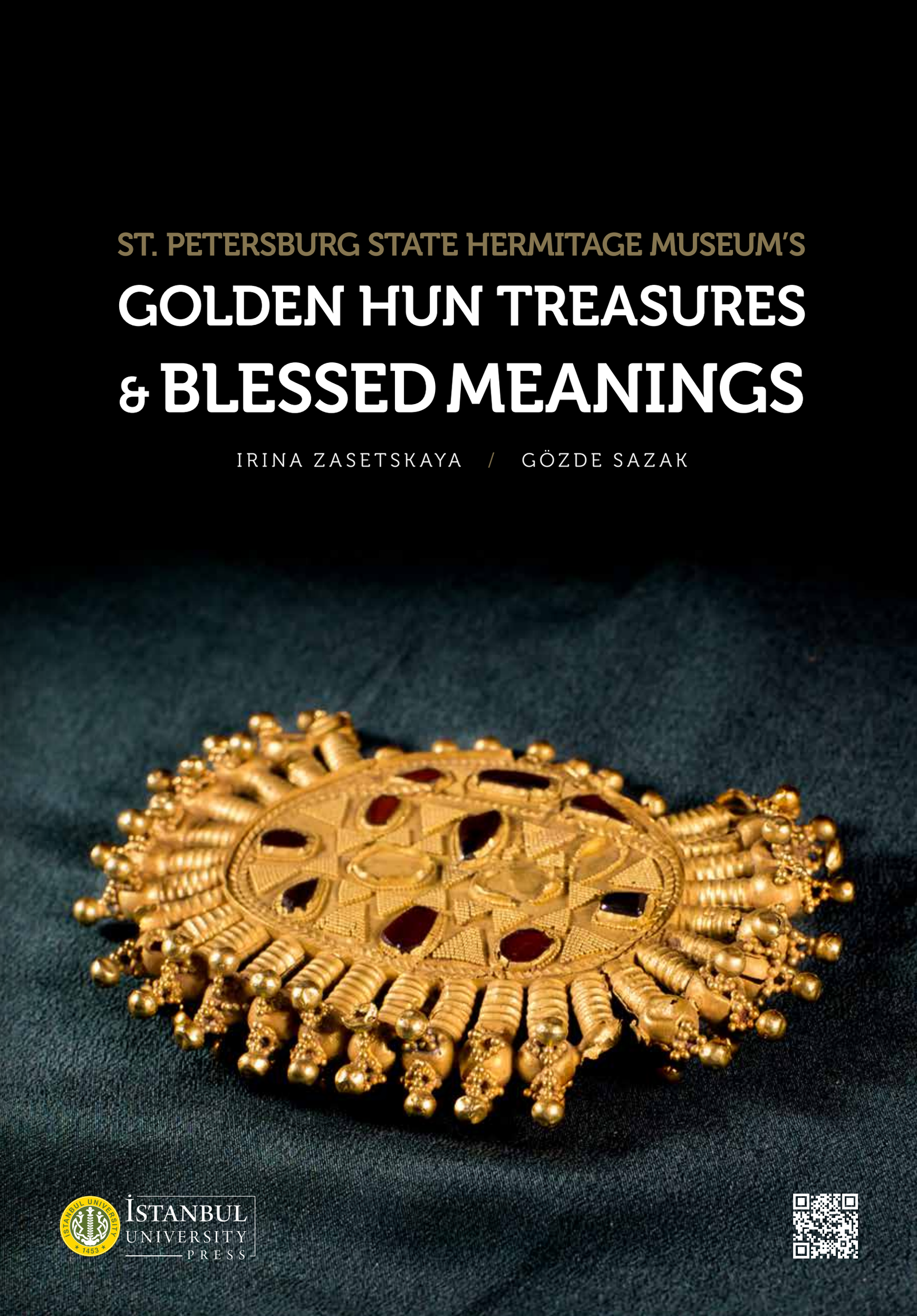
ST. PETERSBURG STATE HERMITAGE MUSEUM'S

GOLDEN HUN TREASURES & BLESSED MEANINGS

IRINA ZASETSKAYA / GÖZDE SAZAK



İSTANBUL UNIVERSITY PRESS

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This book has been made as part of Istanbul University's BAP SGP-2018-31295 project.

To my virtuous great elders,
Şemsa Erbil and Nakiye Ertuğrul...

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IRINA ZASETSKAYA / GÖZDE SAZAK

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ABBREVIATIONS*

AAH	: Acta Archaeologica Hungarian
op.cit	: The work/article mentioned
See	: See
trans.	: Translated
DLT.	: Dīwān Lughāt al-Turk
ESA	: Eurasia Septentrionalis Antique
Cat	: Catalog
MNE	: Ministry of National Education
B.C.E.	: Before the Common Era
C.E.	: After the Common Era
CNM	: Common National Memory
TWRF	: Turkish World Research Foundation
TLA	: Turkish Language Association
THS	: Turkish Historical Society
etc.	: and such that, and so on
pub.	: Publications
c.	: Century

* Abbreviations are given in three sections: Russian (Cyrillic) abbreviations, translation of Russian abbreviations, English abbreviations.

Список сокращений

АН - Академия Наук СССР
АСГЭ - Археологический сборник Государственного Эрмитажа
ИАК - Известия Археологической комиссии
ИГАИМК - Известия Государственной Академии истории материальной культуры
ИИАЭ - Труды Института истории, археологии и этнографии АН Казахской ССР
ИНВСИК - Известия Нижневолжского саратовского института краеведения
КСИА - Краткие сообщения о докладах и полевых исследованиях Института археологии АН СССР
МАИЭТ - Материалы археологии, истории, этнографии Таврии
МАК - Материалы по археологии Кавказа
ОАК - Отчет Археологической комиссии
СА - Советская археология
СГЭ - Сообщения Государственного Эрмитажа
СК - Латышев В.В. Известия древних писателей греческих и латинских о Скифии и Кавказе. Том 2, вып. 2. СПб. 1906
ТИИАЭ - Труды института истории, антропологии, этнографии
УЗСГУ - Ученые записки Саратовского Государственного Университета
AAH - Acta Archaeologica Hungaricae
ESA - Eurasia septentrionalis antique

ABBREVIATIONS (TRANSLATION)

AN - Akademiya Nauk SSSR (The Academy of Sciences of the USSR)
ASGE - Arheologicheskiy sbornik Gosudarstvennogo Ermitaja (The Hermitage Archaeological Complex)
IAK - Izvestiya Arheologicheskoy komissii (The Bulletin of the Archaeological Commission)
IGAIMK - Izvestiya Gosudarstvennoy Akademii istori material'noy kulturı (The Material culture History Academy newsletter)
FNAC - Trudic institute istorii, arheologii i etnografii AN Kazahskoy SSR, (The Academy of History, Archeology and Ethnography Institute Studies)
INVESTMENT - Izvestiya Nijnevoljskogo Saratovskogo instituta krayevedeniya (The Nijnevoljskiy Saratov Local History Institute bulletin)
KSIA - Kratkiye soobşeniya o dokladah i polevıh issledovaniyah Instituta arheologii AN SSSR (In the field studies of the research of the Institute of Archeology of the Academy of Sciences of the USSR information in brief).
MAIET - Materialı arheologii, istorii, etnografii Tavrii (Tavriya archeology, history and ethnography studies)
MAK - Materialı po arheologii Kavkaza (Archeology of the Caucasus)
OAK - Otçet Arheologiçeskoy komissii (Archaeological commission reports)
SA - Sovetskaya arheologiya (Soviet archeology)
SGE - Soobşeniya Gosudarstvennogo Ermitaja (Hermitage news)
SK - Latishev V.V. Izvestiya drevnih pisateley greçeskih i latinskih that Skifii i Kavkaze. Tom 2, vıs.2. SPb 1906. (On the writings of the ancient Grecian and Latin writers of the Caucasus with the Scythians improvements).
FNA - Trudı instituta istorii, anthropologii, etnografii (Institute of history, anthropology and ethnography studies)
UZSGU - Zapiski Saratovskogo Gosudarstvennogo Universiteta (Saratov State University of Scientific Studies)



INTRODUCTION

"Yesterday I was clever, so I wanted to change the world. Today I am wise, so I changed myself." (Hz. Mevlânâ/Rumi).

Taking these concise words into account, we can say that university education prepares a person for life; it is a journey that carries his mind to wisdom. Inter-university cooperation projects on an international scale are known to have gained greater importance with each passing day in the globalized world. The fact that this book has also been prepared within the scope of an international cooperation project is within Istanbul University's goals for the future.

Since 1453, Istanbul University has been one of the most exceptional centers for education and training. Istanbul University is a member of Mevlânâ Exchange Program, which unlike other exchange programs embraces all higher education institutions in the world, without any preconceived notion of geographic regions. Hereby our university continues to rise on the shoulders of scholars it has trained. The Institute of Turkic Studies is a relatively new but valuable establishment in this half a thousand years old solid structure. Since the day it was founded on 12 November 1924 by order of Atatürk, it has been an institution focusing on numerous deep studies about our nation's past.

Since the days of the founder of our institute Dist. Professor Dr. Fuat Köprülü, our community has been illuminated by the scientific studies of distinguished scholars such as, Dist. Professor Dr. Reşit Rahmeti Arat, Dist. Professor Dr. Zeki V. Togan, Professor Muharrem Ergin, Professor Dr. Oktay Arslanapa, Professor Dr. Ahmet Caferoğlu, and Professor Dr. Osman Turan. As one of the

representatives of the new generation of our community, Assoc. Prof. Dr. Gözde Sazak has brought a new point of view to the research of Turkish history with her interdisciplinary work, rightly fitting this day and age.

This book has been realized in cooperation with the Russian Hermitage State Museum and as a product of our university's The International Cooperation Project, which is supported by Başakşehir Municipality. It serves as proof that the Hun Golden Treasures exhibited in the Golden Room of the Hermitage Museum belong to the Turkish civilization. It is known that there is an academic tendency by both western and eastern scholars to often mistakenly and sometimes intentionally categorize the works of pre-Islamic Turkish civilization outside of our circle of identity and separate them into micro-cultures without registering them as "Turkish". Against such tendencies and in line with its mission, our Institute of Turkic Studies has been trying to protect and make a claim to the relics of Turkish culture in every corner of the world. We can express that this work has rightfully fulfilled its duty in terms of contributing to these efforts.

Indeed, one of the works studied in this book, the ornamented sword hilt from the Hun period that was excavated from the Borovoye Kurgan of Kazakhstan, had another sample with the same ornaments, found during the archaeological excavations in South Korea. The similarities between the Turkish and Korean cultures that we observed during an official visit to South Korea, is a reflection of the resulting interaction of our eternal history. To be a scientific advocate for Turkish civilization, which has left cultural heritages throughout the vast regions that it spread, is possible with an international mentality that is essentially dominated by Turkish identity. Sazak has persuaded the Hermitage Museum, an institution with strict traditions, to collaborate with a foreign university, for the first time in its history, and in the framework of this study, she has succeeded in photographing the said gold works in the Treasury Department with special permission. Additionally, replicas of the selected eleven important works have been produced by Sazak in Turkey; with help from a jewelry master, utilizing the detailed photographs taken within the scope of Experimental Archaeology studies. This accomplishment is another feature that brands this book as an original piece.

The first part of the book belongs to one of the oldest and active members of the Hermitage Museum, the esteemed Ms. Zasetskaya, who has been awarded the State Culture Honor Order in Russia. She has been serving as the keeper of Golden Hun Works in the Hermitage Museum since the Soviet period. Without doubt, Zasetskaya is an academic personality who values traditions and is one of the world's leading experts in her field. The second part of the book is a continuation of Zasetskaya's work, where the meanings of the Treasury are evaluated by Sazak. This joint work poses a good example in terms of two aspects. The first is, to cultivate these academic studies by passing them from hand to hand, as is in a relay race, and to ensure their continuity for future generations. The second is that this work is a successful precedent in terms of showing the contribution of international academic cooperation, results-oriented studies and implementation of practical solutions to scientific studies.

Gözde Sazak, whose work I have known and followed since her Ph.D., with this book she has taken another step on the long journey that will carry her to wisdom in her field, by developing herself a little more. Under the circumstances of our time, where it is very difficult to know and renew yourself, it is a "blessed" effort to work in the interest of revealing the roots of "our national identity" in history. I wish the continuation of Sazak's efforts and success.

Professor Dr. **Mahmut AK**
Rector of Istanbul University



FOREWORD

The State Hermitage Museum of St. Petersburg houses the Golden Treasures of the Huns. This book is a product of meticulous work that began in October 2014. Russia's most important and the world's third largest museum houses works of pre-Islamic Turkish history. Starting with my dissertation and then again with this book I was fortunate to work with this rich archive. For this reason, I consider this academic archive to be like a "grand palace'. One of the most important academic royalty of this palaceis Dr. Irina P. Zasetskaya, the Archaeological Museum of Eastern Europe and Siberia's Head of the Department of Artifacts and the Golden Treasure Chamber. Decorated by the rarely bestowed Russian Medal of Cultural Honor, Zasetskaya is a scholar who is in love with her profession. All of her most important work that contributed to world literature regarding the Huns, Sarmatians and Alans from Russian geography was something I was able to benefit for my PHD Thesis.

Especially 1975's, **"Золотые украшения гуннской эпохи / Zolotıye ukraşeniya gunnskoy epohi"** (The Golden Treasures of the European Huns in the State Hermitage Museum), published in Leningrad and translated into three languages as a catalog in black and white was an academic important resource that was unreachable for me at the time. That is why after my dissertation, to both present this catalog, which is very important for the Turkish scientific world, and to work with this precious scholar I went once again to the Hermitage Museum.

Zasetskaya first read my PHD Thesis, that was translated into Russian and published by St. Petersburg University 2014, **"ТЮРКСКИЕ МОТИВЫ И СИМВОЛЫ В ПОВСЕДНЕВНОЙ ЖИЗНИ: TURKISH SYMBOLS" И ИСКУССТВЕ ГУННОВ"** and afterwards accepted to work with me. This was such a tremendous honor for me. In the Russian 'successor-predecessor' tradition, that is, working together with the most important teacher of the subject, she proposed for us to perform the tradition of publishing a book together with her as my predecessor. I am eternally grateful to Zasetskaya. The book titled, 'St. Petersburg's State Hermitage Museum 'Golden Hun Treasures and Blessed Meanings' is the product of this union. This book is of great importance due to Zasetskaya's no longer in print book of 'The Hun Period Golden Ornamental Items'. This book being printed in this new and only edition as well as the added features of cognitive psychology and anthropology being included.

This project, which started in October 2014, was continued in April 2015 with the opening of the Treasury Room for the first time in history to a Turkish academician. For the first time, The Hermitage has given permission and signed over this material to be published in Turkey. I was the director of Istanbul University and Hermitage State Museum International Cooperation Project (20186), which was supported by Başakşehir Municipality as a public institution.

I am forever grateful to my precious Rector, Professor Dr. Mahmut Ak who since my first student years in 2010 has taught me history and both supported and helped me in all of my work. Special thanks goes to the previous Mayor of Başakşehir, Mevlüt Uysal who supported the project by publication of this book in Turkish. Thanks also go to my academic mentor, Prof. Dr. Mim Kemal Öke and precious Turkolog Prof. Dr. Osman Mert who read every line of this book and shared their valuable ideas with me. Also, my thanks to Maya L. Johnson, Gülcan İnalcık, and Ayşe Nilgün Sazak for their work on translation. And of course, my dear husband and children who are always with me in all my work.

Assoc. Prof., Dr. Gözde Sazak
August 2019, Istanbul



The Hun Period Golden Ornamental Items

Irina Zasetskaya

Translation to English: Gülcan İnalcık and Maya L. Johnson



Among the many archaeological discoveries reflecting the lives and ideologies of ancient people, examples of past art, especially silver and gold ornaments are of particular importance. Many of them are rich in decoration with the elegance of the goods reflecting a high level of quality workmanship. They were made with a technique that required mastery. The decoration of objects used in costumes have special meanings: some of them aim to protect the owner's peace, some as amulets represent religious aspects, while others are symbols of power or a ruling power.

The Hermitage Museum houses an invaluable collection of golden treasures. In this collection, the "animal style" of rare objects from the Scythians and Sarmatians, and the elegant models of Greek masters can be seen as well as bright, colorful objects from the Huns period. This ancient collection belonging to the Huns is the richest of Russia's Hunnic collections. In this collection, hats and headdresses are embellished with gold ornaments and horse harnesses are embellished with light red glass and semi-precious stones.

Some similar objects and smaller collections are housed in museums in Ukraine, Central Asia, and Kazakhstan. The original Hun collections of gold items are preserved in various other museums. Hungary is at the top of these museums. Polychrome (multi-colored) jewelry with a highly aesthetic appearance originates from the Huns period in the northern coast of the Black Sea and serves as an important historical resource for analysis of the jewelry. The Hunnic multicolored, polychrome jewelry served a very important role in the formation of jewelry art during the time of the Merovenj dynasty. The great interest of European scientists regarding the golden Hun collection can be attributed to this reason.

The Hunnic polychrome jewelry was first discovered in 1812 C.E. on the shores of the Romanian Prut River. A rich burial site was found within the borders of Contseşti village. By chance, these treasures were discovered by locals which includes: a silver jar, colored stones, and gold plaques. This treasure dates back decades before the first burial that had been previously discovered from the Huns period.

Archaeological excavations were planned from the end of the nineteenth century into the twentieth century and for this reason most findings date from this period. The objects excavated were first handed over to the Archaeological Commission. From there they were transferred to the Hermitage Museum. The polychrome collections from the Soviet period in the Hermitage Museum further enriched this collection.

Much of the Hun-era polychrome jewelry was discovered then removed from burials in the steppes of South Russia where nomadic tribes predominated. Similar objects were discovered in the city of Kerch, Crimea on Gospitalnaya Street in the Bosporan burial ground. The contents of this burial are significant in explanation of the late period of Bosporan history, as well as in the determination of the period of the tombs from the same period in the steppes of South Russia. In some of the burials in Kerch, along with the polychrome style collections, coins from times of the Roman Emperors, Valentinian I (364-375 C.E.) and Valentinian II (375-392 C.E.) direct to the Byzantine craftsmanship in silver cookware and decorative brooches (fibula), which were found and date from a period between the end of the fourth century into the first half of the fifth century.

Valuable objects extracted from the first excavations of the Huns period, especially the formation of these polychrome ornaments, their development and style attracted the attention of researchers. In 1892 C.E., French scientist De Baye, with objects from the Kerch region compared objects from Hungary, Germany, and France and determined them to be originated from the Gothic past. De Baye's opinion was accepted by many scholars and henceforth the "gothic style" emerged in literature. In the same period, the Russian scientist E.R Stern stated that, a rich Greek couple had been buried in Kerch, and other objects from the '1896 burial' including the polychrome objects from the north of the Black Sea were concluded to have emerged from the coast. Stern opposed De Baye's opinion, as for those people coming from the north (Goths) to have such a perfect and unique metal works during that time was not possible, and he furthered that the roots of Gothic style were in Asia Minor (Anatolia) and Bosporan-Greek. According to the thesis of the famous Russian historian M.I. Rostovtseff, the Goths reached the northern coast of the Black Sea in the third century B.C.E and "did not reveal any innovation or change in their jewelry and ornamental art techniques". Rostovtseff stated that the Hun period polychrome style objects which maintained the Iranian "animal style and were continued by the Greek-Sarmatians were similar to the Greek polychrome style, which generally existed at the end of the Roman Empire and the Hellenistic period.

According to Rostovtseff the Goths adopted this style. "Together with the Goths, the Hellenized Sarmatians and Sarmatized Greeks who played an active role in the Goths" advance to the West reached Central Europe". The spread of the Greek-Sarmatian style was unstoppable even by the invading Huns.' This thesis of Rostovtseff was later developed upon and supported by L.A. Matsulevic and other scientists. Thus, the Hun period polychrome object's origin being that of the Sarmatians and Alans was revealed. Many Western European scientists agreed with this and that the Hun periods polychrome objects were distributed throughout Central and South-Eastern Europe by the Huns coming to Pannonia (Some of these scientists include: Hungarian N. Fettih, A. Al'fel'di, Or. Garmatta, German J. Werner). Werner even claimed that the small balls (granules) of the Danube area weren't used in the polychrome objects and gave this as proof of another production center. One of the scientists who shared Werner's view was Russian, M.A. Tihanova.

According to some scientists, polychrome objects originated from the east. A. N. Bernshtam and M.K. Kadirbayev, although they agreed with the claim that the main center was in Southern Russia, thought that after the local burial art centers were discovered in Central Kazakhstan that Central Kazakhstan was also a center of production as well.

In accordance with the aforementioned views, two important issues arise in relation to the Hun period polychrome style objects. The first is the emergence and development of the polychrome style, the second is the determination of the production centers of this style of jewelry.

In our opinion, valuable objects of the Huns period should not be seen as the art of a single nation. When we look at these objects, we can define the traces of many cultures as follows: The Sarmatian art featuring ancient traditions, and later the innovative lines that reflect the needs and demands of the Huns.

The Huns played a major role in the formation of the polychrome style of the period and both the style and content reflects their original character. To solve the question of the Huns relation to production centers, these specific objects should be compared regarding their technical specifications and the different sets of drawings in order to be distinguished from one another. This difference is very difficult to determine; because at first glance, this difference seems indistinguishable. In this context, Werner and Tihonova's central and southeast European objects' small balls (granules) are of great importance, and according to them, these objects were produced in the Danube region.

Let's take a look at the brief history of the period we are interested in before proceeding to the interpretation of gold jewelry. The Huns period is known as the "great migration era of the people" and one of its most important features is that the Huns were the cause for the mass emigration of Eastern European tribes. At the end of the fourth century, the Huns sudden arrival in the West caused concern, not only in the upper strata of Roman society but also the Barbarians who were directly confronted with the destructive power of the first Hun wave and were left consequently shocked. The Huns ruthlessly destroyed whatever was in their path, even burning down villages and taking inhabitants of some villages as prisoners. As a result of this struggle with the Huns, the fate of many states on the stage of history was changed. Some of them lost political and economic independence. The long-standing Sarmatians-Alans and Goths were dissolved. The culture of the established tribes of the Cherkyakhov region (one of the archaeological sites of the Huns of Europe) was eliminated. As a result of the attacks by the Huns, the Bosporan Kingdom was left with a few cities, resulting in only Panticapaeum, Chersonesos and Phagoria surviving as cultural centers.

The Huns, who were likely Turkish, opened the way of progress for other Turkish communities (Avars, Khazars, Pechenegs, and Cumans) as far as the North Black Sea coast. Thus, in this way, the Scythians and the thousands of years of the reign of the Sarmatians came to an end.

After taking over southwestern Europe, the Huns became an important threat for the weakened Roman Empire.

These events have been researched in detail in a multitude of written sources.

The first accurate information regarding the Huns in Europe belongs to the Roman historian Ammianus Marcellinus. He lived during the period when the Huns had advanced to the west (370's B.C.E.). According to Marcellinus, "The people called Huns, barely mentioned in ancient records live beyond the sea of Azof, on the border of the Frozen Ocean, and are a race savage beyond all

parallel.". The Huns were nomads and lived their lives in horse-drawn cariages as if they were "feeling".[1]

The horse was of great importance for the Huns because they lived a nomadic life. Marcellinus expresses, 'There is not a person in the whole nation who cannot remain on his horse day and night. On horseback they buy and sell, they take their meat and drink, and there they recline on the narrow neck of their steed, and yield to sleep so deep as to indulge in every variety of dreams. And when any deliberation is to take place on any weighty matter, they all hold their common council on horseback. They are not under kingly authority but are contented with the irregular government of their chiefs, and under their lead, they force their way through all obstacles.

None of them plow, or even touch a plow handle, for they have no settled abode, but are homeless and lawless, perpetually wandering with their wagons, which they make their homes; in fact, they seem to be people always in flight.

The Roman poet Claudian likened the Huns to centaurs (giant, frightful creatures), and described the Huns relation to horses, "Their double nature fitted no better the twi-formed Centaur to the horses that were part of them."[2]

In describing the appearance of the Huns, Marcellinus emphasized an important distinction, the lack of facial hair, "...accordingly the Huns grow up without beards, and without any beauty. They all have closely knit and strong limbs and plump necks; they are of great size, and low-legged, so that you might fancy them two-legged beasts, or the stout figures which are hewn out in a rude manner with an ax on the posts at the end of bridges.'[3] Historian Jordanes when describing Attila came very close to Marcellinus' description of the Huns: "He was short of stature, with a broad chest and a large head; his eyes were small, his beard thin and sprinkled with gray, and he had a flat nose and a swarthy complexion, showing the evidence of his origin."[4]

According to the descriptions of Marcellinus and Jordanes above, the appearance of the Huns was something the Romans were unaccustomed to. They had no similar physical characteristics as the Sarmatians and Alans who had migrated to the steppes of Southern Russia before the Huns. They were different from the Sarmatians and Alans, and this difference was most likely believed to be because the Huns supposedly belonged to the Mongol race.

It is suggested that the first victims of the Hun invasion were the Sarmatians living in the Nijnee Povoljye (lower Povoljye) region. Unfortunately, written sources do not provide information about the communities in the Nijnee Povoljye. Here, archaeological excavations can only estimate the extent of the tragedy. These excavations, at the end of the fourth century, were destroyed by the political unity of the Nijnee Povolgy Sarmatians.

When the Huns invaded the steppes between the Volga (Don) and Don (Tin) rivers, they encountered conflict between the Don River (known to Greek sources as Tanais) and the area of the Azov Sea. According to Marcellinus, the Alans were completely defeated: and the Huns, burning with the ambition of acquiring someone else's property reached the Massaget Alans as well."[5] In the early 370s C.E., the Huns then proceeded to the west and lived between Crimea and the Dniester rivers. They attacked the Goths. The Huns who also eliminated the Goths now possessed a large area between the Crimean Idil and Turla rivers. In this large area the Huns had captured came the establishment of a new order for the indigenous peoples, and to ensure its success, the Huns stopped their progress towards the west for some time.

Thus, in the fourth century, the North Black sea coast saw a large population of different ethnic

1 В.В. Латышев, Известия древних писателей греческих и латинских о Скифии и Кавказе / V. V. Latışev, İzvestiya drevnih pisateley greçeskih i latinskih o Skifii i Kavkaze (V.V. Latyshev, Proceedings of the ancient Greek and Latin writers about Scythia and the Caucasus), C. 2, Спб. 1906, p. 337-339.

2 op.cit, p. 338.

3 op.cit, p. 378.

4 op.cit, p. 337.

5 op.cit, p. 339.

groups under the rule of the Huns. The headquarters of the Hun khan from 370-420 C.E. was located at a point on the northern coast of the Black Sea. This view is supported by the Roman envoy Olympiodorus' words, "The Black Sea must be crossed to reach the Hun ruler."

From 425 onwards, during the reign of Attila's predecessor, Rua, the Huns again traveled west and clashed with the settled tribes there. These resident tribes over time separated from Hun and against their relatives, fought the only defender of the Romans, the Huns. But Rua could not defeat them. With the death of Rua in 433 C.E., the ruling nephews, Blede and Attila came into power. In 445 Blede was killed (with Attila's knowledge) and with this Attila became the sole khanate. During the time of Attila's rule, the Huns reign in Europe was their most brilliant period. During this period, the Danube region was completely under the rule of the Huns and Attila had his headquarters moved to Pannonia.

One of the most prominent features of the Attila period was that the wars ended entirely with the defeat of the Romans. As a result of these wars, the Romans had to pay heavy taxes in gold, and because of their economic weakness, they had to be under the rule of the Huns. Also, numerous times the Roman Emperors, to prevent possible wars sent Attila expensive gifts.

For Huns, the only way to power and abundance was to fight. Attila invaded the land but was only able to hold power by weaponry strength. According to the Roman ambassador Priysk Paniyskiy, when Attila learned that his people, the Acatiroi intended to ally with the Romans, he sent his soldiers to them. Attila's soldiers brutally massacred some of the people, while the remaining survivors had to swear allegiance. But later, Attila suffered his first major war defeat. This defeat not only crippled his reign but the whole of Hun unity under his rule. The first defeat between the Huns and the Romans was in 451 C.E. during the Battle of the Catalaunian Plains (or Fields). Jordanes described as such, "When the battle lines of both sides had been standing for a long time opposite each other, both being brave and neither side the weaker, they struck a truce and returned to their ancient alliance. And after the treaty had been confined by both and an honest peace was established, they both withdrew". He further describes the battle, "...In this most famous war of the bravest tribes, one hundred and sixty-five thousand are said to have been slain on both sides, leaving out of account fifteen thousand of the Gepidae and Franks, who met each other the night before the general engagement and fell by wounds mutually received, the Franks fighting for the Romans and the Gepidae for the Huns".[6] The Battle of the Catalaunian Plains (The Hun state was damaged and in 454 C.E., after the death of Attila, the Hun State disintegrated. Before the war between the tribes captured by force and disputes within the tribes arose after the war. Jordanes explained this situation as follows: "After they had fulfilled these rites, a contest for the highest place arose among Attila's successors—for the minds of young men are won't to be inflamed by ambition for power—and in their rash eagerness to rule they all alike destroyed his empire. Thus kingdoms are often weighed down by a superfluity rather than by a lack of successors. For the sons of Attila, who through the license of his lust formed almost a people of themselves, were clamoring that the nations should be divided among them equally and that warlike kings with their peoples should be apportioned to them by lot like a family estate."[7] The Huns were left completely scattered.

The traces of this short but eventful period of history remained in only a few grave finds. The burial diversity of these graves (rectangular tomb, side niches, cremation of body, dome-shaped tombs, and domes with no tombs inside, a burial of a human body together with a horse's) shows the ethnic diversity of the Huns. The Hun state consisted of many tribes: Turkish, Germans, and Persians (Iranians). Analysis of these tombs revealed them not to resemble the local Sarmatian and Alan cultures. But a few graves south are similar to the graves of the Russian steppes. The archaeological finds of the Huns have led to the introduction of new objects into archeology and art history literature.

For the first time in the Southern Russia steppes, one-sided sharp swords and daggers, large triangular and angular arrowheads, special halter sets, cast copper boilers with original handles, dynasty diadems, pendants, head ornaments, neck collars, and necklaces [girvna] were seen to be used and widespread. All these archaeological data were compared with the written sources in the

6 Иордан, О происхождении и деяниях гетов / Jordanes, O proishojdenii i deyaniyah getov (From Jordanes, the Huns and Goths), Moscow 1960, p. 104,109,192,217.

7 op.cit, p. 118, 259.

first half of the fifth century. With the arrival of the Huns, we can easily say that a new culture emerged in the steppes of South Russia. Likewise, we can observe the influence of the Hun culture in examples of jewelry art. The formation of the polychrome style of Huns coincides with this period.

The basis of each polychrome style is multicolor, but that alone is not enough to determine they are of the polychrome style. Features such as painting with colors (geometric motifs), the shape of the object and the motifs on the object should also be taken into account.

Polychrome is the decorative art form of the object and is applied with various technical and painting tools. Very colorful products are made with paints, stones, and enamel. Techniques used in these applications include: solder insertion, chipping, inserting inserts into chambers, painting on a flat surface, carved filling motifs with paints, etc. The harmony of colors, the fullness of multi-colored objects and the content of the motifs may vary. Also, technical and art versions as well as a combinations of different polychrome style are seen.

Although the most important motifs among "animal style" objects are animal depictions, they emphasize the existence of styles. Scythian, Sarmatian, Siberian and Trans Asia 'animal styles' are examples of some of the varying styles. However, to determine the period of these styles in polychrome objects is more difficult. Objects of very different styles are classified as a single group because they are all colored motifs.

In order to divide polychrome objects into style groups, research into both the production and follow-up of developments covering a wide geography and chronology is essential as there is an enormous number of archaeological material which must be covered. This can only be done with a very specific study investigating the history of the North Black Sea coast jewelry. The purpose of this book is only the analysis of the polychrome objects of the North Black Sea during the Huns period.

The jewelry objects of the Hun period are generally divided into two groups. The first is soldered, multi-colored embellishments. The latter are objects made with a partition inlay technique.

The key features of the first group are: light red or orange precious stones on a golden yellow background garnet (garnet), almandine, red agate, and rarer amber stone. Glass in the slots is inserted by soldering or is carved into the top cover; the order of the slots is either vertical or horizontal; intensely colored ornaments of the gold base; granulation and filigree (braided, cutting, twisting pine tree) techniques.

The second group is on a non-gold background; with an absence of gold rope or grain distribution motifs and various geometric shapes with soldering.

The first group is represented by: diadems, temporal pendants, rings, earrings, belt ends, buckles, and horse harnesses set plaques.

DIADEMS

Today, only twenty-four diadems of the Huns are known. Twelve of them are in the North Black Sea, four in Nijnee Povolje, three in Kazakhstan, three in Romania, one in Hungary and one in Poland. (Cat.1, 11).

Except for two examples, all others were made in polychrome style. The first of these two examples was found in the city of Leninsk, in the Volgograd region. The other was extracted from the Karaağaç valley of Kazakhstan. The forms, motif details, and some technical characteristics are different. This indicates that both pieces were made at different production centers.

The diadems are divided into four groups according to their shape: 1 – Flat, rectangular-shaped, frieze decorated; 2 – Narrow, rectangular strip or narrowed ends; 3 - Triple ones; 4 - Fake triple.

All diadems are composed of a copper layer. On top of this layer, in thin gold layers are curled ends which firmly grasped the copper layer. The diadems are gilded, transverse, and longitudinally shaped with various geometrically formed nests (oval, round, triangle, quadrilateral, circular, etc.),

then placed with garnet, almandine and red agate stones. The nests are made of thin strips with intertwined filigree edges or printed motifs (braided, rope, wire cut) made of tiny granules filling the gaps between the nests with triangles. On the top edge of some of the diadems, from the same layer as the body cut are brazed nests with various stones, print motifs as well as a small batch of frieze decorated triangles.

Diadems were used as ornamental decorations and were usually worn on the crown or forehead. Typically they did not exceed 30 cm in length. Tiny holes and lining marks on the edges of long pieces were fixed on fabric or leather.

Most of the diadems (16 pieces of them) were found in the steppes of Southern Russia. There were only four found in South-Eastern Europe and Central European countries. More important features of these pieces are that they are made in a plainer and simple form and at the same time small motifs are made up of extremely small balls.

In the Northern Black Sea region, diadems were used even in ancient times. Some were found which belonged to the King of the Bosporan as well as in burials of Scythians and Meots. It is possible to see a high-calaf (multi-layered women's diadem) with thick golden stones in various examples. This diadem is adorned with plant motifs made with an inlaid printing technique.

The development of polychrome jewelry in the Bosporan Kingdom during the Hellenistic period (end of fourth century until the second century B.C.E.) and the technique of decorating diadems with semi-precious stones technique became widespread. The Greeks as a result of Alexander the Great's Eastern expeditions adopted this habit of embellishment of items with colored additions. One of the most beautiful examples of the early polychrome style of the Hellenistic period is a diadem, the Herakles knot from the Taman peninsula. Other examples are the diadems of Kerch and Chersonesos.

Another example from later times (first century C.E.) is in the Novocherkassk burial of Hohlaç and belonged to a Sarmatian queen or senior female religious official. This object is decorated with colored additions. A garnet in large sockets is attached with solder, along with red and green glass. This was also an early Hellenistic three-piece women's diadem in the Greek-style, as indicated by the amethyst as it had been used for the second time. On the upper edge is a tree of life motif with walking goats and deer-shaped friezes (Picture 1). The Bosporan Kingdom monarchs and upper-class nobles would wear this together with coin shaped pieces of gold with precious stones in the center.



Picture 1

The tree of life on the top with walking goat and deer-shaped frieze.

It is possible to see the traces of Bosporan jewelry art in diadems at the end of the fourth century until the first half of the fifth century. The diadems of this art style are decorated with colored stones or glasses decorated on a plain narrow strip, made with filigree technique and motifs from gold ropes or small round balls. Some of the technical features applied to diadems include: solder-inserted nests, a three-part diadem hinge method, motif technique, and the presence of bronze in the body.

Hunnic diadems have their own characteristic features. The most important of these features is to cover the main body with multi-colored splices of horizontal and vertical rows. They were made from bronze plaques and then plated with gold. Another feature is the authenticity of the form. Some of these forms are decorated with mushroom-shaped figures. These figures are similar to unique mushroom handles of Huns' bronze cauldrons and probably symbolize the Tree of Life or a bird's head (Cat.1) Birds of prey were often the symbols of Hun nobility.

