

MOSHCHEVAJA BALKA

Cynehild Cynesigesdohtor



Historiography and Geographic and Historical Context

Setting the stage

Historiography of Moshchevaja Balka

- Moshchevaja Balka (the find) was initially introduced to the academic community at the beginning of the 20th century by Russian Archaeologist Nikolay Veselovsky.
 - Veselovsky opened only five of graves
 - Because of how well preserved the graves he opened were, Veselovsky relegated his finds to the ethnographic rather than archaeological section of the Russian Museum.
- Russian archaeologist N.I. Vorob'ev followed Veselovsky in 1905 and collected 800 objects for the Kuntskammer of Czar Peter I.
 - These were transferred to the Hermitage in 1935 and joined by the Veselovsky finds in 1951. The Hermitage maintains the largest collection of items from Moshchevaja Balka to this day.
- The site was next visited in 1950 by A. A. lessen. lessen was the first to provide a truly complete, academic description of the site.
- Anna Ierusalimskaja was appointed curator of the North Caucasian antiquities collection at the Hermitage in 1962. With a series of articles (in Russian and German) and four excavation campaigns between 1969 and 1976, she has contributed the most to our understanding of the site. She is the author of the most complete record of the site Die Gräber der Moščevaja Balka.
 - Be aware, this book is written in German by a native Russian speaker. Do not expect to be able to penetrate its defenses with ease. The underlying Russian grammar presents a bulwark preventing English speakers from assaulting the usually friendly German text.
 - Ugh. Seriously.
- Moshchevaja can also be spelled Moščevaja or Moshchevaya
 - Because transliteration is awesome.

So many Russians.

Because of the political situation of the region, this area has not lent itself well to study by a wider international audience.

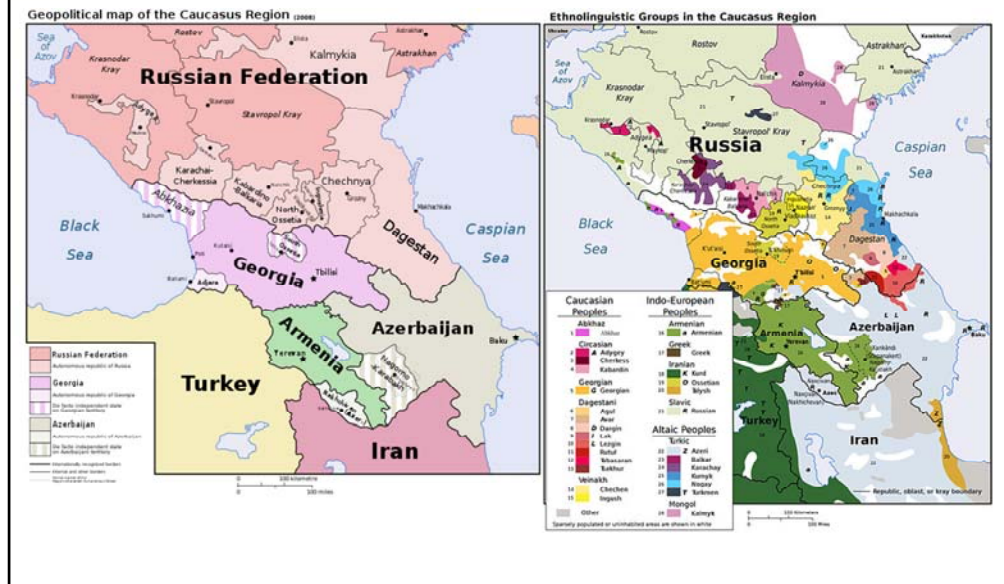
The find's geographical context

- The graves are located in a ravine near the modern border between Russia and Georgia, near the future Olympic city of Sochi.
- The local population associated the area with holy relics, though this did not preclude looting.
 - Knauer argues that this is why there are very few items made of precious metals among the items removed from the site.
- The Caucasus Mountains, in which Moshchevaja Balka is situated, provided refuge for various tribal confederations during the migration period, including the Huns, Alans, Avars, Khazars, and more.



Images from Knauer

Or why throwing your hands in the air is a legitimate answer



Alaska:

663,268 sq mi
(1,717,854 km²)

Indigenous Language Families: 4 (Haida, Tsimshian, Na-Dene, and Eskimo-Aleut)

Other Significant Language Families: 1 (Indo-European)

The Caucus:

170,596 sq mi
(441,843 km²)

(approx. 25.7% the size of Alaska)

Indigenous Language Families: 3 (Kartvelian, Northwest Caucasian [Pontic], and Northeast Caucasian [Caspian])

Other Significant Language Families: 4 (Indo-European, Mongolic, Semitic, Turkic)

The find's historical context – The Alans

- The find likely dates from the eighth and ninth centuries. However this is not a concrete date, some scholars recommend accepting Ierusalimskaja's dates only with caution.
- The Alans, or the Adygo-Alanic tribes, are associated with the Moschevaja Balka settlement and cemetery.
- The mountainous terrain has preserved the patchwork of linguistic and cultural identities in the Caucasus Region. Much to the joy of the Russian Empire and her successor states.
- The Alanic language as spoken by the Alans from about the 5th to the 11th centuries AD formed a dialect directly descended from the earlier Scytho-Sarmatian languages, and forming in its turn the ancestor of the Ossetic language. Byzantine Greek authors recorded only a few fragments of this language.
- Alans were famed for their mounted archers, as were many of the other steppe people.
- While some Alans stayed in the Caucasus, two other branches journeyed into Europe, with the Huns as either pursuers or allies (it's hard to say). These groups joined up with other "barbarian hordes" enjoying their grand tour of the continent and eventually settled in Gaul, Iberia, North Africa, Romania, and Bulgaria.
- Alanic exonyms demonstrate the breadth of their trade and influence networks.
 - Greek: Ἀλανοί Alanoi, Ἀλαννοί Alannoí
 - Chinese: 阿蘭聊 Alanliao (Pinyin) in the 2nd century and 阿蘭 Alan (Pinyin) in the 3rd century
 - Latin: Alannus
 - Romans liked to conflate the Alans, Huns, and Goths into one big source of trouble.
- Alans eventually established their own kingdom, Alania, but were also settled in the neighboring kingdoms, including the Khazar Empire. Making distinguishing one group from the other super fun.

"...some scholars ... caution." In academic circles, this is called a BURN.

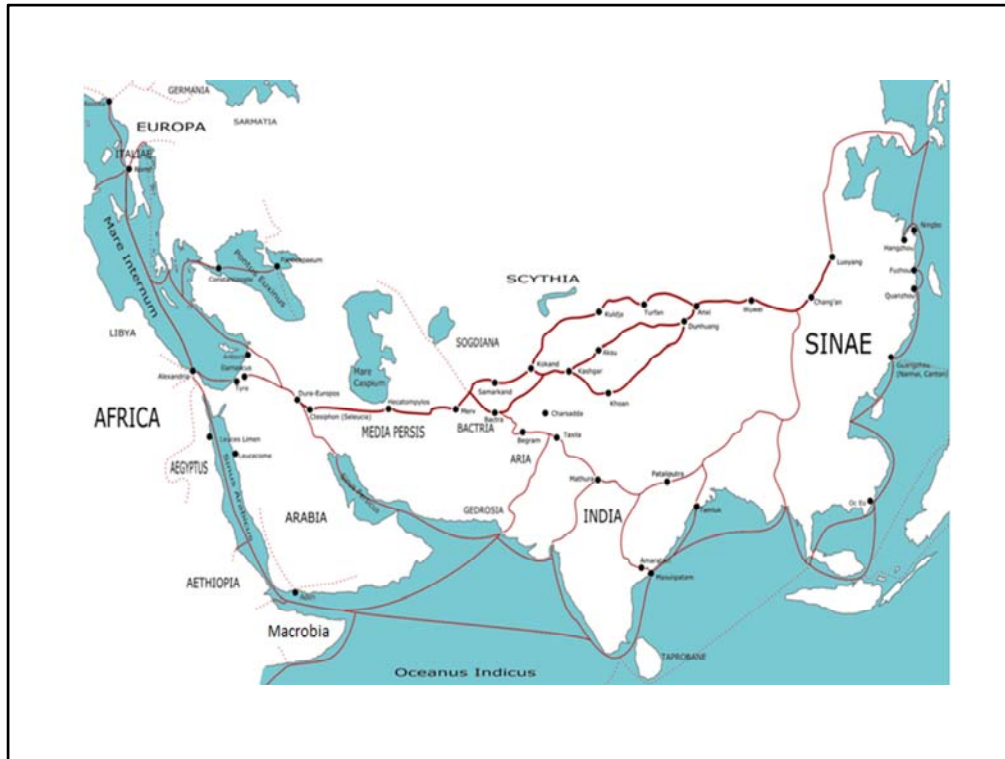
The Roman Historian Ammianus Marcellinus (320-390 CE) wrote "The Alans extend to the east, near the territories of the Amazons, and are scattered among many populous and wealthy nations, stretching to the parts of Asia which, as I am told, extend up to the Ganges... Nearly all the Alani are men of great stature and beauty; their hair is somewhat yellow, their eyes are terribly fierce; the lightness of their armor renders them rapid in their movements; and they are in every respect equal to the Huns, only more civilized in their food and their manner of life... As ease is a delightful thing to men of a quiet and placid disposition, so danger and war are a pleasure to the Alani."



Map of the Caucasus c. 820 CE. http://en.wikipedia.org/wiki/File:Khazar_map1.PNG

Historical context, con't – Silk Road

- The Silk Road was a network of interlinking trade routes linking South, East, and West Asia to Europe and North Africa.
- It began in the East as the Jade trade between the Tarim Basin and China
- Eastern expansion of the Scythians and Persians and the conquests of Alexander the great, pushed the western side of the road into closer contact with the eastern trade routes
- The Roman historian Florus records an embassy from "Serica"(People of silk) during the reign of Augustus (27 BCE – 14 CE).
- By the reign of Augustus, some 120 ships a year were setting sail for India (Strabo II.5.12)
- Piny the Elder, writing in the first century CE, describes a vast amount of trade between Rome and India, Seres, and the Arabian peninsula.
 - He was not impressed
- Beginning in the third century CE, the Silk Road really hit its stride.
- The Sogdians, they of Samarkand, dominated the route from the fourth through the eighth centuries and their language became a lingua franca for trade.
 - The Sogdians were supported by the Uighur Empire, whose religion, Manicheism, the Uighurs adopted.
- With the fall of the Uighur Empire in 840, the Silk Road went through a period of instability, before being re-established under the Pax Mongolica in the 13th century.



