

Historical Costume as Part of the Ethnogenesis of Cultural Ties and Aesthetic Ideals of the Sarmatians

Zhamila S. Kainbayeva*, Murat N. Sdykov and Yuliya V. Pak

Abstract--- *The work deals with the secondary reconstruction of the historical costume "Altyn khanshaiym" or the "Golden Princess" found in 2012 by archaeologists of the West Kazakhstan regional center of history and archaeology (Uralsk, Kazakhstan). The primary reconstruction of the costume was done by the famous restorer Krym Altynbekov and specialists of the scientific restoration laboratory "Ostrov Krym" (Almaty, Kazakhstan). They have developed a version of the artistic reconstruction of the female image based on the materials from the mound 6 of the Taksay-1 complex (village Dolinnoe, West Kazakhstan region, Kazakhstan). However, this image of the historical costume can not be considered final. There are disputes on the materials, color gamut, elements of the Golden Princess's suit, her dress, kaftan, and a headdress. The work analyzes archaeological materials and historical literature about the Sarmatians costume, as well as presents a scientifically grounded view of artists and designers of the West Kazakhstan State University named after M. Utemisov (Uralsk, Kazakhstan) on the historical costume of the Golden Princess as part of the ethnogenesis of cultural ties and aesthetic ideals of the Sarmatians.*

Keywords: *Sarmatians, Grave, Golden Princess, Costume, Reconstruction.*

I. INTRODUCTION

Modern scientists look at the foresight of the historical past, the creation of a picture of the development of the ancient world and the peoples that have lived on the territory of Europe and Asia. One of these ancient peoples were the Sarmatians, who replaced the Savromats in the IV century BC and became the main ethnopolitical association for the period up to the II-IV centuries AD [22, p. 49]. The territory of modern Kazakhstan has traces of their stay in the Western region, which later became a residence for the Sarmatians.

The unique grave of the Sarmatian priestess was mentioned in archaeology in 2012, when specialists of the West Kazakhstan regional center of history and archaeology found a female grave called "Altyn hanshaiym", which means "Golden Princess" in Russian. It was called like that for the the untouched set of multiple gold jewellery. The unique record was officially presented in the framework of the international research and practice conference "Trends and prospects of cultural integration" held on November 27-28 at the National Museum of the Republic of Kazakhstan (Nur-Sultan). researcher, archaeologist, Director of the West Kazakhstan regional center of history and archaeology, and restorer M. N. Sdykov reported on the woman who lived in the V-IV centuries BC. K. Altynbekov, a restorer, also worked on the restoration of the princess's headdress and associated articles

The mound contained 119 gold items, horse equipment, household items, as well as jewelry and things that were believed to be necessary in the afterlife. Unfortunately, due to the poor preservation of the bones, the age of the woman could not be established properly. It was clearly established that it was a noble Sarmatian woman. However,

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after several years, scientists can not agree on certain issues including the reconstruction of some elements of the complex. These include the reconstruction of clothing. In this regard, this work is about the secondary reconstruction of the image of the costume of Golden Princess. Historical costume is part of the ethnogenesis of cultural ties and aesthetic ideals of the ancient people, so a new reading allows obtaining a more complete picture of the spiritual world.

As already noted, the primary reconstruction of the costume of the Golden Princess was performed by the famous restorer K. Altynbekov, as well as specialists of the scientific and restoration laboratory "Ostrov Krym" (Almaty, Kazakhstan). They developed an artistic reconstruction of the female image based on the materials from the mound 6 of the Taksay-1 complex (village Dolinnoye, Terektinsky district, West Kazakhstan region, Kazakhstan) [1, p. 13]. However, this image of the historical costume can not be considered final. There are disputes on the materials, color gamut, elements of the Golden Princess's suit, her dress, kaftan, and a headdress.

In the framework of the university-funded project "Reconstruction of historical costume "Golden Princess", found in West Kazakhstan region in mound "Taksay-1" (approved by decision of the academic board of the West Kazakhstan State University on February 25, 2019, Protocol No. 6), this work offers an alternative perspective on this item and another version of the suit. The fact that the costume presented by the restorer K. Altynbekov takes its place, but it does not completely reveal the level of development of the culture of that time.

