

S.M.Shashunova¹, A.V. Kharinsky^{2,3}, D.Erdenebaatar⁴¹Volga-Don Archaeological Society, Volgograd, Russia²Irkutsk National Research Technical University, Irkutsk, Russia³Irkutsk State University, Irkutsk, Russia⁴Institute of Archaeology of the Mongolian Academy of Sciences, Ulaanbaatar, Mongolia

Costume of a noble woman of the 14th century from burial 6 Nogoon Gozgor burial ground¹

Abstract. This study examines the textile assemblage from Burial 6 at Nogoon Gozgor 1 (Northern Khuvsgul), comprising complete and fragmentary elements of elite Mongol women's costume: undergarments (shirt and pants), detachable embroidered cuffs, and two nasij fabric robes (one with four-clawed dragons, the other with phoenixes and peonies featuring distinctive coupon stripes along the shoulders). The boqtaq headdress complex includes: silk coverings for the birch-bark frame, a textile base for the frame, three caps (a basic winged type plus two over-caps, one with fur lining), and three rear lappet—the first archaeological specimens of this element. The combination of four-clawed dragon motifs and the boqtaq's height confirms her highest-ranking non-imperial status, reflecting strict adherence to Yuan sumptuary codes. Of exceptional significance are the two whole-woven collars: one with a miscellaneous treasure patterns and another with a zigzag motif, both exemplifying rare Yuan-era workshop textiles documented in the Yongle Dadian. This complete ensemble provides insight into the attire of a married noblewoman, whose age was 16-18 years. A radiocarbon date was obtained from the woman's tooth. It corresponds to the 14th century.

Keywords. *archaeological textiles, medieval nomads, bogtag, Mongol Empire, Golden Horde, rear lappet, silk bogtag caps, robe.*

С.М. Шашунова¹, А.В. Харинский^{2,3}, Д. Эрдэнэбаатар⁴¹Волга-Доны археологийн нийгэмлэг, Волгоград, ОХУ²Эрхүү хотын Үндэсний судалгааны техникийн их сургууль, Эрхүү, ОХУ³Эрхүү хотын Улсын их сургууль, Эрхүү, ОХУ⁴ШУА-ийн Археологийн хүрээлэн, Улаанбаатар, Монгол улс

Ногоон Гозгор дурсгалын 6-р булшнаас илэрсэн 14-р зууны язгууртан эмэгтэйн хувцас

Хураангуй. Энэхүү өгүүлэл нь Ногоон Гозгор 1 (Хөвсгөлийн хойд хэсэг) эртний оршуулгын газрын 6-р булшнаас илэрсэн нэхмэл эдлэлийн иж бүрдэл буюу монгол язгууртан эмэгтэйн хувцасны бүрэн болон хэсэгчилсэн элементүүд болох дотуур хувцас (цамц, өмд), салгадаг хатгамал ханцуйвч, хоёр даавуун (лампас) дээл (нэг нь дөрвөн хумстай луутай, нөгөө нь галт шувууны дүрслэлтэй) зэрэг нэхмэл эдлэлийн судалгаанд зориулагдав. Богтаг малгайн иж бүрдэлд: үйсэн хатуулгын торгон бүрээс, хатуулгад зориулсан нэхмэл даавуу болон гурван ширхэг толгойн өмсгөл (далавч хэлбэрийн шанаавч, түүнээс гадна хоёр ширхэг толгойн өмсгөл, тэдгээрийн нэг нь үслэг доторлогоотой), гурван ширхэг далавч маягийн шилэвч зэрэг багтана. Далавч хэлбэрийн шилэвч нь толгойн өмсгөлийн энэ төрлийн элементийн археологийн анхны олдворууд болж байна. Дөрвөн хумстай лууны дүрслэл болон өндөр оройтой богтгийн хэлбэр нь эзнийхээ язгууртан зэрэглэлийг гэрчилж, Юань гүрний хатуу чанд дүрэм, журмыг мөрдсөн болохыг харуулна. Эдгээрээс гадна олон өнгийн хээтэй бүтэн нэхмэл даавуугаар хийсэн хоёр ширхэг зах чухал ач холбогдолтой бөгөөд нэг нь “төрөл бүрийн эрдэнэс” агуулсан хээтэй, нөгөө нь зигзаг хээтэй юм. Эдгээр нь Юнлэ-Дадяньд тэмдэглэсэн Юанийн үеийн урчуудын ховор чамин нэхмэл эдлэлийн төлөөлөл болж буйгаараа

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онцлогтой. Энэхүү иж бүрдэл нь 16-18 насны гэрлэсэн язгууртан эмэгтэйн хувцаслалтын талаарх ойлголтыг өгөх ба эмэгтэйн шүдний дээжийн радиокарбоны шинжилгээний үр дүнд XIV зуунд холбогдохыг тодорхойлжээ.

Түлхүүр үг. *археологийн нэхмэл эдлэл, дундад зууны нүүдэлчид, богтаг, Монголын эзэнт гүрэн, Алтан ордны улс, торгон богтаг малгай, дээл.*

Introduction

The study of the costume of noble women in Mongol Empire is an important aspect of the study of the material culture and social structure of medieval Mongolian society. The costume, being not only an element of everyday life, but also a symbol of status, ethnicity and cultural ties, allows a deeper understanding tradition and the worldview of the era. In this regard, the materials found in the burials of the nobility are of particular interest, which often preserve unique elements of clothing and jewelry that are inaccessible to study in other archaeological contexts.