Diadems are decorated with rich stones, and metal beads rather than excessive beads or tiny gold ties. This type of ornament was suitable for nomadic clothing, and was found in graves of the Huns period and before. For example, from the Engel's Hun tomb in Pokrovsk, Saratov region, on a female skull was a gold-plated leather strip and again a gilded, cylinder glass beaded forehead diadem was found.[8]

Another diadem was found by chance in a burial on the banks of Batır Lake* in Kazakhstan and this type is still used by Siberian (Yakut, Saha), and Bashkortostan women. This dates from the third century C.E. On this long, linen cloth that narrows to the ends, a forehead tie was sewn in thin red silk (length 46 cm, width 3 cm). All ribbon small semi-circular plaques of 0.8 cm in diameter were processed in three rows.

The gold diadems found in the examined burials indicate that the burial belonged to the rich. The other people used less valuable diadems. Interestingly, the polychrome style diadems were not found in Bosporan graves.

PENDANTS

The pendants are attributed only to the Hun period. Six pendants were found in burials from the Russian steppes and one in Central Asia.

The pendants are made of gold, with a smooth surface in an oval shape, and 2 mm raised back and front frames. Except the top of the oval form (18-26 pieces) all sides are surrounded with cylindrical rods all around. A grooved cylindrical rod body with rounded ends consisting of, pyramid-shaped triangles made of small balls (granules). The front surface of the pendant ornament is soldered. It is placed with 10-13 nests with garnet, almandine, amber and agate stones. It is also decorated with a 'braided' motif. The rear surface of the temporal pendant nests is made of small balls or fewer (3-5) insertions. There are animal figures made with a small grains (granulated) technique (Cat.2). The temporal pendant from the village of Verhne-Yabloçno vicinity is extremely interesting. On the reverse side there is a scene: A tree in the middle, with a bird on top of each side of the tree facing one another. There are also two goat figures facing the tree. Animal figures are on both sides of the tree of life motif and this is also seen in Sarmatian and Meot period treasures of the Don and Kuban region. One of these objects was found in a tomb of the 46th Ust-Labinsk burial in Kuban (Picture 2). As shown, it consists of four parts. The tree of life motif is cut from a bronze plaque and surrounded by golden rope. A large piece consists of a "tree of life" trunk and the branches are of bird figures and goat motifs. The other three pieces were shaped separately as animal figures (deer, goats, rabbits or wolves). All together they form a whole composition. The same animal and tree integration is seen in the Novocherkassk region, in the upper frieze. This decorative frieze has mystical meanings. The tree of life is associated with fertility, while sacred animals (mountain goats and deer) represent goodness and the power of nature. For the Northern Black Sea Scythians, Siberian and Altai nomadic communities as well as in southwest Asian tribes, these compositions have a very important place. All of these early steppe nomads used animal-style motifs. In Verhne-Yabloçno, the scene reflecting the cosmic power of nature in the temporal pendants in the village undoubtedly have a mystical

8 A.A.Spitsın, 1936, "Items with incrustation from the Kerch catacombs of 1904", ("Veşi s inkrustasiyey iz kerçenskihkatakomb 1904 goda". // News of the archaeological commission, Sankt-Peterburg 1905, Series 17, p.81-82.

(*Footnote of Trans.; An English translation for 'Batır' Lake was not found. 'The word 'Batır' originates from the Turkish word meaning 'brave hero')

meaning. The oval form of pendants resembles a disc. This disk symbolizes the sun. The cylindrical bars around it represent the rays of the sun. In this sense, the temporal diadem from the collection of S. Stroganov is very interesting: an oval slot in the middle of the disc (the material added to the slot has fallen) and the edges of this slot are using small balls (granules). There are 8 flat bars symbolizing the sun's rays. Solder attached to the end of each beam and garnet stones placed in the nest and goat figures and triangles placed in between the rays. This composition shows us that the object symbolizes the sun (Cat.10).



Picture 2

Animal figures are on both sides of the tree of life motif are also seen in Sarmatian and Meot period treasures of the Don and Kuban region. One of these objects was found in the tomb of the 46th Ust-Labinsk burial in Kuban.

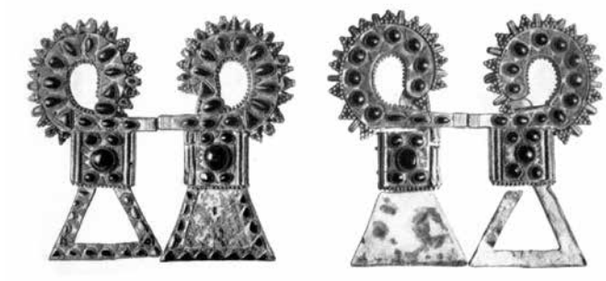
The temporal pendants described above are only the jewels from the Hun period. These jewels are worn by attachment to the forehead, which is attached to the head at temporal level by metal wire.

DIADEM/NECKLACE PENDANTS

The pendant is another jewel of the wealthy Huns. It is not part of the Hermitage collection and therefore has not been included in this catalog. We still feel the need to include space in this book for this type of Hun jewelry. The pendant is in a two-piece rich form with garnet, decorated with almandine and small grains. Each pendant consists of two pieces. One piece is in the form of a square, bent from the gold plaque and the other an oval plaque. A cut was made in the lower plaque and a trapezoid pearl flat piece was added to that cut. The other part was formed of two pieces as horns of fertility and added to the above plaque. The remaining portions were filled with paste. The main part is placed at one end of the "horn' where the setting is located. Unfortunately, how these pendants were used and how they were connected can only be guessed. The Volgograd region's object found on the neck of a female burial in 1954 is similar to the burial city of Leninsk. Similar pendants were found in the large Women's Hall in the Kırım steppes, in the kurgans of women in the village of Marfovka near Kerch (Picture 3) and in Romania's Balteni kurgan. Also, there is a pair of pendants known in the Dirgart collection that were known to have been purchased in Varna in the 1910s).

Picture 3

Similar pendants were found in the large Women's Hall in the Kırım steppes and in kurgans of women in the village of Marfovka near Kerch.



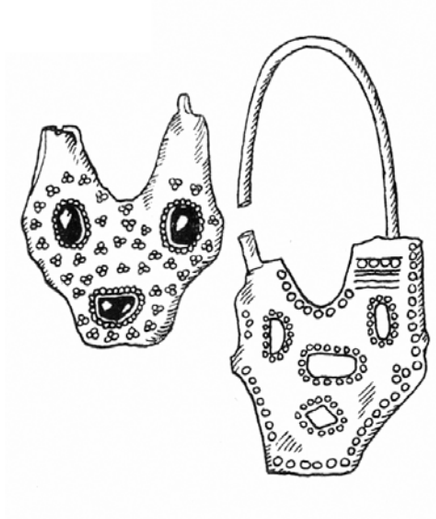
Pendants, temporal pendants, these are all women's costumes ornamental pieces. All three objects were found in the village of Marfovka. In the burial near the village of Verhne-Yabloçno only diadems and temporal pendants were found. These items were probably the belongings of the wealthy.

EARRINGS

The Hun period polychrome earrings were found in three burials: Nijnee Povoljye, Kazakhstan and Crimea (Picture 4). Two pairs are combined, a two-piece body with high bronze clasp shape, and thirdly a single earring in the shape of a moon. The earring is filled with a gray substance to protect its shape. Triangles of almandine, garnet and small balls in the soldered nests rearranged on the flat surface. The sides and edges of the nests are surrounded by small balls.

Picture 4

The Hun period polychrome earrings were found in three burials: Nijnee Povoljye, Kazakhstan and Crimea (Picture 4). Two pairs combined, a two-piece body with high bronze clasp shape, and thirdly is a single earring in the form of the moon.



The single earring with a high clasp in the shape of a half moon is similar to examples of Greek jewelry art from the fourth to seventh century B.C.E. in the Black Sea region. No earrings of Hellenistic or the Roman Empire were found. However, this style emerged in the last period of the Roman Empire and was continued to be used during the Huns period.

NECK RING PENDANTS (girvna)

The dragon shaped neck ring pendants were found in the Karyajsk burial near the village of Karaağaç (Kazakhstan) and Stavropol. (Cat.34, 92). The ends that were found in the village of Karaağaç (Cat.92) were in pairs, while the other three pendants were single and (Cat.34) were found only in Karyajsk. The pairs, are filled with a white material in a rectangular shape. The ends are in the form of dragons with open mouths and large ears. The single is made from two golden plaques of two uneven pipes in the form of a dragon with an open mouth. Many of the neck ring pendants are adorned with garnet stones, mesh inlay, red glass, triangles and pyramids of small balls. In the case of Karyajsk there is a clasp in the shape of a dragon with his tongue sticking out.

K. M. Scalon compared the pendant ends from the Kerch burials and determined them to be the same as pendants found in Kazakhstan and Stavropol (Picture 5). One piece of evidence that strengthens this view is the first and second century neck rings made of thin wires with similar animal shaped pendants. This particular object was discovered in 1948, in the village of Hapsi in the Mestiysk district of Svaneti. However, no traces of a burial were found there.



Picture 5

When K. M. Scalon, compared the pendant ends from the Kerch burials, he determined them to be the same as pendants found in Kazakhstan and Stavropol.

Buckles are also included in the first group of Hun period jewelry. Buckles are made of a double layer of copper, gold plated and either rectangular or squared. Nests are soldered on, then placed with colored stones and inlaid with geometric motifs. This group consists of a person's clothing decorated with a geometrically shaped buckle and attachments of horse harnesses.

HORSE RIDING ACCESSORY DECORATIONS

With the arrival of the Huns to the North Black Sea steppes, the horse harnesses were further enriched. Leather belts were then decorated with flat buckles of various geometric shapes. They were generally narrow, approximately, 1-1.5 cm wide and were secured on belts. On some are soldered nests with colored stones and others are decorated with different motifs. On top of others there are only geometric figures. There are evenly shaped cross pendants evenly at the point where the forehead and upper arches intersect with the side arches of the saddle. There are also large rhombus and separate moon-shaped hairclips pieces. All these pendants were made of gold-plated bronze plaques. Steel gems with bronze or silver cheek plaques were combined with gem belts in a round piece. This piece is made of bronze or silver plaques with nails folded in half. The inside is usually covered with gold and decorated with semi-precious stones (Picture 6). In the south of Russia, nomadic tribe archaeologists found similar harnesses used with Bosporan horses. Although the harnesses are similar to the ones we examined, the buckles are of different shapes.

Picture 6

Cheek decorations made of either bronze or silver steel gem nests are attached to a belt. This piece is made of either bronze or silver plaques folded and nailed. The insides are usually gold plated and placed with semi-precious stones.



It was later learned that similar buckles were used in horse harnesses by nomadic Turkish tribes of the eighth and ninth centuries. Interestingly, the tombs of these nomads contained other things besides just these horse harnesses. There were single-edged swords, daggers and hard saddles that had been widely used by the Huns of the North Black Sea steppes, and the connection between the Huns and the Turks, is also seen in some of their similar burial ceremonies, namely; the tradition of cremation, and burial with the horse. These serve as proof that the Huns are of Turkish origin.

The second group of polychrome style jewels were made with an enamel inlaid technique. This type of piece was rare in the South Russian steppes. This group usually includes belt buckles and pendants (Cat.68, 70). In addition to these pieces, is the deer shaped figured object found near the village of "Voshod" near the city of Pokrovsk in the Saratov region sites. Presumably, this object is part of the sword.

The Bosphorus Kingdom was the center of cloisonné craftsmanship. Some objects dating from the late antiquity (fourth century to the beginning of the fifth century) were found on Gospitalmaya Street in Kerch: bracelets, belt buckles and ends, dagger and sword parts, horse harness parts, superimposed with animal figures and with stones and garnet in the nests (Picture 7).



Picture 7

A four-piece garnet deer, horse harness and sword.

After analysis of the Hun period jewelry, it is understood that the specific technical features are of great importance. Therefore, to understand the emergence of the polychrome firstly, the technical specifications of previous period jewelers' should be examined. The first group has more or less all of them with inserts and geometric. The products are available in gold-plated bronze body. The edges of the gold plating curl inwards and tightly enveloping the body.

The first group, more or less all have soldered nests inserts and geometric motifs on a gilded bronze body. The edges of the gold plaques curl inwards and tightly envelop the body. The body is made of a single flat or self-patterned bronze plaques or a flat bottom plaque and an upper self-motif plaque. This difference, according to us, is motif technique. If the object is filigree, its body consists of a single flat plaque. The best example of this is the diadem of the Verhne-Kurmoyars district's Verhne-Yabloçno village (Cat.1). In order to make a printing sample that holds, a hard base is required. Therefore, when making a printing sample, a bronze plaque with a similar printed picture was used. Small pieces (buckles, inserts) were made from one layer. Larger parts of their bodies (bushes, temporal ornaments, collar pins (fibula)) consisted of double layers: a flat subfloor and intermediate floor between the subfloor and the gold plating. The intermediate plaque was always gold plated the same as in the picture (Cat.11). Sometimes, instead of an intermediate plaque, between the bronze and gold plaques, wire coils were placed under the printed pictures. Fragments made with this technique were found in a burned grave in the village of Novogrigör'yevka (Cat.65, 66). Like wire coils in between plaques, the main body was gilded and decorated with patterned designs for the purpose of protection. First, the motifs were engraved on the bronze body or made in combination with the body, later adding the gold plating. Thus, it is seen both wire coils and intermediate bronze plaques were used for protective purposes. First, it worked as a pattern for embroidering the motif and also served to protect the pattern from deterioration.

In order to preserve the size of large objects formed by combining two large pieces former jewelers also used putty to fill gaps in the main body (Cat.34, 92).

The gilded plaque was not merely attached to the bronze body by the inwardly bent ends. At the same time, clasps or hooks under the attachments were also helpful.

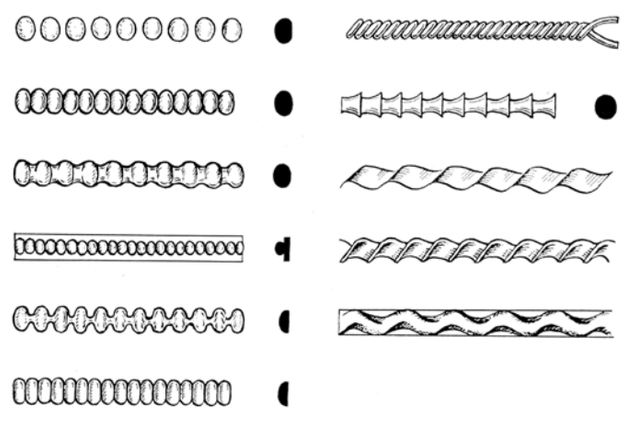
There are several types of inserts found in jewelry additions. One of the most commonly seen is a thin, flat, gold plaque with a twisted or intertwined end. After inserting additional material into the housing, the upper part of the housing was slightly curled. The nest is surrounded by a pattern of tiny balls. At the same time, these tiny balls serve as structural support. In some objects, the same supporting role is done by soldering thin, long strips around the housing. One type of nest is a flat bottomed and has a narrow strip with short walls connecting the ends. Such nests were attached directly to the upper part of the plaque buckle and plaques with a large gold body.

As we mentioned before, the Hun period jewelry only used semi-precious stones or colored glass. Along with these, geometric motifs, printed or inlaid decorations were also applied. Instead of motifs were: rope, mesh, cut, quadrangle, pyramid, mesh, rhombus rectangle, and triangles. The shape of the rope ornament was formed by twisting two flat gold wires.

A 'wicker braid' ornament was made using the technique but of two parallel ropes. Sometimes a straight wire was added between them and then the pine tree motif would emerge. The "twirl" ornament would be of two types, either thin or thick. The thick one also gave the impression of a pendant motif (Picture 8).

Picture 8

If an ornament is in the 'twist' form, it can either be thin or thick. The thickness also brings attention to the design.



Triangles, pyramids, rhombuses were made of small balls, which were sometimes soldered also creating an edge. This can be seen in examples of the temporal ornaments from the S. Stroganov collection and burial in Verhne-Kurmoyarsk village (Cat.2, 10). The print pattern is completely done with the same technique as the soldered inlay

Cloisonné inlays were usually applied to gold, sometimes silver, but rarely to copper bodies. Sections of thick, gold plaques were soldered in the shape of ribs to form nests. These nests were embellished with pieces of processed stone or glass. As the nests were deep and the stones flat, the nests were filled with gum, covered with fine gold and the stones placed thereafter. The gold coating not only protected the glitter of the stone, but also secured its position. The, upper part of the housing was slightly bent after inserting the stone or glass inside, so that the stones would not move. In this type of ornament there was almost no decoration, only ribbed wire or wheels formed of small balls.

The pieces of jewelry from both groups emerged during the Huns period and is an important reflection of the cultural development of the relevant period. But the methods used to create them were very different.

The polychrome style of the first group was generally influenced by the Hun culture. Traces of the jewelry culture belonging to the kingdom are also found.

In the settlements in the north of the Hellenistic Black Sea, polychrome objects had taken place. Classical examples of the early polychrome period and objects garnished with small balls (granules). Among them are the diadem with the Heracles knot, earrings, necklaces, rings and bracelets. Similar pieces can be seen during the Hellenistic period in the Mediterranean region, in Anatolia and Greece (Picture 9). Most likely, the polychrome jewelry style in Greece at the time of Alexander the Great, art was already known, and with the influence of the East, a new art movement emerged.



Picture 9

Among them are: the diadem with the Heracles knot, earrings, necklaces, rings and bracelets. Similar pieces can be seen during the Hellenistic period in the Mediterranean region, in Anatolia and Greece.

Hellenistic jewelry (the Artühovsk diadem from the north of the Black Sea, and the diadem from Thessaly) demonstrate great diversity and elegance, fine workmanship, restrained polychrome, stone with natural and geometric forms in harmonious combinations of red tones. It is our assumption that this is the group, which Rostovtzeff labelled as the "Greek-eastern' polychrome style.

In the Roman period, polychrome style developed in the direction of multicolor. This can be understood from the many objects found in the graves of the notables of Sarmat and Meot in the Black Sea coastal necropolis.

While the jewels of the Roman period continued the polychrome tradition of the Hellenistic jewelry art, the flatness of the forms with simple decorations, multicolor and the upper part of the filling having a variety of stones details are some of the noticeable differences. They would not only use gold with red colored stones; they would combine with green, yellow, purple, blue stones and glass. The Smaller parts shows that they saved gold and used less detailed techniques in the decoration. The decorations retain the lines of Hellenistic art, but the pieces are more simplified and crude.

The tendency of simplification in ornamentations and techniques in the late Roman period (third and fourth century C.E.) the parts are even more pronounced. These items are noticeably reduced in color, and the red and orange additions are predominant. The objects found in Rhescuporis III's grave (third century B.C.E.), had nests adorned with only garnet and agate stones, thick gold rope and large balls.

The first group of polychrome ornament objects, resembles the Hellenistic and Roman jewelry which closely followed one another and possessed similar art features. These features can be listed as: filigree, pressed additions with geometric decoration, color revelation, ornament shape and some other techniques.

Similar to above, the braid, rope, cutting, pine shape decorations, balls and the structure is consistent with Greek jewelry art as it possesses mixed stories and plant decor. At that time, these techniques were of lesser importance because the surrounding frame of objects were worked on. Roman and especially Hun plant type decorations were replaced with geometric decorations. Triangle and pyramids made of small balls technique and nest frames were some of the techniques of art, also adopted from the Huns in combination with older ancient art techniques. Some forms, such as the high-clasped "moon-shaped" earrings are similar to the earring shape that was common of the previous period. Examples of the adoption of early Roman jewelry artisans techniques in technical terms include: the rib shape soldered into a nest, soldering in the form of grooves, the groove-shape, the fine gold rope filigree technique, pressing, making small balls, filling the cavities of an object with putty. There is also a connection with objects discovered in the burial in the area of the Verhne-Yabloçno village as there are some with ritual scenes (tree of life with animals surrounding it) on the temporal pendants. As mentioned above, similarities were found between the Sarmat period tomb in Rostov-on-Don and the Ust'-Lagunsk burials belonging to the Meots (42 Kurgan, first century A.D.).

Some of the unknown jewelry demonstrates the properties of the Hun culture on the northern Black Sea coast. These features include figure section diadems, temporal pendants, necklaces and features like horse harnesses symbolizing the sun. On the parts of the colorful additions in the dense geometric decorations gives the piece the distinction it deserves. This is unique to the Hun period.

It is much more difficult to determine the appearance of pieces made with enamel inlaid technique. There is no basis to connect them to the Hun culture. In the same way, it is not possible to talk about the existence of the bond between Greek and Bosporan. This technique is the ancient technique of the East. All the decorations belonging to the Achaemenid Period (Fourth and fifth century B.C.E.) in the Amuderya burial were covered in abstract animal figures all over with deep nests and additions. Several pieces of the same technique are also included in the State Hermitage's Petro I collection. For example, a gold plaque with an illustration of a wild bird attacking a boy with the body and wings of the wild bird; the feathers of the bird are made of thin gold ropes. In the same way, the neck and horns of the animal were made. These parts show that they belong to the approximate time period of the Amuderya burial. The Cloisonné inlaid objects in the Northern Black Sea coast, of the archaic period (fourth and fifth century B.C.E.) are seen in, the lion-headed fragments found in the Scythian kurgans; the panther-shaped plaque and the end pieces in the form of a horse head.

Similar fragments were not found in later burials or kurgans.

The first century C.E.., was the period of the Sarmatians and Alans in the steppes of Southern Russia and some of the fragments found from that time show an enamel inlaid technique. One such example of the (Sarmatian "Animal style") was found in the Novercherkassk barrow grave. This object is a narrow rectangular bottle with an outer filled with colored pastes that were divided into compartments. Similar compartments were seen around the vessel found in the Rostov region's Migulinskaya village. The name of the Greek Friecan artisan is on the vessel. However, these few examples of the art of the Bosporan Kingdom jewelry are not enough to change views about. The superiority of Greek-Romans in the polychrome style continues. The cloisonné inlaid spread only during the Hun period.

In contrast with the first group, the Bosporans pieces made with soldered nests created a new trend in jewelry art. Because fragments of the second group were found in the city cemeteries and not in the steppes, and probably this reflects the jewelry taste of the Bosphorus kingdom. Bosporan artisans in the Hun period developed upon the ancient East enamel technique and with the techniques of the first group became the new style, "North Black Sea polychrome cloisonné style". The entire surface of the partition technique is colored glass and the technique of coating with semi-precious stones is the invention of this new art style. After research of the style features of the Hun period polychrome style jewelry in detail, it can be divided into six groups. The grouping has been made according to three characteristics: the filling technique, motif technique and the character of decor.

1- Placement of additions on separate soldered nests with filigree ad motifs made of small balls (Picture 10-a)

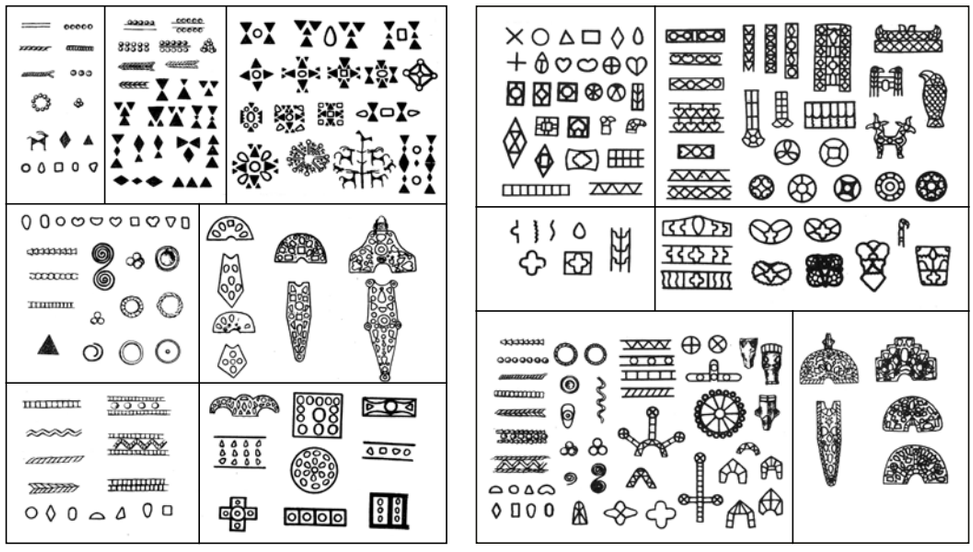
2- The only difference between this group and the first group is the content of the decor. (Picture 10-b)

3- The motifs on the additions on the individual soldered nests are made by printing or inlay technique. (Picture 10-c)

4- Polychrome jewelry, which consists of cloisonné inlay has no print motifs. (Picture 10-d)

5- Completely made by cloisonné technique, but different from the geometric motifs of the fourth group it is adorned with very mixed compositions including plants. (Picture 10-e)

6- Consists of separate soldered nests and objects including compartments. (Picture 10-f)



Picture 10

Filling technique, motif Technique and decor character.

From the above, it is understood that the polychrome style originating with the Sarmat, Alan and Goth cultures is incorrect. However, even in today's archeology science, the view that the Hun period polychrome art was born from Sarmat-Alan culture is common.

In my opinion, the view that polychrome art originated from the Sarmat-Alan culture in the Hun period means completely ignoring a period in the history of the Black Sea. This view is also contradictory to the written sources from archaeological findings that prove the existence of the Huns in the Black Sea.

How to characterize the art of Sarmatian people in the literature known as the "Sarmatian animal style" can be analyzed as follows: Sarmatian art has color additions and the most important features are the presence of animal figures: deer, roe deer, horse, sheep, ibex, wild felines, and mythical creatures. Many casual items, weapons and horse harness sets are decorated with animal figures. In order to be proportional to the shape of the piece, the artist deliberately knows the dimensions of the body of the animal. It is substituted and reshaped accordingly. Detailsd are carved, the cut is made in the form of the inserted piece (ribs, to give the form of a comb) or forging. Shoulder blades, hind legs, eyes, ears, hooves, oval, round etc. are highlighted with colorful additions. Turquoise and blue putty were often used for these additions. Sarmatian art style is found in tombs from the Lower Idil, Tin, Kuban, and in the areas where Sarmatian were prominent is represented thru the Sarmatian gold objects. These objects (Picture 11) include: plaques, bracelets, bottles, and horse harnesses. Similar parts are found in the North Black Sea steppes but did not emerge until the first century C.E..

Picture 11

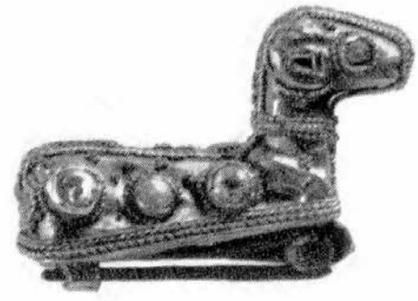
Sarmatian art style is found in tombs from the Lower Idil, Tin, Kuban, and in the areas where Sarmatian were prominent is represented through the Sarmatian gold objects. These objects (Picture 11) include: plaques, bracelets, bottles, and horse harnesses.



However, in the second and third century C.E., the "Sarmatian animal style" was not prevalent. The fragments found in these tombs are typical of the Roman Black Sea polychrome style pieces. These can be seen in colored inserts placed in soldered nests or the small gold medallions, necklaces, earrings, bracelets and rings made of thin gold rope.

The Sarmatian art along with gold used: turquoise, blue paste, coral and more rarely used agate. There are distinct differences from the Greek-Roman polychrome style with geometric ornaments and intense use of red tones. One of the other differences is in the nest technique. In the Sarmatian style, animal figures are decorated with inserts in cast or forged deep nests. In the Greco-Roman polychrome style, the nests are soldered onto the main body. The fibula from the tomb around Armavir (first half of 1st century B.C.E. to the beginning of 2nd century B.C.E.) is a good example. The fibula, is longitudinal: with a non-straight rectangular body and head with twisted horns, depicts a sheep figure. It has colored pastes used in soldered nests and is decorated with triangles and circles from small balls (Picture 12). The emergence of Sarmat "animal style" in the post-Christ period; although not effective on the Grecian jewelry, also did not prevent the development of traditional Grecian jewelry art. On the other hand, from what is understood from the archeological findings is that, the Sarmatian artisans used the, Greek-Roman polychrome style and eventually the "animal style" pieces were discontinued. All of this arrived before the arrival of the Huns to the South Russian steppes. However, only some Hunnic period pieces can be seen (the motifs on the temporal pendants from the kurgan in the Verhne-Yabloçno village). 'However, shapes such as the "tree of life" are also common in many cultures and communities.'

This and the pieces of the Hun period polychrome jewelry lack of precise information about production centers and only together with the cities of the Bosporan Kingdom can we count these centers. Many of them are important art and cultural centers in the North Black Sea region. Just as Bosporan art masters did, they worked by order and reflected their experience in their art.



Picture 12

The fibula, is longitudinal with a non-straight rectangular body and head with twisted horns depicts a sheep figure. It has colored pastes used in soldered nests and is decorated with triangles and circles from small balls.

Polychrome jewel pieces were not only found in the south Russian steppes. Similar parts were also found in Kazakhstan, the Urals, other Central Asian centers as well as the Altai's. Some are part of the polychrome style, and some are characteristic of the North Black Sea. For example, the buckle and belt ends in the Muslyumovo village of Orenburg region (Cat.39, 40) are similar to those found in the burials techniques (cremation) on Gospitalnaya Street, the city of Kerch, and the Altai complex. It is understood by samples of Bosporan art that it reached far from the center.

Polychrome fragments of the Hun period have been found in many parts of Europe (Poland, Romania, Hungary, Czechoslovakia, Yugoslavia and Germany) Additionally, this development is directly linked to the migration of Huns and other communities in South-East and Central Europe. Some tombs in areas of the Danube are similar with those in the steppes of South Russia not only in terms of polychrome objects, but also in burial technique (cremation). In the mentioned burial areas, horse harnesses, metal parts of a saddle, belt ends, and small inlaid buckles were found.

In many tombs, as in the tombs of the steppes of South Russia, objects were made with soldered nests together with ornaments, and there were those also made with enamel inlaid technique. Technically they are very similar to the ones found in Kerch burials in form and style. Therefore, it is concurred these objects to be that of Bosporan origin. However, those pieces found in the west are very different from those produced in the coastal region of the North Black Sea. For example, the cut is in various geometric shapes in Untersiebenbrunn (Austria); Yakusovitsi (Poland) 'The bridle plaques and pendants found, in their form, are similar to those in the north of the Black Sea (Cat.5-9, 74-79) but show many differences in decor (such as geometric coatings made without inserts).The most prominent examples of the European polychrome style are seen in South Eastern Europe when they used to decorate the fibula of Europe. Only a small number of fragments similar to these were found from archaeological excavations in Russia.

The sleek silver fibulae are gilded and heavily adorned with semi-precious stones. Colored inserts cover the entire body, centered rounds with only wavy and circular decorations are not included. There are also animal-shaped fibulae. the housings are soldered in many fibula, then combined with cloisonné inlay. Interestingly, the small balls were replaced by thin wires. Since the decor style is different from the style of polychrome fibula in the North it is likely made by the hands of a European master though it was found in Nejina in Chernigov (Cat.91).

The North Black Sea Hun period polychrome style disappeared between the fifth and seventh centuries C.E.. This period saw widespread pieces with natural or geometric shapes and rarely added red glass with almandine stones. Sometimes cast spikes were applied instead of splices.

The polychrome style of masters in Western Europe masters evolved. European artisans the period before combined with a new style, new ornament motifs with technical and decorative features of the period created this new style. It is important for the art of the North Black Sea polychrome jewelry that created this new style be remembered for its contribution.

Some of the fragments found in recent archaeological excavations can be found directly in this catalog and for this reason, in 2016 a few relevant sentences were added. These objects were found in the burial in the village of Shuch near the Borovoye Lake in Kazakhstan. (Cat.136-16, 27, 28) are as follows: the two parts overlap each other (Picture 16, 27) with a small connection



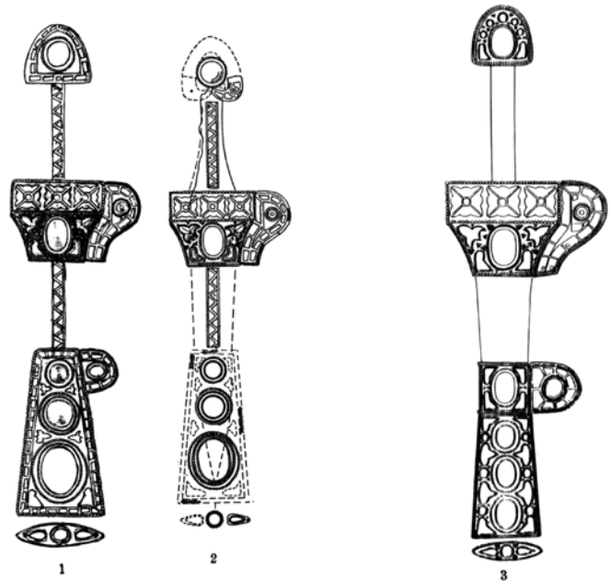
Picture 13
Swords from South Korea.

piece. Example (Cat.28). It has not been possible to identify the parts for a long time. However after the decorative sheath dagger was discovered in South Korea (Picture 13) the pieces were understood.

According to Japanese researchers W. Anazawa and J. Manome, these objects were part of the decorative dagger sheath and dagger. Based on this, Japanese researchers revealed the decorative shape of the daggers extracted from Borovoye matched and then they compared it to other findings in South Korea and Kazakhstan. At the same time Russian scientist A.K. Ambroz, proposed reconstruction of the Borovoye sheath (Picture 14). However, the previously undefined meaning/purpose of the three parts (Cat.16, 27, 28) was also solved. The other objects found (as the researcher claims) could not be part of the decor again. This topic is examined in detail in the article I wrote entitled, "To the dating of the Dagger from Borovoye-Lake find in Kazakhstan". As a result, the most important evidence that is relevant is a picture I found in the archives of the Archaeological Institute. The decorative sheaths in the burial area around Borovoye Lake in this photo and the reconstruction of the Kazakhstan dagger (Picture 15) has put forth a new relevant proposition.

Picture 14

Reconstruction of daggers from the kurgan of Kazakhstan Borovoye by A Anazav Mann and Ambroza.



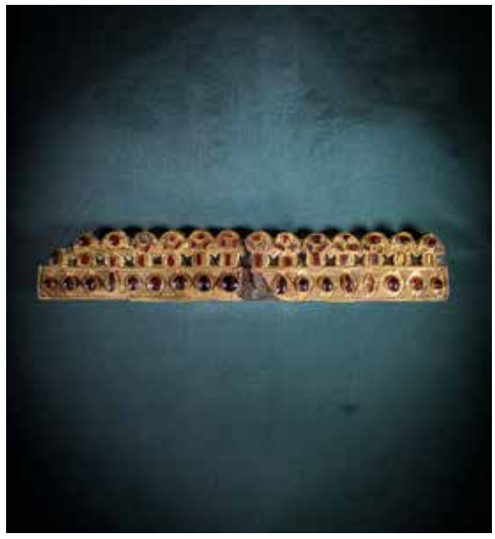
Picture 15

Borovoye dagger, Zasetskaya Archive.



Catalog





DIADEM

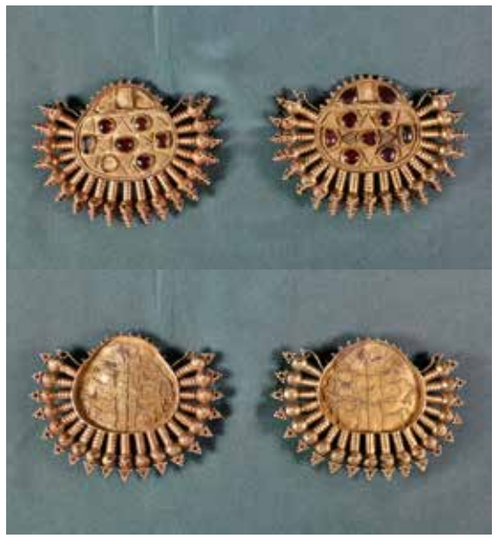
Bronze, gold, garnet. Length 24, height 4*. Found in 1902 in a dilapidated burial area in in the vicinity of the village of Verhne-Yabloçno near the town of Verhne-Kurmoyarsk in the Volgograd region. Registration number: 1948/2.

