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From the Scythian Period to the Late 17th Century



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CONTENTS

The Historical Development of Costumes	9
Costumes of the Scythians	11
Costumes of Ancient Rus' (10th — 13th Centuries).....	15
Men's Costumes	19
Women's Costumes	25
Ukrainian Costumes (15th — 17th Centuries)	29
Men's Costumes	32
Women's Costumes	50
Bibliography	61

History of Ukrainian Costume contains a brief and systemized look at the history of costumes in Ukraine from the times of the Scythians up to the end of the 17th century. The text has been drawn from various Ukrainian-language publications, but in the main from *An Outline of the History of Costumes* by K. Stamerov.

The book deals with the costumes worn during three distinct periods in Ukrainian history: the Scythian period, the times of Ancient Rus' and the Cossack era.

Using various descriptive material, an attempt has been made to recreate a picture of the historical development of the Ukrainian costume, an indivisible part of the material culture of the Ukrainian people. The chapter dealing with 15-17th century Ukraine is especially valuable in that it examines a broad regional and social cross-section of the populace, yet still adheres to meticulous detail.

The numerous line illustrations by M. Hrokh and B. Tulin, and in particular the lavish plates by Christina Senkiw made especially for this edition, will certainly give the reader a vivid picture of how people, both rich and poor, dressed throughout Ukraine's history.

About the Artist

Christina Senkiw is a Canadian artist of Ukrainian background who lives and works in Toronto. She received a B.A. in Fine Art from the University of Toronto in 1973. Since graduating, Christina has been involved in painting and illustration. She exhibits her work in Canada and the United States.

THE HISTORICAL DEVELOPMENT OF COSTUMES

From the earliest times clothing has always been the object of artistic creativity, and in fact one of the most attractive items of decorative applied art. It reflects the historical, economic, social, ethical and of course the esthetic moments of human life.

One of the things having greatest influence on the character of the costume is of course technology: production techniques, especially in the textile and chemical areas, and also modes of transport. It is quite understandable that the textile product plays a key role in the process of costume formation. The level of textile technology and its individual features precludes the character of materials, their diversity, their circulation, length of use and so on. Technology's swift progress hastens the replacement of one material by another and gives birth to ever new methods of construction of various elements of the costume. The influence of the technology of textile production is reflected in the cut and outward appearance of the clothing.

Lifestyle also has a major influence on dress. The appearance of garments such as long pants is obviously allied to a nomadic way of life, which demands comfortable attire suited to a horseback existence. The region of initial spread of pants was in those areas which practised a nomadic way of life from ages past. These were the dry steppes and semi-deserts of Central Asia and the Near East: Mongolia, Kazakhstan, Iran, the Arabian Peninsula. Among many of the nomads both men and women wore pants.

Social morals and ethical norms of behaviour also determine the development of the costume. Ideas about decency and modesty play a very important role in the formation of costume at all times and among all peoples. Acceptable social behaviour, like the moral principles which form its basis, not only appear, change and disappear in the process of general historical development, but are also segregated in social environments. Thus something which is quite unacceptable in one social circle, may not even raise an eyebrow in another milieu. For example, in Ancient Rus' it was always considered indecent for married women to appear in public with an uncovered head. Thus the wife of both the peasant and the boyar had to conceal her hair, while girls were allowed to go about without any headgear. Later, in the 19th century, this custom survived only among the rural populace, while among the nobility and even the wealthy townswomen it had long been forgotten.

Esthetic tastes and canons of beauty directly influence the character of the costume. Not only the costume decor, but also the cut of the clothing and the external features of the costume are very closely tied to the prevailing esthetic tastes. Like the architecture of buildings, costumes also reflect the style of the period.

Fashion is more variable, unstable, and short-lived, but at the same time it is a no less important factor influencing costumes. By fashion we mean the temporary spread of certain tastes, which first appear in a certain social circle, being shaped under the influence of conditions and tastes characteristic of the environment. However, fashion does not

change the essence of the costume. It merely brings about partial changes, which in the main concern details, only diversifying the external forms of the costume. It is only during the transitional periods of change in style that fashion gradually unites the new features of a costume in a certain direction.

The formation of certain features of dress is also influenced, to a degree, by the geographical location, the natural conditions in which people live. The environment determines the selection of materials, the form and cut of garments. Throughout history manifestations of the influence of geographical surroundings on costume have been brought about by the sophistication of the society's manufacturing ability and its social structure. Filtering through the prism of social order, this influence becomes historically variable, even when the environment remains unchanged.

COSTUMES OF THE SCYTHIANS

The first references to the population of Ukraine date from the early part of the first millenium B.C. and are few and vague. Greek sources mention the Cimmerians who lived in the northern Black Sea steppes. In the seventh century B.C. the Scythians appeared from Asia. They were apparently Iranians and settled the steppes between the Danube and the Don Rivers. The Scythians were for the most part nomadic cattle-breeders. Maintaining close ties with Ancient Greece through the Greek colonies established along the north shore of the Black Sea and the Sea of Azov, the Scythians were influenced to some degree by Antique culture. In the costume, however, this was manifested only in the jewelry worn, the weaponry, and in a few individual details, and made almost no impact on its original elements.

The costume of the Scythian man consisted of a shirt, an unfastenable coat and pants, which were made of leather, felt or coarse, stiff woollen fabric. The shirt, with its long narrow sleeves (*fig. 1a*), like the coat with its long sleeves (*fig. 1b*), very much resembled

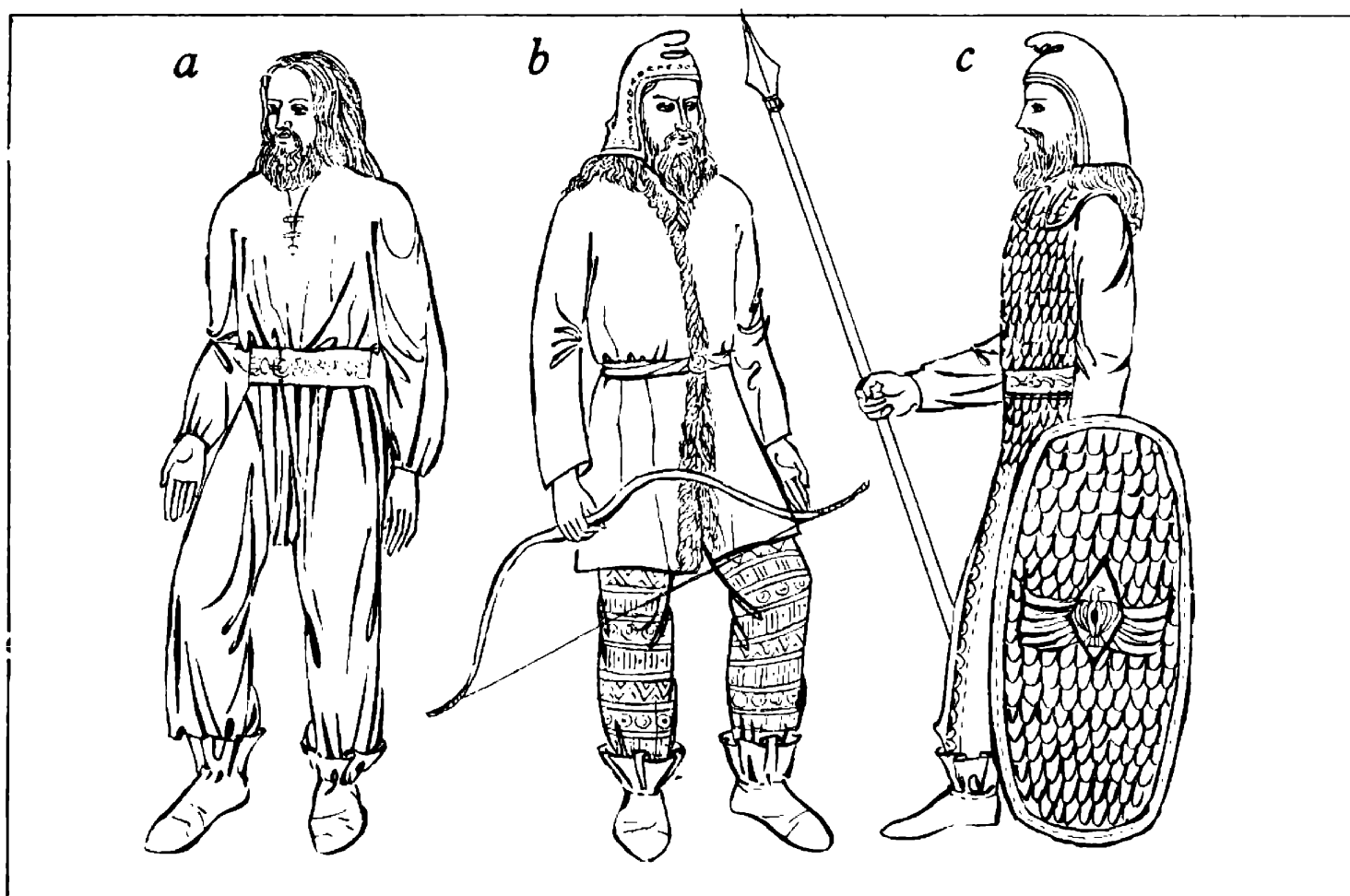


Fig. 1 Scythian men's costumes. 7th-5th centuries BC: a) shirt tucked into pants; b) *kaptan* coat; c) warrior's costume and armour.

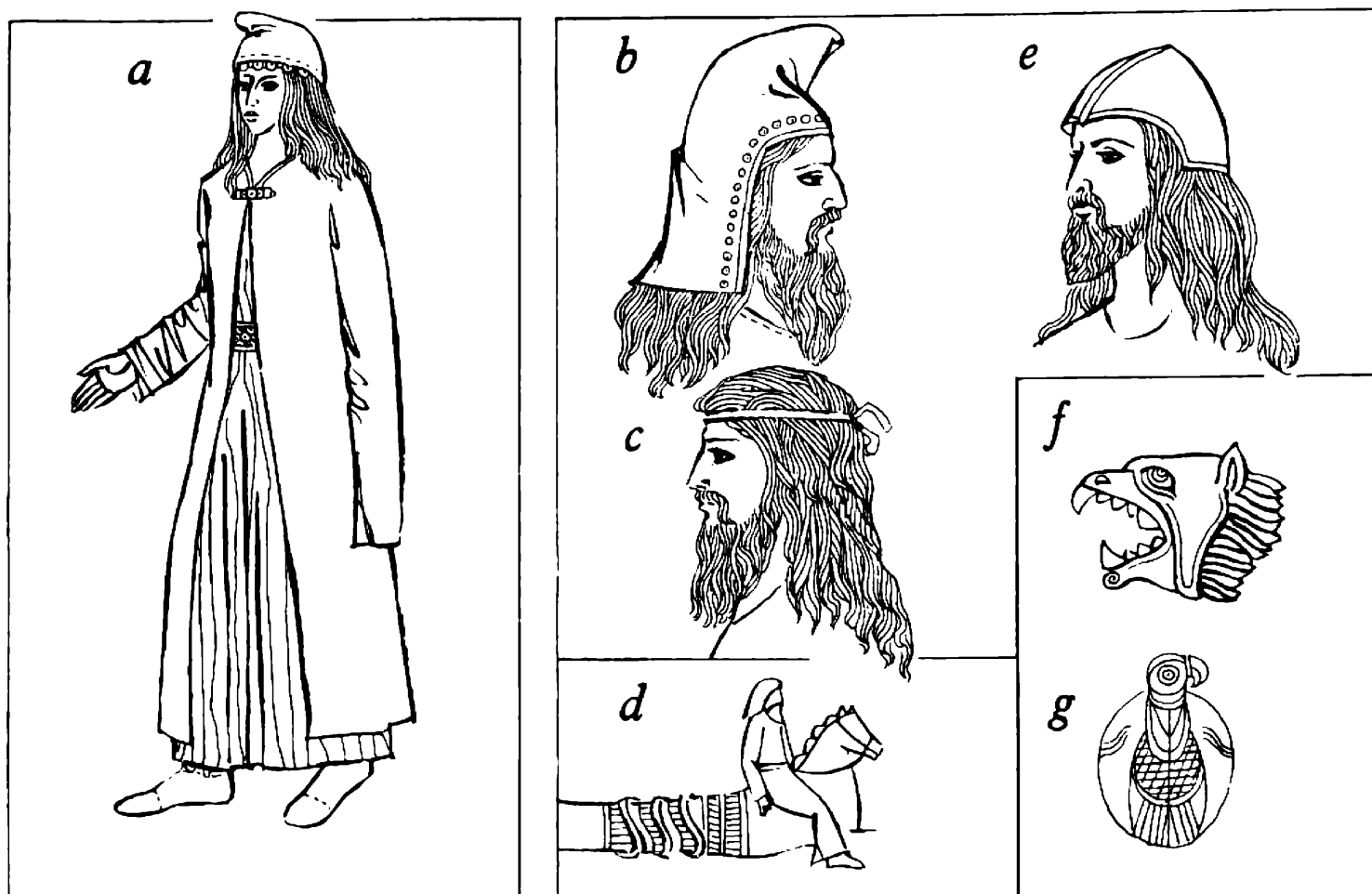


Fig. 2 Scythian costumes. 7th-5th centuries BC: a) women's costume; b) men's hood; c) men's hairstyle; d) ornament on neck hoop; e) warrior's helmet; f, g) animal ornament motifs.

Ancient Iranian forms. However, there were coats which overlapped to the left. The coats were all girded with leather belts decorated with small metal plates. Fur trimming was used as a decoration. Occasionally coats were worn over the naked body, without a shirt. The shirt was, for the most part, tucked into the pants. Scythian pants were long, down to the ankles, fairly wide, with a single inside seam (*fig. 1a, b*), sometimes with sewn-on rows of small metal plates (*fig. 1c*). At the ankle they were tied fast with straps and most often worn tucked into short demi-boots, flared at the top.

Men wore their hair long and loose, letting it fall freely onto their shoulders; they had a full beard and mustache. The hair was tied with a headband or held back with a metal ring (*obid*) (*fig. 2c*). Typical headgear was a conical felt or leather cowl-hat with long flaps which hung down at the sides and onto the back, somewhat resembling a Phrygian cap (*fig. 1b, c; fig. 2b*). As an outfit the warriors, especially the military leaders, often wore a leather vest or a short-sleeved cuirass (not uncommonly covered with metal scale, *fig. 1c*), and a wide leather belt with metal studs. More rarely they resorted to a special helmet (*fig. 2e*). Defensive weaponry was complemented with shields, usually oval in form and covered with metal scale. The principal weapons were: bows and arrows, javelins, swords and spears.

The lesser-known women's costume (*fig. 2a*) usually had a longer shirt and coat. The women did not wear pants. The unfastenable coat was often worn draped over the shoulders, sleeves hanging freely. Over their long loose hair the women wore a high conical hat with a triangular ornament at the front, on the forehead, and over this they sometimes even draped a veil.

The wealthy leadership had a widespread custom of wearing massive shiny metal ornaments, in particular those made of gold, often covered with bright-colored enamel, as well as jewelry of gold wire. The men adorned themselves no less than the women. Typical ornaments were neck hoops, bracelets worn on the arm above the elbow and near the wrist, as well as rings, fibulae, belt buckles, brooches and various metal plates used to adorn belts or worn as pectoral ornaments. Diadems were widespread, as well as hoops worn on the head. Among the Scythians the ornamentation of the jewelry, as well as the parts and elements of the costume, contained animal motifs (*fig. 2 d, f, g*).

[illegible]

COSTUMES OF ANCIENT RUS' (10th-13th Centuries)

At the turn of the 1st century Slav tribes already inhabited a major part of the Eastern European plains to the east of the Oder, to the south of the Baltic Sea and right up to the Carpathians and the middle reaches of the Dnieper River. During the 4th century the Eastern Slavs appeared as a separate entity, known under the general name Ante. They settled along the middle and upper Dnieper, the Southern Buh and Dnister, Subcarpathia, the basins of the Oka and Volga, also Lake Ilmen, setting up a series of tribal unions. The principal occupation of the Ancient Slavs was crop cultivation, animal husbandry, hunting and beekeeping. They lived a settled life.

The Kievan Rus' state was formed in the middle reaches of the Dnieper, the area of modern-day Ukraine. It very rapidly united all the Eastern Slav tribes under its power and by the end of the 10th century Kievan Rus' had been transformed into one of the most powerful dominions in Europe.

Taking advantage of their position on one of the important trade routes of the time — "from the Varangians to the Greeks" — they entered into broad trade relations with other countries, first and foremost with Byzantium. Large cities grew, centres not only of brisk commerce, but also of a well-developed artisan community.

Back in the 9th century Christianity from Byzantium began to permeate the circles of Rus' aristocracy, eventually becoming the official religion in 988. Since then the eastern Orthodox church became an influential factor in the development of the state's public life, its lifestyle and culture, and the clergy became a very influential group in the ruling classes. Together with Christianity, Ancient Rus' accepted certain elements of the Byzantine culture.

By the 12th century the feudal order in Ancient Rus' had considerably strengthened. The dynastic aristocracy, which was concentrated around the princes, was transformed into large and small feudal landowners subordinated to the princes. The larger feudal leaders — the boyars — became sovereign rulers in their dominions. Cruelly exploited by the boyars, the peasants became completely dependent on them. The growth of feudalism, the struggles between the princes and boyars for land and peasants provoked continuous internecine wars and led to the political disintegration of Rus' into a series of independent principalities.

The ethnic differences between the old Ukrainian tribes and the other populations of Rus' had become so pronounced by the 12th century that three distinct Eastern European peoples had emerged. These differences had existed from the beginnings of Kievan Rus', and now increased, despite the levelling influence of Christianity, especially between the inhabitants of the Ukrainian lands and those of Muscovy (Russia). Meanwhile, the differences within both groups were disappearing.

Weakened by constant wars between the principalities, Rus' could not repulse the

Tatar-Mongol invasion, and from the middle of the 13th century the Rus' lands fell for a long time under the Tatar-Mongol yoke.

Until the middle of the 13th century, that is until the conquering of Rus' by the Tatar-Mongols, the Ancient Rus' costume differed noticeably from the costumes of other European peoples, corresponding to the specific conditions of the development of the Eastern Slavs, and was marked by its own unique features. Nor did it resemble the costumes of the people of the East. Adapted to life in harsh climatic conditions, the Ancient Rus' costume firstly was composed of close-fitting garments which covered the whole body. Thus there was the predominance of high-necked, laid-on attire and almost a complete absence, at least in the folk costume, of examples of draped garments. At the same time the laid-on, high-necked attire of Ancient Rus' did not emphasize the body's natural lines either in the male or female costumes. There were also no clinging garments such as stocking pants or loose laid-on garments, hanging down in folds in the form of long ample women's dresses reaching the ground or in the form of long Byzantine tunics and dalmatics down to the feet.

As a rule, the princes' parade costumes were much shorter than those of their Byzantine counterparts. Unfastenable garments were not known in Rus' until the middle of the 13th century. Even the warm outer garments — the sheepskin coat and fur-lined *svyta* — were merely restricted to a deep slit at the front down to the waist and were put on over the head. The only country with noticeable influences on the Ancient Rus' costume was Byzantium: together with the expensive gold and patterned fabrics imported into Rus', certain other forms of attire filtered in too. However these garments (the mantle, tunic and dalmatic) were worn only by the feudal leadership of Rus' and were not at all a part of the folk dress. Even the princely-boyar costume of the Byzantine type used for parades and ceremonial occasions was combined with typically Slav elements common to the folk costume (the shirt, *svyta* and hat). Therefore even the prince's ceremonial costume in Ancient Rus' between the 10th and 13th century was not completely Byzantine and retained its uniqueness, bearing features of the original character of the Eastern Slav culture.

Social differentiation in costume was not yet sharply defined. The principal component parts of the everyday costume of the aristocracy and the folk masses were identical — a shirt, pants, an outer *svyta*, boots, a hat. The difference usually lay in the quality of the material, the character and number of ornaments. Only the parade costumes of the princes really stood out.

The difference between the men's and women's costume was noticeable in the festive outfit, which for men consisted of a shirt down to the knees and pants, and for women was a long shirt. The outer garments were identical for both sexes. In the princely garb the men's and women's costumes were even more similar, for, on the one hand, the men's garments were longer, and secondly, women would often wear mantles similar to men's.

The principal material used for making clothes in Ancient Rus' during the 10th-13th century was homespun flax and hemp fabric. Flax and hemp was used to make coarse, stiff, as well as quite fine linen. This material was used everywhere, both by commoners and the prince-boyar circles; it was used mainly to make underclothing and linings. Together with flaxen fabric, use had long since been made of wool in the form of coarse homespun cloth — *siriachyna* — which was used for the preparation of outer folk garments. All the fabric used in the making of the rich attire of the feudal leadership, in-

cluding silk and fine wool, was imported, primarily from Byzantium and occasionally from the countries of the Near East and Central Asia. Very common among them was heavy gold brocade and velvet (the design of which consisted of spun gold or silver thread woven into a tight silk warp), gold brocade (*altabas*), also light silk fabric such as tafetta and damask, covered with a design of the same color as the background. All these expensive imported fabrics were known in Rus' under the general term of *pavolok*. *Pavoloks* were for the most part patterned fabrics with a typically Byzantine ornamentation, coming in colors of vermillion, carmine, purple and pale blue.

In the folk dress the severe color of unbleached linen predominated. Individual elements did contain white. Some of the homespun flaxen fabrics, especially those to be used for princely-boyar clothing, were dyed blue, green and red; these fabrics were called *krashenyna*. Already in the 10th-13th centuries fabric in Rus' was being block printed. The design was printed onto unbleached linen dyed blue or greenish in color, using black, blue, bright-red, yellow and white paint. In this way a patterned fabric was obtained. It was used to make folk garments, especially for women, and also everyday clothes for the aristocracy. The ornamentation of the printed fabric differed greatly in design from the Byzantine *pavoloks*, being much simpler and usually geometrical. The most typical were diamond screens with dots and circles in the centre of the diamond, especially where they were quartered into smaller diamonds, rosettes and stars on a solid background of small triangles and squares (imitating wood carving), strip designs which were straight or wavy, with the inclusion of rosettes and other figures, braiding and "sun" designs (on borders). Exclusively plant motifs were rarer in the old printed fabrics, while stylized animal designs with pictures of horses, deer and birds were much more common.

Clothes in Ancient Rus' (for both men and women) had long been adorned with embroidery. The common folk used various simple designs of geometric and plant ornamentation first and foremost to embroider shirts. The principal color of the embroidery was red: the combination of white (raw linen) and red colors was the favorite among the Eastern Slavs. As well as embroidery with colored thread, used widely in princely-boyar garments too, a specifically Ancient Rus' form of ornamenting clothing was sewing pearls onto it. Pearls had long been available from the rivers of the northern part of the Russian plain and from the 12th century they began to be brought to Rus' from the East too, mostly from Iran. Already from the 10th century the costume of the feudal leadership was liberally covered with pearls. Between the 10th and 13th centuries embroidery with pearls was not yet commonplace and was limited to a single method called "planting" (*sadzhennia*), sewing pearls onto the fabric. The pearl grains were sewn sparsely onto the fabric, with considerable space between them, or they were used to border a design embroidered in thread or figured in it as individual grains.

Garments encrusted with pearls were rare. Independent designs in pearls were not done.

Fur had a universal application in the Ancient Rus' costume. It was used to line warm winter clothing and for embellishment (through various forms of trimming, especially on hats). The common folk wore plainer furs — wolf, fox, bear, hare, squirrel, and most often sheepskin; the aristocracy used expensive furs for their clothes — beaver, otter, sable and marten. Fur, in particular of the marten, was even a monetary unit in Rus'.