This map indicates trading routes used around the 1st century CE centred on the Silk Road. The routes remain largely valid for the period 500 BCE to 500 CE. Geographical labels for regions are adapted from the Geography of Ptolemy (c. 150 CE), some trading centre names date from later (c. 400 CE). Relying on Ptolemy's names is wrong but neutral.

From http://en.wikipedia.org/wiki/File:Transasia_trade_routes_1stC_CE_gr2.png

Historical context, con't – Trade Routes

- Ierusalimskaja argues that the political climate of the Caucasus region from the sixth through ninth centuries pushed the trade routes north through the more perilous routes near Moshchevaja Balka.
 - This was caused in large part, apparently, by high taxation in the Sassanid Empire.
- One of the new routes passed through the Laba Pass, in the immediate vicinity of Moshchevaja Balka, and from there to the Black Sea.
- Knauer argues that the political climate and pressures from the Sassanids make sense in the sixth and seventh centuries, but not the eighth and ninth, to which the find is dated.
- Instead, Knauer points to two documents describing the political chessboard of the Caucasus in the sixth through tenth centuries
 - Menander the Guardsman's History
 - Ahmad ibn Fadlan's report of 923, on his mission to the Volga Bulgars
- She argues that these two documents show that there was an established network of alliances and exploration that connected the Caucasus region with the wider world that existed without the taxation pressure of the defunct Sassanid Empire.

Menander's story (c. 582-602):

The main Caucasian pass, the Porta Alanica (or Darial Pass), was at the heart of a sixth century diplomatic mission of the West Turkish Khagan Istami (Greek: Sizaboulos) (the Western Turks are also called the Göktürks or Kök türks [Celestial/ Blue Turks], but since I can't pronounce that without making a bad joke, I'm sticking with Western Turks) to his western neighbors on behalf of some of his subjects, the Sogdian silk manufactures and merchants. The Western Turks had been the allies of the Sasanians in defeating the White Huns (Hephthalites). After subduing the White Huns, the Sasanians turned their attention west to Byzantium, giving the Western Turks the opportunity to occupy Sasanian Afghanistan.

In 568, Kaghan Istami sent a mission to the Sasanian court to obtain permission for his merchants to trade raw silk freely within Sasanian territory. As the Sasanians had a firm grip on the western end of the Silk Road, the Kaghan's request was declined. The Kaghan took his request next to the Byzantine court, knowing its demand for silk. The Byzantine court responded by sending a mission to the Western Turks where they were able to strike a deal. On its return home, the Byzantine caravan, avoiding Persian ambush, was received by the king of the Alans in Ciscaucasia. The Alans advised the Byzantines to take the "Dareian road" and pass through the Miusimian region. The Byzantine envoy was able to reach the Black Sea and sail from there back to Byzantium, thus exporting locally produced Sogdian silk from the "land of the Alans."

Ahmad ibn Fadlān ibn al-Abbās ibn Rāšid ibn Hammād – You remember that guy, right? Eben? Anyway...

Ibn Fadlan's report (923) is less of an example of political intrigue as it is simply a very good early ethnographic study. Ibn Fadlan describes the Khazhars, Bulgars, and Petchenegs as wearing a long or full qurtaq (jacket) while the Rus wear a short qurtaq. During his stay in the tent city of the Volga Bulgars, Ibn Fadlan describes a discussion he had with a "tailor of the king, a man from Baghdad who had come to this region." He then goes on to fight the Wendol with Buliwyf and his companions.

Okay, but how did the locals get the silk?!

- Local porters were probably paid in textiles by the merchants, a practice kept in place through the nineteenth century.
- Similar situations are attested to in Bohemia in the tenth century and northern Crimea and southern Ukraine in the thirteenth century.



Figure 10. Caravan of porters, Persia, early 20th century (after *A Treasury of Early Iranian Photography*, compiled by Iraj Afshar [Tehran, 1992])

Image from Knauer



Trade routes in Eastern Europe. The Volga trade route (in red) and the Trade Route from the Varangians to the Greeks (in purple). Other trade routes of the 8th-11th centuries shown in orange. http://en.wikipedia.org/wiki/File:Varangian_routes.png



A Man's Caftan and Leggings

Case study from the Metropolitan Museum of Art

Generic Steppe Costume

- The generic Steppe costume (GSC) remained basically unchanged in cut and decoration for centuries.
- East Germanic peoples settled in the Pontic and Danube regions and took the clothes west after the invasion of the Huns in 375 CE.
- Parthians and Sasanians wore the same outfit.
- When the Iranian (Parthian and Sasanian) and East Germanic peoples met and mingled in the Roman military, they shared and spread the GSC.
- The GSC (for men) consisted of the following elements
 - Shorts
 - Leggings
 - Shirt?
 - Caftan or coat (multiple layers)
 - Boots
- The equivalent women's costume is harder to pin down.
 - Maybe the same as men's?
 - The Moshchevaja Balka graves show distinct sexual dimorphism in the clothes.
 - Contemporaneous Magyar finds show more similarity with men's GSC.

The Caftan



Figure 6. Proper left side of caftan in Figure 1



Figure 7. Back of caftan in Figure 1

Color image from the Metropolitan Museum of Art at
<http://www.metmuseum.org/toah/works-of-art/1996.78.1>
Black and white images from Kajitani

General Features

- Construction of the caftan is very specialized for mounted archery. The large dolman sleeves allow for freedom of movement and the two slits towards the back allow the skirt to cover the legs more fully while seated on horseback.
- Main garment made of plainweave, undyed white linen with a medium hand.
 - Lined with a yellow, long curly fur of indeterminate origin
- The silk edging was polychrome
 - Safflower?-dyed red
 - Indigotin blue
 - Iron mordent brown
 - Other colors possible
- Sewn with linen thread
- Flat-felled seams were folded and finished towards the center of the units
- Torso and skirt were finished separately then sewn together.

Torso Construction

- Torso was one continuous piece across the shoulder, slit to the neck in the front
- Flaps to allow overlap were added separately, as were the triangular gores expanding the waist.
- "There is no shoulder seam along the line from wrist to shoulder to wrist."
- Silk trim was added by sewing it "good side" to "good side with the linen, then folding it back, turning it under, and seaming.
- The body was folded in half and seamed along the long sleeve edges.
- "To prepare the upper sleeves two rectangular panels were cut diagonally at one end. The cut-off triangular pieces were each seamed to the other straight-cut end of the panels, forming trapezoidal pieces whose bias-cut edges became the lower edges of the upper sleeve units."



Dolman – from the Turkish for “Robe”. A dolman sleeve is a sleeve set into a very low armhole; in fact, the armhole may extend to the waistline, in which case there will be no underarm seam in the blouse. Dolman sleeves were very popular in ladies clothing during the Civil War. They had the effect of making the shoulders look sloped therefore minimizing the appearance of the waist.

Quotes from Kajitani, pg 97.

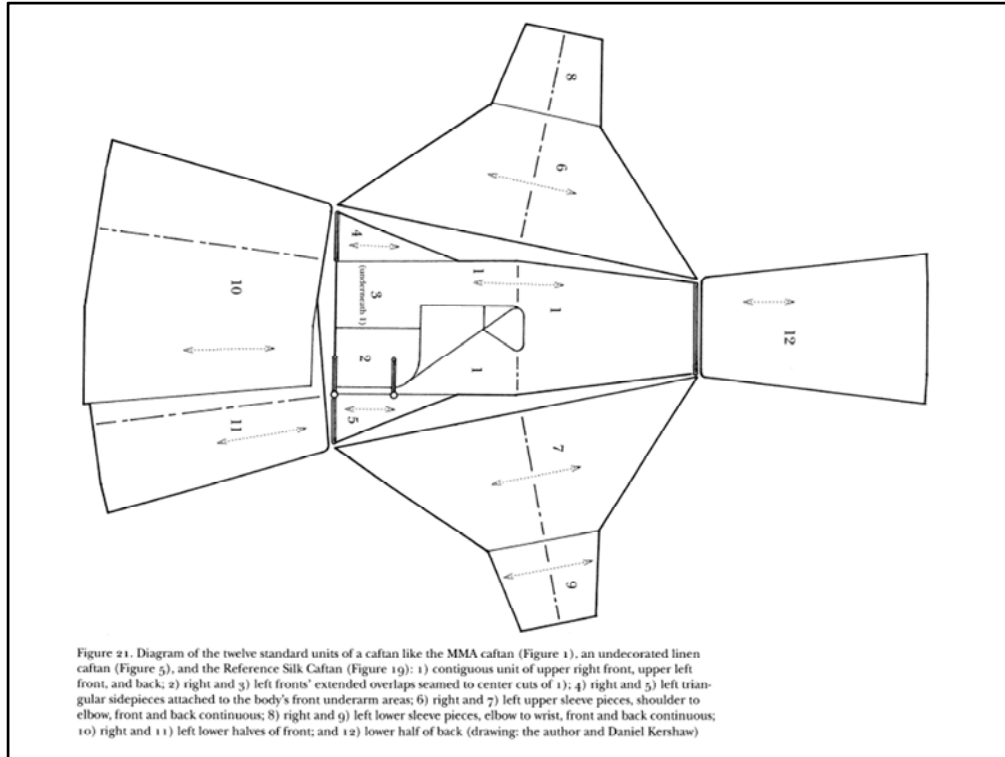
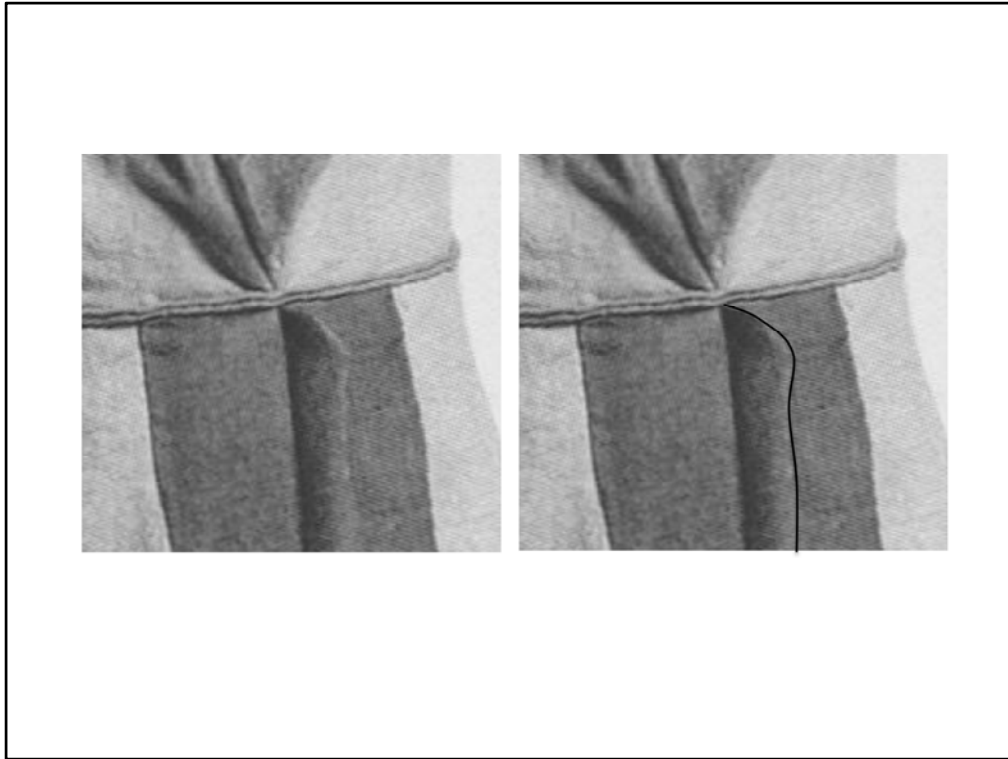


