hanging straight with half its length down the front and half down the back, and then gores were sewn on the sides, under the sleeves down to the feet, to fill out the needed width. The sleeves were long and narrow and often considerable longer than the arm so they could be pulled down over the hands for warmth. Otherwise the sleeves were pushed up and held in place with bracelets of metal, wood, leather, birchbark or glass, or narrow cuffs called poruchiv. The sleeves could be without trim, or sometimes they were finished with a zarukavya, a narrow ornamented cuff. Pushkareva states that the sleeves were held up by "naruchami" - hoops, bracelets, which are frequently found in women's burials. (I'm not sure what the exact difference is, if any, between the poruchiv (Stamerov), the zarukavya (Kireyeva), and the naruchej (Pushkareva89).)

Dancing women with let-down sleeves without the usual "naruchej" can be seen on ritual bracelets of the 12th cent. The portrayal of such dancers with let-down sleeves is especially characteristic on "naruche" from Old Ryazan (treasure hoard from first half of 13th cent.). (Pushkareva89) The rubakha had no collar. The neckline was cut close to the neck and was either smooth or gathered. The short neck slash/opening in the center front was fastened by a button of wood or bone or with a fibula or sometimes tied with a cord. It (the cord?) was called a goloshiikoyu. (Stamerov) and (Kireyeva) and (Pushkareva89)

The rubakha was made of homespun unbleached linen for the peasants and of fine, usually, white linen for the upper classes. For the nobility, the rubakha could be made of colored silk, such as red, starting in the 14-15th cent and became known as "shidennoy" (from the German "Seide" - silk). (Pushkareva89) But only the holiday rubakhas of the nobility were made of silk. (Stamerov) In the 14th and 15th centuries, princesses and the wealthiest boyarinas could wear silk shifts for formal occasions. The silk fabric had to be imported

at great cost, so these garments were tended with care and worn rarely. (Pushkareva89, Pushkareva97)

A. V. Artsixovskij believed that the lower women's shirt was not belted. However, the alternative opinion is held by the majority of researchers. (Pushkareva89) According to them, the rubakha was always worn with a narrow belt or sash, because it was considered indecent to wear a rubakha without a belt. (Ivan the Terrible is said to have flown into a rage when he discovered his daughter-in-law in the terem women's quarters beltless and with her hair uncovered, and then killed his son and heir when the son tried to defend his wife.) The wearing of the belt was originally based on a pagan tradition meant to block evil spirits. It was believed that unclean forces could not penetrate openings protected by lacy, embroidered belts. (Pushkareva97)

Varied belts were one of the most ancient elements of costume, ornaments even in some times for protection, blocking the path of unclean forces. Parts of belts are located in kurgans, and they are portrayed also on miniatures, for example in the Radzirilovski chronicles. (Pushkareva89)

Belts were usually made of fabric (or leather, about 1.5 to 2 cm wide?). The men's belts (and presumably also women's) could be of white, blue, or red fabric, embroidered or trimmed with contrasting color. They were not cinched in tightly and a slight fold of cloth was gathered above, hiding the belt. (Stamerov mentions that those of men were usually fastened by metal buckles which were either lyre-like in shape or round. This may have been true for women as well.) (Stamerov) and (Kireyeva) and (Pushkareva97) The sleeves, hems and collars, the parts of the shift visible from under the outer garment, were often heavily ornamented. Men's rubakhas were decorated with red embroidery (nobility) or strips of red fabric (peasants) around the neck opening. Peasant women used tiny beads, embroidery, ribbons, lace or punchwork. City women preferred small freshwater pearls. Noblewomen used sequins of light metal. (Pushkareva97) In the 14th cent. the more noble ladies used pearls and drobnitsami (small metal plates in form of sequins, paws or leaves); while representatives of lower social strata used linen woven openwork. (Pushkareva89)

An ozherelya, a circular stiff highly decorated round collar, might be worn over the outer rubakha on festive occasions. See "Accessories" below. (Kireyeva)

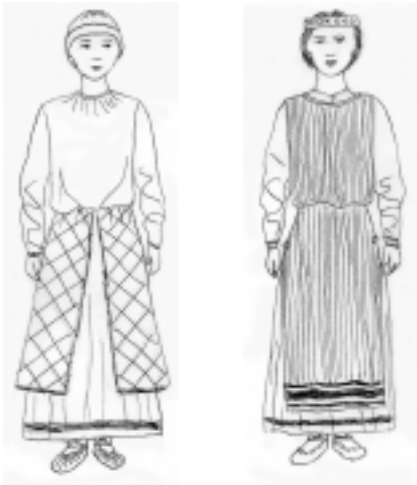


figure 2: This married woman (left) is wearing a panova over her rubakha. This unmarried maiden (right) is wearing a belted and pinned zapona over a rubakha.

Layer two - the panova/skirt, zapona/zanaviska, (navershnik)

The Panova:

In the main, for ancient Russian women the rubakha was supplemented by a “loin” garment - the “ponyavoj” or “ponevoj”. This term is often met in copies of church anthologies of the most early times. V. I. Dal’ presumed that the word “poneva” came from the verb “ponyat, obnyat;” (to understand, to embrace), since the poneva was presented as a piece of fabric which wrapped around the body. There is no direct evidence this was just “loin” clothing, although, for example, on a bracelet found in Old Ryazan, a female dancer is portrayed in a poneva and apron with the undulating pattern of the fabric or embroidery of the poneva repeated on the sleeves. M. G. Rabinovich believes that the poneva up until the 16th cent. was simply called “linen fabric or shirt”. However mention of the poneva in the statute of Prince Yaroslav (12th cent.) as a garment different from “belyx port” and “polotna”, allows one to propose that the term referred to a garment worn apart from the rubakha. (Pushkareva89)

The panova was usually worn by married women over the rubakha. This “wrap-around” skirt was adopted from the steppe nomads and was made from three equal panels of fabric sewn together only at the top and gathered on a drawstring (gashnika). The panova was usually shorter than the rubakha, reaching to around the calves. (Kireyeva) and (Pushkareva97) and (Stamerov) Panovas were made of linen or wool.

They could be a single color or, often, multicolored, even of prints with a checked pattern or a rhomboidal lattice. In the 10-13th cent. this garment could be linen and the same color as the rubakha itself. Urban women stopped wearing them by the 14th century, but peasant women continued to wear them for several more centuries. (Pushkareva97 and 89) and (Stamerov) and (Kireyeva)

Over the poneva at the waist could be tied a woolen knitted belt, analogous to one found near excavations in the village of Gorki. (Pushkareva89)

The zapona/zanaviska

Another outer garment, usually worn by maidens over the rubakha, was even more ancient than the panova. It was the zanaviska or zapona, actually a linen naramnik (?) which was a long rectangular length of fabric folded in half at the shoulders and with a round neck-opening. It was not sewn together on the sides, but pinned on both sides below the waist or just tied up by its narrow belt. The zapona was always belted and, like the panova, was shorter than the rubakha. (Stamerov) and (Kireyeva)

The Navershnik

The navershnik was even older than the zanaviska. It was a short rubakha that reached the calves and had short broad sleeves. [Stamerov does not show the navershnik being worn over anything other than the rubakha nor does he insist that it is a holiday garment. Kireyeva expresses a different opinion. See Layer 3.] (Stamerov)

Neither the panova, the zanaviska, nor the navershnik were required components of ancient Russian costume. The rubakha was often the sole attire of a peasant woman.



Figure 3: This married woman is wearing another style of povoinik to cover her hair. She is wearing a navershnik over her rubakha (which has a gathered neckline), and she is wearing leather boots

Complex Weavers' Medieval Textile Study Group

Layer three - navershnik, robes, jackets, letnik Over the shift and the wrap skirt, women wore garments of various lengths and styles, made of wool, cotton, or even velvet (for the rich). (Pushkareva)

The svita could serve as light outer wear, pulled over the head. The svita was made of wool and lined with fur for winter wear. (Kireyeva) and (Stamerov)
The kortelya was a fur-line analogue of the letnik.

The Navershnik (alternate opinion)

On holidays, the long tunic-like navershnik was worn over the zapona or the panova. It was made of fine fabric and ornamented with embroidery. It was cut rather wide with short wide sleeves. Worn unbelted, it created a static monumental form. (Kireyeva)

Robes

Princesses, noblewomen and their entourages preferred long, unbelted robes topped with an open cloak. These were decorated with edging along the seams. [Refer to "Ceremonial Costume" on main page.] (Pushkareva97)

Jackets

Under coats or cloaks, women wore jackets of different types, short and wide to the waist or long in front with narrow wrist-length sleeves. These were often meant to be unfastened by decorated with valuable buttons or fur. [Pushkareva doesn't have illustrations of these, and I'm not quite sure what she means by them]. (Pushkareva97)

The Letnik

Letniki (from word for wings) were a light women's garment with long and wide sleeves ("nakapkami") that seem to have been worn only later in the period of Kievan Rus. The will of the Verejski and Beloozero Prince Mikhail Andreevich referred to his wife's dresses. They included letniki sewn of striped ob"yar, green and yellow kamki. Sleeves of letnikov were frequently embroidered "voshvami" - with striped aksamite, of black and crimson. (Pushkareva89)

Layer four - svita, shuba, shubka, kortelya, opashen Many types of outerwear, especially the svita and the mantle, were design to be worn over the shoulders or unfastened to reveal the clothing underneath. (Pushkareva97)

Opashni

From French along smooth wool cloth ("skorlat") was



Figure 4: This unmarried maiden is wearing a fur-lined hat over her braided hair. She is also wearing a svita and boots.

sewn "opashen" - an unusual garment for the time with very long sleeves narrow to wrist and cut longer in back than front. "Opashni" were worn over the shoulders. (Pushkareva89)

The Svita

The svita, cut the same as the common male outer garment, could serve as light outer wear, pulled over the head. The svita was made of wool and lined with fur for winter wear. (Kireyeva) and (Stamerov)
It covered the torso fairly closely and could be of various lengths, but was always longer than the knee and shorter than midcalf. The nobility usually wore it long, below the calf. (Kireyeva) and (Stamerov)

It had a very slight collar and the front opening down the front to the waist was closed with button loop-tabs or small buttons with loops. (The opening did not extend all the way down the garment.) For the boyar class, it was very characteristic for tabs to be sewn as three or four horizontal strips of heavy fabric in a contrasting color, braid or galloon. The sleeves were long and narrow, reaching the wrists. (Kireyeva) and (Stamerov)

The svita was worn with a wide cloth belt. (Kireyeva) and (Stamerov)

Korteli

Women's winter "korteli" was a garment, analogous to letnik, but lined with fur - marten, squirrel, sable, ermine and decorated with various-colored "voshvy" - green, blue, black, "chervchatye" (raspberry/crimson).