This can be justified by the ornaments and household items found in the grave. Masters of that time had an idea of zoomorphic style, i.e. could embody various plots in a material, they knew how to build a harmonious composition. Therefore, the Sarmatian clothes of that time could be rather stylish, harmoniously beautiful, functional, had social context, which emphasized a high level of development of culture of this society. Moreover, the question of color, texture of fabrics and structure of women's costume contains even more controversial points. Therefore, there is a need of a new approach to the historical costume of the Golden Princess.

In this regard, secondary reconstruction of the historic costume of the Golden Princess with all its structural parts and color combinations can give a more comprehensive idea of the appearance and costume of the ancient Sarmatians and will expand the information of the Sarmatian culture, their preferences, style and lifestyle.

II. MATERIALS AND METHODS

The research works used the analysis of archaeological materials (more than five types) on the archaeological excavations in West Kazakhstan in Terektinsky, Taskalainsky, Dzhangalinsky and Akzhaiksky districts conducted by the archaeologists M. N. Sdykov, S. Yu. Gutsalov, A. A. Bisembaev, D. V. Maryksin, R. S. Mergaliev, and J. A. Lukpanova. The work analyzed the materials on the excavations of ancient mounds near village Nezhynsky, Orenburg performed by Orenburg archaeologists B. N. Grekov and M. I. Rostovtsev; materials about the Scythian mound of Komarovskiy great mound in the southern Urals described by R. B. Ismagilov; the results of research on the culture of the early nomads of the Ural and Orenburg regions made by S. Yu. Gutsalov and L. T. Yablonsky. The research involved theoretical analysis of the latest research on the history of art and mythology of the Saka (A. K. Akishev), Scythians (A. I. Martynov, V. I. Molodin, E. V. Perevodchikova, S. A. Agapov, I. B. Vasil'ev, O. V. Kuz'mina, A. P. Semenova, N. M. Malov), Savromats (I. Markvart, K. F. Smirnov, F. G. Mishchenko, M.

Rostovtsev, B. F. Zhelezchikov, A. S. Skripkin). The features of formation and development of zoomorphic style and swastika in ancient tribes (V. S. Sinika, V. S. Smirnov, E. E. Kuz'mina, E. F. Korol'kova) were studied, as well as the material published on the reconstruction of the Golden Princess of the complex Taksay-1 has been reviewed (M. N. Sdykov, K. Altynbekov, Ya. A. Lukpanova). The costumes of the peoples of ancient Eurasia (Scythians, Saka, Savromats, and Sarmatians) were compared in the studies of S. A. Yatsenko, D. F. Fayzullin, K. F. Smirnov, and M. G. Usov. Such wide range of sources and the results of archaeological research served as a basis for the characteristic of the Sarmatian costume presented in this work.

III. RESULTS

The analysis of archaeological materials from excavations in the territory of Western Kazakhstan, the Urals and the Orenburg regions, as well as in the theoretical analysis of modern publications on the research problem, allowed drawing a number of conclusions:

First, the modern archaeological research (R. Bzhezinsky [4], A. Z. Beysenov [3], M. Yu. Treyster [24], A.V. Mastykova [16], V. I. Mordvintseva [17], M. N. Sdykov [21], Ya. A. Lukpanova [15], K. F. Smirnov [23], A. Ya. Flier [28], A. A. Krasnopeorov [9], E. E. Kuz'mina [10], V. Kozlovskaya [13]) highlights that the territories occupied by the Sarmatians in the early period included the southern Urals and the steppe regions of eastern Ural river region. Archaeological finds from areas further to the east from the steppe regions of Kazakhstan to the Altai mountains and Central Asia bear some resemblance to objects of the Savromat culture found in the southern Urals or in the lower reaches of the Volga. This suggests that all these areas were inhabited by peoples closely related to the Sarmatians. In most cases, they were direct ancestors of the Sarmatian tribes, who later moved to the Northern Black Sea region. Ancient historians living in this region thus learned about these tribes and how they were called [6].