Image from Kajitani

This does not show the various piecing techniques that went into making the whole garment. Which is confusing.

Skirt Construction

- Each of the three skirt panels is a composite of three pieces, a wide center piece and two narrow strips mostly hidden under the silk trim.
- Front skirt panels are sewn to the back skirt panel from the waistline to the hipline (10.5" of 30" [27cm of 76cm] in the reconstruction).
- Care was taken to ensure that the pattern of the silk edging was always upright, never sideways.
- Silk A was used to edge the exterior, Silk B was used to edge the interior.
- Skirt pieces on the original did not abut perfectly, instead there was a small bulge where the larger skirt pieces fit into the smaller waist of the torso. It's impossible to say if this was intentional or an accident, however it does appear on more than one caftan of similar provenance. (see graphic on next page)



Please excuse the crappy graphics

Picture from Kajitani

Other elements

Closures

- Buttons and loop closures were placed at the waistline on the interior and exterior, and the breast line on the exterior.
- The buttons (7mm in diameter and 4mm thick) were made of linen covering an undetermined hard core.
- Loops were made of strips of bias-cut linen sewn and turned inside-out resulting in a cord 3mm in diameter.
- Cording ran around the waistline with loops for buttons at both ends. The loop for the interior button was pushed through a hole in the fabric.
- Loop for the breast line button was a short piece of doubled cording.
- Buttons were attached with a short piece of doubled cording

Lining

- A prepared fur lining was stitched along the inside edge of the silk borders, through the layer of linen.
- A knot of heavy black thread pierced through the layers of silks and wadding at each of the lower corners of the front panels.
- "To finish the interior, first a strip of wool wadding and then a border of Silk A (63 cm, of which 50 cm extant) were placed on the linen and stitched."

Quote from Kajitani, pg 97.

Silk Trimming

- By the period of the Western Han dynasty (206 BCE – 8 CE), silk trimming was a regular feature in the steppe environment.
- Prior to this, garments were trimmed with woven trim or fur.
- Piping or trimming of the caftan was a common feature among the noble and common classes of the Parthians, Kushans, Sasanians, Hephthalites, Turks, Alans, and Khazars. It remained in fashion through the early medieval period in the Near East and Central Asia.



Figure 15. Scythians in fur-trimmed leather coats with metal studs (clasps or buttons?) tied with strings. 4th century B.C., chased gold vessel from Kul Obakurgan (Crimea). State Hermitage, Saint Petersburg, GE KO 11 (photo: Bruce White)

Note the trim.
Awesome, right?

Not sure what's going on with the guy's mouth. Ugh.

Image from Knauer

Lapels

- Lapels do not feature on Parthian, Kushan, or Sasanian caftans, however they do appear in art from Hephthalite and Sogdian sites
 - Images of both sexes in single- and double- lapelled outfits appear in large sites like Samarkand and Pendjikent
- Knauer suggests that the political ascendance of the Western Turks in the Alan's territory resulted in the adoption of lapels.



Western Turks wearing double-lapel caftans

Gokturk petroglyphs from Mongolia (6th to 8th cent. AD).

From <http://depts.washington.edu/silkroad/museums/ubhist/ubhist15a.jpg>

Frogs

- Though today associated especially strongly with Chinese and East Asian apparel, Frogs did not appear in these cultures before the 12th Century.
- Hard to trace their origin, but they appear in some Central Asia Buddhist cave paintings of “foreign” donors and other images of steppe peoples, like that at right.



Figure 22. Heathen Bulgar in frogged caftan slaying Christian martyrs. Detail of miniature in the Menologion of the Byzantine emperor Basil II (r. 976–1025). Byzantine (Constantinople), ca. 985. Tempera and gold on vellum, 36.5 x 28.5 cm. Biblioteca Apostolica Vaticana, Vat. gr. 1613, fol. 345 (photo: Vatican)

Image from Knauer

The Leggings



Figure 4. A pair of silk and linen leggings, North Caucasian, 8th–10th century. After conservation in 2000. H. 81 cm. The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1996 (1996.78.2 a [right], b)

Image from Kajitani

Construction

- The leggings are made of unlined, patterned silk uppers and plain linen feet.
- The uppers are made of a single large piece and a separate piece at the ankle.
 - Linen reinforcing strips (cut warp-wise) were stitched around the interior of the leggings tops
- The over-all shape of the uppers is trapezoidal, with the diagonal edges being seamed in the center front of the legging rather than the center back.
- The feet are constructed using tiny "random-size[d]" bits of linen, seamed with curves and darts to form three-dimensional interiors.
- The leggings have a small leather disk, with a hole in it, sewn through all layers of silk and linen at the center front. These were likely used to hold ties that anchored the leggings to a belt worn under the caftan.
- Based on the fine nature of the fabric, it is probable that these leggings were worn over a more practical pair.
- There is no way to determine if these distinguished between left and right feet. However, other leggings from Moshchevaja Balka do not distinguish between feet.

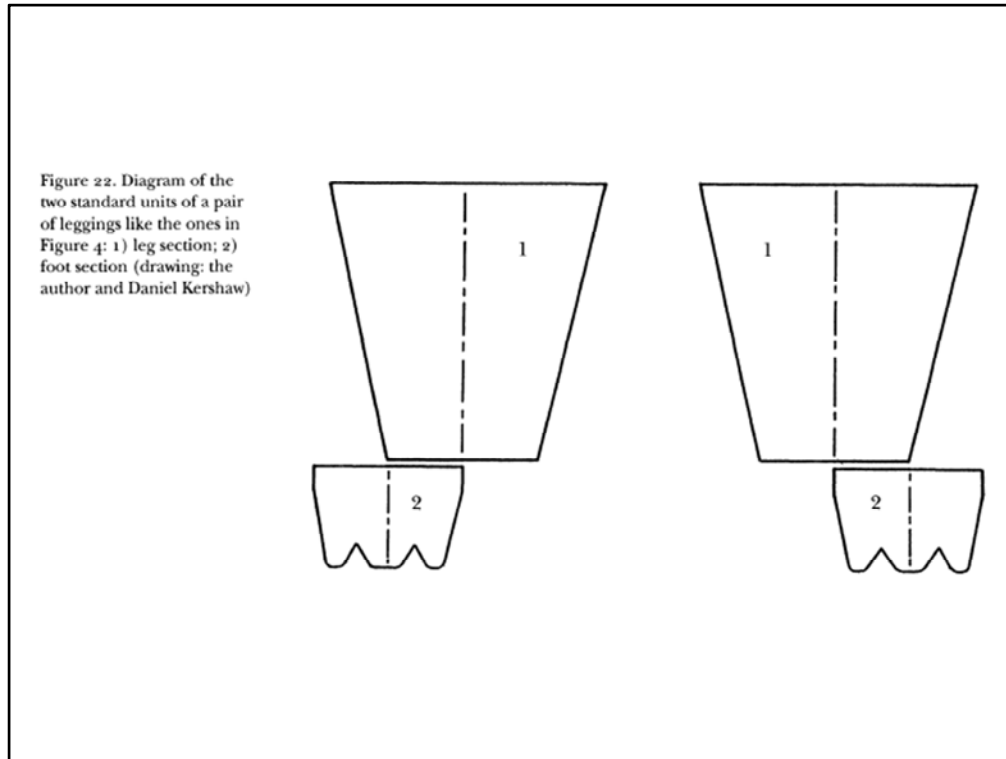


Image from Kajitani



Expounding on the Fabrics

mmm... fabric...

The Linen

- Materials
 - Warp: Undyed, bleached linen, Z (spun).
 - Count: 27-29 per centimeter
 - Weft: Undyed, bleached linen, Z (spun).
 - Count: 19 per centimeter
- Structure
 - Warp-faced plain weave
 - Structurally reversible
- Color
 - Off-white interspersed with slightly darker fibers running through both warp and weft
 - No streaking or striped discoloration
- Hand
 - Soft, bending, clinging, and draping but with fairly dense, integral strength
- Woven to a bolt rather than to shape

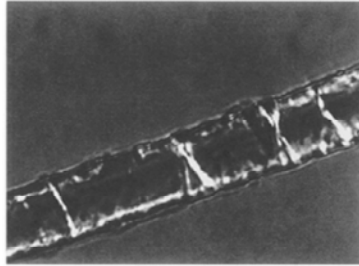


Figure 23. Flax fiber of the caftan in Figure 1, longitudinal (left) and cross-sectional views, 1000x (microscopy: Florica Zaharia)

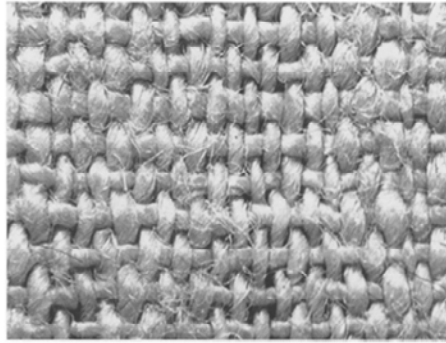


Figure 24. Surface of the linen cloth of the caftan in Figure 1, 17x (microphotograph: the author)

Image from Knauer

Patterned Silk A

Materials

- Binding warp: Undyed silk (spun), Z.
 - Count: 21 per centimeter
- Inner warp: Undyed silk (spun), Z x 2.
 - Count: 21 per centimeter
- Weft: Dyed and undyed silk (reeled)
 - Colors: dark brown, undyed?, yellow?, red?
 - Count: 24-51 per centimeter

Design

- Pattern of pearled-border roundels and interstitial fillers, both filled with a double-axlike design. Pattern repeats straight horizontally and vertically without distinct top and bottom
 - I call it the Tie Fighter design.
- The average dimensions of the roundels woven is 4 centimeters high by 3.5 centimeters wide (Figure 28). The minimum repeat units are 4.5 by 1.8 centimeters, and the complete, maximum units are 4.5 by 3.5 centimeters. The width of the roundels overlaps 2 millimeters with the interstices.
- Roundels at both the right and left selvages are complete.