The costumes of Ancient Rus' of the 10th-13th centuries were distinguished by countless moveable, attachable ornaments. Each separate type of costume — men's and women's, folk and princely-boyar — had a corresponding range of diverse ornaments. The oldest form of ornament, widespread among the common folk too, was the neck ring (*hryvna*). It was massive, made of twisted and then braided thick wire, and was worn mainly by men. Women's jewelry included various bracelets of twisted wire and patterned plates, also glass jewelry and beads. Earrings were common, especially the so-called "three-beaded" earrings, which were worn by the men too, but only in one ear. Temple rings were worn by Ancient Rus' women, being attached several at a time to the hair or headgear near the temples in front of the ears. They were of diverse shapes. Ornaments belonging strictly to the princely-boyar costume, especially beginning with the 10th century, were the *kolt*, the necklace, the *nachil'nyk* and *drobnytsi*. The *kolt* was made of two convex plates, which formed circles or stars, empty inside. Just like temple rings, they were hung on chains in front of the ears, and fell onto the cheeks. The necklace consisted of chains or strings of medallions, on which were hung pendants of various shapes. The general term of *nachil'nyk* included the women's head ring (*obid*) and diadems of various types, including those made of separate buckles, often with pendants. *Drobnytsi* were small metal plates of diverse shape sewn onto clothing fabric along ornamental strips and on shoulder tabs; precious stones were often attached to them. Ever since Christianity was introduced into Rus', there gradually spread a custom of wearing small crosses against the skin on chains or string. Most of the moveable ornaments were made of metal. The expensive ornaments of the feudal aristocracy were for the most part

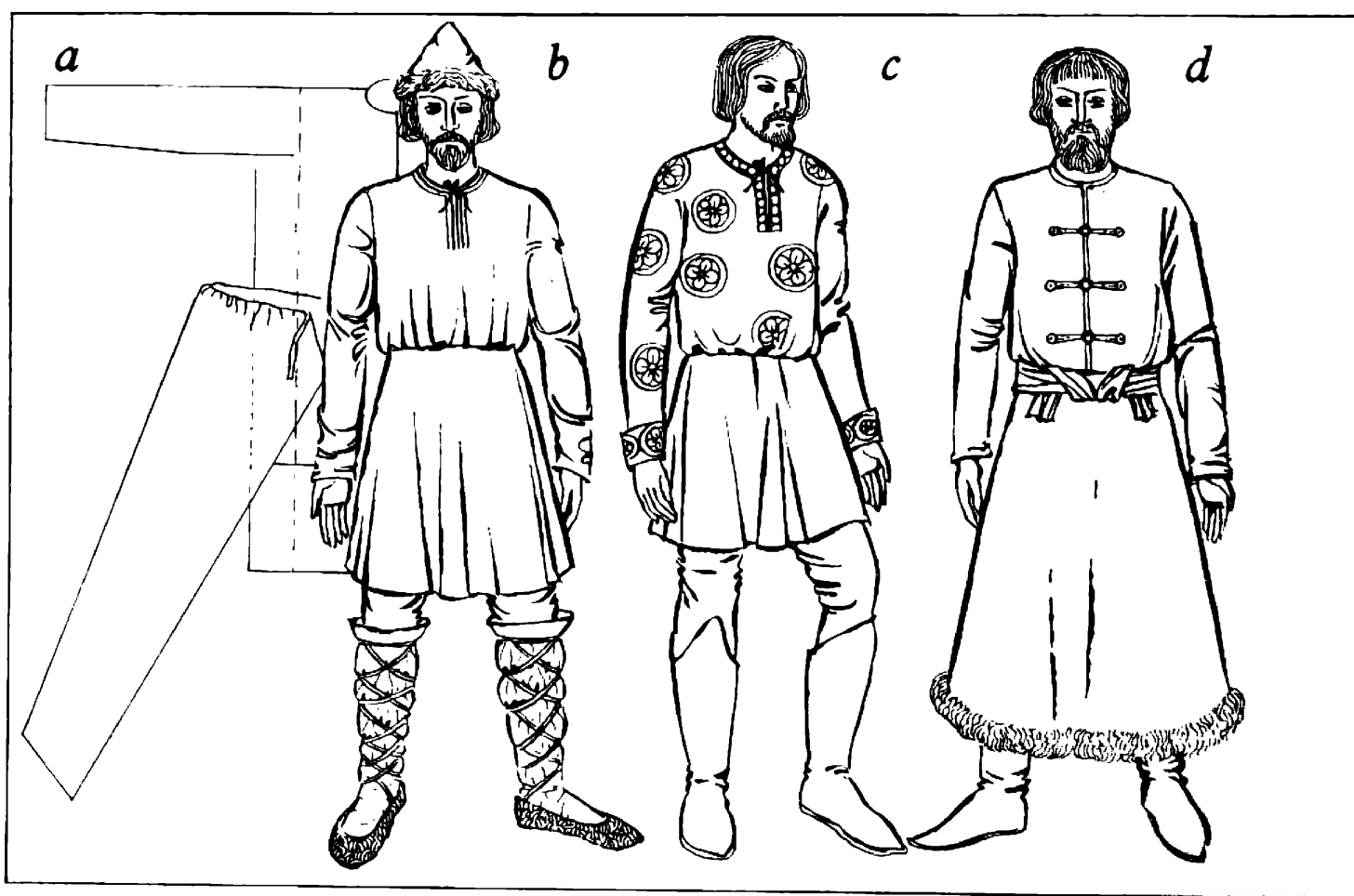


Fig. 3 Men's shirt, *porty*, *svyta*. Ancient Rus'. 10th-13th centuries: a) pattern for the shirt and *porty*; b) shirt, *porty*, foot cloths, *lychaky*; c) a prince's parade shirt; d) *svyta*.

of silver, occasionally gold, while the common people usually wore items of copper, bronze and base silver.

The artistic working of metal in the Kievan state was on a very high level and unusually diverse. Very widespread was relief carving, engraving, stamping, casting, graining (soldering the tiniest of metal grains onto items), filigree, niello, and inlaid enamel noted for its bright colors.

MEN'S COSTUMES

A necessary element of Ancient Rus' men's costumes of all strata of society was the shirt (*fig. 3a, b, c*). The feudal leadership wore it as an item of underclothing, while for the common folk it was the principal garment, over which in winter warm outer garments were worn when venturing outside.

The cut of the shirt was very simple. Its base consisted of a long width folded in half, to which straight pieces were sewn on the sides below the arm-holes (for the width of homespun fabrics was insufficient). Straight, tubular sleeves were inserted into the arm-holes. The sleeves were made not very wide, often much longer than the arms, to protect the hands from the cold (long sleeves still served as mittens then). While working, the sleeves were taken up and held in place with bracelets or with the help of narrow wristbands — *poruchi*. Countless shirring on the sleeves also protected the arms from cold, therefore long sleeves in the Ancient Rus' costume must be viewed as a practical way of adapting it to the harsh climatic conditions. The shirt was without a collar, had a high neckline and quite a deep slit down the middle of the chest, which was fastened at the top with a button (wooden or bone) or was occasionally tied up. It was called a barenecked shirt. The shirt was long, almost down to the knees; it was worn only untucked and had to be girdled about the waist with a belt.

Shirts were made of unbleached homespun coarse linen, while among the higher classes they used finer white linen. More rare was the use of *krashenyna* (colored fabric), mostly gray-blue in color. Silk shirts were only part of the ceremonial costume of the feudal leadership. Men's shirts were embellished with red embroideries, usually around the neck and along the sides of the frontal slit. In place of embroidery the common folk sewed strips of red fabric around the neck and slit.

To wear a shirt without a belt was considered indecent. Belts were made of fabric or leather. They were narrow (1.5-2cm i.e. 1/2-3/4in.) and as a rule were clasped with metal buckles of lyre-like or circular shape and were not worn tightly.

Another necessary part of the men's costume were the linen breeches (*porty*) (*fig. 3b, c*). Only the more affluent classes wore woollen cloth outer pants over these, while princes wore silk ones. The *porty* were narrow, almost straight, about 20 cm (8 in) in diameter at the bottom, sewn from two trouser-legs with a narrow gusset inserted between them.

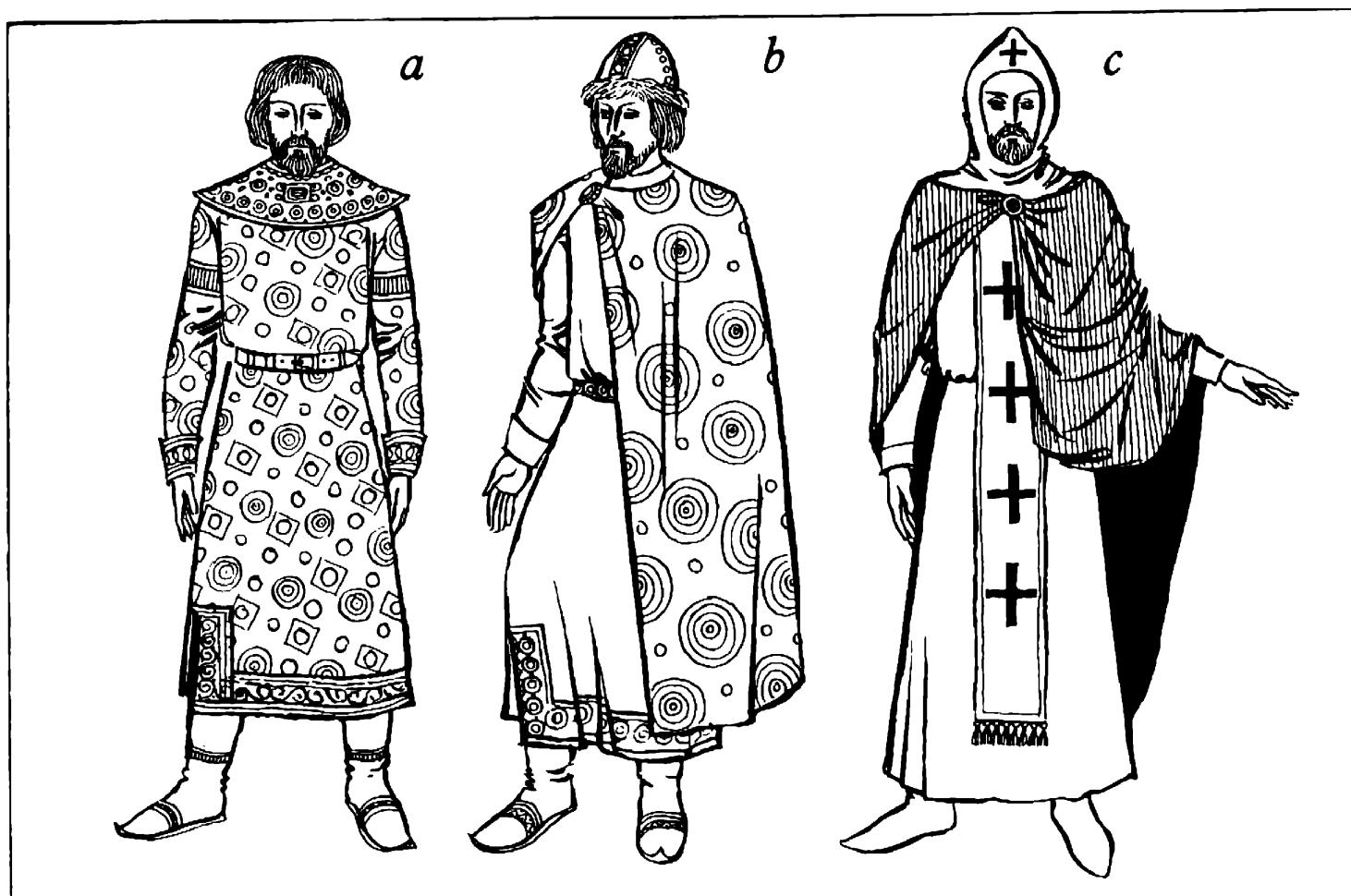


Fig. 4 Prince's costume. Clerical robes. Ancient Rus'. 10th-13th centuries: a) parade tunic, necklace; b) *korzno* worn over a tunic; c) dress of a hermit monk.

Each trouser-leg consisted of a whole width folded in half, with a single seam on the inside. The *porty* were held up by a thin belt or rope threaded through their top edge. At that time the *porty* had neither a flap nor a fly; neither did they have any pockets. The *porty* reached down to the ankles and, as a rule, were always tucked into the foot cloths or boots (fig. 3b, c).

An outer garment worn by men of this period was the old *svyta*, a coat common to all the Slavs (fig. 3d). However then it did not button up, but constituted a high-necked garment with a deep slit at the front down to the waist, which was put on over the head. It was cut almost straight, even with a slight widening towards the bottom and had a straight back without any gores. The *svyta* was cut in one piece, without a waistline, hugging the torso fairly closely. It dropped to just below the knee, and in the boyar-princely costumes even below the calves. The sleeve was attached to a straight armhole; it was not very wide, tapering towards the bottom, and reached down to the hand. The front slit was fastened with loops onto several small buttons. In the 10th-13th centuries, at least in the costume of the feudal aristocracy, there appeared something very characteristic of later outer garments — loops in the form of three to four horizontal strips of stiff fabric, braid or purl, of another color sewn horizontally onto the chest (fig. 3d). These coats had no collars. They were made of woollen cloth. Occasionally they were lined with fur; then they became transformed into warm winter clothing. The coats were girdled by quite a wide belt made of fabric.

The costumes of the Ancient Rus' princes of 10th-13th centuries had, apart from elements common to all the people such as the shirt, breeches, boots, *svyta* and hat, also a

parade costume, which did not exist among the common folk. In the main this dress was borrowed from the Byzantine costume. It consisted of a tunic and a cloak. The tunic was an ordinary narrow Byzantine talaris (*fig. 4a, b*) with long narrow sleeves down to the wrist, a high neckline and small side slits at the bottom. However it was shorter and as a rule did not fall below the middle of the shin. Such tunics were made from expensive Byzantine silken material, onto which were sewn ornamental strips around the neck, on the sleeves and along the bottom, as well as silver *drobnytsi* in combination with mounted pearls. The prince's *korzno* cloak (*fig. 4b*) was an exact copy of the Byzantine chlamys of a rectangular or semicircular cut. It was thrown over the left shoulder and fixed with a brooch (fibula) on the right shoulder. The parade *korzno* was sewn from the same silken materials as the parade tunics. The prince's men-at-arms also wore a cloak similar to a *korzno*: theirs was made of red woollen cloth and was shorter than the parade cloak, reaching down to below the knees as a rule. Occasionally the prince wore a mantle-robe, which was thrown over both shoulders and pinned together in the middle under the neck. Accessories commonly worn with the parade costume of the prince included necklaces and wristbands — cuffs which hugged the sleeve near the wrist. The necklaces were wide, round shoulder-collars which were put on over the head; they covered the chest, shoulders and the top of the back (*fig. 4a*). The necklaces and the wristbands were usually made of heavy gold fabric, adorned with gold *drobnytsi*, pearls and even precious stones. A prince's parade costume was supplemented with ordinary breeches and a shirt (but made of more expensive fabric), a hat trimmed with fur and narrow boots decorated with red, purple or green embroidery. A sword was not worn with such a costume.

Typical folk footwear were the traditional bast shoes, *lychaky* (*fig. 3b; fig. 5d*). Leather thong or rope was threaded through holes in the bast shoes, and bound the foot cloths around the shins right up to the knees. The foot cloth was a piece of linen up to 2m (6ft) in length which was wound around the foot and the shin over the breeches. Moccasin-like *porshni* were often worn instead of bast shoes. These were made from a single piece of tawed leather (*fig. 5e, f*). The corners of the front part of such a piece of leather were turned up and sewn together forming the toe, while at the sides and back the leather was turned up and gathered around the foot with a leather thong threaded through holes in the leather. The straps were then tied around the shin. Both *lychaky* and *porshni* (together with foot cloths) were only folk footwear, and then mostly peasant. The aristocracy, town

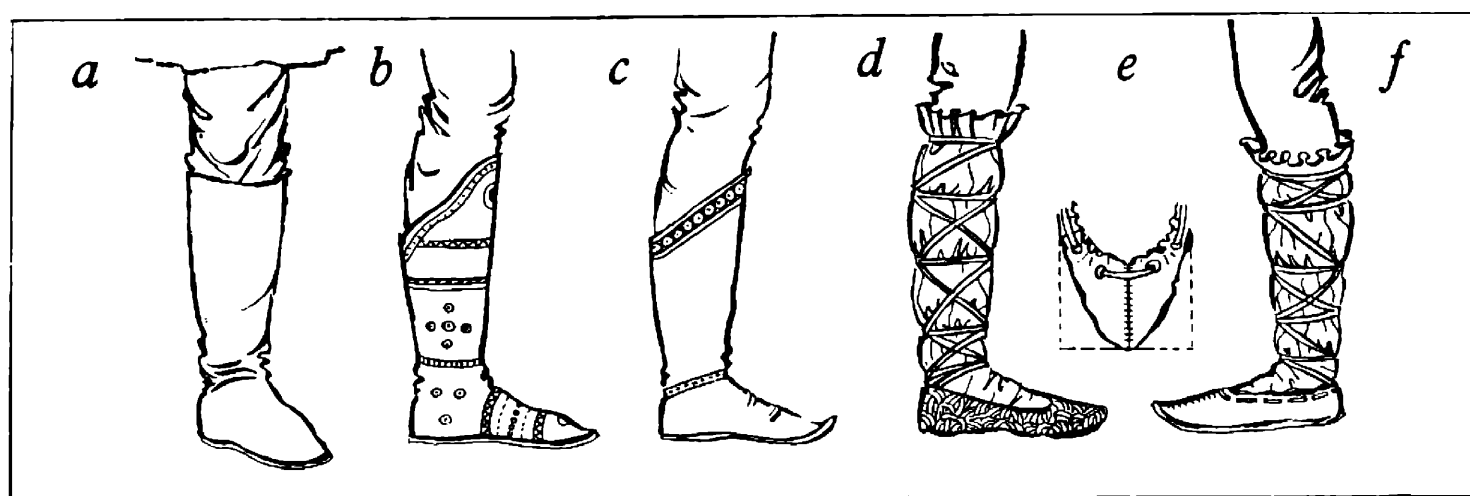


Fig. 5 Men's footwear. Ancient Rus'. 10th-13th centuries: a) simple boot; b, c) a prince's dress boots; d) lychak; e) pattern for making a porshen'; f) porshen'.

dwellers, and even the more wealthy class of rural inhabitant had long since worn boots. In the folk costume of 10th-13th centuries the boot usually had a rounded blunt toe and high counters; the bootlegs were high, soft, with a straight cut at the top (*fig. 5a*). The boots of the ruling classes (*fig. 5b, c*) occasionally had the sole turned up at the front, which formed an upturned toe. In some of the boots the bootlegs were cut at the top at an angle. All boots were still without heels. They were made of leather dyed various colors: black, brown, dark-yellow, and among the aristocracy there was also red, lilac, blue and green, with embossing and embroidery in the form of stripes, circles and dots.

Men of all classes in Ancient Rus' society wore the obligatory hat — another of the traditional elements of the Eastern Slav costume. The type of hat was generally uniform, consisting of different-shaped conical hats of felt or woollen cloth, and among the princes and boyars — from expensive decorative materials.

Cone-shaped and pointed hats (*fig. 6e, g*) predominated in the folk costume, while the princely-boyar costume had hemispherical hats with low and high cucumber-shaped crowns (*fig. 6c, d*). At the bottom the hats were trimmed with fur; sometimes instead of fur, they were bordered with a hat-band of fabric or the flaps were turned up. Hats with ear flaps turned up or tucked under the trimming (*fig. 6d*), were fairly common.

From way back men in Rus' wore semi-long hair, which covered the nape of the neck. At the back it was cut in an even semicircle. The hair was either combed in a "mop" away from the top of the head, often falling freely onto the forehead (*fig. 6a*), or it was combed back (*fig. 6b*). Short hair was considered a sign of bondage. Hairstyles of the Varangians or steppe nomads were occasionally worn. However they were short-lived and not characteristic of the given period.

Beards and mustaches as a sign of male virility were widespread among the Eastern Slavs. Beards were grown from a young age, beginning at the cheeks, and they were worn either full and broad or trimmed (*fig. 6a, d*). The shapes of the beards varied: square, parted, pointed and so on. The mustache was always grown full and drooped onto the

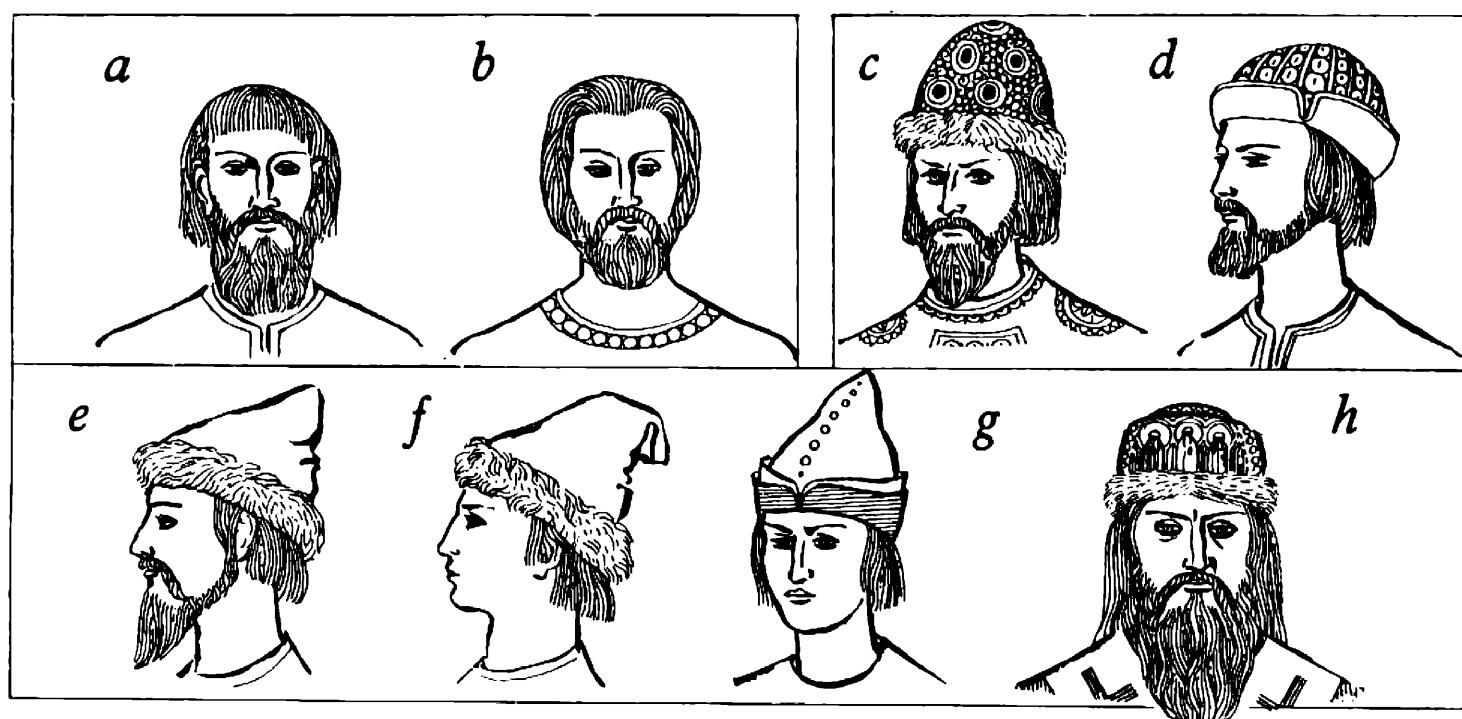


Fig. 6 Men's hairstyles, headgear. Bishop's mitre. Ancient Rus'. 10th-13th centuries: a, b) hairstyles (a — folk style); c, d) prince's hats; e, f, g) types of pointed hat; h) bishop's mitre.