It is a narrow, long rectangular object connected to the forehead with 14 frieze figures. It is all in gilded bronze. The edges are curled inward and firmly cover the bronze body. It is decorated with garnets placed in various nests on the flat surface. The housings is made of a narrow auger strip, the ends either in succession or one cut and the other attached to it. The nest is surrounded by tiny balls. On top of the additions are triangles of tiny balls in between. The diadem's figured edge is garnished with two ropes braided from gold wire. There is soldering between the rectangular part and the two, flat, gold ropes. There are two holes for tying on the edges of the plaque.

Similarities: Peshanov 1961, p. 70-74, pic. 1; Kovaleva 1962, p. 233-238. pic. 1.

References: OAK za 1902, p. 126-127, pic. 211; Werner, 1956, p. 61-68; B. Taf. 30, 4; Tihanova, Chernyakov 1970, p. 117; Kovrig 1985, p. 107-146; Zasetskaya 1994, p. 50-58, Table 25, 2; 1999, pic. 1, 1;2001, p. 32-38, pic. 1,1.

**All measurements are cm.*



A PAIR OF TEMPORAL PENDANTS

Gold, garnet, 8,6x6,1. Found in 1902 in a dilapidated burial area in in the vicinity of the village of Verhne-Yabloçno near the town of Verhne-Kurmoyarsk in the Volgograd region. Registration number: 1948/1.

The pendant is a disc with the edges curved back. The narrow plaque is a sun and at the edge cylindrical rods depicting the rays of light have been added. Every beam is corrugated and the ends are in the form of the joining of the two hemispheres. The pendants are decorated with pyramids made of granules. The flat surface of the disc has two sections: the lower, oval and the upper, circular. The oval is made of two fine gold wires, each of which is surrounded by two filigree braids. The upper part of the oval is made of auger wire, the ends of which are connected to each other and to the round and oval nests holding seven garnet stones. The circular part is made of two twirled strips that largely cover the nests. Inside this housing, there are three compartments for the garnet stones. The upper part of the nest is surrounded by tiny balls and is decorated with pyramids of tiny balls. On the back side of the disc is the "tree of life" motif: the bird figure and both sides' with animal figures (goats and dogs). All figures are made of tiny balls. The temporal pendant is hung on the top of the disc with the help of a clasp.

Similarities: Zasetskaya 1994, p. 58-63. Table 12, 3-4; 18, 4-5; 24, 2.

References: OAK za 1902, s. 126-127, pic. 212, 213; Werner 1956, A. S. 64; B. Taf, 30, 5; Zasetskaya 1994, Table 25, 3; 1999, pic. 1, 2, p. 161-171; 4; 2001 p. 38-39, pic. 1, 2.



A PAIR OF TEMPORAL TEMPLE PENDANTS

Gold, amber. 8,5x6,0; 7,5x6,0. From the ruined kurgan of the village Zdvijenskaya on the banks of the Manic River near the Stavropol region. It was found by chance in 1890. Registration Number: 2135/5, 6.

The form of the pendants is similar to the previous ones. The lower oval of the disc is surrounded by two strips of tiny balls. There is a narrow plate between them and the ends of these plates are cut and clamped inside. There is a square slot in the middle of the oval and three triangle rounds with amber attached on the edges. The slots are made of auger gold ribbon with stuck ends. The rounds are surrounded by a strip of tiny balls. Between the slots there are triangles made up of tiny balls. The circular part of the ornament is decorated with similar slots from two narrow auger strips. The socket is divided into three sections by two parallel walls. Amber stones were placed in these compartments and surrounded by two rows of tiny balls, one at the top and the other at the bottom. The edge of the upper part of the temple is decorated in the same way. On the reverse side, there are three nests with amber. There are small triangles made up of tiny balls, which are decorated with tiny balls around the slots.

Similarities: Cat.2.

OAK za 1890, p. 121-122; pic. 87; Alföldi 1932, p. 78; Taf, XXV. 13; Zasetskaya 1994, Table 12, 1-2; 1999, pic. 1, 3 (after the restoration); 6, 1-3; 7.

BRIDLE STRAP PLAQUES (4 pieces)

Gold. 5,5x5,3. Discovered in 1890 in a demolished burial near the village of Zdvijenskaya, on the banks of the river Manich, close to the Stravropol region. Registration Number: 2135/7-10.

Cross-shaped, equal-sized patch plaques. The edges are bent inward. On the straight side are five nests placed with soldering; in the middle circle, the edges are almond-shaped. The attachments have since fallen. The nests are surrounded by a strip of tiny balls. The middle nest and the edges of the plaque are made of "rope" inlaid style. The edges of the plaque are there for decorative purposes and were placed on the reins and at the point where the forehead and nose arches intersect with the side arches. It was attached to the belts with bronze pins because the connection on the plaque has left a mark.

Zasetskaya 1994, Table 1, 1; 22, 6; Tomka 1986, Abb. 6, 1-3; 7; Pouzdrovskiy and the others, 2007, p. 304, pic. 2.

References: OAK za 1890, p. 121-122, pic. 85; Alföldi 1932, p. 78. Taf XXV; Zasetskaya 1994, Table 11, p. 42-44.



BRIDLE STRAP ORNAMENTS (4 pieces)

Copper, gold. Length 6,2x6,5; width 1,1x1,3. Discovered in a demolished burial, on the banks of the river Manich near the Stravropol region near the village of Zdvijenskaya in 1890. Registration Number: 2135 / 14-17.

The pendants are rectangular in shape with one side having an oval edge. The main body is gilded copper. The flat side is decorated with small balls made with an inlaid technique. There is a wavy strip in the middle. The motifs are the same as the bottom copper plaque. On the top there are two pin holes to connect the ends to the leather belt.

Similarities: Zasetskaya 1994, Table 1, 9; 14, 8; 17, 18; 22, 1; 26, 1; 29, 18; 30, 8; 37, 15; 40, 6; Werner 1956. Taf, 27, 1-2; 17; Alföldi 1932. Taf III, 19-21; XIX, 4-5.

Referances: OAK za 1890, p. 121-122, pic. 84; Minaeva 1927, p. 106; Zasetskaya 1994, Table 11, 3, p. 42-44.



BRIDLE STRAP PLAQUES (6 pieces)

Bronze, gold, glass, carnelian Length 5,2; width 1,1. Discovered in a demolished burial, on the banks of the river Manich near the Stravropol region near the village of Zdvijenskaya in 1890. Registration Number: 2135 / 25-30.

The plaques are rectangular. The main body is copper covered with acopper and gold plating. On the straightplate. Straight side there are three nests with attached to the red glass, and only in one example is withthe Carnelian (Reg.recording). No: 2135/29). The housings are made of narrow auger strips with,strips; the ends are connected. The nests are surrounded by tiny balls. TheIt is made with edges havewith a "rope" motif made by, inlay technique. The motif is the same as onin the bronze main body. UnderPlaques under the belts plaques are pin holes for attachmentattached to the leather belt. The bronze nail holes for connecting. Bronze main body wasis not preserved in some examples (Reg. No. 2135/25, 29).

Similarities: Zasetskaya 1994, Table 1, 2, 3, 6; 7, 5, 6; 16, 1; 22, 7 , 8; 26, 1, 5; 27, 2; 34, 12-13; 46, 9; Alföldi 1932. Taf. III, 10; XV; XXV, 21-23; Tomka 1986. Abb. 6; 7.

References: OAK za 1890, p. 121-122, pic. 83, 86; Minaeva 1927, p. 106; Zasetskaya 1994, Table 11, 5, 6, 7.





BRIDLE STRAP BIT (2 pieces)

Copper, gold. The length is 6,0-6,5; widht 1,1-1,2. Discovered in a demolished burial, on the banks of the river Manich near the Stravropol region near the village of Zdvijenskaya in 1890. Registration Number: 2135 / 11, 12.

The handle of the ring is in the form of a narrow gilded bronze plaque with a quadrangular shape. One end is twisted and annular. It is the same "rope" motif as on the bronze plaque. Not all bronze plaques were preserved.

Similarities: Zasetskaya 1994, Table 1, 11-12, 15; 10, 6; 30, 5; 34, 9; 47, 5, 20, 21; Werner 1956. B. Taf, 53, 16.

References: OAK za 1890, p. 121-122; Minaeva 1927, p. 106; Zasetskaya 1994, Table 11, 10.



BRIDLE STRAP PLAQUE (4 pieces)

Copper, gold. 2,8x2,5 Discovered in a demolished burial, on the banks of the river Manich near the Stravropol region near the village of Zdvijenskaya in 1890. Registration number: 2135 / 21-24.

Rectangular bronze fitting with gilded "crescent" end piece. There is a hole to attach the end piece to the belt hole. The bronze body is protected on only one piece (registration number: 2135/21). Similar "crescent"-shaped end pieces on the forehead and nose belts in horse harnesses.

Similarities: Zasetskaya 1994, Table 1, 10; 10, 3-4; Fettich, table XXX, 22-24; Alföldi 1932. Taf, VII, 8-11.

References: OAK za 1890, p. 121-122, pic. 82; Minaeva 1927, p. 106; Zasetskaya 1994, Table 11, 9.



BRIDLE STRAP PLAQUES (8 pieces)

Copper, gold, glass, Carnelian The length is 3,6; widht 1,1. Discovered in a demolished burial, on the banks of the river Manich near the Stravropol region near the village of Zdvijenskaya in 1890. Registration Number: 2135 / 18-20.

The narrow rectangle is made of gilded bronze. The edges of the coating are bent inward and tightly surround the bronze plaque. Picture with printed motifs on the flat side: There are round, palmette figures in the middle. The motif is made from bronze plaque and consists of small balls. There are holes in each end.

Similarities: Zasetskaya 1994, Table 30, 9; Werner 1956. B. Taf, 53, 11-12; Minayeva 1927, p. 103-104, pic. VI, 46-47; Tomka 1986. Abb. 6, 5-9; 7; 9.

References: OAK za 1890, p. 121-122; Minaeva 1927, p. 106; Zasetskaya 1994, Table 11, 7.



TEMPORAL PENDANT

Gold, garnet. 10,5x7,3. Unknown origin. Previously it was part of the collection of S. Stroganov. Registration Number: 2136/1.

Disc-shaped temporal pendant with sun beams around it. In form and technique, it is similar to those found in the ruined kurgans in the villages of Verhne-Yablobnyi and Zdvijenskaya (cat. 2, 3). On the flat side, 13 garnet stones were added in nests of different shapes. Together with this are triangles made of small balls and two wavy plaques in a, "weave" style filigree decorated all the way around. Nests inserted by solder, are inserted by narrow wave plaques, which are connected to each other thanks to the cuts at the ends. On the opposite side, emitting out from in the middle are rod-shaped beams of double rows of small ball shaped cylinders and at the end are oval garnet stones. There are goat figures made of small balls between rays and triangles. There are traces of a large nest in the middle. The main difference from the other temporal pendants is that at the upper part of the disc there are soldered two-piece filled balls. The same balls are seen at the ends of the sunbeams.

Similarities: Cat.2

References: Zasetskaya 1994, Table 18, 4-5.

DIADEM

Bronze, electrum, almandine. Its length is 21,5; width 3-2,4. Burial 3, kurgan 4, Volgograd region near the village Proleysk connected to the Verhne-Pogromny village kurgan in 1954. From the excavations of V. P. Shilov. Registration number: 1953/30.

The three-piece diadem is in the form of a narrow strip with narrow ends. The center edges are connected with the help of a hinge. Each piece consists of double bronze plaques coated with electrum. The lower bronze plaque is flat, the upper plaque is inlaid with surrounding edges and a rectangular shape decorated with motifs. Similar motifs are also present in the electrum plaque. On the flat side of the diadem, amandine stones were placed in the nests made of undulating strips with holes for laces.

Similarities: Minaeva 1929, p. 196. Abb. 2; Zasetskaya 1994, Table 25, 1; 42; Kadirbayev 1959 a. p. 193-196, pic. 24; 1959 b. p. 91-92, pic. 27; Tihanova, Chernyakov 1970, p. 122; Werner 1956. B. Taf. 29, 7; Kovrig 1985, p. 107-146.

References: Zasetskaya 1994, Table 28, 8.



EARRING

Gold. In diametr 1,45. Burial 3, Kurgan 4, connected to the town of Proleysk by the village of Verhne-Pogromny is the burial in the Volgograd region in 1954. From the excavations of V.P Shilov.. Registration Number: 1953/26.

The cast round earring narrows at the ends while the front is thick, but does not fully converge.

Similarities: Zasetskaya 1994, pic. 17, 7; 32, 5; 42, 2; 46, 2. Similar earrings are part of the female tomb inventories in late antiquity and early medieval times, and have been faound in Eastern and Western monuments.

References: Zasetskaya 1994, Table 28, 8.



DECORATIVE SWORD PLAQUES

Copper. Lenght 13,0; width 0,8. Was found by chance during marble mine works in the burials of Suç village near the Bororvoye Lake of the Pertopavlovsk region in Kazakhstan in 1928. Registration No: 2004/8.

A narrow, rectangular bronze plaque with 26 triangular shaped nests. The nests are made of bronze. Two narrow long ones are attached to the edges of the main body, and there are several short ones, crosswise. The top of the plaque is flat. Putty attachment only remained in a single nest. There are four holes for the pins, one with a bronze pin remains. Plating is made of gold, gold plating is made by heat technique.

Referances: Bernshtam 1949, pic. 6; Werner 1956. B. Taf. 14, 20-21; Zasetskaya 1994, pic. 26, 7, p. 124-126; Zasetskaya 1993, p. 437-443; Anazawa Manome 1980, p. 245-278; 2000, p. 71-85; Ambroz 1986, p. 66-77, pic. 7; Zasetskaya and the others 2007, p. 86-87, pic. 31.





BIRD HEAD

Copper 2,0x2,5. Was found by chance during marble mine works in the burials of Suç village near the Bororvoye Lake of the Pertopavlovsk region in Kazakhstan in 1928. Registration Number: 2004/9.

It is a six-chambered object with strips attached to the bronze plaque. It is the same as the No. 12 object in the Technical Catalog. There are putty remains in the compartments. There is a hole underneath the middle round compartment.

References: Bernshtam 1949, p. 221, pic. 6; Werner 1956. B. Taf. 14, 18; Zasetskaya 1994, pic. 26, 9. (see cat.13)



DAGGER SHEATH

Gold, garnet. Lenght 1,5. Was found by chance during marble mine works in the burials of the Suç village near the Bororvoye Lake of the Pertopavlovsk region in Kazakhstan in 1928. Registration Number: 2004/35.

It is a cone-shaped object with a thin gold plaque with curled ends. Almond shaped garnet stone placed in the nest of wavy gold strips. A small batch of balls surround the nest. There is a triangle of small balls in the middle.

References: Bernshtam 1949, p. 219, pic. 3; Werner 1956. B. Taf. 14, 11; Zasetskaya 1994, pic. 27, 2; 29, 1; (see cat.13); Zasetskaya 1993, pic. 4, 2.



TOP PART OF A DAGGER SHEATH LINING

Gold, silver, garnet, putty. Its length is 6,7; widht 2,5. Was found by chance during marble mine works in the Suç village near the Bororvoye Lake of the Pertopavlovsk region in Kazakhstan in 1928. Registration Number: 2004/19.

It is under a rectangular gold plaque. It is surrounded by inwardly curled edges with soldering. The strip with two transverse figures divides the plaque into three equal parts. It is narrow in the middle of each section. There is a nest made of gold plaque. It forms a compartment for inserts from the diameter of the nest which includes four compartments. Two garnets in the side compartments and green putty in the middle compartment is still preserved today. Figured plaques on the side of small balls and the strip surrounding the entire plaque was added. Small balls from the bottom are supported with thin forehead wire. A narrow silver strip is soldered to the edge of the opposite side of the main body. Big similar strips were probably attached to each side of the main body. There is no clasp or binding place. It is not known why.

References: Bernshtam 1949, pic. 6; Werner 1956. B. Taf. 14, 26; Zasetskaya 1995, pic. 4, 1; Zasetskaya 1994, pic. 27, 1; 29, 1; Anazawa, Manome 1980, p. 245-278; 2000, p. 71-75; Ambroz 1986, p. 66-77, pic. 7; Zasetskaya and the others 2007, p. 86-87, pic. 31.



PLAQUE

Gold, silver, copper, agate stone. 2,0x2,6. Was found by chance during marble mine works in the burials of Suç village near the Bororvoye Lake of the Pertopavlovsk region in Kazakhstan in 1928. Registration Number: 2004/38.

Oval-shaped silver plaque. The nest is made of gold and contains a large agate stone. The gold ends of the strip are cut and intertwined. The edges of the plaque are surrounded by small balls. There are slots around it and a narrow gold ribbon was twisted round. Reverse surface edges torn amorphous two-hole silver plaque attached. Holes on the bottom plaque on the silver plaque same as holes.

Similarities: Zasetskaya and the others 2007, p. 77, pic. 29; Lyubchinskiy Tairov 1999, pic. 24, 2-5.

References: Bernshtam 1949, p. 219, pic. 4; Werner 1956. B. Taf. 14, 2.

BUTTONS (2 pieces)

Gold, bronze, agate stone. In diametr 2,2;2,4. Borovoye region of Pertopavlovsk region in Kazakhstan From the village of Kuruç. Incidentally in marble mine works was found in 1928. Registration No. 2004/27, 28.

Bronze oval buttons are covered with gold plaque. The edges of the gold plate are cut and inward correctly bent. Agate stone is placed in the middle slot which is attached from narrow gold band. The perimeter of the housing and the edges of the buttons are surrounded by a strip of small balls. Between them round gold ribbon placed. Two holes with copper knot on the reverse side.

Referances: Bernshtam, 1949, p. 219, picture 4; Werner, B. Taf. 14, 1, 3.



MEDALLION

Gold, silver, agate stone. 4,7. at its largest. Found by chance during marble mine works in 1928 in the burials of Suç village near the Bororvoye Lake of the Pertopavlovsk region in Kazakhstan in 1928. Registration Number: 2004/36.

The oval shaped medallion is silver. In addition, there is a large agate stone. The nest is formed from wavy strips. The circumference and edges of the nest are surrounded by strips. Round gold strips are placed between them.

Similarities: Zasetskaya and the others 2007, p. 77, pic. 29.

References: Bernshtam 1949, p. 219, pic. 4; Werner 1956. B. Taf. 14, 10; Zasetskaya 1993, pic. 1.



PLAQUE

Gold, agate, garnet. 2,4x9,6. It was found by chance during marble mine works in the burials of Suç village near the Bororvoye Lake of the Pertopavlovsk region in Kazakhstan in 1928. Registration Number: 2004/34.

A gold plaque in the form of a flat rectangle. It is graced with large agate stone and a golden oval garnet stone. The nests are made of wavy strips. The ends of this strip are intertwined in some places, and in some places are just combined. The nests are surrounded by small gold strips. Among the nests, there are also triangles of small balls and equilateral rectangles. The edges are in the form of braids. There are holes under the edge inserts. One copper pin remains was found.

References: Bernshtam 1949, p. 218, pic. 2 (presented in two parts); Werner 1956. B. Taf. 14, 9, 22; Zasetskaya 1995, pic. 6, 1.



DIADEM PIECE (?)

Gold, garnet. 3,1x9,2. It was found by chance during marble mine works in the burials of Suç village near the Bororvoye Lake of the Pertopavlovsk region in Kazakhstan in 1928. Registration Number: 2004/33.

Fragment of thin, flat rectangular gold plaque. In two parallel rows there are three oval nests with stones. Nests are made of wavy thin strip, and the ends are joined. Ribbons, triangles, equilateral rectangles that consist of small balls around the nests. There is a "braided" motif printing on the edge.

References: Bernshtam 1949, p. 218, pic. 3; Werner 1956. B. Taf. 14, 23; Zasetskaya 1995, pic. 6, 2.



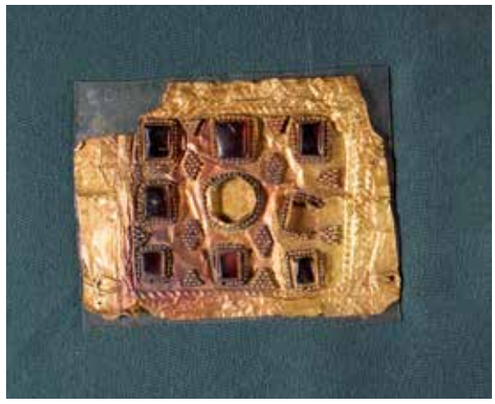
PLAQUE

Gold, garnet. 4,0x5,2. It was found by chance during marble mine works in the burials of Suç village near the Bororvoye Lake of the Pertopavlovsk region in Kazakhstan in 1928. Registration Number: 2004/31.

A thin gold plaque in the form of a rectangle. There are nine oval nests with garnet stones. The nests are made of wavy thin strip, and the ends are joined. Around the nests are strips, triangles, and equilateral rectangles consisting of small balls. There is also a "braided" motif print.

References: Bernshtam 1949, p. 218, pic. 3; Werner 1956. B. Taf. 14, 23; Zasetskaya 1995, pic. 6, 3.





PLAQUE

Gold, garnet. 4,7x6,5. Was found by chance during marble mine works in the burials of Suç village near the Bororvoye Lake of the Pertopavlovsk region in Kazakhstan in 1928. Registration Number: 2004/32.

It has the same form as the previous plaque, but the differences are that it has a circle and eight oval nests.

Bernshtam 1949, p. 218, pic. 2; Werner 1956. B. taf. 14, 28; Zasetskaya 1995, pic. 6, 4.



PLAQUES (2 pieces)

Silver, agate stone. Length 5,7. Was found by chance during marble mine works in the burials of Suç village near the Bororvoye Lake of the Pertopavlovsk region in Kazakhstan in 1928. Registration Number: 2004/29, 30.

Horse shoe-shaped triangular silver plaques. There are oval agate stones in the middle. The nest is made of narrow wavy strips, and has cuts at the ends which are intertwined. The nest is surrounded by small balls. There is more decor made of small balls triangles and two parallel strips with narrow flat plaques between them. The edges are again decorated with two rows of small pyramid patterns. The inside row soldered directly onto the plaque. The outer row is attached to the side of the square bar. The rod is the body of the plaque. Lilac colored in the middle on the reverse side Glass attached round nest. It is made in the same technique as the nest on the flat side. Record 2004/29 number plaque small balls are smaller.

References: Bernshtam 1949, p. 220, pic. 5; Werner 1956. B. Taf. 14, 24, 25.



CLASP PLAQUES (2 pieces)

Gold, copper, garnet. 2,0x2,0; 2,0x2,2. Was found by chance during marble mine works in the burials of Suç village near the Bororvoye Lake of the Pertopavlovsk region in Kazakhstan in 1928. Registration Number: 2004 / 25, 26.

The quadrangular ends are cut from two folded gold plaques with the insides filled. The side walls were cut from another plaque and added using solder. The lower grooved part is slightly raised. There are two oval nests on the flat side with garnet stones. Narrow, wavy, gold strips were added to the nests and are surrounded by small balls. On the reverse side at the level of the inserts, there are two copper holes for attachment to a belt. On one of the ends, Reg. 2004/25, skin remains were found.

Similarities: Zasetskaya 1993, pic. 57, 322; 1994. Table 9, 4; 14, 10; 15, 2, 3, 4; 34, 11; 43, 4; 46, 8; p. 67.

References: Bernshtam 1949, p. 220, pic. 5; Werner 1956. B. Taf. 14, 15, 16; Zasetskaya 1995, pic. 6, 6.



CLASP PLAQUE

Gold, garnet. 2,6x2,6. Was found by chance during marble mine works in the burials of Suç village near the Bororvoye Lake of the Pertopavlovsk region in Kazakhstan in 1928. Registration Number: 2004/24.

The rectangular tip is cut from two folded gold plaques and is filled. The lower corrugated part has been slightly removed. Four triangles of small balls are on the flat side and there are two rectangular nests with garnet stones. The nests are made from narrow, gold wire and then surrounded with small balls. On the reverse side there are two holes at the level of the attachments.

Similarities: See cat.25

References: Bernshtam 1949, p. 220, pic. 5; Werner 1956. B. taf. 14, 14; Zasetskaya 1995, pic. 6, 5.

CLASP PLAQUES

Gold, silver garnet. Height 3.2; width 6.5. Was found by chance during marble mine works in the burials of Suç village near the Bororvoye Lake of the Pertopavlovsk region in Kazakhstan in 1928. Registration Number: 2004/23.

The bent trapezoid plaque ends are made of gold. In the middle of the straight side there are oval shaped nests of narrow wavy wire strips. The addition in the nest no longer remains. Around the nest is a twisted round ring and a small band of beads. There are figures in the corners of the plaque, and at the bottom a nest in the shape of a lotus. Three sides of the plait are made of fine wire braided and in parallel with each other and decorated with filigree. The back side is narrow on one side, and a silver plaque was added with solder.

References: Bernshtam 1949, p. 219 pic. 3; Werner 1956. B. Taf. 14, 27; Zasetskaya 1994, pic. 27, 5; 29, 1. Zasetskaya 1993, pic. 4, 5.



PLAQUE

Gold, silver, garnet. Height 3,2; width 6,5. Was found by chance during marble mine works in the burials of Suç village near the Bororvoye Lake of the Pertopavlovsk region in Kazakhstan in 1928. Registration Number: 2004/23.

The trapezoidal plaque edges are curved inwards and are made of gold. On the front side, in the middle there is a nest consisting of narrow strips. The insert inside the nest has disappeared. The nest is surrounded by rounded bent gold strips and small granules. There are figured nests on the edges of the plaque and lotus shaped nests on the bottom. The nests triangles consists of granules. Three sides of the plaque are made of two fine wires, braided and decorated with filigree. On the opposite side to the edge of a section of narrow silver the plaque is soldered.

References: Bernshtam, 1949, p. 219, picture 3; J. Werner, B. Taf. 14, 27.



PLAQUE

Gold, silver, agate stone, wood. Length 5,9. It was found by chance during marble mine works in the burials of Suç village near the Bororvoye Lake of the Pertopavlovsk region in Kazakhstan fin 1928. Registration Number: 2004/22.

The edges of the bottom of the silver body plaque, which is in the form of a question mark, are bent inward. Wood was placed between the gold and silver plaques. It covers all the flat sides of the plaque. Flat attachments support gold foil cut in the form of bulkhead. Six pastes of foil stuffed. The inserts remained in only two chambers, and only three chambers of gold it looks. On the top of the plaque is a round nest with agate stone made by a different technique. The walls of the nest are of the ringed strip, which is wavily attached by soldering. Walls flat round plaque attached to the toss. Stone is placed on this plaque. Three of the plaque sides are made of fine wire and is ornamented with filigree rope parallel to each other. On the plaque there are four holes at the bottom. There's a knot on the opposite side.

References: Bernshtam 1949, p. 221, pic. 6; Werner 1956. B. Taf. 14, 19; Zasetskaya 1994, pic. 27, 6; 29, 1. Zasetskaya 1993, pic. 4, 6.

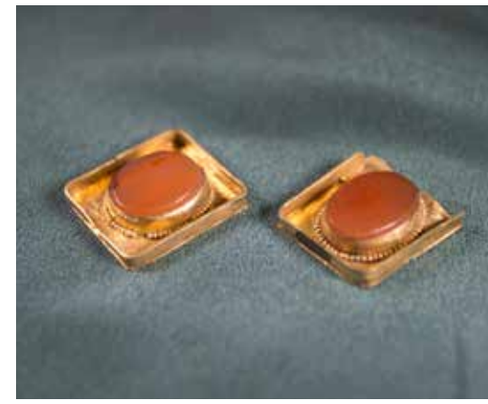


PLAQUES (2 pieces)

Gold, agate stone. 2,0x2,1. It was found by chance during marble mine works in the burials of Suç village near the Bororvoye Lake of the Pertopavlovsk region in Kazakhstan in 1928. Registration Number: 2004/20, 21.

Rectangular, vertical low-walled curved strip with wavy soldering it is plaque. In the middle of the plaque is an oval nest with agate stone, the nest is surrounded by small balls. Is surrounded by ribbon. The socket is soldered from narrow wavy strip and the ends are cut and intertwined. There are copper holes all over it. In one of the plaques, the wall was not preserved.

References: Bernshtam 1949, p. 219, pic. 4; Werner 1956. B. Taf. 14, 7, 8.





PLAQUE

Gold, silver, copper, agate stone. Diametr 2,0. It was found by chance during marble mine works in the burials of Suç village near the Bororvoye Lake of the Pertopavlovsk region in Kazakhstan in 1928. Registration Number: 2004/39.

Oval plaque cut from silver plaque. Agate stone's nest is made of gold wavy strip, the ends are cut and intertwined. The plaque is surrounded by small bands. Seat surrounded by gold ribbon. On the opposite side are two copper holes.

References: Bernshtam 1949, p. 219, pic. 4; Werner 1956. B. Taf. 14, 4; Zasetskaya and the others 2007, pic. 29, 5.



PLAQUE

Gold, silver, garnet. Diametr 1,5. It was found by chance during marble mine works in the burials of Suç village near the Bororvoye Lake of the Pertopavlovsk region in Kazakhstan in 1928. Registration Number: 2004/40.

Technically the same as before.

References: Bernshtam 1949, p. 219, pic. 4; Werner 1956. B. Taf. 14, 5.



PLAQUE

Gold, silver, agate stone. Diametr 3,0. It was found by chance during marble mine works in the burials of Suç village near the Bororvoye Lake of the Pertopavlovsk region in Kazakhstan in 1928. Registration Number: 2004/37.

Round plaque cut from silver plaque. Soldered wavy gold strip with joined ends large agate stone was placed in the nest. Around the nest and around the plaque are small surrounded by bulk lanes. Between them is a round twisted gold plaque. On the reverse side there are two holes.

Bernshtam 1949, p. 219, pic. 4; Werner 1956. B. Taf. 14, 6; Zasetskaya and the others 2007, pic. 29, 3.



PLAQUE

Gold, copper, agate stone, red stone. Diametr 4,8. The village of Tatarka near Stavropol 4 km from the ruined (?) Karyajsk kurgan. It was discovered by chance in 1924. Registration number. 1091/3.

Gilded bronze round plaque. All flat sides are oval nests decorated with red stone. The nests are made of narrow wavy strips with intertwined ends. Agate is located in the middle of the larger nest. The edges are decorated with inlaid "rope" motifs. The motif is made of copper wire and is between the copper body and gold plating.

Similarities: MAK, 1900, vıp. 8, p. 236, table CI, 4, 5; Zasetskaya and the others 2007, pic. 3, 7, p. 17-18.

References: Zasetskaya 1994, table 17, 3.

NECKLACE END PIECE

Gold, garnet, mother of pearl. Lenght 8,9; 4 miles from Tatarka village near Stavropol from the ruined Karyajsk kurgan. It was discovered by chance in 1924. Registration Number: 1091/12.

The end piece is a dragon head made of a gold plaque. It is filled and the two parts are soldered together. The front is in the form of the dragon's open mouth. The teeth are in the form of small balls shaped like pyramids, and the: canine teeth are made of pointed plaques. The nest of the large ears is filled with mother of pearl. The wire tongue symbolizes a button. The ears and cone shape protrusion are connected to each other by means of three wrapped wires. The dragon's head is narrow and decorated with garnet stones. The ends of the strips it is either interrupted or intertwined, or a base. Small balls around the nests ribbon was drawn. There are triangles of small balls between the nests.

Similarities: See cat.92; Djavahishvili A.A., Hapshinskiy clad, "Mnatobi", Tbilisi, 1958, no.3 (georgian), p. 149-157.

References: Skalon 1962, p. 40-43; Zasetskaya 1994, table 18, 2; 2001, p. 40, pic. 1, 6; 7, 2.



PLAQUES (2 pieces)

Gold, glass. Lenght 5,6; 6,8; width 2,5. It was discovered by chance in 1884 in the village of Bryuhanovskiy of the town of Sharinsk in the Perm region. Registration Number: 547 / 16, 17.

Plaques are made of rectangular gold with dark glass colored oval inserts. Inserts with nested ends, narrow in the nests inserted by soldering wavy strips. The nests are surrounded by small balls. There are holes on the sides. Not all of the inserts in plaques are preserved: 547/17 Two annexes disappeared in record no. 547/16 annexed in the other.

References: OAK za 1884, p. LVI; Zasetskaya 1994, table 45, 5.



PLAQUE

Gold, glass, agate stone. Lenght 5,5; width 2,0. It was discovered by chance in 1884 in the village of Bryuhanovskiy of the town of Sharinsk in the Perm region Registration Number: 547/15.

It has a rectangular shape made of a gold plaque with inwardly curled ends. Connecting ends at straight side there are three sockets attached by soldering from the narrow wavy strips. Versatile in the middle pearl attachment, blue and green glass inserts on the edges. Around the nests surrounded by small balls. The edges of the plaque are made of two fine gold wires, made with two ropes. It is decorated with filigree with "braid" motif and triangles of small balls. One end of the plaque is broken.

References: OAK za 1884, p. LVI; Zasetskaya 1994, table 45, 6.



BUCKLE

Silver, gold mother of Lenght 4,3; width 4,4; diametr 4,1. fromIt was discovered by chance in 1884 in the village of Bryuhanovskiy of the town of Sharinsk in the Perm region Registration Number: 547/8.

It consists of a buckle, main body and moving tongue. The main body is two folded silver plaques and oval form. Two buttonholes cut into the ring at the bend. Between them the upper and lower parts of the body are attached to each other with copper pins. The upper part of the body is larger and the edges are bent inward. The side of the straight body is covered with gold plating which is attached to the housing. The mother of pearl takes a large place. The ring of the buckle is oval with a flattened side it shaped. Made of cast glass tubes. Tongue is plaque, reverse side is straight, and front side has a multi-directional square protrusion. One end has a hole and ring, the other has been left free and decorated with various cut lines.

References: OAK za 1884, p. LVI; Zasetskaya 1994, table 45, 3.





SWORD HILT TIP

Pied agate, gold, copper, glass. 3,7; diametr 3,6. It was discovered by chance in 1884 in the village of Bryuhanovskiy of the town of Sharinsk in the Perm region Registration Number: 547/18.

The tip is perforated in the middle of a round convex shape of pied agate. A copper pin through the hole and the gold plaque is connected to the end of the sword by means of this pin. A hollow hold plaque made of copper plaque glued to a flat gold body with curled edges is bent. Pieces of the pins are preserved in the copper plaque. There are holes. Wavy strip with concave ends. There are five nests. Round nest with blue glass in the middle of oval nests. The insertions of the oval nests are unprotected. The nests are surrounded by granules. Six vertical strips of granules between the side nests. There are narrow plaques between the strips. The bent edges of the plaque are thin. The plaques are divided by soldered triangles.

Similarities: The cone of semiprecious stones (tawny, amber) tip of similar sword hilt or flat round and decorated with gold plaques. Steppes in Southern Russia It was very common during the late Sarmat period and the Huns period: Cat. 89; Werner 1956. B. Taf. 50, 1-15; Spitsın 1905, p. 126, pic. 47; ÎAK 1907, vıp. 25, p. 32-36, pic. 12; Cat. 89.

References: OAK za 1884, p. LVI; Zasetskaya 1994, table 45, 2.



CLASPS (2 pieces)

Copper, gold, garnet, putty. 2,1x1,8. It was discovered by chance in 1885 from the village of Muslyumovo in the town of Shadrinsk of the Perm region. Registration Number: 1697/20, 21.

Hollow rectangular tips made of copper plaque folded in half. The bottom cylindrical part lifted slightly upwards. Side gaps with brazed copper plaques are sealed. There are two pins on the upper part that connect with the leather belt. Leather gnaw fragments are preserved inside one of the ends. It is covered with gold. The flat surface is partially covered with gold plaque. The bent edges of this gold plaque are the side walls of the ends which covers the upper part. There are narrow gold forming compartments for inserts on gold plaque. Partitions from the strips attached. There is a ribbon of small gold balls on the edge. The garnet and green paste inserts were preserved on one end (registration no. 1697/20). On the other, no: 1697/21, only one addition of green paste remains.

Similarities: See cat.25.

References: OAK za 1895, p. 72, pic. 186; Fettich 1953, p. 192. Table XVIII, 1, 2; Werner 1956. B. Taf. 59, 7; Zasetskaya 1994, table 43, 4.



BUCKLE

Gold, copper, garnet, putty. The length is 3,7; the diameter of the ring is 2,8. It was discovered by chance in 1885 from the village of Muslyumovo in the town of Shadrinsk of the Perm region. Registration Number: 1697/22.

The buckle consists of a ring with a main body and a movable tongue. The main body part is a two folded cut from a copper plaque, one concave and with two buttonholes. The leather belt is connected with three pins to the upper and lower parts of the main body. The straight side of the body was covered with gold plate, the ends curled inward, and the upper plaque firmly gripped. Fourteen gilded sections were formed by soldering the gold strips on. There are two garnet stones in two compartments and two green pastes surrounded by the strips on the front. The non-oval shaped ring is made of round glass. The tongue is bent at a thin tubular end and has a square protrusion on its body. The ring and tongue are gilded. The coating has disappeared in some places.

