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## ***A WARRIOR'S COSTUME RECONSTRUCTION FROM THE BURIAL IN SIDOROVKA (WESTERN SIBERIA)***

*SUMMARY. In the present article, the following items were reconstructed theoretically, on the basis of the data of an elite kurgan excavation: clothes of a noble warrior including a silk shirt, pants, a woolen kaftan, a pair of shoes (soft leather boots with straps), a high cylindrical headwear with a gold embroidered cover. The items provide extra information on the mode of life and social differences of the society during the period, when the Sargat culture flourished.*

*The results of the investigation may be used to design expositions on the topic of the lifestyle of the Sargat population at the Museum of the Local Lore, as the Sargats used to live across the south of the Tyumen region during the whole period of the Iron Age. It was discovered, that the Sarmats and the Kangyuts could have the biggest influence on the composition and decoration of the costumes. The location of the things on the body of the buried is conditioned by the ideas of clothing serving as a means of protection, as it included the system of amulets to protect the most vulnerable and important parts of the body. The cosmogony symbolism in the images on the belt and embroidery was, probably, based on the plots of ancient myths.*

*KEY WORDS. Elite costume, Iron Age, Western Syberia, Sargat culture.*

The research on costumes of early nomads of Eurasia has recently arrived to a remarkable success due to accumulation of data concerning burials and unique archaeological discoveries [1-4], as well as researchers' attention to the problems of social structure of ancient societies and stories of everyday life. Vestment of the population of the Scythian culture has been most deeply studied in the works by A.P. Smirnov [5], M.V. Gorelik [6], L.S. Klochko [7], T. Miroshin [8]; vestment of the Pazyryk culture — in the works of S.A. Yatsenko [9], N.V. Polosmak and L.L. Barkova [11, 12], of the Sarmatian culture — in publications by G.T. Kovpanenko [2], S.A. Yatsenko [10], A.V. Symonenko [13], of the Saka culture — by A.K. Akisheva [4], M.V. Gorelik [14].

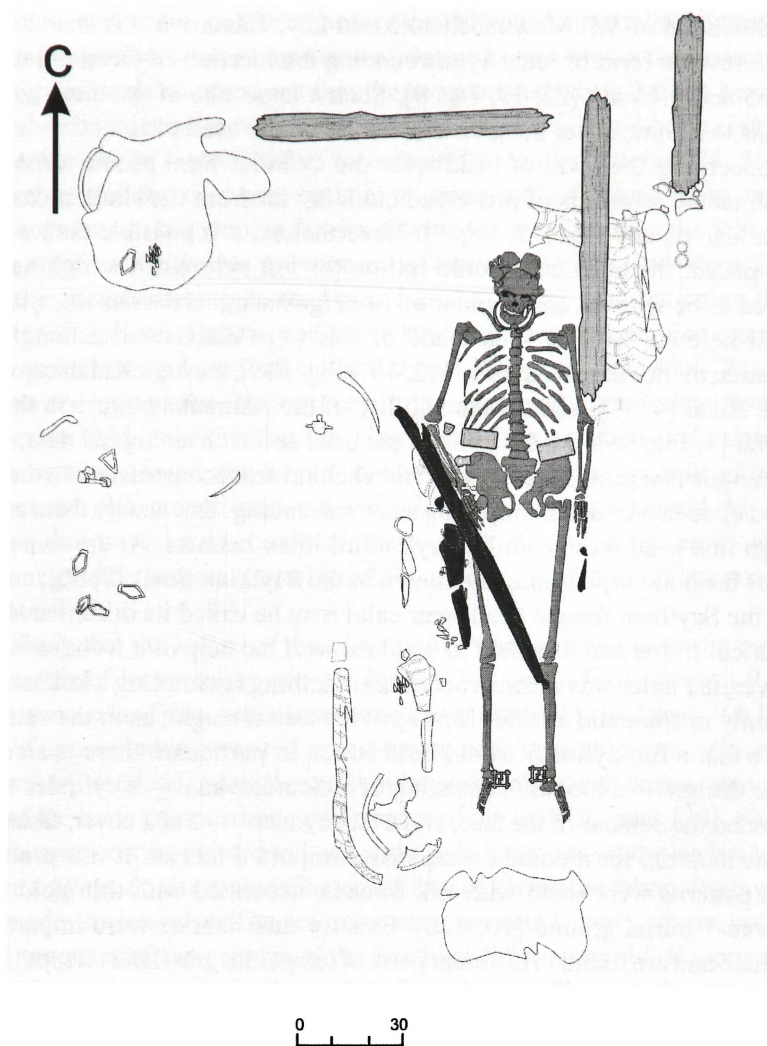
The present interest towards the subject of reconstruction of the Sargat population's costume is conditioned by lack of research, although fundamental aspects of life of Sargat people have been generally examined. The data on various elements of costume were summarized by N.P. Matveeva alone [15] and together with T.M. Potemkina; A.I. Solovyov offered an option of reconstructing inlaid armor [16], T.M. Potemkin — a female version of the elite headwear Calaf [17]. O.V. Komar [18; 79, Fig. 3] and L.I. Pogodin [19; 64, Fig. 10] performed a reconstruction of helmets. Pogodin was the first to address the question of fabric and embroidery features on the Sargats' ceremonial dress, showing extensive use of the Chinese gold embroidery on silk [20], and this issue was later addressed by V.A. Zach and T.N. Glushkova on the example of textile belts [21]. Currently issues, concerning reconstruction of costumes in individual burials, which could give us new, more valid evidence on the culture and society, demonstrating characteristic features of ethnic traditions of different inhabitation areas and status of certain categories of people, require scientific observation.