The climatic conditions of life in the steppe regions of Asia have been constantly changing, and tribal movement have occurred since ancient times. In their lifestyle and economy, the Sarmatians were very similar to the Scythians. According to Herodotus, Hippocrates, and other ancient authors, they had no houses and lived in wagons: "lived in padded wagons pulled by the oxen and kept large herds that gave them meat and milk, which they ate." They also mention seasonal migration of the Sarmatians: in winter they live near the Azov Sea, and in summer - on the steppe plains. Seasonal migrations seemed quite common in the area between the Volga and the Urals, as well as in Kazakhstan, especially in the mountains, where cattle were driven to highland pastures in the summer [24, p. 126].

The archaeological data on the status of women in most Sarmatian tribes described by Herodotus (VII, 110-117) is of particular interest. According to Herodotus, they originated from an alliance between the Amazons and the Scythians. This explained the fact that their wives "adhered to the lifestyle of the ancient Amazons: they hunted on horses and fought in the war next to their husbands, dressed like men." He also claims that the girl was not allowed to marry until she killed an enemy. Almost the same description is given by Hippocrates, who also mentioned that the right breast was cauterized when they were children so as not to impede the movement of the right hand when throwing a spear or during archery [10].

Hippocrates claimed that Sarmatian women were not only warriors, but also priestesses. Very little is known about the religious beliefs of the Sarmatians. Apparently, they worshipped fire and believed in its purifying power,

as evidenced by the "altars" of the priestesses. These rituals may have also been associated with sun worship. Later, in the first centuries AD Zoroastrianism became widespread among the Sarmatians, mainly Alanes.

The Sarmatians believed in the afterlife, which they represented as a continuation of the mortal life. It influenced their burial customs and items. The dead had to be given everything they needed to travel to the afterlife: the men were to be accompanied by their wives, and later by slaves, who were sacrificed on the graves of the chiefs. [21].

Secondly, at present the number of studies dealing with the costume of ancient peoples living in the territory of the Eurasian space is insignificant. It is comparable with publications on other spheres of material culture and various types of art. Archaeological research is usually accompanied by the study of costume accessories found during excavations. They are of particular importance for the analysis of styles that existed in jewelry and ornaments, as well as for determining the dating of archaeological complexes [29]. Compared with studies on costume accessories, the number of publications on the study of clothing of ancient peoples is very small. This is justified by the various bibliographic databases, summaries, bulletins, electronic resources, catalogs, as well as all databases available on the Web of Science platform.

Third, a number of researchers (S. A. Yatsenko [34], D. F. Fayzullina [26], E. V. Kupriyanova[11]), who studied the problems of historical and cultural reconstruction of clothing of Iranian-speaking peoples in ancient times, noted the fact that the historical costume as a phenomenon of culture was a form of objectification of human mentality, spirituality in the material and creative activity of man. Costume as a result of the socio-cultural human activity contains information about the joint experience and can act as a non-verbal language of culture [34].

"It is known that material culture, namely the household items, clothing, home decoration have a symbolic meaning and symbolism, since any cultural phenomena generated by man (especially material, intellectual and artistic products and technologies of human activities, acts of behavior and relationships with other people, ways of communication are carriers of certain complexes of information about themselves and about society, time and region, where this product was made" wrote A. Ya. Flier [28, p. 257].

Fourthly, like any material form, costume has a double nature: it is a natural-material and at the same time a cultural object. The costume reflects how a man treats nature in practice. For ancient people, the costume was a form of transformation of the environment, in which they existed and to which they, unlike animals, not only had to adapt. However, they also needed to adapt nature for themselves. This is a true statement that gives another important aspect for the image of the historical costume of the Golden Princess: it is known that people adapt all the natural materials in nature to their life. It is the materials that have direct contact with people. In the Sarmatian period, these materials were leather, wool, wood, stones, bones, etc. They could fill the costume of the Sarmatian priestess with natural originality and colors.

The study of the Sarmatian costume has not been given much attention in early scientific research. The Sarmatian costume raised interest in archaeologists only in the 30-40s of the XX century, but the first conclusions about it were very superficial and were based on a few isolated and the most striking examples. Perhaps, the biggest attention of scientists was attracted to different sides of "sarmatization" of the costume of the Greeks living in the

Black Sea region, neighboring and distant "barbarians" and to a lesser extent: the impact of Greek and Roman costumes on the Sarmatians [24, p. 153].