Shuby/Shubki

The best garments, judging by description in one will,

were shubki: one of which was lined with fox.
(Pushkareva89)

Fur coats/shuby (equivalent to the svita?) were sewn with the pile inside, buttoned in front and worn as an upper garment for both men and women. . Originally, the leather on top was not covered by anything, hence another name for shuby was “kozhyux” (koshux).. But with time nagol’naya (not covered up) fur garments became considered crude, and shuby were covered with the most expensive and striking fabrics although poor families might not be able to afford the cloth to cover the outside of such a coat. Most women aspired to own several outer layers, of different types of brightly colored cloth, to wear over the fur lining - white, yellow, crimson, green in satin, aksamite, ob”yar, kamka, or fine smooth wool cloth. (Ob”yar’ and kamka were imported silk fabrics.) Russian princesses of the 15th century might own dozens of these - “crimson, red, dove gray, pastel blue, green” or “from the skins of squirrel bellies,” or “two sable coats from natural [blue-gray] velvet with gold embroidery” or “an overcoat, covered with Venetian silk” all appearing in a 15th century Kholm princess’ will. Shuby were worn with great care and passed on from mothers to daughters. (Pushkareva97 and 89)

Befitting this toilet was the collection of clothing of the Volotskoj princess-wife Ul’yana Mikhailovna. Crimson gold velvet and Boer gold kamka, lined with sable and marten fur, served as materials for sewing seven shub and kortelya. And a princess bequeathed to Egorevsky abbot Misail a “kortel” of light blue taffeta on squirrel. (Pushkareva89)

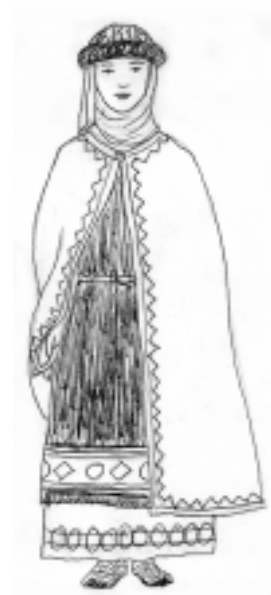


Figure 5: This married woman is wearing a fur-lined hat over her ubrus. She is also wearing a mantle over her ceremonial costume.

Layer five - korzna/cape/mantle

The nobility often wore a small Byzantine/Roman-style cloak called a korzna. It resembled the chlamys and was rectangular or semicircular in cut. It could be worn fastened by a fibula, brooch or buckle on the right shoulder or in the middle of the chest (a “cloak-mantiyu”) and hung down to the ground in wide pleats, sometimes gathered at the waist with a belt. These belts were heavily decorated, like the rest of the outer garments. The prince’s wife wore such a cloak made of red wool (while the prince’s was made of the same printed Byzantine fabric as his tunic-talaris) (Kireyeva) and (Stamerov) and (Pushkareva97)

On frescoes of St. Sophia’s in Kiev, the women were dressed in edged cloaks (plashi). Often, the edge or border was sewn on and represented itself as a wide silk braid, embroidered with gold. Galloon/braids of such type are found in burials. (Pushkareva89)

The upper, draped clothing of cloak and cape type were fastened with a large preveska-clasp/fibula, more sometimes two. They wore them either on shoulder, or on chest. For noble city-dwellers, two clothing pins, united with a small chain, supported the vcstyk (in-joint?) edge of the cloak. (Pushkareva89)

From French alogo smooth wool cloth (“skorlat”) was sewn “opashen” - an unusual garment for the time with very long sleeves narrow to wrist and cut longer in back than front. “Opashni” were worn over the shoulders. (Pushkareva89)

The Svita

The svita, cut the same as the common male outer garment, could serve as light outer wear, pulled over the head. The svita was made of wool and lined with fur for winter wear. (Kireyeva) and (Stamerov) It covered the torso fairly closely and could be of various lengths, but was always longer than the knee and shorter than midcalf. The nobility usually wore it long, below the calf. (Kireyeva) and (Stamerov) It had a very slight collar and the front opening down the front to the waist was closed with button loop-tabs or small buttons with loops. (The opening did not extend all the way down the garment.) For the boyar class, it was very characteristic for tabs to be sewn as three or four horizontal strips of heavy fabric in a contrasting color, braid or galloon. The sleeves were long and narrow, reaching the wrists. (Kireyeva) and (Stamerov)

The svita was worn with a wide cloth belt. (Kireyeva) and (Stamerov)

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Ceremonial Costume:

Over the rubakha was worn a long tunic reaching to the ankles with narrow sleeves, then over that a dalmatica with wide straight sleeves shorter than the sleeves of the tunic. The dalmatica was considerably shorter than the tunic reaching approximately the calf,



Figure 6: This unmarried maiden is wearing a venets with gorodkami over her loose hair. The rest of her royal ceremonial costume consists of a long-sleeved tunic worn under the wide-sleeved dalmatica, an ornate ozherlya (collar) and belt and highly decorated shoes

and it was belted at the waist. Over the dalmatica was often worn a mantle (fastened in front) or, more rarely, a korzna (fastened on the right shoulder). The headdress was the nachil'nik or venets for maidens, and the povoinik, veil and cap for married women. (Stamerov) or (Kireyeva).

The cloak-cape was long preserved in the costume of ancient Russian women in celebratory clothing. Comparing the Radzivillovski Chronicle with frescos of Sophia Cathedral of Kiev, one can conclude that the over garment was loose and long, consisting of a straight, usually belted, dress, supplemented with "raspashnym" clothing (a type of cape or cloak), a collar, a "podol" (lap of skirt?) and a "styk" (joint?) of fabric which was otorocheny (edged?) with a border. On frescoes of St. Sophia's in Kiev, the women were dressed in just such dresses and edged cloaks (plashi). Sometimes, that edge or border was sewn on and represented itself as a wide silk braid, embroidered with gold. Galloon/braids of such type are found in burials. (Pushkarva89)

Clergy:

Differed from male religios only in the headdress, which was a long head covering, thrown over the head and fastened at the sides, so that the greater part of the brow was covered. It hung in free folds on the sides and back, from the shoulders to the upper back. Nuns (and monks) wore the rubakha-khiton reaching to the feet with narrow sleeves over the hands and a wide belt. The cloak-matiyu reached somewhat below the knee and fastend in the middle front. Bast shoes or boots were worn on the feet. Black wasn't compulsory at that time. Khitons could be dark brown, grey and midnight blue. Mantles were dark - dark brown and crimson. (Stamerov) or (Kireveya)

Coarse wool fabric was called “vlasyanitsy” (hairshirt); monks and nuns wore it directly on the body as a form of self-torture. (Pushkareva89)

Ornament and Jewelry in General:

Married women used ornament more than maidens. The jewelry on heads, hands, necks and waists displayed wealth and served as amulets against the “evil eye.” To this end, much of the early jewelry was designed to make noise, the better to scare away evil spirits. (Pushkareva)

At the beginning of the 10th century especially, noble costume was ornamented with kolti, beads, nachilniki, and sequins. (Stamerov) Earrings were not particularly common from the 10th-13th centuries, but bracelets, rings, beads and necklaces were. The majority of jewelry was made of metal. Peasant jewelry was of copper, bronze or low-grade silver. Noble jewelry was of silver, and sometimes gold. (Stamerov) Jewelers techniques included pearlwork, silverwork, filigree and enamel. (Kireyeva) Small embossed coins, engravings, stampings, castings, zern (solder for making tiny metal grains), filigree, and black and partitioned enamel were among the techniques mastered in Kiev. (Stamerov) Tin sequins of various forms were sewn in ornamental bands and stripes on the yoke, etc. of clothing and frequently had gems attached to them. (Stamerov) Jewelry was often designed for individual commissions. Gold and silver jewelry with precious and semiprecious stones was often passed down for many generations. (Pushkareva97)

Hair and headdresses:

The outfit, whether for daily wear or special occasions, was finished with a headdress. It completed the look, displayed the family’s prosperity, and fulfilled feminine modesty. Married women were not to go out in public with their heads uncovered, a continuation of the pagan notion that women’s hair was dangerous and covering the hair protected women and their relatives from evil forces. Women’s hair was considered dangerous, harmful for those around, (probably originally for men). From this continued the orthodox tradition not to go to church with uncovered head or, for example, the unwritten rule that allows modern women to be inside with hats on. So for a mature woman to go bareheaded was disgraceful and the headdresses of married women covered the hair completely, however unmarried women had more freedom. (Pushkareva97 and89)

In wedding ritual from time immemorial, the rite of the change of hairdo and headdress was one of most important. A maiden joined the ranks of mature women not after the first night with the groom, but when she first put on the married woman’s headdress. The bride’s hair was rebraided into two plaits, pinned in a crown around her head and on her was placed the woman’s kika. (Pushkareva89 and 97)

Maiden’s Headdress:

Maidens could wear their hair loose or in a single braid. Often, strands of hair at the temples were put in little braids and strung with small bells of bronze or glass. (Pushkareva97)

Finds of maiden’s headdresses of 10-13 cent. in excavations - korun, venkov, ventsov, and venchikov - although rare, allow one to form an idea of them. (Pushkareva89)