The published data on burial 1 of kurgan 2 from the grave of the early Iron Age, near the Sidorovka village of the Omskiy Irtysh, dated late Sargat period — II-IV centuries CE [22; 82] served as a source of study. Characterized by a variety of materials and an abundance of luxurious things, they are of interest not only to determine cultural contacts with other cultures of nomadic people of the world. The relatively good preservation of the object and a large variety of organic waste make it possible to reconstruct ways to wear certain types of jewelry and weapons, as well as some details of the costume.

Methodical complexity of studying the costume via archaeological data is connected with safety of the source itself. There are no written records or works of art from the region of Sargats' culture, that is why we deal only with skeletal material and things from burials as they are. Until now only a small part of Sargats' graves has been preserved intact by robbers. In addition, the safety of things was influenced by natural processes of rotting and decomposition of organic materials. The cemetery at Sidorovka contains only two intact burials, out of which burial 2 of kurgan 1 [22; 8-13] is the most revealing, owing to its informative content in the sphere of reconstructive modeling.

In the tomb there was a man 30-35 years old, whose remnants were in a satisfactory condition. With the deceased there was a large number of different grave goods, lying in their places, including weapons for long-range and close combat, iron inlaid armor, cauldrons, jewelry and utensils, rare imported household items (Fig. 1).

Items, with which the costume was decorated, according to the places where they had been worn in life, can be divided into several groups. These are details of head wear — gold binder straps (pronizki); personal jewelry: a gold earring, a gryvna; items of clothing that are localized in the belt zone — golden plates, a silver buckle, a golden cover plate; shoe accessories, found among the feet bones, golden buckles. In the grave fabrics are represented by remains of golden embroidery, silk, leather, felt.



*Fig. 1.*

The archeological excavation showed location of golden binder straps on the skull as a straight line, running through the middle of the forehead, parallel to brow arches. The total of collected binder straps numbered 19 pieces, including smooth (15 pieces) and corrugated (4 pieces). Their length differs from 1 to 1.5 cm, and in diameter they are 0.15 to 0.2 cm [22; 49]. The location of the items without intervals, their total length, that does not reach the full circumference of the head, may indicate that the front of the cap was embroidered, where binder straps decorated the lower rim of head wear. The head wear itself was high, as evidenced by remnants of cloth, embroidered with gold and silver threads to the north-east from the location of the skull, to the left, at the distance of not less than 20 cm from it, according to the drawing. However, in

the publication of V.I. Matyushchenko and L.V. Tataurova it is stated: «... the cloth had the reverse form of letter Г, surrounding the location of the skull, its dimensions are 0.65 and 0.43 m» [22; 13, Fig. 9]. Such a large size of the cloth above the skull suggests that some cover hung on a frame, as on the head wear of the clergy.