Such monuments include the Nogoön Gozgor 1 burial ground, located in Khanh sum of the Khuvsgul aimag of Mongolia. The looted Burial 6 provides valuable data for attribution and reconstruction of the costume of a noble woman of the Mongolian Empire despite that the most part of the artifacts was lost. The analysis of the preserved elements of clothing and textiles allows not only to restore the appearance of a representative of the elite, but also to trace the cultural influences, trade relations and technological achievements of that time.

In July 2017, a joint expedition of Irkutsk National Research Technical University and Ulaanbaatar State University conducted excavations at the Nogoön Gozgor burial ground 1 in the Northern Khuvsgul area. By the beginning of the excavation, it turned out that burial 6 had been destroyed by modern robbers. Human bones, sheep bones, and remnants of silk fabric were found in the dumps of the discarded soil (Kharinskii et al. 2018).

Materials and methods

The examined textile fragments were found in a deformed state, with significant losses and soil contamination.

In 2024, comprehensive cleaning of the textiles (using both dry and aqueous methods) was performed, enabling full attribution of the assemblage. Conservation of the archaeological textiles followed the methodology developed by N.P. Sinitsyna, a highest-category restorer, as part of the Historical Necropolis research and conservation group's work (Sinitsyna 2009).

The weaving structure analysis employed the terminology framework from O.V. Orfinskaya's Terminological System for Describing Medieval Patterned Silks in Museum Collections: An Illustrated Guide for Museum Professionals and Specialists in Archaeological Textiles (Orfinskaya 2019).

The cut reconstruction was based on an integrated approach, including: examination of structural seams, comparative analysis of weaving and sewing techniques from the Yuan period (13th–14th centuries), comparison with published analogues from museum collections in Mongolia, China, and Russia.

Result

As a result, it was possible to identify 12 objects and fragments of a textile complex from 35 types of fabric, as well as a number of fabrics that were not costume parts. The costume complex includes: fragments of plain-woven silk underwear, removable cuffs with embroidery, parts of two robes with whole-woven collars, and elements of a bogtag/bokka/gugu headdress.

The study revealed fragments of clothing made of plain silk, attributed as items of underwear – a shirt and trousers. The shirt fragment, which includes a section of the shoulder and neck with remnants of the collar, turned out to be the most fully preserved. The V-neck suggests that it was a wrap shirt (Figure 1.1, 1.2). The shoulder line is reinforced with a kind of “yoke” made of a double layer of the main fabric.

Presumably, only a small fragment of the upper part with a deep counter pleat and a secure bow has been preserved from the trousers. The upper edge was processed by bending the canvas inside out (Figure 1.3). Although we know of finds of women's trousers from Burial 93 at Mayachny Bugor cemetery, no similar treatment of the upper edge has been found among known examples (Orfinskaya and Lantratova 2012, 40).

An item that has no analogues is a removable cuff sewn from two different fabrics (Figure 1.5, 1.6). It is not possible to identify the place of the cuff in the layering of the costume, but it is highly likely that the cuffs were an additional decorative element to the undershirt, since the cuffs of the upper robes were sewn.

Fragments from two different cuffs have been preserved. The width is 7 cm, the maximum length of the more fully preserved cuff is 19 cm. The lower narrow strip is made of lampas, the upper wide one is made of cambric with two parallel rows of buds embroidered with paired leaves at the base. Some embroidery threads have retained their rich blue color.

The lining was made of plain silk (Figure 1.6). After it was hemmed, pleats were made along the edges of the cuff, reducing the width of the outer edge to 5.2 cm.

This design provided a tighter fit to the arm.

A false gause ribbon was sewn in the middle of the wide strip. At the edges of the cuff, the ties were sewn at the same time as the seam, reducing the width of the outer edge.

The ornamentation, embroidered in two rows combined with additional division by a tie and a strip of patterned fabric, forms a tripartite composition. This technique likely copies the cuff style seen on certain types of robes.

The analysis of textile materials revealed fragments of two robes. They were the central elements of the costume complex. An analysis of the design features (the specifics of the collar, the angle of assembly of the sleeves) allows us to identify them as robe with wide sleeves.

The collar made of three stripes of fabric is a common decoration of women's robes, mainly refers to "large" robes/ robe with wide sleeves¹

The collar made of three stripes of fabric is a common decoration of women's robes, mainly refers to "large" robes/ robe with wide sleeves¹. The main features of "large" robes/ robe with wide sleeves are excessively large width and length (Shashunova 2024, 266). This type of robe was found everywhere throughout the territory of the Mongolian Empire (Mongolia, China, Kazakhstan, Russia) (Erdenebat and Khurelsukh 2007; Golden Horde and the Black Sea Region 2019; Krupa 2019; Shashunova, 2019), and was a ceremonial robe of a noble married woman.

Robe 1 is represented by fragments, mainly of the upper part. The main element of the ornament is clearly visible on two separate sections of the fabric with a stylized image of a dragon's paw with four claws surrounded by flames (Figure 2.1).

Arched motifs arranged in a checkerboard pattern form the main background. The ornament in the arches has not yet been identified. The robe is made of lampas fabric with a lost golden weft.