Sarmatian costume could absorb elements of clothing of many dozens of ethnic groups inhabiting the vast territory of Eurasia, in view of the existence at that time of extensive trade relations and caravan routes. At that time, trade routes between the various states of Central Asia and Eurasia were well developed: from Mongolia and the Sayano-Altai in the East to Hungary, Romania and Iran in the West, and the borders of India in the South, which led to the borrowing of some elements of the historical costume. For example, all the peoples of Central Asia and Eurasia in the historical costume includes such elements of clothing as kaftans worn open, shirts with wide sleeves, long dresses, pointed hats, etc. Usova I. A. based on the research of K. F. Smirnov, M. G. Moshkova and L. Ya. Malovitskaya in the point that in the early Sarmatian period, there appear women long dress. Its presence is proved by the beaded covering of the hem and sleeves found in many graves (since the IV century BC) [25, p. 281]. And the "animal style" used in the decorations of the Scythians and Sarmatians, as well as in jewelry, had a practical and aesthetic function for the transmission of social context of a person wearing it [18, p. 145].

To study the costume of the ancient Sarmatians, the following fact should be regarded in the first place:

Sarmatians belong to the Iranian-speaking peoples [4], and their costume was rightfully considered one of the most luxurious. It caused envy among the peoples of Europe and Asia for it had special complex shape and an abundance of diverse decor of gold appliques, brocade, pearls and colored beads embroidery, precious bright fabrics, various headdresses of complex shape with sculptures of animals [27, p. 357]. About what was the costume of the Iranian-speaking peoples of the ancient world, scientists judge by the preserved images on a huge number of unique artifacts found for everyday purposes (jewelry, frescoes, sculptures, figurines and accessories) with a realistic image of people in costumes. Found various jewelry from gold, silver and bronze testify that ancient jewelers mastered various production techniques. These are forging, engraving, embossing with low relief, granulation, inlays, and gold plating techniques. Their ornaments were magnificent, and at the same time reflected the specifics and features of the worldview of the nomads. Along with local products, a significant part of the material culture of the early nomads of Western Kazakhstan and the southern Urals were imports, which reflected the direction of economic, political and cultural bonds.

A number of scientific publications witnessed the color preferences in Sarmatian clothing, and this work identifies *three* different colors: it is *red, white and blue*. The combination of these three colors was also noted in the Pazyryk culture of Altai. Presumably these three colors denoted *three zones of the universe* for the Iranians (the upper was warriors, the middle was for priests, and lower for workers) [31, p. 69]. The symbolism of the three colors has led to the fact that in different epochs, many Iranian combinations of colors in clothing were mostly of *red and white*, less often it were *red and yellow*. According to Strabo (Georg. XV.3.19), noble Iranians were the first to change color of their clothes according to two main seasons (purple was for spring and summer, mottled clothes were for autumn and winter).

In the bronze age, in Indo-Iranian graves the archaeologists found mostly *red* fabrics and leather clothing [33, p. 119]. At a later time, in many Iranian peoples of the world, red clothes were worn in the costume of the nobles (the

Persians of the Achaemenid times and the Sarmatians). The steppe Sarmatians had almost all fabrics dyed in different shades of red (for example, the reconstruction of Krym Altynbekov). A classic example is the Falcon Grave, where the archaeologists found very expensive imported fabrics dyed into four shades of red [12, pp. 112-140]. The dominance of red can be explained by the specifics of the funeral and associations with the world of underground demons, blood and renewal of life. [34].

According to the "Avesta", Iranian-speaking Sarmatians worshipped Helios, the god of the sun. This explains the presence of yellow and rarely orange clothes, since these colors correlated with the sacred metal: gold, the embodiment of heavenly grace. The ancient Iranians definitely preferred gold to other metals. Today, a small series of graves of "Golden people" (Golden man from Issyk mound and Golden woman from Taksay-1 mound), whose clothes were embroidered with gold plaques, have been found in the territory of the former Soviet Union.