Similarities: Alföldi 1932, p. 86-89. Taf. XXIV; Gening 1979, pic. B-1; E-1-6; 3-A-38, 40; Majitov 1968, table 5, 8, 18.

References: OAK za 1895, p. 72-73, pic. 186a; Fettich 1953, p. 192, table XVIII, 3; Zasetskaya 1994, table 43, 3, p. 81; Werner 1956. B. Taf. 59, 2.

NECK RING

Gold. The length of the wire is 50,0. It was discovered by chance in 1885 from the village of Muslyumovo in the town of Shadrinsk of the Perm region. Registration Number: 1697/25.

The neck ring is made of thick wire, one end has a round extension and the other end has a protrusion. Tamga is on the wire.

Similarities: See cat.45; this type of neck rings both Hun period and more it was encountered in previous periods. 2-nd-3rd centruies C.E. it was found in late Roman burials in Kerch and the Kuban. This neck ring is probably bosporus origin. (Zasetskaya 1993, table 23, 78; 24, 79; 25, 80; 55, 276, 299; Werner 1956. B. Taf. 59, 12). Hun period neck rings were found in kurgans in the Caucasus, Kerch and Southern Russia steppes. (MAK, Spb., 1900; T. 8, p. 310, table CXXV, 1, CXXIV, 2; Mazılevich 1929, p. 84, Abb. 17; Matsulevich 1934, p. 82-84, pic. 15, 16, p. 72, pic. 12; Minaeva 1929, p. 196, Abb. 7).

References: OAK za 1895, p. 172; Fettich 1953, p. 192, table XVII, 13; Zasetskaya 1994, table 43, 1.



BELT ENDS (2 pieces)

Silver, putty. lenght 4,4; 3,3; width 1,2. It was discovered by chance in 1885 from the village of Muslyumovo in the town of Shadrinsk of the Perm region. Registration Number: 1697/18, 19.

The quadrangular belt buckles are silver plaques with an enlarged end and a round shape. The plaques were soldered onto the plaque and the inserts in the sections disappeared. Plaque a wire resembling small round balls was added to the edge. On the opposite side of an end the second silver plaque, which is firmly soldered to it has been preserved. The belt is attached between the plaques with the help of nails.

Similarities: Fettich 1993, p. 189,Table II, 1, 2, 3; Table XVII XVII; Mazulevich 1929. Abb. 37.

References: OAK za 1895, p. 172-173, pic. 187; Fettich 1953, p. 192. Table XVIII, 4, 5; Werner 1956. B. Taf. 59, 10; Zasetskaya 1994, Table 43, 2.



BELT PLAQUE

Gold, copper, amber, putty. Diametr 1,4. It was discovered by chance in 1885 from the village of Muslyumovo in the town of Shadrinsk of the Perm region.. Registration Number: 1697/24.

A gilded, bronze round plaque. The edges are gold plated and are bent inward. On the face side there are soldered on three half round shaped nests. There is amber in the nests that is secured with putty. The edges of the plaque are surrounded by small balls.

Similarities: Zasetskaya 1993, Table 29, 138, 141.

References: OAK za 1895, p. 172-173, pic. 188; Fettich 1953, p. 192, Table XVIII, 7; Werner 1956. B. Taf. 59, 9; Zasetskaya 1994, Table 43, 3.



BELT PLAQUE

Gold, copper, agate stone. 1,3x1,3. It was discovered by chance in 1885 from the village of Muslyumovo in the town of Shadrinsk of the Perm region. Registration Number: 1697/23.

Square plaque with bent edges. Cut from copper plaque, plated with gold. The edges are bent inward and firmly grip the copper plaque. On the flat side there is a nest made of thin gold wire placed with agate stone. The ends of the wires are cut and intertwined. The corners are made of bands of small balls. There are two holes on the reverse side.

References: OAK za 1895, p. 172, pic. 185; Fettich 1953, p. 192, Table XVIII. 6; Werner 1956. B. Taf. 59, 18; Zasetskaya 1994, Table 43, 8.





NECK RING

Gold. The length of the wire is 52,0. Found by chance in 1905, near the village of Novaya Mayachka in the Herson region of the Sherbataya basin. Registration Number: 1985/1.

The neck ring is made of thick wire, the there is a clasp at one end and the round at the other end has a protrusion.

Similarities: See cat.41.

References: OAK za 1905, p. 101; Zasetskaya 1994, Table 10, 1.



BRIDLE STRAP PLAQUE (3 pieces)

Gold, copper. Height 3,0; width 3,8. Found by chance in 1905, near the village of Novaya Mayachka in the Herson region of the Sherbataya basin. Registration Number: 1985 / 9-11.

The half-moon-shaped plaque has a square protrusion on the top. It is made of gold plated copper. On the front are two nests of wavy wires soldered on. The wire ends are sharp and inward. (The additions were not preserved). Above the nests are strips of small balls forming two rows of triangles. Three sides are filigree. The short side of the plaque has two holes.

Similarities: See cat.8.

References: OAK za 1905, p. 100-101, pic. 133, 2; Zasetskaya 1994, Table 10, 3.



PLAQUE FOR ENDS

Gold. The length is 2,9; the width is 1,4. Found by chance in 1905, near the village of Novaya Mayachka in the Herson region of the Sherbataya basin. Registration Number: 1985/7.

This object is similar to Catalog 25.Two soldering inserts from the wavy strip are on the flat side of the nest. The ends of the strip are cut and intertwined (Inserts unprotected). On the slots there are two rows of triangles consisting of small balls. There are three filigree braids from the edges. Two holes are located on the short side.

Similarities: See cat.25.

References: OAK za 1905, p. 100-101, pic. 133, 1; Zasetskaya 1994, Table 9, 4.



BRIDLE STRAP PLAQUE

Gold, copper. The length is 4,6; the width is 1,3. It was found by chance in 1905, near the village of Novaya Mayachka in the Herson region of the Sherbataya basin. Registration Number: 1985/5.

The plaques are cut from gold-plated copper and have two oval and rhombus shapes. The imitation of small balls is located on the sides of the printing motif. The motif of the cast copper body has the same motif on it. There are two holes at the ends.

Similarities: Cat.77; Visotskaya, Cherepanova 1996, p. 187-195, pic. 2, 11.

References: OAK za 1905, p. 100-101, pic. 133, 9; Zasetskaya 1994, Table 10, 2.

CLASP PLAQUE

Gold, agate stone. Height 3,1. It was found by chance in 1905, near the village of Novaya Mayachka in the Herson region of the Sherbataya basin. Registration Number: 1985/3.

The plaque of this clip is semi-oval. The edges are bent inward. On the straight side there are nests in which six agate stones are placed (two agate stones have been lost). The nests are soldered from narrow, wavy strips. A 'rope' pressed motif made from cast copper decorates the corners. There are two copper holes on one side.

References: OAK za 1905, p. 100-101, pic. 133, 5; Zasetskaya 1994, Table 9, 3.



BRIDLE STRAP HOOK PLAQUE

Gold, copper, glass. Length 5,5; width 1,5. It was found by chance in 1905, near the village of Novaya Mayachka in the Herson region of the Sherbataya basin. Registration Number: 1985/5.

The copper object covered with gold plate has a rectangular shape. A strip imitating a row of small balls are compressed into the belt which divide the plaque into four frames. Glass is placed inside each of the nests.. The nested ends are soldered inwards at the end with wavy wire. On the edges of the hook an imitation motif of small balls is seen. The motif is made of cast copper.

Similarities: See cat.7.

References: OAK za 1905, p. 100-101, pic. 133, 4; Zasetskaya 1994, Table 10, 6.



CLOTHING ORNAMENT (4 pieces)

Gold, copper. Diametr 1,3. It was found by chance in 1905, near the village of Novaya Mayachka in the Herson region of the Sherbataya basin. Registration Number: 1985/6.

The round buckles are cut from copper and covered with gold plate. The covering's edge is bent inward and the copper is firmly gripping the body. An imitation motif of small balls can be seen on the edges. The motif is made of copper.

References: OAK za 1905, p. 100-101, pic. 133, 8; Zasetskaya 1994, Table 9, 5.



PLAQUE PIECE

Gold. The length is 6,8; width 3,3. It was found by chance in 1905, near the village of Novaya Mayachka in the Herson region of the Sherbataya basin. Registration Number: 1985/4.

The plaque is rectangular and its edges are bent inward. On the front are two rows of nine oval and triangular nests. There are no stones left in the nest. The ends are intertwined with the nests, joined to the slots by soldering the undulating strips. A motif imitation of a "braid" can be seen on the edges.

References: OAK za 1905, p. 100-101, pic. 133, 6; Zasetskaya 1994, Table 9, 2.





BRIDLE BELT HANGER "LUNNITSA" (MOON SHAPE)

Gold. Height 4,2. It was found by chance in 1905, near the village of Novaya Mayachka in the Herson region of the Sherbataya basin Registration Number: 1985/11.

A tall protruding moon shaped hanger. An imitation motif of small balls is on the sides. There are two holes in the upper part of the protrusion.

Similarities: See cat.8.

References: OAK za 1905, p. 100-101; Zasetskaya 1994, Table 10, 4.



NECK RING

Gold. Length 32,0. It was discovered by chance in 1887 in the village of Kuchuguri near the city of Alashka in the Herson region. Registration Number: 2118/1.

The neck ring is made of twisted wire and has a clasp at one end. The other end is broken. The ring is bent.

Similarities: See cat.41.

References: OAK za 1887, p. CXCIX; Minaeva 1927, p. 106; Zasetskaya 1994, Table 15, 9.



RING

Gold. Diameter 2,9. It was discovered by chance in 1887 in the village of Kuchuguri near the city of Alashka in the Herson region. Registration Number: 2118/2.

The ring is made of wire with thick expanding ends.

References: OAK za 1887, p. CXCIX; Minaeva 1927, p. 106; Zasetskaya 1994, Table 15, 12.



BELT BUCKLE

Gold, silver, agate stone. Height 2,5; width 2,6. It was discovered by chance in 1887 in the village of Kuchuguri near the city of Alashka in the Herson region. Registration Number: 2118/3.

The horseshoe-shaped buckle has two ends and a figured protrusion on the top. It consists of two parts: the bottom silver and the top is gold. On the leather belt are plaques secured with the help of eight silver nails. The front is all made of thin narrow golden wavy strips of various forms and is covered with compartments. Only five of the 16 chambers have agate stones.

References: OAK za 1887, p. CXCIX; Minaeva 1927, p. 106; Zasetskaya 1994, Table 15, 5.



CLASP PLAQUE

Gold, agate stone. Height 3,6; width 4,2. Height 2,5; width 2,6. It was discovered by chance in 1887 in the village of Kuchuguri near the city of Alashka in the Herson region. Registration Number: 2118/4.

The edges are semi-oval curled inwards. On the flat side in small oval nests are thirty pieces of agate stones. The nests are soldered with intertwined ends. Triangles and rhombs of small balls are interspersed between the nests. The edges of the plaque are surrounded by small balls of similar wire. The same wire divides the plaque in half. There are five holes on the reverse side. The plaque is attached by means of these holes.

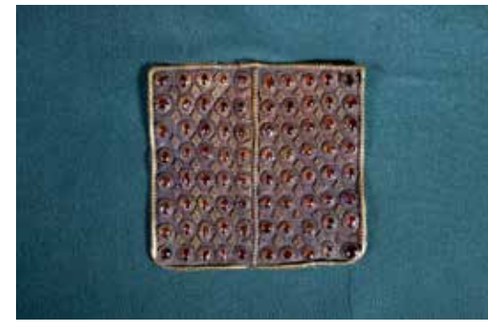
References: OAK za 1887, p. CXCIX; Minaeva 1927, p. 106; Zasetskaya 1994, Table 15, 13.

BUCKLE PLAQUE

Gold, agate stone. 5,9x6,1. It was discovered by chance in 1887 in the village of Kuchuguri near the city of Alashka in the Herson region. Registration Number: 2118/5.

The print is rectangular. The motif and technique are the same as the one before. There are eighty agate stones in oval nests. On the back side parallel to the side walls there are eight double holes from the top.

References: OAK za 1887, p. CXCIX; Minaeva 1927, p. 106; Zasetskaya 1994, Table 15, 16.



END PLAQUE

Gold, agate stone. lenght 2,6; width 1,5. It was discovered by chance in 1887 in the village of Kuchuguri near the city of Alashka in the Herson region. Registration Number: 2118/8.

The lining of the belt ends is rectangular. The end pieces are combined with nests soldered ends with welded strips and adorned two agate stones. An imitation of small balls around the nests is done with wire. The same wire is turned at the edges. There are two holes to attach to the main body at the top.

Similarities: See cat.25.

References: OAK za 1887, p. CXCIX; Minaeva 1927, p. 106; Zasetskaya 1994, Table 15, 4.



BELT BUCKLES (2 pieces)

Gold, agate stone. 1,4x1,4; 1,5x1,5. It was discovered by chance in 1887 in the village of Kuchuguri near the city of Alashka in the Herson region. Registration Number: 2118/9, 10.

The belt buckle is made of a folded gold plaque and is hollow. The side walls were cut from another plaque and were soldered together. The bottom of the buckle is slightly raised and has a cylindrical protrusion. Agate stones are placed in two round nests on top. The nests are made of soldered wavy strips and the ends are joined. The clasps and the nests are surrounded by ribbed wire. There are two holes under the additions.

Similarities: See cat.25.

References: OAK za 1887, p. CXCIX; Minaeva 1927, p. 106; Zasetskaya 1994, Table 15, 2.



BELT BUCKLE

Gold, silver, garnet. Length 3,2; width of main body 1,6; diameter of the ring 1,9. It was discovered by chance in 1887 in the village of Kuchuguri near the city of Alashka in the Herson region. Registration Number: 2118/13.

The clasp consists of the main body and the ring. The main body is round in form and silver plated. It is bent. Holes were drilled into the bend line and the ring was passed through. The lower part of the main body is in the form of a narrow rectangle. The upper part and the leather belt passed between them with silver studs connecting them. The main body of the buckle is plated with gold, and the ends are inwardly twisted with a garnet stone placed on the flat side of the rhomb. The nests and the edges of the main body are surrounded by ribbed wire. The buckle ring is cast and round. The tongue no longer remains.

References: OAk za 1887, p. CXCIX; Minaeva 1927, p. 106; Zasetskaya 1994, Table 15, 10.



PART OF THE MAIN BODY OF A CLASP

Gold. Diameter 1,7. It was discovered by chance in 1887 in the village of Kuchuguri near the city of Alashka in the Herson region Registration Number: 2118/14.

The upper plaque of the main body is similar to the previous one. A round nest in the middle with the edges of nest and the piece itself surrounded by ribbed wire.

References: OAK za 1887, p. CXCIX; Minaeva 1927, p. 106; Zasetskaya 1994, Table 15, 11.





BELT END

Gold. Length 8,3; width 1,0. It was discovered by chance in 1887 in the village of Kuchuguri near the city of Alashka in the Herson region. Registration Number: 2118/11.

The belt end is a triangular and is pointed. The upper part is divided, the belt was attached through hole and fastened with three golden nails to the belt.

Similarities: Similar belt ends were widespread in the era of the migration of peoples and were found in Eastern and Western Europe. (Zasetskaya 1993, Table 13, 33; 27, 126-127; 58, 347).

References: OAK za 1887, p. CXCIX; Minaeva 1927, p. 106; Zasetskaya 1994, Table 15, 1.



PIN HEADS (2 pieces)

Gold, agate stone. Diametr 1,0. It was discovered by chance in 1887 in the village of Kuchuguri near the city of Alashka in the Herson region. Registration Number: 2118/6, 7.

The heads of the pins are made of round gold plaques, with agate stone in round nests. The nest is soldered from a narrow wavy strip and the ends are intertwined. Small balls around the nest are imitation ribbed wire. There are holes on the reverse side.

References: OAK za 1887, p. CXCIX; Minaeva 1927, p. 106; Zasetskaya 1994, Table 15, 8.



BUCKLE

Gold, copper, agate stone. Length 10,3; width 3,5. Discovered during the Somokvasov excavations in 1884, in Kurgan IX, in the burned burial in the area of Novogrigor'yevka village, in the Zaporoj region. Registration Number: 1911/173.

The buckle in the form of a rectangular, with a rounded protrusion in the middle. It is cut from copper plaque and covered with gold plate. The edges of the gold plaque are bent inward. Two straight rows of agate stones are placed on the side. The housing is soldered from a narrow wavy strip and the ends are intertwined. The same insert is also on the ledge. There are a total of 16 additions. The clasp edges are decorated with a wavy strip-shaped print motif. The motif is copper. It is located in the copper cutting wire between the copper plaque and the gold plaque. There are four holes in the ends. It is not known for what purpose the buckle was used.

Similarities: Cat.66. Lyubchinskiy Tairov 1999, pic. 24, 7.

References: Minaeva 1927, p. 97-100, Table V, 35; Werner 1956. B. Taf. 53, 9; Zasetskaya 1994, Table 1, 4.



BUCKLE

Gold, copper, agate stone. Length 9,4; width 3,0. Discovered during the Somokvasov excavations in 1884, in Kurgan IX, in the burned burial in the area of Novogrigor'yevka village, in the Zaporoj region. Registration Number: 1911/86.

The buckle is technically the same as the previous one. In a single row are almond shaped nests and two rows of cut-out motifs. The ends of the strips formed by the nests are cut and intertwined.

Similarities: See cat.65.

References: Minaeva 1927, p. 95-97, Table III, 16; Werner 1956. B. Taf. 53, 8; Zasetskaya 1994, Table 3, 9.

BELT BUCKLE

Gold, copper, agate stone. Lenght 6,1; width 2, 4; the ring diametr 3,2. Discovered during the Somokvasov excavations in 1884, in Kurgan IX, in the burned burial in the area of Novogrigor'yevka village, in the Zaporoj region. Registration Number: 1911/119.

The buckle consists of a main body and a ring with a movable tongue. The main body is not straight as it is made from bent silver plaque. There are holes in the bending place and the ring is inserted through this hole. The leather belt and the main body are joined between the upper and lower plaque with the help of two studs. The flat side of the buckle is covered with gold plate and has nine agate stones placed in nests. The nests are made of narrow wavy strips attached with solder. The edge of the main body is surrounded by cutting wire made by compression technique. The ring is in oval form, with a silver dart. The tongue is cylindrical, with a bent tip. On the back of the tongue there is a rectangular nest placed with an agate stone.

Similarities: Alföldi, p. 79, Taf. XXVI, 2, 3.

References: Minaeva1927, p. 95-97, Table III, 23; Werner 1956. B. Taf. 52, 4; Zasetskaya 1994, Table 4, 8, pic. 19b, 24.



BELT BUCKLE

Gold, copper. Length 3,0; width 0,9; diameter 1,5. Discovered during the Somokvasov excavations in 1884, in Kurgan IX, in the burned burial in the area of Novogrigor'yevka village, in the Zaporoj region. Registration Number: 1911/122.

The buckle consists of the main body and ring, however there is no tongue left. The main body is rectangular and made of two gold plaques. Between the two gold plaques the leather belt was placed and secured with the help of two nails. Two buttonholes of iron wire were twisted and connected to the top plaques of the main body. Narrow gold bands were added to the edge of the upper plaque. In this way, the division into four pieces resulted in four triangle shaped nests to accommodate the stones. Unfortunately the stones were not preserved. The ring of the buckle is made of copper, the front part is thickened and gold plated.

Similarities: Werner 1956. B. Taf. 27, 3; Taf. 4, 7a, b; Zasetskaya 1993. Table 11, 9; 26, 103; 61, 335.

References: Minaeva 1927, p. 95-97. Table III, 22; Werner 1956. B. Taf. 52, 3; Zasetskaya 1994, Table 5, 10.



BELT BUCKLES (3 pieces)

Silver, gold, agate stone. Its length is 3,5; 3,4; 3,3; the width of the main body is 1,5; 1,5; 1,4; the ring diametr 1,8; 1,9; 1,9. T Discovered during the Somokvasov excavations in 1884, in Kurgan IX, in the burned burial in the area of Novogrigor'yevka village, in the Zaporoj region. Registration Number: 1911/120,121, 190.

The buckles consist of a main body and a ring with a movable tongue. The main body is square, bent from silver plaque. There are holes in the bent area and the ring was passed through these holes. The leather belt was passed through the top and the narrow part at the bottom and secured with the help of a silver pin. The front of the buckle is gold plated and decorated with a nest placed with agate stone. The housing is soldered from narrow wavy strip and the ends are connected. The ring is oval, silver. The tongue is cylindrical, and the free end is slightly bent.

References: Minaeva 1927, p. 95-97, Table III, 24; Zasetskaya 1994, Table 2, 2; 4, 11.





BELT BUCKLE

Gold. Length 3,4; width of main body 1,6; diameter of the ring 1,6. Discovered during the Somokvasov excavations in 1884, in Kurgan IX, in the burned burial in the area of Novogrigor'yevka village, in the Zaporoj region. Registration Number: 1911/191.

The buckle consists of a main body and a ring with a movable tongue. The main body is a round and twisted gold plaque. There are holes in the bending area. The heart shaped plaque on top the nest was cut and divided into two. Inserts are not preserved. The top of the main body and the bottom plaques are surrounded by a gold strip that is soldered at the edges and this strip is also the walls of the nest. Solder three cylinders of gold plaque to the walls of the housing He added. These cylinders are fitted with nails. On the opposite side, the ends of the nails are bent. The ring is oval, gold wire. The tongue is flat, tapering towards the free end, and bending down. There are three transverse cuts on the back.

Similarities: Spitsin 1905, p. 124, 125, pic. 33, 43; Werner 1956. B. Taf. 4, 1a, b. Taf. 16, 11, 13; Alföldi 1932, p. 86-89, Taf. XXXIV, 5-11; Zasetskaya 1993, Table. 64, p. 378-379.

References: Minaeva 1927, p. 97-100, Table V, 37; Werner 1956. B. Taf. 53, 6; Zasetskaya 1994, Table 2, 9.



BRIDLE STRAP PLAQUE

Copper, gold, agate stone. Length 7,7; width 2,6. Discovered during the Somokvasov excavations in 1884, in Kurgan IX, in the burned burial in the area of Novogrigor'yevka village, in the Zaporoj region. Registration Number: 1911/174.

Made of copper and plated with gold. At one end the part of the node is preserved. There are two rows of four rectangular nests on the flat side. Agate stone was placed in the eight nests, but all the stones are not preserved. The nests are cut at the ends and are soldered together from a thin narrow strip. Small balls on the edges are surrounded by a patterned ribbon. There are four nails around the edges.

Similarities: See cat.7.

References: Minaeva 1927, p. 195-197; Alföldi 1932, p. 78. Taf. XXII, 24; Zasetskaya 1994, Table 1, 14.



PLAQUES OF BELT STRAPS (4 pieces)

Copper, gold, agate stone. Length 8,9-9,0; width 6,1-6,3. Discovered during the Somokvasov excavations in 1884, in Kurgan IX, in the burned burial in the area of Novogrigor'yevka village, in the Zaporoj region. Registration Number: 1911/94, 95, 169, 170.

The plaques are in rhombus shape with truncated tops. They were cut from copper plaque and covered with gilded plaque. The edges of the gilded plaque were bent inward. On the front side in the middle there is an agate stone placed in a nest that was added with solder from narrow wavy strips. Around the nest and on the edges of the plaque are turned so the strip looks like small balls. The motif on the ribbon is the same as the wire between the gold plaque and the silver plaque. On the sharp side there are two nails. With the help of these nails, the plaques were attached to the forehead and nose straps.

Similarities: Zasetskaya 1994, Table 22, 5; 30, 4; Vısotskaya, Cherepanova 1966, p. 187-196, pic. 2, 6, pic. 3, 14; Alföldi 1932, p. 76. Taf. V, 1, 4.

References: Minaeva 1927, Table III, 17; Werner 1956. B. Taf. 52, 19; Zasetskaya 1994, Tabl. 1, 5.

HANGERS FOR A BELT STRAP (3 pieces)

Copper, gold, agate stone. 3,0x3,0. Discovered during the Somokvasov excavations in 1884, in Kurgan IX, in the burned burial in the area of Novogrigor'yevka village, in the Zaporoj region. Registration Number: 1911/98, 99, 177.

Oval hangers have a notch at the bottom and a rectangular projection at the top. They are bronze plaque which is gilded. Ribbed strips on the flat side it is decorated with geometric motifs. These motifs are copied from copper plaque. A narrow copper plaque was added to the reverse side with nails.

Similarities: See cat.8.

References: Minaeva 1927, p. 95-100, Table IV, 31; Werner 1956. B. taf. 52, 5; Zasetskaya 1994, Table 1, 10.



TIPS OF BELT STRAPS (6 pieces)

Copper, gold, agate stone. Length 7,3-7,5; Width 1,5. Discovered during the Somokvasov excavations in 1884, in Kurgan IX, in the burned burial in the area of Novogrigor'yevka village, in the Zaporoj region. Registration Number: 1911 / 100-102, 178-180.

The arch is cut in copper and gold-plated. It is round. The ribbed fringe on the edges of the flat side, and a vertical line is located in the middle. An agate stone was placed in the square nest on the top. The nest is made of narrow wavy ribbon solder. On the reverse side there are nails to attach the tip to the strap.

Similarities: See cat.5. Lyubchanskiy, Tairov 1999, pic. 23, 4-5, 7.

References: Minaeva 1927, p. 95-100, Table IV, 25; Werner 1956. B. Taf. 52, 1; Zasetskaya 1994, 1, 9.



BELT TIP

Gold, agate stone. 2,0x2,0. Discovered during the Somokvasov excavations in 1884, in Kurgan IX, in the burned burial in the area of Novogrigor'yevka village, in the Zaporoj region. Registration Number: 1911/189.

The belt end is made of two folded gold plaques. On the front side around the edges are narrow wavy strip with intertwined ends three oval sockets with brazing adorned with agate stone. There are three dots pinned around the edges. Two nails to attach the belt to the two ends under the inserts are the reverse side.

Similarities: See cat.5.

References: Minaeva 1927, p. 95-100, Table V, 39; Werner 1956. B. Taf. 53, 7; Zasetskaya 1994, Table 1, 13.



PLAQUES OF BELT STRAPS (2 pieces)

Copper, gold. 6,3x2,5. Discovered during the Somokvasov excavations in 1884, in Kurgan IX, in the burned burial in the area of Novogrigor'yevka village, in the Zaporoj region. Registration Number: 1911/69, 70.

The plaques are in the shape of half moons cut from copper and coated with gold. On the front side there are bow and round shaped lines. The motif is both copper at the base of the main body and then gold plated. There are given hooks at the corners and top. With the help of these hooks, the plaques were attached to the main body.

Similarities: Kargopotsev, Bajan 1993, p. 113-121.

References: Minaeva 1927, p. 100-101. Table V, 42; Werner 1956. B. Taf. 53, 1; Zasetskaya 1994, Table 6, 8.



DOUBLE BELT STRAP RING

Silver gold, agate stone, garnet. The length of the pins is 7,0; 6,7; diametr 3,5. Discovered during the Somokvasov excavations in 1884, in Kurgan IX, in the burned burial in the area of Novogrigor'yevka village, in the Zaporoj region. Registration Number: 1911/198.

The ring is made of round silver. The fasteners were made of a doubled silver plaque, which was then looped into the cut bend and looped into the buttonhole. The flat side of the pin is gold-plated and the edges are curled inward. The pushpins are printed on six rectangles with a cut-out motif. Agate stone was placed in each compartment. Only one has a garnet stone. Nests are cut at the ends and soldered together from the narrow strip. The edges of the pins are adorned with the motif from the wire between the gold-plate and the silver plaque. There are three nails on the reverse side.

Similarities: Cat.8.

References: Minaeva 1927, p. 97-100; Zasetskaya 1994, Table 1, 11.

FASTENING BELTS (2 pieces)

Gold, copper, agate stone. 5,3x1,5; 5,6x1,5. Discovered during the Somokvasov excavations in 1884, in Kurgan IX, in the burned burial in the area of Novogrigor'yevka village, in the Zaporoj region. Registration Number: 1911/175, 176.

The pins are rectangular in shape with a buttonhole at one end. They are cut from copper plaque and coated with gold. The gold edges are inwardly twisted and firmly grasp the copper plaque. The pushpins are decorated with three almond-shaped agate stones. The nests and cut ends are intertwined with thin solder from narrow strips. The edges of the pins are adorned with the motif from the wire between the gold-plaque and the silver plaque. On the opposite side are two copper. With the help of these nails, the fasteners were connected to the headband of the stirrup belt.

Similarities: See cat.7.

References: Minaeva 1927, p. 97-100; Alföldi 1932, p. 78. Taf. XXII, 9; Zasetskaya 1994, Table 1, 15.

PLAQUES OF BELT STRAPS (2 pieces)

Copper, gold, agate stone. 5,3x1,5; 5,6x1,5. Discovered during the Somokvasov excavations in 1884, in Kurgan IX, in the burned burial in the area of Novogrigor'yevka village, in the Zaporoj region. Registration Number: 1911/96, 97, 171, 172.

The flat, cross-shaped plaque was cut from copper and plated with gold. There are five nests with agate stones on the front side. There is one round nest in the center and four square nests surrounding. The nests are brazed from thin narrow strips with intertwined ends. On the round nest in the middle, around the nest and on the edges of the plaque is the ribbon that looks like small balls. There is silver plaque with a gold-plated motif on the ribbon between the wires. The ends have four copper nails under the inserts. With the help of these nails, the plaques were attached with a belt. This type of plaque on the forehead, cheek and nose was placed at the intersection of the arches.

Similarities: See cat.7.

References: Minayeva 1927, p. 97-100; Alföldi 1932, p. 78. Taf. XXII, 9; Zasetskaya 1994, Table 1, 15.

PLAQUES OF BELT STRAPS (12 pieces)

Copper, gold, agate stone. Length 4,5; width 1,6. Discovered during the Somokvasov excavations in 1884, in Kurgan IX, in the burned burial in the area of Novogrigor'yevka village, in the Zaporoj region. Registration Number: 1911/181-186, 107-114.

The rectangular plaques were cut from copper and covered with a gold plaque with curled edges. The flat side is surrounded by ribbed wire and the transverse is further divided into four by ribbed wires. The motif is the same as the wire between the gold-plaque and the silver plaque. Of plaques in some it is possible to see the agate stone in the slots soldered from the finely undulating strips.

Similarities: See cat.6.

References: Minaeva 1927, p. 95-100, Table IV, 27; Werner 1956. B. Taf. 52, 12; Zasetskaya 1994, Table 1, 2, 3, 6.

PLAQUES OF BELT STRAPS

Copper, gold, agate stone. 4,7x1,5. Discovered during the Somokvasov excavations in 1884, in Kurgan IX, in the burned burial in the area of Novogrigor'yevka village, in the Zaporoj region. Registration Number: 1911 / 115-116.

The plaques are in the shape of recessed rhombus. They were cut from copper plaque and covered with gold plate with bent edges inward. Straight by the ribbed rim. The embossing motif is taken from the embossed wire between the copper and gold plaques. Every rhombus is decorated with a rectangular almond-shaped agate stone. The ends of the stones are soldered from the narrow wavy strips. Reverse side of inserts underneath there are three nails to attach the plaques to the leather straps.

Similarities: See cat.48.

References: Minaeva 1927, p. 95-97, Table IV, 32, 33; Werner 1956. B. taf. 52, 10, 11; Zasetskaya 1994, Tablo 4, 1-2.



HUMAN FACED PLAQUES

Copper, gold. Diameter 4,3x4,5. Discovered during the Somokvasov excavations in 1884, in Kurgan IX, in the burned burial in the area of Novogrigor'yevka village, in the Zaporoj region. Registration Number: 1911/71, 72.

The round plaques are made of copper and covered with gold. The human image was obtained from a bronze body. The eyebrows and lips are illustrated with ribbed strips. The frame of the piece was surrounded by ribbed band

Similarities: Minaeva 1927, p. 91-94, Table I, 6; table II, 11; Spitsin 1936, p. 75-76, pic. 4; Zasetskaya 1994, table 31, 5, 16; 32, 9; 35, 9.

References: Minaeva 1927, p. 95-97; Alföldi 1932, p. 78. Taf. XXII, 15; Zasetskaya 1994, Table 6, 3-4.



PLAQUE

Copper, gold, agate stone. Length 5,5; width 0,8. Discovered during the Somokvasov excavations in 1884, in Kurgan IX, in the burned burial in the area of Novogrigor'yevka village, in the Zaporoj region. Registration Number: 1911/106.

The main body of the rectangular plaque is made of copper and covered with gold. The ends of the quadrangular nests are soldered from the intertwined narrow wavy strip and placed with agate stones. They are surrounded by a ribbed strip which has the same edges as the bronze plaque.

References: Minaeva 1927, p. 95-97; Alföldi 1932, p. 78. Taf. XXII; Zasetskaya 1994, Table 4, 6.



PIECE OF A PLAQUE

Copper, gold, agate stone. 3,1x2,6. Discovered during the Somokvasov excavations in 1884, in Kurgan IX, in the burned burial in the area of Novogrigor'yevka village, in the Zaporoj region. Registration number: 1911/103.

This is a piece of a round, gold plated, copper plaque. The ends are soldered from the narrow wavy strip which is intertwined and agate stones are placed inside. It is surrounded by a ribbed strip which has the same edges as the bronze plaque. On one side there are holes for sewing on the plaque.

References: Minaeva 1927, p. 95-97, Table IV, 30; Werner 1956. B. taf. 52, 9; Zasetskaya 1994, Table 4, 3.



PLAQUES (2 pieces)

Copper, gold, agate stone. 4,2x4,7; 4,0x4,7. Discovered during the Somokvasov excavations in 1884, in Kurgan IX, in the burned burial in the area of Novogrigor'yevka village, in the Zaporoj region. Registration Number: 1911/104, 105.

Two pairs of U-shaped copper plaques plated in gold. The front of the plaques have nests flat soldered with narrow wavy strips and they are garnished with agate stones. The edges are the same as the embossed wire between the bronze and gold plated ribbed rim. There are four nails on the reverse side.

Similarities: Gabuev 2005, p. 35, cat.58.

References: Minaeva 1927, p. 95-97, Table IV, 29; Werner 1956. B. Taf. 52, 7; Zasetskaya 1994, Table 5, 13-14.

PLAQUES OF BELT STRAPS (6 pieces)

Copper, gold. Length 4,5; width 1,5. Discovered during the Somokvasov excavations in 1884, in Kurgan IX, in the burned burial in the area of Novogrigor'yevka village, in the Zaporoj region. Registration Number: 1911/59-62, 64.

Plaques are in rectangular form and are made of embossed copper -the ribbed edges surrounding the edges strips and "coils stacked in the middle. Plaque covered with gold on the flat side and a copper plaque motif on it. Each end has a hook. With the help of these hooks plaques were attached to the belt.

Similarities: Zasetskaya 1994, Table 31, 8; 35, 7-8; 40-4.

References: Minaeva 1927, p. 100-101; Werner 1956. B. Taf. 53, 2; Zasetskaya 1994. Tabl. 6, 9.



PLAQUES OF BELT STRAPS

Copper, gold. Length 4,5; width 1,5. Discovered during the Somokvasov excavations in 1884, in Kurgan IX, in the burned burial in the area of Novogrigor'yevka village, in the Zaporoj region. Registration Number: 1911/63.

The plaque is the same as before. The flat side is surrounded by a ribbed jar and three rows of small batches.

Similarities: See cat.86.

References: Minaeva 1927, p. 100-101; Werner 1956. B. Taf. 53, 2; Zasetskaya 1994, Table 6, 9.



SADDLE PLAQUE (4 pieces)

Gold. Length 14,0, height 7,2. Discovered during the Somokvasov excavations in 1884, in kurgan VIII, IX in the burned burial in the area of Novogrigor'yevka village, in the Zaporoj region. Registration Number: 1911/88, 89, 161, 162.

Plaque edges are cut, triangular shape from thin gold plaques. The herringbone motif complete the surface in horizontal rows. There are traces of copper in some parts. On the reverse side are hooks for connecting to the wooden part of the saddle. These are the plaques for the front of the saddle.