Color

- Because of oxidization, acid erosion and other factors of aging, the colors now appear as off-white on a dark brown ground.
- Closer examination reveals that the pattern was executed in polychrome.
 - "Within one pattern unit, at the center of the axlike motif in both the roundels and the interstices, aside from the dark brown ground there are four weft passages of two-color pattern wefts, while all the rest is in one color. A light yellow is faintly identifiable in one of the pieced borders. Because analogous colors of yarns cannot be easily differentiated by their physical characteristics alone, in the absence of visible colors and with the reverse of the selvage inaccessible, it is not possible to ascertain whether a third or fourth color might have been present."

Structure

- Weft-faced samit (samite): weft-faced 1\2 twill weave compounded with inner warps and complementary wefts. Four colors compose the design, of which two- or three-color complementary wefts interlace per passage depending on the colors called for in the design. The weft order (g is the ground weft, and a and b are the pattern wefts) is as follows: two-color weft passages, a,g/g,a/... ; three-color weft passages, a,b,g/a,b,g/... The pattern step is one binding warp.
- It is not reversible.
- Fabric was 64cm wide.

"TIE Advanced x1 design" is more correct but trips less easily off the tongue.

Quote from Knauer, page 100.

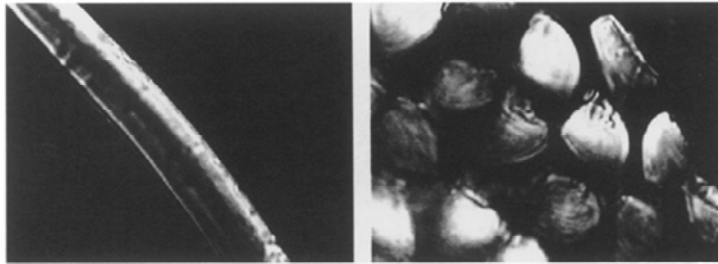


Figure 25. Silk filament of the border of the caftan in Figure 1, longitudinal (left) and cross-sectional views, 1000x (microscopy: Florica Zaharia)

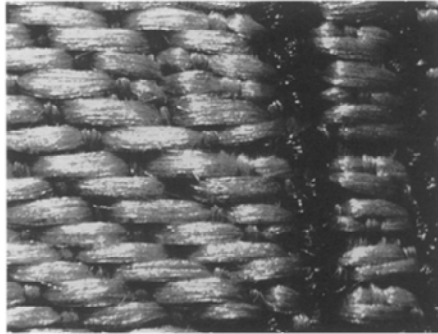


Figure 26. Weft-faced samit of Silk A, the border of the caftan in Figure 1, showing weft-faced $\frac{1}{2}$ twill with thickness compounded by inner warps, and three-color (10th, 11th weft passages from the bottom) and two-color (the rest) weft orders; 17x (microphotograph: the author)



Contemporary samit silk sample in color from the Metropolitan Museum of Art. From http://www.metmuseum.org/exhibitions/view?exhibitionId={60853040-AE7E-4162-8FA7-525505D6B633}&oid=70019472&pg=5&rpp=40&pos=168&ft=*

Annunciation

Date: 8th-9th century

Geography: Made in, Alexandria or Egypt, Syria, Constantinople (?)

Medium: Weft-faced compound twill (samit) in polychrome silk

Dimensions: 13 1/4 x 27 1/16 in. (33.6 x 68.7 cm)

Classification: Textiles

Credit Line: Vatican Museums, Vatican City (61231)



Figure 28. Silk A, showing one repeat unit (photo: the author)

Figure 29. Silk A, showing vertical repeat units. The heights of the roundels change from shorter to taller every three-roundel repeat



Figure 30. Silk A decorating the exterior of the coat in Figure 1, showing 16 horizontal repeat units in full loomed width (64 cm). The widths of the roundels decrease symmetrically from the stripe in the center toward the selvages

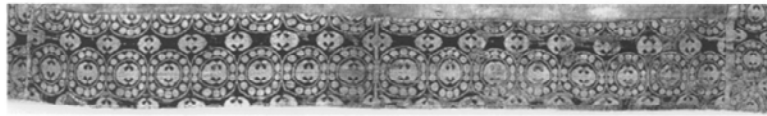


Image from Knauer

Patterned Silk B

Materials

- Binding warp: Undyed silk (spun), Z.
 - Count: 21 per centimeter
- Inner warp: Undyed silk (spun), Z x 2.
 - Count: 21 per centimeter
- Weft: Dyed and undyed silk (reeled), no twist.
 - Colors: dark brown, undyed?, blue, yellow?, red?
 - Count: 18-27 per centimeter

Design

- Basic pattern is roundels with pearls in the border and rosettes as both interstitial patterns and fillers of the roundels.
 - Depending on cut pieces, each roundel border contains sixteen, seventeen, or eighteen pearls, indicating that the pieces of Silk B were cut from at least three different bolts.
- The average dimensions of the roundels are 7 centimeters high by 5 centimeters wide, and the interstice filler measures 4 by 4 centimeters
- The pattern is aligned vertically and not offset.
- The minimum repeat unit is 8.5 centimeters high by 2.5 centimeters wide, and the maximum unit 8.5 by 5 centimeters.

Color

- Because of oxidization, acid erosion and other factors of aging, the colors now appear as off-white on a dark brown ground.
- Closer examination reveals that the pattern was executed in polychrome.
 - "[W]ithin one repeat unit, apart from the dark brown for the ground, one- and two-color pattern weft passages are evident, as called for by the design. One of the off-white colors shows a brownish yellow tint, and another a bluish gray, originally a blue. Other than that, for the most part, the original colors of the yarns are indistinguishable by their physical characteristics. The pearls in the border were likely red, the center of the rosettes blue, and the tips of the petals accented by yellow against a dark brown ground. Whether the one color pattern wefts were off-white or red cannot be determined. In the pattern unit, there are ten bands of two-color pattern areas: five bands in the roundels, each with four or eight passages of weft; and five bands in the interstitial pattern, each with six or ten passages that alternate with one-color pattern areas."

Structure

- See Patterned Silk A
- Loomed width was about 64cm.

Quote from Kajitani, pages 101-102.

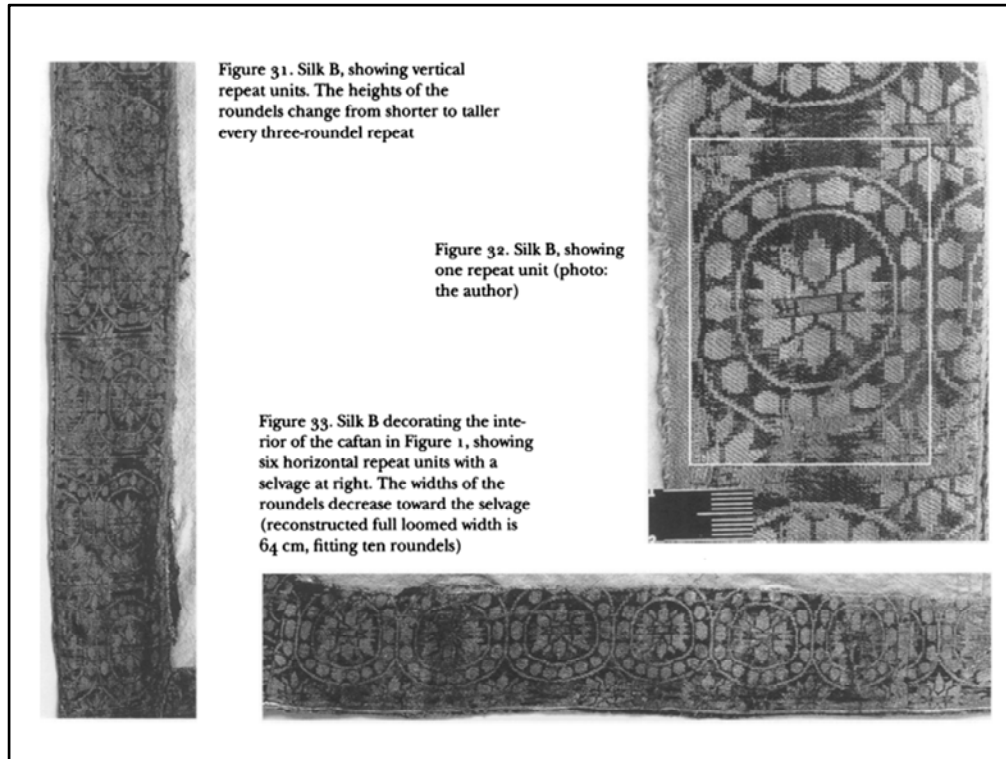


Image from Knauer

Patterned Silk C

Materials

- Binding warp (C1 and C2): Undyed silk (spun), Z.
 - Count: 18-24 per centimeter
- Inner warp (C1 and C2): Undyed silk (spun), Z.
 - Count: 18-24 per centimeter
- Weft of C1: Dyed and undyed silk (reeled).
 - Colors: dark brown, no twist; undyed?, no twist; red?, no twist; yellow, no twist; blue (spun), Z.
 - Count: 18-30 per centimeter
- Weft of C2: Dyed and undyed silk (reeled), no twist.
 - Colors: dark brown, undyed?
 - Count: 18-30 per centimeter

Design

- As a rare example, Silk C has two different consecutively woven patterns, designated as C1 and C2.
 - "The first pattern, C2 (Figure 36), of isolated large rosettes, was woven as a short beginning length (only present in legging 1996.78.2a; see Figure 4). "
 - "Along the same length of warp, the second pattern, C1 (Figure 34), constitutes the rest of the entire cloth composing the pair of leggings. "

Color

- Because of oxidization, acid erosion and other factors of aging, the colors now appear as off-white on a dark brown ground.
- Closer examination reveals that the pattern was executed in polychrome.
 - "[W]ithin one repeat unit, besides the dark brown for the ground, one- and two-color pattern weft passages appear as called for by the design. In one area, one of the off-white colors shows a discolored yellow and another a light greenish brown reduced from the original blue. Beyond these two, other colors, if any were used, are indistinguishable because the physical characteristics of the yarns are visually similar. While the off-white may have been the original color of the pearls, the other colors cannot be determined. It is likely that yellow and/or red were used in combination in the two-color pattern areas (besides the dark brown ground color). Within the height of the minimum pattern repeat unit, and alternating with single-color areas, there are eight two-color pattern areas: five in the roundels, each with two, four, or six passages of weft; and three in the interstices, each with two or four passages."