The matter of fabrics is very controversial. It was the Achaemenid-Scythian period when Persian textiles entered various regions of the Iranian world. These are, first of all, purple striped fabrics (including several plain Persian ones) and various fabrics painted in other shades of red. Interestingly, Scythia and in the Pazyryk culture had a rare combination of red and bright green colors, which is not typical of Iran and may be borrowed from other culture. The long-term popularity of *striped* fabrics is most likely due to the magical perception of this ornament. The striped fabrics themselves made of many different strips of multicolored pieces of cloth taken from well-off families gave magical protection, and the clothes made of such fabrics were considered magical and served as a talisman for young children and sick people [32].

Multicolored fabrics were not typical for the costume of Iranians, they were found only in the costume of ancient peoples in the Parthian-Sarmatian time, namely in the period of III-II centuries BC-II-III centuries AD, which is typical for Sarmatians, Kushans, and Khorezmians. This is probably the result of the influence of Greek aesthetics after Alexander the Great had conquered Iran and Central Asia. Having compared the costume of the peoples of ancient Eurasia (Scythians, Saka, Savromats, Sarmatians) according to the research of S. A. Yatsenko, D. F. Fayzullina, N. F. Shevchenko, K. F. Smirnov, M. G. Moshkova, L. Ya. Malovitskaya, I. A. Usova, the classification of elements of Sarmatian clothing on the basis of excavation materials (headdress; waist clothing-pants, trousers; belts; shoes-nogovitsy; hairstyles and cut clothes) was developed.

In the early Sarmatian period, the clothing was sewn with a shoulder seam. This is justified by the widespread custom to hide the main constructive seams (shoulder and side seams), and also "shoulder straps" below shoulders, the hem and sides with strips of thin leather cord with cylindrical gold beads with smooth or textured surface, from 30 until 100 finds.

The clothes embroidered with such threads were, apparently, both buttoned and unbuttoned. The hem of the dress in some cases was cut with the sides (wedges) and expanded downwards. This is clearly seen on the silhouette of clothes from the farm Krasnogorsk and on the tombstone of I-II centuries from Zavetny in the South-West Crimea. This was also emphasized in the images of the Crimean "Scythia" of III-IV centuries AD on the statue of a man on the wall of a building in Naples.

The sewn hem was first presented at the turn of the century in the mound Krivolimanny in the lower reaches of the Don (its upper edge at the level of the pelvis was apparently trimmed with a strip of samite). The sewn hem is also pictured in images of men's short swing kaftans of the I-II centuries on gold and silver items from the Lower Volga region: a belt buckle from Kochkovatka and a goblet from the grave in Kosik. In the first case it consists of several rows of narrow horizontal strips; in the second the lower part of the left and right fronts consist of two diagonally sewn triangular segments. The last option is known at the earlier time of the Scythians pictured on the gold helmet from Perederieva Grave. The sewn hem is also known in not unbuttoned men's clothing of the II century AD. It is detached by a special line in the lower part of the robes of the Sarmatian Alanes and Sarmatian inhabitants of Bosphorus on the paintings of the crypts Stasovsky and Ashik in Kerch.

The hem of the unbuttoned kaftans tapered to the sides (sometimes as an arc), that is, forming the sides of the sticking out wedges was sometimes depicted in Hellenistic epoch [30]. One of the earliest complexes is the farm Krasnogorovsky in the Urals (late IV century BC) [6] and Kara-Su I, mound 7/3 in Western Kazakhstan [21].

The reconstructed costume of the Golden Princess gives valuable (often irreplaceable) information about the ethnogenesis, cultural ties and aesthetic ideals of the Sarmatians being an important historical and cultural source. Today, the staff of the Department of Fine Arts and Design of West Kazakhstan State University named after M. Utemisov, namely designers on clothes and artists of decorative and applied art after studying all available information on the grave have full figurative vision of a suit of the priestess "the Golden Princess" [8, p. 16].

It is young small (about 150-160 centimeters) woman, a priestess, aged about 20-25, dressed in clothes richly decorated with various gold embroidered swastika-shaped plaques and beads [15, p. 145], in high headdress made in combined technique, the upper parts of which has a figure of mountain goat (it is a unique items for Kazakhstan).