The ornament of a dragon with four claws is stylistically close to the patterns of a robe from the collection of the Marjani Foundation (Golden Horde and the Black Sea Region 2019, 128). A 27.5×8.1 cm collar fragment has been preserved, connected to a section of the main fabric (Figure 3.1). The collar material, as well as a similar element of robe 2 (with phoenixes and peonies) (Figure 3.3), is a unique example of Chinese textile production. There are references to such fabrics in Chinese written sources, but there has been no archaeological evidence up to date².

¹ In more rare cases, a similar three-stripe trim is found on other types of robes.

² While preparing a publication on textiles from Burial 6 at the Nogoon-Gozgor-1 cemetery, we identified a robe with a similar collar type among the published textile finds from

There is an entry in Yongle Dadian: «Besh Baliq Office. In the twelfth year of the Zhiyuan reign [1275], the fields, land, and artisans of Besh Baliq were uprooted after the military actions. [The artisans were] moved to the capital and an office was established for the weaving of nashishi [Chinese for nasij] and other textiles for imperial use as collars and cuffs. In the thirteenth year [1276] the Besh Baliq Office of Various Classes of Artisans was established.” In the Yuanshi (History of the Yuan Dynasty), this passage is condensed into “Besh Baliq Office to weave nashishi and other textiles for collars and cuffs for imperial use,” giving the impression that the office was established at Besh Baliq» (Watt and Wardwell 1997, 120).

Prior to the identification of solid-woven robe collars from Burial 6 of the Nogoon Gozgor 1 burial ground, only stitched set collars were known, including those found in rock burials on the territory of Mongolia (Nartyn Khad, Khorig and Chandman Khar) (Erdenebat and Khurelsukh 2007, 354; Jamsranjav et al. 2023, 281-283; Angaragsuren and Muntsetseg 2020, 182-184).

The collar of the robe 1 is made of lampas fabric with three rows of ornaments woven, 8.1 cm wide, separated by narrow, non-patterned sections (Figure 3.1). A double golden weft runs across the collar, but the pattern itself is oriented horizontally. The distribution of the ornament: a narrow inner stripe (width 1.7 cm) – honeycombs, a middle stripe (width 1.7 cm)³ – diamonds with inscribed four-petalled flowers, a wide stripe (width 4.7 cm) – a miscellaneous treasure patterns.

The "miscellaneous treasure" pattern is an artistic combination of symbolic elements, including gold and silver bars, coins, ivory, rhino horn, corals, scrolls of knowledge, pearls, lingzhi mushrooms and fangshen. This ornamental motif has been widely used in the decoration of ceremonial fabrics, porcelain, and luxury goods (Zhang 2019; Liu 2014). The "miscellaneous treasure pattern" that originated in earlier periods reached its maximum development during the time of the Yuan Empire.

In Burial 6 of the Nogoon Gozgor 1 burial ground, fabrics with a "miscellaneous treasure patterns" were found on the collar of robe 1 (robe with a dragon), bogtag 1 headpiece and bogtag 2 headpiece (Figure 3.1, 4.5).

the Bolgan Ana mausoleum (Krupa 2019, 142-70). However, the existing description fails to note: the collar's distinctive tripartite structure emphasized by polychrome band alternation, and precise measurements of these decorative bands.

³ The author (S.M. Shashunova) has studied collars from museum collections from the territory of the Jochi Ulus. The width of the narrow stripes in most specimens is about 17 mm, with the exception of a small group with a width of about 20 mm.

Ornamental elements have been identified on the collar of robe 1: gold bars, pearls, rhino horn, ivory, coins and clouds. In areas with partial loss of tissue, the identification of motifs is difficult.

There are no visible color differences between the stripes on the collar.

The lining of the collar is made of plain silk. A hidden seam is laid along the collar, which secures the lining from shifting and sagging.

The second upper shoulder piece attributed in this complex is a robe with peonies and phoenixes, a traditional Chinese ornament (Figure 2.2-5). It is made of lampas fabric using spun golden weft. In the upper part of the robe, along the shoulder girdle, there is a coupon strip consisting of a central row of complex "rosettes" framed by two narrow decorative borders (Figure 2.5)⁴.

The robe with phoenixes retains a fragment of a one-piece woven collar made of lampas, represented by two narrow ornamented stripes. Both stripes are decorated with a zigzag pattern and separated by a narrow smooth stripe (Figure 3.3). The width of the preserved inner stripe is 1.7 cm. The ornament is woven using a paired golden weft oriented perpendicular to the direction of the stripes, the allowance for sewing the collar is formed from the edge of the weaving piece.

The collar is sewn with a slight offset, forming a curved neck on the back, while the main fabric is not trimmed. This is probably due to the fact that the main fabric of the robe is extremely dense, and the collar, sewn traditionally in a straight line, was inconvenient to use (Figure 2.2).

Fragments suitable for an attribution are shown in the cut scheme. Based on these data it is possible to reconstruct the shape of the robe and the external image of the costume complex (Figure 2.3-4, 6.6)⁵.

The burial preserved the details of a complex multi-part headdress of a married woman "bogtag/bokka/gugu": a fragment of the silk covering from a birch bark frame, the base of the bogtag with an occipital detail, three rear lappets, three silk caps of varying degrees of preservation.