Structure

- See Patterned Silk A
- Loomed width was about 64cm.

Quotes from Kajitani, pages 103-104.

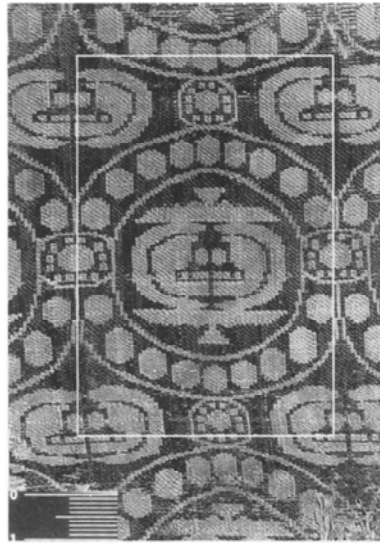


Figure 34. Silk C1, showing one repeat unit (photo: the author)



Figure 35. Silk C1 of the legging at right in Figure 4. Used upside down in the legging. The widths of the roundels decrease toward the selvage at right. The heights of the roundels change from shorter to taller per every three-roundel repeat (reconstructed full loomed width is 64 cm, fitting nine roundels)

Image from Knauer



Figure 36. The two different continuously woven patterns of Silk C on the rim of the right legging in Figure 4, showing half of a pattern unit of C₂ at the beginning of weaving followed by C₁. Used upside down in the legging. (photo: the author)

Image from Knauer



Rest of the Outfit

Based on other items from the find

Sheepskin Coat

- Long, almost ankle-length coat.
- Linen lined in sheepskin.
- Belted with a narrow belt.
 - ▣ Other closures too?
- Single slit up the back?
- Silk edging?
- Old men and children wore coats of this type without a waist seam
- Younger men wore them with a waist seam
- Not a riding coat.



Image from Ierusalimskaja

Section from Ierusalimskaja run through Google translate

Prior to the detailed presentation of all caftan versions of the Hermitage collection in the following, the already mentioned, from the usual men's garments to be distinguished garment are described, discovered in, burial of the old man 'and today the stock of Čerkessker museum belongs. It this is a long, ankle-length sheepskin coat, through-cut and covered with canvas. His skirts were one above the other beaten and wrapped tight abdomen and legs of the deceased completely, sometimes even in a double layer. The fur coat was belted with a narrow belt buckle loose and just above the neckline closed (Fig. 68).

With the fur-lined caftans this garment is connected by a number of characteristics: As this, it has two reverse (one attached), a Frog closure (with two wefts), a long sleeve, and in the lower part two lateral slots, and the front one rollover left. As decorative elements silk edges were attached to the lapel and side slits; another silk strip was along the central (spinal) slot sewn on the inside of the jacket. Heavy coats of this type were probably worn in harsh winter. Unlike the caftans, they served not as a riding outfit.

After čerkessischer (Cossak?) custom wore the old men wide, continuous cut sheepskin, while the young men dressed in two-piece, tight-fitting top coats. This age difference probably also the specific section of the found in the Moscevaja Balka jacket.

Cut without a waist seam are also some fur-lined children's kaftans, whose small size made this possible only. But otherwise they are similar in their fully cut the men's caftans (Fig. 201) and the latter are far closer than the above fur coat. These real men robes Leibkaftan one and three types of Oberkaftanen be distinguished.

Other styles of Caftan

- Three types of caftan
 - Fur-lined
 - Leather-padded
 - Unlined
- Always closing on the wearer's left
- Caftan's were worn in layers, very likely without a shirt.
- Inset sleeves existed, clearly.
- Slightly overlong sleeves?

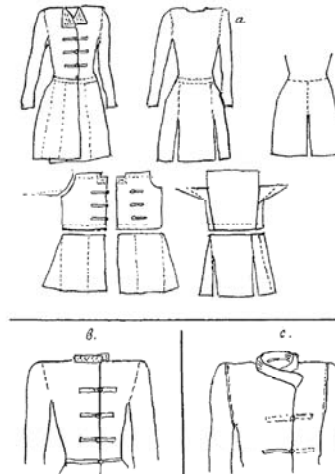


Fig. 9: Männerkaftane

Image from Ierusalimskaja

Fur-lined caftans

- For adult males, these were constructed with a waist seam - in the same way as the exemplar from the Metropolitan Museum.
- The shell could be either single cuts of silk, pieced cuts of silk, or linen with silk edging.
 - ▣ Solid silk shell was a symbol of rank and status?
- No sleeve ends remain, but they were likely decorated.
- Usually without a collar.
- Lapels on both sides.
- Usually lined with sheepskin, but other furs were also used.

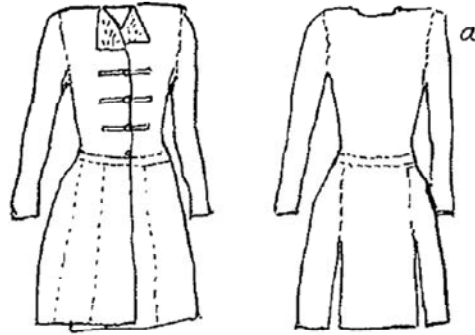


Image from Ierusalimskaja

Section from Ierusalimskaja run through Google translate

Fur-lined over caftans

To the Hermitage collection includes sixteen of these robes, eight are (namely, three men and five children-kaftans), the remaining fragments are preserved. All are with the fur hair sewn to the inside and covered on the outside with fabric.

With the exception of two children's kaftans all these garments are divided into two parts, ie, with a waist seam, worked. Four adults and a child kaftan are completely covered in silk, to them is the famous green Senmurvenkaftan (Fig. 196, 197, Figure 10 a), which is entirely made of precious silk, which undoubtedly high on the rank of its owner points. The caftan was lined with squirrel fur, neck and cuffs were trimmed with the same fur. The lower collar and the slots (there are a rear and two side here) with wide edges bordered from reused Sogdian silk and also decorated. The ends of the sleeves are not obtained; well but it may be presumed that the downsides of their premiums were as decorated as the slot on the back of the caftan and the lower hem. Because of this unique find is published extensively, like here detailed explanation needs. To an equally gorgeous garment is also likely to back of a caftan from a Byzantine silk with pheasant-size pattern (Fig. 202) have heard.

In both cases, the cut is the same. On the back of the seam line between the upper and lower part a silk strip is sewn horizontally. This circumstance, but especially the fact that the Senmurvenkaftan about 3.5 m silk had been consumed (with a cloth width of 120 cm), suggest that for making such beautiful garments a piece of cloth the usual size was barely sufficient, not least because the men of the region at that time were of very tall in stature. According to my estimate of the owner of the green caftan about 2 m, two other men were approximately equal. The cut of the kaftans from Moscevaja Balka, which allowed to get by with smaller amounts of the precious material, probably due to the fact.

Undoubtedly, can rarely have a single person on a whole piece of silk fabric; such ownership was certainly identification their high social rank. Much more often you could just have a bigger or smaller silk fragment. Therefore the Oberkaftane were either from different silk fabrics together (Fig. 56, 57) or, as in the vast majority of cases, relative to canvas and silk edges with a greater or lesser extent, only decorated.

Also among the silk-covered sleeves (Fig. 66, 38), which our collection is one of several examples, there are some in which two different materials are combined. It remains unclear whether these were related sleeve pieces of clothing throughout with silk, or whether it is very early evidence for the 18th and 19 Century of Caucasus travelers attested custom of the mountaineers are, silk fragments that had become them as a reward for services given to travel guides to sew on the sleeves.

The upper part of the caftan is usually without a collar, but worked with two side lapel. Only in one case the garment was fitted with a made of leather or rather fur collar with additional inner lock (a button on the top left corner of the stand-up collar and a Tress loop on the inside on the right shoulder).

Most common as the skin of a white fur lining, rauhwolligen sheep was used less often that of a fur-bearing animal. The skins have been all worked excellent and very carefully sewn together. Of high quality is not only the furrier, but also the tailoring: Well-cut and matured, excellent stitching and complex machining of the seams, some of which are double lined and trimmed with strips of cloth, characterize these garments.

Leather-padded Caftans

- Only fragmentary evidence of these garments remain.
 - I'm a little unclear about how the leather was used.
- Shell is silk in both large fragments
- Lining is linen? printed with large circles.
- Linen interfacing on the back and skirt?
- Ierusalimskaja talks about leather pads on the sleeves being used to increase warmth.
- She does not specify, nor do the pictures illuminate how these leather patches were applied and to what extent they were used.



Image from Ierusalimskaja

Section from Ierusalimskaja run through Google translate

Leather Caftans

This garment form is represented in our collections by two only fragmentary specimens, which are covered in silk and lining with natural canvas. Besides preserving the Hermitage a number of fragments, were mainly from sleeves of Lederkaftane. Similarly, the lining, covered with linen and decorated with silk fabrics only. They include the sleeves, whose impact was made of pieces of Byzantine silk with, hunting of Bahram Gur. One of the two caftans (Fig. 198) is almost completely covered with a silk fabric, a blue Sogdian silk with fine reticulated diamond pattern. The heat-retaining leather pad is on the sleeves with a double layer of raw linen tightly woven reinforced back and tails (is such a reinforcement of the sleeve at further, crafted of coarse, unbleached raw linen caftans occupied) by a simple raw linen layer. The lining is, as with some other kaftans, decorated with a print pattern (rows of dark circles). The caftan has a common Frog closure. The same structure can also be found at the second garment, at the four different but Sogdian silk fabric have been used (Figure 56-58). One kaftan has a narrow collar, the second was a little broader, probably originally with a fur trimmings.