Similarities: Zasetskaya 1994, Table 7, 9; 22, 15 (?); 35, 13; 41, 8; 47, 9. p. 45-49. (Appendix 3); Bernshtam 1949. p. 17, pic. 1; Lyubchinskiy, Tairov 1999, pic. 25, 13-14; Alföldi 1932. Taf. IX, 1-2; XIV, 1; XIII, 11-16, 18; Werner 1956. B. Taf. 62, 4-5.

References: Minaeva 1927, p. 95-100, Table IV, 26; Werner 1956. B. Taf. 52, 13; Zasetskaya 1994, Table 2, 10.





END OF A SWORD HANDLE

Silver, gold, amber, glass. Diameter 3.4. Discovered during the Somokvasov excavations in 1884, in Kurgan IX, in the burned burial in the area of Novogrigor'yevka village, in the Zaporoj region. Registration Number: 1911/47.

A drilled and twisted knot with a nest of amber and a silver rope that passed through the hole. One end of the knot is inserted into the handle of the sword, the other rounded with thick gold it was attached to the silver plaque. The plaques were fastened with nails. Red glass was placed in a total of ten nests. The gold plaque was surrounded by double rows of sizeable balls.

Similarities: See cat.38.

References: Minaeva 1927, p. 97-100, Table V, 38; Werner 1956. B. Taf. 53, 4; Zasetskaya 1994, Table III, 8.



ANIMAL HEAD SHAPED PLAQUE

Gold. Length 8,3. Discovered during the Somokvasov excavations in 1884, in Kurgan IX, in the burned burial in the area of Novogrigor'yevka village, in the Zaporoj region. Registration Number: 1911/166.

An animal head figured plaque made of folded gold plate. Its purpose remains unknown.

References: Zasetskaya 1994, Table II, 1.



COLLAR PIN (FIBULA)

Gold, silver, garnet. Its length is 13,8; width 7,5. It was found by chance in 1873 in the village of Paşkova near Nejina in the Chernigov region. Registration number. 2117/1.

The lapel pin consists of a rhombic tip, a decorative head and a curved handle. The collar pin is cut from silver plaque and covered with gold plate. Edges of gold plating is curled inward and firmly grips the silver body. Straight side ends are intertwined and the solder is inserted into the wavy strips. The nests are surrounded by a rope made of two wires. Longitudinal behind the handle flat garnet PLAQUES were placed in rectangular shaped sections. Soldering partitions. It is made of gold strips attached. The edges of the ends and head parts are twisted surrounded by lanes. Between these twisted strips is a spiral flat strips. Two travelers are soldered to the opposite side of the collar pin. Two pairs of travelers hook rope and pin holder.

References: Tolstoy, Kondakov 1890, p. 147.

NECKLACE ENDS

Silver, garnet. Length 8,8; Width 1,1-1,4. Found in 1904 during the excavations by A. Koziev area near the Kara-Ağaç village of the Akmola region in Kazakhstan. Registration Number: SK 631 ab.

The pendant is in the shape of a dragons head. Two silver plaques are attached with hollow solder. The head is in the form of a dragon head with an open mouth. The flat ears serve as nests suitable for additions. However, there are no additions. Decor of the inserts, intertwined inserts also connected to the wavy strips of the slots are soldered. The nests are small, the ball is surrounded by rim, between them again small balls are interspersed with triangles. Fledges are surrounded by spiral straight wire.

Similarities: Cat.34

References: Werner 1956. B. Table 31, 5-6; Skalon 1962. p. 40-43; Zasetskaya 2001, pic. 1, 7; 7, 2.



Blessed Meanings

Gözde SAZAK

Translated by Maya L. Johnson



Golden Hun Treasures and Blessed Meanings, is the accumulation of three years' work, and serves to look in detail at the Golden Hun Treasures, one of the three most important collections of the museum. This treasure, preserved in the State Hermitage Museum in the city of Petersburg includes ninety-five pieces of gold work made in two different styles, with perfect aesthetics and craftsmanship; representing the deep culture and art of the Turks who produced them, how they worked, and their reasons for creating them.

This research in Turkish studies, under the scope of Turkish history utilized other disciplines (art history, cognitive psychology, cognitive archeology, Cognitive archeology, cognitive anthropology, and sociology, economics, astrophysics, metallurgy, and zoo technics) at each stage of this study, by considering the power of interdisciplinary relations in solving issues. In particular, the replicas of archaeological works, which constitute the most original part of this study, were reproduced by applying Cognitive archeology. All of the production and construction phases were applied in practice for three months in an attempt to shed light on the mind, structure, and spiritual worlds of the creators of these works. This endeavor was very laborious both spiritually and materially. Ten artifacts were analyzed within the scope of Cognitive archeology and are included in the Analysis Catalog section of the book.

This single book consists of two authors, I. Zasetskaya and G. Sazak and is divided into two primary divisions. Essentially, having two authors from different cultures combining two separate books into one can be called, a first of its kind. The first main section, The Golden Hun Treasures is a section of the three most important treasures of this museum written by Zasetskaya, the Department Head of Archaeological Works of Eastern Europe and Siberia as well as the Head of the Golden Room. One of the three most important treasures of the museum from the Huns period combines the sixty years of her professional life in the field, researching, protecting, and publishing this treasure, and is examined in terms of art and archeology. This work was first published in Leningrad in 1975 as **Золотые украшения гуннской эпохи** (Zolotıye ukraşeniya gunnskoy epohi), Zolotıye ukraşeniya gunnskoy epohi in black and white and was translated into three languages. The Russian book, published in 1975, was translated into English and 92 works were displayed in the catalog, together with three new works, and 96 works re-photographed in the new Hermitage Museum in the Golden Treasure Room is now published in this book **for the first time in the world as a color catalog.** The second main section was written by Sazak and attempts to capture and reveal the spirit of the Hun's Golden Treasure in the Hermitage collection.

The spirit we have captured demonstrates these objects carry the custom-made motifs and symbols which the owner wanted to express; including all the intricacies of their art, far beyond being solely produced as material commodities by a craftsman. It is known that in every geography where the Turkish khanate had dominated, the artists and artisans of that region created art work which reflected their own worlds, and this was a tradition that continued on even during the Ottoman period. Therefore, it is clear when the treasure, motifs and symbols and meanings they carry are read under the lens of the scientific branches mentioned above, these treasures belong to the Turkish civilization.

When examining this collection of treasure, Zasetskaya attracts attention, albeit very difficult at times, to the source of style differences in the technique of creating the works; finding the truth in order to give credit to the work of an ancient Turkish tradition in the quest for the master, regardless of race and ethnic differences. It should also be noted that in the geography of Turkestan from the most eastern point from Ordos, Urimist in East Turkestan, Issyk in Kazakhstan, Pertopavlovsk in Baku, Baku, Bukhara in the Caspian, Perm, Volgograd, Stavropol in Southern Russia, Kherson in Ukraine, on the banks of the Ural River, the Crepe on the Black Sea, and on the western part of Eastern Europe, on the banks of the Danube, in Nagy Szent Miklos in Hungary and Romania, and in many other works by Turks. In such a vast geography, there are no differences between construction techniques and styles. However, what is surprising is that throughout this vast geography and over the centuries the styles changed, although the motifs and symbols and the meanings which were used have remained unchanged even in the present day.

This book with one subject being analyzed by two different generations, Zasetskaya and Sazak, from two different countries, Russia and Turkey, from two institutions, the State Hermitage Museum and Istanbul University utilizing multidisciplinary branches of science has resulted in one unified Turkic work.

GOLD (ALTUN)

"Is there an enemy to gold?" said Rumi, the Sufi mystic. This was meant in a mystical, Rumi sense however, Gold=AU 79, is known to be a metallic element discovered in Mesopotamia in 6000 B.C.E. Indeed, it has had no enemies from the past to present. Proof of this lies in the greatest feature of gold; the fact that it does not undergo changes in chemical reaction under standard conditions, revealing that it has no enemy even at an atomic level. In other words, gold, in any natural condition, does not degrade, and waits for its new owner for millions of years while preserving its luster and charm.[1] The fact that those who wish to possess it are considered a passionate enemy that people battle for the sake of it tell lies, and dream of it all serve to help define it. Everyone loves it. There has never been anyone who has hated it.

Interestingly, there are several different theories about the formation of gold in the universe. One of these striking theories was introduced by Fred Hoyle in 1946, later refined in 1954, and known as *stellar nucleo synthesis.* According to this theory, two neutron stars collide and form a super nova explosion (supernova nucleosynthesis). The nuclear synthesis produced by this explosion spreads gold and other precious metals into space as a dust cloud. At this very stage, it is thought that the gold dust pouring onto our earth, which is still a fireball in our solar system, is the source of the reserves of some metals such as gold in the world.[2] In other words, it is gold dust. Due to the golden particles in the lapis-lazuli stone of Samarkand and its dark blue-navy blue color, in Rome, this stone was called in Latin: "In sapphiris enim aurum punctis collucet caeruleis"; in Chinese, "the Stone of Khoton", meaning the "golden star stone", as the inside of the dark blue stone was filled with colors reminiscent of golden stars.[3]

Since the beginning of the evolution of humanity, sunlight has been realized as a source of life and the sun has always been glorified and depicted as a symbol of the saints. Gold is known for being star dust; the sun is treated likened to gold on Earth due to its brightness and color. Humanity has always turned its face to gold as a mirror of power, ability, prosperity and welfare of all the civilizations it has established.

One of the prominent civilizations in terms of its relationship to gold was the Kingdom of Lydia. In fact, the name of the Lydian king, Croesus (560-546 B.C.E.), is used to express wealth in the Turkish language, with the expression "Karun kadar zengin. (As rich as Croesus)".[4] Lydians during the reign of King Croesus were the first to mint coins used as money. The coin design can be interpreted as a leopard and a bull: The leopard can represent the state's military power, while the bull may represent the state's economic power. Even today, when we look at the areas where these two figures are used as symbols, it is seen that the bull represents the "rising trend" in the world stock exchange. Regarding the leopard on the other side: predatory cats such as leopards, lions and tigers are often used as symbols for the military. The meaning behind these two symbols, demonstrate that King Croesus was a genius economist and politician who invented money, which is the main basis for the printing of the American Dollar;



Picture 16

Owner of the treasure, the Lydian King Croesus (560-546 B.C.E.), with the Turkish expression, 'Karun kadar zengin. (As rich as Croesus)' used to express wealth.

1 T. Grey, *Elements*, trans., A. Maybek, NY 2009, p.181.

2 E. M. Burbidge, G.R. Burbidge, W.A. Fowler, F. Holye, "Synthesis of the Elements of Stars", *Reviews of Modern Physics,* Vol. 29, No: 4, 1957, p.641.

3 E. H. Schafer, *The Golden Peaches,* University of California Press 2009, p.231.

4 R. S. Young, "Croesus", *The Webster Family Encyclopedia,* C.5, p.328-29.

also accepted as international trade money, without gold. The American Central Bank states that nuclear weapons, aircraft carriers, the world's most powerful army, and the strongest economy are behind unlabeled dollars. As we mentioned above, many civilizations have chosen to use gold as a mirror of power. King Croesus stated that the symbols used for gold when using this mirror do not mean anything themselves, and that there must be a military power that protects and an economic activity which will continue and reproduce it. This is, in our view, the real reason for King Croesus to be remembered in history. Before we go further on, at this point we need to examine the concept of civilization in terms of **cognitive anthropology** in order to define the place of gold in the construction of civilization.

CIVILIZATION

"Civilization is the whole of the means of understanding, behavior and life that rise to the level of international common values. This is the source of common values."[5] If we need to comment on this definition by Kafesoğlu from the point of view of cognitive psychology, we can say the following from the understanding of the subconscious by Carl Jung: **Civilization, is the military, political, economic, social, belief and intellectual institutionalization of the security paradigms of social cohesion; it establishes by expressing the meanings they adopt with the same symbols and motifs as the meanings they adopt in the consciousness and the unconscious.**

C. Quigley states that people's basic needs are similar to the basic needs of animals, but in addition, the element that makes human beings distinct, is the secured sphere of human relations.[6] Quigley divides the core of power into security as a quantum physicist, pointing out three main elements.

1. Applicable force,
2. Wealth,
3. Ability of persuasion (a provision of consent).

We will examine this issue more in-depth and with examples, while explaining the economic safety paradigms developed by Turks in the **Department of Anthropology** section of the book, including the first formation of safety paradigms in the human stone era.

Homo sapiens, the first representatives of today's modern man who migrated from Europe to the east from Mesopotamia, Caucasus, and Asia Minor encountered native Neanderthals.[7] As D. Lewis-Williams mentions in his book, ***The Mind in the Cave***, 35,000 years ago, even in the Stone Age the greatest difference from Neanderthals, was that the modern human Homo sapiens used symbols: in the tools and equipment they made, on their skin with tattoos, and on their clothes. Thanks to these symbols, it was ensured that the geographic areas and the hunting areas were expanded greatly between tribes (communities) that had no daily physical contact with each other. Language skills are also very important. Homo sapiens are the first to use language in the modern sense. Language has paved the way for civilization with the acquisition of thinking abilities that were not before possible.

Through language, perception, narration, memories, plans for the future, being an individual, and at the same time, the awareness of the world they belong to has been described.[8] Quigley complements this topic as follows: people have found their safety before being physically strong, then as a society. Power is often formed by convincing a community to unite in common concerns and goals. The person who is convinced to cooperate by means of some kind of obedience or consent, and who is convinced to give up individual comfort for the security of the society when necessary, participates in the circle of power.[9] The Turkish civilization succeeded by taking **metaphysical unity** from the

5 I. Kafesoğlu, *Turkish National Culture,* Istanbul 2010, p.16.

6 C. Quigley, *A history of Weapons Systems and Political Stability,* WDC 1983, p.2.

7 D. Lewis-Williams, *The Mind in the Cave,* London 2008, p.85.

8 *A Companion to Cognitive Anthropology,* Ed. D. B. Kronenfeld- G.Bennardo- V.C. De Munck- M. D. Fisher- USA 2011, p.459.

9 Quigley, Weapons.., p.12-13

grandest as its own power circle from ancient times. The symbolic expression of this metaphysical association lies in the meaning of the motifs and symbols of the treasure we examine in this book. In the last section of our book, this metaphysical association is explained in detail in the **Analysis Section** regarding the cataloged works.

One of the guiding disciplines that we will use in examining the development stages of the people on the road to civilization is cognitive anthropology. This is a very new and developing branch of cognitive psychology. Due to being an interdisciplinary discipline, we can list the common subjects of cognitive anthropology and cognitive psychology as follows:

Perception: How individuals perceive the world, or rather, the world in our minds

Classification: How to shape and use knowledge after we absorb it.

Logic: How perception and logic are separated during the formation of thoughts How thoughts are formed, and how our minds structure and organize thought (organization)

Memory: Our ability to store information and use it when necessary. How it shapes us.

Language: How this skill which is only associated with humans was developed and how it benefitted us.

Culture: People are social beings. What the basis is of our common behavior and how this behavior shapes us.[10]

In order for people to create abstract or concrete concepts, they must be able to combine memory with perception and when necessary distinguish between memory and thought. For example; a memory of a deer in a new hunting area and the hunting plan in mind is the point of memory and perception, but the realization that this is a plan and not yet realized is the discernment of memory and thought. The memory module which makes this capacity possible is called the working memory. Individuals with a **working memory** can have a **theoretical mind** and possess the ability to share and develop mind worlds with other people.[11] The ability to transfer the contents of a working memory to long-term memory is a feature that allows people to build highly complex social networks. Furthermore, the concepts built in the theoretical mind are transmitted through generations of songs, folk songs, epics, various objects, patterns, symbols and motifs and form common ways of living and behavior. These behaviors have been the foundation of a very deep cultural accumulation and ceremony by sharing around the burning furnace in the dorm (house) for thousands of years by the Turks.

This cultural accumulation allows the formation of a "Common National Memory" over time, since it enables individuals to interact with one another through symbols. Western scholars, as we developed a "common national memory" concept came close with the concept of "the formation of a cultural memory".[12] The Russian historian, Lev Gumilev identified this metaphysical dimension as the main source of force in his self developed concept of "**passionarity**".[13] Passionarity will be discussed further. Here, we can in short summarize it as: **The behavior of the passionate, innovative, leader, or heroic individuals described as innovation and entrepreneurship among today's modern concepts. The source of strength of Turkish passionarity is the national spirit. A person who does not have national spirit cannot be a passioner.**

Thinking back to the Stone Age, the Neanderthals in terms of their social structure, could only come face to face to establish a field of dominance with their relatives. Homo sapiens because of the communication they had through symbols were able to work with things they had not ever seen, nor had ever known and even worked together with different species they had never before known. Since the beginning of the Stone Age, people have been struggling for dominance of space with the aim of securing and sustaining life.[14] The most important element that enabled the Homo sapiens

10 *A Companion to Cognitive Anthropology,* p.47-48.

11 *op. cit.,* p.50.

12 *op. cit.,* p.51.

13 *L.N. Gumilev, Etnogenez i biosfera Zemli, Leningrad Gidrometeoizdat,* 1990, p.48, 175, 351.

14 Lewis-Williams, *op. cit.,* p.88-89.

Picture 17

The Neanderthals in terms of their social structure, could only come face to face to establish a field of dominance with their relatives.



to dominate the Neanderthals in this struggle was the cooperation they created through symbols. The emergence of any civilization is possible by the production of safety paradigms established by the symbols it uses.

It is known that Neanderthals by imitating Home sapiens painted their bodies and used body ornamentation consisting of various jewelry even though they did not comprehend their meaning. The Neanderthals had a limited mental capacity when compared to Homo sapiens. The greatest advantages of Homo sapiens were that they could create a sense of social sentiment and faith by sharing their imagination and that which they imagined. The Neanderthals' mental capacities are understood from the tools they produced as follows:

They could imagine an object as a mental picture and turn it into a concrete work in the real world (like a small statue). They could not produce the tools they imagined but they could produce as a result of the series of motor skills they experienced.

They could not draw a two-dimensional representation of a three-dimensional object that they saw (such as cave wall paintings).

In alternative layers of consciousness, they could not fully remember the images that occurred in the mind in a state of drowsiness, trance, and daydreaming and could not reflect on these pictures. Therefore, they could not socially share and realize that there was a spiritual layer of life.

They could not imagine an "alternative reality", a "parallel existence", or a "world of souls" in their minds, and therefore could not socially or emotionally share these mental images.[15]

As a result of the cognitive archeology studies of the anthropologist D. Stout, it was found that tool development and language development originate from the same region of the brain (supra marginal gyrus). In addition, it was found that the brain region which provides orientation of the human body during instrument making was very active. Stout, by applying Stone age methods of stone spear tip making techniques with his students determined their brain activities using electromagnetic measuring devices at the same time. He tried to obtain clues regarding the brain development of humans from the brain activity recorded during the individual stages: novice, journeyman and master. According to Stout, in today's modern language development, the humans need to make better equipment forced the development of the brain which in turn provided adaptation to language.[16]

Homo sapiens are known to regulate the structure of social hierarchy by means of body ornamentation (tattoos, jewelry and dress ornamentation). For a Neanderthal, with only body decorations and symbols; he was unable to understand these hierarchical rules in which physical superiority was ignored. Physical supremacy for a Neanderthal was the only valid condition for social hierarchy.[17] Body decorations such as tattoos, jewelry and dress provided by the social hierarchy of the Homo sapiens were used and continued to be used by ancient Turks to determine

15 Lewis-Williams, *op. cit.,* p. 90-96, 285.

16 D.Stout, "Tale of A Stone Age Neuroscientist", *Scientific American Special Collector's Edition,* Autumn 2016, p.29-35; se also https://youtube.be/kyiH1xtmN_w.

17 Lewis-Williams, *op. cit.,* p.90-96.

their social hierarchal order even thousands of years later.[18] In this book the examined catalog pieces that have motifs and symbols were used as symbols of this social hierarchy. These symbols are explained in detail in the Cognitive Anthropology section of the **Analysis Catalog** Section.



Picture 18

It is known that Homo sapiens regulated the structure of social hierarchy through body ornamentation (tattoos, jewelry and dress decorations).

According to the estimations in Europe, for a few thousand years Homo sapiens and Neanderthals who lived in the same and neighboring areas have now been scientifically proven to be genetically mixed. In new gene map studies, it has been discovered that up to 4% of Europeans on average carry Neanderthal genes.[19] As a result, it is a certainty that Homo sapiens survived and that the Neanderthals disappeared.[20] It is not known exactly why Homo sapiens migrated to Europe, as prehistoric archeology studies have not been as detailed in the Eurasian Steppes and Mesopotamia. However, we see that similar migrations from Asia to Europe are repeated several times later in the relative period of history. Perhaps the reason for the migration of the Huns to Europe was the same as the first humans tens of thousands of years ago. The Huns, who set out to seek new and fertile land, faced societies in Europe that were not as organized as themselves and could easily be defeated. The completion of the field dominance in Asia had directed the Huns to Europe.[21] In this book, under the **Cognitive Anthropology** section, our analysis of 'Livestock Economics', and the causes of migration are discussed in further detail.

It can be put forth that the ancient Turkish civilization is one of the main symbols of the safety paradigm established in a huge geography extending from Asia to Europe. The motifs and symbols on the ornamental pieces we examine in this book like seals enable the Turkish family and women to be secured through this jewelry and to be recognizable by us even generations later.

Gumilev's opinion on the theory of evolution is below exactly as in his book, **Etnogenesis**:

"The basic source of the theory of evolution is paleontology. However, it should not be forgotten that the chronology of paleontology is not complete and the origin and extinction of species are still being debated. The peculiarities of the chronology in particular constitute a number of difficulties, in which case there are sometimes millions of years of error in the determination of the period between the formation and extinction of species."

18 Adam, The Man in the Golden Dress, which was completely decorated with all his dresses and gold ornaments from the Esik Kurgan of Kazakhstan (VI Hakan "(6th century B.C.E.), decorated with tattoos from the Altai Kurgans., G. Sazak, *Turkish Symbols*, Istanbul 2014, p.112.

19 K. Wong, and "Neanderthal Minds", *Scientific American Special Collector's Edition,* Autumn 2016, p.69,

20 Lewis-Williams, *op.cit,* p.85.

21 With regards to the history of the European Huns, the continuation of the Asian Huns, the invasions they made deliberately in order to find the most suitable lands for a homeland are summarized by Ahmetbeyoğlu as follows: In 350, the land of the areas between the Caspian and Aral were conquered; In 359 they came to Iran through the Derbent Pass and recognized the riches of Asia Minor; Returning to the shores of the Idil River in 374, the European state of Ostrogoth (Eastern Goths) was destroyed by Başbuğ Balamir with raids to the west; In 375 the Visigoths were attracted to the Dnieper and the First Peoples' Migration took place in Europe. A. Ahmetbeyoğlu, *European Huns; Accordinga to the Greek traveler Priskos (V. Century),* Istanbul 1995, p.7; In 395, the Huns invaded and returned to Anatolia through the Caucasus, and the other branch led by Başbuğ Uldız in the west in 401, causing the Second Peoples' Migration by dominating the Danube-based Sarmatians, Markomans and other tribes in this region, *op. cit.,* p.9

We are faced with similar difficulties when investigating the formation of some somatic parts of the Homo sapiens species, especially the European, Mongoloid, Australoid and Negroid races. Obviously, we cannot get any advantage by approaching the issue biologically, albeit with a certain time period. It should also be noted that racial affiliation has nothing to do with a higher adaptability that allows man to change the shape of the earth. In addition, the main races are fully defined populations and are divided into classes according to some external signs (pigmentation, skull structure etc.) in anthropology. Most importantly, it is the fact that a large proportion of the individuals belong to the races of the second generation, if not the first generation. Thus, today, the existing and directly observed human communities are always heterogeneous. But what we call peoples or ethnoses is the collective existence of the Homo sapiens, which interacts with the environment in which they are settled, that is, the elementary ecological taxa...."[22]

As Gumilev points out, the basis of the theory of evolution is paleontology which explores pre-historic times (the science of the Stone Age) and is a science that has great shortcomings in and of itself and cannot fully prove the theory it proposes. Indeed, as the paleontologist, B. Wood notes, recent evolution (2015) shows that the "evolutionary dilemma" becomes more complex after the Homo naledi.[23] Our view regarding the theory of evolution is parallel to that of Gumilev. The law of evolution and renewal, which is the invariable rule of the world we live in, is of course also effective in human development and change. However, the attempt to connect the roots of this development process to other creatures such as monkeys and gorillas is futile. **There are no skull and skeletal finds from transitional periods that will prove the theory of evolution anthropologically.**[24]

The emergence of the proto-type Homo sapiens of modern man suddenly appeared on earth. In other words, as we explained above, Homo sapiens although it is not clear where they came from, have spread throughout the world from the geography of Mesopotamia in a short period of time and destroyed all other Homo species they saw as rivals.

In the Yakut epic, Er-Sogotoh is similar to all other celestial religions'stories regarding the first man in the story of creation and is "the ancestor of the people" who came from the heavens. It is noteworthy that today's paleontologists and evolutionary theorists have archaeological finds and tombs describing the sequence of development of mankind in the Stone Age, and these are reflected in the same sequence and order, parallel to the development process we have seen in Turkish epics, much earlier than the emergence of paleontology itself.[25]

The main sources of this developmental process that have been experienced in real life and have been passed down from generation to generation are the **Turkish Epics.** The first man we can say that represents Adam, the first ancestor, and the first hero is 'Oğuz Kağan' in the Turkish Epics, 'Törüngey' in the Altaic Epics, 'Arı-Han' in the Tuva / Tıva Epics and 'Er-Sogotoh' in the Yakut Epics and all describe the process of this development.

For example, in the tradition of the Yakut Epic, the development process of the **innate mind from the birth** of Er-Sogotoh is as follows: By breaking the rock into pieces and selecting the sharpest one, he then binds it to a branch and makes the first ax; then cuts down a tree with the ax in the forest and makes the first house; he finds the fire with the hole he has dug into the dried beech and thus proceeds rapidly in the process of civilization. Er-Sogotoh wants a pair of calves and a pair of foals from the sky and domesticates the foals so as to ride them.[26]

If we accept the description of the civilization above as correct than the culture definition of E. Sapir is the most appropriate for our proposal regarding culture: "*Material and spiritual values come from the sum of all the ancestors*".[27] There are two basic tools in the Turkish culture that have

22 L.N. Gumilev, *Etnogenesis Rise and Fall of Peoples,* trans. A. Batur, p.241

23 B. Wood, ay Welcome to the Family, Scientific American, *Special Collector's Edition,* autumn 2016, p.5

24 Wong scientific evidence of such remains, Scientific American, *Special Collector's Edition,* Autumn 2016, p.17.

25 M. Akça, 2 How Can Oğuz Kağan and Arı-Han Epics be Read in Terms of Civilization Process and national folklore, C.11, p.82, Yaz 2009, p. 73

26 M. Ergun, *Yakut Destan Tradition and Er Sogotoh,* Ankara 2013, p.119.

27 Kafesoğlu, *op. cit.,* p.15

transferred both material and spiritual values from ancestors to the new generations. The first one is the Turkish epics. From childhood, listening to the epics and using the mind to imagine and retell the stories helps to further develop it. The individual who can translate stories into mental visuals like a film, has the ability to apply the culture conveyed to him in his own life and in his/her material and spiritual worlds. The transformation of the symbols adorned into these stories and into a mental picture enable access to areas where language is insufficient in terms of the transfer of meaning. The accumulation of culture gained during all these exercises forms the basis of social peace by placing the individual's behavior in society and in his private life on sound norms. The second important means used in the transfer of a culture is the clothing, jewelry and horse decoration; first born with unconscious knowledge, later becoming consciously aware and then transferring this knowledge into a physical form, the person expresses his place in the society with his belongings and conveys the legacy of his ancestors as an individual which has been conveyed through the epics amongst his surroundings which he adopts and glorifies in his private life.

In the ancient Yakut epic, which has been told for thousands of years in the Turkish culture and written in the style of a scientific article; we can find the chronological mind development process of human beings of prehistoric times, when Western scientists had only just begun to solve them.

The name of the ancestor of man was Er-Sogotoh,
Went through great pains, and had many troubles.
They gave him the nickname Ereydeh-Buruydahçı. .
The man who lives alone That's what they called him because he lived alone.

Er Sogotoh "The man who lives alone"
To the Yakut Turks, he was a kind of Adem,
Who thought, who gave birth to me![28]

These lines are told to reach individual awareness. The development process of "working memory" and the "theory of mind", which was previously explained in detail is given here in great simplicity.

He went and asked a tree who his ancestor was!
Surely I have an ancestor, who is my father!
The tree came to tongue counted and spilled forth his ancestry.
Er Sogotoh felt emotional, and fell to his knees out of respect.[29]

In these lines, the period in which the social order develops is described. The formation of family and kinship; however, it is only possible in minds that are able to comprehend abstract concepts and which embody these concepts in the value strata of the social hierarchy with "traditional common symbols" (mother, father, brother, distant relatives, and later members of the tribe). Er Sogotoh's kneeling with a feeling- it is stated that the source of abstract concepts in the mind and the strong intuitions and emotion bonds are above the physical force.

The god of the heavens, Er-Toyun, was his father!
His wife Kübey-Hatun was his mother!
In fact, mankind was born in heaven,
And his body was full of holiness![30]

28 B. Ögel, *Türk Mitolojisi* (Turkish Mythology), I.C., p.98-99.

29 B. Ögel, *op. cit.,* p.99.

30 Ögel, *op. cit.,* p.99

In these lines, all abstract concepts that form the hierarchy of the society and regulate its operation will be completed by "kut". The concept of "Kut", which we will examine in detail later, is the main distinguishing feature of the Turkish culture and civilization.

But the day came his parents said:
"Come on, get out of here! Take your things and go!
While his mother was telling him to go to his homeland,
She said, take this water on your shoulder and travel!
Maybe a day will come when it gives you life![31]

The mother figure will be examined in detail in the Family section of our book. In summary, according to the model developed, the mother figure symbolizes the Common National Memory. Now, the abstract concepts of the fully developed individual, i.e. the subconscious (coming from C.N.M.), are described to carry the accumulation of knowledge to the conscious dimension, namely to concrete applications. Given that the mother's life, the common national memory, is the bio-energy that Gumilev speaks of in the concept of passion in the **Etnogenes Theory**, the passion water-type behavior is an impulse from CNM to the dimension of consciousness.

In the last two lines of this epic, "Time has passed and this person has become a man. He has become a warrior in the battlefields"[32]; describes the wars for the formation of **paradigms of change, development and safety** according to the conditions of time in the **military, political, economic, social, belief and intellectual** fields of the motive of passion.

Therefore, in order for a civilization to develop first of all, abstract thinking individuals are needed; because the most important feature that makes human beings is the ability to realize and imagine that there is a spiritual world beyond the material world. This is the reward of the superior mind structure that enables societies to reach faithfulness. The society first comes together in the enthusiasm of beliefs loaded with emotions, and then establishes the communication of the integrity of understanding with the symbols it uses. It is possible in the mind that society can be divided into sections and that individuals can find their personal interests in the gains of society as a whole.

As Gökalp explains in his book, **The Basics of Turkism**, the social purpose of the Turks is to consume and secure the richness of wealth in the interest of everyone while also securing individual property.[33] As experiences are passed down from generation to generation, the roles of individuals in social life become clearer and the cultural accumulation of collective work matures. A civilization has been established once the safety paradigms that were developed by a nation with a culture matured over thousands of years are then adopted by the groups that are separated from rival societies. **In our opinion there are three main elements that determine the identity of each civilization:**

1. There is a system of belief in the center of every civilization. There is a sense of social justice brought about by this system of belief. There are unwritten social rules brought about by this sense of social justice. The integrity of these three forms the personality of this civilization. For example, in Turkey throughout history and even at present military service has always been accepted as a debt to the country. It is a non-written rule but extremely solid in character. Young people who do not do their military service are therefore not a social indicator of this character.

2. The expression of the personality of a civilization in the clothing it dresses in, as well as the motifs and symbols it uses. All motifs and symbols in the treasure that are the subject of this book are examples of this. This is examined in further detail in the 'Kut' Section of our book.

3. The perception of the past, which arises from the spirituality of a civilization is and embodied in its operation, reveals the core identity from the actions of that civilization. For

31 Ögel, *op.cit.,* p.99.

32 Ögel, *op.cit.*, p.99.

33 Z. Gökalp, *Türkçülüğün Esasları* (Principles of Turkism), Turkish Publishing House, Istanbul 1974, p.162.

example, the protection of the individuals of other nations who are oppressed (such as Syrians) without any self benefit is one of the most ancient characteristics of the Turkish civilization. This feature is seen in Western civilization, but only if they have interests do they choose to protect the individuals they receive.

The element which has been at the center of the Turkish civilization for thousands of years and sets it apart from other civilizations is the abstract concept of 'Kut'. In order to better understand the golden treasures that are the subject of our book, we need to go further in depth with the concept of **kut**- a little more.

KUT (BLESSED)

Kut is the only abstract concept that can penetrate into other abstract concepts. Into the concepts it has penetrated, it renews, immortalizes and thus becomes an integrated concept. Kut motifs and symbols are expressed in the motifs of the universe (universe / dragon) (the treasures we have cataloged in Catalog 34 and 92 with dragon motifs). The reason for this depiction of the human being is to show it in a physically flexible (flowing / fishy, snake-like) form in visuals. The **böke** (dragon) thus entangles it without disturbing the shape of the symbols it penetrates, adding the meaning of "blessed".[34] For example, the deer motif, which symbolizes loyalty, after being blessed is now a blessed-or wise-deer and thus has completed its evolution. This integration activity shows that it reaches its own identity by reaching its corpus and coming closer to its identity.





Picture 19

Shows the compilation of the deer motif, which symbolizes loyalty, getting closer to its greatest form by completing its maturing mental state, spiritually evolved, an upper meaning of motif and completing its enlightenment with the blessing of the blessed-deer and wise-deer.

The book, 'Turkish Symbols' contains detailed information pertaining to this subject. According to the theory of the Common National Memory[35], the individual tries to complete his individual development throughout his life, through his efforts over the course of his life and his place in the society in various stages. The person who is able to complete this journey in accordance with the moral offices of the Turks mentioned by Gökalp's morality is a man who has managed to become a "blessed" person.[36]

34 The böke symbolizes a masculine point of view. The symbols seen in other motifs have a feminine meaning. Life is created by insemination by böke and thus becomes the stages carrying the secrets of the different stages of life. The böke provides the masculine and feminine integrity in the seeds it sows, and the occurrence of enlightenment occurs as a result of this harmony, Sazak, *op. cit.,* p.111.

35 'Kut' in Cognitive Psychology can be defined as the Common National Memory (C.N.M) under the magnifying glass we have provided. The entirety of knowledge of the C.N.M. is symbolized in the böke (dragon) motif. This concept is abstract. The böke (dragon) motif symbolizes the "kut (blessings)" according to each meaningful dimension (the consciousness, subconscious, and collective subconscious). The contents of this memory are all the secrets of life, like sheep grazing, the universe; masculine and feminine, active and passive, are complementary to one another by means of contradictions so as to become meaningful. Furthermore, if we attempt to decompose the color spectrum of 'kut' by means of the prism of the common symbols concept that we have benefitted from in cognitive anthropology, the motifs examined: the life in the water, tiger / wolf, bull / camel, deer and finally the eagle show both the social hierarchy of the C.N.M, namely Kut and it will be seen that the individual motifs symbolize the way they should walk in terms of personal development, Sazak, *Turkish Symbols*, p.110.

36 National ethics, professional ethics, civil morality (personal morality), family morality (genus morality), international morality, Gökalp, *op. cit.,* p.134.

According to the findings of our book, the Turkish motifs and symbols used in the archaeological finds were found in thirteenth century B.C.E. Although, undergoing minor artistic changes since the sixteenth century, we see that these symbols have remained unchanged in terms of their meanings.

Although the three tombs of our book are chosen from different periods of time and different geographies, it has been revealed that the archaeological finds are surprisingly adorned with the same series of motifs and symbols. It is the safety paradigm created by the Turkish civilization hundreds of years before Christ and the spiritual foundations of this paradigm that has carried almost no change as the main element of the identity of the Republic of Turkey even today.

We can understand the notion of 'Kut' (blessed) as the concept of Kut, which has sanctified similar social abstract concepts that it has penetrated. Today, we can match almost all of the social phenomena we celebrate by using the same motifs and symbols that were used in the past. As a result of the academic research in this book, we first created the motifs and symbols index[37] and then added the many inferences reached as a result of the analyses made. Let us continue by matching these with the 'blessed' concepts.

Life in Water Motif: 1. Historical meaning: symbolizes the continuity of survival, the continuation and life of its generation. 2. Today's equivalent: the celebration of newborns by families. (The tree of life motif can be seen on the back of the temporal pendant in Catalog 2).