The characteristic maiden headdress consisted of various headbands made of ribbons or braid to resemble crowns and floral wreaths. (Stamerov) and (Kireyeva) and (Pushkareva97). In particular, the decoration of the ancient Russian maiden koruna and nalobnyx (“on brow”) venchikov attests that this form of headdress arose from floral venkov. A garland of flowers on the head of a maiden was a symbol of coming-of-age and purity. (Pushkareva89)

Chola, nachil’ nika

Sometimes a simple browband of brocade or linen was worn called a chola or nachil’ nika. Those used by the upper classes were made of silk or golden fabric, embroidered in colorful patterns. Often their fronts were high and decorated. (According to Stamerov, the term nachilnika is used to refer to all types of fillets and diadems, including those made of separate panels, often with hangings.) (Stamerov) and (Kireyeva) and (Pushkareva97)

Koruna

A “koruna” was a more complicated, richly adorned venchik (a general term?). The koruna was formed on a rigid base, covered with fabric (sometimes under the fabric was laid a bolster), and distinctively decorated. The artistic decorations of the bolster of a koruny could create the impression of a wreath of living flowers: separate elements were arched, done in relief, decorated with colored glass beads, and with jewels, according to the wealth of the family. Koruny most often of all served as holiday dress of unmarried city

dwellers, while village inhabitants wore ventsy more often until marriage. (Pushkareva89)

The Venets

A venets was formed when the ribbon of the nachilnik/chola was replaced with a wide hoop, or a narrow band, of hard material such as bast, leather, metal, etc., perhaps covered with golden fabric, that was secured at the back of the head. In the 11th-12th centuries, the venets began to be decorated on the upper edge by various forms of battlements - pointed teremkami and square gorodkami. The raised front of the venets was called the ochelom. These were the headdresses of rich maidens. (Stamerov) and (Kireyeva) and (Pushkareva97)

There are discernable three main variants of ventsov: 1. flexible metal (silver, more rarely bronze); 2. nalobnyj ("on brow") venets with "povyazka" (venets-band) of brocade and sometimes even wool or linen fabric, embroidered and richly ornamented (same as chola/nachil' nika above?); 3. venets from metal plates, strung on threads or cords. (Pushkareva89)

The venets was distinctly decorated: often from venets at temple were braided pigtails, which were passed then through visochnye (temple) rings; in another variant, the venets supported hair, lying in loops, let down in front of ears from temple (in this case hair seems to supported temple ornaments). Temple rings were typically attached to the venets above the ears. Tiny bells or other metallic hangings were often fastened along the lower edge of the front of the headband. (Stamerov) and (Kireyeva) and (Pushkareva97 and 89)

The nalobnyj maiden venets, made of ribbon, was frequently ornamented with wool fringe (evidently in compliment of clothing - the wool skirt-ponevoj), that a woman's burial from 13th cent. kurgan of Vyatiche confirms. (Pushkareva89)

Kolta

Koltas, hollow metal hemispheres filled with bits of cloth soaked in aromatic resins, could also decorate venets or hair, hanging from chains of various lengths. These were popular in the 10th to 13th centuries. (Stamerov) and (Kireyeva) and (Pushkareva97)

Flanders knight Gilbert of Lanua, visiting Novgorod in 1413, noticed that there "girls have diadems on crown of head, like saints have..." Another interesting description of such "diadems", i.e. of maidens ventsa

"z gorody" (with teeth), is in the will of Verjski Prince Mikhail Andreevich: "...venets z gorody, da with ruby/sapphires, da with laly (rubies - N. P.), da z grains s veliki[mi] (pearls - N.P.); other venok nizan great pearls, ryasy with ruby/sapphire da s laly, koltki of gold with ruby/sapphire..." (Pushkareva89)

Woman's Hair and Headdress:

Married women in ancient Rus carefully gathered their hair up and twisted it up on top of their heads or in two braids, pinned in a crown around the head. It was then covered with the povoinik. (Stamerov) and (Kireyeva)

Povoinik

The povoinik was a tight-fitting cap made of fine soft linen that encircled the face and was fastened behind the head with string so that no hair could escape. It consisted of a cap and cap band and was usually made of light, fine fabric but was sometimes made from a thick net that was plaited from gold, silver, or silk thread (mainly among the nobility). It was then called a voloshnik. (Stamerov) and (Kireyeva)

Veil, ubrus, povoi, ubora

Over the povoinik, all women wore a veil. The veil was a cloth kerchief made of linen or fine silk. It was often embroidered in a colored pattern at the ends. It was wrapped around the head and went under the chin where it was pinned together. One of the ends hung down to the shoulder. It was approximately 2 meters long and 40-50 cm wide. The veil was either pulled down low on the brow or tied up higher so that the front part of the povoinik could be seen for a little more ornamentation. (Stamerov)

A kerchief, ubrus, was usually worn over the povoinik (or over the braided hair according to Pushkareva97). It was cut in the shape of a triangle and made of linen or silk in white or red. It was pinned under the chin with the richly decorated ends hanging on the chest, shoulders, and back. (Kireyeva) and (Pushkareva97)

The ubrusy and povoi (names for the veil?) completely covered the hair of women, their ends hung down on the back, shoulders and chest. The povoi was known already in the 10th cent.; similar head cloth covers were worn also by Byzantine women, and as a result Russian bourgeoisie historians named the Russian povoi "maforiej" or "fatoi", although there is no basis to speak about borrowing the povoi from Byzantium. The princess on a miniature of the

Izbornika of Svyatoslav 1073, the women on frescos of Novgorod church Spaca Nereditsy, Grand Princess Olga on one of miniatures of Madridski manuscript, and also in the pictures of Padzivillovski chronicle, on frescoes of church Fedora Stratilata - all appear in fine head cloth coverings, judging by the soft folds of fabric, "pabolochityx", i.e. silk. (Pushkareva89)

In all situations the part of the ubora (same as ubrus?) over the forehead was decorated more richly. (Pushkarev89)

Later over the povoi was worn the korona-kokoshnik or kika, and in winter - a hat with fur hat band and rounded crown. (Pushkareva89)

Kikas, etc

Married women's headdresses resembled those of the maidens in being tall with a rigid base (toothed/jagged, radial or tower-formed), but they also incorporated a kerchief element, one of the oldest forms of women's headcovering. It was also embellished even more richly. Developed in 12-15th cent. and acquiring the name kiki (kichki), it absorbed elements of the traditional women's headdress of the eastern slavs, the korun, and also the Polotenchaty headdress, the ubrusa or povoya (kerchief). (Pushkareva89) In the future the front part of the kiki (chelo or ochel'e), decorated with pearls, embroidery or precious stones, was made detachable. However, the ochel'e could also be on the povoe: the edge of the headdress embroidered with minute/fine glass beads and covering forehead, has been found in peasant graves of 12th cent in Podmoskove. Visochnye (temple) and inye (?) adornments of married women were already held up not by the hair, but by the kika. (Pushkareva89)

Fur Hats:

Noble women would wear costly fur hats over the ubrus in winter. These resembled the male styles and took the form of a low cap with a band or fur edging. (Kireyeva) and (Stamerov) and (Pushkareva) In summer, they wore a tall wreath that covered the top of the head over the ubrus. (Pushkareva) Both types of hat, summer or winter, were richly decorated, especially in front, with whimsical designs of eyelets, embroidery, metal and glass beads, and fringes strung with metal, glass or pearl beads. (Pushkareva)

Headdress Ornaments:

Women's adornments in 10-13th cent. are one of the most frequent finds in excavations of kurgans of that

time. In kurgans can be found two main groups of adornments distinguished by starting material: made from metal and made from glass. In 10-15th cent were used also bone and wood ornaments, while in costumes of city-dwellers of North-West Rus - amber. (Pushkareva89)

Ryasy

One of the ornaments of kika and povoya were ryasy, mentioned by Daniil Zatochnik. They were a fringe of beads or pearls strung on threads. "Ryasy with ruby/sapphire" were known from will of Verijski prince Mikhail Alexandrovich. In 14-15th cent. ryasy became part of everyday life and in prosperous families were passed on from generation to generation, in 16-17th cent. forming the basis for diverse modifications. (Pushkareva89)

Temple Rings

In 10-13th cent., one of the most widespread women's ornaments in Rus, in all classes of society, was the visochnye (temple) ring. Archeologists consider them and their various forms ethnic-defining signs. For example, Novgorod Slovenes wore romboshchitkovye ("romboid panel") temple rings; women of Polotskoj land - bracelet-shaped; the ancestors of modern Muscovites - vyatichi seven-bladed, etc. The most widespread were wire temple rings, but are met also beaded and shell/shield, and radial. The methods of mounting ring to the headdress or hair at the temple were various. They could be hung on ribbons, small straps or pig tails, or could be pinned to ribbon, as if forming a small chain/row. Sometimes temple rings passed through the lobe of the ear, like earrings. (Pushkareva89)

With disappearance of temple rings in 14-15th cent, kolti appeared more in the attire of the privileged classes, fastened to headdress on small straps, small chains or ryaskakh ("duckweed" - chain of kolodochek). (Pushkareva89)

Kolti

Koltas/kolti were hollow metal hemispheres or pairs of convex disks, joined to form a hollow wheel or star and often filled with bits of cloth soaked in aromatic resins and fragrant oils. These could decorate venets or hair like the temple rings or hung lower down on the cheeks in front of the ears from chains of various lengths made of beads or medallions. Various kinds of pendants could also be hung from these chains. These were popular in the 10th to 13th centuries. (Stamerov)

and (Kireyeva) and (Pushkareva97 and 89)

Kolti were made of various metals, richly decorated with "partitioned" enamel, granules, and skan'yu (?). Radial koly of 13-15th cent. are frequent finds in excavations of buried treasure hoards. Since koly are found mainly in excavations of urban settlements, one can make the conclusion that koly were ornaments mainly of representatives of urban and local feudal nobility. In the beginning of 13th cent. there appeared koly of tin-lead alloy, imitating expensive silver and gold, but with more simple decoration, in imitation of the ornaments of the nobility from valuable metals. After the Horde conquest, such koly are not traced, although in wills of nobility, koly with valuable stones are mentioned a while longer. Probably, they remained in use only as family relics of representatives of nobility. (Pushkareva89)