Unlined caftans

- Made of unlined, bleached linen.
- Standing “Mandarin” style collar made of linen or silk
- Some examples had the silk edging at the lapel and silk shoulder patches
- Some examples were of a much poorer quality, made of looser woven linen and much patched.
- Most examples had two slits in the back.
 - The example in the set of “puppet” clothes has only a single slit up the back, this could mirror either an adult or child’s garment.



Abb. 50: Kaftan aus Leinen

Image from Ierusalimskaja

Section from Ierusalimskaja run through Google translate

Kaftans without warm lining

This garment form is represented in the collection of the Hermitage by ten more or less complete copies and a number of fragments. A detailed presentation is the puppet-kaftan (Fig. 51).

The caftan, which is in the principles of the cut the lined men robes similar, differs from the latter in that it is working single layer (mostly from well bleached linen) and has a low-cut round neck edge with braids like silk or linen strips is bordered.

The puppet-kaftan is not two side, but only a rear slot is provided with a button closure. In children's clothing, the distribution of these slots, which is connected with the position of the vertical seams, not always the same. It may be assumed that the puppet kaftan should just imitate crafted with only one slot children garment, but it is not excluded that the Leibkaftane ever had only one back vent, because it was cheaper for a good heat protection if the slots of the upper undergarment and not about each other were.

In some of linen-kaftans were grander than the usual ornaments narrow edges, namely high silk lapels and shoulder patches records found (Fig. 67).

In addition to the fine, well-made and bleached linen decorated with silk caftans-body upper and lower sides found themselves in the Moscevaja Balka three very humble garments that allow the differentiation of the regional community by vested interests are clear. They are made of coarse, loosely woven natural canvas, two of them are filled with numerous patches. The costumes imitate all the features of the standard cut; its material nature but because they may as well call rags arms (Fig. 60).

Shorts/Trousers

- Shorts were around knee length and did not appear to have an integrated waist tie.
- Instead a cloth belt was tied over the shorts to keep them up.
 - ▣ Because that makes sense.
 - ▣ Belt may also have been used to hold the leggings up.

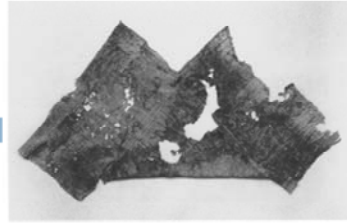


Figure 9. A pair of short linen and hemp trousers. North Caucasus, 8th–10th century. H. 58 cm. The Metropolitan Museum of Art, Gift of Jacqueline Simcox, 1999 (1999.153.40)

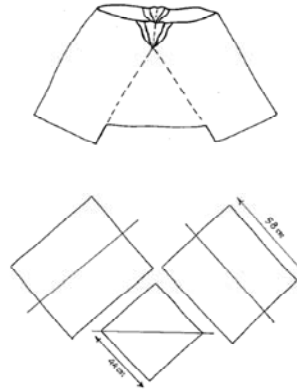


Fig. 14: Hosenschnitt

First image from Kajitani

Second image from Ierusalimskaja

“Under Leggings”

- Made on the same pattern as the silk leggings.
- May have been worn under the unlined, decorative silk leggings, or on their own. It's hard to say from the remains.

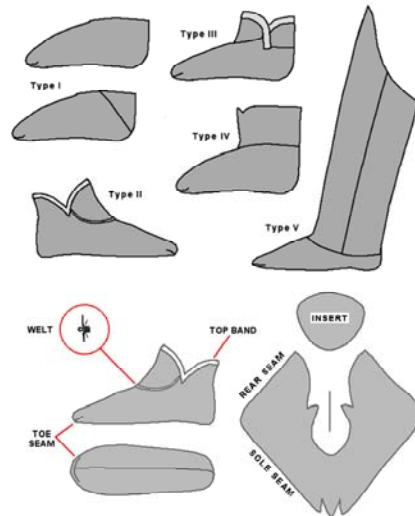


Figure 6. A pair of linen and hemp leggings. North Caucasus, 8th–10th century. H. 89 cm. The Metropolitan Museum of Art, Gift of Jacqueline Simcox, 1999 (1999.153.38)

Image from Kajitani

Shoes

- Most shoes had a distinctive seam under the foot, causing some to speculate that they were special funerary shoes since the seam could make prolonged wear uncomfortable.
- Body of the shoe was usually made from a single piece of goatskin.
- One of the women's shoes has a felt liner on part of the inside, implying that they wore felt socks or leggings.
- One of the shoes has a linen lining.
- The Type V boots are based on a votive pair of boots rather than a full sized pair. Full-sized, tall boots are attested to in analogous finds.
- Type II and III are decorated with silk along the top edge.
- Child's shoe is dyed red.



Images from Early medieval footwear of the Northwestern Caucasus: the finds from Moshchevaya Balka, by Peter Beatson.

http://members.ozemail.com.au/~chrisandpeter/MB_footwear/MB_shoes.htm

Headwear

- Four panel construction.
- Adult's hats cover the neck (b and c) while children's hats (a) do not.
- Style a is a four panel hat that probably covered the tops of the ears.
 - Linen-lined silk or just linen panels
 - Leather trim
- Style b is a four panel hat that extended to the neck.
 - Linen panels
 - Band around the neck of checked linen to which are sewn brightly colored leather strips.
- Style c is a four panel hat that extended to the neck.
 - Made of leather, perhaps with a linen lining
 - May have had a fine silk shell
 - Wooden peg at the tip mounted on a piece of gilded leather?
 - May have been a helmet

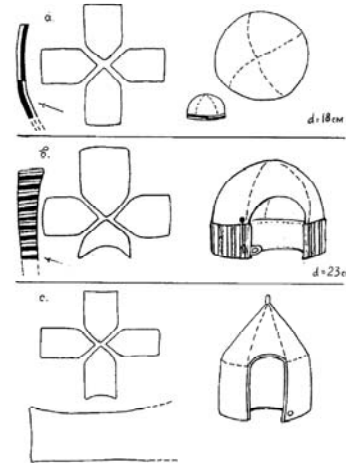


Fig. 11: Männerhauben

Section from Ierusalimskaja run through Google translate

Helmet-like headgear

It is a tall, conical hat with a wooden tip, which was made of leather and probably lined with raw linen. It is covered with a fixed silk fabric. At the point at which is in an aperture the wood above the peak tip mounted at the base of is a small piece of gilded leather, evidently the residue of an ornament, survived. The conical upper part is composed of four long, acute gussets. The lower part consists of a broad strip, eyelids sewn horizontally at the top and the ends were widened to somewhat. On the left, a button has been preserved, with the strap or strap was probably the helmet buttoned under the chin. The low down-reaching, over the brows round cut bodice covered in large part the forehead. The helmet mounted below the tip of fine silk ribbons probably served as a kind Apotropäum - jewelry as it would be too normal. A magical function is also likely to have had the helmet tip itself, the important role of the rods amulets already been mentioned. Let the shape of the helmet itself as well as the inner layer of leather, suggests that this is, at least in origin, a warrior headgear acted. Its representative appearance however suggests that she has heard a respected member of the tribe.

Deep, round cap with a wide leather strap for neck

The headgear is made of leather and related work with linen fabric. The lower part is made of leather, which was lined with plaid linen fabric. The upper part, the actual hood was stitched together from four gussets. Thanks to the peculiar shape of the crotch (they are in the upper third bulged sides, see Fig 2-8), it is rounded rather than conical. Essentially, this hat is a variant of Type 1: It also has a leather base. The far-reaching down forehead is cut here roundish. The whole, as in type 1, divided in two parts, has an assembled of four gussets upper part and a lower part in the form of a wide, horizontal attached strip to widen the ends. The lower part this specimen is made of vertically arranged, narrow brightly colored leather strips. The leather band, which protected his neck, was added buttons front under the chin, as well as at the helm left a button and a loop on the right are probably also a Apotropäum. Such headgear could well provide a good protection against the sun and wind of the high mountain regions, they may be regarded as a kind of shepherd's hat, was but, as the conical helmet, serve thanks to the solid foundation of leather as a warrior hat.

Deep, round cap with a narrow, straight rim

An undamaged hood of this kind comes from the boy's burial is sewn from four silk linen-lined gussets. The edge of the hood consists of three rows of narrow, horizontally arranged brightly colored leather strips and is so made that in various combinations, two darker and three lighter stripes alternating with each other.

In the collection of the Hermitage of this latter type is only represented by a simpler version, a little hood of striped fabric. The main difference between the boys' hat and those of the little girls is that the boys' caps have to be straightforward and not on the front edge shortened. This adds to their greater depth and the lack of chin straps and bows. Otherwise the hat types in children of different sexes are closer together than is the case with the adult.



Picture from Ierusalemkaja



Women's Clothing

Is weird...

How do you solve a problem like Steppe Women?

- There is very little evidence for women's clothing across the Eurasian steppe.
- Modern steppe people, like the Mongols, show slight dimorphism in everyday clothes (and not hats/headaddress). But whether this represents the continuation of a medieval pattern or a more modern development is hard to say.
- Sogdian and Hunnic Women wore clothing comparatively more similar to their male counterparts.
- The women of the area around Moshchevaja Balka wore, hands down, the weirdest clothes I have ever seen.