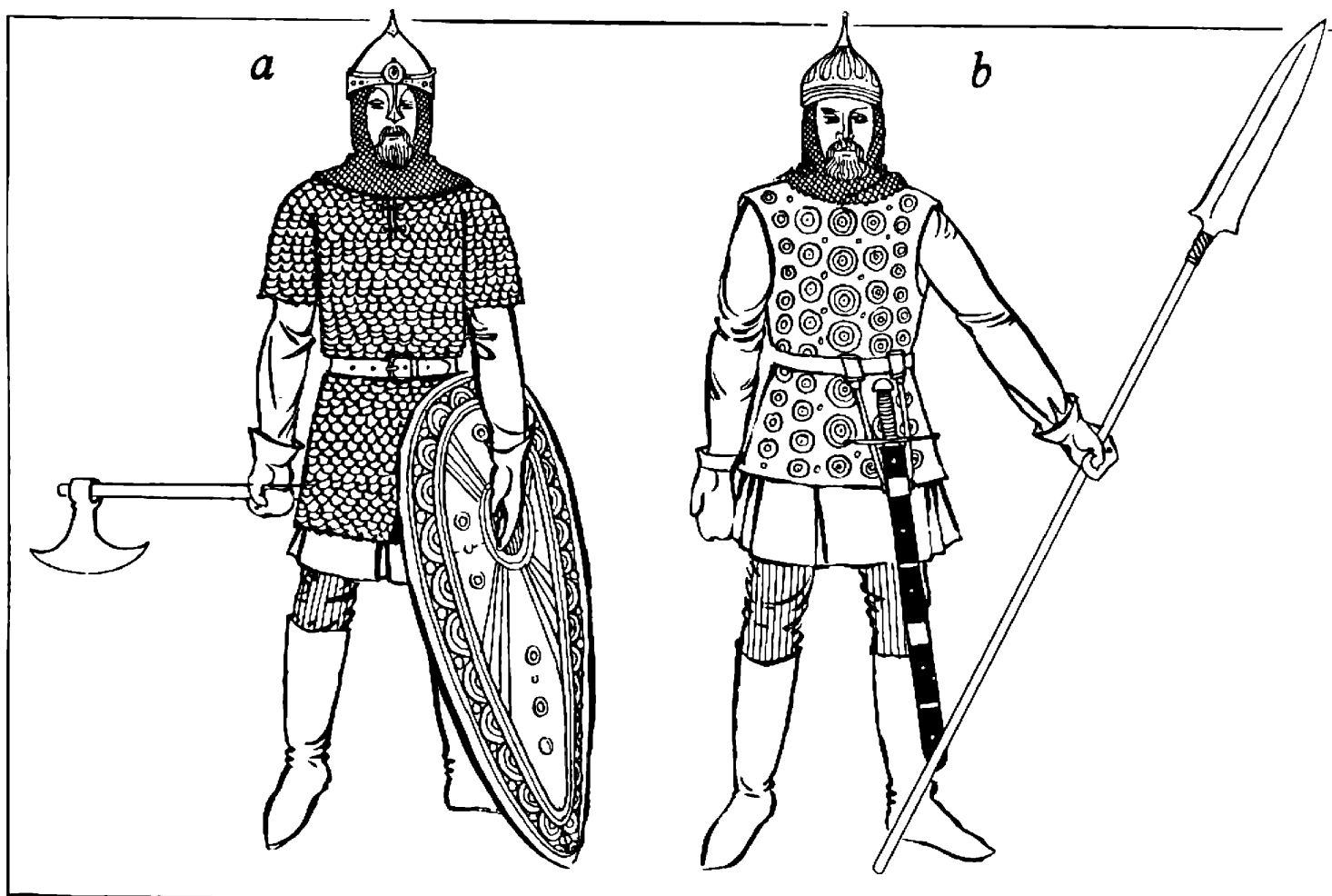


Fig. 7 Warrior's costumes. Ancient Rus'. 10th-13th centuries: a) warrior in chain mail and helmet; b) warrior in *kuyak* and *shyshak*.

beard. Some of the first princes in Kievan Rus', such as Sviatoslav, still retained the custom of shaving the beard and growing only a long, drooping mustache. However by the time of Volodymyr Sviatoslavych (978-1015 AD) the typical Rus' beard had become accepted.

Mittens were worn with the Ancient Rus' costume. Another widespread accessory was the pouch (*kalytka* or *veretyshche*), which was tied to the belt in place of pockets. Attached to their belt the common folk wore a knife and a drawstring pouch (*kyset*) containing a flint, a comb and other bric-a-brac.

The Christian clergy who appeared in Rus' at the end of the 10th century went about in their ritual garb, long accepted by the Orthodox church and completely borrowed from Byzantium. Only the bishop's mitre, introduced in the 12th century, was unique in form, resembling a hemispherical hat with a flattened top and wide fur trimming (*fig. 6h*). Monks wore a long chiton down to the feet, with straight sleeves down to the wrist, girded by a wide belt and a robe over the top which was buttoned in the middle under the neck, falling just below the knees. On their head they wore a pointed hood, on their feet they had bast shoes or boots. Hermit monks, apart from the ordinary monk's habit, also wore a stole (*epitrakhyl'*) over their chiton, and on their head, over their hood, they wore a *klobuk* (a type of pointed hood which fell down onto the shoulders), which they pulled down low over their forehead (*fig. 4c*).

The monk's habit, even that of the hermits, was not the obligatory black then; chitons could be brown, gray and blue. The robes were of darker colors — dark-brown and dark-crimson. Thin crosses of red were embroidered on the stoles and hoods.

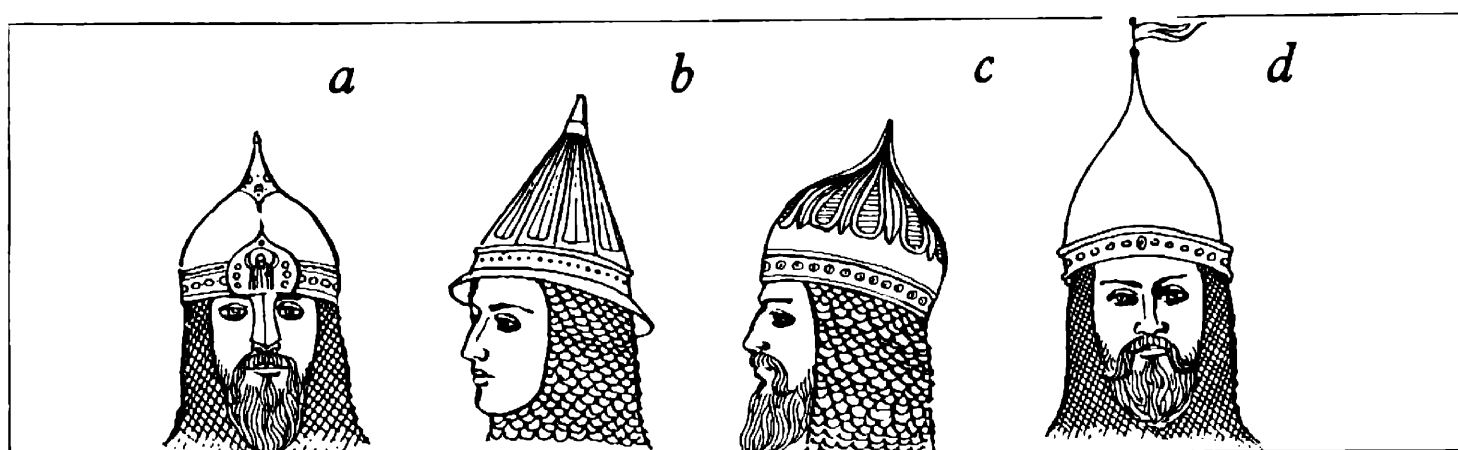


Fig. 8 Warrior's headgear. Ancient Rus'. 10th-13th centuries: a) helmet with fixed noseguard; b) iron hat; c) *shyshak*; d) *shyshak* with a flag.

The military costume was established in Rus' a long time ago. Already in the 10th century, much earlier than in Western Europe, chain mail had become widespread as a protective body covering (fig. 7a). The early chain mail was in the form of a narrow shirt some 60 cm (2 ft) across at the bottom and usually 75-90 cm (30-35 in) long, with short sleeves ending above the elbow; a slit at the chest was fastened with a button, overlapping slightly to the left; there were small slits at the bottom, front and back. The chain mail was worn over a stiff linen shirt and was girded with a leather belt with metal plates or left ungirded. Metal chain mail was relatively expensive, therefore ordinary soldiers and civil guardsmen would instead often have an ironclad or armoured outfit — a short leather or linen sleeveless shirt onto which iron plates were attached with wire or rivetted close together. Such an outfit was called a *kuyak* (fig. 7b). The warrior's head was protected by a forged iron helmet, which was based on the high pointed, specifically Rus' onion or conically-spheroidal shape. Such forms of helmet were the most widespread, having also a small fixed noseguard at the front (fig. 7a; fig. 8a). There was also the *shyshak* with its very high top which finished in a tube into which the leaders of detachments inserted a small red flag (fig. 8d). The surface of the *shyshak* was covered with alternate grooves and protuberances arranged vertically or in a spiral. More rarely the conical shaped iron helmet had a high cylindrical cap-band and small straight brims (fig. 8b). All the military headgear in Ancient Rus' left the face exposed and had no visors, fixed or moving. The chain mail netting (*barmytsia*) was fixed to the inside bottom of the helmet, and it fell freely onto the shoulders at the sides and back (fig. 7; fig. 8). At the neck under the chin the *barmytsia* was tucked up to the left and fixed on a button, thus completely covering the neck at the front too. The Ancient Rus' outfit was limited to the chain mail or the *kuyak* with a helmet and *barmytsia*. Ordinary breeches covered the legs and boots were worn. Additional protection was provided by an almond-shaped shield (fig. 7a). It was made of wood, bound with leather and tipped with iron around the edges. The middle of the shield also had two intersecting strips of iron fixed to it, with a convex round plate fitted at the point of their intersection. The shields were usually painted red. The shield was 1-1.25m (39-49 in) high.

The warrior's principal weapon was the sword — a straight, two-sided, wide blade with a hilt and a crosspiece. It was worn on the belt on the left side in a wooden sheath bound in leather. From the 11th century there was also the sabre, borrowed from the neighbouring nomadic tribes. Apart from the sword, old weapons used by the Ancient Rus' warrior

included the axe (*fig. 7a*), the spear, in particular the *rohatyna* (boar spear) with its long (up to 60 cm or 2 ft.) wide tip (*fig. 7b*), small metal *sulytsia* spears, the *obushok* (a typical weapon of the common soldier with a short wooden handle up to 30 cm or 1 ft long), with a weight attached to it on a short chain. There was also the *oslop* — an oak club with forged iron at the top bristling with nails, and the bow and arrow.

WOMEN'S COSTUMES

The women's costumes of Ancient Rus', just like those of the men, used the shirt as a foundation. The woman's shirt was at the same time both an under and an outer garment.

In aristocratic circles two shirts were often worn. The woman's shirt differed from the man's in that it was longer, usually down to the feet (*fig. 9a, d*). In all other respects it was similar to the man's shirt, having the same simple tunic-like cut, long sleeves (often longer than the arms) somewhat narrowed at the ends, without any cuffs; the sleeves were gathered at the elbow and held up near the wrist with bracelets or *poruchi*. The neckline of a woman's shirt hugged the neck, either evenly or with lined shirring. The small slit at the chest was fastened with a button. Like those of the men, the women's shirts were embroidered in red designs around the collar and down the chest slit, or they were trimmed with a narrow strip of fabric. Women's shirts were also made of raw linen, of finer white linen, and in the aristocratic costume — from colored silk. A narrow belt, usually made of fabric, held up the shirt, forming a small horizontal fold (the bosom) characteristic of Eastern Slav costumes, which covered the belt (*fig. 9a, b*). The belt was tied loosely, without emphasizing the waist. It was just as obligatory as in the men's costume.

Over the shirt women wore a very ancient Old Slav garment called the *pan'ova*, which was retained in the Russian folk costume until the end of the 19th century. This was a skirt consisting of three unsewn rectangular widths, supported at the waist by a leather strap, analogous to the drawstring which held up the man's breeches. The *pan'ova* (*fig. 9b*) was shorter than the shirt, as a rule, opened up at the front and reached down to about the calves. It was usually made from particolored fabric with a checked or diamond pattern. The *pan'ova* was worn only by married women. The very ancient *zanaviska* ("curtain") was an outer garment worn for the most part by girls. It basically consisted of a long width of linen folded at the shoulders, with a round cut-out for the head (*fig. 9c*). Open at the sides, it was either pinned together near the waist or was tied up with a narrow belt. Like the *pan'ova*, the *zanaviska* was made shorter than the shirt. A very old outer garment was also the *navershnyk* — a shorter shirt down to the calves with wide short sleeves (*fig. 9d*). However all these garments were not necessary component elements of a woman's costume in Ancient Rus', and the shirt was often the only garment worn by the common woman.



Fig. 9 Women's costumes. Ancient Rus'. 10th-13th centuries: a) shirt; b) *pan'ova* over a shirt; c) a *zanaviska* over a shirt; d) a *navershnyk* over a shirt; e) a princess's parade tunic and dalmatic; f) mantle over a dalmatic (princess's costume).

There were no women's cuts for the warm outer clothing in Rus' during the 10th-13th centuries. The women went about in men's cloaks. Ordinary women's footwear did not differ from the men's either. The women simply bound their feet with foot cloths or replaced them with sewn woollen form stockings reaching up to the knee. Apart from *lychaky* and *porshni*, boots were widespread among the common folk; the boyar-princely women's costume also had shoes of colored leather or stiff fabric up to the ankle, with somewhat pointed toes. Such shoes were decorated with embroidery and sometimes even pearls.

From way back the Slavs have had a custom which permitted only maidens to go about bare-headed. In public married women were supposed to cover all their hair. It was this custom which led to a substantial difference between the headgear for maidens and married women, characteristic of everyday wear among the common folk up until the recent past.

The oldest hairstyle for a Rus' maiden was the free-falling hair (*fig. 9c*). In order to hold it back there evolved a typically Rus' maiden's headgear — various bands of fabric ribbon or braid. The wealthy part of the population made headbands from silk or gold fabric and embroidered them with colored designs. Quite often the front part was made high and sumptuously decorated. Such a headband was called a *chola* or a *nachil'nyk*. If the band was replaced by a wider band of hard material (for example of bast or leather stretched with fabric, or of metal), it was called a *vinets'* (garland). From the 11th and 12th centuries these "garlands" began to be embellished along the top edge with various shaped teeth, pointed "towers" and rectangular "salients". Such "garlands" were worn by maidens from rich families (*fig. 9e*; *fig. 10b*). A typical decoration on the headband, the *nachil'nyk* and the "garland" were temple rings, which were attached above the ears (*fig. 10a*), and *kolty*, which were hung off chains at cheek level (*fig. 10b*; *fig. 11h*). Quite often the entire bottom edge of the band was hung with small bells and various metal pendants.

Alongside the custom of wearing loose hair, maidens already began to wear plaits in the 10th-13th centuries. Only one plait would be braided; it was thick, and not tightly gathered. Married women in Ancient Rus' assiduously gathered up their hair on all sides and wrapped it around the top of their head. This gathered hair was covered with a *po-voynyk*, a type of soft cap, which consisted of a crown and a cap-band which was tightly laced up at the back so that no hair would show (*fig. 9d*; *fig. 10e*). The *povoynyk* was made of light, thin fabric and occasionally (mostly in aristocratic circles) — of a dense mesh



Fig. 10 Women's hairstyles, headgear. Ancient Rus'. 10th-13th century: a) loose hair; b) garland, *kolty*; c, d) *ubrus* (d — hat over the *ubrus*); e) *povoynyk*.

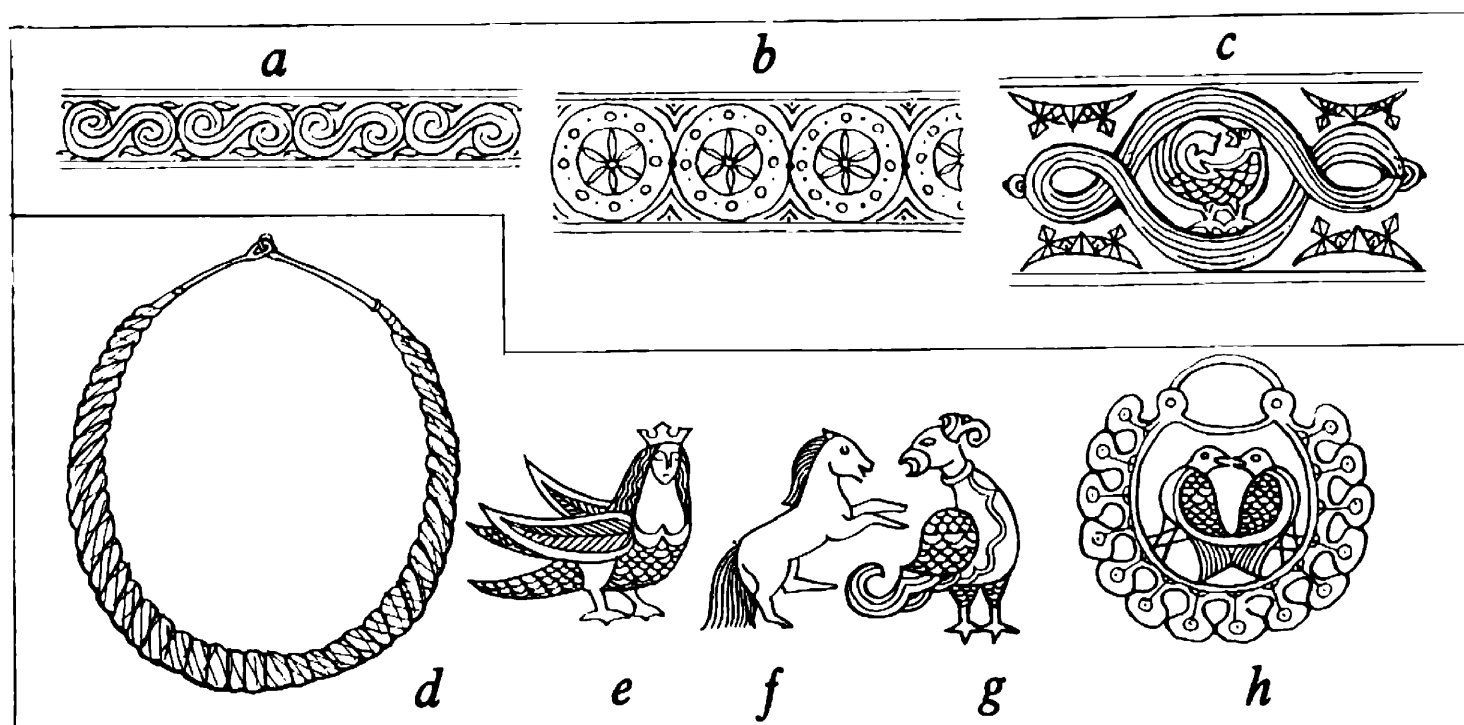


Fig. 11 Women's decorative accessories, ornament motifs. Ancient Rus'. 10th-13th centuries. a, b, c) trimming; d) *hryvna*; e, f, g) animal motifs; h) *kolt*.

woven from gold, silver or silken thread. In this case it was called a *volosnyk*. Over the *povoynyk* women from all classes of society wore an *ubrus* — a towel-like kerchief of linen, and among the aristocracy, even of thin silk (fig. 9f; fig. 10c, d). The *ubrus*, usually white or purple in color, with the ends often embroidered in colored designs, was draped about the head and passed under the chin, where it was pinned with a clasp. One of its ends hung down onto the shoulder. The length of the *ubrus* was usually about 2m (6½ ft), its width 40-50 cm (16-20 in). The *ubrus* was worn either low on the forehead, or tied up a bit higher to reveal the front part of the *povoynyk*, which was specially embellished for this purpose. Over the *ubrus* distinguished women often wore hats similar to those of the men (fig. 9f; fig. 10d).

The parade costumes of the princesses, like those of the princes, were very similar to Byzantine outfits; a long tunic with narrow sleeves was worn over the shirt and reached down to the feet, together with a dalmatic with wide straight sleeves, shorter than those of the tunic. The dalmatic was much shorter than the tunic and fell to about the calves (fig. 9e); it was girded at the waist with a gilded belt. Such a costume usually included a cloak as well: either a mantle (fig. 9f), thrown over the shoulders and buttoned at the front under the neck or, more rarely, a *korzno*. The parade outfit of the Ancient Rus' princess had much in common with the Byzantine costume. However it was original because of the specifically Rus' character of the headgear, identical in form to that worn by the common folk (*nachil'nyk* and "garland" among the maidens, *povoynyk*, *ubrus* and hat among the married women).

The nun's monastic robes differed from those of the monk only in the headgear, which consisted of a fairly long veil thrown over the head and gathered at the sides so that a large part of the forehead was covered. At the sides and the back the veil fell freely in folds onto the shoulders and upper back.

UKRAINIAN COSTUMES (15th-17th Centuries)

From the 16th century on the term Ukraine (originally meaning “borderland”) began to replace the old name of Rus’.

The social differentiation in the Ukrainian costume of the 15th-17th centuries is clearly manifested, reflected not only in the quality of materials, the number of outfits and amount of embellishment, but also in the types of dress. The Lithuanian, Polish and Hungarian magnates who were a part of the ruling elite, dressed in their own national costumes, standing out very noticeably from the general mass of the Ukrainian populace. The Ukrainian nobility, imitating foreign examples, wore costumes in which original Ukrainian elements were combined with Polish-Lithuanian and Hungarian elements, or costumes which were completely borrowed. Thus, among the wealthy classes there appeared the Polish *zhupan* and *kuntush*, cloaks and furs, women’s dresses with cut-away, clinging and quite often low-necked bodices, skirts, turn-down collars on shirts and so on. Associated with this was the noticeable tailored fit of men’s and women’s attire in the Ukrainian costume, which essentially differentiated it from the Ancient Rus’ costume. This feature had obviously filtered through by way of Poland and Hungary from Western Europe, where close-fitting, tailored clothing was already known from the 14th century. The tailored fit, especially in men’s clothing, could have also been the result of a certain “militarization” of the costume, associated with the mobile lifestyle of the Ukrainian populace, especially the Cossacks: a sabre was attached to a tightly-bound belt, daggers (and later pistols) were slid under it, the belt was hung with the necessary military trappings and ammunition. Common among the Cossacks was the typical Eastern practice of sitting cross-legged “Turkish-style” on the floor, to which the cut of their baggy *sharovary* was well suited.

The city folk — traders, artisans, small landholders, representatives of the local lower administration — endowed the Ukrainian costume with their own particular features. The principal mass of the rural population — enserfed villagers — had their own unique folk costume, most closely linked to the Ancient Rus’ prototypes. As a result of this, in the 15th-17th centuries there were a considerable diversity of costumes. Uniquely Ukrainian outfits which appeared in the 15th-17th centuries were the folk forms of dress: the baggy *sharovary*, the *keptar*, the *burka*, lambskin hats for the men, and for the women — chemises with unbroken sleeves, the *plakhta*, *zapaska* and *leibyk*. The Ukrainian ruling elite of the day, apart from wearing the attire of the main folk outfits, broadly resorted to the specifically Russian outer garments (the *feriaz*’, *okhaben*’, fur coat, *letnik*, *telogreya*, *opashen*’) and foreign garments (the *kuntush*, cloak, *deliya* and so on).

The principal material used in the making of Ukrainian folk costumes was homespun linen made of flax or hemp. For the most part the linen was white in color, as it was painstakingly bleached. This linen was used to make shirts for men and women, pants of

various types, aprons and various other women's attire which was wrapped around the body, and sometimes even outer summer garments. Alongside linen, widespread use was also made of woollen fabric, both the homespun product and imported cloth.

Woollen broadcloth was used in making outer garments of all types by various classes of society, while the homespun woollen fabric was used in the preparation of the *plakhta*, the *zapaska* and other waistline women's attire. Only the Ukrainian upper classes of the day made use of imported colored broadcloth; among the common folk there was a predominance of stiffer fabrics, including fleecy ones. Stiff fabrics with a long pile were typical of costumes from the mountainous Carpathian regions. Silk fabric was available in quite a wide assortment among the ruling elite. It was used for men's and women's clothing, and occasionally even for the festive parade attire of the Zaporozhian Cossacks. The most widespread were the imported patterned silk fabrics with woven designs (brocade, velvet with silver or gold thread), also damask fabrics (with alternate lustrous and matt elements in the pattern) and textured velvet, with patterns created by a difference in the height of the pile. Among the single-color smooth silks in use was satin and *kamka*. The patterned silk fabric was usually used for the outer garments of men and women (the *zhupan*, *kuntush*, mantle, etc.). Cotton fabrics were used far less in those times: only compact monochromatic percale (cambric muslin) and printed nankeen were sometimes used in the making of *sharovary* pants and certain items of the women's wardrobe.