Wolf (Börü) /Tiger (Kaplan) Motif: 1. Historical meaning: symbolizes the virtues shown on the battlefield: the virtues of mind (tactical, superior strategic planning), and physical superiority. The tiger symbolizes dominance using these advantages. 2. Today's equivalent: the achievements in youth are celebrated. Professional achievements are one example of this collection; also celebrated is the right to enter into the workforce, to rise in stature or position, to dominate in the learned sciences. (The wolf motif is seen with the tree of life motif on the back side of the temporal pendant in Catalog 2 and Catalog 90.)

Deer Motif: 1. Historical meaning: symbolizes loyalty, fidelity and surrender. 2. Today's equivalent: those who get married, go to military service and the soldiers who have completed their service are celebrated. (The deer motif is seen with the tree of life motif on the back side of the temporal pendant in Catalog 2).

Bull / Camel Motif: 1. Historical meaning: to the land, to the state, to a strong army with a strong economy; symbolizes wealth, compassion and trust. 2. Today's equivalent: a new house, a new property, a new car, establishment of a new business, and similar events are celebrated.

The Eagle's Motif: 1. Historical meaning: One head of the double-headed eagle symbolizes the compassionate and embrace of the head of the state and its ruler against the enemies while the other head symbolizes mercy and the embrace of friends. The unification of both in one body indicates the integrity of justice. 2. Today's equivalent: The foundation of our state and the feasts of victory are celebrated. The correct decisions taken and the agreements made are celebrated. (Seen in the sword decoration in Catalog 14.)

As a result of our work and extensive research, we can describe **Kut** as follows: In each individual, **Kut** penetrates the superior material and spiritual characteristics that one must have throughout one's life, in line with the individual's endeavors by penetrating the abstract concepts in the mind, making him a blessed person in every stage thus reaching the highest state of evolution. **This level is a state of a "blessed" individual civilization (state of being a civilized person) is achieved by setting one's own individual safety paradigms.**

There are many blessed people throughout Turkish history. **Attila** is the blessed person related to the period of the treasure which is the subject of our book.

The character of Attila: Called "The scourge of God", or "Flagellum Dei" to describe the character of the man who was believed to have been sent as punishment for the sinful Christians. As Jordanes

37 Table 1. Turkish 37 See: Hun Donemi Turk Motif ve Sembollerinin Sanata ve Hayata Yansıması tablosu (The Hun Period Turkish Motifs and Symbols Reflections to Life and Art table), Sazak, *op.cit.*, table I.

and Priscus stated: "Born to unite the tribes and put fear into the world. The horrific news spreading about him was that he was the one everyone was afraid of. He walks two floors in pride, his eyes lightening up, he made them feel his proud power with the movements of his body. Although he liked war more than anything, he acted thinkingly, achieving many things with his mind. He showed mercy to those who wished for him, and was very favorable to those who were loyal to him."[38] "... We were brought very sweet and delicious meals to us and other barbarians. They brought us and other Scythians meat on silver plaques, and to Attila they brought meat on a wooden plaque. He was moderate and contentious in every form. Even though he gave the guests gold and silver goblets, his chalice was wood".[39]

Here the ideas of those who were fearful of Attila, wanting to vilify him yet still having to praise whilst describing him are seen. We can say that Attila's arrogant and fear-ridden text writers reflect their inner world rather than Attila.

Attila was a commander who was well educated in psychological warfare. He knew that it was much easier to physically defeat an enemy after mental defeating them. Not only did Attila use this strategy, but so have countless great Turkish descendants throughout history.

In the process of development of the Turkish Common National Memory, which has lasted for thousands of years, we can easily say that a nuclear family structure takes first place, in order to be able to make an order of importance among the abstract values that enable people to establish civilizations. "According to E. Durkheim regarding solidarity: As a result of the successful participation of individuals in social groups and when they are guided by a set of shared values and traditions civilization can be protected."[40] This is the set of values and traditions that underlie the Turkish family structure. The father has only a democratic custody of his / her enjoyment and children. Maternal descendants and paternal generations are equal.

Nobility can only be complete if it comes from two descendant lines. Women possessed as much of a share as men in terms of swordsmanship and heroism. Women could take over the role of ruler, governor, or administrator duties. The fact that women had equality not seen in other civilizations in the same period is one of the solidarity qualities of the Turkish nuclear family structure and an indispensable element of it. In this way, the blessed Turkish family is the founding element of social solidarity as one of the fundamental safety paradigms of the Hun civilization. In this aspect, it is necessary to examine the topic of family further.

FAMILY

According to Donuk, the Turkish family structure is the core model of the state structure. There was no difference between a husband and wife in the Turkish family and the law of the Khan-Hatun in the state. The sky was the government and the tent was like the families dome. Under the sky the government and under the dome of the tent the family and the government – both had the same structure.[41]

In Divanü in Lûgat-it-Türk 'oğuş' (son) has the meaning of "lineage, relative, generation, family".[42] According to Kafesoğlu, the smallest model and core structure of the community life in the Gokturk inscriptions complete the evolution of: 'oğuş'=Starting from the family, 'urug' = lineage, 'boy' = tribe, 'ok' = tribe, 'bodun' = tribes and finally 'il' = the state.[43]

38 A. Ahmetbeyoğlu, Büyük Hun Hükündarı Attila (The Great Hun Ruler Attila), Türkler, C.1, p.915 (p.902-920) János Thuróczy, *Chronicle of the Hungarians, trans.* by F. Mantello, Indiana Univertiy 1991, p.105-106.

39 A. Ahmetbeyoğlu, *Grek Seyyahı Priskos (V.Asır)'a Göre Avrupa Hunları* (Greek Hunter Priskos (5th cen.) According to the European Huns), Istanbul 1995, p.48-49

40 A. Giddens, *Sosyoloji* (Sociology), Istanbul 2012, p.48.

41 A. Donuk, Çeşitli Topluluklarda ve Eski Türklerde Aile (Family in Various Communities and Ancient Turks), Tarih Dergisi, S.33, Istanbul 1982, p. 147.

42 Kashgarli Mahmut, D.L.T., C. I, p. 61, 88; C.II, p. 83, 103.

43 Kafesoğlu, Türk Milli Kültürü (Turkish National Culture), Institute for Research on Turkic Culture pub. Ankara 1997, p. 200.

With the developed structure of family and family life, we see that the Turkish tribes developed much earlier than the nations of the same age both in the west and the east. Even while humanity did not yet know the concept of adultery, and did not comprehend the mistake of incest; when it was still impossible to give a name to women as it was considered unnecessary, the Turks perceived the extramarital relations as illegitimate.[44] According to historian sociologist L. Stone, there were three stages in the development of the family in Europe from the 1500s to the 1800s:

1. It was an open-ended, indistinct, non-emotional organization. The family was also very short-lived ending with the death of the husband or wife, or with the death of children, or with a very early departure from home.

2. In the 17th-18th centuries, the concept of a nuclear family began to form among the upper class of the society.

3. In the 19th century, the concept of a "bonding individualism" was developed by men and women who developed emotional ties similar to present day society; who were interested in being parents and raising children with the privacy provided by a house environment; and by having love as a dimension in their relationships.

In Europe during the middle ages, there was a saying: It is dreadful to love one's wife with his feelings. In those years, no one in Europe married for emotional reasons. Marriages were usually made in order to keep wealth and property within the family or to train children for work on farms. The concept of romantic love began to make itself felt in Europe only after the eighteenth century.[45]

In order to be able to correctly analyze the value of the gold works of the Huns, understanding the place and importance of women in the Turkish civilization and Hun culture will serve as a guide. To reach an understanding of this, the first and most important step is to examine and contemplate Turkish family life.

From the earliest times, the core of societies was the "family unit" which consisted of parents and children. Although the family unit varies in different societies, it is a universal, sociocultural structure. The fact that the individuals who make up this sociocultural structure are connected to each other by strong ties and that they continue for many years as such, puts in "permanence" as the most important feature of the concept of family.[46]

Studies pertaining to the essence of family have defined the universal family type as the smallest social unit, one formed by blood relation and whose main function is to nurture and bring newborn children into society.[47] This social unit is the core of society. There is a common "purpose" that holds family members together and bonds them. This purpose, which is determined by a secret arrangement between the family members, can meet the needs (social, psychological, physical, etc.) of all members.[48] The objectives of the nuclei that make up a society are transmitted to that society and are reflected in the political, social and legal structure of that society. In short, in order to understand the political, social and legal structure of a society, it is necessary to first examine the family structure of that society.[49]

Turks throughout the history despite being spread out amongst the four corners of the world have always given immense importance to their sense of unity, language, culture, family structure, and the permanence of these values which serves as irrefutable proof of the strong "purpose" passed down through inscriptions and epics by one of the oldest societies in history.

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44 For a comparative analysis of the historical development of the Turkish family and family relations in other nations. A. Donuk, *op.cit.,* p. 147-168.

45 Giddens, *op. cit.,* p.244-45

46 A. Gülerce, *Dönüşümsel Aile Modeli ve Türkiye'de Ailelerin Psikolojik Örüntüleri* (Transformational Model and Family Psychological Patterns of Families in Turkey), Bogazici University Library Cataloging-in -Publishing Data, Second Edition, Istanbul 2007, p.10.

47 Gülerce, *op. cit.,* p.10.

48 Gülerce, *op. cit.,* p.15.

49 Donuk, *op. cit.,* p.148.

Family Structure in Ancient Turks

Western sociologists examined all societies of the world and suggested that there were three types of family structures based on authority: patriarchal, matriarchal and egalitarian. Grenard (in what is known today as East Turkestan) analyzed the Turks of the nineteenth century. In some Turkish tribes, a "dowry" given to the father of the daughter in return for the marriage is not seen here; instead there is a gift given called a "toyluk". Women were not just involved in the house, but were included in economic life, in the field, and in the market as well. This democratic family life was very surprising to Grenard.[50] Despite these observations, Grenard argued that this region even before Islam had a "patriarchal" family structure.[51] G. Richard argued as a result of his research on the Yakut, Kyrgyz and Altay Turks that they were matriarchal (maternal), while the Kyrgyz Turks were patriarchal, and the Altay Turks were in between the two types as egalitarian, meaning the groom goes to the brides house and is not given a dowry, instead given a job in order to provide for his future family.[52]

According to E. Durkheim, the democratic family structure of the East Turkestan Turks was based on the maderi family structure. Even in the Yakut Turks, a group called the "clan tribe" has been carrying all the legal properties we have attributed to the concept of a universal family from the past up to present day.[53]

Turkish sociologist Ziya Gökalp examined all Western scholars in family sociology and he developed the "pederi" family model for the Turkish family. This model should not be confused with the paternalistic type. In a paternalistic family, the relationship of kinship comes only from the father, and the woman and children in the family have no individual rights. The head of the family is the sole owner of the family's property and members and can sell all the goods, including the women and children, as he wishes.

According to Gökalp, the Turkish family is not of the aforementioned described family model instead being a 'pederi' family model type. The 'pederi' family model is of a dual authority, an egalitarian and democratic family system based on 'blood kinship equality, giving the maternal the lineage the same value as the paternal. Although the father is the head of the family and represents the family, there is no fear and pressure on the wife or children. The relationship between mother, father and children is based on love and protectionism.[54] In this system, 'the father's rule' is dominant. This father has been continued by his father, and as such the children would be registered to his father's descendants. Among the sons who are to be married, the youngest son stayed in his father's house and the father continued his quarry. The external marriage (exogamy) was essential in the Turks. Usually only monogamy was seen.[55] The pederi family structure is very similar to the family structure in the Book of Dede Korkut which contains important information about the Turkish language, literature and culture. The families in **the Book of Dede Korkut** are also a family based on blood ties, monogamous and external marriage (mother, father, and children).[56]

Individual genetics (Ontogenetic) and historical-cultural characteristics have important effects on the psychological structure, social activities and relationships of people. The Turks, who lived in the highlands and through winter life in the extremes of the steppes fed their animals, formed a certain culture, customs and traditions (social norms) while maintaining the same lifestyle for centuries; all of which have been preserved by transferance from generation to generation for centuries. This traditional culture has affected the personality of individuals and is the reason for the survival of families. Suddenly changing conditions and the continuous dangers of steppe life caused a very strong psychological fusion between family members.

50 M. Eröz, A.Güler, *Türk Ailesi* (The Turkish Family), Atatürk Culture Center Publications, Ankara 1998, p.4.

51 A. Erkul, Eski Türklerde Evlenme Gelenekleri (Turkish Marriage Traditions in the Ancient Turks), *Türkler*, C.3, Ankara 2000, p.58.

52 Erkul, op.cit, p. 58.

53 op.cit, p. 99.

54 op.cit, p.104.

55 Donuk, Çeşitli Topluluklarda ve Eski Türklerde Aile (Family in Various Communities and Ancient Turks), p.163.

56 Ş. Güngör, *Türk Halk Edebiyatına Dair* (On Turkish Folk Literature), Istanbul 2006, p.11.

The strong links between the family structure of the ancient Turkish father and family members affected the "family-state" relationship. There is a similarity between "family order" and "state order". In fact, this can be seen as there was not much difference between a "Turkish husband and his wife" and "the kağan and hatun in law."[57] The people of the Turks are the army and the army is the people. The safety of the parents depends on the security and success of the state. The family was a unit and the foundation of the army.[58] The best indication of social solidarity between the family, the state and the army are taken from Chinese sources. The oldest Turkish state, the Huns (Hsiung-nu) were described in a Hun monograph in 174 B.C.E. An ancient Chinese ambassador (Ch'an-yü), who took refuge with the Huns told the Chinese (Han) ambassador:

"It is clear that the Hsiung-nu's chief endeavor is war. Because the old and the weak cannot fight, they are assured of themselves by giving the best of their food and drinks to those who are strong and healthy. In this way, the father and son support one another and are each other's arms."[59]

In the introduction of **the Book of Dede Korkut**, the family home and the continuation or permanence of the state are connected to each other: "The son of the state is the protector of the hearth. If the state has a son, he is the ember of its heat. What good is a son if the father is dead and has no property left? What good are properties for a father if there is no state? May God protect you from the stateless evil, my lady."[60]

In the ancient Turks, the safety and security of the family lineage was protected using the levirate marriage. In this system, the sons of deceased fathers were responsible for marrying and taking care of the wife and the younger siblings. In the same way, the brothers of a deceased brother would marry and take care of his family. In the same Chinese source of 174 B.C.E, the Khan's ambassador described this tradition of Turks as immoral so as to humiliate the Huns:

"… The country's administration is like a single body. When the father and brother die, they marry their wives, because they worry about the disappearance of their descendants. Therefore, even if Hsiung-nu's are in turmoil, their lineage remains firmly intact…"[61]

Thanks to this system, widowed women and their children were never left unattended nor suffered in poverty. In particular, the children did not remain unattended: they took refuge in other families however did not change their lineage. In this way "family integrity" was ensured.[62] In the Book of Dede Korkut, the 'widow' can be seen in two of its stories. In the first one, Deli Dumrul who faces death, tells his wife she can marry whomever she wants to.[63] In the second occurrence: the dying Begil, asks Kazan Khan to marry his wife and Khan's son Uruz.[64] The parallels between the Turkish and Chinese resources are strikingly impressive.

The Hun vizier Ch'an-yü's description of the Huns detailing Turkish family life, daily life and structure is very appropriate:

"They move from time to time to graze their animals and make them drink water. Therefore, they practice horseback riding and archery in extraordinary situations, and in normal times the people are happy and enjoy themselves. The laws on state administration are simple and easily enforceable. There is a simple and long-lasting relationship between the ruler and the people. The government of the country is like a single body. When the father and brother die, they marry their wives; because they are concerned that their lineage will be lost. Therefore, even if the Hsiung-nu are in confusion, their lineage certainly remains intact. O the inhabitants of the earth (Chinese)! You keep chewing the fat, and wearing fancy dresses. What good is your crown!".[65]

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57 Donuk, Çeşitli Topluluklarda ve Eski Türklerde Aile (Family in Various Communities and Ancient Turks), p.147.

58 B. Ögel, *Dünden Bugüne Türk Kültürünün Gelişme Çağları* (The Stages of Development of the Turkish Culture from Past to Present), Istanbul 2001, p.241.

59 A. Onat, S. Orsoy, K. Ercilesun, *Han Hanedanlığı Tarihi Hsiung-Nu (Hun) Monografisi* (Hsiung-Nu (Hun) Monography of the Han Dynasty), Ankara 2004, p. 17.

60 M. Ergin, *Dede Korkut Kıtabı* (The Book of Dede Korkut), Ankara 2009, p. 74.

61 Onat, *op. cit.,* p. 18.

62 Ögel, *op. cit.,* p. 245.

63 Ergin, *op. cit.,* p. 183.

64 Güngör, *op.cit.* p. 17

65 Onat, *op.cit,* p. 18.

The geographical conditions in which the Turks lived also affected the family structure. The nomadic ways and ethics of the steppe life of which the ancient Turks mostly lived by[66], can still be found in the geography of Turkestan by those that still continue this way of life. The Turks lived in felt tents that stay warm in the winters and cool in summers. It was easier and more comfortable to live in a felt tent rather than a Chinese mudbrick or stone house. Po Chü-i, a Chinese poet who discovered this comfort thanks to the "Turks from the north", spent his winters in the felt tent he had bought from the Turks. The poet, who lived between 772 and 846, was able to realize the benefit of a felt tent thanks to the tradition left by the Gokturks to the Uighurs. Po Chü-i wrote a poem named "Blue fancy tent" for this felt tent, and in this poem describes the warmth of the felt tent; that he carried the blue of the skies in the north; that even hurricanes could not remove it, and that because of the smell of this hearth, he did not feel the need for incense.[67]

In short; they did not spend time and effort in making houses from the soil, instead taking advantage of all the animals they were caring for, and lived in preparation for any sort of danger, at any moment. Even in the event of danger, they managed to maintain the continuity of family unions, state orders and descendants. Real nobility, is not in the court rules and crown[68]; it is in maintaining order. Turks have maintained this order for centuries with a solid family structure.

Family Members in Ancient Turks

Family order in the ancient Turks serves in continuation of issues such as the transfer of customs and traditions, marriage traditions and duties of family members starting from the Great Hun State, the first known state of the Turks, into the present day. In this study, the time from the Hun state up to the pre-Islamic period was examined: The effect of the Islamic religion on women has been mentioned in Women in the Ancient Turks section.

The family members of the ancient Turks are stated in the Kültigin, Uyug-Turan, and Çakul inscriptions as follows:

According to Blood Bond:

Eçü, Apa: ancestor, grandfather, father

Kang: Father

Ög: Mother, step mother

Eçi: Uncle, elder brother

İni: Younger (male) brother

Eke: Sister; Singil: Little (sister)

Ogıl: son, child; **Urı:** boy

Kız: Girl,

Atı: Nephew/niece, nephew:

Yeğen: Nephew, Niece

Çıkan: Son of Aunt (sister of mother or father), Uncle (brother of mother)[69]

66 The reason we say mostly is; one of the inscriptions of Orkhon Tonyukuk is that they had made bastions. From other Chinese sources, it is stated that Gokturks spent some winters by establishing a fortress city surrounded by city walls and bastions. E. Esin, *İslamiyette Önceki Türk Kültür Tarihi ve İslama Giriş* (Islamic History of Islam before the introduction of Islam to the Turkish Culture), Istanbul University Faculty of Literature Publications, Istanbul 1978, p.113.

67 Ögel, *Türk Kültür Tarihini Giriş* (Introduction to the History of Turkish Culture), C.7, p. 34-36.

68 In China, following the rules of the palace and wearing a hood are symbols of nobility.

69 S. Divitoğlu, *Orta Asya Türk İmparatorluğu* (The Central Asian Turkish Empire), Ankara 2005, p.137.

Er: Husband

Qunçuy: Wife

Keling: Bride

Küdegü: Groom

Yunç: Brother in law

Tüngür: Parents of groom and bride are 'Tüngür' to each other

Kadaş: Relatives, siblings, kin, friend[70]

Some examples from the Orkhon inscriptions that refer to family names:

"…kişi oglınta üze eçüm apam Bumin Kagan İştemi Kagan olurmış. Olurupan Türük budunıng ilin törüsin tuta birmiş."(Kül Tigin monument, the east side 1st line)

(Over mankind, my ancestors, my grandfathers Bumın Kagan and Istemi Kagan were on the throne as ruler)

"…Tabgaç bodunka beglik urı oglın kul boltı, işilik kız oglın küng boltı…" (Kül Tigin monument, east side 7th line)

So, for the Chinese people, your noble sons became slave, your daughters worthy of being a lady was an odalisque.

"…kangım İlteriş kaganıg ögüm İlbilge Katunug tengri töpüsinde tutup yegerü kötürmiş erinç." (Kül Tigin monument, east side 11th line)

('…they certainly raised up my father Ilterish Kagan and my mother Ilbilge Katun, by holding them from the heights of Heaven.'.)[71]

The importance given to the family structure in the ancient Turks, is understood from the names that indicate the kinship differences used in the multitude which are not seen in other nations.[72]

Picture 20

A family at home in the Narin region of Kyrgyzstan celebrating a traditional birthday.



70 Divitoglu, *op. cit.* p.137

71 M. Ergin, Orhun Abideleri (Orkhon monuments), Istanbul 2010, p. 9, 37.

72 Kafesoğlu, Türk Milli Kültürü (The Turkish National Culture), Istanbul 2010, p. 220.

Men in the Turks

The most important duty of a man which has been passed down to each generation throughout the history of the Turkish culture and has reached even to the present day, is to first protect the family, then one's own neck and the homeland (country). This duty of a man is compatible with paternity. Even the khan's rule of the Turkish state as a father based on the principle of family-state integration in the Turks is revealed by the term "state father" that is still used by the Turkish today.

The daily routine of men in the ancient Turks was to prepare their horses for war, which kept them busy for the rest of their lives, and to complete this obedient upbringing process with full patience without discouraging the horse. They were walking around with arrows and bows, shooting arrows and practicing weaponry. Horse herd grazing in the vast steppe, milking the mare, preparing the kumis and preparing for the winter season were the main duties of a man's main tasks.[73] In the ancient Turks, men would grow out their hair then braid or weave. They only cut their hair when they mourned. In Chinese sources, the Chinese ambassador recommended that the Gokturk Khan, Kapgan Khan should gather his hair like the Chinese and wear purple clothes to receive more gifts from the Chinese people. Kapgan Khan rejected this proposal, as he knew that those who came under Chinese rule wore purple clothes.[74]

Father

In the ancient Turks, the father was called "kang". The sound "ka" was often used as a sound indicating a relative. The name in "kanğdaş", which is derived from the "ka" voice, is the name given by the father to the son and "kanğsık" means half-brother.[75] In Anatolia, the words "ece", "izi", "ede", and "iyi" are used for the father.[76] In the sense of the eldest of the house, the father is called "The Lord of the Pasture (weeds)".[77]

In the Turkish family, the father isn't tyrannical and violent, he is a kind and helpful guardian. The father is also the person who holds the whole family together, protects and raises the children and sees them married and cared for.[78] For instance, in the story of Salur Kazan; the son who the father has come to protect and save tells his father to go back to his mother and sister. But his father is ready to die for his son, and he will never return without saving him.[79] Here the strong structure of the Turkish family is clearly demonstrated. The son is ready to sacrifice himself for the safety of his sister and mother. The father is ready to sacrifice himself for his son, because he is sure that the son will protect the mother and sister should he survive. The father figure is the most altruistic element of the Turkish family. The continuity of the family structure, which is one of the most important safety paradigms of the Turkish civilization, is equivalent to the continuity of the state.

Amongst the Turks, the duty of the father is to raise the son and the mother's duty is to raise the daughter. This distribution of tasks as sociological role models is a school of life that was invented to convey the cultural accumulation which includes family norms to future generations. The graduates of this family school will use all the dynamics of the family structure they have learned from their parents to be able to withstand the difficulties of the steppe life.

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73 Ersöz, *op. cit.*, p. 16.

74 Ögel, *Türk Kültür Tarihine Giriş* (An Introduction to the History of Turkish Culture), p. 48-49.

75 Ögel, Dünden Bugüne Türk Kültürün Gelişme Çağları (The Development of Turkish Culture from Past to Present Ages), Istanbul 2001, p.246.

76 DLT, p. 157.

77 Ögel, *op. cit.*, p.246.

78 Donuk, *op. cit.*, p.163-164.

79 Güngör, *op. cit.*, p.13.

The young people who deserve to enter into the palace of the **Ayıısıt** figure, which will be explained in detail below, will be the individuals raised in this way without distinction between genders. In the Kyrgyz Turks a "fatherless son", and/or "motherless daughter" were considered 'neglected'. In Turks, respect for family elders and the state first began with respect for the son's parents. In the old Uighur poems, when the sons talk about respected people, they always first begin with "my mother and father". The importance of the respect of parents in the Turkish culture is as great as the importance of the arrow and bow for the Turkish army. Parents' respect gives young people the opportunity to develop their personalities without leaving the family, especially during adolescence. This is like an arrow-bow that allows one to shoot the enemy without leaving the protection of the army. In the ancient Turks, the "right of father" was not superior to the ceremony. Mete (Mou-tun) and Oğuz killed their father because he had been opposed to this custom.[80] In the modern sense, when a crime such as a violation of the constitution is committed, we see that kinship relations cannot prevent the manifestation of justice and this principle has been applied in the Turkish culture long before the West. It was the father's compulsory duty to see his son married. If the father did not fulfill this duty, his son had the right to take his rightful "dowry" or inheritance.[81] Here, we observe that kinship relations cannot prevent justice if individual rights are prevented. The manifestation of justice, we can say is the result of a balance established between customary and guaranteed state law and individual rights and ensures the safety of life. Although kinship relations are the core of public safety, it is fixed by the custom that justice cannot prevent the manifestation of justice.

Women of the Turks

'Ismet' in Turkish means: **virtue,** innocence, without sin, cleanliness, forbidden from sin or tarnishing of honor. It is a word used as a name for both men and women.[82] So where does the importance of the word originate? In the ancient Turks, there is a god called Ayzıt (Ayıısıt, Ayısıt, Ayisit)[83] in the epics of the Yakuts. **Ayıısıt, is also known as Umay Ana / Hatun**[84]. **Ayıısıt** lives in the palace on the third floor of the sky. Celebrated by the ancient Turks and other ancient cultures, according the festival of the coming of spring after winter, and according to Gökalp, the festival in the summer is attributed to **Ayıısıt.** This feast is a celebration of growth and fertility, the coming of spring and the awakening of nature. The awakening of nature is welcomed and everyone cleans and decorates their homes. The women wear beautiful clothes and make the most beautiful food. Everybody laughs. The Ak Shaman (similar to a high priest or enlightened one) comes with an instrument, the saz. Nine young girls and young boys are mutually arranged, holding hands, dancing and singing hymns. It is believed that this dance procession rises to the palace of **Ayıısıt** with its music. Among these couples who chose each other as spouses, only those who are honorable and virtuous are accepted to **Ayıısıt'**s palace. There is a very important requirement here, that both the girl and the boy, who are a couple, must be 'ismet' or have virtue. This is explained in the Yakut Epic, Er Sogotoh as follows: The Yakut shaman is accompanied by three, five, seven and nine young men and girls as a companion on his journey to the sky. According to tradition, these young people must be completely innocent. The name of these young people are **Bitiisitter.**[85] To be a Bittisitter requires the quality of virtuousness. This shows the high level of morality in the Turkish society; as well as Turkish men and women having the same degree of morality.[86]

Further indications are that this level of the sky at the same time is where the Milk Lake (White Lake) is located. When a child is born, the child's spirit is created by taking a drop of milk and water

80 Ögel, *op. cit.,* p.247.

81 Ögel, *op. cit.,* p.247.

82 F. Devellioğlu, *Osmanlıca-Türkçe Ansiklopedik Lugat* (Ottoman-Turkish Encyclopedic Dictionary), Ankara 1978, p.541.

83 Ayıısıt is exactly the right form, M. Ergun, *Yakut Destan Geleneği and Er Sogotoh* (The Yakut Saga Traditions and Er Sogotoh), Ankara 2013, p.14, 148; Dictionary of Religions and Mythologies in Ancient World and Traditional Societies, Yves Bonnefoy, trans. L. Yilmaz, Ankara 1981, p.1103

84 Gökalp, *Türkçülüğün Esasları* (Principles of Turkism), p.149.

85 Ergun, *Yakut Destan Geleneği and Er Sogotoh* (The Yakut Saga Traditions and Er Sogotoh), p.152.

86 Gökalp, *Türkçülüğün Esasları* (Principles of Turkism), and p.149.

from the Lake of Milk.[87] Ayıısıt or **Umay Ana,** who is invited by **Bitiisitter** for the birth ceremony, comes to the head of the woman who will give birth three days before, with her assistants from the fields, the tree and flower fairies and waits. When the baby is born, she gives it the first milk and returns to her palace in the sky. She has a responsibility to help women; but the women must be honorable and virtuous. Otherwise, no matter what a woman dedicates, no matter how hard she tries Ayıısıt will not come.[88]

In order to analyze this Yakut Epic according to the anthropology of cognition, it is useful to examine the psychological aspect first. According to cognitive psychology, the "mother" archetype is seen in infinite variety; All the female figures in which the person has a social relationship in their mother, grandmother, grandmother and life are related to the psychology of the individual and are the part of the development process, which starts with the sweet and painful experiences of the individuals forming the society. This is because the mother figure in individuals' lives is often a paradoxical phenomenon. On the one hand, the mother protects, cares for and feeds; she is a self-sacrificing person who at the same time raises and educates: On the other hand as a person grows and becomes more individualized, the same figure can turn into a limitation and restriction for he/she must free themselves and this can be painful. For any person, to become an individual and find his/her place in society effort must be given to leads to full freedom. The most difficult stage of the individual's struggle to find himself is to break away from the mother and get rid of her suffocating protectionism after a certain point. Thus, the mother figure becomes an obstacle to be overcome. It is an indispensable condition for the continuation of personal development that a person comes out of this particular struggle with victory, then establishes a new relationship with his/her mother on a new level. In contrast to Western cultures, the responsibility of the children who reach adolescence in society is the responsibility of this problematic transitional period. Examples concerning this subject are explained in the "Children of the Turks" section.

On the other hand, the identified, and named mother / ilahe / goddess figures constitutes an example of archaeological analysis of Ayıısıt. Examples of Jung's "Goodess" goddess figure are Cybele from Phrygmithology and Demeter in the epic of Homoserues. Usually the goddess figures represent reproduction, growth, abundance, fertility, and a cornucopia, the horn-shaped container that expresses fertility, is the most used symbol. The places where these goddesses usually appear in epics are dreams and / or the objects they bring with them are places with trees, plowed soil and gardens. According to Jung, the positive characteristics of the mother archetype include maternal interest and sympathy, feminine charm, wisdom, spiritual elevation, uncovering situations that the mind is unhelpful with, benevolence, everything that exists and develops and the fertility to protect and glorify. Negative features include: the hidden, deep, everything that is dark, deceiving, seducing, poisoning, feared and faith avoiding.[89] As far as can be understood from his findings, altough Jung studied the mythology of various civilizations in his works, he did not study the Turkish epics.

Jung, which we have benefited from with regards to the **Archetypes Theory** previously, does not meet our expectations in our attempt to explain abstract concepts such as virtue, honor and innocence which constitute the most important difference between the Turkish civilization and other civilizations. Jung focused on Chinese, Indian mythologies, Greek, Etruscan, Roman, German, Pacific Islands, Iceland and Mayan mythology of gods and goddesses where it is seen to marry, to have children and then deceive each other, causing wars and fights "unnamed" when he analyzed the subconscious symbols of behavior. However, his indifference to Turkish epics and his lack of the subject in his books leave the place of Mother Archetypes in Turkish mythology incomplete.[90] However, his indifference to Turkish epics and his lack of subject in his books, leaves out the Turkish Mother Archetypes in mythology. In his **Symbols of Transformation,** however, Jung interprets the mother archetype as a collective subconscious. The stories he gives as an example for this situation are from Nordic, Sumerian, and Greek myths, and in these stories the son (Temmuz, Baldar, etc.) has a symbolic struggle to find his own personality by breaking away from

87 Gökalp, Türk Töresi (Turkish Ceremony), Istanbul 1976, p.77; Footnote 4, *The Yakut Saga Tradition and Er-Sogotoh*, p.14.

88 Gökalp, Türk Töresi (Turkish Ceremony), p.79, *Principles of Turkism,* p.149.

89 Jung, *Archetypes and the Collective Unconscious,* Princeton University Press 1990, p.81-82.

90 For detailed information see, Jung, *Symbols of Transformation.*

his mother.[91] **If we use this interpretation of Jung as a clue, Ayıısıt, in our opinion, symbolizes the Common National Memory. The fact that Ayıısıt did not help the couples with whom she found non virtuous and did not let them enter her palace, according to the Turkish tradition and epics not found in the cultures examined by Jung, depicts that the immoral young people are left out of the Common National Memory and they cannot find their personal development in Turkish moral circles. In other words, being an abstract concept, 'virtue' is one of the most important safety paradigms engraved in the subconscious of the society.**

The best example of this is the poem called "Hide and Seek" in Hungarian literature:

Water, wind and honor;
They went to play hide-and-seek...
Water was found in the deep valleys,
Wind was found in the high hills,
Honor said;
if I am lost I will not be found anywhere...

In ancient Turks, "katun/khatun/hatun" (queen) is the name of one of the girls of Afrasians.[92] which means a noble and blessed blood bearing (noble) woman. 'Qunçuy' is a level or degree below the queen, in the sense 'lesser than a queen but a noble princess.[93], Qunçuy Hatun means a young, noble, blessed girl. 'Oglagu' means growing in abundance, which means the woman with nobility.[94] '**Katunlanmak**' means to be the wife of the king or Khan and is used as 'wife' in the sense of marriage.[95] Hakan for his own wife used, "benim Han'ım (my queen)" to separate and honor his wife with such high-quality features. It is evident that a girl can only acquire these qualities through a good family upbringing. We postulate that nobility isn't in wealth, but in high morals and family upbringing, and is thus fixed in the Turkish Common National Memory. Now let's examine the place of Turkish women in society a little more in depth.

Two different models can be observed in the share of womens' work in society in the ancient Turks. In the winter, as a "housewife", the mother spun, dyed and processed the wools and was also the one to cook. When spring came,her duties changed when the herds went out to pasture; she shepherded on horse; she would respond to any attack against the tribe, and if the herds were stolen, she would search for them. For tribal integrity and for the continuation of the tribe, the qualifications found in men were also to be found in the women. These features of all Turkish women as whole were given the title "Alp eren (heroine saint)" which was from the name/adjective/title **Alp** meaning 'hero, brave, valiant' given to men.[96] In fact, archaeological proof to support this finding, belongs to a female skeleton interestingly buried on a horse, found in the tombs of the Oghuz's in the ninth century C.E.[97]

One can study various archaeological finds in order to gain insight into the appearance of Turkish women in history. In some female graves found in archaeological excavations, amongst the items buried with them are paintings, during that time (the Gokturk time period) of Turkish women with diadems ornamented with gold and colored stones which were higher than the men's diadems. They are high, fancy dress similar to the mens', but we understand that they are longer ceremonial dresses.[98]

Among the figures found on the wall paintings, some Gokturk coins and archaeological pieces reveal women were in the ceremonies and the state ceremonies, serving ambassadors and even

91 *op. cit.*, p.257-259.

92 *DLT*, C.1, p.410.

93 *DLT*, C. 3, p. 240.

94 *DLT*, C.1, p.138.

95 *DLT*, C. 3, p.206.

96 E. Esin., "Katun", *Erdem*, C.7, Separate Edition, Ankara 1995, p.471.

97 Esin, İslami Toplumda Kadının Yeri (The Place of Women in Islamic Society), *Türk Edebiyatı Dergisi* (Journal of Turkish Literature), p.8.

98 Esin, 'Katun', p.472.

attachees on their visits to foreign countries[99] We can see that the "katun" had held a place in 'state administration' along with the Turkish khans since the Huns. In the years 585 and 726 C.E., the Gokturk women had accepted ambassadors from China; sometimes even the ambassadors were accepted in separate places or at their own palaces. The women being the mothers of the future khan, should first be a first wife (a good woman) and be noble (Turkish).[100] We can see the relationship between the khan-katun and the women in the culture of Turks in the inscriptions of Orkhon in the early eigth century.

'... kangım İlteriş Kaganıg ögüm İlbilge Katunug tengri töpüsinte tutup yügerü kötürti erinç.'