“Frauenkleid mit Brustlatz”

- Woman's robe/dress with stomacher/bib
- T-Tunic shape
- Decorative appliqué around the neckline
 - ▣ Diamond shape in the middle of the chest appears on two extant examples
- Linen or nettlecloth
- Dimensions
 - ▣ Style a
 - Length: 4' (122 cm)
 - Width: 3' 5" (103 cm)
 - ▣ Style b
 - Length: 3' 9" (115 cm)
 - Width: 2' 9" (85 cm)
 - Sleeve length 1' 8" (51 cm)

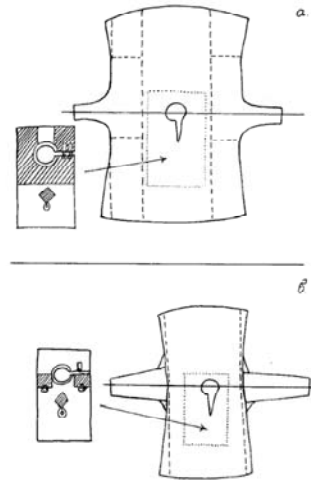


Fig. 15: Frauenkleid mit Brustlatz

Image from Ierusalimskaja

“Hosen” and “Struempfe”

- Hosen, shorts, were constructed in the same manner as the male variant.
- They were also held up by a separate cloth band.
 - Seriously, how annoying must it have been to go pee for these people?!
- All extant examples are made of linen or another nettle-like fabric.
- Stockings are the female equivalent of the male leggings.
- Made with the same pattern as the male leggings.
- Not quite as long (average length is 2' 3" [68.8 cm]) as the male leggings (average length 2' 7" [78 cm]).
- Tied above the knee instead of to the waistband holding up the pants.
- All extant examples are made of linen or another nettle-like fabric.

Three types of outerwear

- Type 1
 - Wide, fur-lined coat
 - Fabric outer
 - Two examples in the Hermitage's collection
 - Type 2
 - Short fur cape, skin side out, with a matching skirt.
 - No complete examples in the Hermitage's collection
 - Type 3
 - Long linen cloak
 - Three examples in the Hermitage's collection
- These garments have few analogous garments outside of finds in Moshchevaja Balka's immediate region.
 - They do not appear to be derived from either Sogdian or Persian influence, but represent a purely Adygen or Adygo-Alannic expression.

Type 1 - "Frauenpelzmantel"

- Woman's fur coat/jacket/cloak
- Still a T-Tunic shape
- Distinctive long front opening extending past the navel.
 - Ends 7" – 14" (20 – 35 cm) from the bottom hem
- Side vents at the hips ending 1' 4" – 1'6" (40 – 45 cm) above the hem.
- Faced around the collar, opening, and sleeve-ends with silk.
- Linen, lined in fur
- **No evidence of how it was held closed.**
 - Given its size, I think a belt would be obligatory.
 - Ierusalimskaja postulates fibulae.
- Dimensions
 - Length : 4' 11" (150 cm)
 - Ended just shy of the wearer's feet
 - Width: 4' 5" (135 cm)
 - w/o sleeves?
 - Size to accommodate pregnancy?

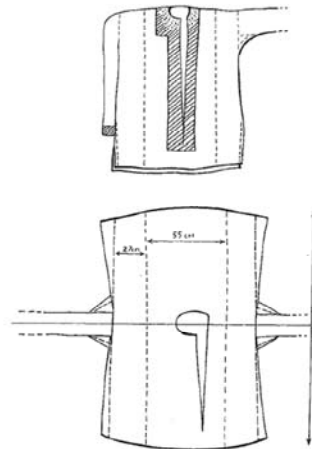


Fig. 17: Frauenpelzmantel

Image from Ierusalimskaja

Description from Ierusalimskaja, run through Google Translate.

1. The large size, which corresponds approximately to the length: In our two specimens measures 110-125cm wide, the length of 135-148cm. The length is relative to Height of the wearers, considerable: At a height of 150-155cm was the jacket more than ankle length, almost reaching the foot.
2. The almost straight section in which only the lower part is expanded by the applied to the sides narrow gusset something; the casing is cut through from a 55-56cm width, about 3 m long piece of fabric that, double folded, with in the middle was provided for a cut head. On both sides are approximately the same length, but only half as wide sewn fabric, cut from one, longitudinally divided in two fabric pieces. The bottom hem is rounded front and rear. The jacket is longer in back than in front.
3. The cut in the center front slit, starting at the neck, but does not reach the hem, but ends about 30-40cm. The coat was therefore not to wear open and he had to be tightened by the head hole and the middle slot, either from above or from below by transgressed the unslotted lower part.
4. Sewn together, with underarm gussets, narrow (9-12cm) and long (up to 80cm) sleeve, itself due to the overly broad, wearing down sliding shoulder portion of their actual length was greater, so that the sleeves were much longer than the arms may interpret the too-narrow sleeves down to the Oriental, not even in the Caucasus unknown custom to wear such clothes moved.
5. The asymmetrical neckline, the almost vertical left part continues the line of the center slot, the right side is cut oval. Adorned the neck, as shown in the resultant on a fragment of fur coats, a 3-5cm wide fur trimmings, and she was from a more decorative fur than the sheepskin is made. The width of embellishment can be seen in the threads obtained with which it was sewn.
7. Lapels; the side vents as well as the middle slot on the neckline are decorated with the silk. To get a copy of the silk strip forms at the neck right above a rectangular projection, which imitates a lapel.
8. The surviving copies of these coats have no traces of closures. They have either disappeared or from the beginning not have been present. Maybe fibulae were used as closures.

Type 2 – “Umhang- und Rockfragment”

- Cloak and skirt outfit
- Cloak is probably a half-circle, or slightly over half-circle, cloak.
- Skirt is a rectangle that is wrapped around the waist.
- Made of sheepskin
 - Skin-side out
 - Skin-side is decorated with embossed concentric circles (diameter 10cm).
- Trimmed in linen.
- Seams where skins had to be sewn together were also finished with linen
- Skirt is held up by a leather belt from which a knife is suspended.
- All three examples are very fragmentary so it's difficult to establish dimensions. The most complete remains
 - Cloak: L. (reconstr.) not less than 90 cm, border width from 5.0 to 5.5 cm, back fragment 70x65 cm; fold fragment right fold 44x41 cm, collar 40x4 cm, five small fragments.
 - Skirt: top fragments and a corner of the base 42x18 cm, 13x9 cm, 25x20 cm, border width 10 cm.

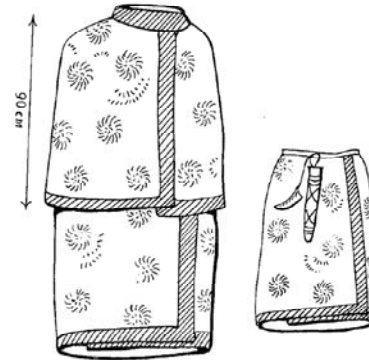


Fig. 18: Frauenpelzkleidung

Image from Ierusalimskaja

Description from Ierusalimskaja, run through Google Translate.

This robe is, apart from a few small fragments, only once occurred in burial I / 1. Although the condition is not permitted in this case, to trace all the details that reconstruction is not essentially to doubt. The dressing piece is extremely original, especially in the presentation of its outside: A white sheepskin with fur hair was sewn to the inside and decorated with embossed ornament. Concentric circles (diameter 10cm),

The cloak was probably no more than 90cm long, enough so barely to the knees. On its double collar another embellishment is obtained, which was not made of sheepskin, but to another, unspecified species of fur. The resultant on the left side of the cut edge can be folded to one perhaps possibly even close two lapels. The hems of the cape are trimmed with a 5-5,5 cm wide screen edge that probably do not act as a decorative topper, but should protect the fur trim. However, this excludes the possibility and not that there have been (similar to the canvas capes, which are discussed further below), decorated with silk copies. formed by short transverse lines are scattered over the entire surface of cape and skirt in a random arrangement.

The skirt is not very well preserved, its length as well as some details of the cut are therefore guessed at and not remember recorded.

Remained preserved a large part from the top of the skirt along with the wooden knife sheath attached thereto and the corresponding diameter. At these edge above a 0.7 cm wide belt is sewn, which is made of a thin, double-folded strip of leather. One end of the support belt on which the sheath is dependent is thrown over the edge, the other end was pulled through an eyelet in the skirt which is below the belt On the reverse, the two ends knotted. Below said eyelet has a second obtained by a belt cord was probably drawn at which the sheath has been securely fastened.

The so tight fastening of the sheath could only be one way, these 'suspension-Rock on and store: The sheepskin from which it was made, was not sewn together lengthwise, but placed only around the body, and possibly unwound. This actuates a small fragment from the lower edge of the skirt: It has a canvas edge, which is that of the cape comparable, but with twice the width of 10cm latter. It is a corner piece, in which the lower horizontal and vertical hem of the skirt have been joined together. The vertical edges of the skin were not so connected. The fragment can also be appreciated that the seams of the fur coat were enclosed just like the of the cape with fabric.

In the old collection of the Hermitage as well as among those I have collected in the years 1973 and 1974 materials are found fragments of leather, decorated with the same embossed pattern as described above. Three of these pieces were probably similar to the respective lower edges fur capes, seen in a fragment is presumably a part of the top of a skirt.

Type 3 - "Frauenumhang"

- ❑ Woman's Cloak
- ❑ Half circle with neck tie and closure lower down the garment
- ❑ Linen
- ❑ Ierusalinskaja starts talking about sleeves at #4 in her description of this garment. Either she's skipped something or I have.
- ❑ Maybe pockets in there somewhere?
 - ❑ Ierusalinskaja's description is very confusing.
- ❑ Dimensions
 - ❑ Length : 4' 4" (132 cm)
 - ❑ Width: 9' 9" (300 cm)

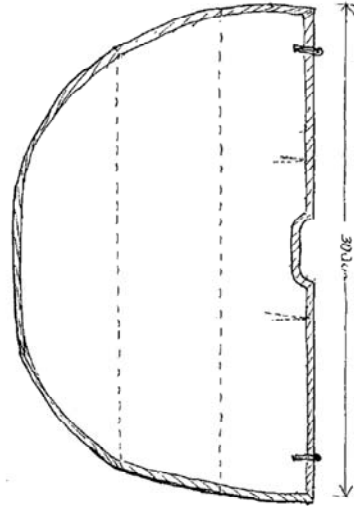


Fig. 13: Frauenumhang

Image from Ierusalinskaja

Description from Ierusalinskaja, run through Google Translate.

This garment is represented in the collection of the Hermitage by seven specimens, including three complete cloaks.

The garment was probably worn in the warmer months as a kind of cloak, but may also have been put over the fur coat (as in Burial I/8). The careful preparation, but also signs of wear, refute any case the assumption that these cloaks were intended only as a burial suits.