In the process of textile systematization by type of fabric, large fragments of complex gauze were identified, two of which contain seams and can be

interpreted as a tight covering of the back surface of the birch bark frame. One copy retained the folds that ensure a tight fit to the base (Figure 1.3). The combination of these fragments makes it possible to determine the minimum height of the cylindrical part of the bogtag at 21 cm, although the exact initial dimensions cannot be reconstructed.

The gradation of bogtag sizes in the Mongol Empire is described in Yongle Dadian, "gugu of the highest category is large, the next is medium, and the next is small" (Meng-da bei-lu 1975, 288).

The significant height of the non-preserved birch bark frame, as evidenced by the height of the seam of the cover, allows us to cautiously assume that the bogtag was of the highest category, as well as the bogtag from the collection of the Marjani Foundation [Golden Horde and the Black Sea Region..., 2019, p. 504].

Bogtag finds in Mongolia show a predominantly lower cylindrical base of the birch bark frame (Erdenebat and Khurelsukh 2007).

There was also a cover section with an edge overlapping the upper flatness, due to the free hanging section of fabric with an edge, folds of fabric were formed that covered the triangular holes in the frame. On the side opposite the edge there are traces of a seam with a thick thread, which probably fixed the lost base of the plume in the upper part of the bogtag.

On the reverse side of the bogtag cover are small fragments of very thin and rare plain weave fabric, which is the inner layer of the cover. At the junction of the back seam and the folds, a knot of cord woven in the form of a pigtail was preserved, using the cord to fix the currently lost decor.

Another item included in the headdress complex is the base of the bogtag, which is one of the rare archaeological finds⁶, and consists of two structural parts: a cap in the form of a truncated cone with ties for fastening under the chin and a trapezoidal occipital part sewn to it (Figure 4.1-2, 6.1). The cap is made of thick dark blue damask with an ornament in the form of phoenixes on a lining of plain silk. There are traces of seams on the front and sides, which secured the currently lost decor, known from the images of empresses from the Museum of the Imperial Palace (Taipei) and numerous finds from the territory of the Mongolian Empire. The tapes securing the base of the bogtag to the head are lost.

The occipital part, sewn to the base of the bogtag, was made from a reddish-colored damask, made of four parts. A fragment of false gauze with a longitudinal

4 Similar fabric strips with a coupon are found on shoulder products and fabric fragments in other museum collections (National Silk Museum (China), National Museum of Inner Mongolia (China), Marjani Foundation (Russia), etc.) Despite the fact that some items lack provenance, the concentration of fabrics and objects made from them in the eastern regions of the Mongolian Empire suggests their origin from a single weaving center of the Yuan era in China.

5 Drawings of the reconstruction of the objects' appearance were made by an artist A. S. Aksenova. The author is very grateful for the cooperation.

6 Analogues are kept in the collections of the Marjani Foundation, the Museum of Islamic Art in Doha. The base of the bogtag, which differs in shape from a sheared cone, was found in 2022 in a cave burial near Mount Tsambagarav (Mongolia) [Bathayar et al., 2023, pp. 53-69].

seam found among the details of the base of the bogtag can be correlated with the lining of the occipital part.

One of the most significant finds is the discovery of three rear lappets. So far, only two similar objects have been known to be found in China (Li and Li 2022, 126; "Phoenix-and-Flower-Patterned" 2025; "Luodi Chan Zhi Lianhua Wen Tie Xiu Pian" n.d.), but they have not been attributed.

Previously, the rear lappet of the bogtag was documented only on a limited number of paintings. In the portraits of empresses from the collection of the Imperial Palace Museum (Taipei), only a small fragment of this costume detail is visually accessible, partially hidden by decorative elements of the headdress ("veil"). An analogous rear lappet is observable in the «Portrait of a High-Ranking Lady» from Temple T at Khocho (Turfan Oasis) (Golden Horde and the Black Sea Region 2019, 49), as well as in several other widely-known depictions from the cave complexes of Bezeklik (Cave Temple 27) and Yulin (Cave 3).

The rear lappet of the bogtag is a removable part with a complex curly cut fixed on the back of the head around the bottom of the birch bark base. It is made of silk fabric with a silk lining. On the front side of the part there is a longitudinal central seam, which is fixed on all known rear lappets. In several cases, the parts sewn with this seam were supplemented with small wedges. At a short distance from the central seam, ribbons were sewn in an outward downward direction. In the images of the empresses, these ribbons are brought forward to the chest, the ends of the ribbons are decorated with pearl decoration. A thin silk cord was attached to the upper corners of the lappet, which tied the lappet to the birch bark base.

The small size of the rear lappet and the presence of a non-functional central seam on all known objects, including Chinese finds, indicate a well-established manufacturing technology that is not related to economizing on fabric.

The shaped profile of the outer edge of the rear lappet repeats the contour of the front edge of the caps of the wing-shaped lappet (Figure 5.1). At the same time, despite the preservation of the characteristic shape of the edge, the loss of the frontal and occipital parts indicates the transformation of the original functional object into its symbolic replica. Archaeologically, the rear lappets have been documented only in the eastern regions of the Mongolian Empire, which correlates with the zone of occurrence of capitular bogtags. In the western regions, where boot-shaped forms prevailed, there are no similar elements in the funeral inventory.