'(The Bilge Kagan inscriptions, eastern side, 10th line)

('…they certainly raised up my father Ilterish Kagan and my mother Ilbilge Katun, by holding them from the heights of Heaven.')[101]

In the absence of their husbands or sons, women were allowed to rule with the title, "terken" (Female Ruler of the State/Country). [102] The woman dressed in a royal color, and wore a golden crown removed from the throne underneath, so that the "blessing" was added. It was known that in the nature of women were six archers.[102]

Between the eigth and eleventh centuries Islam was the main religion of the Turks while some continued the abandoned privileges. Some of the daughters of the Hakanis (Karahans)[103] family belonged to the descendants of the Turkish Khanate and after marrying royals of the newly formed Turkish state in the South of Turkestan were left as "terken". At the top of this list are the Ghaznavids (962-1186), southern Turkestan (Central Asia), Azerbaijan, Persian and after 1071 C.E., in Anatolia, the Seljuks. These female rulers had their own protective detail, council and army.[104]

During the Ottoman period, when the children sultans were throned, the mother of child sultan was known as 'Turhan' or 'TürkÂn'. The **Turhan,** Hatice Sulan who died in 1682 C.E. is a good example of such a female ruler.[105] During Ottoman times, the title 'terken' was used both as a duty and a name, but because it was used by those who were not Turkish, the title eventually lost its meaning.

According to Donuk; the Turkish woman has an important place in society. In addition to the motherhood duties of the family, cleaning and cooking, she is also known for her courage, devotion to honor and chastity. She plays traditional games with men, wrestles, hunts, and skiis, does sports, rides horses and shoots arrows. The Turkish women who put beautiful scents in her hair would also wear lipstick. The free status of women in the family of the ancient Turks is almost never seen in other communities of that time period.[106]

Mother

In this book during analysis of the jewelry, the word "Hatun" also meaning "mother" must not be forgotten. The mother's characteristics and how she speaks is that of her own Common National Memory. Thru these epics she is the means of transfer of the Turkish culture and traditions, from generation to generation; to every Turkish child from infancy through the words she speaks in

99 We learned from Chinese sources, see. Kafesoglu, *Türk Milli Kültürü* (Turkish National Culture), p.259.

100 Kafesoğlu, *op. cit.,* p.259.

101 Ergin, *Orhun Abideleri* (Orkhon monuments), p.9, 37.

102 Esin, "Katun", p.474.

103 It is the continuation of Gokturks.

104 The women during the period of Seljuk and the principalities, (for example, Melikşahlar) built hospices, madrasahs, complexes and vaults; however because it was not previously known that these women were of Gokturk origin. Now knowing the connection, this connection and reflections are better understood after Donuk's findings as they summarize the personality of Turkish women in general.

105 Esin, *Katun,* p.477-479.

106 Donuk, *op. cit.,* p.166.

lullabies and songs which the child hears and learns. The Turkish woman takes the accumulation of the C.N.M. and like sowing seeds in a field, plants the seed into the baby's fresh and clean mind; and hereby this mother **Ayısıt** figure as a concept of motherhood is described. The 'Hatun' is also the educator of the nation and its mother. **These qualities of the woman shall be sought, beyond being the ruler of the society, to be compassionate, but nevertheless correcting errors. Here it is this feature that enables women to rise to the level of Hakan and again the same feature of status which prevents the woman's rivals from coming.**

In the ancient Turks, the mother was called "ög (birth, birth, and creation)" and the modern day Turkish word "öksüz (without a mother)" comes from this. The mother represents the family after the father. A mother's place is before any of the father's other relatives. It is a priority. So in the event of the death of the father, the guardian of the children would be the mother. And much in the same way, in case of the death of the khan, the state, as the mother of the heir would govern as the owner of the state.[107]

Since, the mother took the name of the husband's family line after marriage, the father of the girl would give up the rights to her. A widow or angry woman cannot go to her father's house; and the husband could not mistreat or divorce his wife whenever he wanted.[108]

Maternal duties in the family included: dealing with financial affairs, setting up the tent, knitting felt socks, milking, cheese and butter making and sewing clothes.[109] The duties of Turkish mothers and fathers in raising children is seen in the **Kutadgu Bilig,** as Yusuf Has Hacip expresses in the following:

"If a son or daughter born like your moon is born, you should educate him in his own house, don't let it in the hands of others."

"Keep a good and clean woman as a milk mother; your son and your daughter will grow clean and long-lasting."

"Teach knowledge and decency to the Son-Daughter; this is beneficial for them in both worlds."

"Take the son to the daughter, and give her to the son; spend a life without care, O happy people."

"Don't let the Son go wandering; if he is astray, he can go anywhere anywhere and he will be a pity.

"Marry off the girl quickly, don't keep her at home for a long time; if you do not wish to be sick as the regret alone would kill you."[110]

Apart from Kutadgu Bilig, the importance of breast milk is also included in epics. For example, in the Epic of Manas, after his death, Manas returns home apologetically, breastfeeding from his mother. **In the Dede Korkut Book,** Boğaç Khan's father's forty most trusted officials betrayed his father and beat his son. Later the mother's forty ladies in waiting with thin waists come and with an ointment made of breast milk with mountain flowers puts the ointment on Boğaç Khan's wounds and heals him.[111]

The mother-son relationship also plays an important role among the Turks. Mothers grow and nourish their valiant with white milk and at fifteen or sixteen when she sees he has turned into a wise person she prepares his inheritance gifts. If the husband is incarcerated and she does not want to lose her only son, she would hide his father's incarceration from her son. This valiant nature among the Turkish is not only for their own mothers but also any mother as well, as all were considered sacred. A son takes care of any mother like he would his own mother, showing mercy and kindness in the same way. **In the book of Dede Korkut,** the mother who lost one of her sons to Tepegöz asks for help from Basat to save her only son. Basat promises to save her son.[112]

107 Ögel, *op. cit.,* p.247.

108 Ögel, *op. cit.,* p.248.

109 Donuk, *op. cit.,* p.166.

110 Yusuf Has Hacı, *Kutadgu Bilig,* Istanbul 2006, p.773-775.

111 A. Oy, Türk Destanlarında Aile, *Sosyo-Kültürel Değişme Sürecinde Türk Ailesi* (Family in Turkish Epics", Turkish Family in the Process of Socio-Cultural Change), Ankara 1992, p.588

112 Güngör, *op. cit.,* p.55-56.

Children in Turks

Children are important for every society. But in the steppe life conditions of the ancient Turks, they had an even greater importance. Having only a few children (brave) in the family in this steppe life which was a constant struggle was seen as a weakness in the face of a crowded family or an enemy force. In *the Book of Dede Korkut* this is reinforced when stated that a crowd is "korhudur" (intimidating).[113] Therefore, it is expected for married couples to have multiple children.

For the ancient Turks it was considered very unfortunate for a family not to have any children. No respect was given to those without children. In the Book of Dede Korkut, Bayındır Han's arrow falls in the tent where boys were in a white tent, and girls in a red tent and the ones without children were in the black tent. Since Han had no children, he stayed in the black tent and was served a black sheep stew. Dirse Han, who was severely insulted, gathered his belongings and left his homeland.homeland making a wish; later becoming a father. In *the Book of Dede Korkut,* Pay Püre's son Bamsı Beyrek; Boğaç, the son of Dirse Khan; Uruz[114], the son of Kazan Khan; and Banı Çiçek, daughter of Pay Piçen, all were born from prayer and offerings.

In the ancient Turks, brothers (children) were descended from the father. They were called "kanğdaş" while "Kang" meant father. At the same time, the brothers called each other "kadaş", this meaning members of their ancestors and his descendants and his relatives. The mother tied them together in terms of kinship and brotherhood.[115] In the Turkish family kinship was of great importance and the strength of this bond is best expressed with the Khan of the Gokturk, Khan Bilge after he learns of the loss of his brother. His sorrow is well understood from these words that he wrote in his book which he named after his brother:

"My younger brother Kultegin passed away. I mourned myself missing him. My eyes to see became as if they were blind. My mind to think became as if it were unconscious. I mourned myself missing him. Tengri determines death. Human beings have all been created in order to die. I mourned badly. Tears dropped down from my eyes and didn't stop. Sorrow captured my heart and didn't pass away. I cried missing him always. I mourned deeply in sorrow. I worried that the eyes and eyebrows of two sads and of my younger brothers left behind, my sons, my lords, and all of my people could have been coward. I missed him."[116]

Although there is no significant difference between girls and boys in ancient Turks, in terms of importance, for continuity of the ancestry and the procreation of valiant people, sons are a must for the survival of the family because a multitude of sons always stands out. The way of life, meant girls could use weapons and ride horses just as their brothers. In **the Book of Dede Korkut**, "A daughter does not take advice except from her mother's example; a son does not become hospitable except from his father's example." From this expression, the mother's role in the daughter's upbringing and the father's role in the upbringing of the boy is understood.[117] Children are the natural result of the steppe life they live. The child rides on rams and sheep; hunting birds, weasels and prey using his bow and arrows; as he grows, astride a horse hunting foxes and rabbits.[118]

The naming of children occurs in two stages amongst the ancient Turks. When a child is first born they are given a temporary name. Their real name is placed after the child's first real hunt thus proving his maturity. "Naming" in the Book of Dede Korkut states: Dede Korkut defines the «object» of a legend by giving a name to those who will -carry it further than their own song,

113 Güngör, *op. cit.,* p.42.

114 Güngör, *op. cit.,* p.43.

115 Ögel, *op. cit.,* p.250-251.

116 Adult, *Orhun Abideleri* (Orkhon inscriptions), p.27-29.

117 K. Yavuz, 'Eski Türkçe Metin İncelemeleri' ders notları (Old Turkish Text Analysis" lecture notes), *Istanbul University Institute of Turkic Studies,* Istanbul 2010.

118 Ögel, *Dünden Bugüne Türk Kultürünün Gelişme Çağları* (the Development of Turkish Culture from Past to Present Ages), p.92.

beyond the present time and space of its delivery. Name-giving in Turkish legends reflects a conscious effort on the poet's part not to fossilize an oral production, or confine it to a limited space (theatre, village square, field, etc.), but to immortalize it, and create what can be called a "monumental present". The monument personifies and the present secures this personification into a time slot: the name which is given personifies the hero who has accomplished a heroic feat, and renders this personification presentin the minds of all those who witnessed the event orally In legend one, Bogach receives his name from Dede after killing the bull from which his name is derived: 'boğa' means bull in Turkish. In legend eight, the «stamper of horses», the «horse-stamper» Basat, is given his name by Dede Korkut after throwing a horse to the ground: 'basmak' means to stamp or overpowerwhile 'at' means horse. These names are not metaphorical; they are heroic deeds «verbalized», «said», «sung», a sort of [deed-hero-word] structure or pattern that must be perpetuated by the bard in order to perpetuate the deed (or story) again and again, englobing the past and future in this monumental present. In the Book of Dede Korkut, by giving a name, gives an origin, a source of life: the name explains and preserves this Oghuz ancestry, the hero's blood-line.'

After the demonstration, all the members of the tribe gathered together with the prayers of Dede Korkut and in celebration the boy was called by his real name. In the Book of Dede Korkut, Khan's son, his father called Basam changed his real name to 'Bamsı Beyrek'. This is the reason the man who killed the bull was called 'Boğaç Han'.

In the Kyrgyz Manas epic; the hero Er Tuştuk roamed without a name for years, then a man with a white beard came and said 'let his name be Er Tuştuk' and this became his name.[119] The names gained by the boys reflected their own identities. When describing their work, they add the names of their fathers to their names and for example would say, 'Alp Eren, son of Eylik Koca'.[120]

In the ancient Turks, after the son of a khan went on his first hunt and earned his name, the family celebrated in his house, with a big feast called a "toy" where the tribe and leader all come together to celebrate. In many of the stories of **Dede Korkut** there are many scenes where such "toys" are celebrated by tribes demonstrating the importance of earning a name in the life of Turks.[121]

In the Turkish family, men and women vehemently opposed adultery. The punishment for adultery was death. A heavy punishment like this was assurance of discipline and order in society as penalties were exemplary in terms of family law.[122] The child born out of wedlock was a danger to the society and even bad luck. Regarding this issue, *the Book of Dede Korkut* touches upon this idea in the following: "the story of a cyclops. There was a malformed child born out of wedlock between the son of a shepherd and a nymph." This child, was a monster called a cyclops.[123]

In the ancient Turks, the inheritance of the children did not wait for the death of the parents. The girl or boy who was to be married, they would take the inheritance allocated to them. For the girl a dowry, for the son, land, , herd, etc. The father's house would go to the youngest of his sons. He would keep the fires of his father's house burning.[124] Regarding state matters, the right belonged to the son of the first and noble (Turkish) Hatun.

As a result, it is understood that children were of as great importance in the ancient Turks as they are today. The Turkish family, as a real family would only be achieved if the parents had children. The children of families continue both the family and the tribe, creating the power of the mass.

119 A. İnan, *Makaleler ve İncelemeler* (Articles and Reviews), C.2, Ankara 1998, p.240

120 Oy, *op. cit.,* p.589.

121 Oy, *op. cit.,* p.589.

122 Donuk, *op. cit.,* p.166-167.

123 Güngör, *op. cit.,* p..44.

124 Donuk, *op. cit.,* p.163.

Foster Children

In the ancient Turks, the concept of adoption or son hood was very important. Received by special and written agreement the Turks would adopt a child as "tutunçu" ("an foster son").[125] In the ancients Turks, adoption was made with foreigners, that is, from the exogamy circle of the tribe.

The factors that prove this are:

a) At the ceremony for adoption, a piece of fat was thrown into the hearth of the father's tent by the hand of the child.

b) A slaughtered sacrifice "Bozaska" that is, an animal with a scar and mark on its forehead.

c) Giving the "asıklı kemik" (an object with a blessed meaning) to the adoptive.

d) The adopted child sucking the breast of the mother or symbolically touching her breasts.

All these elements took place in the ceremony, in honor of the ancestor (cedd-i ala) or the protector of the spirit. These elements are seen in the ceremonies of Samani rituals and sacrifices.[126] Although the rights of the Turks to adopt by legal rules had been established, in **the Book of Dede Korkut**, Korkut Ata warns parents about adoption:

"… Yad oğlı saklamag ile oğul olmaz, böyüyende salur gider, gördüm dimez. Kül depeçük olmaz, güvegü oğul olmaz."

Even if you swaddle the child of a stranger, he is not your son. When he grows up he leaves you and goes away, he is unfaithful, A hill cannot be made of ashes, groom won't be your son.[127]

Legal Status of Adoption:

a) Those who have adopted a child cannot give them back.

b) The adopted cannot marry from the exogamy circle of both his father and his mother.

c) The entire inheritance belongs to the adopted child.

d) After adoption, if the adopted father has his own son, then the birth father has the right to take back his birth son.

e) The right to adopt is not only paternity but also the right of the entire tribe.

f) The adoptive should give the adopted a "at-ton" (i.e. the horse and the equipment) the same as he would a birth son.

According to the adoption traditions, there is no obligation to hold a ceremony for an adoption. An adopted girl couldonly be taken from close relatives. In general, adoption has become a custom in a very recent times [128]

125 Ögel, *op. cit.,* p.449.

126 A. İnan, *Makaleler ve İncelemeler* (Articles and Reviews), C.1, p.310.

127 Güngör, *op. cit.,* p.45.

128 İnan, *op. cit.,* p.309.

Marriage Traditions

Since the earliest ages, it has been observed that men and women unite their lives for various reasons in every society. Marriage is the legitimation of this unification. Marriage may seem individual, but in fact is a phenomenon affecting the whole of society. Marriage forms the basis of family.

Marriage and nesting became the basis of the Turkish states with the ancient Turks. Family is the basis of this as it is the seed. The symbol of mother, father and children that make up the Turkish family is called "eb" in other words home. There are numerous sayings related to marriage: Ways to express this for the Turks are 'evlenmek (to get married) for Mongols it is 'ere varmak' (to reach the Mongolsdue to it being the main male family); for the Uighurs it is 'şiirlerde his dolu olarak kavuşmak' (to reach the poems full of feelings), and in Anatolia, the expression is 'duman kurmak' (to create smoke)) means to get married, and to set up a house while 'ocağın tütmesi''to keep the fires burning' expresses fertility and continuity of marriage.[129]

The military home of the Turks is also associated with the family home and is named as such. Another term used in marriage is the term "ev bark" meaning 'house and home'. The word 'Ma'bed' is also good example of the value given to home and marriage. Family and home are referred to as a divine union.[130] There are many words and phrases used for getting married and marriage itself. It is understood that marriage is sacred, long lasting and permanent for the Turks.

In the Turks, the family was established as a result of the marriage. From the boy's house to the girl's house when making a betrothal, giving a "kalın" was a tradition.[131] The "kalın" or dowry includes giving property to the girl's family. Therefore, once the girl was married she became a member of the male's family. Seen in the Huns, Göktürks and Oğuz, the levirate system, was the reason that the male family had the right to inherit the widow's property because a 'kalın' had been previously given. In other words, the widow was the sole owner of her husband and children. In the event of her husband's death, the wife could enter and continue to live with her husband's family without division; if she wanted to remarry her husband was allowed to take two shares of property. The 'kalın' tradition and the levirate system were misunderstood by many. Giving a "kalın", was not a purchase. The Turks celebrated the dowry or "kalın".[132]

If the married son was the eldest, the father would have built and furnished a separate house for him He had the right to choose his own partner. Both the individual property and the ability to choose one's own wife are important indicators of the importance of freedom in Turkish families.[133]

Marriage patterns in Turks are examined in three sections below.

Exogamy (Outside Marriage)

The primary types of marriages among the ancient Turks were: Exogamy[134] (external marriage), nuclear family (small family) and monogamy (one partner).[135] It is known that ten sons who weredescended from Göktürks would go out of the caves to bring ten girls from another tribe becoming the 'on-ok' (Ten Arrows) tribe.[136]

129 Ögel, *op. cit.,* p.253

130 D.Cebeci, Türk Ailesinin Bazı Özellikleri (Some Characteristics of Turkish Family), *Tarihi Akışı İçerisinde Türklerde Aile Yapısı Sempozyumu* (Symposium on Family Structure in Turks in the Timeline of History), Kayseri 1990, p.34.

131 Donuk, *op. cit.,* p.164.

132 Ögel, *op. cit.,* p.256, 257.

133 Donuk, *op. cit.,* p.165.

134 Exogamy called out-of-group marriage; to someone other than the family and the tribe or groups. To marry a person from an outside group. In this way, socialization and cohesion between groups are provided.

135 Donuk, *op. cit.,* p.163.

136 B. Ögel, *Türk Mitolojisi* (Turkish Mythology), C1, Ankara 2010, p.21.

In the Book of Dede Korkut, it is seen that the rule of exogamy was applied from the beginning in the ancient traditions. In one story from the Book of Dede Korkut, Kazan Bey from the Inner-Oghuz's is the nephew of Uruz Bey from OuterOuter-Oghuz. This law was applied after the transition to the established order in Oghuz. Bamsı Beyrek of Inner-Oghuz's wife Bani Cicek is from the Outer Oghuz.[137] The Turks are also known to have taken their wives from outside tribes by kidnapping or by agreement. Marriage from within their own tribes was mostly prohibited.[138]

Levirate

We touched upon this type of marriage as a way to protect the integrity and maintain the lineage of the "Turkish Family Structure". In addition to this section, between Chinese Princesses and Turkish Khans, from time to time there were marriage agreements (ho-ch'in) to the Turks with the Chinese. If the women were widowed, the levirate system continued. For example, in 580, during the reign of the Göktürk State, Taspar Kagan married the Chou Dynasty PrincessCh'ien-chin, and the widow upon his death, married Ishara Khan upon becoming Khan and this was seen as appropriate '[139]

Qualifications of Spouses

After such conditions as the groom liking the girl, and the families (mediators) sending news, and the consent of the girl are met, the groom candidate must also be liked by the girl..

The only criterion that determined the social status of a man according to Turkish tradition wa his valor. Besides spouses finding each other beautiful, qualities such as strength, courage and mastery in weapons were also decisive reasons. In *the Book of Dede Korkut,* Bamsı Beyrek goes to marry Bani Chichek not knowing that he is talking to her, speaks to her believing she is Bani's nurse. She wants to see if the man she marries can ride a horse better than her, shoot arrows better than her and wrestle better than her as well.

Betrothal

Marriage begins with a betrothal. In some Turkish regions that have not lost their old Turkish traditions, the proposal to marry was made while on horseback. The girl and the boy met on horseback and made an agreement. Of course, they stay in touch through intermediaries, until the final steps of the agreement (gifts, dowry, etc.) were finished. As it is known, in Göktürks, treaties,ambassadors and such official acceptances were always made on horseback. Pre-marriage promises were also to be made on horseback. For the Turks this showed that the marriage or acceptances were blessed.[140]

Engagement

The intention of a wedding was actually realized at the engagement with an agreement regarding the dowry and verbally made promises. The engagement is a promise for marriage and at the same time a "pre-contract". The word "Adaklı" (bethrothed) is the most beautiful and human expression of the meaning. Others similar words used in Anatolia include: "deyikli, ulasık, tutu, tüğülü ve yasan" which carry the "the oldest Turkish essences of the meanings for engagement."[141]

137 A. İnan, Dede Korkut Kitabında Eski İnançlar ve Gelenekler (Old Beliefs and Traditions in the Book of Dede Korkut), *Makaleler ve Incemeler* (Articles and Investigations), C.2, Ankara 1998, p.241.

138 Ögel, *op. cit.,* p.32.

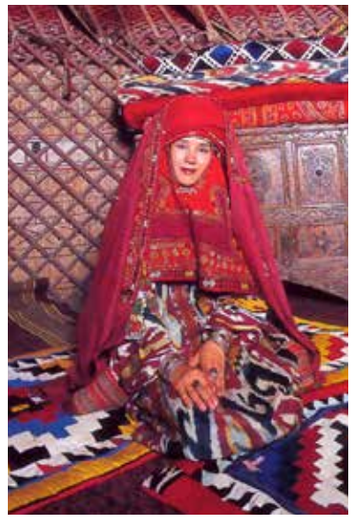
139 A. Taşağıl, *Gök-Türkler I*, Türk Tarih Kurumu Basımevi (Gok-Turks I, Turkish Historical Society Printing House), 2nd Edition, Ankara 2003, p.44.

140 Ögel, *Dünden Bugüne Türk Kültürünün gelişme Çağları* (The Development of Turkish Culture from Past to Present Ages), p.265.

141 Ögel, *op. cit.,* p.266.

Picture 21

Uzbekistan Karakalpak Nukus Museum, an Uzbek bride.



Picture 22

The best of the Tatar brides' decorated hats were sometimes worth a hundred horses.



Picture 23

A Kazak Bride with bridal hat.



The right to begin the wedding proceedings belonged to the girls' family. The wedding commenced at the girl's house and concluded at the boy's house. Wedding feasts and helping to feed the hungry are still traditions even today. They organized races and wrestling matches as wedding entertainment. The word "gerdek" in Persian means 'dome and domed room' and was used as the wedding room. In the Book of Dede Korkut, the place of the wedding tent was found by shooting an arrow. The hearth of the wedding family was also celebrated. Sugar was scattered over the home.

The best man is both the guide and friend of the groom. Kinship was like family in Turkmenistan. The bride's guide is the aunt. They arrange the dowry and wait.

In the Turks, the bride was taken away from her father's house. She wore a dress of red fabric and a pointed bridal hat decorated with lace and metallic pendants. Young women used to wear their bridal hats all year, and now sometimes even at a wedding these hats were not used. Figures 21, 22 and 23 show the bridal hats of various Turkish tribes.

"Kıyın" means contract. The word "Nikah kıyma" (to solemnize, perform a marriage ceremony) is said in the same way for all Turks. In Anatolia and in Turkestan, the contract of marriage was made in the girl's house. Before the marriage ceremony, the amount of inheritance and dowry was also determined.[142]

In this study, we have examined sources from the oldest Turkish state known as the Asian Hun State.. We reached the following conclusions about the Turkish family we studied until the adoption of Islam. The ancient Turks called the family "oğuş". The old Turkish family is a small family type and was based on blood relation. The family authority father type was "pederi", i.e., which was not based in the same way as a sultan (difficult, pressuring) as in various communities rather, in the pederi type family authority, being custodial (friend, helper) and abiding by the "father's law" prevailed.[143]

The husband, who was the head of the family in the Turks, was called 'bey'. Of the family, the youngest son stayed in his father's house and maintained his father's quarry. In Turkish, external marriage (exogamy) was essential. In Turkish society monogamy was predominately seen. The women in the family being free, were able to choose her own spouse, and such characteristics such as having a "housekeeper" and the tutelage of "alp eren" was almost never seen in other societies.[144] The Turks would marry the deceased brother's widow under the levirate system. The main purpose of this tradition was to protect family unity and to prevent the destruction of family property. Also the remaining widows were not included in any other lineage, and in this way the family structure was maintained. If the husband died, the

142 Ögel, *op. cit.,* p.269-271.

143 Donuk, *op. cit.,* p.162.

144 Donuk, *op. cit.,* p.167.

women and children were never to suffer in poverty, instead were cared for by the deceased husbands family.[145]

The Turkish family in the field of law before Islam was based on verbal law. The system changed according to the customs. All children had a stake in the heritage of their parents. The owner of a property as the landlord himself could make use of his property in whatever way he saw fit: he may sell, rent, foreclosure or operate as he wanted. From Islam afterwards then spiritual law was applied. Then there were eleven kinds of heirs. One share of the inheritance for a woman and two for men were given.

Both the individual and the verbal legal system of the ancient Turks society has maintained order in all aspects very well for centuries. This system was not only the law, but built into the traditions and customs. Turks were spread out over a wide geography, meeting many nations and protecting their own culture, which is one of the oldest nations in history. The Turks have protected the Turkish family, which is the core of the society and was substantially protected in the Turkish family from both a psychology and sociology standpoint as the formation of this safety paradigm is apparent.

On the other hand since the Stone Age, for men and women to have an equal say has been of great importance for the Turkish civilization. In Turkish civilization, to be able to perceive abstract concepts since the ancient times, the development of functioning memory and mind theory, and women and male individuals of the same value and merit all demonstrate the Turkish cultures protectionism. In other words: women were able to reach the metaphysicalassociation in religious ceremonies, enabling a woman to be included in the group or the consensual security circle; in the power-security relationship; capable of accessing the state of **superior consciousness.**[146] **Women** were also able to achieve a **blessed** state. The woman who continued, patiently, faithfully, with justice, overcoming the difficulties she faced, would reach the superior consciousness, the common national memory or also known as the cosmic information. The woman who reaches this situation reaches the character of being a "blessed person".

At this point, if we return and consider the words of his Holiness Mevlânâ, "Is there any enemy to gold?" the relationship between material and civilization established on the world so far, then the Turkish civilization we can better analyzed to see the difference. As we tried to explain previously, there is no one enemy of gold because human beings are in the center of all kinds of material power in the safety paradigm of primitive life. The first tool of this material power was, of course, the weapon. In the fight between Cain and Abel the first weapon used was a piece of stone.[147] Humans continue to discover new weapons at every stage of human development and this search continues even today. From the discovery of copper and other metals then humanity developed various alloys first to be used for weapons, then again to shape the world using the tool-power it applied. Pure gold is soft in the production of weapons and equipment yet ironically, since the day it was discovered it has been the greatest weapon in the hands of men.

Therefore, both in the east and the west, the established safety paradigm of civilizations in the center, because of it's material properties,gold has taken a great place. On the other hand, Turkish civilization by melting the phenomenon of **immortality** symbolized by gold in the concept of **kut** and the loyalty of Turkish women in addition to **(katun-hatun), honor,** virtue, and a strong character issecured with this gold armor. In other words, gold symbolizes 'kut 'but is not kut itself. Or a man being **kut** for a man or woman, means having something in the mind of a person and which is the pinnacle of abstract concepts but can reach in its heart, and separates it from the animal, making it human. So having gold does not make a person blessed, but the 'blessings' that a person carries, has the value of gold.

145 Kafesoğlu, *Turkish National Culture,* p.216.

146 Sazak, *Turkish Symbols*, p.152.

147 There were no battles between primitive people, but there is a high probability of fights in which the stone was used as a weapon. It is unlikely that the spears used for hunting were used in these fights. Because the person who throws the spear is unarmed. The first weapon to be fired from the target wa an arrow. And it is highly likely that it was invented by Asian tribes; Quigley, *Weapons*, p.44-45.

COGNITIVE ARCHAEOLOGY

Cognitive Archeology began to be developed by Western archaeologists and psychologists in the 1960s and today is a new branch of science that continues in its development process. In 1993, "What Is Cognitive Archeology" was published in the **Cambridge Archaeological Journal**. In the article, the archeology of cognition being a branch of archeology that explores concepts and perception was specified. Accordingly, cognitive archeology is based on the whole spectrum of human behavior. It especially covers religion and beliefs, symbolism and iconography, the development of human consciousness and expression..[148] Among the methods developed in this branch of science, we will use two in this book: The first method is the Anglo-American Model: An archeological find's sub conscious meaning through the materials used, construction methods and attempts to find the functionality of consciousness and how an object is used by its creator for a cultural depiction.[149]

The second is the French model (Schema conceptual): An ethnological approach to archaeological finds, which examines the process stages of production methods. In this method, the production structure and technique is systematically reviewed.[150] J. Marcus K. Flannery's overview is the most appropriate one in our review method. According to this view, archaeological works are evaluated according to the seeds in mind: cosmology, religion, concepts, ideology, iconography and other intellectual and symbolic behaviors which areexpressed in philosophy and ethnic values. The Golden Treasure of the Huns that we focus on in this book serve as important examples of the cognitive capacity transferred socially from generation to generation through epics. In analyzation of these works, we will use the methods developed in the West mentioned above. According to Haidle, our cognitive capacity develops among the three basic features of man:

1. Breed Genetics (Phylogenetic): The genetic characteristics and evolutionary history of the human race (regarding the physical characteristics and cognitive ability acquired by the neurological structure of the brain in relation to all and subject matter.)[151]

2. Individual Genetics (Ontogenetic): Although it belongs to a race, it can consist of features that make it different. *The source of Gumilev's Etnogenesis* characteristics of a passioner.[152]

3. Historical-Cultural Feature: This feature includes cultural development of the mind. This is the most important feature that is unique to humans. Thanks to this feature, people with no genetic ties can come together culturally. According to **Gumilev's Theory of Etnogenesis** this feature is described as 'superetnosis.[153]

In Anatolia and the North Black Sea; especially the geography of the Caucasus is a region in which many people came into contact with others and aa bridge of cultures was established. Consent established behind genetic kinship associations, flourished in this geography; the Hellenic-Roman culture in the west, Persia, Indian and Chinese in the east were the scenes of strong information exchange storms that influenced and shaped the culture. On Supereons; blossoms in the middle of such storms, mutually affecting each other, chained in the wars of existence, saw them write the story of mankind with their motifs and symbols. One of the most prominent of these Super ethnos, the Danube in Central Europe from the Great Wall, the Hun

148 *A Companion to Cognitive Anthropology*, p.453.

149 *A Companion to Cognitive Anthropology*, p.453-454.

150 S. Lemonier- C. Karlin- M. Nelson developed this model, *A Companion to Cognitive Anthropology*, p.455; C. S. Haidler, How to Think Tools, Dresten 2012, p.108.

151 *A Companion to Cognitive Anthropology*, ps. 450-453; M. N. Haidle, op. cit., p.41-63.

152 For more information on Etnogenesis theory see. L.N. Gumilev, *Etnogenez i biosfera Zemli*, Leningrad Gidrometeoizdat, 1990, p. 48, 175, 351; A. Farzaliev, G. Sazak, "Lev Nikolayevic Gumilev and Ethnogenesis Theory", Turkiyat Journal, C.26 / 1, 2016, p.117-130.

153 Farzaliev, Sazak, *op. cit*., p.119-120.

civilization, consists of a huge area in which to better understand the symbols of the past one must look closer at the art and jewelry techniques of the region.



Picture 24

4x3.5cm beard

Pendant, made with powder granulation,

Louvre Museum

The ancient technique called **granulation** is a specialized version of fusing in which tiny spheres "granules" are attached to a piece with such a delicate fillet that they appear to be simply set into place.[154] The result is a rich yet delicate pattern of great beauty known as granulation.[155] Regarding the part of our book used within the scope of applied archeology project is jewelry expert, Nurhan Acun. She describes the granulation technique as follows: On a charred wooden bench there is naturally occurring coal dust as well as large and small bullets. The bench has been previously boraxed with boron dust and sprinkled with gold or silver powder. The gold dust particles are applied with high heat which seals them inside, joining each other in the proportion of pits as perfect large-small-top-cure-forms granules. Boron, the chemical reaction of the catalyst function in the granulation process accelerates the formation of granules into perfect bead-balls without being consumed in the reaction it provides. If boron is not used, the granules do not take the form of full spheres, they become defective. This ancient jewelry technique has been passed down through generations and was not been found in written sources. This craft for the most part was kept secret. **The techniques used in creation of these granules found in the works of European Hun gold, which we have examined in this book were the most difficult and labor intensive part of this work.** The application of these two basic mineral watering techniques is the most difficult and demanding fine workmanship.

In history, the Etrusk made jewelry with this technique of small gold granules (square-top) on a gold plaque.[156] From the seventh and eighth century B.C.E. the Etrusks succeeded in powder granulation using the granule technique that even in the nineteenth century was impossible to produce. According to the Roman historian Plinius (.72 B.C.E.), the Etrusks melted gold and from the gold liquid used a stone to make granules. These granules were usually shaped into the form of droplets. The second method; again, is the process of weaving the molten gold into the coal powder, which before the sixteenth century witnessed no written source for more than one hundred years. It is possible to obtain excellent granules with this method and this was the method used by the Etrusks. The third method is when gold dust is passed through a sieve then frozen. This freezing process allows for the formation of spherical granules.[157]

What is known today as a modern gold mine was seen in history for the first time in 2000 B.C.E. in Nubia (Nub = Gold) or what is known today as Egypt. As seen in Picture 25 Egyptians were making the same quality as today in industrial systematics resembling mints by gold smelting from gold mining and refining until the entire process. During the process of melting under extremely high temperatures up to 1300 , degrees' air blowing method from straws fitted with heat resistant ceramic coins to melt gold were used.[158]

154 Yildiz A. Mericoglu, *Antikçağ'da Anadolu Takıları* (Anatolian Jewelry in Antiquity), Akbank Pub., Istanbul 2001, p.36.

155 H. Maryon, *Metalwork and Enameling*, New York 2011, p.53.

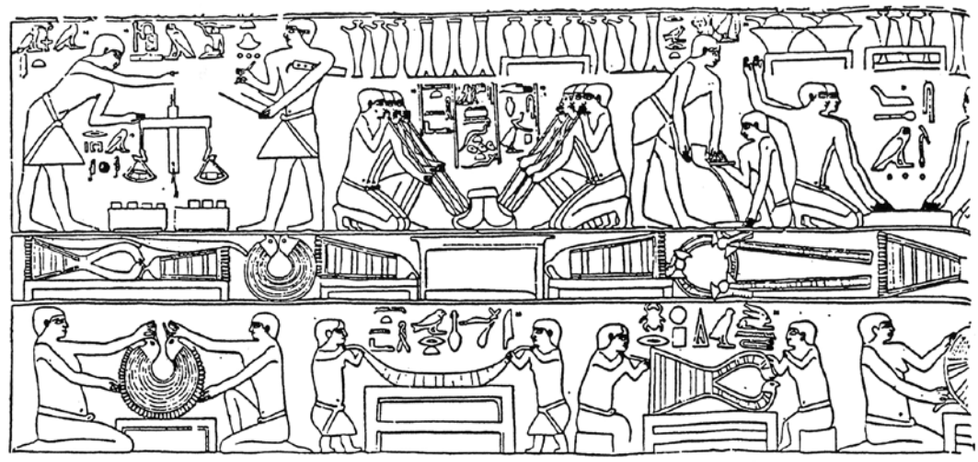
156 J. T. Warren, & quote; Gold work & quote; *TWFE*, C.8, p.67

157 H. Schadt, *Goldsmiths-Art*, p. 23.

158 *op. cit.*, p.10.

Picture 25

Gold Processing in Ancient Egypt: An air blowing method with straws fitted with heat resistant ceramic tips to melt the gold were used.



The gold refining process had two methods:

1. Crucible Method: First a lead plaques is wound. Then, as it melts, oxygen is fused very intensively. Some metals and sediment can be oxidized in this way. The resulting lead oxide adheres to the liner in the crucible as liquid slag.