Concerning the form of head wear the cylinder form seems a more preferable variant, as the remnants of preserved cloth lay far from the skull, although the head did not lean on any side [22; Fig. 9]. Nevertheless, it is possible that, when the cloth decomposed, the head wear could fall on the left side. Such a high head wear was reported to be worn by the population of neighboring territories in certain cases. So, conical helmets with ear-ties made of felt were discovered among the Pazyryk population of the Altai Mountains [12; 157, Fig. 105], the high Kulah caps were typical for the Sakai [4; 79], and for the nobility of the Kamenka culture in the foothills of the Altai [3; Fig. 36]. On the basis of pictorial and archaeological data, cheek blades and a tongue that protected the neck from behind are reconstructed. In the case studied we find elements of decor, implying a conical ending, that is why there are no reasons to align this head wear with Pazyryk «bird-like» helmets. At the same time a head wear of the hood type is already known in the Scythian times [8; 30]; concerning the form, the Scythian female head wear calaf may be called its distant analogy. It had a cylindrical frame and was held in its place with the help of a wooden hoop inside it, however, the latter was reconstructed as something resembling a kokoshnik covering head only in front and at sides [8; 41]. With such a height, as in the studied case, we believe that a full cylinder would hold better. In particular, there is an example of a similar design — a klobuk, consisting of a «kamilavka» — a cylinder with the edge cut around the contour of the face, and a «namyotka» — a silk cover, fastened above it.

The material for it could be expensive imported fabrics. It was probably silk, on which patterns were sewn with silk threads, decorated with thin gold foil as in the Isakovka-1 burial ground [20; 126]. Exactly such fabrics were imported along the Silk Road and are found in different parts of temperate grassland (steppe), for example, in the Sokolova grave on the Bug river [2], in Sarmats' lands of the Volga Region, at the Northern Caucasus [23], etc. In Sargats' monuments they are known in more than 30 complexes [20; 123].

In the burial Isakovka-1, nearest to it by area and date, fabric remnants of a two-layer head wear contained a thin cloth of red wool and vegetable rep of dark moss green color [24; 56]. Therefore, we also assume that the head wear also had two layers, and silk and gold were on the outer layer, sewn over the lining.

Shoulder menswear of the nomads in this period consisted of kaftans and jackets [27; 177]. In the burial there were fragments of silk found, which by its location could belong to the clothes of the deceased [22; 55]. Traces of two types of fabric on an iron knife, located at a short distance from the body of the deceased [22; 13], support the idea that the man had been dressed in undergarments and upper clothes — a shirt and a kaftan. The choice in favor of a longer and warmer upper clothes variant is supported by the location of these remnants below the hand of the outstretched left arm, from which we can conclude that the rims of the clothes reached the middle of

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the mid-thigh or went even lower. The authors of the published material did not specify how large and of what fibers these fragments of clothing were. But in the preliminary report V.I. Matyushchenko pointed out that the remnants of fabric (which he called brocade) were located along the right thigh near the arrowheads and bone plates for the bow. The ornament on it consisted of rosaces and wavelike patterns [28; 55-56].

We can assume that the shirt was made of an imported soft fabric (silk) and the coat was made of more coarse woolen fabrics. Owing to the trade along the Silk Road silk garments were available for aristocracy of nomadic tribes and were found repeatedly in the Sarmatian burials, the Huns' burials, among the population of the Altai Mountains, Sogdiana, Bactria and other lands of Central Asia. For example, solid-color shirts are known from finds in the Pazyryks' kurgans of the Altai [23; 110]. In search for an analogy to the fabrics, used in the discussed period, data from the Isakovskiy-1 grave field, published by T.N. Glushkova [24] and close in the date and territory to the researched one, can be observed. According to the analysis of textile fragments from the abovementioned grave field, Glushkova determined the main types of tissues that were used to make clothes — silk, dyed red and embroidered with a pattern of golden threads, a woolen fabric of plain structure, a fabric made of vegetable material [29; 111-112 ].

It is very likely that the kaftan of the Sidorovskiy warrior was made of a woolen fabric, like a caftan of less wealthy grave 3 kurgan 7 of grave field Chepkul-9. It is unlikely that it was made of skin, which was an ordinary material in that time. It is likely that the color of upper clothing was red or red-brown with vegetable dyes, which was a common practice [21; 64, 66], as well as embroidery decoration with organic materials. Red was one of the basic colors among preferences of the early nomads [30]. Sheaths in the tomb of a warrior were painted red, red and black decor was on the leather vessel [22; 13], that is why we do not exclude the possibility of giving the fabric, from which the coat was made, such a color. The red color does not accidentally appear in many cases of ritual practices of the peoples of the Scythian-Siberian world. It represented the element of fire, and it was an indicator of a formal attire. Shirts of the same color are known from the finds in the Pazyryks' kurgans of Ak-Halacha [12; 110].