The length of the neck is 132-135cm. They are. All finished in solid linen fabric is of good quality and with a narrow edge embellished silk, which was either placed along the entire seam, or only at its lower edge, or just above, at the neckline,

The cut is the same for all specimens: Three canvas sheets, each 3 m long and 48-52cm wide (this is the weaving width of linen fabrics minus the selvages, which were taken at the seams) are sewn together along their longitudinal sides. The top fabric is cut off at the ends straight and has each side of the neckline a dart. It was centrally placed around the shoulders that both halves hung forward freely. The other two panels, which slowly widen, are cut at the ends round, so that a semi-circular contour results. In a specimen one frog has been preserved: the right is a button, left attached a loop. This is the normal closure for all the clothes, which took button and loop respectively always the same spot on the breast sides. The button is usually made of fabric, the braid trims made of either a silk stripe or from the linen fabric from which the garment was sewn. On the upper section of the cape was probably held together with a brooch or simply folded.

Under the outer garments of different temperature resistance women and girls wore long linen dresses (Fig. 38, 45), which also fulfilled the function of underwear. Shirts, or underwear was not there. This applies equally well for men's clothing, in the Under-caftan was also worn on the body. Always the undergarment repeated in outline the outer garments: The woman dress is similar in cut the fur coat, the men of the sub-caftan their warm outerwear.

The collection of the Hermitage contains five complete Dress, three adult clothes, a child and a doll dress (Fig. 51) and more than twenty Dress fragments. The cut is the same for all copies, regardless of the fabric quality. Of greater or less as the age of the decorative richness wearers Some variations in the cutting are usually due to lack of material, so the need to save fabric; from such basic different fabric patterns were combined, sometimes even changed the basic pattern slightly. Examples include the lower part is made of coarse fabric stitched on the dress from the burial I / 1 as well as the very brief and non-standard sleeves of the dress from the funeral I / 8 (Fig. 8a). The minor variations do not alter the essential characteristics of this garment, to be designated as follows:

1. Their significant dimensions: the width corresponds to the length or sometimes even exceeds it, in the length of the clothes often reach down below the ankle.
2. The dresses are cut continuously (without waist) and, apart from the extension in the lower part of the laterally inserted gusset, nearly straight. Your section corresponds in principle to the Fur Coats: A mean and two each side-stitched panels (their average length is 250-260cm) were folded twice and in the center with a hole for the head and a short (rarely more than 20-25cm long) slit. One side of the neckline is almost a straight line and continues this slit, the other side is rounded. The bottom hem of the dress is also rounded and the back a little longer than the front.
3. A unique feature of this Dress is its long stomacher (Fig. 38): In the middle panel is a rectangle of the same stuff, the same width and a length of 70-90cm, sewn. The upper part of this rectangle extends across the shoulders and continues on the back, the lower part covers the slot below the neckline and extends (the length can, as I said, vary) down sometimes almost to the knees. The bib has a neckline that is exactly the same the dress, it also closes a slot that runs but not vertically, but horizontally along the left shoulder. The hems of both necklines are summarized by a narrow collar (usually made of leather and covered in silk). The flap is on all edges sewn to the dress, with the exception of a small portion of the upper left corner, which was folded back. Two buttons on this part and two loops on the shoulder made him closed. A small portion (12-19 cm long) on the right edge remained un-sewn to the intervention in, bib bag to allow. In some cases, the flap is below the rib quilted part such that the pocket of this upper part is removed. At one place, instead of a dress sewn a detachable bib, which was provided at the corners with ribbons (Fig. 47), this variant was probably intended for a nursing mother. That one of these bags contained nuts (burial I / 8), shows that the bag served as a kind of carrier bags. They had both hands free, for example, to collect on the steep slopes of Moshchevaja Balka nuts.
4. The sleeves/arms were usually used, they were not long, either from the top down rather just extend or cut narrows itself down. ???! What sleeves?!
5. The side slits of the dresses are considerably shorter than those of fur coats.
6. The decor varies quite clear: The less richly decorated dresses have narrow edges are just at the neckline and on the cuffs, the precious ornate pieces they wear at the hem and side slits. The silk trims the cuffs are much wider, and sometimes also the upper part of Brustlatzes with silk-related (Fig. 38). A very common type of embellishment also exists in small square silk trimmings, whose number varies, sometimes only one, sometimes involving three to five pieces. In the most frequently occurring variant (Fig. 38, 46) are two such squares symmetrically around the neckline installed (on the shoulders or slightly below it), a third square is like a diamond placed on the top and the middle of the Brustlatzes attached. At a lower corner of the bib is a loop sewn into an amulet or a toiletry set was hooked. Two other loops, intended for necklaces or amulets attachments are located on the upper part of the bib. The only surviving fragment of a little girl dress (funeral I / 2) is decorated with five silk squares (Fig. 48). In addition to the square silk trims and rounded shoulder ornaments made of silk or from imported wool-work were used (Fig. 44, 49).

Pearl necklaces (which, incidentally, as decorative elements played only a modest role), amulets. In silk bags were worn on chains or belts cords, it is often very full of jewelry. Full leather and silk containers had of course besides the magic an aesthetic function

It is not determine if the clothes were worn in everyday life belted and there is no evidence. Some long strips, approximately 1.0 to 1.5 cm wide and made of silk fabrics like, however, have served. The strap with the knife sheaths were well worn over the fur coats and fur skirts. They could just as well be applied through the clothes.

As well alive their wearers, the clothes were also provided at their funeral with numerous amulets (see chapter II). In five cases, as already mentioned, is sewn to the back of the clothes down and one of the side slots one rabbit anklebone. In a sixth case was the rabbit anklebone, wrapped in a silk rag, been placed in the breast pocket. In another dress was sewn to a plant amulet in a small canvas bag on the reverse side of a sleeve.

For underwear were among the women as among men:

1. Linen or natural canvas of varying length, which were held by narrow belt with button closure. Its cut was always the same: To a folded piece of fabric into a triangle are both sides rectangular cloth panels sewn diagonally (Fig. 52, Figure 9).
2. Long, upwardly widening canvas stockings or leggings (see below and Figure 55).

Headdress - Complex

- Four part headdress found in the graves of two adult women. Designed to cover the hair completely.

1. A narrow linen or, more rarely, silk band was tied around the forehead
2. A hood with braidcase was placed on next. This had ties that could be tied under the chin.

- The front of the hood was gathered under a rhomboid patch in the center front.

3. A linen veil (3' 3" x 4" [100 cm x 10 cm]) was worn over the hood and tied in the back of the head.

4. A large veil of linen gauze (8' 1" x 1' 2.5" [250cm x 33-42cm]) was worn over everything and tied at the back of the neck. This veil was often fringed and decorated with a simple linear ornament on the narrow sides. In one case, the entire length of the veil was decorated with stripes in a red, geometric pattern and had red tassels.

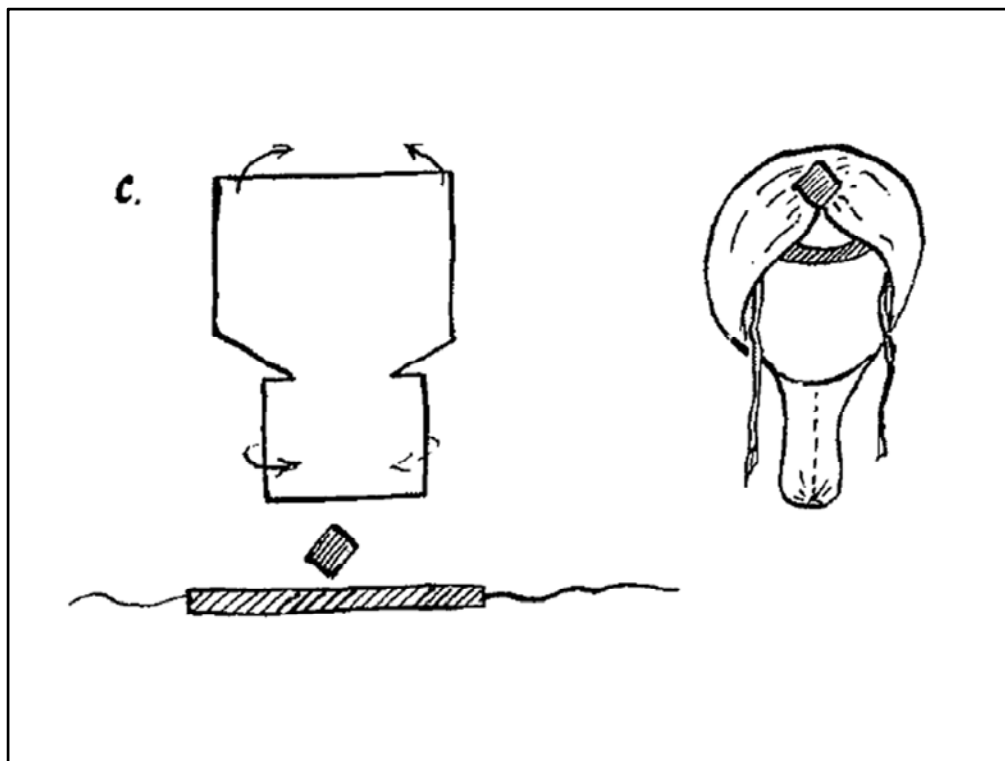
- Each piece of the head dress was made out of a single piece of fabric rather than being pieced together out of scraps.

- Irušalimskaja makes no assumptions about the socio-economic status of the wearer of this headdress.



Fig. 12: Kopfputz für Frauen

Image from Ierusalimskaja



Headdress - Simple

□ Type A

- A Round, relatively flat hood with a shortened, semi-oval front panel, decorated with a fur or leather trim, the latter consisting of narrow strips.
- Silk outer with a fur lining.
- Not associated with any particular grave, but Ierusalimskaja suggests it may have been a girl's style (based on the size of the hats.)

□ Type B

- A cap in the style of the complex headdress' hood but without the braid case.
- Only one example of this style is extant, made of silk lined in plain linen.
- Per Ierusalemekaja, the bows on top of the hats may have held a religious or magical significance.

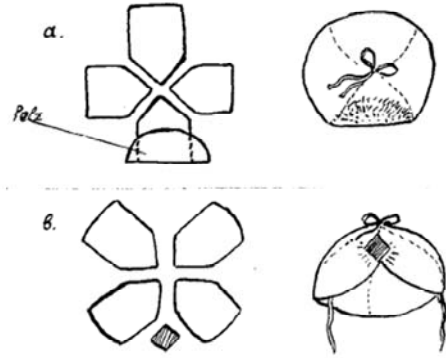


Fig. 10: Frauenhauben

Image from Ierusalimskaja

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