2. Spending / Cementation Method: The gold is first melted by mixing it with salt and potassium sulfate. In this case silver and the copper are separated from the gold by a chemical reaction with the residual salt, thereby obtaining pure gold.[159]

Picture 26

The first coin printed in history (?) discovered in 630 B.C.E in Ephesus; On the front, a long horned deer motif and written on the opposite side: ' Ō Phaneōs eimi sēma (Greek: Φάνεως ειμί σήμα ()" thatI am the light I am the shrine, I am the symbol of light'.



One of the first methods of refining gold was used by the Lydian King Karun. (Croesus, Kroisos) The raw material (electro) from the Pactolus (Sart River) and other metals such as the state of the mortar used this method and obtained pure gold. The gold and silver were separated as two different values of money. Measures of this money were used for the first time in the history of the economy and thus established a standard currency.[160, 161]

Picture 27

The first piece found in history with gold inlay patterns are on a ceramic plaque dated 4900 B.C.E.



The first gold artifact in history a ceramic plaque with gold inlay. It is from a tomb in Varna dating back to 4900 B.C.E.[162] (Picture 27). It is very difficult to distinguish in style from today's art-deco works of art. Even still, it can be considered as a work of "modern art. In the very middle of the plaque is an embossed circle, around each other there are four repetitive motifs in the same order. The position of the motifs forms a complete four-way motif by freezing. **Today this work is contemporary art with four different motifs that came from more than six thousand years before.**

The second most magnificent and the oldest known piece of gold work is a Sumerian helmet.[163] This work dates back

159 *op. cit.*, p.11.

160 Hans- Gert Bachmann, *the Lure of Gold*, p. 79-80.

161 The first coin printed in history (?) discovered in 630 B.C.E in Ephesus; On the front, a long horned deer motif and written on the opposite side: ' Ō Phaneōs eimi sēma (Greek: Φάνεως ειμί σήμα ()" thatI am the light I am the shrine, I am the symbol of light'. *op. cit.*, p.80.

162 *The Lure of Gold*, p.35

163 Warren, op. cit., p.67.

between 3000-2500 B.C.E., worn by a Sumerian princess and called the "Golden Helmet of Ur".[164] This work completed thousands of years ago is known even today as a symbol of the power of gold (Figure 28).



Picture 28

A piece worn by a Sumerian princess, called the "Golden Helmet of Ur".

It is possible to find great examples of gold work in every part of history. The Turks, like in other metal works were skilled in gold works as evidenced by the gold artifacts found in various burial grounds. Turks have changed the names and techniques as they gained experience in fabric, food, drinks and even the titles over time. However, the names regarding metal works have always remained the same. This ancient relationship with gold, silver, copper and bronze is demonstrated through t the Turkish epics and even today through idioms. Translated examples of such expressions include: tunç yüzlü (bronzed faced), demir bilekli (iron wristed), altın kalpli (golden-hearted), and gümüş tenli gibi (silver-skinned).[165] Together with gold work, analysis of motifs and symbols used on treasure will be analyzed in terms of their deeper meanings. Using physical features values we will attempt to reveal the spiritual meanings expressed through the use of symbols. In this context, we will research the desired meanings expressed combined with the properties of gold and the manual labor involved.

COGNITIVE ANTHROPOLOGY

We have briefly outlined the branches of science that shed light on this research. Anthropology, archeology and psychology help us to understand more in depth the civilization that used these works. The Hun State, which is one of the main veins of the great Turk civilization generally, and the Turkishbelief system is a mirror that reflects the perfect analysis of the Hun circle which will be examined under the broad framework of the symbols and meanings of the Turkish Nation. Also, another important factor that we should immediately note here is regarding the Hun State in our analysis.

We will consider the Hun nation as a whole. In its usual form, the European Huns and the Asian Huns seem to be two separate entities. However to talk about a separate state, unrelatedto each other in the giant geography ruled by the Huns, or as a rival with oneanother -may give rise to the false perception that two states and two different cultures existed.. Therefore, we examined the Huns as a whole as had been advised by Zasetskaya which was an important consideration in our decision process..The way Turks have been organized by making use of the aforementioned sciences for thousands of years can be compared to modern, economic and industrial institutions sciences with an analogy not used previously.

As we have noted in the history of civilization, civilizations have been associated with the institutionalization of various safety paradigms, one of the most important being the economy.

From the nuclear family to the state order we see the organization of such in the Turks; in hierarchical distribution of tasks, we can say that Turkish individuals and society have mutually secure each other's interests. In this context, let us examine the place of the gentlemen and khan in the economic life of the ancient Turks with an analogy in terms of modern, economic and industrial terms.

164 The excavations from 1926-31; the existing royal cemetery is 72m, 54m wide in size. The queen was buried with seventy-four people. These people were believed to be her servants. The servants poisoned themselves. It is believed they did so in order to go together with their queen because each of them has small bottles. The headwear is that of the Royal Queen Pu-abi. The work is made entirely by inlaid technique. Soldering was never used. This is an extremely difficult and labor-intensive method. There are three chain decorations in the helmet neck area. The first is decorated with sun-like golden discs, the second with willow tree leaves; the other is the golden poplar tree decorated with leaves. The style and craftsmanship of the artifacts in the treasury of Troy discovered by Schliemann in 1873 in terms of Mesopotamian circle. H. Schadt, Gold Smiths-Art, p.16-17.

165 N.S. Banarlı, *Resimli Türk Edebiyatı* I (Illustrated Turkish Literature I), Istanbul 1983, p.32.

One of the main sources of social sciences accepted in the world, is the fifty-four-volume Britannica Great Books **An Inquiry into the Nature and Causes of the Weath of Nations** written by A. Smith in 1759.In this work, Smith, while discussing the state income sources uses the Tatar Beys (Turks) as the owners of the existing animal herds as well as the principle managers and chief shepherds. Caring for the animals, the busy tribeshared the profit obtained by working together, first of all due to the amount of milk and the growth of the herd, creating the first **civilian government income.**[166]

Even today, it is an economic fact that the most profitable and productive work that can be done in the giant pastures of Turkistan (Central Asia) maintains its validity. According to the norms of the time, the giant herds, which can be defined as an industry success depended on the success of protecting the livestock within the breadth of controlled pasture areas and safety. In addition to ensuring the safety of these areas, horse breeding was afundamental element of military power in acquiring new areas to meet needs. Economically, starting with small farm animals such as sheep and goats, the horses became the most valuable for both the military and the economy. For the cultivation of the horses, the need for raw feed was met by securing large pastures.

For example, in the planning of livestock production for each small farm animal (sheep, goat, etc.) 4 decares (4 thousand square meters), for horses 5 times that grassland area would be needed.[167] According to this, an area can be estimated as follows for every 10,000 (ten thousand) dormitories (tents) bodun (tribes)[168] For example the Hun ruler, Teoman gave his son Mete Han this gift: For every tent with a five person family, this family should raise at least 25 small farm animals, and in addition at least one son would enlist as a soldier , two horses were allocated for soldiers. This tribe's total population of50,000 people, with 20,000 animals and 250,000 small farm animals would need approximately 17,000 kilometers squared land.

The security of such a huge area was also ensured by a highly developed organization. It was not possible to graze all of these herds in a single pasture. It made sense both to both reduce the risk of grazing and make the most out of grazing. Thus the families of the tribes were divided into very close regions. This situation of cooperation required very advanced communication. Families taking responsibility for large herds could not protect the grasslands, nor increase the number of animals. It was possible to move the herds between regions whose productivity varies according to the seasons. This made it imperative to plan on an annual basis with almost clockwise accuracy. This meant taking into account a great number of factors including: the geographical conditions, the weather, and the behavior of animals. The alternative movement plans of the herd must also be made in advance.

In such a vast geography extending from Asia to Europe, stamps/seal and petroglyphs engraved on rocks, marked areas where animal herds could be grazed safely, who the area belonged to and under whose responsibility the land was. Every tribe's military strength capacity for an area was determined then given responsibilities accordingly. This system encouraged both production and expansion of controlled areas with the ultimate aim of growing the economy.

According to Gumilev, it is possible that the Huns' population was multiplied up to one and a half

166 A. Smith, *'An Inquiry into the Nature and Causes of the Wealth of Nations'* the University of Chicago Encyclopedia Britannica Inc., 1952, p.357.

167 K.L. Warren, C. Sweet, Alberta Agricultural and Rural Development, *Manure and Pasture Management for Horse Owners Information Packaging Center,* Alberta, Canada 2003, p.43. Refer to page 43 for a reference to Table 10.

For horses and a month of grazing 5 acre (20.23 decare) is needed pasture.

5-acre X 12 months = 60 acre / year

20,000 at X 60 acre = 1,200,000 acre / year

1,200,000-acre X 2.02 = 4,856 km2

1 horse = 5 sheep

1 acre / month for each sheep X 12 = 12 acre / year

250,000 sheep X 12 acre = 3,000,000 acre / year

3,000,000 acres = 12,140 km2

For each size (20 thousand horses and 250 thousand sheep):

4.856 + 12.140 = 16.996 km2 = 17 thousand km'km'

168 Gumilev, Hunlar (Huns), Istanbul 2003, p.79.

million. If we think of this one and half million in terms of livestock, then there would have been thirty-five and a half small This means 37.5 million small farm animals and 2.5 million horses. Adequate feeding of such a large herd would require 510 thousand square kilometers of grassland. Today, Mongolia's total land area (including non-pasture areas) is 1 million 566 thousand square kilometers. From this estimation, why the Huns were spread out over such a vast geographical area and why they went to Europe and the West can be better understood. Today, in modern conditions, Turkey is engaged in animal husbandry on a large scale. Another important factor that the owners of agricultural enterprises know very well, is that this labor-intensive industry must ensure the continuity of the loyal workforce, which must be achieved before any good conditions are met.

During the pre-BCE period the Turks in Asia developed the large animal husbandry industry. The principles of organization, today is very similar way to the computer software industry. America's largest software companies: with a very well trained and highly skilled team, well defined targets and success-oriented goals. It also operates within methods similar to the working principles applied in Asia. For example, large animals in the past were divided into smaller herds and given to a 5-person family to be responsible for. Today, very large software projects are divided into smaller projects and given to a team of five to six people to solve; both being management systems established upon the same principles. In addition, the fair distribution of the profit as a result of the total performance in the past is similar to the software companies' awarding profit shares to software engineers within the company. The labor-intensive animal industry in the past, which is an industry today, and the software industry's labor-intensive production scheme is seen as equivalents. In the Hun period, we defined capital as pasture areas. The business format that can be defined as similar to the pasture areas of the software industry today are the users. What would be milk, meat, and leather, etc. for the Huns for the software industry today is equivalent to "applications", which are the big profit gateways. **We believe, the Republic of Turkey nowadays, is able to develop the top notch world leading applications and software as a result of and directly related to how the Huns developed management systems for the livestock industries in the past.**

So if we define the Turkish Hakan as the president of a "trust"[169] with modern economic concepts, then the other tribe leaders are members of the board of directors. In this way, there will be geographic areas where the trust controls the capital. The labor force is children, men and women; it is based on the principles of systematic working with a shareholder. The product is everything, obtained from animal husbandry. Animal milk, meat, wool, leather, are converted into separate products. Production of clothes, carpets and rugs from Yunun leather, various apparel, horse harness, weapon parts and armor are produced. It is also known that drugs were produced from bones. All this organization, by a good manager on the one hand while expanding the geographical areas with capital on the other hand thanks to lengths gone to strengthen the workforce. Therefore, total production is high in all respects. This benefitted the giant trusts as partners and every level as well as the public who had their share of the prosperity.This economic welfare system was explained in detail in the **power-security relationship** circle, for thousands of years and has been continued by repeating it, Bilge Kagan, in Orkhon Inscriptions in his own words expressed the economic success of the period:

"After that God commanded, for my state, for my fortune, for the nation to be resurrected I cherish. I put naked people in suits. I made the poor nation rich 1."[170]

"... East to day east, south to midnight, west-to-west, north to midnight The people in it are always subject to me. I've always put all these people in order. It's not bad now. Turkish Kağan sitting in the Otugen Forest, there is no problem in the province. I sent an army to the east of Shandong Plain, I'm about to reach the sea. I sent an army to nine Ersin in the south; I was almost out of reach of Tibet. I passed the Pearl River to the West and sent the army to the Iron Gate. In the north until Yir Bayırku I sent the army. I've walked all this way. Nothing better than Otugen Forest. City place It was Otugen Forest. I sit at this place and handle the Gin nation. Gold, silver, silk, silk So it gives..."[171]

169 In today's economy, holdings are formed with the merger of companies, and trusts are formed with the merger of holdings.

170 Ergin, *Orhun Abideleri* (Orkhon Inscriptions), . p.43.

171 *op. cit.*, p.59.

"Yellow gold, white silver, edged silk, silk fabric, saddle horse, stallion, black sable, I gave your blue squirrel to my Turk, to my nation, to lay out ... Upper God Mighty ... Feed the Turkish gentlemen, the nation, do not bother, and do not hurt! "[172]

If we recall the above comment, gold; it is not the aim of Turkish civilization, It is the instrument of trade with civilizations. For this reason, the use of gold in the silk The dull symbolic meaning is great. How much Turks love Chinese gold and how much he is very impressed. In addition, the economy of Gin in the east, the Roman lifestyle in the west Turks, who know that it is directly connected to the gold treasures in order to ensure the weakening of its competitors as a strategic goal. The need for the Hun economy for imported products. They do not fall behind a few products; the leading silk and rice.

According to Gumilev, during the Yen-Jan Square War (90 C.E.), the Huns won and the Chinese suffered a major defeat. The Chinese were left paralyzed. If the Huns had continued their attacks, they could have destroyed China completely. Huluku-Yabgu was a commander who could understood how pointless this was. He proposed that the Chinese emperor send a letter of friendship and peace to one of the Chinese princesses. And for sending a lady each year from 10 'dan (historic Chinese unit of measurement) of wine, fifty thousand hu of rice and 10 thousand balls of silk fabric were to be given.[173] If you notice, Huluku-Yabgu, did not demand gold from the Chinese Emperor. The Hun economy was dependent on "real production" time as a financial instrument with gold; products were made from the combination of human labor and valuable raw materials. For the Huns gold was less valuable.In addition, Asia's large land and long rivers we can easily assume that the Turks used the existing gold reserves. In accordance with the universal economic rules, man needs what he does not possess and gives more value to it.

The order of the ruler and tribe leaders and the method of sharing, the distribution of task, the resulting profit being shared equally, all serve to show that the Huns are a clear example of a liberal system of governance that can be compared with modern concepts. Every piece of meat that was brought to the table was shared amongst the men. Each of these leaders, called "süğün" would be given an area of land, and animals that he and his four or five-person family would care for. For this contribution, he would be compensated. This system was shared in the four directions amongst tribes. In this way, every person had a role to play and successful work saw for successful gain, and the profit was for all, the people, the government and the nation to share. This is called performance-related gain in modern economic concepts.

We can describe another hidden dimension of the meaning of the four-directions figure that we often see in Hun Turk motifs and symbols: For the effective protection of the safety and belief paradigms in the context of profit or 'total productivity', the military, political, economic, social, intellectual distribution of power according to responsibility: , firstly, population (labor and troops), then the geographical areas, width and production performance.

According to Quigley, similar abstract ideas adopted by the parties of any economic concrete relationship should merge in context.[174] Simply put, a concrete economic relationship, for example; livestock to be done efficiently between the people and the king are fixed based on rewards. Consent and obedience should be mutually exclusive and this necessitates fair sharing. In this sense, **the relationship between power and security is based on the main factor:** 1. Applicable force caused by potential power, 2. Wealth, 3. Persuasion (consent).[175]

In the economic model based on animal husbandry described above, the path to success was based on the Turkish system of rewards. The **Turkish rewards** are on an abstract mental coexistence with consent. A direct reflection of production on welfare, as mentioned in the second article, the equitable sharing of wealth is the concrete counterpart of the power-security relationship of Turkish society. The applicable force is deflecting the head Turk which is repeated many times in Turkish

172 *op. cit*., p.62.

173 Gumilev, *Hunlar* (Huns), p.154-58.

174 Quigley, *Weapons*, p.17; 13-20.

175 *op.cit*, 17; 13-20.

epics, "başlıya baş eğdirmek" "(To be one's own master)". Ensuring the continuity of military and strategic mastery first and foremost is the main task of the lord. This potential power is only available externally, not only to protect from the opposite state and the nation, but also to provide peace and security. **While Turks described the khan as a "trustable" president, he was more hierarchically involved, first with his generals then with his soldiers, from the viewpoint of cognitive psychology understanding solutions and** the **establishment of solutions through the process of reproducible methods, and as such fits completely into the power-security system described above**.

The main subject of our book, the treasures, are worn by both gentlemen or women. One of the most important factors that one should keep in mind while investigating the communicated meanings is that there must be elements that form the infrastructure of the relationship between **power** and **security**. Let us examine these elements in terms of the **Hatun**:

Applicable Force Aspect: From the Turkish ceremony according to those of noble blood, the wife is the queen and as such. She is the mother of children who are to become the future ruling heirs. The continuity of the state andthe safety paradigms will be possible with the continuation of the current successful system. A noble woman's children to respond to the expectations of the public by acting like their fathers is an accumulation of culture. While this is not guaranteed, the probability is high and thus the preference. **For this reason, the woman is a force element through fertility in the public perception of the future.**

In terms of the Element of Wealth: In addition, the dowry often brought with her contributes greatly and adds strength and wealth to the newly established nuclear family. The kings further enrichment as a result of marriage, increasing the influence on the lord's unity in the state administration.

Persuasion: From the point of view of the persuasion: Finally, the Hatun who is a princess is also her father who is a gentlemen and representative of the whole tribe of her father.

With the marriage, which was established upon consent, she brought his obedience to the state and his treasury without any bloodshed. The Khan's base adds practical power and wealth in the nuclear family. On a state basis, it directly affects the number of soldiers and public order.

Now, one by one, let us review the ten works implementing the cognitive analysis system we have developed.

Analysis Catalog





Floor No: 2

TEMPORAL PENDANTS

Material

Gold, garnet stones.

Usage

The head decoration is a forehead-mounted diadem, which is attached to the forehead by a connecting piece and fully covers the ears. A temporal pendant is part of a women's decorative jewelry.

Technical

Garnet stone inlays are soldered (welded) on two plaques.. On the back surface are a tree of life and animal figure motifs made with granules. There are nineteen gold-necked posts (Pendulum) and triangular shapes made of granular balls at the ends.

Cognitive Archeology

In the context of cognitive archeology, this piece was produced by us. Today the modern construction time of this piece takes approximately 10-15 days.

The construction of a replica of the piece was realized according to the original construction order followed.

First, the main part of the oval body was made by twisting and tightening of wires around the body, a cord was adapted to a frame. To fit the cord inside the frame, a second main oval part was prepared separately. Thus, the front and posterior surfaces were formed. On the ovalare a tree, deer, goat and wolf motifs cut from different metal wires and welded on.

The nineteen pendulums were produced from silver and welded one at a time to the main body with silver. A very important point which requires fine labor is while boiling the pendulum to protect it from heat and also once boiled the new pendulum is very sensitive to work.

In the third stage, the nesting of the colored stones on the surface of the temporal pendant and the preparation of the triangular granules between these colored stones and the main bodplacement. Silver nests in the shape of stones were prepared by taking the form of single stones and welding them to the main body with the same method. Then the triangle granular cuttings were bent and welded onto the main body part. When boiling to avoid heat damage to the pendulums, the pendulum was covered with amyant (asbestos).[1] (Istanbul jewelry weaving craft, an old method used by its craft, is the method that is likely to have been used in history.) This boiling process was repeated during the same time again in the main centered body. Finally, in the same way on the upper surface, half-oval shaped area was placed in the nest of colored stones. After all this, welding and quenching operations were completed, gold plating was performed.

1 high temperature resistant chemical stone.

The most difficult stages of production

It is the application are the combining of the granulated gold pieces through the sieve. The application was done in two ways: the triangular of granules were first made and then welded onto the main part or they were welded in the shape of a triangle with a stone mould.

With the modern methods we applied, the construction of this piece took 10-15 days. The estimated production time of the piece with traditional methods is one to one and a half months.

Cognitive Analysis

An extract from the previously stated safety paradigms of the Turk (Hun) civilization is "the protocol" of "the continuity of life", which combines all layers of meaning in motifs and symbols that are adorned on this object. Namely, two meanings can be extracted from the number and placement of the stones. First, according to Malayev, the number 10 symbolizes the women who are married and faithfully attached to her husband.[2] In other words, the number 10 shows that loyalty and commitment are complete and perfect. The second meaning comes from the garnet stones and the granulized triangular lattices between them which create the four-faceted motif.

A total of 10 garnet stones inside one another which represents the loyalty of the Queen, the second meaning of the four-faceted motif describes the state of the hierarchy on the geography meaning the management. In the symbolization of these two meanings one inside of another; the importance of a mutual loyalty of the Turkish family structure as a core element in the continuity of home and continuity of the state is emphasized.

On the back of the temporal pendant, there are the tree of life made of granules, and the bird / eagle, deer, goat and wolf motifs. The rear surface is enclosed in a concave frame which represents the dome or home. If we consider the shape of this description as a dome, the spiritual home or the House of Tengri; the state as a homeland, and also the home protecting the nuclear family is represented.[3]

Therefore, the rear face; interior dome / house shape the continuity of the state reflects the spiritual dimension of the protocol. Gok dome of the world life (In the form of interior side) under the protection of Tengri, and again the Tengri is depicted with the tree of life motif to which it belongs.

In other words, understanding all abstract concepts: The mind structure is symbolized by the tree of life motif. The continuity of life and state which is also the concept of loyalty, is depicted through the deer-goat motifs; the abstract concepts realized are: The ability to touch practical solving is symbolized by the wolf motif. The eagle we see at the top of the tree is life is the hardship with the difficulties and high cognition ability. The person who accesses (who may also be the woman) holds the sword of justice and the sovereign eye of the state symbolized by the hand holding the sword.

As a result, in addition to the above analysis, this is the most important piece of the catalog. This object with both its front and side completes a whole symbol in itself. The face of the object shows the number ten and the four directions motif under the roof of the dynasty family which is also the nuclear family. The khan is an eagle, the woman is the tree of life, the daughters are the deer-goats, and the sons are symbolized as wolves. The two separate sides adhering to each other, are the royal family and public back to back, expresses their mutual loyalty through the rays of light symbolizing the sun light (hun / gun / gun)

In other words, this object alone is the emblem of the Blessed Turkish State and the Blessed Turkish Dynasty.

2 В. Малаев, ОЮ И О И, Алматы 2004, p.38, 85, 87,205,418.

3 In the "Family" section of our book, the dome-dorm, and the state-family relationship is explained in detail.







Floor No: 19

MEDALLION

Material

Gold, silver, agate stone.

Usage

An ornamental decoration

Technical

This piece is a silver oval shaped plaque with an agate stone placed using an inlay method, and frame around it made with granulation of gold wire.

Cognitive Archeology

This piece is made using an agate stone on silver plaque by inlay. The application of the stone placement and granulation is the same as the piece before. Construction lasted one day.

Cognitive Analysis

Although this piece looks like an ordinary decorative piece; the oval shape, the bright, agate stone in the middle of the oval, reminiscent of the sun and the small granule balls and golden strips between these balls reflects a stylized piece symbolizing the sun.



Floor No: 24

PLAQUES

Material

Silver, agate.

Usage

An ornamental decoration

Technical

Agate stone with inlaid technique, granule frame.

Cognitive Archeology

Agate stone and silver were used for this piece in cognitive archeology application. First, the main piece was cut out of silver. A strip of granule was made, and this strip was made to encircle the main part of the oval. Finally, unlike the original, gold-plating and agate stone were added. Construction took 5 days.

Cognitive Analysis

The horse shaped piece with its round agate stone in the middle and the granule surrounding this stone and triangles again is reminiscent of about the sun and the light of the sun. Also at the bottom interior part there triangle pointing downwards is symbolic of ,a Queen. Other pieces taken from the same burial have the same detail and delicate workmanship of mastery. If we think of this as part of a whole, then all the pieces from this burial could be a warrior queen and her horse's attire.



Floor No: 57

BELT BUCKLE PLAQUE

Material

Gold, agate stones.

Usage

A belt piece.

Technical

Agate stones placed inlaid on a gold plaque, with granules both around and between the stones in triangular decorations; both the decorations and the frame done with granules are done with freezing.

Cognitive Archeology

In the practice of cognitive archeology, this piece was cut from silver like before in the shape of an oval. On this part, small enamels are placed in their nests by welding method, and between the mill-metric cavities are then filled again with granules. Finally, the piece is coated with gold. These piece lasted 3 days. The most difficult part of the construction phase is that the granule pieces and preparation of the granulated pieces. When we consider the very delicate granule parts and the original construction time of this object, we estimate that it was made by an experienced craftsman in about 1-1.5 months.



Floor No: 58

BRIDLE STRAP PLAQUE

Material

Gold, agate stones.

Usage

A belt buckle piece.

Technical

Agate stones are placed by inlay and soldering methods, granule triangular frames.

Cognitive Archeology

In cognitive archeology, this piece is similar to that of Catalog 57. In our opinion the same methods have been apllied.

Cognitive Analysis

Catalogs 57 and 58 are complement to each other in terms of construction technique, material and usage

We thought that it was appropriate to conduct cognitive analysis under a single title. Triangular-oval shaped number 57, The shiny gold-plated and gleaming agate stone is different from the number 58 only in shape. Part 57 and the holes behind parts 58 are probably a piece of leather. Granules on objects, most of which we have examined before. As with the granular fragments, it shows that these objects belong to a woman.

There are two supporting elements: the first; In object 57, 30 agate stones, in object 58 It symbolizes a total of 80 stones with 50 agate stones, i.e. double = feminine and a closed figure. Latter; The triangular-oval shape of object 57 symbolizing the female, the masculinity of object 58 a rectangular shape symbolizing the use of two parts to complement each other it gives us the idea that these objects belong to a married woman. Also the back of both parts as seen in the face of the two winged door form. If this is the door form, again these objects indicate that it belongs to that of a married woman who is closed to the outside.



Floor No: 65

BUCKLE PLAQUE

Material

Gold, copper, agate stones.

Usage

Although the method of use is unknown, there are four holes in the perimeter, the rear surface is made of copper. It is assumed that this is part of a horse harness or decorative piece.

Technical

Gold plate coating on a copper plaque, with agate stones placed by inlay method. There is a granular wire welded frame.

Cognitive Archeology

A copper plaque was cut in the form of the original piece. The oval was prepared separately and individually. The nests were placed with a decoction method. Enamels were made in accordance with these nests then, the piece was coated with gold plating. The construction phase lasted 1 day. This piece was difficult to apply because the white agate stone in the original piece could not be found.



Floor No: 91

PIN, FIBULA

Material

Gold, silver, garnet stones.

Usage

Usually worn on women's clothing, pinned to the top of the fabrics (shawls) on their waist or chest.[1]

Technical

Soldering, nesting and coating of stones.

Cognitive Archeology

Silver and enamel were used for Cognitive archeology. This piece is a total of three pieces which consists of the main part; the head portion of the pin, the arched body portion and the triangular end portion.

First, was cutting the three main parts, then determining the locations nests on which the enamel will be placed. The scales of the stones on the bridges that form the middle part of this piece, a three dimensional modeling method was drawn on the computer. The nests and frame was done with welding and finally the piece was gold plated. The construction process took seven days. It takes three weeks to make the original object.

Cognitive Analysis

This piece we analyzed is one of the important pieces of the treasure. This, was usually worn by Hun women to tie their clothes on the waist or on both shoulders. It is known as at collar pin, or the Latin word fibula, has also been used. Throughout history collar pins were made with eagle, boke / dragon and fish forms carried a blessed meaning for the Turks and as such this was a stylized shaped piece. The head of the pin is around circle, and around this there are beam pendulums which depict the rays of the sun symbolized by this circle. The middle part is added in the form of a bridge, at the height that will make the space to gather the fabric and it is connected to the bottom with a triangular piece that symbolizes the feminine. Because of these features, this piece is thought to be a female's lapel collar pin, carrying the sun and its light, and therefore also the meaning of 'kut'. It can be further postulated that it belonged to nobility because it is made of gold.

1 I.R. Akhmedov, A.G. Furasyev, M.B. Shchukin, I.V. Belotserkovskaya, 'The forest zone of Eastern Europe in the Migration Period and early Middle Ages", The Merovingian Period Europe without Borders, Berlin 2007, p.112-136



Floor No: 89

SWORD HANDLE

Material

Gold, silver, amber, glass.

Usage

Weapon

Technical

Silver plaques, insertion of nests, nails, and wires were done by soldering method.

Cognitive Archeology

In the Cognitive archeology practice, the construction of this piece is as detailed as the temporal pendants and the böke necklace pendant and was equally just as laborious. First, one piece was made as the main plaque. For the nest an inlay method was used. A second plaque was placed underneath. Care was taken to make sure the second piece was bigger than the cut piece. Engraved with broks on the part of the carved part, silver scales were placed one by one with the tip of the brush and dried. Heat is applied, then the frames were made. With two twisted wires were juxtaposed around this frame. Then, the lowest copper plaque was cut and the main part was exposed.

Finally, gold plating and enameling were performed. The construction phase lasted 1 day.

Prior to the Cognitive archeology practice of this piece, the workmanship and construction methods were researched extensively. Even with not stone placement, the feeling that the nest reflects was well understood.

Cognitive Analysis

It is a small piece in size (3.4 cm cap). For this reason, rather than it being a sword hilt it is more probably that it belongs to a dagger. A precious amber stone is placed in the center of the head of the dagger with 10 brightly colored agate glass surrounding further embellishing the piecet with a brilliant appearance Additionally, the number ten if analyzed cognitively reveals this is a double digit number= female and because it is enclosed reflects loyalty. The fact that it is feminine and closed shows that it is the head of a dagger belonging to a loyal and married woman.



Floor No: 81

HARNESS DECORATIVE PIECE

Material

Gold, copper

Usage

An ornamental horse harness decoration

Technique

Cutting, gold plated.

Cognitive Archeology

Although the application looks like a simple piece of fine craftsmanship, it took intensive and detailed work to achieve the three dimensional volume of the crescent shape. The silver piece, which was first cut into a crescent shape, was placed on a soft cardboard. A wider copper plaque was placed underneath it and first broached to connect the two plaques.

Then very small pieces of silver (such as scales) were arranged and allowed to dry after flaming. Thanks to the bonding properties the two sheets are fully filled with silver scales. In this way the, crescent shape gained a three-dimensional appearance.

Cognitive Analysis

The moon and crescent have an important place in different cultures and mythologies, the oldest being the stone age. If we freeze and investigate the mystical place of the moon in the human mind of that time, the hunting population followed the lunar calendar because it was known that the behavior of animals in the presence of the moonlight, at night had direct effect on the animals then. By identifying this behavior humans learned to use this to their favor. Therefore, the moonlight and the phases of the moon affects the survival struggle. With this direction, the moon and the phases of the moons symbolize chance of luck, abstract as misfortune in Turkish mythology, the belief that kut receiving blessings from the moon has continued. This horse harness uses a crescent motif in the design; it is a wish talisman aimed at protecting one from evil and accidents, to come across favors while traveling and to be lucky. At the same time, the crescent being a female symbol indicates that this horse is a blessed horse belonging to a woman.



CONCLUSION

The world is at the beginning of a new era. Field dominance in this new age as in the past is a great struggle. But this area will not be a geographical area. Now, battles will be fought to establish dominance in the fields of the human mind. It is already occurring. As a result of human technological advances there are many new discoveries related to the work of the brain, which were never understood. The more we learn about ourselves shows the better we understand our history in every respect and vice versa.

The neurological structure of the brain, its working principles, and the slow emergence into the light reveals new opportunities in the scientific world also creating new opportunities for historical research and reflection. The human mind, as the newest and most valid document in its history, creates a whole new field of research. In this book, our humble work is only a small step towards the potential that new discoveries pose. Cognitive psychology, cognitive anthropology and cognitive archeology are areas in which cognitive history is slowly evolving.

If mankind had not transferred its accumulation of cognition from generation to generation, humanity would not have evolved. Accumulation of cognition and transference can only be achieved by close family members living in a secured and safe environment. The way of transferring this accumulation; the meaning is the loading of the meanings of symbols. Language is the foremost of these symbols. Motifs and symbols are used as other bridges of the same meaning. The concrete experiences of the life that the mind comprehends, with abstract concepts combining meaning, and transferring this accumulation to new generations is the most basic instinct of man. It is due to the need to survive and develop. This is such a strong instinct it can only be satisfied by seeing the effects in the children of our children. So every individual contributing to the continuity of the human generation in the world only when the grandchild is the continuity of a life-satisfying protocol. All the information acquired from each other and the need to transfer knowledge, beyond the known concrete world and life, a superior being is only possible through the perception of advanced minds.

The Huns and the Turkish civilization in general, maybe thousands of years of being aware, maybe instinctively, he understood the importance of establishing dominance over the human mind and acted accordingly. Epic in the “first man, the first ancestor figure described in this book aims to ensure the survival and continuity of life. Children growing up hearing these epics become aware of and learn the protocol of the continuity of life before arrival. The teaching of this protocol is very simple:

Provides the development of problem-solving minds.

It transforms abstract concepts into actions that can be applied to life.

It teaches the phenomenon of parents who form the basis of identity. Today, only with the development of genetic science by the inheritance of human beings in the shape of the conditions that explain the subject are better understood.

While instilling the belief and determination to tackle challenges, success is only possible by staying in the ceremony that teaches that. This is the struggle for continuity of life, which teaches not to end the lives of others or not to turn to cruelty.

As the name Huns give them (Hun / Gun / Day / Kun / Kun = Light), the enlightened human mind is the first element among the values they exalt. According to us, the first figure drawn on stones that Turks did was a human figure with lights shining like a sun around his head.

The enlightened human mind and society of such individuals is the guarantee and the ultimate goal of the protocol of continuity of life.

DIADEM



A PAIR OF TEMPORAL PENDANTS





A PAIR OF TEMPORAL PENDANTS



BRIDLE STRAP PLAQUES



BRIDLE STRAP ENDS



BRIDLE STRAP PLAQUES



BRIDLE STRAP BELT RING



BRIDLE STRAP BELT END PIECE



BRIDLE STRAP PLAQUES





DIADEM



EARRING



DECORATIVE SWORD PLAQUES



BIRD HEAD



DAGGER SHEATH



TOP PART OF A DAGGER SHEATH LINING



PLAQUE





MEDALLION



PLAQUE



DIADEM PIECE



PLAQUE



PLAQUE





CLASP ENDS





PLAQUE



PLAQUE



PLAQUES





PLAQUE





PLAQUE





PLAQUES



PLAQUE



CLASP



THE END OF THE SWORD HANDLE







NECK RING





BELT PLAQUE



BELT PLAQUE



NECK RING



BRIDLE STRAP PLAQUE



PLAQUES FOR END PIECE



BRIDLE STRAP PLAQUES



PIN PLAQUE



BRIDLE STRAP HOOK PLAQUE



CLOTHING PINS



PLAQUE PIECE



BRIDLE STRAP HANGER IS “LUNNITSA”



NECK RING







PIN PLAQUE



BUCKLE PRINTING PLAQUE



LINING OF INSERTS





BELT BUCKLE



A PART OF THE MAIN BODY OF THE CLASP



BELT END





CLASP





BELT BUCKLE





BELT BUCKLES



BELT BUCKLE



BRIDLE STRAP BELT PLAQUE





HORSE HARNESS SET

PLAQUES OF BELT STRAPS





PLAQUES OF BELT STRAPS





CRESCENT SHAPED BELT BUCKLES



HUMAN FACED PLAQUES



PLAQUE



PLAQUE PIECE





BRIDLE STRAP BELT PLAQUES



BRIDLE STRAP BELT BLATES





SWORD HILT



ANIMAL SHAPED PLAQUE





COLLAR PIN (FIBULA)





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PICTURE / PHOTO LIST

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Picture 1 (Zasetskaya 2011), Picture 2 (Zasetskaya 2011), Picture 3 (Zasetskaya 1994), Picture 4 (Zasetskaya 1994), Picture 5 (Zasetskaya 1994), Picture 8 (Zasetskaya 1994), Picture 9 (Zasetskaya) 1975), Picture 10 (Zasetskaya 1994), Picture 11 (Zasetskaya 1975), Picture 12 (Zasetskaya 2011), Picture 13.14 (Zasetskaya 1994).

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