In the reconstruction of soldiers' appearance, based on materials of Sarmatian burials and graphic sources, for example, on an engraving on gryvna from kurgan 10 of Kobyakovsky grave field, according to images on the bottom register of a consular diptych made of ivory, a vessel from Kosika [31; 47, 51, 65, 162], it is visible that their jackets were short without a collar with a triangular cut on the chest. But in the Iranian location long kaftans were also known. For example, a long kaftan with a triangular cut under which an armor is put on, appears on the horseback rider from a palace fresco in Pendzhikenta; Bactrian and Kushan horseback riders also had long kaftans on a sculptural panel in Halchayan [31; 86, 114]. It follows, that both short jackets and long kaftans occurred at the same time in the same environment and were used according to circumstances.

The question of existence of the second kaftan — silk, embroidered with gold threads — is still open. In the pre-publication by V.I. Matyushchenko there was an

opinion expressed that «... the deceased, probably, wore a dress, embroidered with brocade...» [32; 192], and in the book the author only mentions a welt of the quiver [22; 13]. A silk jacket of knee-length was on Isakovskiy warrior [20; 126], therefore, we believe it is very likely that Sidororovsky warrior wore something of the same kind.

The flaps of the Sidororovsky warrior's kaftan were fastened with a belt. Two golden plates with scenes of animal laceration, a silver buckle with a heraldic image of lion's griffins, a golden belt cover came with it. The latter was slightly above other subjects, which can be explained by the fact that this buckle was on a Sam Browne-like belt and not on a waist belt, since the width of the slits in it is only 2 cm, and therefore, the take-up belt was narrow [19; 35]. Such an explanation agrees with inconsistency of parts of the sword belt in the grave. It turns out that the discussed figured buckle belonged to one of the two sword belts, tightly bound to the sword sheath. This thesis is also supported by the evidence that on the golden plate with the image of a predator whose body is twisted, there were pins for rigid fastening on the belt 4,6 cm wide [19; 34, fig. 3]. Thus, the second thong, intended to suspend the sword by the sword belt, remained on the sword belt together with the armor.

The belt was a wide leather tape on which golden waist plates with scenes of animal laceration were fixed: a fight of a dragon and two tigers. On their back side bronze brackets to thread the belt remained. Such large items could only be fastened on a solid foundation, which was mainly leather, fragments of which were found in the holes of plates [21; 13]. The width of the leather base most likely depended on the height of the plates and was about 8 cm.

The location of the weapon near the body of the buried indicates lack of a sword belt on the body at the time of burial. It was probably placed together with the armor in the corner of the grave. In our opinion, silver buckles (6 pieces), found near the armor plates [22; 13], decorated the sword belt and were intended to suspend the weapon. Near them a big iron buckle which could fasten the ends of a sword belt together was found. Besides, 4 silver stripes and 4 silver pins were found in the same place. Probably, they were intended for decoration of the sword belt. I.e., the sword belt was over the armor and was put together with it, therefore things from its set were displaced from their initial location. And the sword and dagger both in sheaths covered with a red Chinese varnish [19; 30] and decorated with carnations and plates, in the process of the funeral ceremony were placed in the hands of the dead. A similar example of armor arrangement at a distance from the body was found in Sargatsky burial of kurgan 17 of the Krasnogorsk-1 grave field [33; 35]. The sword belt for carrying a weapon was found, for example, in an earlier Sargatsky grave field of Abatsky-1 [33; 12]. There four similar round bronze buckles, that served to suspend a weapon, which was found near them, were found near the pelvic bones of the buried [34; 22-25].

There can be two explanations to the question, why the armor was not on the dead, but aside: the first one — he died not at the battlefield, therefore it was hardly possible to put it on the stiffened body; the second one — he had some other functions in the society, for example, an augur. The last idea is supported by the content of the so-called “quiver ... made of a cloth, with edges embroidered with gold and silver wire”.

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In it (or under it), beside 20 arrows, judging by their tips, there was a rib, a shoulder blade and a joint of a horse [22; 13]. Apparently, it was a set for divination.