The patterns on the fabric (mostly imported) repeated the Renaissance or "Eastern" motifs common in those times — stylized plant designs with leaves, stalks, flowers and fruits, often combined with large medallions and hallmarks. A gold-weaving industry sprung up in the 17th century in Brody, Slutsk and Galicia, utilizing these same motifs. Picturesque patterns were especially popular on the homespun *plakhta* and *zapaska*: on the *plakhta* there were squares rigorously divided by strips and filled inside with additional geometric figures (diamonds, circles, polyhedrons); the *zapaska* had multicolored horizontal stripes.

The ornamentation of the Ukrainian folk costume was gradually enriched. This can be explained above all by the considerably greater dissemination of embroideries used to embellish clothes: open-work *mereshka* embroidery ("cutting-out", with a see-through design), satin-stitch, and at the turn of the 17th century — cross-stitch embroidery. All men's and women's shirts were embroidered, with the exception of everyday working clothes. Occasionally outer garments were embellished with embroidery too, especially in the Western regions. Sewing done with colored and gilded string became very popular and attained a high level of perfection. This sewing was widely used in embellishing outer garments, women's headgear, belts and so on; it was lavishly applied to the *keptar*, *leibyk* and *serdak* of the Carpathian highlanders.

Already in the 16th century Lviv was famous for its gold embroidery bordered with colored silks. The embroidery patterns of the 15th-17th centuries were almost exclusively geometric (diamonds, squares, triangles, stars, rosettes). Only from the 17th century, with the growing spread of cross-stitch embroidery, did geometricized plant motifs appear: hops, pine trees, willow leaves, hollyhocks, carnations and so on. Clothing was also adorned with braid or piping, also appliques of dyed leather, very characteristic of the Western regions. Although pearls were occasionally used to decorate very lavish parade

garments, the embroidery of clothes with pearls never became widespread. Even less characteristic of the Ukrainian costume was the use of loops. They only adorned the fashionable men's clothes of the upper classes and were restricted to the string variety (resembling the Hungarian and partly the Polish loops); loops out of strips of fabric or braid were rarely utilized.

Fur pelts were used quite widely in Ukrainian costumes. Sheepskin enjoyed the greatest popularity both among the common folk and the wealthy classes. Especially liked was gray lambskin (for collars, as trimming on men's hats). Other furs used were marten, otter and fox.

The color scheme of Ukrainian costumes during the 15th-17th centuries was quite varied. In the folk costume the light shades of the basic linen clothing predominated. Not only the shirt and pants were white, but quite often the outer woollen garment too — the *svyta*, *guglia* and *hunia*. The unfaced sheepskin clothing was often almost white in color (a pale cream, to be precise). This predominance of white, especially in festive and formal dress, accentuated the bright splashes of color in the *plakhita*, the *zapaska*, the belt and headgear, as well as the embroideries and appliques.

The most widespread colors in the Ukrainian folk costume were browns and grays of various shades (from dark to light, sandy beige). Black was also a typical color of outer garments, in particular among the Carpathian Lemkos and Boykos. Bright red was also widespread (especially loved by the Zaporozhian Cossacks), appearing not only in clothing made of colorful imported cloth, but also as the color of locally-made fabric, in particular among the Hutsuls. Reds generally predominated in the women's *plakhita*, and also in the belts of both sexes. A popular color in Ukrainian costumes was blue (both deep and pale blue). A comparatively smaller role was played by green, yellow and violet. The garments of the nobility, the Cossack leadership and the wealthy townsfolk (which were made of imported woollen and silk fabric of the most diverse colors) contained these much rarer tones. All the same, the picturesqueness of the Ukrainian costume never lapsed into a multicolored motley. The colors of embroideries were not piebald either, and white embroidery was practised alongside black, red and blue designs.

The role of jewelry was relatively insignificant: for women this consisted of various necklaces, earrings and rings, while the men wore only rings. Apart from this, both men and women used clasps and buckles. Bracelets were almost never worn. Necklaces were usually strung from small glass beads (*biser*), coral (including artificial coral of glass and faience), as well as small metal plates, chains and coins. Bird feathers and flowers (artificial and real), as well as wheat-ears and whisks of feather-grass were used for the adornment of men's and women's headgear.

Colored silk ribbons, a characteristic and indispensable part of women's and especially girls' headgear in later times (beginning with the 18th century), were not yet widespread in the 15th-17th centuries, inasmuch as ribbons as such were not manufactured until the 17th century. They were in part substituted by strips of ornamented, patterned fabric.

MEN'S COSTUMES

As with all Eastern Slav costumes, a shirt of straight cut with inset sleeves constituted the main garment of the Ukrainian men's costume. All classes of society wore it as an undershirt, while for the common folk it was also the only daily garb. It was always made of homespun flaxen or hempen linen. Homespun linen produced by Ukrainian craftsmen was 45-50 cm (18-20 in) wide. Because of this the shirt was often constructed of three widths with an asymmetrical arrangement of seams (*fig. 12a*).

Nearly everywhere a long central slit was made in the front panel (the bosom) which often descended almost to the waist and reached 40 cm (16 in) in length (*fig. 13a, b, c*). It was always fastened only at the top near the neck-edge; at the beginning of the period in question the shirt neck as yet had no band. In the mountain regions of the Carpathians there were also shirts with a central slit at the back 20-25 cm (8-10 in) long (*fig. 12e*). Most Ukrainian shirts were sewn without collars, like the Ancient Rus' "barenecked shirt", making use only of various types of trimming which came up to the neck. Shirt collars appeared later, and they were sewn in the form of a low neckband up to 3 cm (1¼ in) high (*fig. 13c*), while in Volhynia and among the wealthy classes (including the Cossack elders) they wore small turn-down collars (*fig. 13e*), which had probably filtered in from Western Europe. The neck-edge was drawn together with the help of a string or braid, most often threaded through loops located on both sides at the top. In Transcarpathia fastening with the aid of a metal stud was an age-old practice.

The shirt sleeves were straight, made of a folded width, for the most part up to 20 cm (8 in) wide and usually without any cuffs or gathering at the ends. The sleeves (approx. 50 to

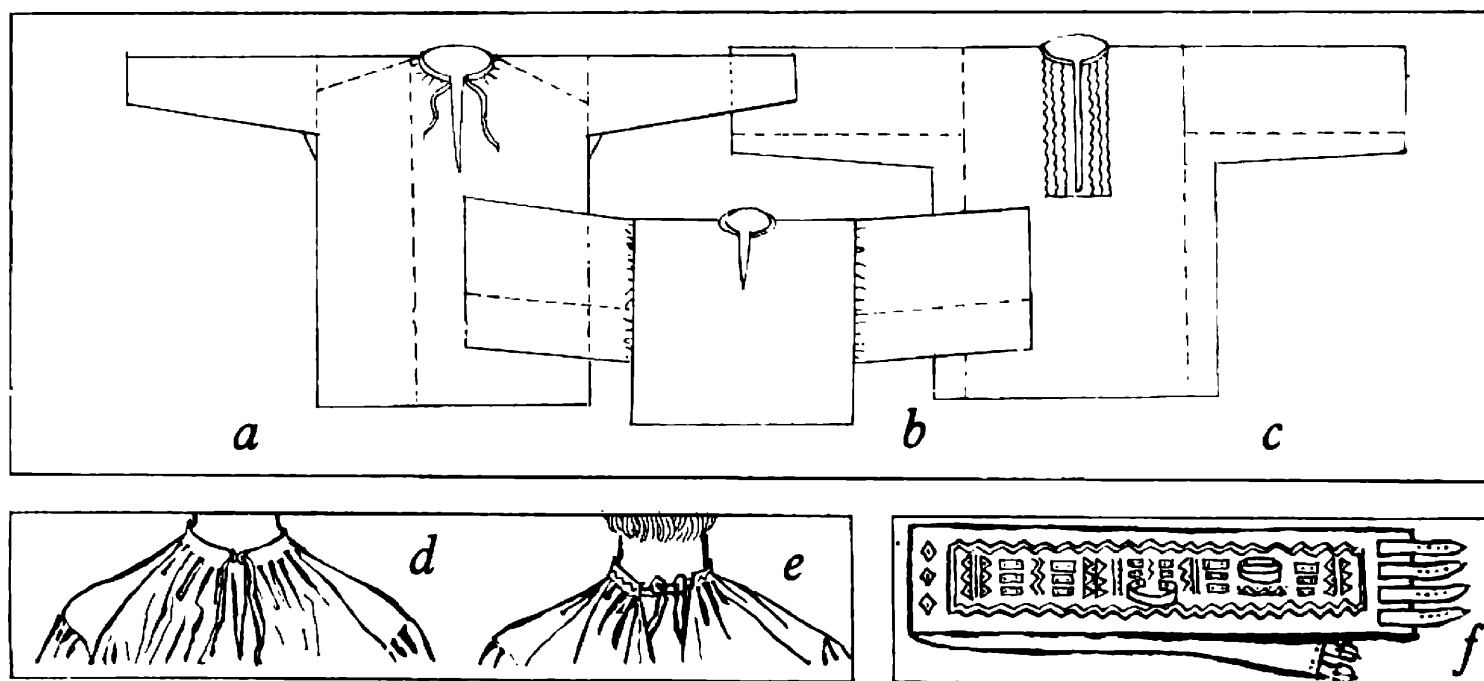
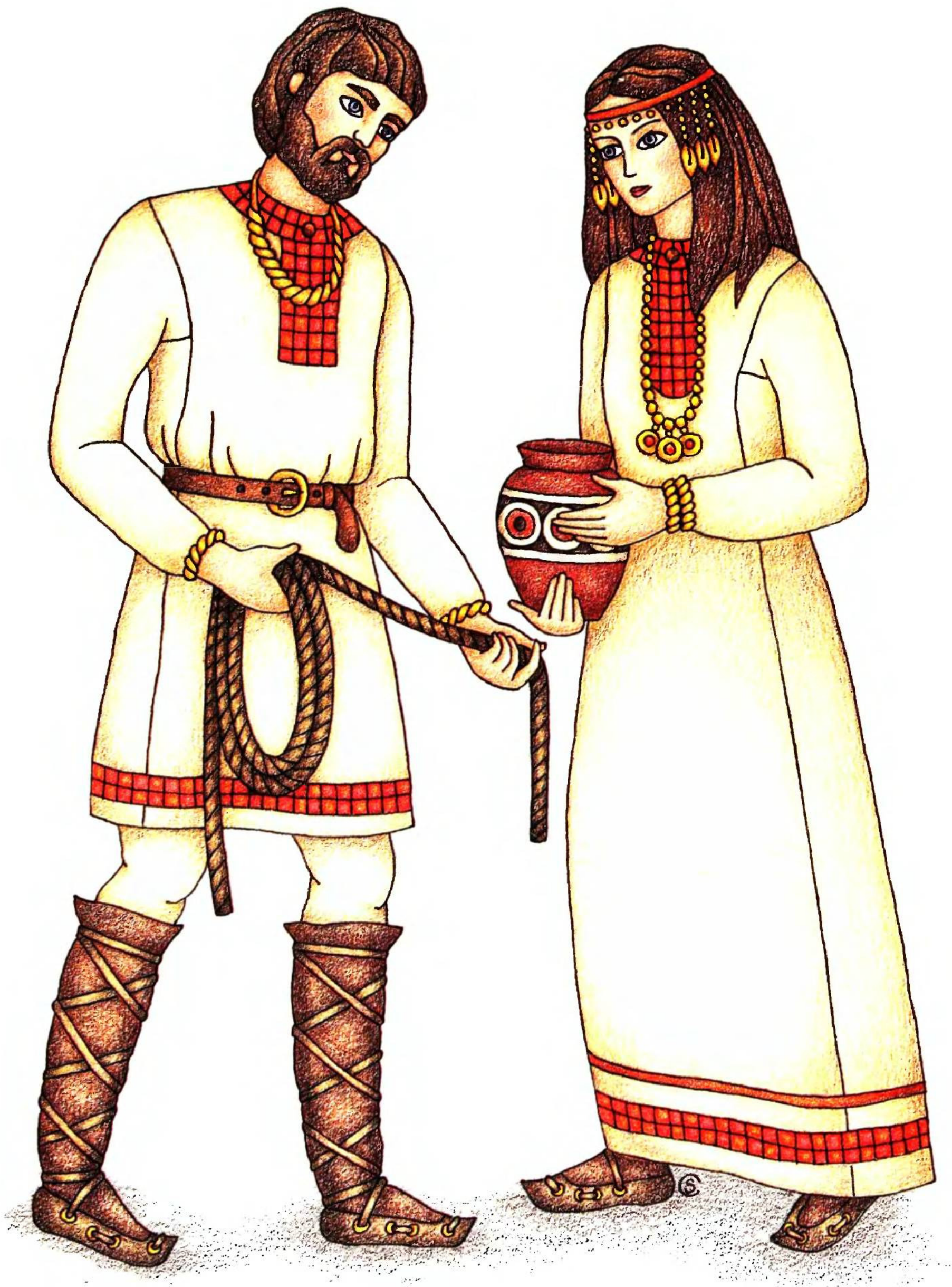


Fig. 12 Ukrainian men's shirts, belt. 15th-17th centuries: a) pattern of shirt with insets; b) pattern of short *kurta* with very wide sleeves; c) pattern of chumak shirt without shoulder seams; d) method of tying neckline; e) shirt with slit at back; f) wide leather *cheres* belt.



Scythian couple.



Young man and girl of the lower classes, Ancient Rus', 10th-13th centuries.



Rich couple, Ancient Rus', 10th-13th centuries.



Ancient Rus' prince and princess, 10th-13th centuries.



Warrior and maiden, Ancient Rus', 10th-13th centuries.



Ukrainian hetman and wife, 15th-17th centuries.



Ukrainian Cossack elder and wife, 15th-17th centuries.



Zaporozhian Cossack and woman, 15th-17th centuries.



Rich townsfolk, Ukraine, 15th — 17th centuries.



Poor townfolk, Ukraine, 15th-17th centuries.



Peasants from Poltava, 15th-17th centuries.



Peasants from Polissia, 15th-17th centuries.



Bukovynian couple, 15th-17th centuries.



Ukrainian Hutsuls, 15th-17th centuries.



Lemko peasants, 15th-17th centuries.



Transcarpathian peasants, 15th-17th centuries.



Fig. 13 Types of Ukrainian men's shirts and pants. 15th-17th centuries: a, b) shirts with insets worn over the pants (a — *cheres* on chains, narrow long pants, *postoly*; b) *sharovary* tucked into foot-cloths); c, d, e) chumak shirts, *sharovary*, belts (c — *sharovary* gathered at the bottom; d — free-falling *sharovary*; e — *sharovary* gathered over the boots); f) short *kurta*, *cheres*, wide *hachi* pants, *postoly*.



Fig. 14 Ukrainian men's outer garments. 15th-17th centuries: a) peasant *svyta*; b) *kapota* of patterned fabric; c) a Zaporozhian Cossack's *kaptan*.

60 cm — 20 to 24 in long) reached no further than the wrist. There were no sleeves longer than the arm, nor did they have any pleats or gathers. However the Zaporozhian Cossacks and the Transcarpathians often sewed wide sleeves, at times up to 40 cm (16 in) wide (fig. 13d, f).

The lengths of Ukrainian shirts varied: from knee-length (among the village folk occasionally reaching the calves) to the middle of the thighs, and depended basically on the method of wearing. In Western Ukraine the Ancient Rus' method of wearing the shirt let out over the pants predominated (fig. 13a, b). And conversely, in Central and Eastern Ukraine the shirt was tucked into the pants, while for the Cossack costume this method was obligatory (fig. 13c, e). But even in those regions where shirts were worn mostly over the pants, a section of the populace (above all the ruling classes) tucked their shirts into their pants. Thus, it can be said in general that the shirt was worn tucked into the pants.

Ukrainian men's shirts of the 15th-17th centuries had the following basic types of construction. The first type were shirts with insets, that is rectangular or, more rarely, triangular pieces of fabric sewn into the shoulders between the front and back widths in order to make them more ample (fig. 12a; fig. 13a, b). Such shirts had narrow sleeves and were inevitably gathered at the neck at the front and sides with small gathers, fixed by the neckband. This style was most widespread in the regions of Polissia, the Northern Dnister region and Galicia. The second type were the so-called tunic-like shirts, made of widths folded in half at the shoulders, that is without any shoulder seams, which later came to be known as *chumak* shirts (fig. 12c; fig. 13c, d, e). They constituted the most primitive type of shirt, with low armholes, which fell from the shoulders to the upper

parts of the arms. The wide sleeves often had double seams. There were no gathers around the necks of these shirts. Occasionally such shirts were made with side insets: they were mainly encountered in the whole strip of middle Central Ukraine, in Podillia, Transcarpathia and Bukovyna. There was also another shirt style found only in Transcarpathia. This was an ancient-style shirt (*kurta*), which was very short, down to the waist (up to 45 cm — 18 in long), which left a part of the body above the pants exposed. The sleeves of this shirt were very wide, almost equal with the shirt hem, relatively short ($\frac{7}{8}$ length) and gathered at the armhole (*fig. 12b; fig. 13 f*); the frontal slit was small.

Being an inseparable element of the costume, common to all classes of the Ukrainian populace, the shirt differed little in cut among the various social groups. The difference lay only in the quality of material and the decor. On men's shirts the embroidery corresponded to the features of the style and the method of wearing the shirt. Thus a shirt with insets and gathers around the neck was usually embroidered on the collar and the neckband, on the actual insets and around them, and around the bottoms of the sleeves. Where the shirt was worn over the pants, its hem was embroidered too (*fig. 13a*). Shirts without insets and gathers were embroidered at the front along the frontal slit (*fig. 12c; fig. 13e*). Very widespread was the practice of adorning all seams with embroidery.

Outer men's garments were very diverse, since alongside the original folk styles, clothing of Polish and Hungarian origin was quite widespread, especially among the upper classes. The Ukrainian costume contained Eastern Slav coat-like garments as well as mantle-like forms of dress, which were thrown over the shoulders. An important role was also played by short clothing similar to jackets. The custom of wearing a foundation and an additional outer garment — a *svyta* with a *kyreya* or a sheepskin coat, a *zhupan* with a *kuntush*, a *keptar* with a *serdak* — was generally accepted. The outer garments were also diversified by differences in methods of fastening: there was the specifically Eastern Slav

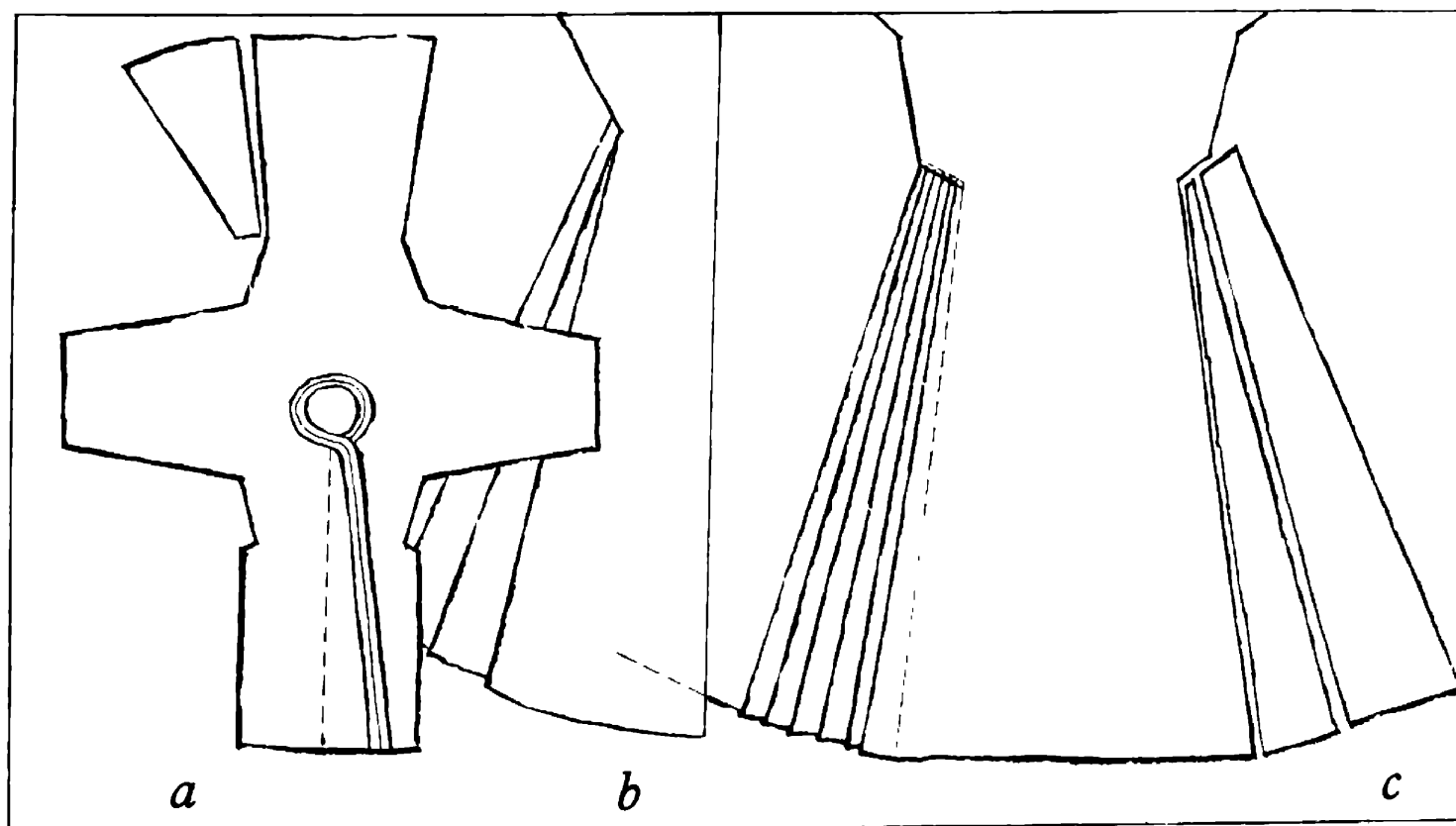


Fig. 15 Patterns for Ukrainian men's outer garments. 15th-17th centuries: a) *svyta* with "whiskers" (above left, pattern for "whisker" gore); b) pattern of *svyta* back; c) pattern for *zhupan* back.

left overlap (just as in double-breasted coats), flush fastening, and the single-breasted variation, but with a slight overlap of the flap to the left (buttons on the left side, buttonholes on the right), or the right (Polish method). The entire outer men's dress of the Ukrainian populace of the 15th-17th centuries can be divided into the following groups: a) basic, coat-like, long-sleeved, unfastenable (*svyta*, *kaptan*, *zhupan*) and accessory (*kyreya*, sheepskin coat, *kuntush*, *deliya*); b) short sleeveless forms (*keptar*, *kamizelia*, *bunda*) and sleeved jackets (*serdak*, *kozhushek*); c) cloak-like forms and the associated transitional coat-like types (the cape, *burka*, *guglia*, *chuhania*, *hunia*).

The most widespread and universal outer garment for men was the *svyta*. It was an unfastenable coat-like garment of almost straight cut, inasmuch as its back panel narrowed only slightly towards the waist and retained a straight back. On the whole the *svyta* had no shoulder seams and was cut from folded widths. As a rule the *svyta* had a slight overlap to the left and was fastened with hooks (*fig. 14a*). A feature of the construction, associated with a desire to emphasize the waistline, was the insert on each side of the back panel, beginning at the waist, of two triangular gores — “whiskers” — which had two to three protuberant folds (*fig. 15a*). The ordinary *svyta* had no collar; the neck was hemmed or a very low neckband was added. The sleeve was of normal length, sewn into a straight armhole, not very wide, somewhat narrowed at the bottom; it too was hemmed at the wrist. The length of the *svyta* varied: from knee-length in the costumes of villagers (especially in the Western parts) and among the Cossacks (*fig. 14a*), to a long one — down to the ankles — among the townsfolk and nobility, mostly in Left-Bank Ukraine. The *svyta* was worn girded by a wide belt, similar to those used to hold up pants.