Lappet 1 - size 21*29 cm, sewn from thick plain weave silk (Figure 4.3-4, 6.2). The lappet is decorated with a tambour seam embroidery in the form of 9 large flowers and buds connected by shoots. The lining is a fine plain weaved silk. The ribbons are lost, the traces

of the seam that fixed the ribbons are located on the sides of the central bud. The tie cords are twisted directly onto the lappet.

Lappet 2 is 24*32 cm in size, sewn from two different types of fabrics, the lower part is made of damask with four-clawed dragons and lotus flowers, the right half of the lappet is sewn from small fragments without taking into account the pattern, but keeping in mind the direction of the weft threads, the left half is made from a whole piece of fabric (Figure 4.5-6). In the upper part, a damask with a crane pattern was sewn down. The lining is sewn from 11 narrow strips of silk fabric, on which sections of plain silk are replaced by sections of false gauze. Most likely, the lining was assembled from pre-cut fabric strips originally intended for tie. At a distance of 4.2 cm from the edge, in some areas there is a seam that fixes the lining from shifting and sagging. The ribbons are sewn from a similar fabric. Ties made of thin silk cord are threaded through the upper corners and fixed with a knot.

Lappet 3 is 22.3 cm long. The lappet is sewn from silk fabric in the lance technique with a pattern in the form of arches on a background of damask with diamonds (Figure 4.7-8). The golden thread in the areas with arches is lost. The lining is made of low-density gauze silk fabric. Ribbons of plain-woven silk. The tie is a thin silk lace threaded through the upper corner and fixed with a knot.

Soft silk caps of various types were an obligatory element of the bogtag complex. Despite the widespread use of caps, they had both functional differences and differed in appearance depending on the type of birch bark frame.

Functionally, the bogtag caps differed into basic ones with a wing-shaped front lappet and additional upper ones (Korzh and Shashunova 2022). In products of the first type, the front lappet was fixed on the back of the head with the help of ties in a position imitating the wing of a bird (Figure 6.3, 6.6). In its original form, the ties on the front lappet pointed back and down.

A separate type is the upper caps, which were worn over the base ones and served to protect the face from wind and sun, these products were additionally insulated in some cases (Figure 6.4-5). The ties were sewn in the forward-down direction, and the cap was fixed under the chin. Similar top caps in the eastern regions of the Mongol Empire did not have a pronounced transition between the front lappet and the rear part.

Three bogtag caps were found in the burial: a cap with a wing-shaped front lappet and two upper ones, including a fur-lined specimen (Figure 5.3-7, 6.3-6). Similar complexes of several headdresses have been recorded in both the eastern and western regions of the Mongolian Empire, with sets of two

items (basic + upper) being the most common (Korzh and Shashunova 2022). The collection of the Marjani Foundation contains a set of two caps, a bogtag and a cap with a cotton-filled comb (Golden Horde and the Black Sea Region 2019, 140-142; Lasikova 2013, 186). The set of three caps found in the burial is an exceptional case.

Unfortunately, it is impossible to say definitively about the state of things in the burial, but the cap with a wing-shaped front lappet (cap 1) and the cap with a fur lining (cap 3) coincide in the places of loss. At the same time, the upper cap without a fur lining (cap 2) has been preserved almost entirely, both the front side and the lining without characteristic contamination. It is possible to assume that this cap was placed separately from the buried one, unlike the first two caps.

A silk cap (cap 1) was found in the burial complex, characterized by the presence of a wing-shaped front lappet (Figure 5.2-3, 6.3, 6.6). Only the right side has been preserved in fragments, with ties around the base of the bogtag and directly on the front lappet.

Despite the losses, the preserved elements make it possible to reconstruct the original shape of the headdress. Most likely, the cap was fastened with a number of textile buttons and loops, or the back seam was sewn and the buttons only imitated the fastener (Golden Horde and the Black Sea Region 2019, 140; "Phoenix-and-Flower-Patterned" 2025; "Peach-Shaped Gold-Woven" 2025). The difference between the cap from Burial 6 and those mentioned above is the small size of the back part.

This headdress is made of a unique fabric that currently has no analogues. The lower part is made of damask, in the frontal area, passing into a gold-woven section (only one fragment of the gold thread substrate has been preserved). An ornamental stripe 8 cm wide, woven using a golden weft, is then replaced by the main fabric (Figure 3.5). The peculiarity of the decorative solution is manifested when fixing the front wing-shaped lappet with ribbons on the back of the head. The gold-woven stripe starting directly above the line of the laid "wing" creates an additional visual accent when used.

The ornament on the part of the damask cap is woven in the form of large *Ganoderma lucidum* mushrooms (lingzhi mushroom), between the mushrooms there are separate elements of the miscellaneous treasure pattern: pearls, rhino horns, corals, gold bars. Smaller lingzhi mushrooms were woven on a strip with a golden thread, the background is not filled with additional elements (Figure 3.5).

The ties around the base of the birch bark frame of the bogtag and on the front lappet are made of simple gauze.

The cap 2 was preserved as completely as possible, with minor losses in the lower part of the front lappets

(Figure 5.6-7; 6.4). The attachment points of the lost ties (along the upper and rear edges) remain visible through stitching marks. Unlike other caps, these ties were sewn with needle seam, which provided inadequate fixation.