Earrings:

There is some confusion about the role of earrings in women's attire. According to Stamerov, earrings were seen often, especially the "three-beads" worn by noble men in one ear. But Pushkareva says that earrings were not particularly common from the 10th-13th centuries. These are not necessarily contradictory. Pushkareva was referring specifically to women, while Stamerov was talking more generally and was, perhaps, referring more to a time after the 13th century. (Stamerov) and (Pushkareva97)

Women's earrings are met with much more rarely than temple rings, kolti and neck ornaments in early written sources and archeological finds. One of the types of women's earring - in the form of a question mark - was discovered in Novgorod and dated to 13-15th cent. Women's earrings are mentioned in the will of a certain Volotski princess. And an old princess indicated in her will that three small stones from her earring - two ruby/sapphires and one lal (ruby) - were to be sewn into a smart hat for son Ivan; while the earring, itself, without the stones, she set aside for her future daughter-in-law, while for the wife of her oldest son - also a pair of earrings with ruby/sapphires and lalami (rubies), stones from which buttons of ozherel'ya ("necklace") of son. (Pushkareva89)

Neck Ornaments:

Neck ornaments were popular with women of all classes and most of all glass beads. (Pushkareva89)

Glass Beads:

They consist of hundreds of varieties, each with its unique ornament, form, and coloring. Set apart are four types of glass bead, worn by ancient Russian city-dwellers: 1. blue, black, light-green glass with intricate "eyes"; 2. many-layered glass small sticks/wands, which were divided and pierced; 3. hollow beads; 4. and finally polyhedra/many-sided beads carved of hardened solid glass, as of stone. (Pushkareva89)

Beads of many-colored "rublennogo bicera" (chopped beads) had the greatest prevalence. (Pushkareva89)

Ibn-Fadlan, describing his visit on the Volga in the 10th cent. noticed that wives of Rus especially liked green beads. He claimed that husbands went broke, paying 15-20 coins of silver for each green bead. Among kurgans, finds of green beads are rare; in modest burials are come across blue, turquoise, yellow and striped. In environment of nobility, bead ornaments are prevalent, combining beads of various materials (for example, gold hollow beads, pearl grains, and also made/turned-on-lathe of valuable stones). A Volotskaya princess bequeathed eight such gold "pronizok" ("pierced") to her children. (Pushkareva89)

Grivny:

The grivnii is the very oldest form of ornament and widely used among the peasants. Grivny (named like the money) were twisted or flat chokers made of bronze, alloys or silver or massive hoops of twisted jute or heavy braided wire. These were mostly worn by men according to Stamerov. (Pushkareva97) and (Stamerov)

In distinction from "demokraticheskikh" beads, metal hoops - grivny - which were worn as neck ornaments in 10-13 cent. and in part later, appeared as the property only of prosperous peasants and city-dwellers. Many grivnakh preserve traces of repairs - a sign that they represented well-known value. The most valuable grivnami were bilonoye (alloy of copper and silver); while the most wide-spread were copper or bronze, sometimes with traces of silver coating. Different types included drotovye (javelin?), round wire, plastinchatye (metal plate?) and twisted grivny. Each type corresponded to a definite area of spread. For example, near Ladozhski Lake, twisted and drotovye grivny are found, while women of North-East Rus wore mainly twisted grivny. Twisted/braided

grivny invariably are met on miniatures depicting scenes of weddings. In the Nikonovski chronicle can be counted 23 depictions of grivny. Neck grivny preceded later metal ornaments of the type of ozherelij, although they continued to exist as holiday ornaments of noble women even in 16th cent. (Pushkareva89)

Ozherel'ya:

Ozherel'ya (from "zherlo" - neck) necklaces of pearl grains, gold badges/plates and similar valuables are well-known both by the assembly of material and by the chronical memorials. Volinski prince Vladimir Vasilkovich "pobi and pol'ya" in ingot of necklace "of his wife and mother". Ozherel'ya with "pearl seven-foot-measure" and "great ruby/sapphires" are mentioned in will of Verejski prince Mikhail Andreevich, and "ozherel'noj of pearls" - in the will of a Volotskoj princess. (Pushkareva89) Other necklaces were complex plaited chains and pendants with little bells or religious medallions. Small crucifixes on chains or cords were a growing custom. (Pushkareva97) and (Stamerov)

Neck Chains:

Very valuable and expensive neck ornaments for women of privilege classes were chains (tsepi). Among these appeared kol'chatye (of rings), and "ognichatye" (of oblong "ogniv"), and chernenye (black? - they were called "vranye tsepi" - lying? chains), and also in form of trihedron prisms. The beginning of 13th cent. dates the first mention of gold chains as a women's ornament in the Ipatevski chronicle. In birchbark letter No. 138 (second half of 13th cent.) are named two chains, valued at two rubles. (Two rubles in Novgorod in the 14th cent. could buy 400 squirrel hides.) "Khrest'chatuyu" gold chain (its drawing showed linking tiny golden crosses, krestikov) was given by Kashinski princess Vasilisa Semenovna to Grand Prince Vasili Dmitrievich. (Pushkareva89)

Collars:

In frescos, the garments of princesses have only turned down collars as in the Byzantine tradition. This ozherelya/pectoral, a circular stiff flat highly decorated detached round collar, could be worn over the outer rubakha on festive occasions. It was laid over the robes and covered the breast, shoulders and upper back. (Kireyeva) and (Pushkareva97 and 89) But among material remains of women's clothing of 12th cent. frequently are found another type of ancient

Russian collar - standing. The bottom of these collars preserve traces of fastening to garment (the so-called pristyazhnyye). (Pushkareva89)

Whatever form the collars took, they were made on stiff base, leather or birchbark, covered with the finest fabrics the owner could afford - silk, velvet or brocade, and expensively embroidered, with colored threads, with gold and silver, pearls and gems. (Kireyeva) and (Pushkareva97 and 89) Collars were preserved in the costume of nobility over several centuries. In the 13-15 cent. embroidered collars were part of garments even of women not of the privileged class. Such things were transmitted with love from generation to generation. Volotskaya Princess Ul'yana left to her children a precious ozherel'ye embroidered with some 3,000 pearls. (Pushkareva89)

Bracelets and Cuffs:

The sleeves could be without trim, or sometimes they were finished with a zarukavya, a narrow ornamented cuff. Pushkareva states that the sleeves were held up by "naruchami" - hoops, bracelets, which are frequently found in women's burials. (I'm not sure what the exact difference is, if any, between the poruchiv (Stamerov), the zarukavya (Kireyeva), and the naruchej (Pushkareva89).)

Rubakha sleeves were sometimes finished with a zarukavya/poruchiv/naruchami, narrow ornamented cuffs which helped hold up the extra long sleeves. These cuffs often made of rich golden fabric with couched metallic wires, pearls and gemstones, much like the ozherelya collar. The sleeves might also be fastened at the wrist with bracelets. Women's bracelets were made of metal, twisted wire and patterned disks, glass rods, glass ornaments and beads, metal, wood, leather, or birchbark. (Kireyeva) and (Stamerov) and (Pushkareva97 and 89)

Ancient Russian city dwellers gladly wore glass bracelets. Their fragments are found among excavations of ancient layers (beginning 10th cent.), but most often of all they appear in the little cities of the 11-13th cent. where the quantity of such finds is numbered in the thousands. One finds light blue, blue, green and yellow fragments of bracelets, which give an idea about the principle of their creation: glass sticks bent in ring, core/rod/hearts painted and sometimes twisted with metal or glass filaments of a contrasting color. (Pushkareva89)

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Glass bracelets were mainly the ornaments of city-dwellers, while metal adorned both city dwellers and peasants. Most often of all are found copper and bronze manufacture, more rarely silver and bilonovye (silver/copper alloy). Gold plastinchatye (metal plate?) bracelets often were worn on the forearm near the elbow joint. Many bracelets were worn over the sleeves of sorochki/rubakhas. Strikingly great in number are their variety: drotovye ("javelin"), twisted, pseudotwisted (cast to imitate twisted bracelets), woven, plastinchatye (metal plate?), lad' evidnye (rook/castle?/boat? shaped), uzkomassivnye (literally "tight/narrow massive" - in form of a stretched-across-wrist rhomboid or oval) and others. Specific folding bracelets of bilona (silver/copper alloy), lead with tin, silver, in such cases gilded, were only for city. (Pushkareva89)

Rings:

Among women's ornaments especially widespread in 10-15th cent were perstni (rings set with stones). This explains the most important role of perstnya in the wedding ceremony. Although then worn also by men, perstni were still a women's ornament. Perstni were worn, of course, on hands, but in several graves they were worn even on toes. Perstni are one of most numerous archeological finds among ornaments. They frequently repeated the forms of bracelets (twisted, woven, plastinchatye, etc.). The seal/signet persten had an individual form, as also Novgorodian perstni with settings - green, blue, light blue, black, transparent glass. Seal/signet perstni and Novgorodian with settings received dissemination not earlier than 13th cent. and existed right up until 15th cent. and even later. Representations on the signet/seal perstni (birds, wild animals, flowers, triangles) served also as personal signs of owners, if imprinted on wax after text of document, they countersigned the transaction. (Pushkareva89)

Priveski:

An inalienable part of the costume of women-city-dwellers of North-West Rus in 10-13th cent were chest and waist priveski - varied metal ornaments. The majority of privesok had symbolic meaning - played the role of amulets. (Pushkareva89)

They were worn on long cords or "chepkax" (small chains), fastened to the dress on the chest or on the belt. Priveski were made of silver, copper, bronze, bilona (alloy of silver and copper). (Pushkareva89)