Her clothes consisted of a dress and a kaftan. The fabric itself unfortunately, was lost, but the trade of that time concludes that the fabrics could vary, like silk, velvet, heavy felt [23, sec.153]. Keeping in mind that fabric was lost, the materials of scientific research (Yatsenko S. I, [31], Kupriyanova E. V. [11], Kovpanenko G. T. [12]) notes that the Sarmatians changed the color of clothing according to two main *seasons* (purple for the hot season and motley for the cool season). Assuming that the costume of the Golden Princess could be of a single color (kaftan) and melange striped fabric (dress), which is associated with the magical perception of this ornament, since the Sarmatians saw the semantic equivalent in making a special magical protective clothing [34, p.119].

The kaftan itself was free-cut with a beveled hem of complex shape (possibly in the arc shape). It was of a single color but richly decorated with gold oval and square plaques, in the area of shoulders and side seams it was decorated by leather laces with threads (gold round and cone-shaped beads), the edges of the sleeves were decorated with decorative fabrics and stones. The dress with a long free sleeve of bright melange fabric was decorated with solar signs, which implied that the nomads of that time according to the Avesta worshipped the sun. The sleeves of the dress were decorated with pendants made of wolf fangs in a golden frame. All jewelry are symbols of fertility, wealth and prosperity, and also demonstrate the high art of ancient jewelers.

The reconstruction of the costume of the Golden Princess was based on the research of S. A. Yatsenko, who noted that the women's costume of the ancient Iranian people was decorated in three sections: hat, edge of sleeves

and toecaps. Along with this he emphasizes that "the lower part of the sleeves was decorated with transverse rows of plaques and beads, leather straps strung with beads" [32, p. 218]. The composition of the costume of the Golden Princess is based on one of the most striking compositional principle of architectonics of traditional costumes. First of all, it is the constructive-decorative principle that is related with artistic design construction lines products (shoulder seams, hem dress, edges of sleeves, edges of the front and neck). As a rule, such decorations were not always caused by utilitarianism. For example, the version of the costume in this work has lengthened kaftan because the ancient nomads lengthened clothes in order to insulate it, as well as to protect the reproductive function of women. The color scheme of the costume was associated with polychromatic fabrics, because according to historical data, striped fabrics (dresses) were associated with the magical perception of this ornament, Sarmatians saw the semantic equivalent in making a special protective clothing with magical power.

IV. DISCUSSION

Analysis of publications by I. Lukpanova and K. Altynbekov with the reconstruction of the costume of the Golden Princess helped to present the image of the Sarmatian priestess in the aggregate of all alternative views, and to give the original version of the costume, different from the existing one. The fact that the costume presented by the restorer K. Altynbekov has a place to be is not discussed, but it doesn't reveal the full level of development of culture it belongs to. Jewelry and household items found in the grave are unique artifacts made in the zoomorphic style, on a highly artistic level, where figurative subjects (griffins, griffo-sheep and mountain goats, depicted on plaques in swastika, oval and square shape) are depicted taking into account the plasticity of the construction of the Scythian zoomorphic style in a harmonious composition. The review of these artifacts helps researchers to plunge into that distant time and imagine whether the clothes were harmonious enough, beautiful, stylish, functional, revealing the social status of the person, or not. It is known that the level of development of Sarmatian culture was rather high, thus their clothes should be equally structural and functional. First of all, it should be functional, showing the social status, harmoniously beautiful in combination of textures of fabric (leather, wool, silk, fur) as well as in color combinations and decor. Therefore, there is a need of a new approach to the historical costume of the Golden Princess.

The secondary reconstruction gives the most detailed idea of the costume of the ancient Sarmatians, where all the structural parts and forms of clothing of that time were taken into account.

Returning to the main topic of the study, not much is known about the costume of the ancient Sarmatians at the present time. Archaeological research of foreign authors Mastikov A. V. [16], Treyster M. Yu [24] as a rule, are associated with the study of costume accessories found during excavations. These are beads, fibulas, buckles depicting mythical scenes, stone figurines of goddesses, descriptions of tombstones, tiaras, necklaces, etc. Since beads of various shapes were also found in the grave of the Golden Princess, these data provides the most general description of the components of the accessory group in Sarmatian clothing, about the ways of wearing clothes of that time, etc. In reconstruction of the Sarmatian priestess's costume this work considered fastening the clothes with fibulas and buckles, and also decorations of the hem and sleeves with beads oa different shape and color.