The headdress is made of thick damask with an ornament of a "miscellaneous treasure patterns", including the following identifiable elements: gold and silver ingots, corals, ivory, rhino horn, pearls (including the "pearl of the dragon" with a flame), fangshen and other benevolent symbols (Figure 3.4). The lining is made of plain weave silk.

Cap 3 with a fur lining has been partially preserved, a large fragment of the right side (frontal part, front part), 36*24 cm, and the frontal part of the left side, 10.5*15.5 cm (Figure 5.4-5; 6.5). This is the first known bogtag hat, insulated with a fur lining. The front side is made of silk with a lost gold thread, with a background ornament in the form of diamonds with separate groups of flowers.

A strip of silk is sewn along all the outer edges, combining false gauze and plain weave, strengthening the edge of the item and at the same time serving as the basis for sewing fur. The fur is sewn with a needle seam through all layers of fabric. At a distance of 4 cm from the edge, an additional hidden seam is laid forward of the needle, fixing the fur lining from shifting and sagging.

On the front lappet, a ties made of plain silk has been preserved, pointing forward and down, sewn with a needle seam back through all the layers. The ties fixed the cap around the base of the side tag is lost.

Due to the absence of the back of the cap, it is impossible to unambiguously restore the method of fixation on the occipital part, but by analogy with objects from the collection of the Marjani Foundation, most likely the cap was tied with several ribbon ties (Golden Horde and the Black Sea Region 2019, 142).

The fur lining did not duplicate the cap to its full height, it ended at a distance of 8 cm from the top edge and further to the top of the cap's crest there was a lining made of plain silk. This is most likely due to the fact that the additional cap was worn over the base one and there were quite a lot of layers of fabric in the area of the crown (the base of the bogtag on the lining, the base cap on the silk lining), which provided sufficient insulation.

A number of textile fragments unrelated to the costume elements were also recorded in the burial. Judging by the location and nature of the finds, some of the materials were placed in the burial as accompanying equipment, including: a lampas with an image of parrots (22.5 × 20 cm), a fragment of a damask with an ornament "parrots on branches" (22.5 × 62.5 cm).

Among other textile remnants, two small fragments of plain silk with tambour embroidery stand out (the ornament is not readable), where silk threads of at least two colors are visually identified.

Fragments of various plain weave fabrics have been preserved, some of them were most likely the lining of the items.

The buried woman was quite young. Judging by the conclusion of anthropologists, her age was 16-18 years old. Burial 5 was located 8 m to the west of the grave in which she was buried, in which the remains of a woman aged 45-60 years were found (Chenhe Yang et al. 2024, 70). This burial site was robbed in antiquity. Some of the bones were buried and most of the inventory was missing. Only the birch bark base of the bogtag headdress has been preserved (Kharinskii et al. 2018). Both graves were overlain from above by stone folds, under which were oval gravepits, elongated along the line of the north-SE. The buried ones were oriented with the skull to the northwest. The similarity of the funeral rite is recorded at two neighboring burials.

Radiocarbon dates have been made from the teeth of women from Burials 5 and 6 of Nogoön Gozgor 1 at the Oxford Laboratory (Great Britain)⁷. Burial 5 yielded the date 600±17 (OxA40479), taking into account the calibration (95.4%), it corresponds to 1305-1403⁸. Date 600±18 (OxA40621) determines the age of Burial 6, taking into account the calibration (95.4%), it corresponds to 1306-1402. According to the results of radiocarbon dating, both women died at about the same time.

Conclusions

Despite the fact that Burial 6 of the Nogoön Gozgor 1 burial ground had been looted by modern robbers, the preserved textile materials made it possible to clarify the status of the woman. The presence of a bogtag headdress in the female burial inventory of the Mongolian period is a reliable indicator of a woman's married status.

The complete set of the headdress (a high birch bark frame, a base for a bogtag, several bogtag caps), part of the robe fabrics (a robe with dragons, a robe with a coupon stripe) makes this set similar to the costume complex from the collection of the Marjani Foundation. The original owner of this collection, Arthur Lipper, indicated as the location of the find the territory near Chengdu (Sichuan region of China), an area under the administrative control of the Yuan

Empire in the 13th-14th centuries (Golden Horde and the Black Sea Region 2019, 128).

Of particular importance for determining the status of the woman from Burial 6 is the composition of the funeral costume. The discovered garments and accessories, including two ceremonial robes with whole-woven collars and a unique set of three rear lappet from, and three silk caps, represent an exceptionally well-preserved and informative archaeological source. The use of fabrics with exceptional status indicators (a dragon with four claws, phoenixes), as well as the belonging of the headdress to the highest category, convincingly confirm that the buried woman belongs to the nobility. The archaeological context of Burial 6 of Nogoön Gozgor 1 does not exclude the Chinese origin of the buried woman.

The study of the costume complex from Burial 6 at the Nogoön Gozgor 1 cemetery has yielded significant conclusions about the material culture of the 14th-century Mongol elite. Of particular importance is the revealed collar manufacturing technique, which demonstrates the highest level of Yuan dynasty textile production previously undocumented in archaeological records.