By outward contour they are separated into zoomorphic forms, and those reproducing objects of life and symbolizing plenty (spoons, keys, combs, etc.) or wealth (small knives, hatchets). The later - together with swords - were symbols of the worship of Perun. Also worn were small bells, noise-making priveski, needle cases, and also geometric priveski (circles, moons, little crosses, rhombi, club/clover-shaped, spear-shaped, etc.). (Pushkareva89)

At the present time some 200 types of privesok are known; several of these appeared among the Slavs as a result of borrowing from neighbors, for example from Ugro-Finns. (Pushkareva89)

One of the favorite privesok-amulets of ancient Russian women was the little horse with long, outstretched ears and curled-up-in-a-ring tail. The horse was a symbol of goodness and luck, fidelity and friendship, connected with the cult of the sun and in preveskakh, it was invariably surrounded by little circles - solar symbols. Besides horses frequently were worn stylized portrayals of water birds, personifying life-giving property of water, and sirens ("mermaids" - symbols of domestic prosperity.). Many Novgorodians wore on the belt on leather laces ob"emnye ("three-dimensional" - hollow inside) depictions of animals with one or two heads, tails twisted in a spiral and small chains instead of legs. (Pushkareva89 and 97)

Everyday priveski-amulets were produced for the most part in the countryside and were part of the costume of rural residents. The countryside preserved the devotion to pagan cults longer than the city, therefore in rural burials among privesok often appear moons and crosses, connected with the ancient pagan deity Yarilo. Part of costume of the ancient Russian nobility were objects analogous to the priveskam-amulets of peasants and city-dwellers. For example, in the will of prince Dmitri Ivanovich (1509) mentions "mayalki (noise-making priveski) with ruby/sapphire and pearls". (Pushkareva89)

Bells:

Favorite ornaments of both city-dwellers and peasants were also small bells with various splits/sections. As a typical ornament of women's costume they existed right up to the 15th cent, while the above-named privesok existed only to 13th cent. Small bells were worn in complex with other priveskami and in composition of beads, sometimes hung from neck

grivny. They could be ornaments of ventsa or kiki, and could be braided in hair on small hanging straps. Small bells were frequently used even in the capacity of buttons. But for the most part this was a traditional hanging ornament of the belt, on sleeves, and leather waist/belt purses. (Pushkareva89)

According to the beliefs of the eastern slavs, bells and other noise-making priveski were considered symbolic representations of the god-"thunder", guarding people from evil spirits and unclean forces. (Pushkareva89)

Medallions/Locketts:

Among hanging ornaments of nobility were known also medallions/loketts. They were made from silver or gold, decorated with "partitioned" enamel, grains, and skan'yu (?). Since the 12th cent. medallions/loketts of cheaper alloys began to be produced in imitation of the more expensive, cast in similar forms. (Pushkareva89)

Fibuli, Buckles, Clasps, Pins:

Decorative buckles, clasps, pins and fibulae were used to fasten blouses at the neck, attach pendant and amulets to dresses, and to hold household implements such as keys, knives, flint and scissors onto belts. (Pushkareva97)

Fibuli were a part of womens' attire especially for parades/processions. They were made from iron, tin-lead alloy, copper, bronze, silver. One of first mentions of fibulax is kept in "Tales of Bygone Years" under 945, but the largest number of archeological finds fall on strata of 10-12th cent. (Pushkareva89) Clasps and pins for formal occasions could be made of gold, silver, bronze or alloys with precious stones. (Pushkareva97)

In one grave usually is found only one large preveska-clasp, more rarely - two. They wore them either on shoulder, or on chest (they fastened the upper, draped clothing of cloak and cape type). With small fibulami ancient Russian women fastened sorochki at collar, fastened amulets and preveski to belt, and also household objects: keys, kresala (?), small knives. Fibulami could also fasten ornaments to women's headdresses. (Pushkareva89)

Up to 10th cent. clasps-fibuli were only large and massive, but later, in the 14-15th cent., light and small predominated. In all centuries this type of ornament was embellished richly, depending on ethno-national region, degree of skill of kovshik (maker?), of preci-

sion (? chekanshchikov), and other similar causes. (Pushkareva89)

Pins had the same structural-functional meaning that fibuly had in women's outer costume - but were characteristic of costume only of noble city-dwellers. Two identical in form and size clothing pins with long bar/pivot and large "slit" head, united with a small chain, supported the vcstyk (in-joint?) edge of the cloak. (Pushkareva89)

Fabrics:

The main fabrics used by nobility and peasantry for everyday clothes were linen and wool, both made from local materials and available in a variety of weights and quality. Linen production was particularly well developed. (Kireyeva) and (Stamerov)

In the ancient Russian language there existed two sets of terms for indicating linen fabric: "xlast", "xolst", "t'lstiny", denoting unbleached fabric, and "bel", "platno", denoting bleached linen. Characteristically, during excavations the remains of the materials not infrequently are found, most often of all bleached linen ("platno"). (Pushkareva89)

Rough homespun wool used in peasant clothing was called "sermyaga" or "seryachini," however, the fine wool in the clothes of the nobility tended to be imported. Fabric widths were narrow, 32 to 60 cm widths. The cloth could be woven with multicolored thread or printed. (Kireyeva) and (Stamerov)

Archeological excavations of burials allow one to make the conclusion that, in 12-13th cent., multicolored checked wool fabric "pestryad" already was known. "Petryad" was used as a material for ponevas. (Pushkareva89) Coarse wool fabric was called "vlasyanitsy" (hairshirt); monks and nuns wore it directly on the body as a form of self-torture. From vlasyanitsy was sewn the caftan, which was in that time both a men's and women's garment. (Pushkareva89)

Clothes of wool fabric became predominant in cities approximately from 13th cent. Part of wool cloth was imported (in Novgorod, was known Dutch, English and Flemish smooth wool cloth), but wool openwork, unique in color, was produced by the hands of Russian craftswomen, in particular, Novgorodian. (Pushkareva89)

The upper garment of well-to-do city dwellers could also be sewn from imported cotton fabrics. "Buy me good zendyantsu", - asks a letter dating from the 14-15th cent. "Zendyanitsa" was cotton fabric widely known in Novgorod, produced in the village Zandana not far from Bukhara. (Pushkareva89)

The outer garments and holiday wear of the boyars would be made of fabric imported primarily from Byzantium, but also Asia and Europe. These fabrics included aksamit samite (fabric with golden tracery), taffeta, brocade (silken fabric with monochrome patterned design), velvet with stamped designs, and golden velvet (with gold embroidery). The most common were gold brocade, velvet (with a pattern formed by gold or silver thread tied and woven into a dense silk warp), overall-gold altabas, and also light-weight sliken taffeta and kamkha covered with a monochromatic pattern. These expensive imported fabrics were called pavalok. Pavalok were mostly patterned in a typically Byzantine pattern of dark-red (cinnabar), crimson (carmine), purple and azure. (Kireyeva) and (Stamerov) One princess owned dresses of fabrics ranging from silk to brocade to velvet to chiffon, called "cloth of air" in Russian because this cotton fabric was so light and thin. (Pushkareva97)

The over garment of princesses and boyarinas in 10-13th cent. was sewn of eastern embroidered silk ("pavalok") or tightly woven vorsistoj (napped?) fabric with gold or silver threads, similar to velvet ("aksamita"). The Arab traveler of the 10th cent., Ibn-Fadlan, noted that noble women of the Slavs wore "xilu" (oriental robe) - a upper silk garment. Such a garment is mentioned in the chronicles under description of holiday clothes of women and is called "rizy" (chasuble?). (Pushkareva89)

Furs:

Fur was used commonly and everywhere in ancient Russian clothing. It was used as a lining to warm winter clothing, and as ornamental edgings and borders, especially on hats. Furs were worn in the winter by even the poorest women. Wealthy women had coats made of fox, ermine, sable, marten, lynx, otter and beaver. The most expensive furs (such as ermine and sable) are mentioned in chronicles only in reference to princely women's clothing. (Fur was used as money in ancient Russia.) Poorer women used less valuable furs such as wolf, sheepskin, fox, she-bear, hare, wolverine and squirrel with the most accessible

and durable being sheepskin. Unmarried women might wear rabbit or squirrel furs. Wealthy married women considered the wear of such frivolous coats embarrassing. (Pushkareva97 and 89) and (Kireyeva) and (Stamerov).

After the 13th century, it was fashionable to trim dresses and sleeves with fur. 13th cent. Russian noble women adorned the fur trimming of their dresses with little ermine skins, and the most well-to-do made fur "nakladki" ("lining"/wig) up to the lap of garments, reaching in width to the knee, forming a border up to half a yard wide, to the astonishment of foreign visitors. (Pushkareva97 and 89) and (Kireyeva) and (Stamerov).