A number of researchers like Akishev K. A. [2], Perevodchikova E. V. [18], Smirnov V. [23], and Flier A. Ya. [28] note that material culture, namely human-made household items, clothing, and home decoration have certain symbolism. "Any cultural phenomena generated by man, namely material, intellectual and artistic products and technologies of human activity, acts of behavior and relationships with other people, ways of communication are carriers of certain complexes of information both about themselves and about society, time and region where this product was made," wrote A. Ya. Flier [28, p. 257]. The "animal style" itself used in the decoration of clothes of the Scythians and Sarmatians, as well as in jewelry, accumulated with a practical and aesthetic function to show personal social status [14, p. 145]. For example, the plaques found in the Taksai-1 are represented by six images of realistic and fantastic animals that represented the ideological and religious beliefs of the ancient nomads. The high cone-shaped headdress of Taksay Princess symbolically represented the top of the mountain. As it was mentioned earlier, the nomads had *three levels of the universe* (upper, middle and lower), while the image of the animal on the top of the headdress served as a symbol of royal power and high social status. It is important to note that the objects were decorated with images of either creatures associated with the upper world, or hoofed animals, which could denote the world tree [14, p.157]. In the classification of animals, the goat belongs to a particularly significant animal for rituals. B. A. Litvinsky believed that the Iranian-speaking peoples have a cult of the goat and it is associated with the cult of the mountains, the cycle of tree and fertility. Perhaps this is the meaning which is inherent in the structure of the studied headdress. Mountain goats (tauteke) and argali were depicted as two identical images, and the ram acted as a solar and fire symbol and embodied "hwarna" [2].

The image of the Griffin prevailed in the decorations. Along with other images, it represented the upper world: the sky; the bird is a universal symbol of the sky and the sun [2, p. 40]. The cult of the sun occupied one of the main places in the worldview of the early nomads, it was one of the ideological expressions of the cosmos and the life origin, and the swastika-shaped form had a sacral, magical character [22, p. 49]. In German-Scandinavian mythology, the swastika is treated as an ancient symbol of fertility and the sun [18, p. 112]. In Indian mythology it is a solar symbol [16, p. 259]. Researchers believe that the code of this symbol was preserved by the early nomads of the southern Urals. The image of a bird depicted on a plaque from the burial of Taksai-1 acts as a heraldic sign, emphasizing the status of a person in the hierarchy of power [15, p. 145]. The image of the scene of torment on the bracelets is represented by a fantastic predatory creature and a herbivore. The semantics of the torment scene was explained by three concepts of interpretation of the "animal" style [17, p. 109]. The ancients believed that each death caused a new birth, this ideology was familiar to all peoples in the traditional rites of passage.

This fact once again proves that the costume of the Golden Princess is the result of the ethnogenesis of cultural ties of that time. Sarmatian costume could absorb elements of clothing of many dozens of ethnic groups inhabiting the vast territory of Eurasia, in view of the existing extensive trade relations and caravan routes. This is evidenced in the research of Treyster M. Yu [24], Yatsenko S. A. [33], Sitdikov A. G. et al. [22]. At that time, trade routes between the various states of Central Asia and Eurasia were well developed: from Mongolia and the Sayano-Altai in the East to Hungary, Romania and Iran in the West, and the borders of India in the South, which led to the borrowing of some elements of the historical costume. For example, all the peoples of Central Asia and Eurasia in the historical costume includes such elements of clothing as kaftans worn open, shirts with wide sleeves, long

dresses, pointed hats, etc. K. F. Smirnov [23], A.V. Mastukova [16] and V. I. Mordvintseva believe that in the early Sarmatian period, there appear women's long dress. Its presence is proved by the marked bead trimmings on the hem and sleeves found in graves starting from the IV century BC [34, p. 218].

To study the costume of the ancient Sarmatians, the following fact should be regarded in the first place:

Sarmatians belong to the Iranian-speaking peoples [11], and their costume was characterized by a complex shape and an abundance of diverse decor of gold appliques, brocade, embroidery with pearls and colored beads, precious bright fabrics, various headdresses of complex shape with sculptures of animals [32, p. 217]. The scientists can only judge by the preserved images on a huge number of unique artifacts found for utilitarian purposes (jewelry, frescoes, reliefs, sculptures, figurines and accessories) with a realistic image of people in costumes on what was the costume of the Iranian-speaking peoples like.