This research significantly expands current understanding of ceremonial costume standards among Mongol nobility, textile production technologies in Yuan administrative centers, and cultural exchange between nomadic aristocracy and sedentary craft centers. A promising avenue for future research involves comparative analysis of dyes and threads with other known finds from this period, which would enable more precise identification of textile production geography and distribution routes.

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⁷ The authors of the article express their gratitude to Professor Andrzej Weber of the University of Alberta (Canada) for radiocarbon dating of samples from the Nogoön Gozgor 1 burial ground.

⁸ The dates and their error intervals were calibrated in the Oxcal 4.2 program [Bronk Ramsey, 2009]

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Figure 1: Fragments of underwear and removable decor: 1—reconstruction of the cut of the shirt; 2—a fragment of a shirt in the right shoulder area; 3—a fragment of a pair of trousers; 4—removable cuff (front side of cuff 1), 5—removable cuff (back side of cuff 2).



Figure 2: Fragments of robes: 1 – a fragment of a robe with an ornament of a dragon with four claws (robe 1); 2 – a fragment of the neck and collar of a robe with a phoenix and peonies (robe 2) (wrong side); 3 - reconstruction of the cut of the robe 2; 4 - reconstruction of the shape of the robe 2; 5 – a fragment of fabric with a woven coupon and a main fabric in phoenixes and peonies in the area of the left shoulder (robe 2).

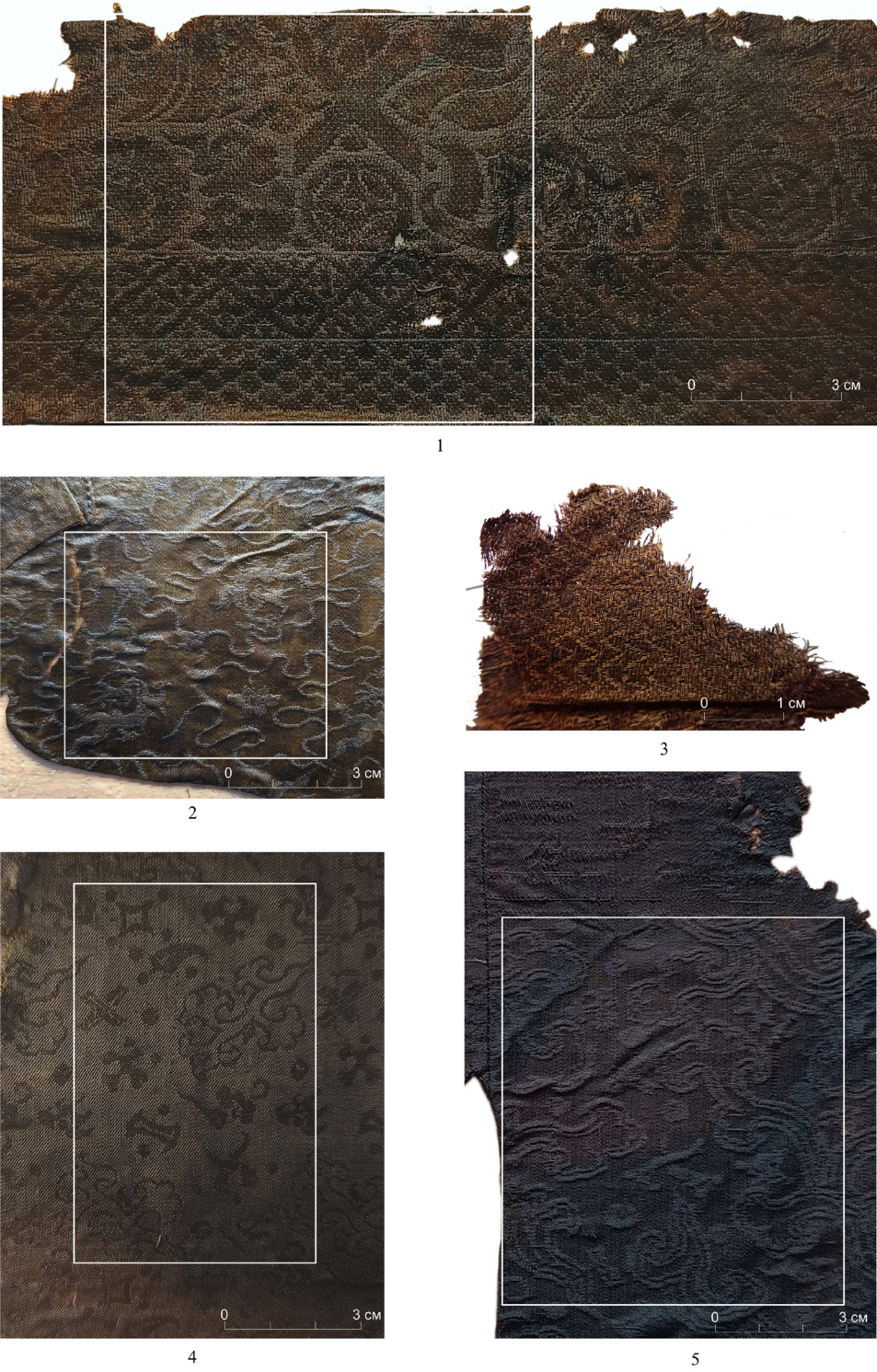


Figure 3: Fabric fragments: 1 – whole-woven robe 1 collars ; 2 – rear lappet 2; 3 – whole-woven robe 2 collars;
4 - silk cap bogtag 2; 5 – silk cap bogtag 1.