Color:

Ancient frescoes indicate that the clothing of noble women was many-colored and used striking combinations of fresh, rich tones. Novgorod birchbark letters mention "portishche zeleni" and "portishche golubine" (i.e. green and sky blue clothing), "zolotnik zelenogo sholku" ("old measure of weight" of green silk). And other examples are found quite a lot. (Pushkareva89) One princess owned dresses in white, gold, yellow, crimson, green, red. (Pushkareva97)

Favored colors included various shades of red (crimson, magenta), blue (dark blue, sky blue) and sometimes green. The Russian language records dozens of terms for describing cloth colors. The most popular color was, of course, red. (Kireyeva) and (Pushkareva97) and (Stamerov) This is demonstrated in archeological finds, among which more than half are fabric of reddish-brown tones, however one finds also black, and bluish, and green, and light-brown. (Pushkareva89)

The abundance of red tints in the costumes of ancient Russian women is explained by the fact that red was the color of protection in superstition and the fact that there were numerous natural dyes for red-brown colors. (Pushkareva89)

Fabrics were dyed mainly with vegetable dyes, but also with animal dyes. Blue dye was made from son-travy (literally "dream/sleep-herb), cornflower, blueberry/huckleberry and bilberries (?). Yellow came from blackthorn and droka (leaves of birch) Golden-brown was provided by onion peels, oak and pear bark. Red brown dyes came from buckwheat, St. John's wort, wild apple cores or bark (?), alder and buckthorn. (Pushkareva97 and 89)

Colored fabrics were called *krashenin* and included homespun linen dyed blue, green and red, and set aside for boyar clothing. (Kireyeva) and (Stamerov) Despite all this, the raw color of unbleached linen predominated in peasant clothes with bleached white linen appearing in separate costume elements. (Stamerov)

In the 10th-13th centuries, the Rus were already blockprinting fabric using black, dark blue, bright red, yellow, or white dye on unbleached linen which was then dyed a dark blue or green color. This was used in peasant clothes and the everyday clothing for the nobility. Motifs derived from plant forms were rarely seen in the ancient block-prints, but stylized animals are often encountered: horses, deer, and birds. (Stamerov)

The decoration of line printing was simpler and generally geometrical. A typical pattern was a rhomboid lattice with dots or circles in the middle; four-part divisions into smaller rhomboids, rosettes, or stars on a background of small triangles or squares (imitating wood carving); patterns of straight or wavy lines ("pathways"); and with a different figure into its rosettes, braiding, and "suns" for borders. (Stamerov)

Pavalok, expensive imported fabrics, were mostly decorated in a typically Byzantine pattern of dark-red (cinnabar), crimson (carmine), purple and azure. (Kireyeva) and (Stamerov)

Decoration:

Russian clothing was usually decorated with embroidery, silk and pearls. Peasant clothes, particularly the *rubakha*, were embroidered with simple geometric and plant forms, usually in red, but sometimes in unbleached white. (Stamerov) and (Kireyeva)

Embroidery richly decorated the garments of women of all levels of ancient Russian society. (According to superstition, unclean forces could not go in or go out across openings protected with embroidery. Therefore in women's garment great meaning was given to the decorated edge - cuffs, *polochek*(?), lap of skirt and collar.) Circles ("diski") and crescent moon-images ("lunnitsy"), motifs of "wickerbaskets" (*pletlenki*), interwoven strands, and heart-shaped figures under half-circular arches are distinctive. The design of embroidery was various; most often of all were found intricate/whimsical curved stems, stylized flowers, circles, geometric figures. (Pushkareva89)

Pearl embroidery was widely utilized in boyar clothing. Small freshwater pearls came from native rivers or were imported from Iran and known as *gurmitski* or *burmitski*. Cultivated pearls were used in the 10th-13th centuries. By the 10th century, the pearl embellishment was lavish. Seed pearls were sewn onto the fabric widely spaced, outlining a pattern sewn with thread, or "in dots" formed by the pearls themselves. Clothes saturated with pearls were not unknown and independent patterns of pearls began to appear. (Stamerov) and (Kireyeva)

Decoration with "alamami" - with silver and gold engraved/embossed badges/plates - gave clothing special splendor and festiveness. Mentions of "szhenchushnyx alamax" (pearl? plates?) are met in various documents. Such clothing ornaments were very expensive and, of course, passed down in inheritance. (Pushkareva89)

Still, the clothing was not as heavily ornamented and embroidered (*nepodvizhni* decoration) during the Kievan period as in the Muscovite period when clothes might be completely covered. More emphasis was placed on "navesni" decoration - ornamentation worn over the clothes as accessories. (The Muscovite period was when "podniza" appeared - openwork lace-like decoration made of pearl strands..) An edging of colored fabric was a characteristic finishing of Russian clothing in all periods, however. (Kireyeva)

On frescoes of St. Sophia's in Kiev, the women were dressed in edged cloaks (*plashi*). Often, the edge or border was sewn on and represented itself as a wide silk braid, embroidered with gold. Galloon/braids of such type are found in burials. (Pushkareva89)

In a miniature from the *Izbornik* of Svyatoslav of 1073, one princess wears a dress belted, conforming in color to her *naruchej* and the belt appears to have been "zatkan" (begun to, to weave) with gold embroidery. The bottom of the dress is decorated with a border, and the top - with a round turned down collar. A dress with a shoulder and collar with such decoration can be seen in other miniature portrayals, and in a 1270 Gospel.

The *nepodvizhni* decoration included silk embroidery, metal thread of gold or silver, and couching (esp. of silver wire). Batik, jewelry, embroidery and other applied folk arts were also highly developed.

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(Kireyeva) Scarlet-red, blue, brown, green-yellow, green colors were added to gold and silver embroidery in clothing. Embroidery with metal thread distinguished costume not only of women of princely origin, but also representative of the affluent village population. Domestic workshops wove "spradyvali" (spun) fine gold thread with linen. In 11-12th cent. most often of all sewed "v proem" (pierce/punctured fabric), long stitches were on face, while short - on reverse side. In 12-13th cent. gold thread was arranged/laid on fabric and fastened with silk. (Pushkareva89)

Since such ornament was such valuable work, it was often done on panels of cloth so that it could be recycled onto new garments. Such decorated panels often appear in bequests to daughters and daughters-in-law. (Pushkareva97) Besides all that, there were silver gilded buttons from womens shuby, and lace on "portishche", sewn with gold and silver. (Pushkareva89)

Belts:

Belts were usually made of fabric (or leather, about 1.5 to 2 cm wide?). The men's belts (and presumably also women's) could be of white, blue, or red fabric, embroidered or trimmed with contrasting color. They were not cinched in tightly and a slight fold of cloth was gathered above, hiding the belt. (Stamerov mentions that those of men were usually fastened by metal buckles which were either lyre-like in shape or round. This was probably also true for women.) (Stamerov) and (Kireyeva) and (Pushkareva97)

Gold belts, consisting of gilded metal badges-plate/pad/straps also appeared as signs of feudal dignity, a favorite object of blessing by princes for their relatives in their wills. Women's belts, analogous to those depicted on miniature of the Izbornik of Svyatoslav 1073, are known from olden times; they were made of silk, of cloth of gold or silver threads, velvet or leather with forged/hammered metal badges. Often expensive metal finished only the tips of belts, completed with small bells, while the belt itself was decorated with gold or silver thread - spiral twisted gold or silver fine wire. For poorer women these badges ("nauzol' niki") were copper or bronze. (Pushkareva89)

The svita was worn with a wide cloth belt. (Kireyeva) and (Stamerov)

The cloak sometimes gathered at the waist with a belt

that was heavily decorated, like the rest of the outer garments. (Pushkareva)

It was believed that unclean forces could not penetrate openings protected by lacy, embroidered belts. Bracelets and belts have been found by archeologists and are depicted in manuscript miniatures. (Pushkareva97)

Purses/Kalita:

In the era of the middle ages there were no pockets in women's clothing and the waist purse - kalita (money bag) - fulfilled their function. (Pushkareva89)

The purse was an important and useful part of the costume and was worn attached to the belt. Commoners wore a knife and a drawstring pouch at the belt to hold a comb, etc. The kalita was both decorative and functional, made of cloth, brocade, leather or plaited from fine metal wire, and often decorated with embroidery, pendants, bells and little locks - thus it was often quite valuable. (M.G. Rabinovich, "Odezhda russkikh XIII-XVII vv.," Drevniaia odezhda narodov Vostochnoi Evropy (Moscow, 1987), pp. 63-112.) (Pushkareva97) and (Stamerov)

Footwear:

Footwear varied greatly between social classes. (Pushkareva97) One of the first mentions of "sapozek" (boot) and "laptex" (similar to modern word for sandal) is contained in the Lavrent'evski chronicle under 987. (Pushkareva89)

Stockings, onuchi:

Onuchi are long (up to 2 meters) narrow strips of fabric wrapped around the lower leg. (Kireyeva) These were often wrapped with the straps from the sandals, bast shoes, or porshni-postoli. (Stamerov) As "socks", women would usually only wear the onuchi wrapped around their feet. They might also wear knee-length woolen stockings. (Stamerov)

Lapti

Lapti or "sandals" could be worn tied on with special lacing threaded through eyelets on the sides of the sandal. (Kireyeva) And they were worn mostly by rural inhabitants. (Pushkareva89)

Lapti were usually woven of bast (the inner bark of larch or birch trees). The bark was prepared by soaking a long time, then straightened under a press. It took 3 or 4 saplings to make such a pair of shoes, and a pair might last only a week, even those woven

“with podkovyrkoj” (double sole). (Pushkareva97 and 89)

Such shoes could also be woven out of strips of coarse leather. These were more durable than bast, but also more expensive. (Pushkareva97) So in order to combine low price with durability, in the country they often used combined weaving of lapti from bast and leather straps. In cities lapotsy in 12-14th cent. were made also of “cuts” of fabric, little pieces of smooth wool cloth and even of silk ribbon. In that case they were called pleteshki (wicker/weaving). (Pushkareva89 and 97)

Various weaving patterns were used (oblique, straight) depending on the traditions of the ethnic region. The form of laptej also varied depending on locality: southern and Polesski lapti were open, while northern - “bakhili” - had the form of a narrow boot. (Pushkareva89)

Leather shoes:

Urban women would not wear bast, preferring leather footwear. The leather came from horses, cattle, sheep, pigs, or, the most valuable, soft goatskin. Pickled in kvas, leather was tanned with bark of willow, alder, oak (from the word for oak “dub” came the very term “tanned” - “dublenie”); smoothed out, “oiled” for elasticity and was kneaded. In such a way came about most expensive sort of leather, “Russian leather”, but only noble boyarinas could flaunt it. (Pushkareva89)

This “Russian leather” was colored in bright colors, evidenced in both princely miniatures, and frescoes, depicting noble women. The mother of Yaropolk Izyaslavich from Trirski psalter is shown wearing little red shoes; and such also had the wife of Svyatoslav Yaroslavich (Izbornik 1073), and a wife of a Novgorod boyar in a 15th cent. icon. Archeological finds confirm that the colors of leather women’s shoes were various - not only red, but also zelenovatymi (green-?), yellow, brown. (Pushkareva89)

Noblewomen might wear everyday shoes made of colored leather or thick fabric with pointed toes that could be as high as the ankle. These were decorated with embroidery and even pearls. (Stamerov)

Soft “Russian leather” of different colors was not affordable for simple Rus. They wore plainer shoes of rawhide leather - so-called porshi. But even everyday

shoes had some sort of ornament - embroidery, cut-outs, or beads.