Two gold buckle-clasps, inlaid with turquoise, found near the ankles of the buried, allow to infer that the buried wore boots. Since they lay symmetrically, we can say that they were attached each one to the bottom of one bootleg. On each buckle, on the middle knee bar, on its back side, there was a short peg with a head for attachment to the surface. Thus, they were not sewn on, but fastened tight, which was done, of course, for stronger fastening. Undoubtedly, in conditions of a nomadic life it required a special attention, because if the buckles on his boots were fixed by a thread, they could be lost because of chaffing. The boots near ankles were probably caught with thongs which were decorated with golden buckles.

As compared to the analogies from Sargatsky monuments [20; 125-126], we assume that the height of the boots could be from one third of the shin (counted from the bottom) to knee-length; the pants were tucked in the boots. Such a way of wearing shoes is conditioned by economic ways and climate features of the place of accommodation. In the present case it is possible to draw a parallel with a Saka suit, where pant-legs were tucked in long bootlegs, and shoes were decorated with metal plates [7; 52].

In the grave, considered here, there are no remnants of pant cloth. Their design can be restored on the basis of the data about suits of other Iranian peoples. In the Aral Sea Region pants were made of leather, their sides were decorated with plates [31]. Judging by the materials of the Pazyryk culture we can see that men's pants were narrow, made of coarse wool, thick suede [10; 145-170]. On numerous Sarmatian drawings, engravings, toreutics images of tight pants, tucked into short boots, tied at the ankles, are common [31; 65]. But ancient authors (Pomponius Mela, Tacitus, Lucian, Ammian Marcellina) emphasize that the Parthians, Sarmatians, Alans wore wide shalwar made of wool or leather, probably, in contrast with clothes of sedentary peoples, without highlighting ethnographic features of individual groups [31; 71]. Thus, we see that the material, chosen for pants, was thick and rough. This could be caused by cold climate of the area, as well as by the fact that the nomadic lifestyle requires that a person often has to be in the saddle, thus causing waist clothes to wear out faster. We also do not rule out the fact that the burial suit could include pants of a ceremonial attire. For example, in the grave field Isakovka-1 of the Sargats culture in grave 6 kurgan 3 pants of the buried were decorated with gold embroidery along the side seams [20; 126].

Thus, we assume that the buried in Sidorovka was a young man of medium height among Sargatsky men — about 170 cm, of Caucasian appearance, with medium-high cranium and a broad face [36; Table 4.11; 173]. He was dressed in a shirt made of silk, upon which a kaftan was put. Its flaps were supported with a belt, decorated with golden plates. In addition, the warrior had an iron armor and a sword belt, decorated with silver items that were not put on him, when buried. The head was decorated with a tall ceremonial head wear. The shoes were leather boots without heels, bootlegs of which were tightened with thongs with gold buckles. He also had pants on, which could be ornamented with embroidery made of organic materials (Fig. 2).

*Fig. 2.*



As a special sign of social distinction, on the neck of the buried there was a massive grivna, in the left ear there was one gold earring. In the early period of Sargatsk culture it was common among men to wear one earring in their right ear, and later — in the left [15; 214]. This custom can be found in other cultures. As an example, a way of wearing jewelry in the Pazyryk society can be mentioned, when women wore two earrings in their ears and men — only one [12; 163].

Although all researchers of the Sargatsk culture notice an important role of political and trade relations with the Sakai on the basis of historical communion [25; 64], so that the Sakai could influence structure and decor of the Sargatsky suit, for the late Sargatsky period influence of the Sarmatians, Kangju is still more likely, which is widely documented via inventory [26].

According to the results of simulation based on statistical data of Sargatsky funerary monuments Sidorovka burial is in the same group with the highest military aristocracy of Isakovsky-1 both by the quantity and quality of the utensils and the size of the burial chamber, and the presence of dependent people, placed next to the leader [15; 179].

Thus, the analysis of the items location on the body of the deceased and the determination of places of their possible wear in vivo, suggests that ancient people tried to decorate that area of the suit, which protects the vital parts of the body. Apparently, in the population of Sargatsk culture there existed concepts, common in other ancient societies. For example, that the clothing could save someone because it included a system of amulets to protect the most vulnerable and important parts of the body. The hat and belt were always decorated, as these areas are associated with the mind, will power, mental strength, fertility, childbirth. In this case, the outfit has distinctive rich and precious, mainly golden ornaments and jewelry, suggestive of sacred wisdom and valor of the ruler and military leader. The cosmogonic symbolism in the images on the belt and embroidery, probably, expressed stories of ancient myths, that somehow became topical in the funeral ceremony of outstanding individuals.

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