There are various fine ornaments of gold, which reflected the specifics and features of the worldview of the early nomads. They mostly were imported and that reflected the direction of economic, political and cultural ties of the nomads.

Multicolored fabrics were not typical for the costume of Iranians, they were found only in the costume of ancient peoples in the Parthian-Sarmatian time, namely in the period of III-II centuries BC-II-III centuries AD, which is typical for Sarmatians, Kushans, and Khorezmians. This is probably the result of the influence of Greek aesthetics after Alexander the Great conquered Iran and Central Asia.

The theoretical analysis of scientific literature allowed to reconstruct the Sarmatian costume within the framework of the funded intra-university research project on the theme "Reconstruction of the historical costume of the "Golden Princess", found in the territory of West Kazakhstan region in the mound "Taksay-1 "(approved by the decision of the academic board of West Kazakhstan State University named after M. Utemisov dated February 25, 2019, Protocol No. 6)".

This work was able to build the composition of the historical costume of the Sarmatian priestess on one of the most striking compositional principles of architectonics of traditional costumes. First of all, it is related with artistic design of construction lines of the clothes (shoulder seams, hem of the dress, edges of sleeves, edges of the front and neck). As a rule, such decorations were not always caused by utilitarianism: for example, the version of the costume in this work has lengthened kaftan because the ancient nomads lengthened clothes in order to insulate it. This work also proposed polychromatic color palette of the costume on the basis of materials available in modern science about the costume of Iranian peoples of antiquity and took into account the fact that extensive trade relations between the States of Central Asia and Eurasia, from Mongolia and the Sayan-Altai mountains in the East to Hungary, Romania and Iran in the West, and borders India in the South, existing at that time, contributed to the exchange of goods and fabrics. This fact justifies that the Sarmatian suit:

- Is one of the brightest phenomena in the world culture of the peoples of antiquity; it served as an object of imitation for neighbors (Greeks, Romans, Byzantines and other peoples of the West, as well as Chinese, Indians and Arabs);

- In the costume of the nobility red color prevails (the Persians, the Sarmatians);
- Striped fabrics were believed to have magical powers and served as a talisman for young children and sick people;
- The vast trade and caravan routes stimulated the Sarmatian costume to absorb the elements of clothing of many other ethnic groups inhabiting the territory of Eurasia;
- The animal style used in the decoration of clothing of both Scythians and Sarmatians is accumulated with a practical and aesthetic function to show personal social status;
- Various ornaments of gold sewn on the clothes of Sarmatians reflected the specifics and features of the worldview of the early nomads;
- The clothes were fastened with fibulas and buckles, and the decoration of the hem and the edges of the sleeves were embroidered with beads of various sizes and colors.

V. CONCLUSION

The historical costume reflects the aesthetic values of the people and the level of development of artistic and applied arts of the masters, which has a synthetic character of expressing a holistic measure of human perfection in a particular subject. Therefore, the study of this issue is currently directed the views of scientists-historians, archaeologists, restorers and art historians, as well as modern designers working in this direction and creation of national clothing on the example of historical data. Currently, the group of designers of the Department of Fine Arts and Design of the West Kazakhstan State University named after M. Utemisov (Uralsk, Kazakhstan) developed a sketch of the historical costume "Golden Princess" found in the mound Taksay-1, which takes into account the basic laws of creating the shape of the costume in the construction of the silhouette. It is known that the silhouette of traditional costumes of the ancient peoples of Eurasia in terms of geometric shape is a trapezoid, rectangle and can also have the form of a semi-adjacent silhouette in the form of two triangles with truncated vertices. The shape of the suit is created by a constructive solution and pairing of individual volumes or parts of the suit. All these design features are taken into account by us during the reconstruction of the "Golden Princess" costume. The designers believe that the decoration of the costume, according to archaeological and historical data, due to the aesthetic side, an essential part of which, as is known, is its ideological, mental, social affiliation, is of great significance for their work.

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priestess and give all people a new image of the historical costume of the Golden Princess through the eyes of designers of the West Kazakhstan State University named after M. Utemisov.

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