One version of the *svyta* — with a greater overlap and a collar (either turn-down, or occasionally wide, or shawl) — was called a *kapota* (*fig. 14b*); the second version — the *kaptan* — served as the basic street dress for Zaporozhian Cossacks (*fig. 14c*). It was fastened by closely planted buttons and string loops, was more tailored, had a standing, shawl or turn-down collar and inevitably, two vertically-cut pockets. The sleeves of the *kaptan* were very narrow at the wrist, at the underside they were often slit for 20 cm (8 in) from the end and rolled upward, creating cuffs. It wasn't rare for the collar and cuffs to be of another color and fabric to the *kaptan*. For the basic mass of the villagers and town poor the *svyta* was the sole outer garment; for the wealthier townsfolk, nobility and Cossacks it constituted the foundation outer garment, over which additional attire was often worn.

Another widespread men's outer garment was the *zhupan*, which differed from the *svyta* by having a different system of inserts at the sides, dubbed “cassocks”. The cut near the waist was deeper, longer, and between the front and back panels on both sides rectangular gores were inserted (*fig. 16a*), which were gathered into small folds (“cassocks”) resembling accordion pleats. Besides, the *zhupan* was made flush (without any overlap), usually fastened by closely planted buttons and had a standing collar, or more often, a turn-down or shawl collar (and occasionally even lapels) and the sleeves ended in the inevitable roll-up cuff, mostly of another fabric and slit underneath (*fig. 16a*). All these features of the *zhupan* were close to the Polish coat-style attire. The *zhupan* served as the principal outer garment mainly among the Ukrainian nobility and wealthy townsfolk of Right-Bank Ukraine and Transcarpathia, also among Cossack elders; it was hardly ever worn by villagers. Like the *svyta*, the *zhupan* was inevitably girded with a wide belt.

The *svyta* and *zhupan* were sewn from various material (depending on the social position of their owners) — from simple coarse woollen cloth, and occasionally even stiff cotton fabric (percale), to silk, including patterned brocade. The village *svyta* was usually of a “natural” woollen tone, that is brown and gray, or white and black.

In the making of the *svyta*, *kaptan* and *zhupan* the townsfolk and Cossacks mostly used colored woollen material of red, deep crimson, pale blue, blue and green colors, while the collar and turn-back cuffs were of another, often contrasting tone of silk, velvet and even fur. A beloved embellishment on the *svyta* and *zhupan* were embroideries or stringed appliques. They were applied to the tops of the “whisker” and “cassock” gathers and along their abutment with the back panel, along the pockets, on the collar, at the ends of sleeves, on facings and along the coat-breasts.

The most widespread additional men’s outer garment which was worn over the *svyta*, *zhupan* and even over sheepskin coats, was the *kyreya* (*kobeniak*, *siriak*), which had long been worn by the populace. It retained the simplest straight-back cut and had no “whisker” or “cassock” gathers, so that the waist was not emphasized at all (fig. 16b). Reaching almost down to the heels, the long *kyreya* was sewn without shoulder seams and was very ample (for which two large side gores were inserted, their tops reaching right up to the sleeves). Though the *kyreya* was single-breasted, it overlapped a little to the left because of its great width. The sleeves were of average width and ordinary length, down to the wrists. A characteristic feature of the *kyreya* was the sewn-on hood (*kaptur*, *vidloha*, *kobka*), at times so deep that it would cover almost the entire face and required slits for the eyes. The *kyreya* was fastened only at the neck with a toggle and was not girded, although not uncommonly one flap was wrapped around the other and then a wide belt

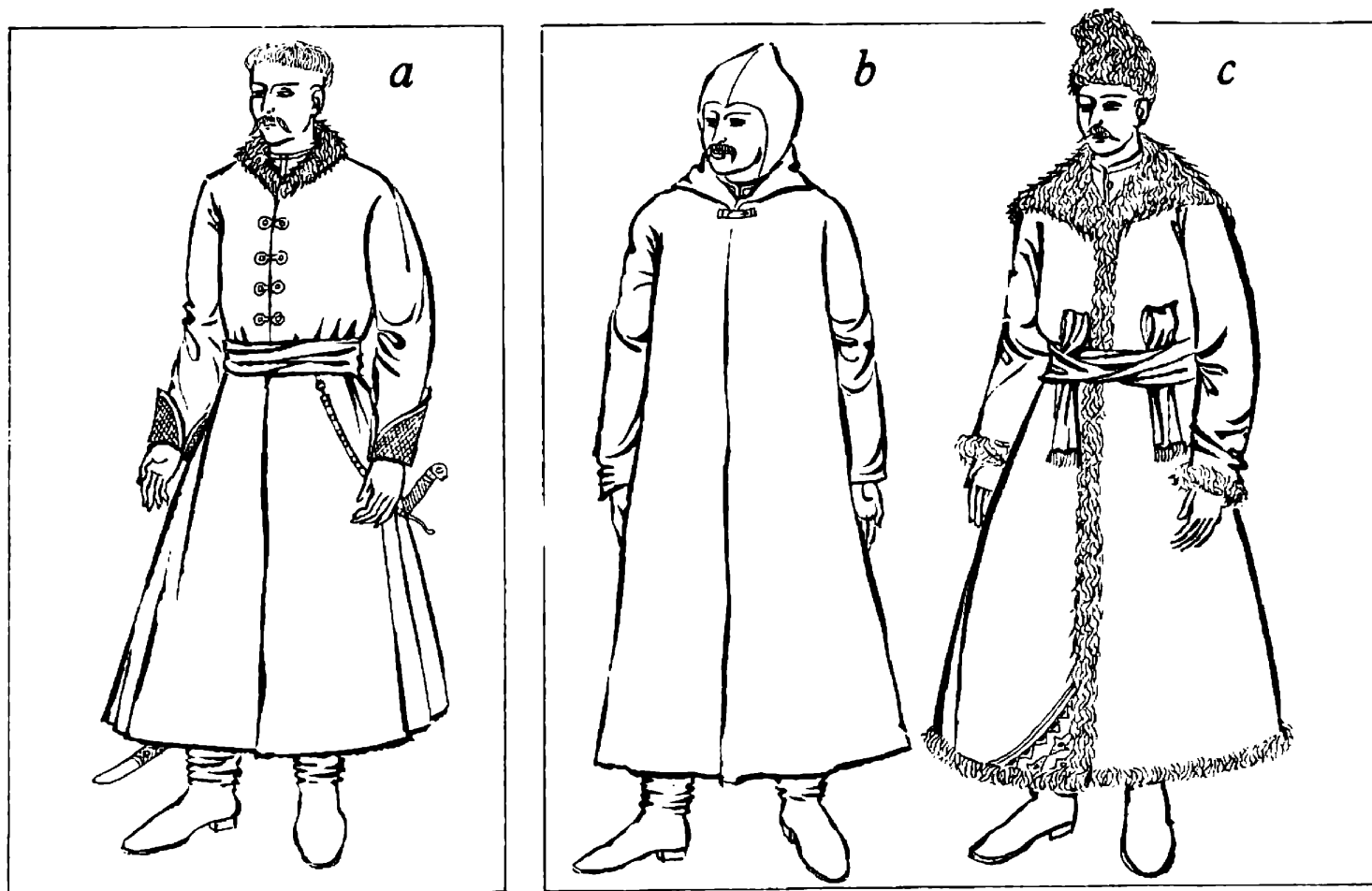


Fig. 16 Ukrainian men’s outer garments. 15th-17th centuries: a) *zhupan*; b) *kyreya* with hood; c) sheepskin coat.

was tied about the waist. Being a garment designed for travel, bad weather and frosts, the *kyreya* was made of heavy woollen cloth, for the most part gray or brown in color, and occasionally, among the Zaporozhian Cossacks, out of leather. The *kyreya* had no embellishments, except perhaps for a braided hem around the hood.

The same straight cut and length was used for unfaced (that is with fleece innermost) winter sheepskin coats with shawl or large turn-down lambskin collars. They were worn girded and ungirded, fastened with hooks (*fig. 16c*). Sheepskin coats for festive wear were made "white" with the application of chalk. They were adorned with colored string, embroidery and appliques of colored leather. A sheepskin coat faced with woollen cloth was called a *baybarak*.

Whereas the *kyreya* and sheepskin coat were typical additional outer garments in the Ukrainian folk dress, the elite, nobility, wealthy townsmen and Cossack elders also had other coat-like attire — the *kuntush* and *deliya* — clothes of Polish origin worn over the *zhupan* and *svyta*. In its construction the *kuntush* differed little from the *zhupan*; it was similarly quite tightly drawn together at the waist and had side gores with a system of "cassock" folds. Its unique features included the long, fairly wide sleeves with central slits of 25-30 cm (10-12 in) opposite the elbows, through which the sleeves of the *zhupan* were slid, thus allowing the bottom of the sleeves to fall freely to the middle of the thighs. At the bottom the sleeves had either a small cuff (often of fur), or a slit hemmed with braid, galloon or fur (*fig. 18a*). There were also *kuntushes* with sleeve slits which began at the armhole, also sleeves which were slit along their entire length (*fig. 18b*). The *kuntush* was fastened flush with closely arranged buttons running down to the waist, occasionally with loops. The *kuntush* had an upright or shawl collar, also vertical side pockets. It was worn unbuttoned and ungirded to reveal the *zhupan* beneath, or buttoned and girded with a wide belt. Occasionally the *kuntush*, especially one lined with fur, was thrown over the shoulders like a fur coat, being fastened only at the neck or on the chest (*fig. 18b*). As a

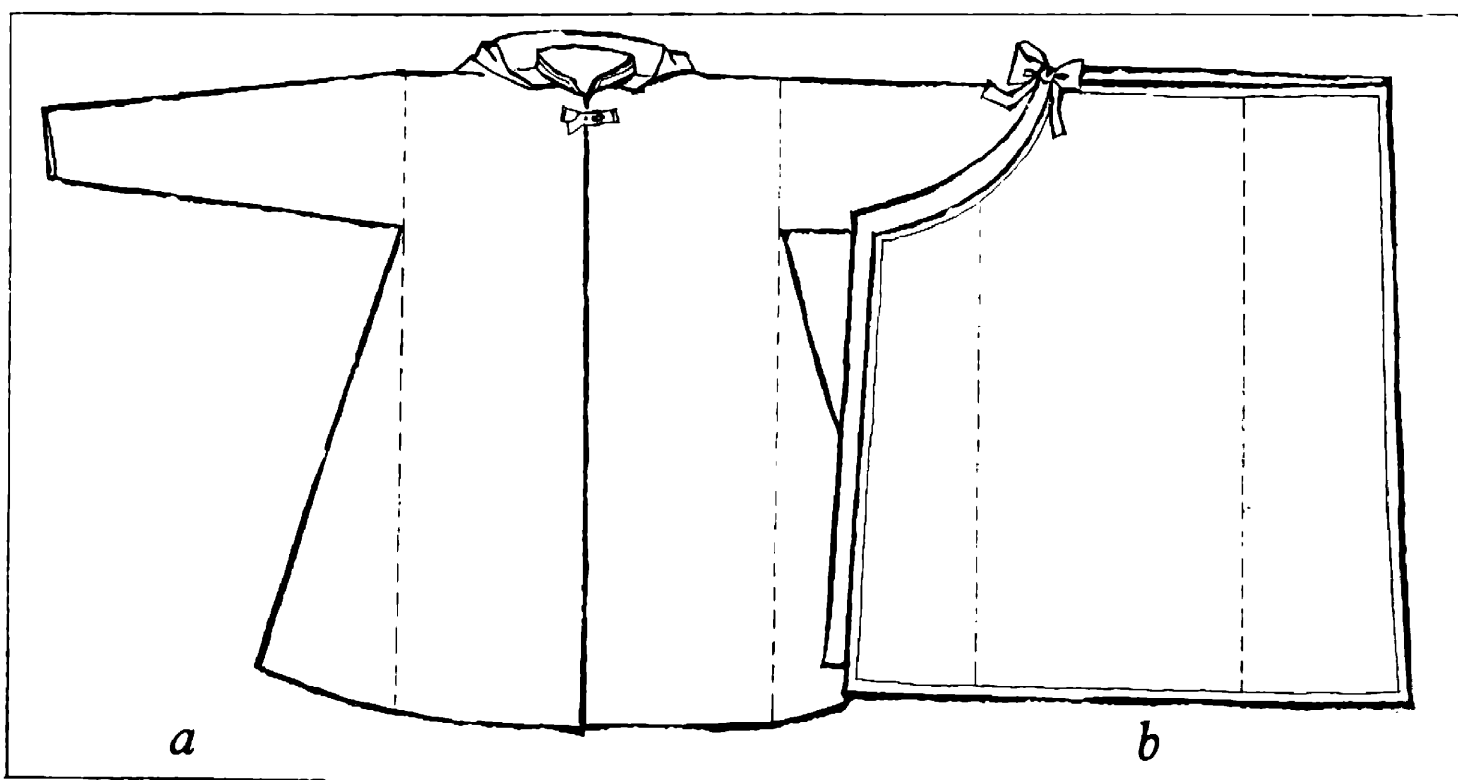


Fig. 17 Patterns for Ukrainian men's outer garments. 15th-17th centuries: a) pattern for *kyreya* with hood; b) pattern for *guglia*.



Fig. 18 Additional Ukrainian men's outer garments. 15th-17th centuries: a) *kuntush* worn over *svyta*; b) *kuntush* with slit sleeves draped over the shoulders; c) *deliya*.

rule the *kuntush* was slightly longer than the underlying *svyta* and *zhupan*, and reached down to the calves. Among the Zaporozhian Cossacks the *kuntush* was called a *cherkeska*.

The *deliya* differed from the *kuntush* with its considerably closer fit, a very wide turn-down collar, occasionally of fur, and throw-back sleeves, sometimes false, in the form of narrow strips which fell down the back. The *deliya* was always worn buttoned up, but without a belt (fig. 18c). The *kuntush* and *deliya* were made of colored woollen cloth and from the more expensive fabrics, including patterned damask silks and brocade; often they were lined with fur. They were embellished with string embroidery and edging of braid or galloon.

A special place in the Ukrainian costume of the 15th-17th centuries was occupied by the shorter outer attire, worn since olden times in the Western parts, particularly in the region of the Carpathian Mountains. First and foremost is the very ancient, primitive cut of the vest — the *kamizelia* of the Lemkos or the Bukovynian *bunda*. This reached down to the waist and was made of sheepskin with the fleece innermost; the sheepskin was folded over on the left side (where a slit for an armhole was made) and tied with straps on the right side under the arm (fig. 19b). It was sewn together along the top, leaving an opening for the head, with a central pectoral slit. The second type of vest was the unfastenable Hutsul *keptar* made of sheepskin and folded over at the shoulders (i.e. with no shoulder seams). It had a straight cut, without any insets or gores, no collar and deep, low-cut armholes (fig. 19a). The *keptar* reached down to the hips. Festive sheepskin vests were assiduously embellished with string embroidery over the white or sandy-brown background, together with leather appliques, fringes and even small metal plates: these

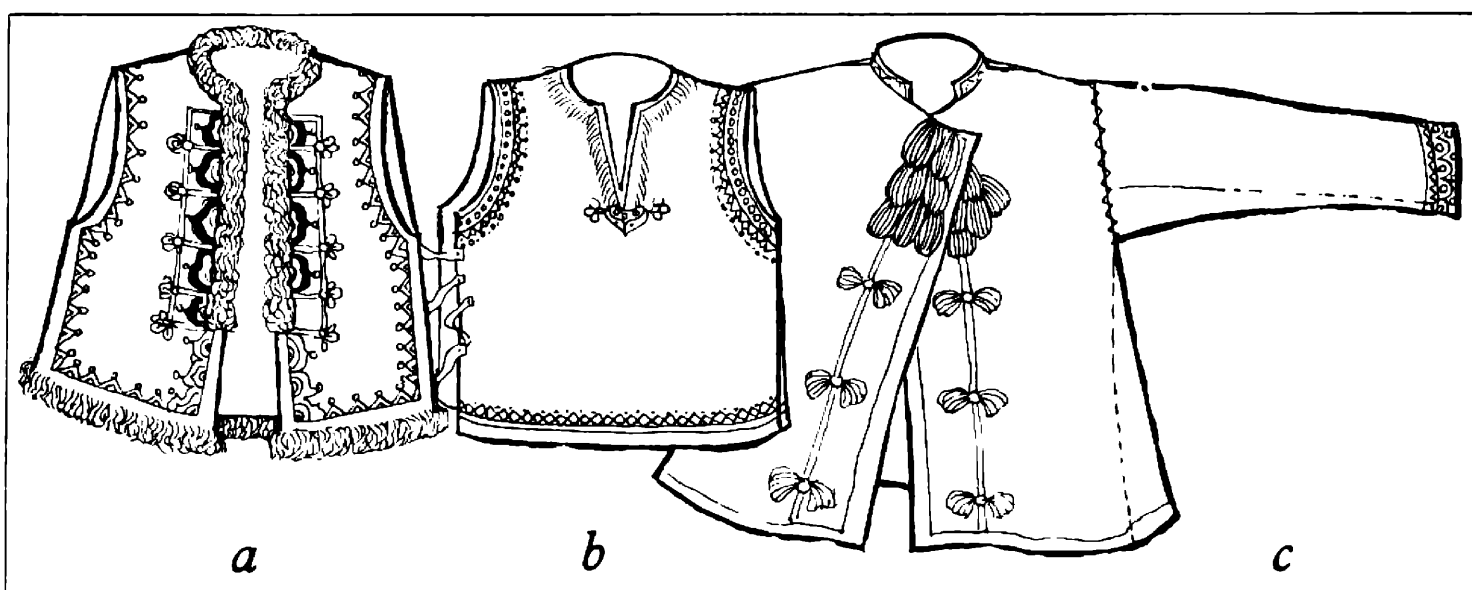


Fig. 19 Ukrainian men's outer garments. 15th-17th centuries: a) *keptar*; b) *kamizelia*; c) *serdak*.

were applied to the front, the back, around the armholes and along the hem.

The woollen-cloth *serdak* was a hip-length sleeved outer garment of Western Ukraine; it too retained a primitive straight cut, folded over at the shoulders, but with side gores and strip gores sewn to the flaps to allow a left overlap (fig. 19c). At the sides on the hem it often had small slits. The sleeve was straight, fairly wide, down to the fingers, beginning at the upper arm, where the armhole opening from the very wide shoulders was located. The collar was usually a low neckband. The *serdak* was worn as a second outer garment over the *keptar*, unbuttoned or thrown over the shoulders. It was made of red, deep-red,

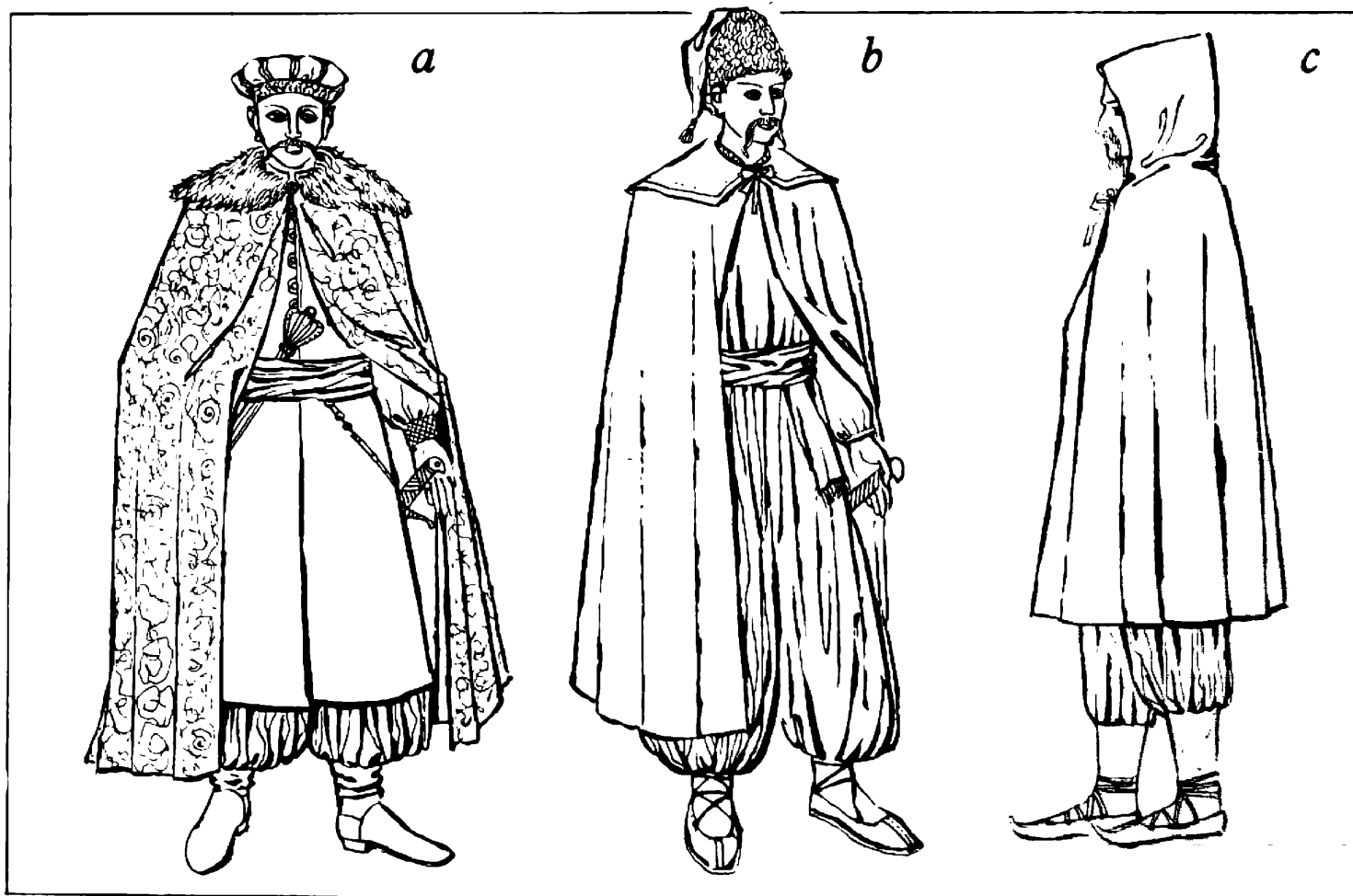


Fig. 20 Ukrainian men's outer garments. 15th-17th centuries: a) *burka* with fur collar worn over a *kaptan*; b) *burka*; c) *guglia*.

dark-gray, black, and more rarely of white woollen cloth. The *serdak* was embellished with thread and string embroidery, had fringes and tassels at the front, along the breast-flaps and along all the seams.

An ancient winter garment of the Carpathian highlanders was also the short black sheepskin coat (*kozhushok*) with long fleece, of the same straight cut as the *keptar*, but with long sleeves down to the wrist. It was worn fleece outermost. Short outer garments, usually in the form of sheepskin vests and sleeved jackets were occasionally worn by Zaporozhian Cossacks and chumaks. It can be assumed that they were borrowed from the Turkish costume.

Of the cloak-type outer men's attire first place should be reserved for the ordinary sleeveless cape, which was worn by the common masses and the pink of Ukrainian society of the day. The common masses wore an ample sheepskin *burka* reaching down to the feet, often with long fleece and a large turn-down collar. Occasionally, especially among the Zaporozhian Cossacks, it was made of leather dyed gray, brown, and sometimes even white (*fig. 20b*). The *burka* was fastened at the throat and was an additional item of clothing worn in bad weather or on journeys (in place of the sleeved *kyreya*). Among the aristocracy and the Cossack elders this was the typically Polish shoulder mantle (*nakydka*), also reaching down to the feet. The *burka* was often lined with fur and finished with a very wide turn-down fur collar (*fig. 20a*). It was sewn from colored woollen cloth and even from patterned silk fabrics, inasmuch as this was, for the most part, an additional parade costume.

Less widespread was the Hutsul mantle — the *guglia*. The *guglia* had the cut of an ordinary sack turned upside down and left unsewn on one side (*fig. 20c*). In this form the *guglia* was worn on the head so that one corner of the "sack" stuck out behind, and the open side was at the front, where it was tied at the neck or at the chest. The *guglia* reached down to the knees. It was made of white or gray woollen cloth, bordered with black or yellow trimming.