The leather for “porshnej” was not tanned, but only kneaded and saturated with oil/grease. These shoes were durable but not waterproof, and quickly saturated in rain. They were sewn with linen threads, which for durability were sewn in. (Pushkareva97)

Soft women’s porshni with a small number of “shoe makers” could be made of the more thin and delicate parts of leather of animal, mainly from the “chreva” - belly; they even were named “cherev’ya” (cherevichki). Around the edges of porshni, small leather straps were passed through, which tightened the shoes around the leg, forming small pleats/wrinkles, and also ornamenting the shoes. Everyday porshni and cherv’ya were embellished only with unusual shvami (“pleteshok” [weaving?]). (Pushkareva89)

Holes would be repaired with decorative leather patches. (Pushkareva97) One form had no seams - the leather was simply cut in an oval and gathered around the ankle with a drawstring threaded through slits in the leather. (Pushkareva97)

Another form had the leather turned up at an angle at the front and sewn to make a toe, then the sides and back were turned up and threaded with straps that were then wrapped around the shins over the onuchi. (Stamerov)

Openwork porshni were far more stylish. They were often made with a cloth lining. The pattern of openwork presented itself most often of all as parallel slits, little stripes. (Pushkareva89)

Besides openwork from 10th cent. existed embroidery of shoes with wool and silk threads, and also stamping/embossing them. Openwork and embroidered porshni appeared in cities (Novgorod, Grodno, Starij Ryazan, Pskov) no earlier than 11th cent. (Pushkareva89)

Soft shoes, reminiscent of modern children’s pinetki, were a widespread type of women’s leather shoes. The majority of such shoes had a small strap let in at the ankle, and tied up in front on the instep. The length of the footprint in actual examples of women’s shoes does not exceed 20-22 centimeters; indicating that the feet of city dwellers of that time were quite small.

(Pushkareva89)

In the large commercial cities like Novgorod and Pskov, inexpensive professionally made shoes replaced homemade shoes in the 13th and 14th centuries. Large cobbler's workshops flooded the market with mass-produced footwear in a limited number of styles. (Pushkareva97)

Boots

In the 10th-13th cent. boots were short in the toes and high in the back. These had high soft tops that were cut straight across. Some boots of the nobility had turned-up toes. These generally had tops cut at an angle. The boots were sewn from hide dyed black, brown, and dark yellow. Those of the nobility could be red, violet, dark blue, or green with tooling and embroidery in stripes, circles and dots. (Stamerov)

“Half boots” (polusapozhki) of city dwellers were short and not stiff - the back of them lacked hard padding from birchbark or oak, obligatory in boots. Such shoes, “half-boots” were ornamented with embroidery. Among embroidery of shoes of Pskov of 12-13th cent. predominate small red circles (solar symbols), “proshvy” of dark threads (portrayal of road) and green flourishes (symbol of life). (Pushkareva89)

From the 12th cent, the favorite footwear of well-to-do inhabitants of ancient Russian cities were boots - blunt-toed or sharp-toed (depending on the traditions of the given area), with the toe was a little raised up. Pskovskie boots always had a narrow little composition leather heel (from 14th cent.), while, for example, Ryazanskie were distinguished by a triangular leather inset on the toe. Bright little leather boots with edging material and embroidery of colored threads, river pearls appeared as an addition to the stylish and holiday garb of wealthy women, as a distinctive indicator of the income of family, as a necessary attribute of the garment of a personage, shrouded with authority. (Pushkareva89)

Aristocratic women might place orders for boots or half-boots for feasts months in advance. The leather for these boots was cured in kvas, then tanned with willow, alder or oak roots, scraped, stretched, greased, kneaded and dyed various colors. The tops of dress boots were decorated with embroidery, leather braid, cut-outs or metal studs. The toes were made especially elaborate to attract attention from under long skirts. Heels were 2-3 inches high, made of horizontal

layers of leather or a solid core wrapped in leather. Bridal half-boots were decorated with pearls. (Pushkareva97)

Among embroidery of shoes of Pskov of 12-13th cent. predominate small red circles (solar symbols), “proshvy” of dark threads (portrayal of road) and green flourishes (symbol of life). (Pushkareva89)

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Warp-Float Weaves with Deflected Wefts: *Wabengewebe*

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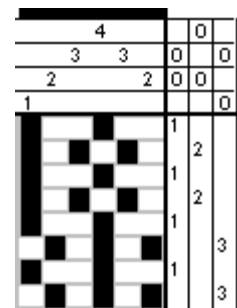


Fig. 1:
Alladorf Grab 60
wabengewebe; 20Z x 16Z
wool; 8thC Frankish

A small group of related weaves survive from the period between the seventh and tenth centuries (Tidow, 133). The examples (there are, by all accounts, seven or perhaps eight) have been found in England, Sweden, and Germany, and they are believed to be Alamannic or perhaps Frankish in origin. Hans-Jürgen Hundt, who first took an interest in them after he discovered one, named them *Wabengewebe*, or honeycomb.

Technical Details

Technical information is only available for six of the pieces. Two are from Swedish warrior graves of the Vendel period, Valsgärde 8 (the earliest piece) and Valsgärde 13. One is from an eighth- or ninth-century Slavonic grave at Osmarsleben in Sachsen-Anhalt.

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Two are from eighth-century Alamannic warrior graves, Sievern Grave 66 in Lower Saxony and Alladorf Grave 60 in Bavaria. The last, Jorvik 1336, is from tenth-century Anglo-Scandinavian levels at York. The other two known pieces, Vendel 11 and Vendel 12, come from Swedish graves at Vendel and have not been published.

Some pieces used the same grist in warp and weft, while others used a heavier weft than warp yarn. All were woven using Z-spun singles in warp and weft. Only one piece (Alladorf 60) has been identified as woven of wool; all the other pieces that were susceptible to fiber type analysis turned out to be linen.

Four of the pieces are in the medium fine range, at 20 to 24 ends per cm, with weft counts of 12, 16, and 18 per cm. One piece is slightly less fine, with 15 ends and picks per cm, and one piece is pretty coarse at 7 ends and 9 picks per cm. Some pieces were woven with equal numbers of ends and picks per cm, while others were less even. The largest disparity in thread count comes from the Valsgårde 8 piece, with its 24 ends and 12 picks per cm (Walton 1989, 356). Although it's unclear what purpose these textiles served, I believe that most of them were used as domestic textiles, e.g., towels or table linens.

Structure

The early medieval *Wabengewebe* is a real puzzler: apparently, no two known examples are identical in structure. The basic structure is a one-shuttle, two-block weave that resembles both a modern honeycomb weave and a huck weave. It has groups of warp floats like huck, and it has deflected wefts outlining cells in the ground weave, like modern "honeycomb" weaves. However, there the resemblance ends. Especially, there are no corresponding long weft floats on the backs of *Wabengewebes*. Variations in cell interlacement (tabby or 1/2 twill), numbers of warp floats, and cell sizes make all the known examples different from one another. Published photos of textile fragments in this technique are rare, and often it is not possible to determine the weave structure from them. Since the original fragments are often very small, it is possible to misread a 1/2 twill cell as a tabby cell, or to miscount the number of weft threads in a cell. The deflected weft sometimes obscures as many as three other wefts, depending on structure, and counting the total number of wefts can therefore be very difficult.

Additionally, not many drawdowns are published, and some of the published drawdowns are incorrect. The generalized *Wabengewebe* drawdown published in Bender Jørgensen (Figure 1P, which she labels "honeycomb,") is incorrect: it's for a modern waffle weave. Penelope Walton twice published a *Wabengewebe* drawdown that was 90 degrees off true (Walton 1989, 350; Walton 1990, 66).

Adding to the mystery, Hundt's published schematic for the Sievern 66 fragment is technically impossible: some of the short warp floats abut other long warp floats rather than showing longer continuous warp floats (Hundt 153 and Abb. 4). During the course of his investigations into *Wabengewebes*, Hundt consulted a weaving instructor named Frau Kircher. The sample she wove for Hundt does not match either the photo of the original or Hundt's drawdown for the textile in question (see Hundt 159, Abb. 8-5). Accordingly, since any reconstruction would be conjectural and without benefit of having consulted the actual textile fragment, a draft for the Sievern piece is not included here.

Two definite examples exist of cell structures in 1/2 twill, those from York (see the draft for Jorvik 1336) and Grave 8 at Valsgårde. Two shots of 1/2 twill are followed by a shot of tabby in the first block; in the second block the opposite two twill sheds and the opposite tabby shed are used instead. The reverse of a textile in this technique shows a section of tabby interlacement behind the warps that float on the front; some weft floats are sandwiched between the two layers. According to Walton, the Valsgårde 8 piece has shorter weft floats and longer cells than the Jorvik

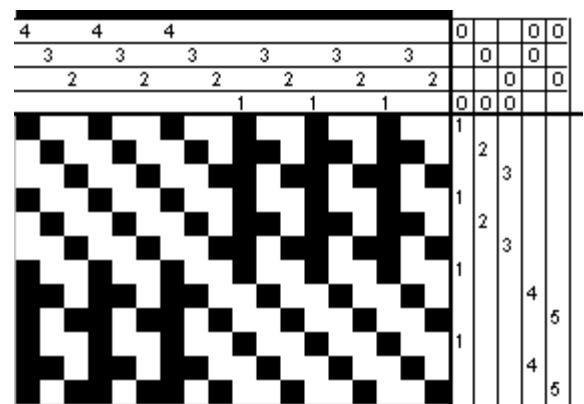


Fig. 2: Jorvik 1336 wabengewebe

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Coptic Textiles

by Nancy M. McKenna

Although the term Coptic Textiles often encompasses embroideries as well repp woven cloth created over much of the East Mediterranean area we are concerned here with only the latter. They are termed "Coptic" because they are best known from the abundant Coptic cemeteries of Egypt (Bender Jorgensen 1987)

The earliest known example found in North European graves is that of the royal Frankish boy's grave of Cologne Cathedral. This tapestry was found on the ringmail neck guard of the helmet from the boy's grave and is interpreted as the lining. It can be reconstructed as a square with a row of "eyes" bordering the upper edge. This grave is dated to the first half of the 6th century. (Bender Jorgensen 1991 p. 144)

By Bender-Jorgensen's estimation, there are 4 other known North European finds which include Coptic textiles: One is from a Late Roman-period grave in the Severinskloster of Cologne. Another is from the Cemetery of Rhenen, Utrecht, the Netherlands. Grave 1351 of the cemetery of Krefeld-Gellep dated to the 5th century AD, has two s/s spun fabrics (Hundt 1974, p. 231), and grave 40 from the Niedernberg Cemetery in Bavaria.