Figure 4: Elements of the bogtag headdress: 1 – base of the bogtag with the occipital part; 2 – reconstruction of the cut of the base and occipital part; 3 – rear lappet 1; 4 – reconstruction of the cut of the rear lappet 1; 5 – rear lappet 2; 6 – reconstruction of the cut of the rear lappet 2; 7 – rear lappet 3; 8 – reconstruction of the cut of the rear lappet 3;

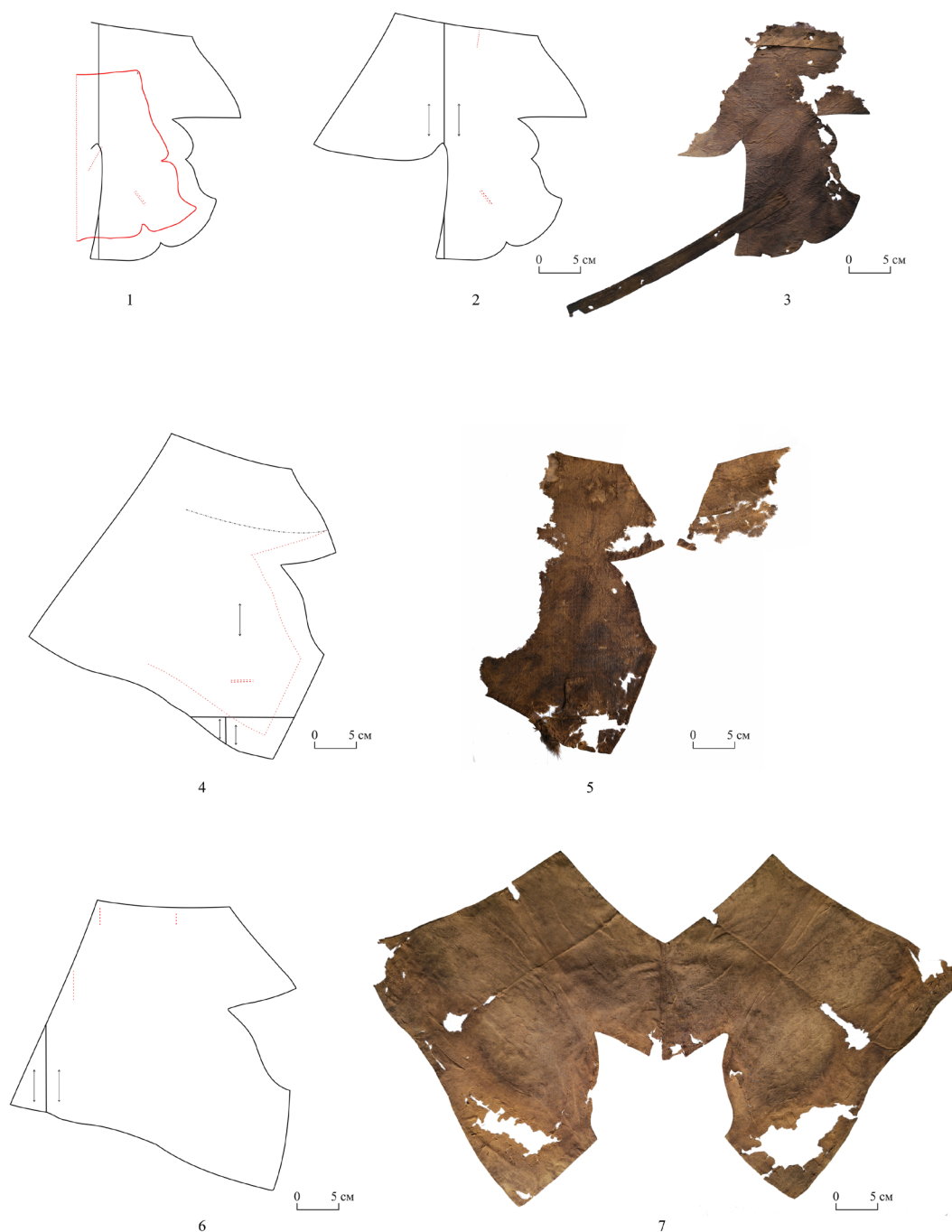


Figure 5: Elements of the bogtag headdress: 1 – comparative scheme of a silk cap with a wing-shaped front lappet and a rear lappet; 2 – reconstruction of the cut of a cap with a wing-shaped lappet (cap 1); 3 – a cap with a wing-shaped front lappet (cap 1); 4 – reconstruction of the cut of a cap with a fur lining (cap 3); 5 – a fur-lined cap (cap 3); 6 – reconstruction of the cut of a cap with a treasure pattern (cap 2); 7 – a cap with a treasure pattern (cap 2)



Figure 6: Reconstruction of the appearance of the costume from Burial 6 of the Nogoön Gözgor 1 burial ground (artist A. S. Aksenova): 1-5 – reconstruction of the layers of the headdress: 1 – the base of the bogtag and the occipital part, 2 – the rear lappet; 3 – the base cap of the bogtag; 4 – the upper cap of the bogtag; 5 – the upper cap of the bogtag on the fur lining; 6 – reconstruction of the appearance.