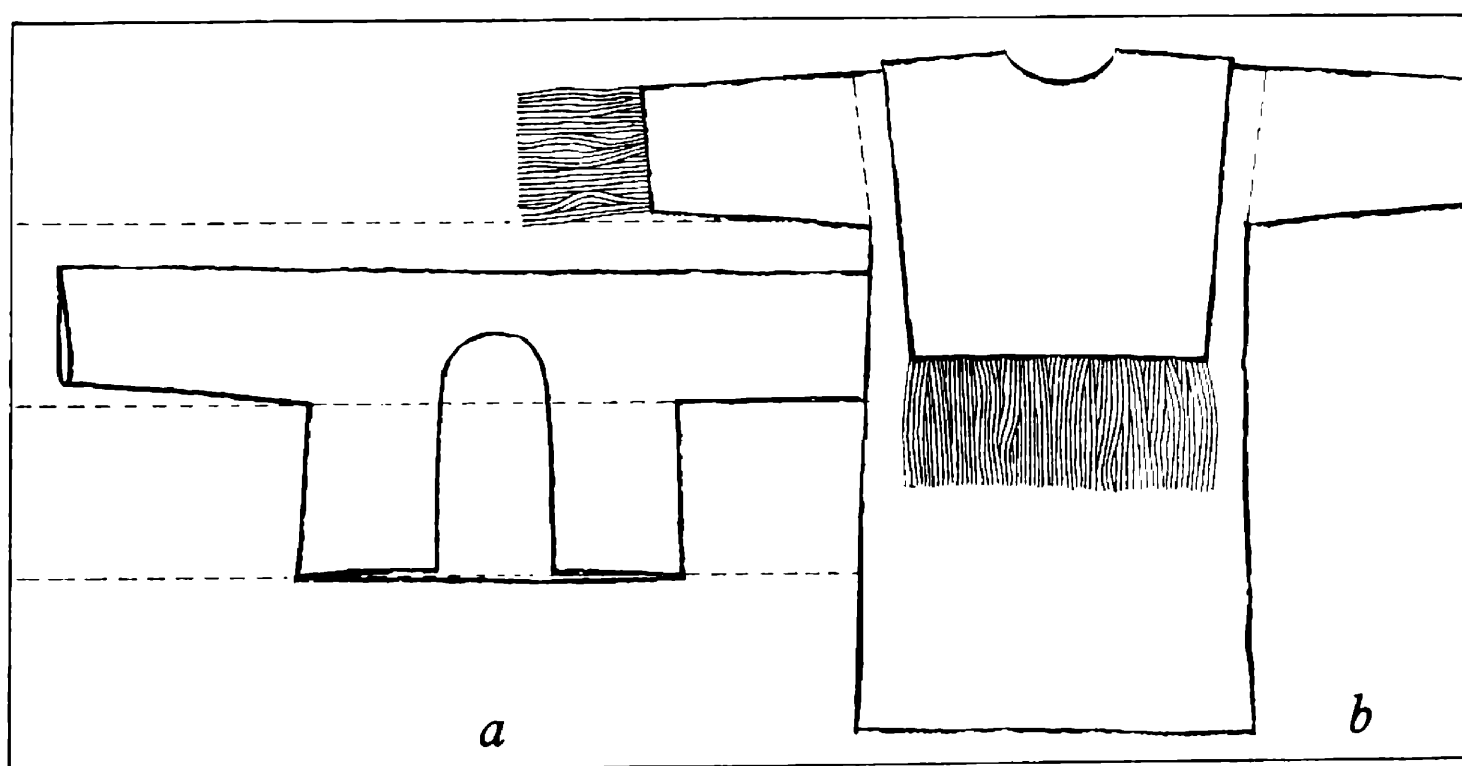


Fig. 21 Patterns for Ukrainian men's outer garments. 15th-17th centuries: a) *hunia*; b) *chuhania*.

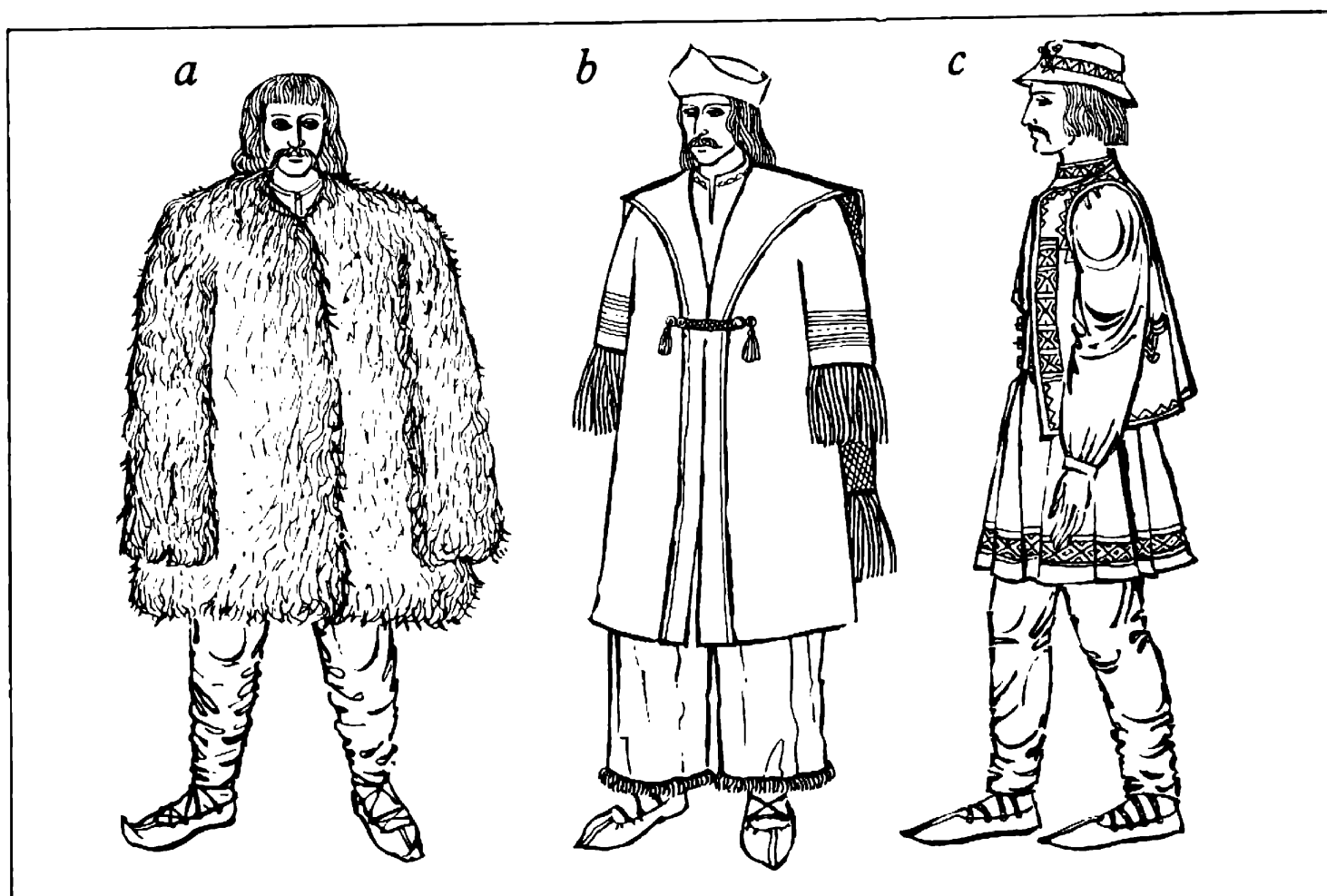


Fig. 22 Ukrainian men's outer garments. 15th-17th centuries: a) *hunia* worn draped over the shoulders; b) *chuhania* draped over the shoulders; c) *keptar*.

A transitional form between the mantle-like sleeveless garment and the sleeved garment was the *chuhania* of the highland Lemkos and the Bukovynian *manta* which resembled it (fig. 21b; fig. 22b). This spacious unfastenable garment of straight cut, reaching to the knees or the middle of the thighs, was always worn thrown over the shoulders and fastened at the chest with straps and buckles. The *chuhania* sleeves were short ($\frac{3}{4}$ length), but they played only a decorative role, inasmuch as at the bottom they were made into unique pockets. At the back the turn-down collar became a very long (waist-length and longer) rectangular collar which covered the entire back; becoming narrower at the front, it continued as lapels along the coat-breasts right down to the hem. The *chuhania* was made of gray, black and brown woollen cloth, adorned in the lower parts of the turn-down collar and at the ends of the sleeves with long fringes of thick strings, dubbed "candles". The *chuhania* was obviously borrowed from the Hungarian costume.

The Western Ukrainian *hunia* also had a mantle-like character. It too had sleeves, but was worn thrown over the shoulders (fig. 21a; fig. 22a). However the *hunia* differed with its very unique ancient cut, which was reminiscent of the *kamizelia* cut: it too was sewn from two widths. The top width was folded in half along its length (corresponding to the shoulder line), creating the back, chest, and short sleeves sewn from underneath. A neck-hole was cut in the middle. The lower width, its full breadth preserved, was folded vertically at both sides, its top sewn correspondingly to the back and front of the upper width, creating the "skirt" of the back and the flaps at the front. Thus, there were no side seams. The *hunia* was made from sheepskin with long white fleece; on rare occasions it was sewn with the fleece uppermost.

The principal garment of the Ukrainian men's costume included the pants, which had more diverse styles compared to the shirts. In the 15th-17th centuries there were already at least three types of pants: the old narrow long Slav pants, very ample baggy pants (*sharovary*), and long, very wide pants, but of a different construction and appearance.

In their most widespread version the first of these did not differ from the Ancient Rus' *porty*, in some areas even retaining the name — *portianytsi*. They consisted of two straight trouser-legs, each cut from a folded linen width, and thus were 20-23 cm (8-9 in) wide. At the top at the back the trouser-legs were connected by a narrow rectangular inset. The pants reached down to the feet: they still had no fly, belt or pockets. They were held up only by a strap or drawstring passed through the upper hem. The free long ends of this strap or drawstring surrounded the waist a second time, this time over the pants. Pants resembling *porty* were worn in Polissia and in the Western regions (whereas in the Carpathian Mountains and in Bukovyna their longer version predominated). The trouser-legs of these *porty* were longer than the legs, often with small slits and cuffs at the bottom, rolled up approximately 10 cm (4 in) (*fig. 25e*) or gathered by numerous horizontal wrinkle-gathers (*fig. 13a*) or tucked into short fabric hose (*fig. 25d*). They were made of woollen cloth, including red, and were embellished with either simple colored embroidery along the side seams and at the bottom on the cuffs, or with simple trimming.

However, most characteristic of Ukrainian men's costumes were the *sharovary*, which obviously appeared after the *porty*, but by the 16th century were already in wide use throughout Right-Bank and Left-Bank Central Ukraine, in Podillia and in the southern steppes, worn not only by commoners, but also by the ruling classes. The trouser-legs

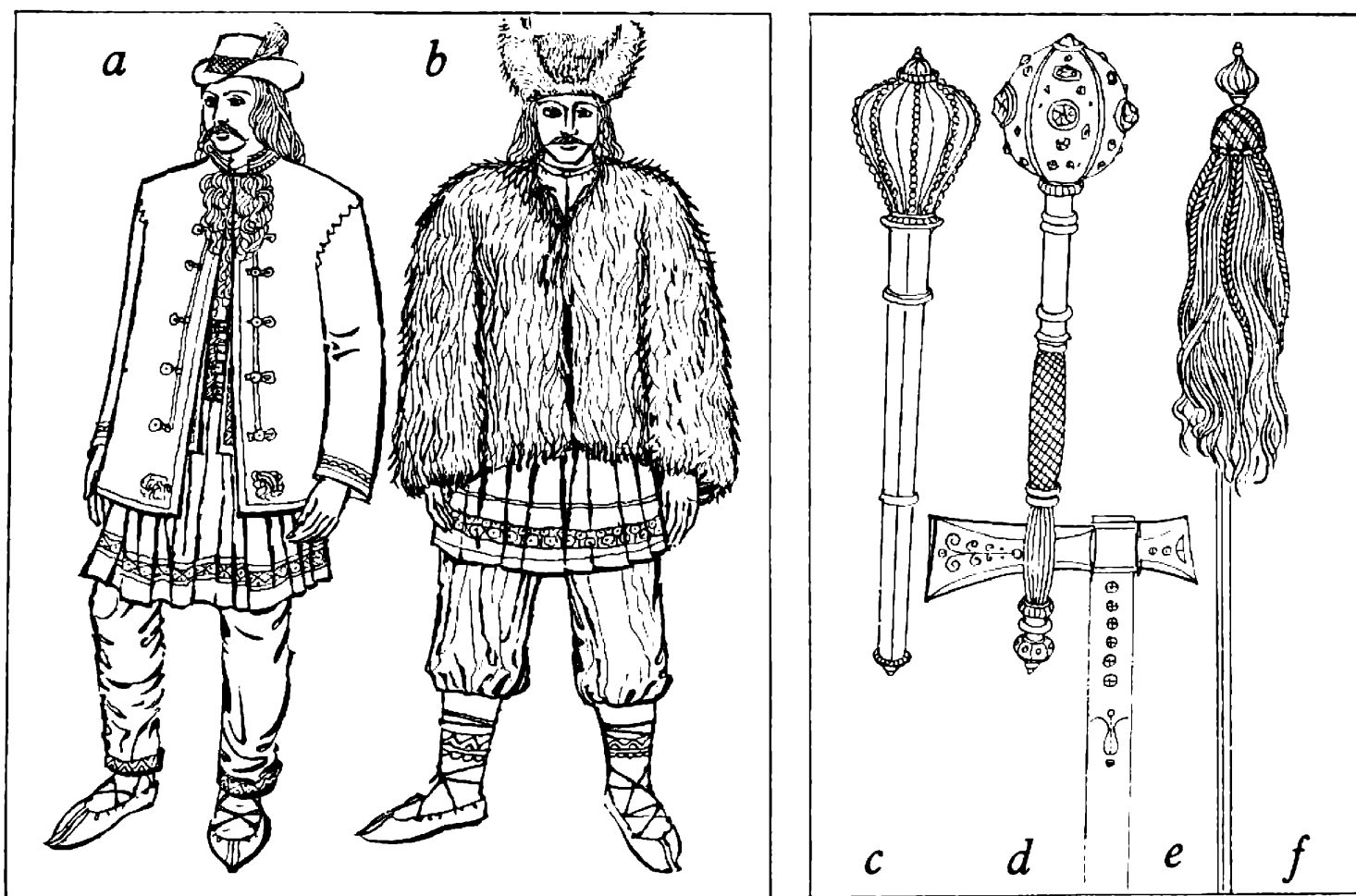


Fig. 23 Ukrainian men's outer garments and insignia. 15th-17th centuries: a) *serdak*; b) short sheepskin coat (*kozhushek*); c) colonel's *pernach*; d) hetman's mace; e) *kelep*; f) hetman's *bunchuk*.

were 40 cm (16 in) wide and more, and they were connected by a very ample inset, the *matnia* (fig. 24b, c). Especially in *sharovary* worn by the Zaporozhian Cossacks, the *matnia* was so wide that it almost touched the ground and often up to 10m (11 yards) of fabric was needed to make such pants. Abundantly gathered at the top hem, like the *porty*, the *sharovary* were held up by a drawstring and in place of a fly had a small frontal slit.

In the Cossack costume at least, the *sharovary* usually had side pockets. *Sharovary* were made from homespun linen, woollen cloth and percale, while for festive and parade Cossack costumes and among the nobility they were also made of silk. White among the principal mass of peasantry and usually blue among Cossacks, *sharovary* could be of other colors too, including black and red. *Sharovary* were worn let out with moccasin-like *postoly* (fig. 14a) or barefoot; occasionally they were tied at the ankles with string (fig. 13c), or tucked into boots (fig. 13e; fig. 25f), while in the north they were tucked into footcloths (*onuchi*) (fig. 13b); among Zaporozhian Cossacks they were worn over the boot tied up with string, allowing them to fall very low (fig. 25g).

The Transcarpathian pants — *hachi* or *hati* — were unique, resembling those of the neighbouring Hungarians. They were made of white linen in the form of very wide straight trouser-legs, sewn together at the top, except for the lower section of the groin, where a small triangle was inserted (fig. 13f; fig. 24a). At the top the *hachi* were tightly gathered at the waist: the vertical folds thus created were often concentrated at the back. They were drawn together with a belt low on the hips. At the bottom, usually at the ankle, the *hachi* hung freely and because of their great width created the impression of a skirt. Occasionally their bottoms were bordered with fringes.

The belt played an important role in the Ukrainian men's costume, being girded about the pants mostly as a decorative ornament. The belt was a wide band (10 to 15 cm — 4 to 6 in) of stiff fabric with a simple design woven into it (most often lengthwise bands), adorned at the ends with fringes or tassels. In the 16th century the Cossacks and wealthy classes made use of a wider, so-called Turkish belt (obviously of Eastern origins). Cut from a piece of light woollen or silk fabric, no more than 50 cm (20 in) wide and no longer than 6-7 metres (20-23 ft), the belt was folded over once or twice lengthwise and wound about the middle several times, after which it was tied with strings sewn to its ends. The ends of festive belts were embroidered with gold and silver thread and allowed to fall free on one side, usually the left (Cossack-style, fig. 24e), or on both sides (peasant-style, fig.

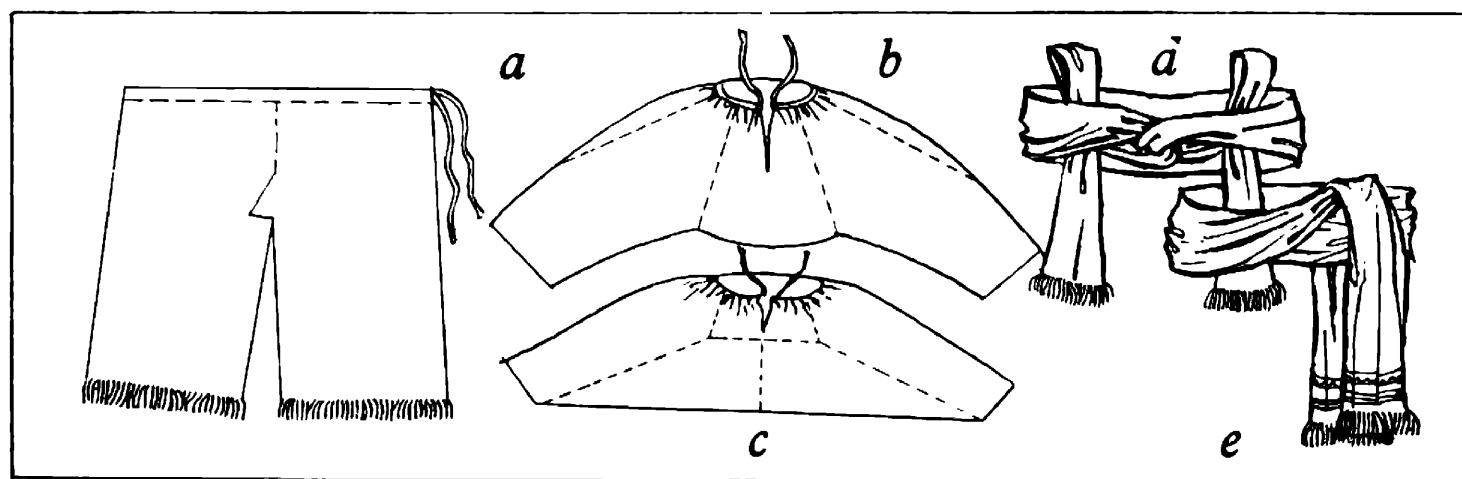


Fig. 24 Patterns for Ukrainian pants and ways of tying belts. 15th-17th centuries: a) pattern for very wide *hachi* pants; b, c) patterns for *sharovary*; d, e) ways of tying belts.

24d). Festive belts also had gold thread woven into the central section. For daily wear and at work the ends of the belt were not left hanging free, but were simply tucked inside. The colors of woven belts were diverse, however red tones predominated.

Even in those versions of the Ukrainian men's costume where the shirt was worn over the pants, almost everywhere (except perhaps in Polissia, where the narrow Ancient Rus' belt survived) wide belts were worn. Especially popular was the wide leather *cheres* (fig. 13a, f). It was worn by the chumaks and even the Zaporozhian Cossacks at times. The *cheres* was prepared from a piece of thick leather folded in half lengthwise, so that the fold was at the bottom. At the top it was sewn together, except perhaps for those places where pockets were created. The belt was 25 to 35 cm (10 to 14 in) wide and often had to be cut out under the arms. A very heavy *cheres* was often held up by two copper chains thrown over the shoulders. At the front the belt was fastened with 3 to 5 straps and buckles sewn onto it; it was embellished with small metal plates and had embossed designs. The *cheres* was also fitted with rings, short chains and hooks, from which were hung purses, pipes, flints, knives and so on. The Zaporozhian Cossacks used the *cheres* as a cartridge belt, occasionally tying it over one shoulder.

A universal folk form of footwear among Ukrainian men have long been the moccasin-like shoes (*postoly*, *khodaky*, *morshchenytsi*) made of pig or raw leather, almost analogous to the Ancient Rus' footwear. The only exception was in Polissia, where they wore ordinary bast shoes (*lychaky*), resembling those of Belorussia and Russia (fig. 25a). *Postoly* were especially comfortable in the mountain regions, where they replaced boots. Among them were versions with rounded unsewn toes which were merely wrinkle-shaped in their wet state (fig. 25d), also those sewn at the front, but with upturned toes (Transcarpathia, fig. 25 c, e).

All the same, boots were almost as generally worn by men as *postoly*. As a daily form of footwear, they were used everywhere only by townsfolk, the upper classes and the Cossacks. As festive wear, boots were quite widely worn by villagers too (with the exception of Transcarpathia). On the whole there were two types of boot. The softer colored

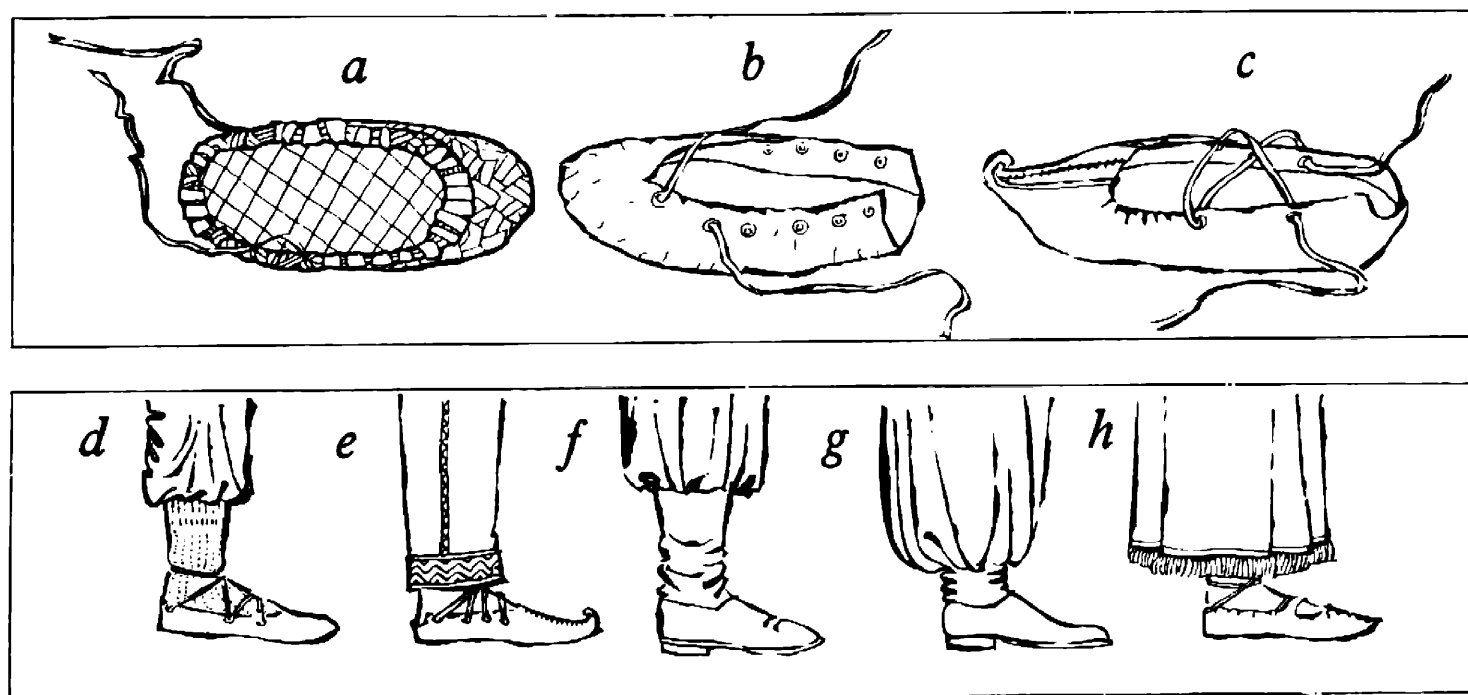


Fig. 25 Ukrainian men's footwear. 15th-17th centuries: a) bast shoe (*lychak*); b, c, d, e, h) *postoly* (c, e — Hutsul *postoly*); f, g) boots.

boots of morocco were the festive dress of the nobility, the Cossack elders and in part the Zaporozhian Cossacks (*fig. 25g*). Thicker boots with stiff bootlegs, usually black in color, were worn as day-to-day wear by the townsfolk, the ruling classes and the Cossacks, while the masses wore them only on festive occasions (*fig. 25f*). The bootlegs were not high, reaching below the knee, and at the top were draped with the fall of the *sharovary*. As a rule, the heels of Ukrainian boots were flat, low and usually shod with heel irons. The toes were of a rounded-elongated shape and only occasionally, almost exclusively among the Zaporozhian Cossacks, slightly turned upward (imitating Eastern examples). The boot consisted of the vamp and bootleg sewn together, whereas the bootleg seam was not at the back, but on the outside leg.