Because Coptic bronze vessels have been found in over 100 Merovingian period graves both north and south of the Alps as well as similarities between the textiles mentioned above suggests that Coptic tapestries were not unknown in the Rhine Valley. These textiles are warp faced repp weaves with warp counts of 9-10 threads per centimeter, and weft counts of 34-36. They are also constructed of s/s spun yarns which further indicates their origins.

Although many of those with smaller motifs can be constructed using only a 4-shaft loom these textiles have been described as "drawloom" weaves. Because of this and the fact that the Greek word for "polymita" (sometimes translated as either "many threads" and "many leashes") and the modern day word for shafts in Crete are the same leads some to think that Pliny* was describing an advance in weaving: the use of treadles and shafts as we know them, rather than heddle rods. This would also

account for the great similarity and quantity of these textiles produced in the Mediterranean area. (Crowfoot, 1939 p. 47). As noted by Bender-Jorgensen: "Textile-manufacture is only profitable when executed on a large scale".

For those who wish to try weaving some of the smaller motifs, here is a drawdown, and also images from the Crowfoot document listed below.

*Pliny, N. H., 8. 196: 'Plurimis vero liciis texere quae polymita appellant Alexandria instituit.'

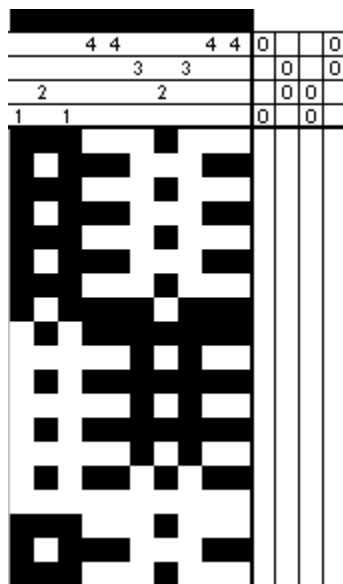


Figure 1: draw-down of figure 3, textile 2 from Crowfoot. Note that the treadling is 1, 2, 3, 4 (repeat) until a color change is desired. At the change, the treadling is 1, 2, 3 (4 is omitted) and then continue as before. Weft is alternating shots of light and dark color.

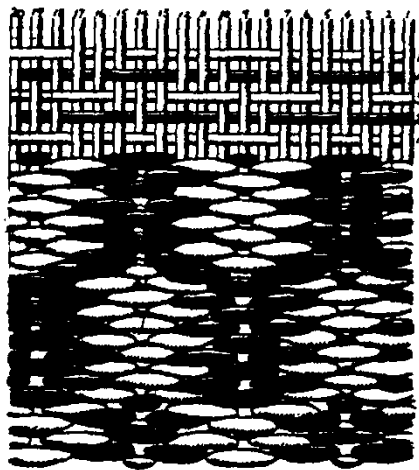


Fig. 2: graphic from Crowfoot of textile 2.

A															
4				4				4				4			
3			3			2			2			3			
2		2		2		2		2		2					
1	1	1	1	1	1	1	1	1	1	1	1				

A																			
4				4				4				4				0		0	
3			3			3			3			3			0		0		
2		2		2		2		2		2		0		0		0			
1	1	1	1	1	1	1	1	1	1	1	1	0	0	0	0				

Figure 3: drawdown of figure 1, textile 1 from Crowfoot. Note that the treadling is 1,2,3,4 for main central rectangles. Change to the 2, 3, 4, 1, 2, 3, 4 for the motifs at the top of the graphic below. Weft is alternating shots of light and dark color.

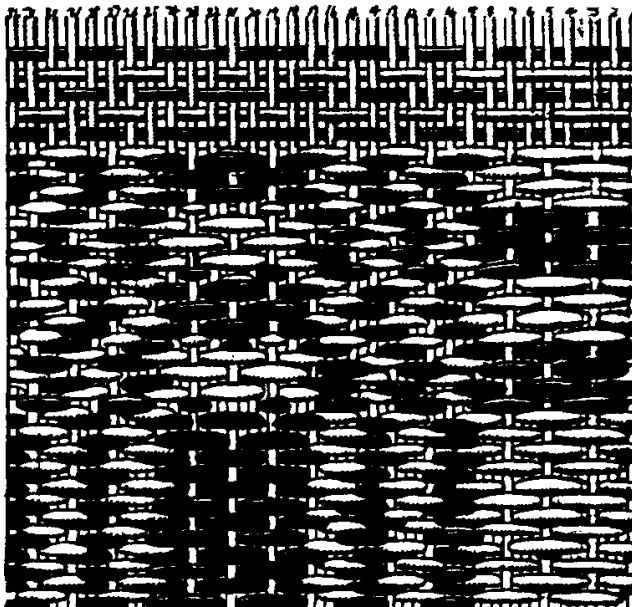


Fig. 2: graphic from Crowfoot of textile 1.

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Crowfoot, Grace. June 1939: "Coptic Textiles in 2-Faced Weaves With Patterns in Reverse", *Journal of Egyptian Archeology* vol. 25 p. 40-47

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Wabengewebe, cont'd from page 23

1336 piece (Walton 1989, 356). However, when you consider that Walton believes the textile to have been woven 90 degrees off its true orientation, this means that Valsgärde 8 actually has a larger number of warp floats than Jorvik 1336, and that they are shorter. This results in wider, flatter cells than Jorvik 1336.

Other examples, more mysterious and less well documented, have been identified by various specialists as consisting of tabby cell structure. Among these is the Sievern piece, with its impossible drawdown. Another piece, with small cells definitely woven in tabby, is also woven in a mixture of twill and tabby. Shots of 2/1 twill alternate with shots of tabby, with the tabby shed changing to mark the change between the two blocks. Pairs of warp floats on the front alternate with single warp floats on the reverse. The deflected wefts are of course in twill. (See the draft for Alladorf Grave 60.) The Osmarsleben fragment is identified as having tabby cells (Bender Jørgensen 1991, 237, entry Germany V.40.1). The accompanying photo (Bender Jørgensen 1991, 147, Fig. 181d) appears to have tabby cells; however, since the cells are small I suspect that some interlacement like the Alladorf one may have been used.

Photos and/or drafts are not available for the other three Swedish examples. The eighth century fragments from Grave 13 at Valsgärde in Sweden were found on a shield boss. A firm identification of the ground weave is impossible, but it was either "tabby or 2/1 twill" (Bender Jørgensen 1991, 262, entry Sweden IV.17:113). No further information on the two Vendel fragments is available at the time of writing.

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Complex Weavers' Medieval Textile Study Group

Wabengewebe, cont'd from page 25

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Walton, Penelope. "Textile Production at Coppergate, York: Anglo-Saxon or Viking?," pp. 61-72 in *Textiles in Northern Archaeology: NESAT III Textile Symposium in York 6-9 May 1987*, ed. Penelope Walton and John P. Wild. London: Archetype Publications, 1990.

NOTE: Descriptions of content removed from sources because of space considerations.

Upcoming events:

Send me information about events local to you! Feel free to ask for exhibit brochures for everyone in MTSG - 25 copies all together. Most museums are generous when you mention where the copies are going.

Art Institute of Chicago

Appliqued, Embroidered, and Pieced Bedcoverings
February 28-May 28, 2001
<http://www.artic.edu/aic/exhibitions/applique.html>

Seattle Art Museum

Creating Perfection: Shaker Objects
October 5, 2000 – April 29, 2001

European Art: Medieval to Baroque - ongoing
<http://www.seattleartmuseum.org/>

Samples:

If there are 12 samples, there will be a calendar. Please weave a sample - 25 pieces of cloth 3" x 3". You **CAN** do it! Even if there are not enough samples for a calendar, this will be a **great** sample exchange!

Diana Frost: Textiles & Clothing sample #49

Gayle Bingham: "q" from Bender-Jorgensen (warp float pattern)

Lynn Meyer: Broken Lozenge twill from Coppergate

Nancy McKenna: Textiles & Clothing plaid #64

Holly Schaltz: York 1268, Diamond Twill using Icelandic Fleece

Draft and samples due by Mid November 2001

NOTE: by this time next year, I hope we will be into multishaft complex weaves. Please contribute to the discussion of weaves at whatever level you are comfortable!

Address Corrections:

Please take note of your address label, and make any necessary changes. Changes in address can be mailed to me, or e-mailed to me at

nmckenna@mediaone.net

Also, please check the date on your address label. This is the expiration date for your membership in the Medieval Textile Study Group. If the date is incorrect, or if you have forgotten to put your check in the mail, please let me know!

Also, please let me know for which newsletter you will be sending an article as well as an approx. topic, and also let me know if you will be participating in the sample exchange and what you will be weaving.

Due Dates for articles:

June Newsletter:	May 15
Sept. Newsletter:	August 15
Dec. Newsletter:	November 15
Samples & draft due	November 15
March '02 newsletter	Feb. 15