Postoly were worn on bare feet or over footcloths, but the most widespread were *kaptsi* — footcloths, occasionally woollen, which reached the middle of the calf. Wound around the shin right up to the knee, footcloths were worn only in the Northern parts of Ukraine with bast shoes. In the mountain regions of Transcarpathia they also wore short sewn cloth hose (*kapchury*) into which the pants were tucked (*fig. 25d*). These hose were usually red in color. They were adorned with woven designs or embroidery. A great majority of Ukrainian peasants, who suffered great hardship under the Polish-Lithuanian feudal lords, could not afford footwear and went about barefoot all summer long.

At least three main groups of men's hairstyles can be discerned during this period. The first, fairly widespread almost in all parts of Ukraine (except perhaps for the Carpathian highlands) was the "bowl" (*makitra*) haircut, which was worn by all social classes of the populace. The hair was combed out in all directions from the crown in a "mop" and cut in a circle (at first, indeed with a bowl placed over the head). The line of the cut ran approximately halfway down the forehead and ears, leaving the lower part of the back of the head exposed. In this form the hairstyle was especially characteristic of the rural masses (*fig. 26a*). Shorter versions of the haircut covered only the top of the forehead and left the ears completely exposed (*fig. 26b, c*); the bottom of the "mop" fell gradually towards the back, remaining short. The forelock came onto the forehead and was mostly cut straight;

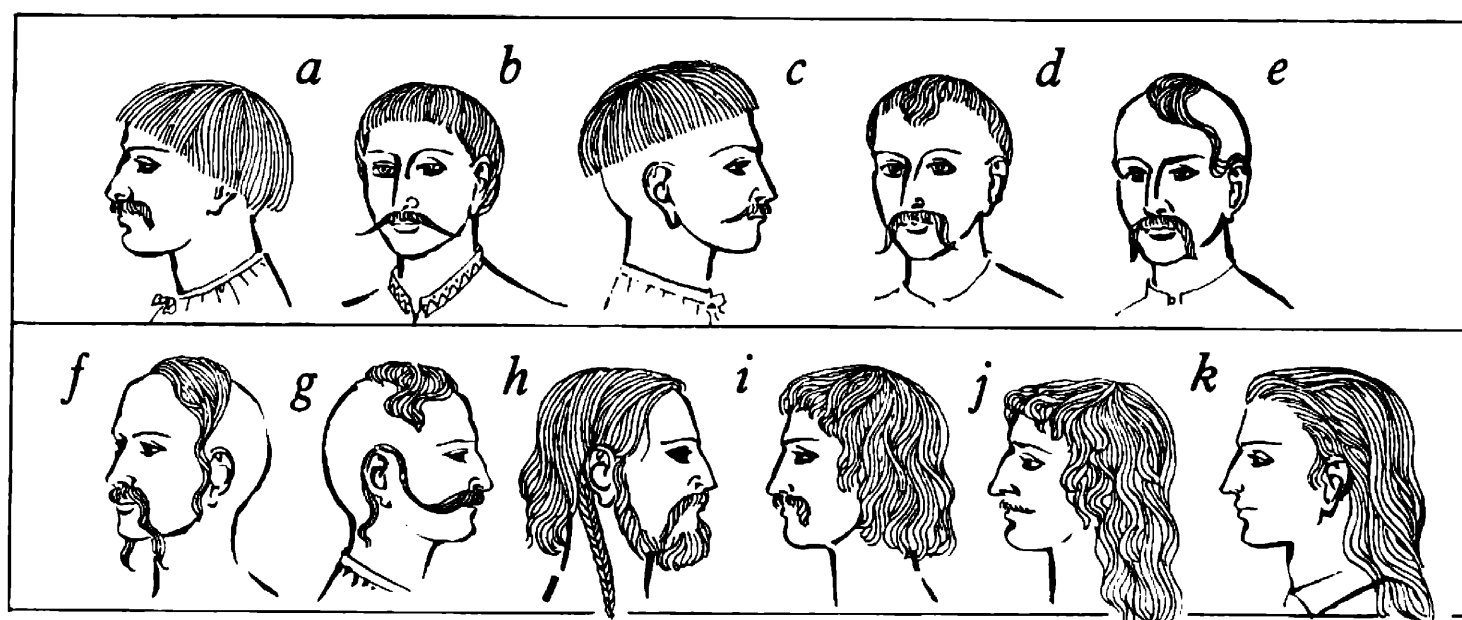


Fig. 26 Ukrainian men's hairstyles. 15th-17th centuries: a, b, c) "bowl" cuts (c — with shaving); d) "gate" haircut ("*pid vorota*"); e, f, g) haircuts with forelocks (e — forelock placed behind the left ear); h, i, j) long hair styles; k) long hair combed back from the forehead.

more rarely it fell in loose locks. A less widespread version of the "bowl" haircut was the "gate" (*vorota*) haircut, where the hair at the front was cut high back along the hairline, exposing the entire forehead (*fig. 26d*). The townsmen, Cossack elders and nobility usually wore a Polish-style haircut, with the hair shaved back and the "mop" of hair transformed into a small disk, situated only at the top and partly at the back of the head — the "*chupryna*" cut (*fig. 26c*). To this end the hair all around — above the forehead, the ears and the back of the head — was shaved more or less well up.

The second group of hairstyles which appeared later, existing from the 16th century and in the main only among Cossacks, was the widely known forelock cut (the "*chub*" or "*oseledets*"). For this the whole head was shaven, with the exception of the top, where a bush of hair was left, which was assiduously grown into a long lock. This lock grew so long that it not only hung to one side (usually the left) down to the ear (*fig. 26f*), but occasionally was even wound around the ear (*fig. 26e*). Sometimes a slightly shorter forelock would be brushed onto the forehead, especially when a hat was worn (*fig. 26g*). A small lock no more than two fingers wide was separated from the main forelock and this was brushed onto the forehead. The forelock cut probably evolved from the high-cut "*chupryna*", which is evidenced by the existence of a transitional version, where the forelock was joined to the crown. The shaving of an ever greater part of the head led to the appearance among some Zaporozhian Cossacks of completely shaven heads, undeniably borrowed from the neighbouring Moslems — the Tatars and Turks.

The third group of men's hairstyles was characterized by long hair which fell onto the back of the head, and even onto the shoulders and back, as was often the case with nearly all the Carpathian highlanders (*fig. 26h, i, j*). In these hairstyles the hair in front was cut either as a straight fringe, or worn as disorderly locks falling onto the forehead, with one or two plaits on either side (*fig. 26h*). The shorter version of these hairstyles seems to be a transition between the longest "bowl" haircut and letting the hair grow long (*fig. 26i*). They were related by the common practice of combing the hair in a "mop" from the crown in all directions, without a part. The long-haired styles of Transcarpathia were characteristic of the neighbouring peoples too — the Hungarians and Slovaks. They did not exist in the Central and Eastern parts of Ukraine, with the exception of the hairstyles of scribes (and in general persons undertaking intellectual pursuits). It can be assumed that these hairstyles originated from the church schools and seminaries, where long hair worn combed back had been traditionally accepted by the Orthodox clergy (*fig. 26k*).

Beards were worn only by old men (and then not always), and in part by the inhabitants of Polissia.

Mustaches were worn equally by commoners and society's elite. They were of various shapes, but in the main two types predominated: drooping mustaches (*fig. 26a, d, e, f, g*) and those which stuck out to the sides (*fig. 26b, c*). Among Cossacks, especially the Zaporozhians, long mustaches which drooped below the chin were held in high esteem (*fig. 26f*). Occasionally these became so long that their ends were even placed behind the ears (*fig. 26g*). In Western Ukraine preference was given to a small trimmed mustache over the lips, curving a little towards the corners of the mouth (*fig. 26h, i*), or with ends slightly raised to the sides (*fig. 26j*).

There was a great diversity of headgear worn by men, according to both region and social status. All the same, some types of hats were widespread throughout Ukraine. This



Fig. 27 Ukrainian men's headgear. 15th-17th centuries: a, b, c) types of lambskin hats; d) lambskin hat with *shlyk*; e) *magerka*; f) fur *tryvukh* (three-ear); g) flat hat with fur hat-band; h) flat hat with sultan; i, j) wide-brimmed straw hats; k, l) felt hats.

applied above all to the lambskin *kuchma* hats of cylindrical or truncated-cone form, which were worn in the rural areas, by the middle classes in the towns and by the Cossacks (fig. 27a, b, c, d). These hats were made of gray, black, or more rarely, white sheepskin, with fur or cloth tops — flat or convex. Their specifically Cossack version differed with the substitution of the high lambskin hat's top with a conical sack — the *shlyk* — which hung down on the left side, fixed at the headband with a hook (fig. 27d). The *shlyk* was adorned with galloon sewn on crosswise or with braid, and was crowned with a tassel. The most widespread colors for the *shlyk* were red and blue. Popular during this period was the lower, flat *magerka* with its hatbands of lambskin (and occasionally marten, otter and fox fur) and a crown of woollen cloth, silk or velvet (fig. 27e). In the costume of the Registered Cossacks* of the 16-17th centuries this type of hat had a narrow hatband (no more than 7 cm i.e. 2¾ in) and a round convex cloth crown with colored galloon or piping which met at the centre (fig. 27g). In the Western parts of Ukraine there were versions of the hat closely resembling the Polish Confederate hat, with a round hatband and a square top. More rarely, mostly in Polissia, the *magerka* was a hat of average height, white or gray, of felt and woollen cloth, which had a truncated conical and sometimes hemispheroidal form. Cossack elders and top officials of the Ukrainian administration of the day quite often, especially when in parade dress, wore Polish-style low

* Cossack army formed in the 1570s by the Polish government to combat national movements in Eastern Ukraine and to defend its southern borders.

hemispheroidal or cylindrical hats of woollen cloth, silk, velvet and even brocade with expensive fur trimming and a feather plume at the front, which was affixed with the help of an agraffe (*fig. 27h*). This was also the appearance of the hetman's hat.

The commoners of the northern parts of Ukraine and the Carpathian highlanders wore an ordinary woollen-cloth *tryvukh* (three-ear) in winter, that is an ear-flap hat, lined and trimmed with sheepskin or some other fur (*fig. 27f*).

A typically Ukrainian men's head-dress was the wide-brimmed hat. Most widespread among the masses was the summer straw hat with its wide brims and a low flat or convex hat crown (*fig. 27i, j*) and the felt Transcarpathian hat with brims turned slightly up and a fairly flat hat crown adorned with a band, and in the festive costume — with flowers, pom-poms, feathers and metal studs (*fig. 27k*). The highland Lemkos wore felt headgear similar in form to the hats of the Slovaks and Hungarians (*fig. 27l*).

A constant accessory to the Ukrainian men's costume was the simple staff, quite often carved (among the Carpathian dwellers it had a hatchet in place of a knob), and the purse, often studded with small metal plates, which was attached to the belt or a shoulder strap; it contained a tobacco pouch, pipe, flint and other trifles. If the clothes had pockets (in *sharovary*, the *svyta* and other outer garments from the 17th century) the purse was not used.

On the territory occupied by Poland the Ukrainian populace, with the exception of the Cossacks, were forbidden to bear arms. Only the Carpathian highlanders, who were under Hungary and Moldavia, wore knives hung from their belt in leather sheaths. Both Registered and Zaporozhian Cossacks always bore arms, first and foremost the Eastern-type sabre, and beginning with the second half of the 16th century, the Zaporozhians wore pistols slid under their belt. Expeditionary Cossack weapons consisted of spears, and from the 16th century — double-barrelled muskets (first with matchlocks and then with flintlocks).

A typically Cossack weapon was the *kelep*, a war hammer. It was an axe with a sharp end bent over like a beak, mounted on a wooden handle 60-70 cm (24-27 in) long (*fig. 23e*). This axe was similar to the above-mentioned staff-hatchet of Transcarpathia, which was called a *kelef*.

The principal regalia (insignia) of the supreme hetmanite rulers, established in the late 16th century, were the mace (*bulava*) and the *bunchuk*. The mace (*fig. 23d*) was a gilded silver sphere adorned with notching, ferrules and precious stones, fitted onto a metal or wooden handle 60-70 cm (24-27 in) long with metal rings and a knob at the bottom. The *bunchuk* (*fig. 23f*) always accompanied the hetman on solemn occasions (it was borne by the chief standard-bearer). This was a black pole 3m (10ft) in length, the top end of which was fitted to a copper sphere, and below it hung horsetails (part of the hair was plaited into six braids). A symbol of the Cossack colonel's authority was the *pernach* (*fig. 23c*). It had a silver or iron pear-shaped head with vertical ribs and grooves and a slightly shorter handle than the mace. It was carried under the belt.

The only jewelry worn by men were earrings; to be exact, one earring (in the form of a ring or half-moon), which Zaporozhian Cossacks occasionally wore in their ear. Rings were worn on the fingers by nobles and Cossack elders. Ancient men's bracelets out of thin copper chains or stiff patterned fabric in the form of narrow bands were worn by the Hutsuls.

WOMEN'S COSTUMES

For women, as for men, the shirt was the universal daily garment for all classes of society of the day. From way back it appeared in two basic versions. The first of these, in principle, different in no way from the men's shirt with insets, having the inevitable gathers at the front and sides around the neckline, and with straight sleeves, which were wider than in the men's shirt. This type was especially characteristic of Left-Bank and Northern Ukraine; it was also worn by townswomen and the Cossack elder class. The second version, often called Carpathian, had unbroken sleeves, that is sleeves cut together with the insets and sewn to the front and back widths right up to the neck, where they formed the sides of the neckline (*fig. 28c*). The sleeves of such shirts were more sumptuous, fuller, and were cut slightly flared towards the bottom to a width and a half, thus reaching 35-37 cm (14-14½ in) wide. Shirts with unbroken sleeves were worn mainly in Right-Bank Ukraine, in particular in Podillia and the regions of the Carpathian Mountains (*fig. 28a, b; Fig. 29a*). In some parts of Transcarpathia they also wore a shirt completely divided into two separate elements (*fig. 29b*). Its upper section was short, roughly down to the waist, with unbroken sleeves, and was called the *oplichchia*, while the lower section, the *podilok*, was in the form of a straight skirt on a drawstring at the waist. These short shirts had another characteristic: the gathers at the neck were closer together, finer, located around the entire neckline, while the frontal slit was not in the centre, but to one side, near the line of attachment of the right sleeve.

The length of Ukrainian women's shirts varied: from 125 to 150 cm (49 to 59 in), when they reached the feet. Shorter shirts were worn daily. The neckline of all types of women's shirts was high, right up to the neck, and was assembled in two ways: in shirts with insets — with a narrow neckband, under which the gathers were tucked, while in shirts with unbroken sleeves — with a retainer thread or string which drew the wide neck together in gathers (*fig. 28a*). In the first instance two loops were sewn onto the ends of the neckband, through which a string with small tassles on the ends was threaded and tied in a bow. In the second, the neck ties were the ends of the drawstring. The frontal slit in shirts with insets was deeper, but much shorter than that in men's shirts, close to 15 cm (6 in) long. Often women's shirts of the upper classes and even those of city girls had a rounded neckline which fell quite far down, onto the top part of the breasts (*fig. 28b*). This was not at all characteristic of the Eastern Slav costume, and was indisputably borrowed from the Polish and Hungarian costumes. Turn-down collars on women's shirts in this period were rare, more common in the north, in Volhynia, and partly in Right-Bank Ukraine, while the highest neckbands (2 to 3 cm — ¾ to 1¼ in) began to grow in popularity towards the end of the 17th century.

Women's shirts, like those of the men, had predominantly open sleeves, which were not drawn together at the wrist. Only from the 16th century did festive shirts with sumptuous unbroken sleeves begin to have a *shliarka* — a narrow ruffle-cuff (3-5 cm i.e. 1¼-2 in) gathered with a string (*fig. 28e*), and eventually, mostly in the cities — narrow round *chokhlia* cuffs (*fig. 28d*). The sleeves of women's shirts were always either of normal length

(approx. 50 to 60 cm — 20 to 24 in) or even less ($7/8$ length). The predominance of wide, capacious sleeves led everywhere to their being gathered at the top. With unbroken sleeves gathers were made near the neck and they fell to the top of the arms; with insets they were located in two places: near the neck, with the inset itself gathered, and in the places where the sleeve was attached to the inset on the shoulder. Besides, the desire to create a soft, sloping shoulder-line meant that the line of attachment had to be lowered to the upper part of the arm. If we take into account that this same soft rounded form of the shoulder was achieved by unbroken sleeves also, it can be said that this “softening” of the shoulder is characteristically Ukrainian, giving the costume a special femininity.

Women’s shirts were made from linen of various grades. Occasionally shirts had sleeves of a different material. For example, girls from the families of Cossack elders sewed sleeves of muslin to their festive shirts. Shirts were always worn girded, with folds hanging over the waist.

Embroidery was the principal embellishment on women’s shirts. They were embroidered near the sleeve, on the insets, on the ends of the sleeves, locating the design in the form of horizontal strips (*fig. 28b, c, d, e; fig. 30a*). The embroidery on women’s shirts was richer in style; very often *merzhenka* (open-work) was used as well as satin-stitch with white thread. It was fairly popular for the seams to be embroidered with colored thread and the neckline, and occasionally the ends of the sleeves, to be edged with piping.

An essential feature of Ukrainian women’s costumes was the widespread use of waistline garments. The wrap-around, the *plakhta* and the *zapaska* have long been

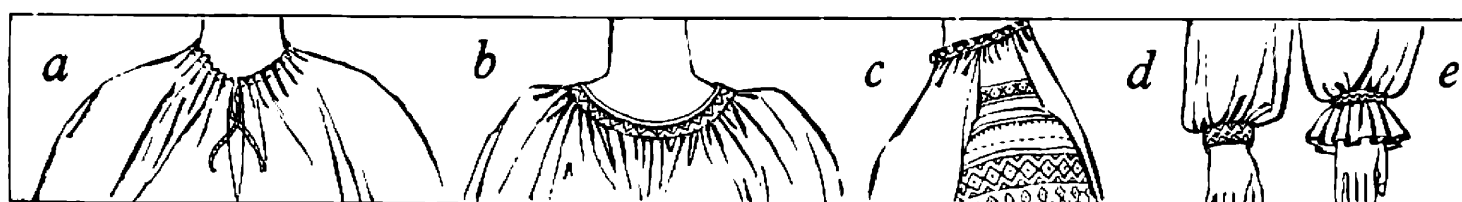


Fig. 28 Ukrainian women’s shirts. 15th-17th centuries: a) ways of tying the neck with string; b) neckline decorated with embroidery; c) example of embroidery on shoulder section of shirt with insets; d) *chokhlia* cuff; e) *shliarka* cuff.

necessary and widespread basic garments worn over the shirt. All the women’s waistline garments were draped very simply.

Unsewn waistline garments, which were bound at the waist with rope or a belt, and which were still known in Ancient Rus’, were worn not only by the common folk, but also by the middle classes and even the nobility. The most primitive and ancient form of women’s waistline dress was the wrap-around (*obhortka*) (*fig. 32a*), which consisted of a material width — a rectangular piece of usually woollen fabric close to 1 m (39 in) wide, which was wrapped around the body below the waistline over the shirt. The bottom hem of the wrap-around fell short of the shirt hem by some 10 cm (4 in). The fabric was wrapped around horizontally, with a fairly large overlap (usually to the left), with the ends passing over usually on the right side at the front. In this form the wrap-around was girded with a separate belt. To allow for greater freedom of movement when walking the lower corner of the right flap of the wrap-around was turned up and tucked under the belt. The wrap-around was usually black or red; in the southwestern regions commoners wore the wrap-around as everyday garb.

The *plakhta* was far more widespread, at least in the central and eastern parts of Ukraine; its relatively intricate, painstakingly evolved and fixed pattern in itself attested to its long development. In the 15th-17th centuries the *plakhta* was already made from two widths of specially woven woollen fabric with a characteristic checkered pattern, which consisted of ornament-filled squares, mostly red and blue in color (*fig. 30a, b, c*). These two widths, each 1.75-2 m (69in-79in) wide, were sewn together lengthwise and only halfway, and then folded in half at right angles to the seam. The doubled open skirt thus formed was girded about the waist so that the flaps were centred front and back to form “wings”. Occasionally the front bottom corner of one of the flaps was lifted and tucked under the belt at the back, similarly to the wrap-around. The *plakhta* reached quite far down, almost to the shirt hem. It was worn by both women and girls.

The *zapaska* was the most universal waistline garment, common to all classes throughout Ukraine. In essence it was the simplest form of apron. A rectangular piece of fabric 70-80 cm (27-32 in) long and some 50 cm (20 in) wide, i.e. a single width, had strings sewn to the top corners, with which it was tied about the waist (*fig. 31a*). As a rule the *zapaska* was made of black, blue or red woollen fabric, for the most part decorated with horizontal stripes. It was worn directly over the shirt at the front, or at the front and back, which was characteristic of western parts of Ukraine and along the Dnieper River (*fig. 31a, c*). When the *zapaska* was worn front and back, gaps were created between the widths, exposing the shirt. However from the 16th century and possibly earlier, the *zapaska* was worn with the *plakhta*, thus covering the *plakhta*'s front part. In this way the *zapaska* became an ordinary narrow apron worn not only by commoners, but also by wealthy townsfolk, and not only on weekdays, but on holidays too (*fig. 30c; fig. 31b*). In festive costumes the woollen fabric of such an apron was not unseldom exchanged for stiff patterned cotton fabrics, thin linen and even silk.

A sewn skirt in the Ukrainian costume of the 16-17th centuries was worn almost exclusively by women from the elite of Ukrainian society. In festive wear they were made wider towards the bottom, reached down to the feet, and were sewn onto a tightly hugg-

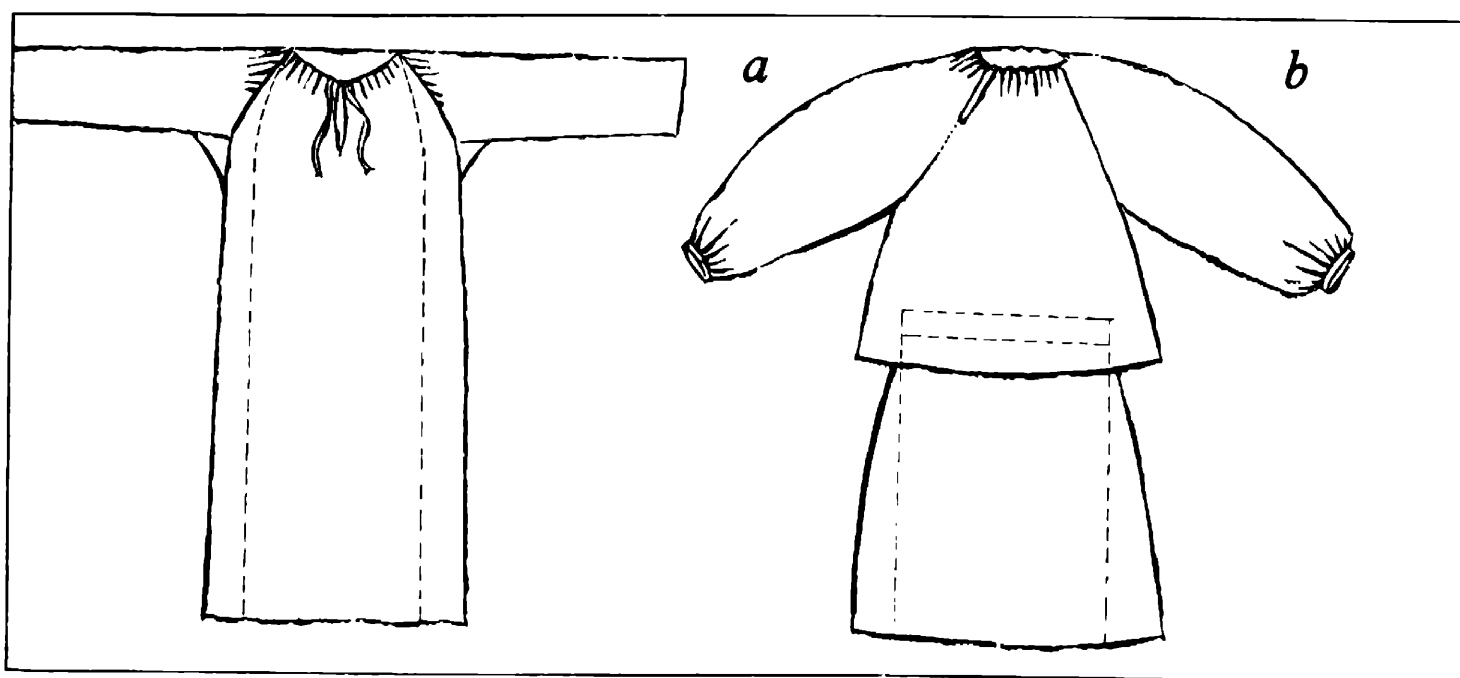


Fig. 29 Patterns for Ukrainian women's shirts. 15th-17th centuries: a) pattern for shirt with solid sleeves; b) pattern for shirt with side slit at the neck.

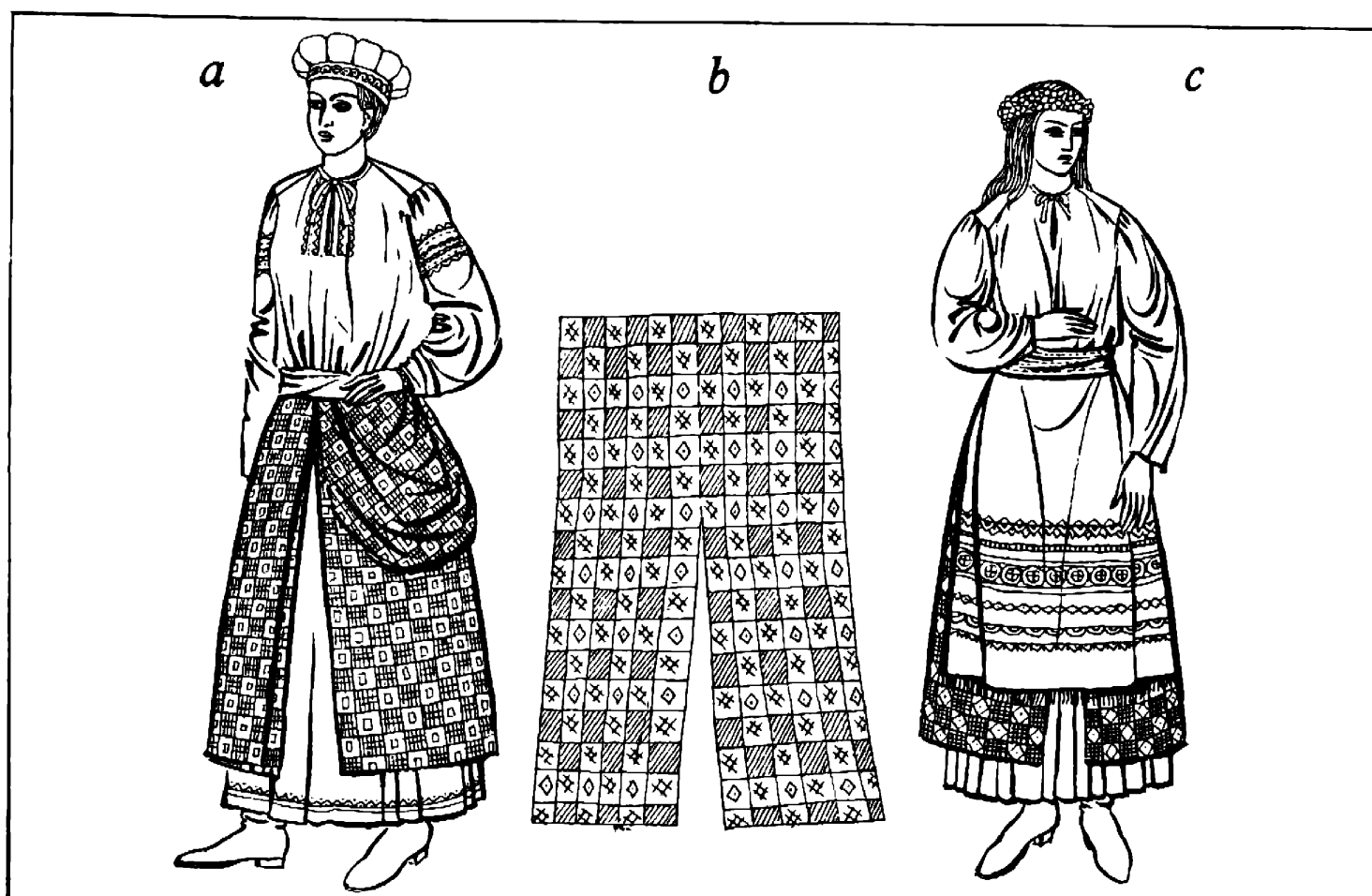


Fig. 30 Ukrainian women's costumes. 15th-17th centuries: a) *plakhta*; b) pattern and decor for *plakhta*; c) *zapaska* worn over *plakhta*.

ing bodice with the inevitable fairly low neckline and narrow long sleeves; the bodices were fastened or laced at the front. Such skirts and bodices were made from expensive imported fabric: damask silk, satin, brocade. In the folk costume sewn skirts occurred only in Galicia.

The universal use of waistline garments in the Ukrainian women's costume led to the introduction of the belt. These belts differed little from those worn by men and there were two basic types in use. For girding shirts and binding the *plakhta* a simple woven belt (*kraika*) from 3 to 5 cm (1 to 2 in) wide was used, or occasionally, for example in Transcarpathia, they wore narrow leather belts studded with small copper plates. They served no decorative purpose, inasmuch as they were usually almost completely hidden. The wrap-around, in part the *zapaska*, and also the outer garments were girded with long (3m — 10 ft) and wide (20 to 30 cm — 8 to 12 in) woollen belts of colored fabric (red, green, blue and black) with lengthwise bands and fringes on the ends (fig. 31a). These belts were tied in various ways: at the back or the sides, often creating bows with long trailing ends; when the outer garments were girded, the ends were tucked inside. Expensive gold-woven belts of average width were much rarer among the Ukrainian women's costumes of the upper classes than among the men, inasmuch as the very widespread use of *zapaska*-aprons held up with string precluded the use of such decorative belts. Unlike the common masses, the upper classes wore no belts atop the outer garments.

The similarity between men's and women's outer shoulder garments also had Ancient Rus' roots. Throughout women's outer garments we see men's forms, occasionally without any deviations. Thus, for example, the universal women's *svyta* differed in no way from that worn by men, except that perhaps sometimes it was longer, not unseldom

reaching down to the feet (*fig. 33c*). Among the common folk the women's *svyta* was made shorter, without a collar or with a small (3cm — 1 in) neckband, with a left overlap, of homespun white or dark-colored woollen cloth, and girded with a wide belt, the ends of which were tucked under. It almost completely resembled the men's *svyta* (*fig. 33b*). Among the nobility, Cossack elder class and wealthy townsfolk it was mostly worn unfastened or fixed at the waist with an agraffe (i.e. ungirded); in most cases it had a lower triangular cut and as a rule, a shawl collar. The sleeves had high flared turn-back cuffs, slit underneath (*fig. 33c*). Such *svyta*-robes were made of colored woollen cloth, silk, velvet and brocade, and were ornamented with woven or embroidered plant designs, and also were later made from nankeen with printed patterns. Very often the collar and cuffs were made of another material or faced with fur.

The women's *zhupan* in no way differed from the *svyta*, for unlike the men's, it was not cut with "cassock" gores, but with the same "whiskers" as the *svyta*. A cut with "cassocks" was absent in women's clothing of the day, however the waistline was more clearly emphasized.

Additional outer garments of the women's folk costume included unfaced sheepskin coats, which were identical to those worn by men. Among the upper classes they wore un-tailored spacious fur coats faced with woollen cloth, nankeen and occasionally even silk, with turn-down silk collars and long sleeves. They were often worn simply draped over the shoulders. A lighter additional outer women's garment was the *kuntush* with long slit sleeves, but again with "whiskers" rather than "cassocks" (*fig. 34c*).

As a rule the *kyreya* and *deliya* were not worn by women. On the other hand, the two principal forms of short outer garments, very characteristic of men's costumes of Western



Fig. 31 Ukrainian women's costumes. 15th-17th centuries: a) two *zapaskas*, belt with bow; b) laced bodice, skirt, apron; c) *leibyk*, two *zapaskas*.

Ukraine and especially the mountain regions, the sleeveless *keptar* and sleeved *serdak* (fig. 33a), were worn by women since ages past. Women's vests were often made of woollen cloth, and then they were called a *leibyky*. The *kersetka* — a short, tailored Ukrainian women's outer garment — appeared much later, only at the turn of the 19th century. Of the mantle-like outer garments women wore only the *guglia* and *hunia* (in the mountain regions).

The decor of women's outer clothing differed to that of the men's garb principally in the diversity and richness of methods of embellishment: embroidery with colored and gold thread, braid and galloon, string embroidery, appliques; true, women's clothes had no loops. The decor inevitably emphasized the waistline, both along the line of the cut and along the top of the folds, created by gore insets.

Ukrainian women's footwear of the 15th-17th centuries was restricted to three basic types: the moccasin-like *postoly*, boots and shoes (*tufli*). The *postoly* — most widespread among the toiling masses — were especially characteristic of the highland Carpathians and were identical to the men's. In Transcarpathia they were worn with ankle-length woollen stockings (*kapchury*). Boots were mostly black in their everyday folk version, and were completely like those of the men. Only festive morocco-leather shoes differed somewhat, being made of red leather. They had high heels (5 to 6 cm — 2 to 2½ in), were shod with copper heel-taps, and in wealthy circles they even had colored designs drawn on the heels (fig. 35e). The only uniquely women's footwear were the *tufli*-shoes, which were mostly worn by the wealthy classes of society (fig. 35f, g). They were made of leather (more rarely of woollen cloth and velvet) in the form of modern-day Oxford or low shoes with pointed toes, on heels of average height. The *tufli* were worn on bare feet or with



Fig. 32 Ukrainian women's costumes. 15th-17th centuries: a) wrap-around, belt; b, c) *plakhtas* (b — frontal view, c — rear view).



Fig. 33 Ukrainian women's outer garments. 15th-17th centuries: a) woollen cloth *serdak* with sleeves worn over a *leibyky*; b) peasant *svyta*; c) *svyta* of wealthy city woman.

knee-length sewn woollen stockings.

In Northern Ukraine village women wore bast shoes with foot-cloths. The custom of going about barefoot in summer was more widespread among women than men.

Head decoration for women during this period was quite varied and depended, first and foremost, on the prevailing ancient Slav tradition whereby married women completely covered their hair, while girls wore it uncovered. True, this tradition was not strictly observed everywhere. For example, in some regions of Transcarpathia there were instances where married women wore their hair partly exposed: it was let down at the sides and back from under the headgear in the form of plaits and locks (fig. 36b, c). Besides, towards the end of the 17th century, due to Polish influences, the women of the upper classes everywhere exposed a portion of their hair from under their headgear (fig. 36d, e, g, i). However, the exceptions to the rule did not break the steadfastness of this age-old tradition.

Ukrainian girls have always worn their hair exposed, combed with a central part at the front. The most widespread hairstyle, inherited from the Ancient Rus' period, was the free-falling long hair (fig. 35a). Alongside this hairstyle, plaits were very common, in most cases two, more rarely (and later) — one. On weekdays and during work the plaits were worn in a garland around the head (fig. 35b), while in the festive folk costume they were allowed to fall onto the back or chest (fig. 35c, d, h). It was not uncommon for silver and gold thread to be braided into the plaits, or they were entwined with narrow strips of colored fabric. In Right-Bank Ukraine several strips of colored patterned fabric were affixed to the base of the plait. Occasionally part of the front hair was allowed to fall a little



Fig. 34 Additional outer garments of the Ukrainian women's costume. 15th-17th centuries: a, b) *svytas*; c) *kuntush* fur coat.

over the forehead (on both sides of the part), partly covering the ears, while the ends were tucked under the base of the plaits.

An ordinary everyday form of headgear for girls was a strip of fabric or an ornamental fabric ribbon worn around the head, tied in a knot at the front or back, but always so that the hair on the top of the head was left exposed (fig. 35c, h). Kerchiefs and triangular kerchiefs (*kosynka*) were not yet worn then. Festive headgear included garlands of flowers, wheat-ears, feather-grass and leaves. They were prepared from both fresh and artificial flowers, among which the poppy, marigold, hollyhock and cornflower were especially popular (fig. 35a, d). Out of these garlands were created rather intricate and fairly high wedding head-dresses, affixed to firm hoops and liberally decorated not only with flowers, but also with feathers, strips of fabric, beads and so on (fig. 35i). In Transcarpathia they attached a wire rim or a strap to the bottom part of such a garland and hung copper coins and small metal plates from it.

According to the ancient tradition, married women gathered all their hair and lay it around their head in a truss, or more rarely, tied it in a knot at the back. Often the hair was divided into two parts, wound around a bast or string ring, which was positioned on the top of the head, sometimes even swathed in muslin, whose ends were allowed to fall at the back, forming the *kybalka* (fig. 36a). Over hair thus laid out, as with all Slavs, women wore the inevitable *ochipok*, a cap analogous to the Ancient Rus' *povoynyk*. Gathered and tied at the back with a string, the *ochipok* hugged the head tightly. Quite often, especially when the *ochipok* was worn without a *kybalka*, a stiff framework of bast or leather was worn underneath, giving this form of headgear many diverse forms. The *ochipok* was of

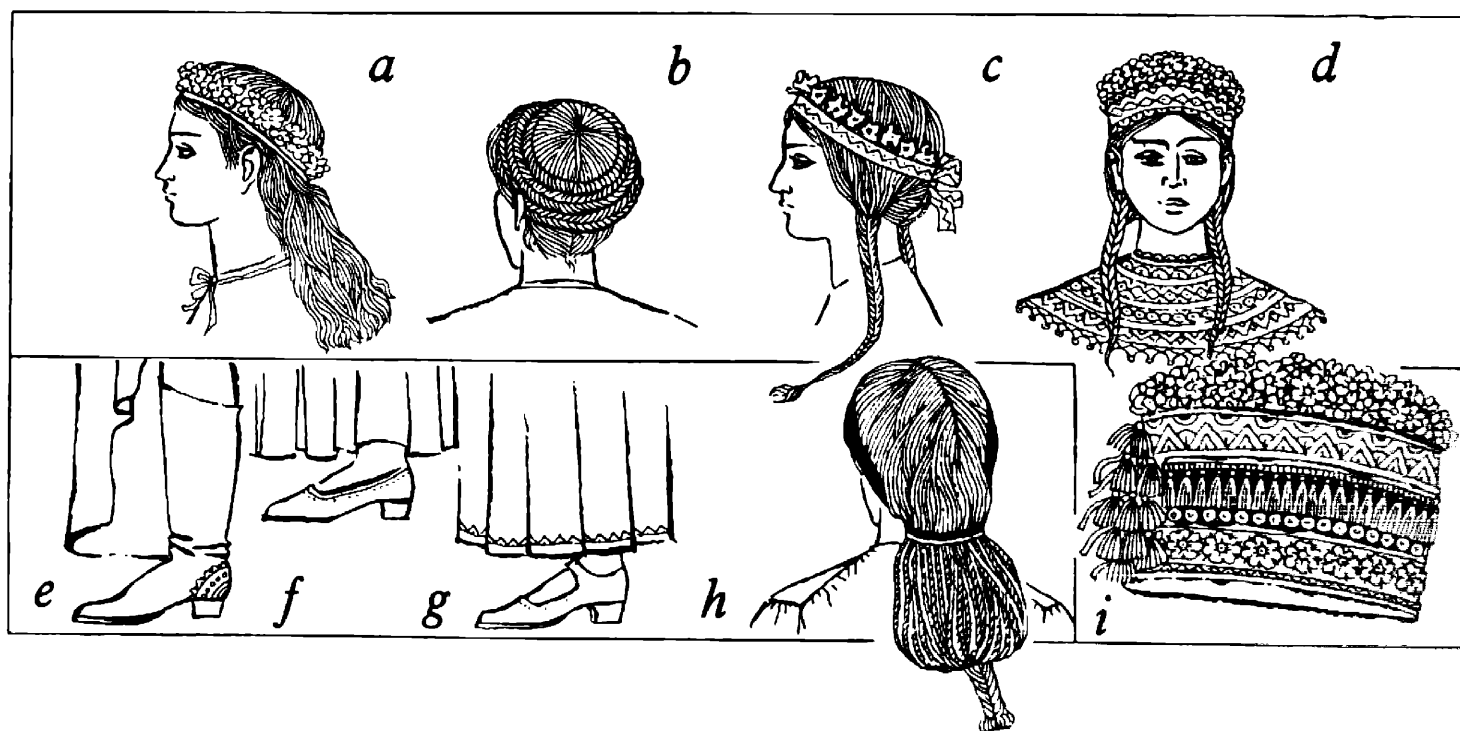
rounded, ellipsoidal, cylindrical, or fluted shape, and even saddle-like (fig. 36e). It was not uncommon for it to be gathered in longitudinal and transverse directions. The *ochipok* was made from the most diverse materials — linen, silk and even brocade, inasmuch as it was worn by all social classes.

Over the *ochipok*, and sometimes even over the hair fixed with a *kybalka*, women wore the festive *namitka*. Just as ancient and typically Eastern Slav, the *namitka* was analogous to the *ubrus* of Ancient Rus'. A rectangular piece of linen approx. 60-70 cm (24-28 in) wide and 1.5-2.5 m (5-8 ft) long was wrapped around the head in various ways, but almost always in such a way that the knot holding it together was at the back and finished with long ends reaching down almost to the hem of the clothes (fig. 36f, g). In some areas one of the ends of the *namitka* was passed under the chin (fig. 36f). The ends of the *namitka* were adorned with embroidered patterned transverse strips.

The hat had a special place among Ukrainian women's headgear. The most popular type of hat was the *korablyk* ("small boat"), beloved by the nobility, Cossack elder class and wealthy townsfolk from the 16th century. The *korablyk* had a low roundly-elongated hat crown of silk, velvet or brocade and side flaps (hatbands) which hugged the hat crown tightly; they were lower at the sides and rose steeply at the front and back in pointed vanes, often divided, in the form of horns (fig. 36i, j). These side flaps were always made of different material — of dark velvet or woollen cloth, even out of fur. Occasionally fabric ribbons were attached to the *korablyk*, falling onto the back. Ordinary round flat hats with fur trimming (fig. 36h) were also worn in winter.

Although jewelry was not very popular in the Ukrainian women's costume, bead necklaces were quite varied and typical. The traditional necklace had round beads of various colors made of stone, glass and metal threaded onto a string or thread. Both natural and artificial coral was worn widely too. Beads were not only rounded, but also cylindrical or barrel-shaped, also prismoidal. Often the necklace would consist of several

Fig. 35 Ukrainian women's hairstyles, wedding garland, footwear. 15th-17th centuries: a) freely-falling hair, garland; b) plaits wound around head; c, d) hairstyles with two plaits; e) morocco-leather boot; f, g) *tufli* shoes; h) hairstyle with *uplitky*; i) wedding garland.



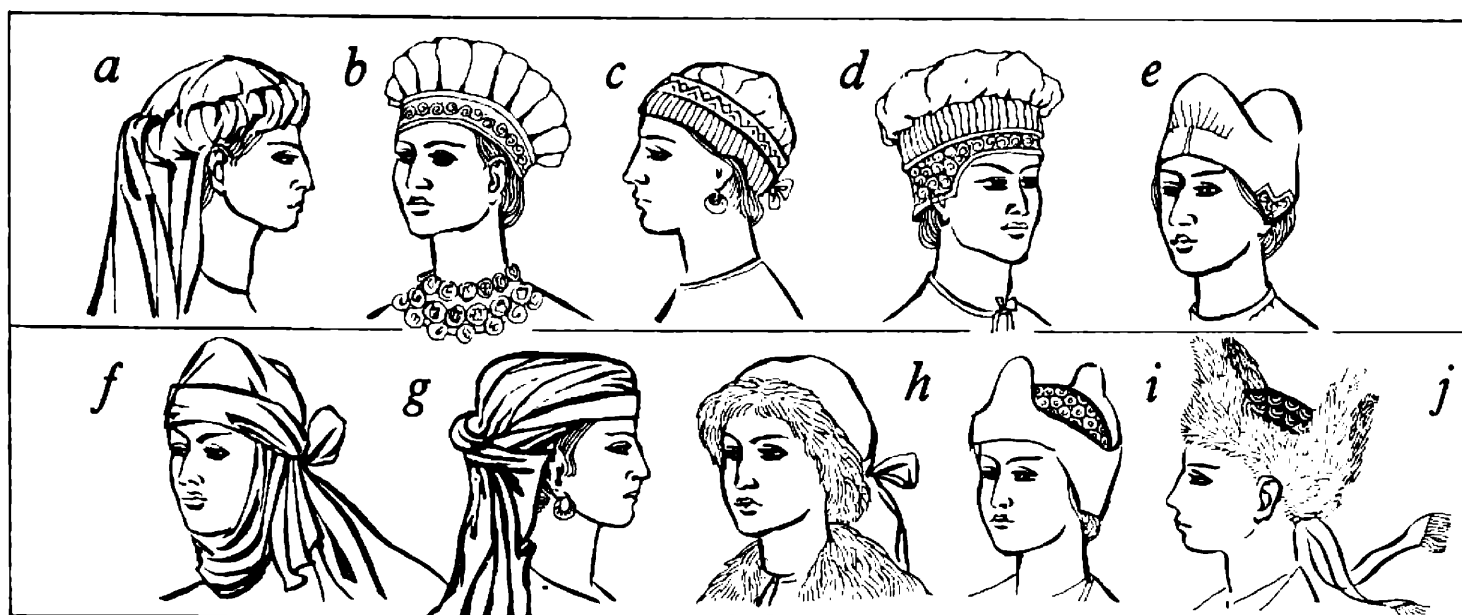


Fig. 36 Ukrainian women's headgear. 15th-17th centuries: a) *kybalka*; b, c, d, e) types of *ochipok*; f, g) *namitka*; h) hat; i, j) *korablyk* hats.

strands. Necklaces were also made according to Eastern examples — out of coins, copper crosses, metal plates and small chains (fig. 36b). In the Western regions women wore a solid, fairly wide pectoral necklace out of many strands of beads and *biser* (tiny glass beads) called a *sylianka*, which had simple colored geometric patterns (fig. 35d). Earrings were less common and for the most part simple: in the form of metal rings or half-moons, also pear-shaped.

There was also jewelry for headgear, for example temple tufts (*puchky*) of goose, duck or chicken feathers. The highland women of the Carpathians had an original adornment — braids, which were fairly thick ropes of hempen tow. Entwined with wool (usually red), they were attached to the back of the girl's garlands, so that they fell low down onto the back. Occasionally, they had large tassels at the bottom (fig. 35h).

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